

Te Manaakitanga i roto i ngā ahumahi Tāpoi  
The interpretation of manaakitanga from a Māori tourism  
supplier perspective

Frances Kahui Martin

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### **Attestation of Authorship**

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

## **Abstract**

Manaakitanga plays an important role in Māori society. There are several meanings associated to this Māori cultural concept, one of which refers to the fostering and nurturing of relationships between a host and a visitor. The well-being of the visitor is paramount to the development of this relationship as the mana (prestige) of the host is at stake. If the host fails to manaaki (support) their visitor this could result in the loss of mana within the Māori community as the host has shown they are incapable of attending to the needs of others. In recent times, there has been an increased presence of the term manaakitanga in tourism related documents, which has generated several interpretations of this cultural concept. Currently, various government organisations use this concept as a basis for developing both short and long-term strategies. This is particularly noticeable in the New Zealand Tourism Strategy 2015. However, there are varied interpretations of the term manaakitanga by the tourism industry, which are in conflict with Māori operators understanding and knowledge of manaakitanga reflected in their businesses. In order to contextualise the experiences and perspectives provided by Māori tourism operators, a theoretical framework has been developed. This framework called ‘Te Kōhai’ located in kaupapa Māori (Māori ideology) ideology best reflects the world-view of the participants who form the basis of this study. Thus, this study has been prompted by the research question - how is manaakitanga interpreted in a Māori tourism operation? Possible misinterpretation of manaakitanga may result in the concept being used incorrectly and the transgression of cultural practices, thus compromising the experiences offered by Māori tourism operations. It is important then, to investigate, whether manaakitanga is understood as ‘hospitality’ in the tourism industry and more specifically, by people who work within a Māori tourism operation. Additionally, it is important to determine how staff employed in a Māori tourism operation, understand and portray this concept. Subsequently, interpretations of manaakitanga from the perspective of Māori tourism operators, forms the basis of this thesis.

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## HE PITOPITO KŌRERO: FOREWORD

‘Manaakitanga’ (kindness, sharing and caring, showing hospitality) is a concept that was taught to me from a very young age. Of the numerous occasions that I can recall, the following anecdote best describes my first encounter of ‘manaakitanga’ in action with international tourists.

It was a hot, summer’s afternoon during the mid 1980s and I was waiting for my pāpā (father) to buy meat from our local butcher shop. We lived in the countryside so it was a common practice to buy at least a month’s supply of meat until our next visit to town. While we were making our selections, my pāpā noticed two Canadian backpackers, (probably in their mid 20s and recently married) purchasing 100 grams of mince. He wondered how such a small quantity of mince could feed two people. After this brief observation, and the completion of our purchases, we continued with the rest of our grocery shopping around the small town of Ōpōtiki.

On returning home, we saw the same two backpackers hitching a ride out of town along State Highway 35. My father instantly recognised them so pulled over and inquired where they were headed. They named a nearby camping ground that we passed on our way home, so we offered them a ride. They intended travelling around the East Coast. My pāpā invited them to stay with us and they agreed. They also agreed to stay for another two nights. As my mother is from the ‘Coast’, our new friends were given the names and telephone numbers of whānau (family) who would manaaki them during their travels around the East Coast. A comfortable bed, a warm shower and plenty of kai (food) shared with friends, was this couples most memorable experience of Aotearoa-New Zealand. Consequently, this couple became our lifelong friends from abroad.

My father’s ability to accept these total strangers from another land taught me that manaakitanga does not discriminate between people and that it is an unselfish and unconditional act, with no preconceived expectations. Furthermore, I learned that manaakitanga could be shared, not only amongst whānau, but can also with manuhiri (guests), including those from overseas. Manaakitanga is lived and practised, and an integral part of my whānau upbringing.



## KUPU WHAKATAKI: INTRODUCTION

**Figure 1: Kōhai flower**



(Taylor, n.d.)

Māori involvement in tourism has led to the growth of varied tourism activities that encompass a Māori cultural component in Aotearoa-New Zealand. From adventure-based activities to marae-based activities, the point of difference for these Māori tourism operations, in comparison to other tourism operations, is their incorporation and interpretation of Māori culture. There is a concern, that for far too long non-Māori have seized the opportunity to tell stories of cultural significance for Māori, to the tourist. As highlighted by one participant, his company was the first to consult with local hapū (sub-tribe) and iwi (tribe), to get endorsement to retell stories important to that region.

The main focus of this thesis is to ascertain how manaakitanga is interpreted in a Māori tourism operation? There has been much anecdotal evidence to suggest that manaakitanga is inherent in any Māori tourism business. As there has not been any research conducted in the role of manaakitanga in tourism this thesis offers varied interpretations of manaakitanga from the perspective of Māori tourism operators.

Chapter One discusses how the word manaakitanga can be described as hospitality and originates from the word mana. To emphasise the importance of hospitality in Māori society, Māori proverbs have been used which often convey a raft of other cultural values. There is evidence that these Māori cultural values are being integrated into tourism marketing. While the economic benefits of tourism are significant, there is growing concern regarding the imaging of national cultures, particularly for indigenous people. For Māori, there have been minimal attempts to challenge the stereotypes of Māori tourism representation in Aotearoa-New Zealand. While there is a demand from tourists for more ‘experiential’ encounters with the host, the authenticity of this interaction is widely debated in the tourism industry. It has been argued that tourists seek authenticity as opposed to the contrived touristic situation. Notions of imperialism

and colonialism have become apparent in tourism through the reference of indigenous people like the Māori as the ‘other’.

Chapter Two seeks to illustrate the varied theoretical assumptions a researcher must determine appropriate for their research project. Undertaking a subjectivist approach in research, allows the world to be interpreted in varying ways for different people. Kaupapa Māori ideology has been fundamental in guiding this research project and provided a context that encompasses a Māori world-view. As noted by Mead (1996) these include whakapapa (genealogy), tikanga Māori (Māori custom), te reo Māori (Māori language), whānau and rangatiratanga (self-determination). Throughout this study these principles have guided the researcher to ensure participants have been treated respectfully. A description of the participants is outlined and the interview method used to present their perspectives. Each chapter heading reflects a part of the flower of the kōhai tree, a description of this is provided underneath each title as a way of locating the beauty of the kōhai tree and its lifecycle throughout the thesis and its connectivity to the theoretical model, Te Kōhai.

According to the New Zealand Tourism Strategy 2015 (2007), manaakitanga is described as “sharing and mutual respect between hosts and visitors (p54)”. This study has attempted to assess how hosts interpret manaakitanga by collecting and analysing anecdotes and experiences from people involved in Māori tourism businesses. Chapter Three introduces the reader to these participants who discussed their own interpretations of manaakitanga. In order to present these varied world-views, a new theoretical framework specific to this study, has been developed using the Kōhai (commonly known as kōwhai) tree as a model to demonstrate how manaakitanga and other core values are portrayed in a Māori tourism business. The model is located in the principles of kaupapa Māori ideology. The participants concurred that their personal understanding of manaakitanga could be expressed as the sharing and or caring of other people, which relates to the generic meaning of hospitality. In keeping with their knowledge and understanding of manaakitanga all the participants agreed that manaakitanga is an intrinsic Māori behaviour for Māori. Moreover, it is a value that all the participants possessed and shared with and between their whānau members. An unexpected outcome of this research was finding that two participants felt that neither their friends nor family offered any knowledge of manaakitanga. Perhaps this may be a result of the changing nature of society and intergenerational transmission through the

rural-urban drift of manaakitanga. A situation where participants commonly encounter manaakitanga was amongst friends, family and strangers.

Chapter Four describes how manaakitanga was employed in Māori tourism businesses. Methods of implementing manaakitanga into each respective business were varied amongst the participants who recognised manaakitanga can be attained through engagement of their staff within the workplace. However, one participant in this study made an important point in that maintaining manaakitanga in a large organisation can be challenging as mundane matters such as idle chatter can distract staff. There was agreement by all participants that manaakitanga is most definitely portrayed through their products and services. For three participants, this meant correct use of protocol and ensured that both the physical and spiritual well being of their manuhiri is protected. As a value, it became clear that manaakitanga enhances the product and or service in their business. Tourism New Zealand Strategy 2015 (Tourism New Zealand, 2007) has identified the potential to instil Māori cultural elements throughout the tourism industry.

Chapter Five examines how manaakitanga as a value has been integrated to Māori tourism business. However, the participants in this study were adamant that manaakitanga is not a value that can be incorporated into any tourism business. To do so would be to make manaakitanga a commodity. Despite this, participants have highlighted that it is a natural component of their business. Furthermore, manaakitanga has been integrated along with other tikanga Māori into the business framework which provides value for money for the tourist, as te reo me ngā tikanga Māori (Māori language and culture) cannot be observed anywhere else in the world. This is particularly noticeable for the experienced traveller who seeks a closer interaction with the Māori host. While participants' responses often varied when asked about the notion of improving manaakitanga, two participants suggested that only a persons understanding of manaakitanga can be improved and which will be reflected in their business further down the trunk by default. Meanwhile, all the participants found that consumer response to their product and or service has been positive and furthermore, the consumer would be willing to pay more for this type of experience.

Chapter six completes this thesis by presenting overall conclusions through summarising key points pertaining to this thesis.

A glossary of the Māori terms and their meanings relevant to this thesis is provided as Appendix One to assist the monolingual reader. Segments from the interview transcripts have been interspersed throughout the thesis providing evidence in answering the research question. While some editing has been necessary to ensure the anonymity of the participants and to manage the use of jargon, in the main, this has been kept to a minimum.

The term Aotearoa-New Zealand has been deliberately written together to emphasise the importance of both names reflecting two of the three official languages in this country and most importantly, the language of the indigenous people of the land. When referring to particular participants, uppercase have been used to acknowledge the mana of the participant. When referring to two or more participants, as a cluster or group and not one particular participant, lowercase has been used.

The kōhai tree was chosen as the image for the theoretical model for the following reasons:

- 1.0 The kōhai tree is native to Aotearoa-New Zealand and like Māori, is indigenous to this land.
- 2.0 The kōhai tree is an inherent part of te ao Māori (the Māori world) because when it blooms in spring and the trees are filled with tūi feeding on the nectar, it represents to those Māori who have a close affinity to the ocean, that the kina are fat and ready for harvesting! Kina of course are a delicacy to Māori and when served especially to Māori manuhiri at hui, it is seen as a sign by the manuhiri that they are being specially treated by the hosts because they are putting up their very best kai, thus demonstrating manaakitanga. The following whakataukī depicts this:

‘Ko te ao o te kōwhai’  
‘The budding of the kōwhai’

This is a metaphor for spring. He ua kōwhai is a spring rain. It is also a general belief that when the kōwhai blooms and the tūi comes out kina, or sea-eggs, are ready for harvesting (Mead & Grove, 2001, p250)

3.0 The kōhai tree is a beautiful tree and is considered one of Tāne Mahuta's (atua of the forests and birds) children and is associated with many aspects of te ao Māori including ngā manu Māori, kai Māori, tikanga Māori including manaakitanga and te taiao (the environment).

These reasons collectively provide a solid foundation for using this tree as a theoretical model because of the synergies that exist between the representation of the tree in te ao Māori and the recognition and practise of manaakitanga by Māori tourism operators in their businesses.

## CHAPTER ONE: NGĀ RAUKŌPAKI



*The kōhai is a deciduous native tree to Aotearoa- New Zealand. When in full flower, the kōhai is a spectacular display of clusters of yellow flowers. In early spring, small, green shoots appear. This early growth develops into stems from which emerges the 'raukōpaki', the protective covering of the buds. The 'raukōpaki' is nourished from the nutrients obtained from the kōhai, and consequently, a small spherical shape is formed.<sup>1</sup>*

### **Ngā ahumahi tāpoi me ngā iwi taketake - Tourism and indigenous people**

In 1999, Tourism Rotorua, the regional tourism organisation, employed the term manaakitanga as part of a branding exercise in a marketing campaign called 'Feel the Spirit Manaakitanga' (Ryan & Pike, 2003, p310). Similarly, Tourism New Zealand used the term manaakitanga in its 2015 Strategy to signal to the tourism industry that they are working in partnership with Māori (Tourism New Zealand, 2007, p5). The weaving of Māori terms such as manaakitanga into this Strategy assumes that there are positive working relationships with Māori even though a small number of Māori contributed to the development of the Strategy. The use of indigenous terms is not only an issue for Māori but also an issue for indigenous cultures globally.

Internationally, tourism has steadily grown and can be attributed to worldwide political and economic restructuring. In 2007, world tourism confirmed its momentum sustaining a fourth consecutive year of growth with international tourist arrivals reaching almost 900 million. These international visitors, as defined by Becken (2004) are people who have travelled globally and as a result, developed their knowledge of other cultures. It is the Asia and Pacific regions where visitor numbers appear to be increasing at a faster rate than the rest of the world. Despite periodic downturns in growth, due to factors such as SARS, terrorist activity and global credit crises, forecasts remain for the continued development of tourism albeit at a lesser pace (World Tourism Organisation

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<sup>1</sup> Each chapter heading describes the stages of growth for the kōhai tree (commonly referred to as kōwhai tree). This native tree to Aotearoa-New Zealand features throughout this thesis and will be discussed in preceeding chapters.

(WTO), 2008). Not surprisingly, Asia and Pacific international tourist arrivals are projected to rise to between 8 to 10 percent; significantly greater than the world forecast of 3 to 4 percent (WTO, 2008).

With the rapid growth of tourism, it would appear that indigenous peoples are becoming a valuable commodity as the international visitor seeks to expand their knowledge of other cultures. As an industry, tourism produces significant economic benefits to host countries as well as the tourist's home country (Hall, 2000). Major economic impacts of tourism include foreign exchange, revenue for national business developments and the creation of employment. Economic expansion of tourism is particularly noticeable in tourist enclaves, as they offer a concentration of tourist phenomena such as attractions, facilities and infrastructure (McPherson, 2005). The nature of these enclaves can cause congestion on and overcrowding as maximum financial gain takes precedence over the physical environment. Tourism therefore can be viewed as a business, whereby cultural and natural resources are utilised for maximum financial benefits (Hall, 2000). With no consultation with the local Mayan people, an entrance fee was placed on this site that was far too expensive for the Mayan people and as a consequence they could no longer afford to visit these sacred sites (Mowforth & Munt, 2003). In Mexico, the Mayan people have in some instances been subjected to decisions made by authorities interested in tourism such as the government. For example, cultural resources like important archaeological sites are showcased for the tourists in areas where many Mayan reside (Mowforth & Munt, 2003).

While tourism may raise the general wealth in a country, Jaakson (2004) argues that only a small proportion of the population will directly benefit. As a result, those who accrue wealth also inherit power and therefore have a greater influence in tourism development, particularly in the third world. This has resulted in different cultural systems being imposed onto others, especially for indigenous peoples. Moreover, the spread of capitalisation and tourism has turned places, landscapes and people into commodities thus indigenous people have been targeted for tourism ventures as interest in indigenous cultures grows (Mowforth & Munt, 2003).

Butler (1999) contends that the response of the tourism industry towards 'sustainable development' has possibly brought about a change in tourist behaviour. The concept of 'sustainable development' became a common term with the publication of the 1987

report of the United Nations World Commission on Environment and Development (Brundtland Report, 1987). It is primarily an approach that ensures appropriate development without compromising future generations while meeting the needs of the present. Sustainability as a means of protecting and improving resources has received extensive support from mass tourism. Yet there are hegemonic properties incorporated within sustainability. Domination of regions or countries can be unequivocally achieved through 'sustainable tourism'. First world countries often exercise this power over third world countries by offering financial aid. This aid, as noted by Paterson (1990), will ensure certain environments are maintained for the benefits of first world tourism. An example of such a practise is evident in 'debt for nature' tourism, where first world banks sell debts at a reduced rate. Environmental organisations pay this debt with the provision that particular areas are conserved. This will inherently guarantee protection of these environments and as a consequence first world investments are safeguarded. In these countries, indigenous people are subjected to the cultural systems of a first world nation and in appeasing their supporters adopt this new cultural system, thus disregarding their own.

Both the multi-national corporations and tourism providers, as proposed by Gunn (2002) are typically the major beneficiaries from this type of growth. For that reason it is beneficial for tourism providers and governments to invest in raising visitor numbers, therefore reaping significant economic benefits. Consequently, it is the government rules and regulations that control varying business practises in many countries (Plog & Sturman, 2005). Hall (2000) contends that there is escalating uncertainty of the effectiveness of governments and their proposed policies in regards to tourism. For example in Brazil, the government was accountable for threatening the livelihood and social existence of the indigenous Kayapo people. A directive from the government was issued with the aim of building a Trans-Amazonian highway structure through Kayapo land, disregarding their legal and political rights. Only after assistance was sourced from the other powerful companies and nations did the Brazilian government pay attention to the demands of the Kayapo people. Nowadays, the Kayapo people have established eco-tourism ventures on their land resulting in employment with the incorporation of their own cultural systems (Spradley & McCurdy, 2006). Thus, greater control of resources within the community will assist in reducing the leakage of money out of the host country and allow for more autonomy (Cooper & Hall, 2008).



Tourism has played a major role in the imaging and re-creation of national cultures in many countries. In some countries, as contended by Philp and Mercer (1999) cultural heritage may be claimed and its ownership used to legitimize those who possess power and authority. In this regard, imperial and colonial history makes these cultures vulnerable to being misinterpreted and misrepresented. Crick (1989) argues that constructing cultures into consumer items reflects imperialism in tourism. He found that in the West Indies, as in other regions, national tourism authorities have presented 'courtesy campaigns' where the hosts were forced to exemplify appropriate behaviour to tourists. These new forms of tourism can also be expressed as neo-colonialism (Nash, 1989) and eco-colonialism. Subsequently, the price of conserving nature for the benefit of the first world has resulted in the dislocation and resettlement of indigenous peoples such as the Maasai in Kenya (Bruner, 2001). Undoubtedly, environmentalism serves the interests of first world countries while sustainability ensures that natural resources are not comprised for present and future use.

Having explored some of the wider consequences of tourism internationally, it is evident that like Māori, other indigenous peoples are affected by the demands of a rapidly growing industry. The common thread shared by indigenous peoples is the challenge of retaining their own cultural systems. This has become increasingly critical, as other entities are able to interpret and shape cultures to benefit not only themselves but also the tourist and these issues of representation and authenticity are of concern.

### **Ngā ahumahi tāpoi ahurea me te tūturutanga o aua ahumahi - Cultural tourism and authenticity**

Cultural tourism in its broader definition, as identified by Hinch and Butler (1996) includes fashion, architecture, music, arts and ethnic tourism particularly works of art and traditions of indigenous people. The focus, as reiterated by Prentice (2001), is that cultural tourism is 'experiential', as experiences are gathered, rather than a deeper understanding being sought after by the consumer. As such, MacCannell (1999) suggests that cultural experiences are "somewhat fictionalised, idealised or exaggerated models of social life that are in the public domain, in film, fiction, political rhetoric, small talk, comic strips, expositions, etiquette and spectacles" (MacCannell, 1999, p23).

As a consequence, cultural experiences for tourists are personal understandings of their surroundings and that of the host community (McIntosh, Zygadlo & Matunga, 2004). In

Cohen's (2004) view the traveller roving in this 'experiential' mode also encounters the issue of authenticity. Authenticity is a term that has been the focus of much debate in the tourism industry, particularly as tourists search for 'real' and 'natural' experiences (MacCannell, 1999; Cohen, 2004; Urry, 1990). The search for authenticity according to MacCannell (1999) is attributed to modern tourism. Within these tourist environments there are front and back stages, which are intended for tourists. The 'front stage' is designed to be used for the consumer and employees whereas the 'back stage' is apparently for employees only. In MacCannell's (1999) view, the paradox exists in the creation of both regions. The 'front stage' appears to look like the 'back stage' and 'the back stage' is in reality, also designed for the tourists. Thus, movement between the two stages is dependent on the tourist's quest for authenticity, as the back region will be shown only if the consumer seeks a deeper understanding of the area. As an example, visiting a marae (the open area in front of the meeting house) in Aotearoa-New Zealand is a cultural experience that has become increasingly popular for international visitors especially during the evening. A prominent Māori participant, (pers com, January 13, 2007) provided her opinion that the 'front stage' and 'back stage' are apparent when tourists pay for this sort of cultural experience. It is an experience that incorporates visiting an established marae, a Māori cultural show and a traditional hāngi (earth oven) meal. She believes that for some marae, the 'front stage' can be referred to as the wharenui (meeting house) where the cultural shows are performed and, the 'back stage' can be referred to as the kitchen area. This kitchen area also includes the hāngi pit area, located at the rear of the marae. Generally, when the cultural show has ended, the host then escorts guests to the kitchen area to see how their meals have been cooked in the hāngi pit. The most commonly found elements in these hāngi pits are stones, water and soil. Here, they are provided with a description of the food they will be eating and given the opportunity to view the cooking hāngi pit (back stage). However, in compliance with health and safety regulations enforced by local government, the hāngi pit is made from concrete (rather than using soil) therefore altering the taste of the food. For the tourist, the 'back stage' area maintains authentic representations of Māori culture, especially as these types of cultural experiences are not generally accessible to the public.

In this situation, the vast majority of tourists are prepared to accept this alteration of a cultural product as authentic. Cohen (2004) supports this notion, highlighting that some tourists seek out the contrived in a touristic situation, unlike MacCannell's (1999) belief

that all tourists seek authenticity. Alternatively, the tourist, as proposed by Taylor (2001), may seek authenticity in the sincere hospitality that is shared by the host. Contrived cultural experiences as described by Cohen (2004) are decorated to appear authentic. As an example, for the tourist, a poi dance presented by a Māori woman wearing a traditional costume is more appealing than a Māori woman just wearing her everyday clothing while performing. Though the dance is the same, the women wearing a traditional costume, visually supports the romanticised notions of the consumer. Comparable to Cohen's 'staged authenticity' zooification is a term that Mowforth and Munt (2003) use to describe the way in which indigenous peoples are showcased. The visitor envisions viewing the indigenous people as native species, as if they belong in a zoo.

Similarly, marketing material produced by regional tourism organisations, influenced the way in which Māori people are viewed. The implication here is that images from this marketing material allow the tourist to maintain their romanticised ideology of what they expected to see, further enhancing the progression of zooification. Moreover, for an indigenous people, zooification results in a loss of dignity thus these cultural experiences become aesthetic objects for the tourist gaze (Urry, 1990). Additionally, a tourist's interpretation of an indigenous culture can also be maintained through the process of zooification as interaction is not required.

According to Urry (1990) the tourist gaze relates to the distinction between a person's ordinary place of residence/employment and developing themselves as the 'object of the gaze' for the tourist. Hence, creating a clear separation, distinguishes the familial from the far-away. Within this division, experiences with indigenous peoples become valuable as the tourist gaze "must be out of the ordinary" (Urry, 1990, p11). However, the object of the tourist gaze, Urry (1990) seems to say, takes many forms including landscapes, ethnic groups such as Māori and unique objects. The observation of these physical objects for tourist activities is less invasive than those that involve viewing individuals or groups. This is due to the private life of the hosts being observed by the tourist consequently creating greater stress. For the host, this can create varied stages of irritation. Doxey's (1975) irridex model identified these levels of host irritation as euphoria, apathy, annoyance and antagonism (Akis, Peristianis & Warner, 1996). This simplistic model gives an indication of host's attitude towards tourists, which is affected by the volume of tourism. Conversely, hosts have been subjected to the process of

‘othering’. The concept of ‘othering’ relates to the interpretation, creation of people and places. So, travel experiences for some tourists are gained through the course of ‘othering’. Cohen (2004, p250) argues that the ‘other’ is dangerous as “every desire is immediately and effortlessly satisfied, unimpeded by any moral restrictions”. It is these notions of categorising indigenous peoples as the ‘other’, which leaves tourism open to the charge of ‘imperialism’ and ‘colonialism’.

Given that cultural tourism is ‘experiential’ it has been necessary to address the complexities of authenticity. Inextricably linked with the issues surrounding authenticity, is the relationship that exists between host and tourist. However, the concern for authenticity in a commercial tourism setting will always be apparent, as long as there remains a relationship between Māori and the tourist. In some cases, Māori who believe they offer an authentic tourism product may not provide the type of Māori cultural experience a tourist expects. For example a tourist may expect a Māori tour guide to be dressed in a piupiu (a type of flax skirt) and korowai (cloak) rather than in contemporary clothing. While Māori may still be considered as the ‘object of the gaze’ within a tourism context, the development of Māori tourism operations throughout Aotearoa-New Zealand has meant there is greater input into how Māori culture can be represented and interpreted.

### **Ngā ahumahi tāpoi ki Aotearoa - Tourism in Aotearoa-New Zealand**

In Aotearoa-New Zealand, tourism plays a substantial role in the economy with the creation of employment opportunities and the production of services and products. Tourism, as noted by Collier (2006), is Aotearoa-New Zealand’s primary export industry. On an economic scale, tourism is a powerful force internationally and the influence on New Zealand is no exception (Collier, 2006). From 2004 to 2007 direct tourism employment increased by 5.2 percent with 108,100 full time equivalent persons directly involved in tourism in the year ended March 2007 (Statistics New Zealand, 2008). In addition, direct tourism contribution was 5.1 percent or \$7.9 billion of gross domestic product (GDP) (Statistics New Zealand, 2008). Thus, the increasing emphasis on tourism, particularly cultural, has resulted in a rising dependence on Māori knowledge as a point of reference in a competitive global arena (Collier, 2006; Rod, Todd, Krisjanous, Love, Gutherie & Spanier, 2005). For the New Zealand Ministry of Tourism (2004, p21), Māori culture "provides a key distinctive element" for attracting

international tourists. The tourist as defined by Statistics New Zealand (2008, p25) includes “any person travelling to a place other than their usual environment for less than 12 months and whose main purpose is other than the exercise of an activity remunerated from within the place visited”.

In 2005, Tourism New Zealand classified the ideal tourist to Aotearoa-New Zealand as the ‘interactive traveller’. The interactive traveller seeks new encounters that encompass interaction with natural, cultural and social environments (Tourism New Zealand, 2005). With similar attributes to what Mowforth and Munt (2003) outline as the ‘new petit bourgeois’, the ‘interactive traveler’ seeks culturally enriching experiences. These types of Māori cultural experiences add value to the overall visitor experience (Wilson et al, 2006). With this in mind, it has become increasingly evident in tourism, that Māori values are being incorporated into marketing campaigns, government documents/policies and organisational charters. Tourism New Zealand (2007) defined manaakitanga as “sharing exceptional and natural hospitality, knowledge and beliefs, on the basis of mutual respect between the host and visitor” (p78). In addition, the New Zealand government incorporated the cultural value manaakitanga and kaitiakitanga (guardianship) throughout the New Zealand Tourism Strategy 2015 (2007). The strategies outlined in this document are intended for the tourism industry of Aotearoa-New Zealand.

As reported by Ryan and Pike (2003) manaakitanga encapsulates the spirit of hospitality and thus Tourism Rotorua has used the catch phrase "Feel the spirit - Manaakitanga" as part of their marketing brand. This local government organisation is situated in Rotorua, the “so called Māori capital of New Zealand” (Taylor, 2001, p16). The value of a brand as suggested by Kotler and Armstrong (2004) derives from the customer’s perception of products and services. It is an integral component within tourism as it differentiates products and services, also adding a “perceived value” for the sensible customer (Holloway, 2004). This marketing approach undertaken by Tourism Rotorua reinforces customer perception through the high visibility of signs and logos throughout the city of Rotorua, aimed at both domestic and international visitors. These signs can act as indicators to the logical consumer, identifying the quality expected from the brand (Kotler & Armstrong, 2004). Although Tourism Rotorua has employed the phrase “Feel the spirit - Manaakitanga”, the word manaakitanga is dissimilar to the expression ‘feel the spirit’. Mead (2003) acknowledges that manaakitanga is a term frequently linked

with food and accommodation and has extensive implications. With this in mind, the term 'spirit' according to the Oxford thesaurus, can be informally referred to as a demon, devil, ghost or genie (Spooner, 1992). As noted by Moon (1993, p116), "translation between languages usually necessitates the reconciliation of different modes of thinking as a priority over terminology". Obviously, the statement 'feel the spirit' and 'manaakitanga' are two different concepts with diverse meanings, yet they are combined and marketed to the tourist.

Ryan (1997) expresses concern about placing the label 'authentic' on Māori tourism products for visitor consumption. This notion is reiterated by Sharpley and Telfer (2002) that propose in a competition driven market, tourism producers are challenged to offer cultural traditions of a destination as demanded by visitors. For tourism organisations that employ Māori concepts, it is necessary to consider the cultural context in which these concepts belong. This can be achieved, as suggested by Ryan (1997), through enhancing visitor knowledge and appreciation of Māori encounters.

Essentially, Māori culture has become a valuable commodity in tourism marketing to attract the international visitor. Commodification, as argued by Cohen (1988), changes the significance of cultural products and human connections ultimately making them meaningless. Conversely, it can be argued that these cultural products are not meaningless to the producer, but to the consumer. These images marketed to the global visitor have often featured Māori people in traditional costume. For government organisations, the inclusion of cultural values supposedly affirms a collaborative effort with the tangata whenua (indigenous people of the land). Since the 1870s Māori people have featured in tourism brochures to attract visitors from international shores (Hinch & Butler, 1996). Māori culture, with regard to tourism marketing terminology, would be used as a point of difference rather than a serious attempt to include Māori. Hence, Māori culture and in particular, the terminology used is being interpreted by the New Zealand government and redistributed to the tourism industry as a tourism strategy. In doing so, the government through tourism undermines the very cultural system to which cultural values such as manaakitanga, belong.

## **Te urunga a te Māori ki ngā ahumahi tāpoi - Māori involvement in tourism**

Some of the earliest accounts of Māori controlled tourism in Aotearoa-New Zealand emerged more than 120 years ago, when Māori began to guide tourists to the Pink and White Terraces, Lake Rotomahana, Rotorua (Dennan & Annabell, 1968). Before a journey to the Pink and White Terraces, tourists would gather at Te Wairoa, located approximately twenty kilometres from Rotorua. In the village of Te Wairoa, the local Māori community were able to control access to the terraces benefited from tourist's desire to view the natural environment through the commodification of landscape (Bremner, 2004). However the destruction of the terraces in 1886, due to the eruption of Mt Tarawera, resulted in the dispossession of land holdings. Consequently, some survivors relocated to gifted land from Ngāti Wahiao at Whakarewarewa, Rotorua (Bremner, 2004). Limited tourism opportunities for Māori were developed in the town of Rotorua and in particular guided tours through the geothermal area of Whakarewarewa (Dennan, 1968).

Over the past 200 years, Benton (1991) found that, many social and economic changes experienced by Māori have been negative rather than positive, resulting in underdevelopment as opposed to development. Pākehā control of tourism in New Zealand, as maintained by Hall (1996) created animosity with Māori, especially as there was low economic return from tourism. From the late 1800s until the mid 1900s, very little material has been written about Māori participation in tourism (Barnett, 2001), probably due to the fact that they were excluded from the government tourism department apart from isolated and government sponsored products. In 1881 parliament passed the Thermal-Springs Districts Act which allowed the government to reserve thermal areas for the public (McClure, 2004). This act gave the government the ability to determine areas of interest that could be designated as a thermal spring's district. In doing so, Māori who owned land in these areas could only sell to the government, thus preventing the progress of Māori participation in tourism, as they would not receive market value for their land to assist with start up costs for a tourism business.

Barnett (2001) identified that Māori involvement was restricted to images used by tourism marketing boards for promotional material. More specifically, images produced in the 1900s by the Department of Tourist and Health Resorts showed Māori carvings and Māori maidens wearing traditional costume (Ateljevic & Doorne, 2002). As

highlighted by Carr (2007) these media stereotypes emphasised Māori as the foreign 'other', further differentiating Māori from the international visitor. These visual representations of Māori people gave travellers a preconceived idea of the types of images to be encountered and had the propensity to be profit driven. Silver (1993) maintains that these marketed depictions of culture can be one-dimensional effectively creating stereotypes of indigenous people. As described by Ateljevic and Doorne (2002, p656) Māori were "exploited for their exotic allure" in these types of images. Similarly, the use of Māori words, such as 'manaakitanga' by government, (Tourism New Zealand, 2007) are used as an 'exotic allure', enticing the international visitor and further promoting Aotearoa-New Zealand as a tourism destination. Ryan and Pike (2003), reiterate this notion when they suggest there is little effort to challenge this stereotype of Māori tourism representation. In the report 'Demand for Māori eco-cultural tourism', tourism marketing of Māori culture by the New Zealand government is identified as minimal (Wilson, Horn, Sampson, Doherty, Becken & Hart, 2006). The development of the '100% Pure New Zealand' campaign allowed the crown entity, Tourism New Zealand, to focus marketing efforts on the open wide spaces of Aotearoa-New Zealand rather than Māori culture. Moreover, the internet website, [www.purenz.com](http://www.purenz.com), permits visitors to download and send e-cards of varied Aotearoa-New Zealand landscape. At a regional level, government tourism-related organisations highlight the attractions of their areas such as Napier's art deco features and Marlborough's fine wines. Apart from the city of Rotorua, it is evident that there is less emphasis placed on the promotion of Māori culture to both a domestic and international audience. Thus, one could assume Māori culture was of limited importance based on these marketing attempts.

In 1983 the New Zealand government took control of the Māori Arts and Crafts Institute (now known as Te Puia) located in one of New Zealand's most popular tourism destinations, Rotorua. By the 21<sup>st</sup> Century, Te Puia became one of the most visited attractions in Rotorua when measured by visitor numbers (Ryan & Pike, 2003). This cultural centre includes Māori cultural performances, Māori arts and crafts, thermal valley, kiwi house and a model pā (traditional Māori fortified village). The board of governance for Te Puia comprises of up to seven elected members determined by the Governor General on the advice of the Minister of Tourism. During (1998) argues that in this environment, based on their terms, Māori to some extent achieve and have access to a global audience. This suggestion fails to recognise the type of environment that has



been established for the visitor consumption. For example, performers in Māori concert parties had to align themselves with the visitor's image of a seductive woman from the Pacific. Women who were 'too fat' or 'too black' were replaced with slendour, glamorous and paler performers for the front row of Māori cultural performance parties (McClure, 2004). Furthermore, the marae built on these premises primarily caters to the inquisitive visitor who has paid their entry fee at the gate, as opposed to being a communal place of gathering for Māori. While the government may consult regularly with the local iwi (tribe), ownership still remains firmly with the government. It can be argued therefore, that Māori are marginalised as entertainment for tourist consumption (Ryan, 1997) rather than having the ability to own and operate a successful tourism venture.

As a founding document of Aotearoa-New Zealand the Treaty of Waitangi signed in 1840, represents the fundamental principles of partnership between Māori and Pākehā and presumes a relationship that is mutually beneficial. On February the 6<sup>th</sup> 1840, over five hundred chiefs signed the Treaty with the British Crown in Waitangi, Bay of Islands (Orange, 1987). This founding document takes its name from Waitangi and is now recognised as a public holiday in Aotearoa-New Zealand, Waitangi day. As chief negotiator for the Crown, William Hobson assumed sovereignty of northern Aotearoa-New Zealand, based on the agreement with a select group of Māori rather than a majority of Māori (Orange, 1987). This matter remains highly contentious and has implications for tourism, as Māori involvement can no longer be pushed to the periphery. Only recently, alongside the resurgence of Māoritanga (distinctive Māori cultural behaviour) in the 1970s and the Māori renaissance in the 1980s have Māori tourism operations become more prominent. These opportunities of employment for Māori have led to the formation of partnerships and a growth of ownership in various tourism related business. During the 1990s there was a significant increase in Māori investment and involvement in tourism (Pearce, 2001). Walker (1996) highlights the movement by some tribes to protect the cultural and intellectual property rights of tangata whenua. Following Treaty of Waitangi negotiations, tribes such as Ngāi Tahu and Tainui have made substantial financial contributions to various tourism ventures in Aotearoa-New Zealand. For instance, a number of businesses owned or invested in by Ngāi Tahu include the Shotover Jet, Rainbow Springs, Huka Jet, Christchurch Tram and Whale Watch Kaikoura (The Stafford Group, 2001). Māori visibility in a commercial arena has increased and in tourism this has resulted in a greater control of resources

with the development of new businesses. Throughout Aotearoa-New Zealand, there are approximately 350 Māori tourism businesses that are registered members of the New Zealand Māori Tourism Council (NZMTC) (Ministry of Tourism, 2008). Of these businesses, some offer a tourism product with a Māori cultural component while others provide more ‘mainstream’ tourism products.

Māori cultural tourism according to the Ministry of Tourism (2004, p8) is described as “tourism experiences that include visits to Māori cultural activities (demand perspective)”. Following on from this is the term, Māori in tourism, which is described by the Ministry of Tourism (2004) as “Māori involved in the tourism industry through employment or ownership of businesses that deal with tourism products supply perspective” (Ministry of Tourism, 2004, p8)

Wilson (2006) further explains that the term ‘Māori in tourism’, does not necessarily exemplify a cultural component (Wilson et al, 2006). This is considerably different to the phrase, ‘Maori tourism’ which is also referred to as ‘Māori tourism business’ and ‘Māori tourism product’. One definition of Māori tourism as proposed by Barnett (2001) is that the operation must offer a Māori tourism product and Māori ownership must be more than fifty percent. Ingram (1997, p2) draws upon the same criteria adding that Māori tourism encompasses tourism products utilising “cultural, historical, heritage or natural resources” important to Māori with considerable Māori control and possession of the business.

While these definitions highlight that Māori participation in tourism has expanded, Māori culture is still being interpreted in the tourism industry by entities such as the government. The government may consult with some Māori groups about the use of Māori culture in tourism rather than attaining general agreement from the wider Māori community. On reflection, the Treaty of Waitangi gave the British sovereignty the opportunity to settle Aotearoa-New Zealand, secured through an agreement with a selected group of Māori. Thus, greater control over decision making and planning regarding Māori culture in tourism needs to be articulated by Māori for Māori rather than for Māori by non-Māori. Māori control draws on tino rangatiratanga (self determination) and in a tourism context, the interpretation of Māori culture belongs to the Māori community. As noted by Carr (2004) the course of ascertaining information for public consumption is a persistent concern for Māori. Hence, it is important that

operators involved in Māori tourism ventures provide their own interpretation of manaakitanga, rather than accepting a definition expressed by the government.

### **Manaakitanga – Kindness**

Manaakitanga plays an important role in Māori society. As a customary concept, manaakitanga is regarded as an expected standard of behaviour (Mead, 2003). However, it is loosely translated as hospitality in the tourism industry (Ryan, 1997; Zygadlo, McIntosh, Matunga, Fairweather & Simmons, 2003; Tourism New Zealand, 2003). Thus, an increased presence of this term in tourism literature from both government public servants and academics has resulted in the appearance of a number of interpretations of the term manaakitanga. It is important therefore, that a contextual understanding of manaakitanga is sought when understanding Māori culture and Māori concepts.

The origins of this word derive from the word mana. According to Pere (1982) mana encompasses numerous meanings such as power, control and influence. Nevertheless, Pere (1991, p32) does caution that the concept of mana is “beyond translation from the Māori language”. Mana or inherent powers are referred to by Best (1925) in his descriptions of Māori folk-lore as being possessed by an individual which can then be used against another individual. This view is supported in the Ministry of Justice document ‘He Hinatore ki te Ao Māori- A glimpse into the Māori world’ (Ministry of Justice, 2000) where mana is recognised as a spiritual power that can be possessed by an individual or group. Furthermore, in the Māori-Polynesian comparative dictionary, Tregear, (1891) defines mana as power and supernatural power in the Samoan, Tahitian, Hawaiian, Tongan and Rarotongan languages showing a commonality of the word throughout Polynesia. Therefore, the word manaaki derives from the word mana as discussed by Barlow (1991) means to convey hospitality and love to people. He explains further, that the mauri manaaki or talisman of hospitality is placed on the left of an ancestral building. The reason for this is to remind the hosts who own the house, which visitors should be looked after. Therefore, the responsibility of the host is to ensure that the mana of the visitor is upheld. Maintaining this hospitality is imperative in Māori society and there are many examples of this in pēpeha (proverbs). For example, makue ana te reka o te kai, literally translated means ‘the aroma of the food is very pleasant’. This pēpeha makes reference to the fragrant smell of the food, makue

meaning pleasing to taste (Mead & Grove, 2001, p279). The courteous comment at a hākari (banquet) is a compliment for the hosts.

Another example is, ko Maru kai atu, ko Maru kai mai, ka ngohengohe, literally translated means 'Maru who ate abroad, and at home, was agreeable' (Brougham, Reed & Karetu, p72, 1987). This expression refers to Maru, who was known to generously provide food and was pleasant and kind hearted. Yet another example, 'te kai ngaro, he putanga whananga ka kitea', literally translated this means 'that concealed food is found when a party of travellers arrive' (Mead, 2001, p372). A practical woman gave this response when asked why she put food away from regular use. In other words it is a sign of prudent planning of food being kept aside for visitors.

Other proverbs are cautionary reminders of the ramifications of not providing manaakitanga. An example of this is 'Kai ana mai koe he atua; noho atu ana ahau he tangata'. This pēpeha states that 'you are eating like a god; I am sitting here as a man' (Brougham et al, p72, 2004). It is advice against inhospitality. The lesson learnt is that if a visitor arrives they should be asked to share a meal. If the unknown person is thought to be of low birth, they may invariably be a tohunga (priest) with power to cause death from such an offence.

Brougham et al (1987) contend that in Māori society, proverbs demonstrate a person's oratory skills. The person's ability is exemplified not only from their recollection of these sayings but also the application which is appropriate to the occasion. These guidelines of appropriate behaviour in Māori society are referred to as tikanga. Tikanga, as described by Williams (2001) can mean rule, plan, method, custom, reason, correct and authority.

While these concepts may be common amongst some tribes, the way in which they are applied may vary from tribe to tribe or even family to family (Pere, 1982). Notably, manaakitanga was not necessarily performed between two friendly parties (Ryan, 1997). Nevertheless, manaakitanga pervades the philosophy of Māori life in sharing and caring for other people. The significance of manaakitanga, as affirmed by Mead (2003), is that it is applicable to all social gatherings when guests are hosted by tangata whenua (the indigenous people of the land).

These multi-layered understandings of manaakitanga reveal that this concept is more than just ‘hospitality’ as maintained within the tourism industry. Manaakitanga is a cultural value that does not involve the exchange of money. However, it can be regarded as a value that encompasses the fostering and nurturing of relationships between a host and a visitor. The well-being of the visitor is paramount to the development of this relationship as the mana of the host is at stake. If the host fails to manaaki (support) their visitor this could result in the loss of mana within the Māori community as the host has shown they are incapable of attending to the needs of others. It is important then, to investigate, how manaakitanga is understood as ‘hospitality’ in the tourism industry and more specifically, by people who work within a Māori tourism operation. Additionally, it is important to determine how staff employed in a Māori tourism operation do understand and portray this concept? Thus, this study has prompted the research question, how is manaakitanga interpreted in a Māori tourism operation? Subsequently, interpretation of manaakitanga from the perspective of Māori tourism operators forms the basis of this thesis.

## CHAPTER TWO: NGĀ RAUPUA



*As they grow, each 'raukōpaki' opens to reveal beautiful, yellow petals, or, 'raupua'. This profusion of yellow clusters is a distinguishing feature of the glorious kōhai in spring.*

### **Te huarahi whakaako rangahau – Methodology**

“Manaakitanga... going the extra mile and all that stuff. It means more than that...promoting a deeper understanding of what manaakitanga means to Māori... putting our own definition to manaakitanga...amongst operators”

(Interview 8, 2008)

The above statement is an example of similar conversations that occur within Māori circles about the use of the cultural value manaakitanga in the tourism industry of Aotearoa-New Zealand. It is a term that is used not only amongst Māori within the tourism industry but more commonly within the mainstream tourism industry. In seeking a deeper understanding of the term manaakitanga, by analysing and contrasting the varied perceptions from Māori tourism operators, a research methodology that is relevant to the world-view of Māori participants needs to be employed.

### **Ētahi whakapono - Theoretical assumptions**

Research approaches contain key theoretical assumptions that give direction to the inquirer or researcher (Creswell & Clark, 2007). These assumptions about the research approach, the method employed and the relationship between the inquirer and the subject are examined in discussions to follow.

Positivism as defined by Bryman (2004) is an epistemological position whereby strict scientific methods are applied to the study of social reality. This position advocates that a science-based approach must be conducted in a manner that is relatively value free. It also implies that knowledge derives from the collaboration of social facts. Through empirical observations, these social facts explain social relationships and are utilised to predict general patterns of behaviour (Davidson & Tolich, 2003). While this scientific method plays an important role in research, positivism has been argued as falsely

representing the object that has been studied. Positivists attempt to segregate the observer and the subject to reinforce that social reality exists separately and objectively (Bryman, 2004). It is a position that systematically produces facts for the behaviour of groups. In this study however it is recognised that knowledge and reality has been socially constructed through the interactions between the researcher and the researched. While participants are affiliated with collective groups such as whānau, hapū and iwi, every interview is context specific as each interview represents an individual's perceptions.

An evolution of positivism is the deterministic philosophy known as post-positivism. Post-positivism as articulated by Creswell (2003) recognises that knowledge is based on the measurement and observation of factual reality that occurs within the world. It is a metatheoretical stance, which challenges the traditional positivism claim that science provides the clearest model of knowledge. Furthermore, it is an approach that is intuitive by nature and legitimizes the metaphorical interpretation as relevant techniques of comprehending and examining the world (O'Leary, 2004). Thus, post-positivists advocate knowledge as being conjectural, and therefore a supreme truth can never be located. However, while plausible in terms of contemporary reality, it is assumed that in this study, participants achieve absolute truth. For the author, the participant's social and experientially based construction of the cultural value manaakitanga is in its own right an unchallengeable truth. Moreover, this research does not endeavour to connect with the western world but to a certain extent to the traditional Māori world hence there is no conflict between two worlds (Martin, McMurchy-Pilkington, Martin & Dale, 2003). The pondering and reflection that the author has undertaken is dissimilar to that suggested by O'Leary (2004) who asserts that from the viewpoint of the post-positivist, the world is complicated and can be interpreted by all.

From an ontological stance, constructivism affirms that social knowledge and reality are formed through social associations and interaction (Bryman, 2004). According to Creswell & Clark (2007) constructivism seeks meaning or understanding of phenomena, leading the researcher to seek the complexity of views rather than constricting explanation to ideas or a few categories. It implies that concepts, grouping and theoretical levels of analysis emerge from the inquirers interaction in the field. In the same way advocacy and participatory research recognise biases constructivists actively discuss their own interpretations (Creswell, 2003). This acknowledgement of the

researcher's own background is significant, as the author's personal understanding of manaakitanga has influenced the interpretation of the meanings participants have about the term. The fallacy of this approach is that social constructivists suggest that no knowledge about reality can be attained from an interview as it is obviously and exclusively an interaction between the interviewer and the interview subject (Silverman, 2005). Although the interview can be viewed as being invented and context specific, it can generate data that gives a genuine insight into people's experiences. This is a practical concern as well as an epistemological one, because participant's responses are based on their own social reality. Each of the participants in this study has provided diverse personal narratives of manaakitanga and how it was understood and portrayed by family members.

In analysing assumptions about the nature of social science, adopting a subjectivist approach for this inquiry has been favoured. The subjectivist as noted by Cohen, Manion and Morrison (2000) sustains a philosophical basis whereby the world to different people is interpreted in varying ways. In methodological terms, it is an approach that searches the depiction of reality for the intent of comparison. Thus in practise, the cultural value manaakitanga as understood by research participants, has diverse meanings. Each participant has given their depiction of the value interpreting the world in which they live. This is further supported by Dorstein and Hotchkiss (2005) who highlight that information collated is intended to represent meanings, concepts and characteristics of people.

Throughout this qualitative research project, there are shared assumptions of human experience and theoretical perspectives of people's world-views. In this study, these personal narratives have been woven together to create larger cultural stories about manaakitanga. It follows that this work lends itself to being nestled in a kaupapa Māori (Māori ideology) paradigm or framework.

### **Kaupapa Māori – Māori ideology**

According to some Māori academics such as Bishop (1996) and Smith (1999) research into Māori has traditionally been simplified and adapted for use by the colonisers, resulting in the misinterpretation of traditional Māori knowledge and understanding. This is not restricted solely to Māori, as other indigenous communities have had their knowledge marginalised to fit into western structures. Colonisation played an



assumptive role of defining and validating this knowledge (Smith, 1999). According to Sheehan and Walker (2001) colonial societies have a propensity to believe their solutions are the only valid method, which can define the situation of the people that they have inherently displaced.

This is not solely an issue of colonisation but also demonstrates the power/authority relationship between the researcher and the researched. While the data collection engages the researcher and the participant, it is the dominant position of the researcher that will be brought to the forefront during the analysis process (Dorsten & Hotchkiss, 2005). The researcher inherently, determines the type of approach from the varied assumptions brought to the study to the more practical decisions of data collection. This is particularly notable in this study, as it has been guided by the researcher's strong interest in the topic. Wearing and Wearing (2001) reiterate this idea in tourism research whereby it is the dominant position of the researcher that can essentially lead to disregarding the voice of the host. As this study has been informed by kaupapa Māori ideology, a dominant position has not been assumed, as the researcher was a manuhiri (visitor), being hosted by the participants. Moreover, it was the researcher that was seeking knowledge from the participant as opposed to the participant seeking knowledge from the researcher.

Māori intellectuals, who were trained in research, have become enculturated into western ways of behaviours (Martin et al, 2003). Buck (1950) noted these changes particularly in the use of the Māori language where old words were no longer used and replaced with borrowed English words. This dissatisfaction with these research practises has led to a uniquely Māori approach known as kaupapa Māori research that is emerging in Aotearoa-New Zealand. Smith (1999) defines kaupapa Māori as a research approach that gives interpretation by Māori for Māori. Kaupapa Māori research is defined by Mead (1996) as a premise that encompasses five criteria: whakapapa, tikanga Māori, te reo Māori, whānau and rangatiratanga. With reference to this study, there are whakapapa, as noted by Bishop (1996), is a term used by Māori to determine familial relationships. Acknowledgement of these existing ties between inquirer and subject is embedded within kaupapa Māori. There are whakapapa links to some of the participants as the geographic location of this study encompasses areas in which the author has tribal affiliations.

Mead (2003) outlines tikanga Māori as an imperative component of traditional Māori society, which dealt with the ways of behaving and certain processes for misconduct. However, tikanga Māori can be argued as not just a traditional set of historical values located in the past on the contrary, it is a set of values, which have been transmitted down generations to contemporary society. Consequently, it is lived and practised by the researcher and has guided and informed this entire study. For example, tikanga Māori dictates that whakawhanaunga (establishing relationships) must occur at the outset. This familiarisation process usually involves the exchanging of personal information through relaxed conversation, usually shared over a cup of tea, or cold drink, and often complemented with food. Any food brought by the researcher signifies ‘whakaaro ki te whare’, that is, the researcher thought about the people who reside or work in a particular location. The quality of the relationship and involvement of the participant in the research often reflects the quality of the data that is collected. It is still regarded as bad manners to arrive empty handed to locations where tikanga Māori is lived and practised. Therefore, in relation to this study, kai (food) was provided for each of the interviewees.

According to Pihama, Cram and Walker (2002) the term whānau pertains to the extended family. Cultural customs, traditions and practises are planned around this collective group. It is appropriate therefore, to comment that within this study, the term ‘whānau’ has been loosely applied. For one participant who operates a homestay, guests were referred to as whānau rather than as paying customers. These individuals, who are not related through blood ties and solely association, were referred to as whānau because they participate in his whānau activities.

In kaupapa Māori research, tino rangatiratanga refers to the self-determination of research participants (Bishop, 1996). It empowers Māori people to take control of their own lives and cultural wellbeing. This was reiterated during this study, where participants determined the amount of knowledge they wished to share. Before, during and after data collection, participants were asked if they wished to alter any of the material in their interviews thus demonstrating that the interviewees were given full control over knowledge and transmission. None of the participants chose to alter their interviews.

There is a strong link amongst these cultural values and systems to the emancipatory ambitions for Māori. As posited by Pihama et al (2002), the foundation of kaupapa Māori ideology is based on the assertion and legitimisation of being Māori. Hence, there is a collectivist benefit orientation to all research participants rather than a dominant individualistic approach (Bishop, Berryman, Richardson, 2001).

Throughout this thesis, the research procedures and research design have been informed by tikanga Māori, and framed by kaupapa Māori research methodology. Whānau, hapū and iwi, therefore, to whom one is connected by whakapapa have supported and advised the researcher throughout this study. In kaupapa Māori research, as currently framed, it is the role of the researcher to ensure expressions of self reliance and collective benefit are upheld. Smith (1999) emphasised the importance of kaupapa Māori research to address issues of consultation, corroboration, benefits, representation and advancement in a Māori cultural framework. Furthermore, these principles are similar to those acknowledged by Bishop (1996) and integrate notions of confrontation, evaluation and struggle for Māori in their drive towards liberation. These issues have been considered throughout this research project, alongside significant values like manaakitanga is of special value importance to Māori (Pere, 1982). Throughout the study, the researcher has endeavoured to portray knowledge respectfully and in a manner that is non derogatory to participants.

Kaupapa Māori ideology is pervaded by a strong anti-positivist standpoint (Smith, 1999). Similar to post-positivism, both approaches are intuitive by nature and legitimise the metaphorical interpretation as relevant techniques of comprehending and examining the world (O’Leary, 2004). Therefore, it is inevitable that Māori involved in research will encounter, consider and utilise kaupapa Māori ideology as being the most relevant methodological framework and this is particularly true for this research project.

### **Ngā tāngata i uiuia – Participants**

Twelve interviews were conducted with Māori tourism operators who are located in the Bay of Plenty, Taupo and Auckland regions. There was no reluctance from participants to be involved in this study evidenced by the fact that there was a one hundred percent response rate. Fourteen operators were approached and agreed to take part in this study.

Unfortunately, due to time restraints and geographic location, two tourism operators could not be interviewed.

A total of twelve interviews onsite were conducted with eleven of the twelve participants identifying as Māori. Eleven of the interview participants were Māori tourism operators and another was a co-owner and employee of a Māori tourism business. Seven participants were male and five were female. Of the eleven Māori, four operators specifically offered nature walks; one operator offered adventure-based activities; one operator offered a riverboat cruise; one operator offered a homestay/backpacker accommodation; two offered different geothermal experiences; and one offered an evening cultural performance. None of these operators were dependent on seasonal trends for their business. All but two of the operators had over ten years experience in the business. All participants' businesses contained a Māori component and were underpinned by Māori cultural values. Only two of the eleven Māori participants were fluent in te reo Māori. All of the operators indicated that their identity as Māori (or as a partner with a Māori operator) influenced the way they managed and marketed their businesses. This is similar to Carr's (2007) findings in her study of entrepreneurial characteristics and personal experiences of selected Māori operations.

A purposive sampling method was employed to specific predefined groups that helped clarify and validate what was happening across the tourism industry as opposed to a representative sample of a larger population (Dorsten & Hotchkiss, 2005). All participants hold positions of responsibility within their respective businesses, seven of which are owner-operated. These businesses are differentiated by the following characteristics; city based or rural based, operational for more than or less than two years and have more than or less than two full-time employees. City or rural based are categories to determine whether the working environment in which the Māori tourism operators conducted their business, had any influence in the way manaakitanga was interpreted. It was also important to differentiate the length of time each business operated, to ascertain if the tourism operator's interpretation of manaakitanga had changed over the period of time they had been in business. Moreover, the amount of staff employed in each Māori tourism business was a category that helped determine if manaakitanga was a value and understood in a business with low or high staff numbers.

As part of the thesis etiquette, the researcher arranged to meet participants for an interview. These interviews took place over a three month period at the participant's convenience. Nine participants were interviewed at their place of work; one was interviewed in a community centre, while two were interviewed at home. On one occasion, a participant adamantly requested that the author bring family members to experience the product offered by this particular business. Furthermore, the participant also requested that members of the researcher's family be present during the interview. Whānau, as an underlying principle of kaupapa Māori ideology inevitably became a part of the research process. The participant believed that as whānau (family), these members were a necessary part of the interview process and encouraged them to contribute to the discussion.

Participants were contacted by e-mail, phone or by speaking face to face with them (kanohi ki te kanohi). Once participants agreed to participate, another e-mail was sent to each of them providing more detailed information. This information included the purpose of the project, the expected time of the interview seeking permission to use a voice-recorder and the assurance of confidentiality and anonymity.

The cultural concept of whakawhānaungatanga, allowed the researcher and participant to engage in informal discussion prior to the commencement of the interview. These conversations included whakapapa, whereby the researcher identified tribal affiliations. Keats (2000) asserted that developing a rapport with the participant would inherently improve communications. This is in keeping with Keats assertion, and what is different in this context, and aligned with kaupapa Māori research is that the researcher was able to develop the rapport through a discussion about whakapapa. Without these links it may have been more difficult to establish such an intimate rapport.

Participants were given consent forms at the commencement of each interview. All written material for the interview was duplicated, one in Māori and the other in English. This was a bilingual requirement of the AUTECH at the preparatory phase of this thesis. Despite this requirement and tokenistic gesture, those participants who are fluent in te reo, elected to conduct their interviews in English.

## **Ngā huarahi rangahau – Methods**

As a qualitative research project, in-depth interviews were applied as the primary information-gathering tool. In-depth interviews involve a high amount of labour (Byne-Armstrong, Higgs & Horsfall, 2001). During this research project this was certainly the case as a large proportion of time was spent organising and seeking permission before the actual interviews began.

The interviews, which usually took 45 to 60 minutes, were guided by an interview schedule with indicative questions. Since interviews were conducted during the busiest time of year for tourism operators the researcher had to be mindful of keeping within the allocated timeframe. Most participants however, often exceeded the time allowances indicating a genuine interest in the topic. Coupled with this notion, Walker (1996) proposes that the person rather than a timepiece determines Māori time. The nature of outputs required for this thesis however, necessitates a certain amount of interviews to be collected within a set timeframe. These time allocations with participants may have been obstacles to obtaining a greater depth of information and knowledge.

In their discussion of tourism research, Ryan and Aiken (2005) found that some indigenous groups are exclusive and not inclusive. The researcher was mindful of this when conducting interviews and especially where there was no common familial links shared with participants. Further, Walker (1996) emphasises that there is a movement by some tribes to protect these cultural and intellectual property rights of the tangata whenua. In order to alleviate these issues of intellectual and cultural property rights, the participants were given assurance that they could access, alter or dispose of their transcripts at anytime during this research project. Additionally, an electronic copy of this thesis has been e-mailed to all participants.

Interviewing kanohi ki te kanohi (face to face) allowed the participants to give personal narratives and empirical data about their social world. During the interview process, notes were taken which were later used to describe any patterns or emerging themes from the research. Open-ended questions were used to encourage people to recall information freely and to help generate rich and candid data. By focusing on qualitative data selection methods as opposed to quantitative processes, this study does not rely on

a specific numerical basis, as “depth is traded for breadth” (Glesne & Peshkin, 1992, p274).

In keeping with kaupapa Māori ideology, the researcher offered a small koha (gift) in the form of food to participants, as it is still regarded today as bad manners to arrive empty handed to locations where tikanga Māori is lived and practised. This is to avoid the perception is that the researcher is there for personal gain only, with little or no thought for the researched (hosts).

While engaged in conversation it was necessary for the researcher to depict genuine interest without being perceived as judgemental (Silverman, 2005). The process of interviewing involved informing individuals of the proposed interview schedule. Participants were asked general questions about their personal understanding of manaakitanga. This was then followed by more specific questions related to the participant’s place of work. Questions posed in regards to manaakitanga within the business included methods of implementation, enhancement of existing products/services and staff application. As Keats (2000) notes, these interviews were invariably dependent on the memory recollection of the participant. For those participants involved in this study, manaakitanga is a lived and practised value and therefore it is easily discussed. Most participants recalled childhood experiences where manaakitanga was demonstrated through the actions of close family members.

As noted by Silverman (2005), some of the challenges associated with the interview process were the possibility of bias, inaccuracy, misinterpretation or misdirection of the conversation. The inexperience of the researcher meant that while opportunities to elicit further comment from participants was missed, during the first interview by the third interview an exhaustive amount of information had been obtained. The researcher learned that interviewing is a process not an event where one perfects the technique through practise over time. Also, for those known participants there is a bias, as the researcher is less judgemental of their opinions. However, more pertinent to this process, is understanding and analysing responses, as participant’s answers are entirely contextual (O’Leary, 2004).

Approval by the Auckland University of Technology Ethics Committee allowed the researcher to demonstrate tikanga Māori in only a limited capacity and acknowledge the contribution of participants through a koha. While the committee recognised the

importance of a koha, this tokenistic gesture stipulated that only food could be given to participants. In keeping with tikanga Māori, the provision of a gift should have been at the researcher's discretion especially as a koha is not just restricted to food. A petrol voucher or a book voucher is entirely appropriate.

At the conclusion of the interviews, all voice recordings were transcribed. From these interviews, emergent themes have provided the foundation for discussion within the chapters. The researcher favours this method of analysis as the attitudes of the participants can be extrapolated into themes from recorded communication and used to interpret participant's beliefs (Davidson & Tolich, 2003).



### CHAPTER THREE: NGĀ HEMA TOA ME NGĀ HEMA UHA



*As the 'raupua' develops, a long, central 'hema uha', or pistil with an oval shaped-head, protrudes. Surrounding this 'hema uha' or female part of the flower are a series of 'hema toa', the stamen or male elements.*

#### **Te anga āria – Theoretical framework**

Every year in Aotearoa-New Zealand the tourism industry adds \$18.6 billion to the economy (Tourism New Zealand, 2007). With over 350 Māori tourism businesses, Māori contribution is steadily increasing (Ministry of Tourism, 2004). For the New Zealand government, Māori culture provides a unique element in marketing to an international audience. As previously mentioned the government has identified Māori cultural values such as manaakitanga, as a key strategy in the New Zealand Tourism Strategy 2015. This value is aimed at providing a basis for the expansion of sustainable growth in the tourism industry (Ministry of Tourism, 2004).

The Māori tourism businesses involved in this study, offer a range of products and services that include accommodation, retail, cultural and recreational products/services. Participants are either self-employed or hold senior management positions and employee numbers range from two to 60 people. Additionally, all participants indicated that their respective tourism venture offered a Māori cultural component in their product or service. In understanding the varied perceptions of the term manaakitanga from Māori tourism operators, a new theoretical model has been developed. Precedence has been set for tourism literature to use the natural environment. An example of this, is, Te Kōhai. Te Kōhai is a model that provides a Māori perspective of Māori tourism. Similar to “a *koru* (spiral) of values” described by McIntosh et al (2004, p339) both models describe significant Māori cultural values within a Māori tourism operation. However, Te Kōhai also incorporates the wider environment of a Māori tourism operation.

As a qualitative research project informed by kaupapa Māori ideology that encompasses a Māori world-view, Te Kōhai as a theoretical model locates Māori tourism businesses within the wider kaupapa Māori context, and is described in the following section.

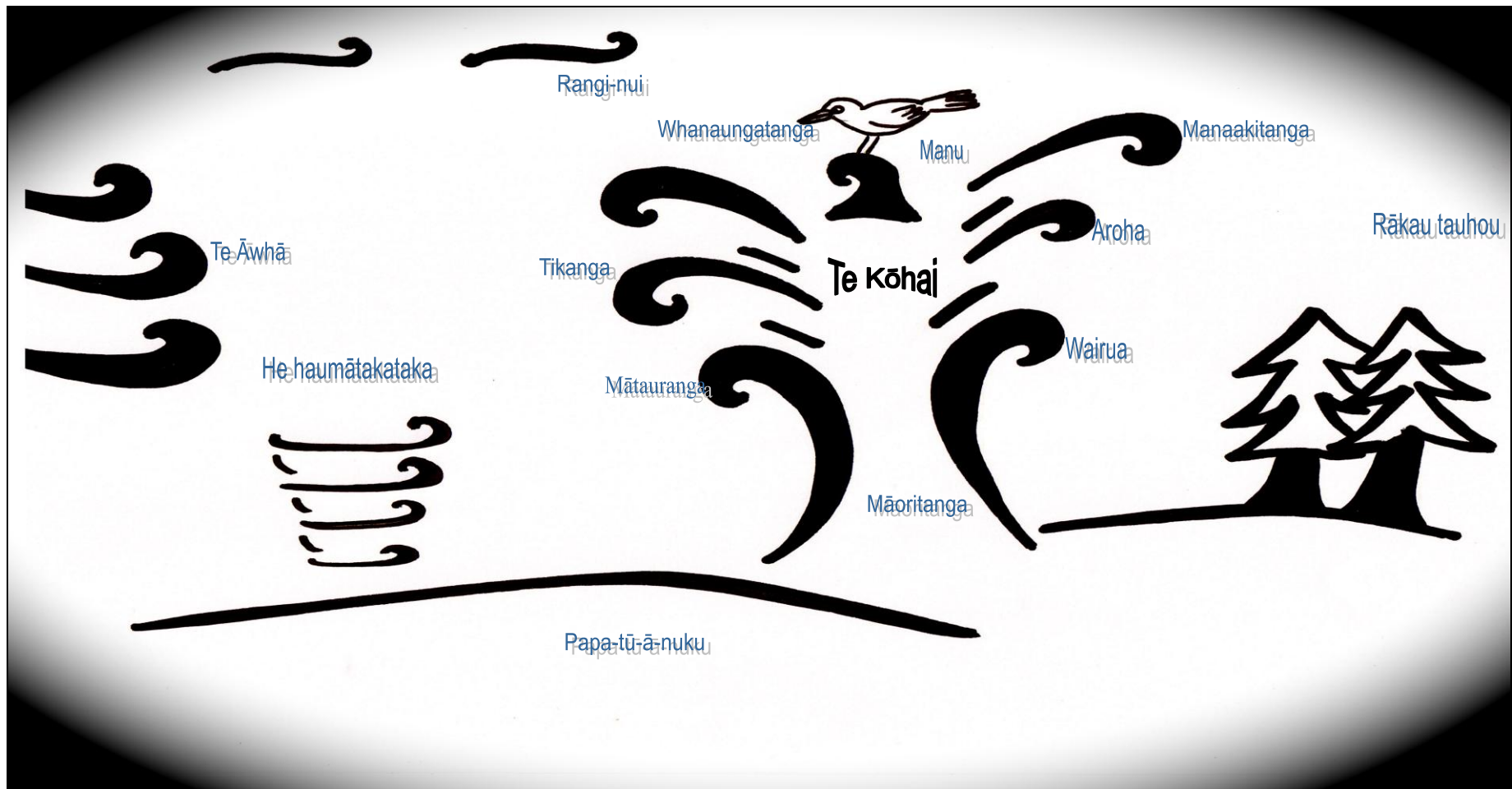
### **Te Kōhai: He Anga Hou – A Kaupapa Māori Framework for Māori tourism Businesses**

“He puketai kohai maha  
A hillside adorned with kōhai”

This pēpeha describes the kōhai in full bloom. In the Māori world when tūi abound, food is plentiful, therefore, all is well, and thus, when conditions are right, everything flourishes. This pēpeha makes reference to the kōhai, which are seen, along the coastal areas of the Bay of Plenty. An abundance of kōhai reassures the local people of this area, that all is well.

The Te Kōhai model is informed by another conceptual model developed by a tipuna (ancestor) the late John Te Rangianiwaniwa Rangihau from Ngāi Tuhoe in the 1970s to describe Māoritanga (Māori culture) and a Māori world-view. In the model Rangihau amalgamates a range of Māori concepts in an illustrative depiction of the Māori world-view (Ka'ai, Moorfield, Mosley & Reilly, 2004, p16). He used the term Māoritanga, which was coined in the 70s and it shows the interface of Māoritanga with Pākehātanga (Pākehā culture). Some aspects of Rangihau's model have been adopted in the formulation of a new model specific to this thesis, called Te Kōhai, which encapsulates the essence of Māori tourism businesses, and the core values that underpin these businesses. Therefore, Te Kōhai is a model that forms the basis of this thesis and is illustrated in the following page.

Figure 2: Te Kōhai Conceptual Model



(Martin, 2008)

The Kōhai, (commonly known as the kōwhai tree) – *Sophora microphylla* (Moorfield, 2005), is used as an analogy for Māori tourism operators in the tourism industry. Kōhai (trees) are usually found near riverbanks, lakes, streams and forest edges but not so much in dense bush as they prefer open spaces and locations near water.

**Figure 3: Kōhai along the forest edges**

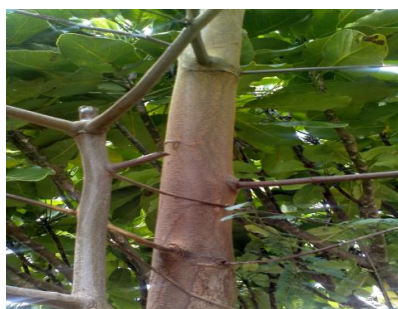


(Martin, 2008)

They are particularly noted for their hanging clusters of large yellow flowers which bloom in early spring. Nectar loving birds like tūi (*Prosthemadera novaeseelandiae*), korimako (*Anthornis melanura*), kererū (*Hemiphaga novaeseelandiae*) and pihipihi (*Zosterops lateralis*) feed on the nectar rich Kōhai blossoms.

In Rangihau's conceptual model, Māoritanga is positioned in the centre and Pākehātanga is placed on the periphery, reflective of an idyllic Aotearoa-New Zealand society. Similarly with the Kōhai model, Māoritanga is represented as the trunk of the tree. The Kōhai tree is rooted in the bosom of Papa-tū-ā-nuku (earth mother), wife of Rangi-nui (sky father), and it is from their union that all living things are created (Moorfield, 2005). The nutrients of Papa-tū-ā-nuku, nourish and sustain the growth of the Kōhai, regardless of where it is located, reflecting the strength of Māoritanga in Aotearoa-New Zealand.

**Figure 4: The trunk of the Kōhai tree**



(Martin, 2008)

The leaves adorn the branches of the Kōhai tree, which represent the values of tikanga (custom), aroha (love), whanaungatanga (kinship, relationship), mātauranga (education, knowledge), wairua (spirit, soul) and manaakitanga. For Rangihau, these concepts are all interrelated and connected to each other (Ka'ai et al, 2004, p17). Similarly, in the Te Kōhai model, these represent the values of the Māori tourism businesses at varying levels of development throughout Aotearoa-New Zealand. Each business possesses varying amounts of Māori cultural content in their product or service, or both. Like the profusion of blossoms of the Kōhai tree, some of these Māori tourism businesses have strong Māori values, which underpin their core business. Some of these are as follows:

**Table 1: Cultural Drivers**

Name of key cultural drivers	Meanings of key cultural drivers
Manaakitanga	Relates to the cluster of Māori concepts within the social relationship domain. A term used to describe kindness. For the Māori tourism operator, the notion of caring is expressed to the visitor/s by way of action.
Tikanga	Relates to the collection of Māori concepts within the spiritual and physical relationships domain. A term used to explain a system of practises that are exercised within te ao Māori. In a tourism context, it is a lived value that provides guidelines for a Māori tourism business.
Wairua	Relates to the group of Māori concepts within the spiritual and physical relationship domain. A term that can describe spirituality. It is the responsibility of the host to ensure both the spiritual and physical well being of the manuhiri (visitor) is maintained.
Whanaungatanga	Relates to the set of Māori concepts within the social relationship area. A term to describe a kinship network that associates Māori to their whānau, hapu, iwi and te ao Māori. For a number of Māori tourism operators this means balancing their own whānau responsibilities with their business responsibilities.
Aroha	Relates to the cluster of Māori concepts within the social relationship domain. A term that can describe compassion, love and care. Some Māori tourism operators exemplify kindness by providing the ideal cultural experience for their manuhiri.
Mātauranga Māori	Relates to the group of Māori concepts within the spiritual and physical relationships. A term describing traditional Māori knowledge. There are varying levels of mātauranga Māori understood and portrayed by Māori operators, in the tourism industry.

Adapted from Ka'ai (et al), 2004, pp17-19)

**Figure 5: New Kōhai leaves**



(Martin, 2008)

Being deciduous, the Kōhai sheds its leaves during the autumn season. However, as with all deciduous shrubs, as long as the trunk remains healthy and free from disease, the new leaves and blossoms will grow again during the spring. This is also true of Māori tourism businesses in that if they are vigilant in retaining a strong sense of Māoritanga and cultural values this will help the growth of their businesses and identity as Māori tourism operations.

The birds such as the tūī, kererū and pihipihi, who feed upon the nectar of the Kōhai represent both international and domestic visitors who seek an experience that has a Māori cultural component. There is a strong demand created by these birds for the delicious nectar from this important natural resource.

**Figure 6: Tui in the Kōhai tree**



(Tirau, 2006)

Just as each bird possesses a range of distinguishing characteristics such as shape, size, plumage, song and mating behaviour similarly, each tourist has varying personal reasons for wanting to participate in a Māori cultural experience. Furthermore, the



increase of demand by tourists to have such an experience validates the role that Māori tourism businesses provide within the tourism industry in Aotearoa-New Zealand.

**Figure 7: Kōhai tree after flowering**



(Martin, 2008)

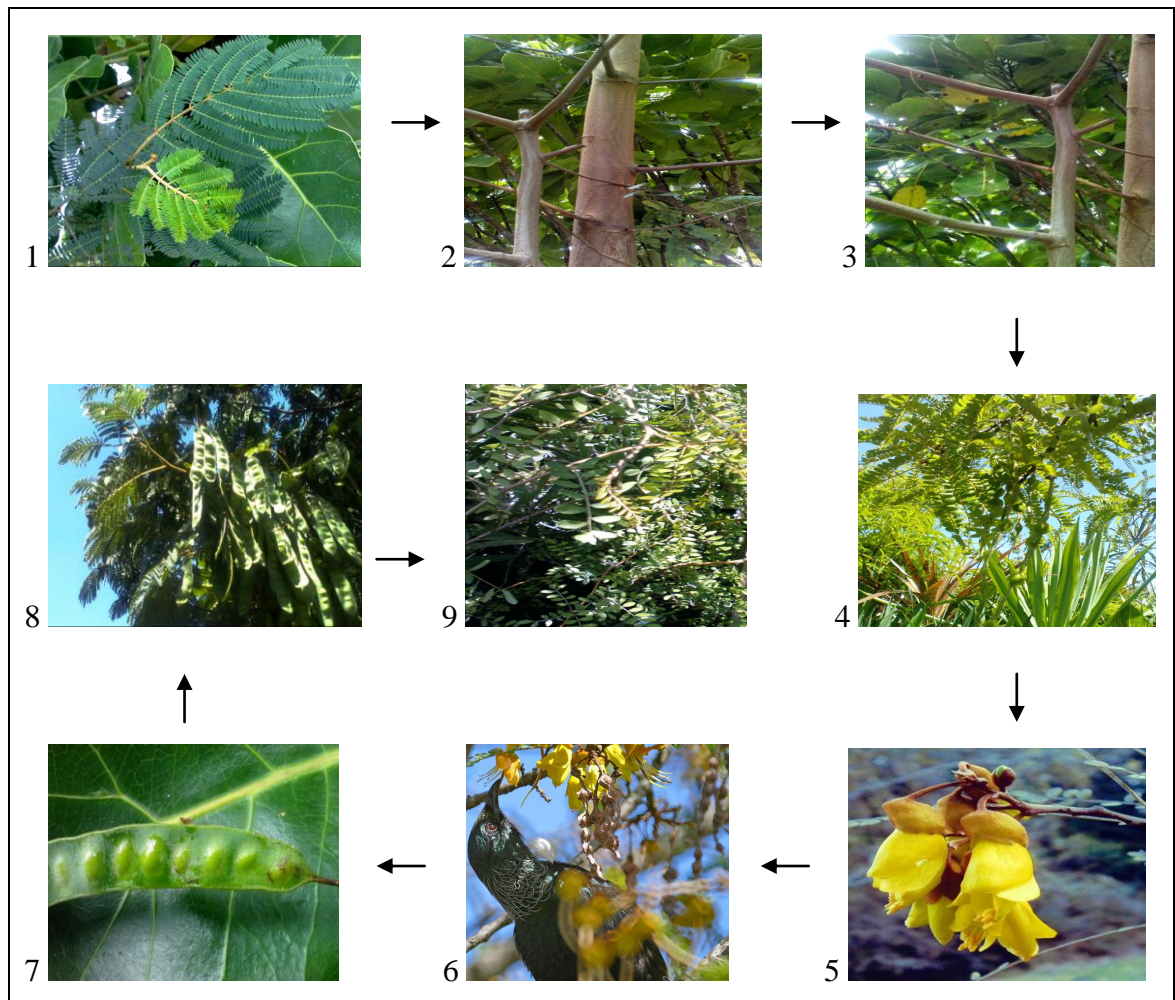
The Kōhai are vulnerable to natural phenomena such as pūmate (disease), āwhā (gail or storm) and haumātakataka (hurricane). In this model, the āwhā symbolises political influences and haumātakataka represents economic factors. The greatest threat to the Kōhai is haumātakataka, which in its fiercest state, can uproot and destroy its existence. For some Māori tourism operators, factors such as heavy financial debt can be disastrous and can threaten the survival of their businesses including being forced to file for bankruptcy. Such consequences, can have a huge effect on Māori in the tourism industry in terms of experiencing a loss of mana.

Surrounding the Kōhai are rākau tauhou (introduced species of trees) that symbolise non-Māori tourism operators who are part of the tourism industry. It is these trees that have dominated the forest canopy, drawing sustenance from the sunlight and rich nutrients from Papatūānuku, thus preventing the Kōhai from flourishing. For a number of Māori tourism operations, launching a business can be difficult as they must compete with businesses that are well known and established within the New Zealand tourism industry.

This situation is exacerbated with the introduction of government strategies that attempt to explain and define manaakitanga, particularly to Māori tourism operators. While the

government has employed this value for the entire industry, it is vital to engage the views from those directly affected, in this case Māori tourism businesses.

**Figure 8: The Life Cycle of the Kōhai**



(Martin, 2008)

Just as Rangihau's conceptual model illustrates an interconnectivity between the cultural concepts, so too does the Te Kōhai model. The Kōhai, as a living species, has its own lifecycle, which takes its course through the various seasons of the year. Similarly the Te Kōhai model reflects a lifecycle pertaining to Māori tourism businesses.



**Table 2: The Kōhai tree**

Image No	Photo	Symbolism
1	Forest canopy	Represents the introduced species (non-Māori tourism operators) surrounding the kōhai (Māori tourism operators)
2	Trunk	Represents Māoritanga and the connection of Māori people to the land; survival is dependent on the kōhai (Māori tourism operators) remaining healthy and being able to weather the changing environment
3 & 4	Branches and Leaves	Together they represent tikanga Māori and reflect the core values which underpin Māori tourism operations
5	Blossoms	Represent the authentic Māori tourism experiences which domestic and international tourists are seeking
6	Birds	Represent the domestic and international tourists who seek authentic Māori cultural experiences
7,8 & 9	New growth replaces the old	Represent the authentic Māori cultural experience that is enduring, because it is connected to the traditions of the past but adapted to the conditions of contemporary society.

### **Ngā tirohanga ki te manaakitanga - Interpretations of manaakitanga**

According to Mead (2003) manaakitanga is an expected component of tikanga whereby the hosts are honour bound to look after to their visitors. It is this notion of hospitality that people commonly associate the term, manaakitanga. However, Participant Six found “that although people like to define it as hospitality...it was more than that” (Interview 6, 2008). He believed that Māori are born with manaakitanga as it comes from intergenerational behaviours and practises associated with observing tikanga Māori.

There was some concern expressed by this participant that cultural values are affected by the changes of a modern day world. He states, “I do think we become a little complacent...like most things Māori you believe in manaakitanga, kaitiakitanga and yet you’re arguing ownership” (Interview 6, 2008). He believes that changes of attitude such as increasing individual ownership in a modern society compromises genuine manaakitanga. Manaakitanga benefited the collective group as opposed to individuals’ needs and wants.

For Participant Ten, he sourced the meaning simply from the word itself. This was explained as “kia kitea te mana o te tangata” (Interview 10, 2008). He translated this phrase, as the mana of the person whom you are looking after should be protected. In its widest sense, Pere (1982) states that mana can affect an individual’s attitude towards

another person. Participant Eight also ranked the word mana in the Māori world as first and foremost in relation to how one person behaved.

All participants concurred that their own personal understanding of manaakitanga could be described as sharing and/ or caring of others. Participant Nine, described manaakitanga, as a concept is “a reason to relate” to people in general. Participant Six explained that for them manaakitanga is a virtue extended to visitors once the host became comfortable and familiar with them. The cultural value of, reciprocity (tauututu) was also discussed in relation to manaakitanga in regard to the “recognition of what we give in future relationships” (Interview 6, 2008).

All participants emphasised that whānau was inextricably linked to their understanding of manaakitanga. In its simplest state, one participant explained that it is a value that does not necessarily have to be an interaction with visitors (known or unknown) because it also encompasses respect of oneself and whānau. This was also reiterated by Participant Five, who recalled many of his own childhood memories. For example, when returning home from collecting kaimoana (seafood), he expressed how food was shared amongst everyone. Pāua (abalone) and kinā (sea urchin) were cleaned and dropped off to certain people. He took great length to explain that for him the best part of offering manaakitanga is the huge feeling of satisfaction for having given of your time, knowledge and resources. Traditionally, these actions were a regular common occurrence in Māori communities. Reeves (1973) teases out this thought, emphasising that Māori tribes were disciplined and well-organised communities where no family would starve. Food stores or pātaka, according to Phillipps (1952), were the treasure-house of the tribe. The contents of each pātaka varied from region to region and provided communities with food, including times when food sources were limited (Phillips, 1952).

Participant Six expressed a concern about Māori notions of manaakitanga as they may have suffered from the impact of colonialism. Understanding values such as manaakitanga, he believes is often challenging as other value systems have overlapped over time. In colonial times, Ateljevic and Doorne (2002) noted that tourism supported colonisation as the foremost principles and life philosophy originated from the tourist’s homeland. The impact of this is that while Māori have their own value system, they have been expected to adopt another value system.

Tourism can be considered a value system and as such, Māori have adopted this system in order to get work but also maintain employment within the mainstream tourism industry. The need for employment has forced Māori to put aside their values as having a job makes them feel valued. Therefore, to practise this virtue called manaakitanga, which should come naturally to Māori, is undoubtedly becoming increasingly harder to put into practise. As proposed by Durie (2003) cultural values and diverse world-views inherently affect the workplace. Participant Six emphasised that in his view, “when manaakitanga is truly understood then we practise it, then we’re truly being Māori” (Interview 6, 2008). It follows then that increased cultural cognizance of manaakitanga will ensure that as a core Māori value, its wider meanings are not lost. Issues such as isolation from one’s tūrangawaewae can sometime sever connections with whānau, hapū and iwi, important people and places and therefore comprise the continuance of manaakitanga being an intrinsic Māori behaviour. Hence, that ability to relate to manaakitanga for some as a Māori business practise becomes extremely difficult.

From a mainstream perspective, Participant Six noted that the recent popularity of the word manaakitanga was “sexy, it makes me feel warm, it’s hospitality and it’s about customer service”. As Chief Executive of a large organisation, he noted that these ideas are crucial for improving commercial drive in a business. However, Participant Nine is discouraged by the drive of government agencies to use the word manaakitanga. He suggested that, “Tourism New Zealand will use it because it’s a United Nations thing...we’re thinking of our indigenous people...what a load of crap...it’s bullshit...but hey, if it gets a vote or two...if it keeps the hecklers away from Aotearoa” (Interview 9, 2008).

This participant strongly believes that Māori need to protect the cultural value, manaakitanga. He suggests that within a tourism context, only credible entities that can portray manaakitanga appropriately should have rights to use it, not just anyone. Mead (2003) supports this notion stating that manaakitanga as an accepted standard of behaviour, is an ideal a person should aspire to attain.

Participant One feels that manaakitanga plays no role in the monetary exchange of a tourism business. Participant One states “it’s about sharing, sharing what you’ve got with others and not putting a price on it. Sharing aroha (love)” (Interview 1, 2007). His demeanour reflects strong links to his tūrangawaewae as he has support from his

whānau, hapū and iwi. This same participant was of the view that other tourism operators were solely driven by money. Although he acknowledges that a steady amount of money is an integral component of striving for business success, he believes that money is not a key driver for his Māori tourism business. He explained manaakitanga as an intrinsic benefit that encapsulates a lifestyle, predominantly in everyday living and giving. Moreover, Reynolds, Merritt and Gladstein (2004), affirm that these intrinsic benefits are non-monetary thus they create a positive place of employment. This is exemplified by Participant One, who as a rule of thumb has his homestay doors always open to whānau and to strangers. The following statement reinforced this value,

“One of my kōrero to strangers is you know, we treat the prime minister and the road sweeper the same, there’s no difference when you come to this whare. You’re all treated the same, all whānau, doesn’t matter what your background is” (Interview 1, 2007).

Four participants recognised the significance of manaakitanga not only pertaining to a persons’ physical wellbeing but also to their own spiritual wellbeing. According to one participant, spirituality is part of the whole experience of sharing and can be experienced on a daily basis with those people who surround and interact with the individual. Although providing karakia (prayer) during business operations, for Participant Eleven, was a point of differentiation amongst competitors, the sole intent of the karakia was to safeguard both the staff and the customers based on his world-view. Alternatively, another participant from a marae-based business explained manaakitanga as being “similar to wairua, as it is part of us (innately part of our makeup) ” (Interview 11, 2008). She expressed that she had serious reservations about explaining any of these concepts to Pākehā as “knowing and comprehending that spiritual stuff is difficult” (Interview 11, 2008). She was actually alluding to the fact that there was a danger in engaging Pākehā in discussions about wairua as it would be completely outside of their realm of understanding.

Having provided differing personal interpretations of manaakitanga, as the sharing and caring of others, it is important to identify how this cultural value personally affects each participant in this study.

## **“He pēke kūmara” - Wider notions of manaakitanga**

‘He pēke kūmara’, was a phrase used by Participant One to exemplify manaakitanga. It provides a strong image of a basket filled with kūmara just harvested from the māra (garden). Kūmara (sweet potato) is a staple food crop for Māori, which feeds and nourishes the whānau, hapū and iwi. It is for this reason, ‘he pēke kūmara’ has been used as a sub-heading and is an analogous to manaakitanga feeding and nourishing the visitor.

There was strong agreement amongst all participants that manaakitanga is an intrinsic behaviour of Māori. Participant Two adamantly supported this notion suggesting that it was “there every waking moment” of her daily life. While growing up, two participants expressed how this value was learnt from a young age. Participant Two spoke of early experiences on the marae and going to relatives’ homes. Everything was shared “even if it means that you haven’t got anything left at the end” (Interview 2, 2008). This is commensurate with Moon (1993), who stated that for pre-European Māori, there was a commitment to the production of food from the land for the benefit of the entire community. Consequently, whether there was a limited supply or an abundance of resources, the outcome would affect the group as a collective. It is because of this reason that she suggests that it is both a good and bad concept for Māori business. Good in the sense of looking after “anyone you have the honour of hosting” nevertheless, she cautions that care must be taken, on the extent of the generosity offered by the host. As noted by Participant One, there exists a difference between a business where it is a money making venture and a business that suits a lifestyle choice. Swain (1995) argues that tourism growth influences have altered value systems as host and guest gendered interactions shape each other’s perceptions and behaviour. This was certainly true for Participant One who stated,

“Even though the bank manager doesn’t like that attitude... I’d rather have a sack of kūmara than cash... but the bank manager is not impressed when I take a kete (kit) of kūmara to pay my nama (in this context it relates to bill payment)” (Interview 1, 2007)

Participant One also argued that potential downfall for Māori in business, could relate to the fact that we are too giving or too soft when making business decisions. Nonetheless, he felt that this depended on various factors within a person’s life including experience

in running a business. They choose how much or how little they contribute towards their business.

A common belief amongst the participants was that manaakitanga is an intrinsic behaviour for Māori. This leads to an examination of situations where the cultural value manaakitanga is frequently encountered.

### **Te tūtakitaki i te manaakitanga - Encountering manaakitanga**

When asked to locate areas that manaakitanga was encountered most participants stated it was amongst whānau. Participant Three stated that her family home functioned as her business premises as well. She gave a personal account of how the home was where she was raising her grandsons and also running a business. Therefore, manaakitanga to the guests was seen as a natural extension of what was portrayed in and around the Māori tourism operators home. Another participant stated that it was “just everywhere really” (Interview 3, 2008), as it was just a part of her life. It is significant that three participants identified marae functions as places where they commonly came across manaakitanga being portrayed as an intrinsic Māori value. As explained by Participant Ten, “probably the most generic place that everyone say that they see would of course, be the marae” (Interview 10, 2008).

Another participant concurs with the view of Participant Ten and explains that from the entry point when you are called onto a marae, through the sharing of kōrero, kai and sleeping together in the whare, manaakitanga is very apparent. Another frequent area in which manaakitanga was identified as being present was in the home. Actions such as offering a cup of tea or a bed for the night were accepted by participants as common practise in their household. For two participants, this value was widespread amongst their workplace. Although away from home, Participant Five acknowledged that he felt a strong sense of manaakitanga in the workplace. Participant Two explained that as she spent the majority of her time at work, that this was an environment where found manaakitanga. She explains, “through our company it’s about our willingness to embrace our clients and educate them... and to open up certain elements of Māori culture that we feel are appropriate to share” (Interview 2, 2008). She also believes that with whānau and friends, manaakitanga is just expected in the same way that courteous

manners are expected in western society. The participants' statements indicate to some extent, that manaakitanga indeed exists within a work environment.

Two participants had fond memories of their mother when asked to describe how manaakitanga personally affected their lives. Both shared stories of how hospitality was generous throughout their houses, especially when visitors were present. Participant Five explained how his mother's first question to guests would be 'have you eaten yet?' and if the answer was 'no' this would prompt an immediate response such as 'ooh you gotta eat' (Interview 5, 2008). Guests would be required to sit down and enjoy a meal with their host. Once their meal was finished they would then be allowed to leave. The participant affectionately recalled these impressions of how manaakitanga was shown in his home. A similar story was told by Participant Six, who professed that his mother, to him, is the "epitome of manaakitanga" (Interview 6, 20087). Similarly, for all who visited his home, a feast was always prepared rather than just a snack. For this participant, these were memorable occasions and behaviours that exemplified manaakitanga.

The enthusiasm and enjoyment that many of the participants expressed are seen as positive features of hosting visitors. One participant considered giving to people, rather than receiving, as beneficial. Even though he noted it was "cool" to receive, providing memorable experiences to guests was an intrinsic benefit of the job. Because of this close interaction with his customers, this participant provides a satisfactory and unique experience for his visitors (Martin, 2002). Another participant made an insightful comment of the caring type of culture Māori have to visitors, whether announced or unannounced,

"People who are understanding of the Māori world and Māori culture ... will naturally bend over backwards to make sure that... your warm ... not just warm, skin warm. You're warm in the heart, you're warm in your mind and... you don't feel like a burden" (Interview 10, 2008).

Participant Eleven elaborated on the extent to which manaakitanga can be offered in a Māori tourism venture. Unlike most businesses, the driver for this particular operation was to provide income not only for the whānau involved but also for other marae within the same area. Subsequently, the participant found that a lot of time and effort was invested not only with immediate whānau but also extended whānau. In this situation

Participant Eleven explained, “you know, you’re always, you forever giving up something for your whānau who are staff” (Interview 11, 2008). Participant Eleven recognised that through hard work, the business has grown thus creating a range of opportunities for whānau. Hence, successful service delivery ensures affirmative sales growth and positive customer experiences (Belding, 2005; Hoffman & Bateson, 2001). Comparatively, the tourism industry in Aotearoa-New Zealand benefits as a collective from Tourism New Zealand’s portrayal of tourism images that illustrate a harmonious co-existence between Māori and Pākehā.

Participant Four added the following comment of manaakitanga, “you don’t really sit down and talk about it. It’s something that is practised...some people do it better than others” (Interview 4, 2008). As this comment suggests, it is a practised value rather than a conversation piece. For Participant Four, it was something to aspire to, because some people were better role models of manaakitanga than other people.

While manaakitanga is commonly encountered amongst family and friends, one must ascertain if family and friends have also influenced the way in which manaakitanga is interpreted.

### **“Hoki atu ki tō ūkaipō” - Influences of manaakitanga**

Hoki atu ki tō ūkaipo, literally means return to your mother and makes reference to returning home, as it is a source of sustenance from which an individual can draw strength.

Nine of the participants cited that friends and family helped shape their knowledge about the cultural concept and value manaakitanga. It was apparent from the interviews that the support and encouragement received from loved ones helped participants to associate positive connotations to this cultural value. Two participants remembered encountering this value on regular visits to the marae. Participant Six spoke particularly of being at various tangihanga (funeral) where his grandparents and aunties cuddled and looked after him thus creating an “atmosphere of whanaungatanga” (Interview 6, 2008). Participant Two saw learning from family as important because she believed it was a family concept first and foremost. She stressed that these are “concepts that you’re taught as a child... its gunna come from whānau rather than school” (Interview 2, 2008).



Some disparity exists between participants, as one participant reported that neither friends nor family really offered any knowledge about manaakitanga, this can be attributed to the fact that she did not have an upbringing with strong links to her Māori heritage. This participant explained during her childhood that her mother had distanced herself both emotionally and geographically from whānau, hapū and iwi links. Nonetheless, two of the participants felt that given their present situations, knowledge about manaakitanga was definitely not offered by either friends or family. Participant Seven, provided the following example of his relationship with his family,

“we look after Mum at home...but we don’t have people come home...their view is, that Mum’s so well looked after we don’t need to go back...if you looked at manaakitanga in it’s tūturu form then...just looking after Mum as a whānau...I would expect people to just come home (Interview 7, 2008).

Participant Seven was brought up within a rural Māori community and speaks te reo Māori (Māori language) fluently. He felt that manaakitanga is “going out the door”, as people today seem to have different priorities. He also stated that in his opinion individuals are becoming self-centred and self-focused to care about preserving manaakitanga.

This is reiterated by Participant Eight who quoted,

“There’s a little church...and they hold a service once a month...the last church service, I felt like I’m a slave at those functions now...cause, it seems like we’re the only ones looking after our manuhiri...we always bring the stuff for tea and coffee” (Interview 8, 2007).

For this participant, it is a disappointing when people are engrossed in their own world, rather than looking after each other.

Although Participant Seven and Participant Eight acknowledge that manaakitanga is not portrayed by family or friends, this was not the case for most participants. With varied responses, it is important to identify situations where manaakitanga is frequently encountered.

## **Ngā wā e kitea te manaakitanga- Finding manaakitanga**

Responses were varied when participants were asked to define situations in which they came across manaakitanga. Over half of the participants found that this cultural concept and value was normally encountered during meetings with family, friends and even strangers. For example, Participant Four described manaakitanga, as predominantly happening when the gathering occurred under positive circumstances, “meeting new people on good terms, you know, not through road rage or anything like that, or queue rage, or whatever it is these days... and sometimes it’s just out of the blue... by gesture of goodwill.

A smile, handshake or a straightforward hello, as noted by Participant Ten, is a gesture of manaakitanga in “its simplest form (Interview 10, 2008)”. Participant One also expressed that the relationships he developed between himself as the host and their guests produced some of his most pleasant memories of manaakitanga. He gave a heartfelt explanation about one particular guest,

“Her parents died when she was young and was brought up by her sister and hasn’t had a real family life so when she got here she felt that family feeling and that aroha straight away. And she’s a stranger and she felt this when she came in the door...she ended up staying for a few weeks and didn’t want to leave, cried when she left” (Interview 1, 2007).

It is revealing that Participant Six, adamantly expressed the marae as a location, where he would frequently come across this value. More specifically around Māori friends and networks, he explains that, “you know which ones are in that realm... and it’s the ones that do practise their culture... your zone of networks that practise it naturally... you know your friends...like mind and like challenges... culturally tuning in” (Interview 6, 2008).

Contrastingly, two participants believed that manaakitanga is not only encountered on the marae or with Māori friends and networks, but generally everywhere. Participant Three stated that she encountered this value all the time, “its just something that’s present... its just like life really” (Interview 3, 2008). Participant Eleven also believes as Māori “we just do it”, because it is something that is within a person and occurs naturally (Interview 11, 2008).

Friends, family and strangers have been identified as people with whom these participants experience manaakitanga. Following on from this, one must further investigate manaakitanga within a Māori tourism business.

## CHAPTER FOUR: NGĀ HAE



*On the tip of each 'hema toa' are tiny pollen seeds or 'hae'. When nectar feeding birds and insects visit the 'raupua' to obtain the sweet nectar, 'hae' attach to their coats and is subsequently transferred and deposited on the 'hema uha' of other 'raupua'. This activity stimulates the growth of distinctive, segmented seed pods.*

### **Te manaakitanga ki roto i ngā ahumahi tāpoi Māori- Implementing manaakitanga in an organisation**

In analysing the responses from participants, methods of implementing manaakitanga were found to be varied and sometimes specific to each business. It is apparent from the interview transcripts that staff in the business is an integral component to achieving manaakitanga within the workplace. Participant Three, found that the way in which guests were cared for exemplified the family business philosophy, “they feel like, you know, that they’re really special...because it’s hosted by a family, I think people feel that connection more than a business connection” (Interview 3, 2008).

In order to cater to the needs of their guests in an orderly and fluid way, participants revealed that they had made adaptations to cultural protocol. For example, a karakia was said over the hāngi pit so guests would not have to wait for “a big ceremonial thing” when it was time to eat. In a similar fashion, as noted by Ryan (1997) some Māori concepts such as manaakitanga are threatened as marae formalities have been waived to accommodate visitor time restraints.

Participant Eleven who managed a marae-based operation mentioned that manaakitanga did not need to be implemented, as it was a natural part of their business. Participant Four also shares similar views, as mentioned below,

“It’s not a hard fast, steadfast rule that we’ve implemented. I think it’s something that is inherently ingrained in the way we deliver the product anyway... we don’t have a sign... saying we will offer you manaakitanga...the guides we choose ...possess that gift already (Interview, 4, 2008).

According to Participant Four, possessing a gift like manaakitanga could be attributed to being raised in a Māori community.

Another participant took a similar view and selected guides based on their ability to support people. Because of the nature of his business he only hired ‘kiwi guides’ many of whom had been employed from the initial beginnings of the company. However, contrary to Participant Four, he felt that manaakitanga develops within a person over time. At the time of interview, he suggested that very few of his staff did not emulate manaakitanga in their behaviour. He explains,

“Say about 85% of our staff would have that, and I’m talking, a lot of them are Pākehā as well, they still have that way of portraying a Māori product...by still being passionate about it...by still...being confident and how else can I put it...they just have this special way of putting it across” (Interview 5, 2008).

Three of the participants felt that by limiting group numbers they could provide a lot more attention to their visitors, however it was labour intensive. This idea is supported by Martin (2002), outlining that providing a service requires a high level of interaction between both the staff member and the customer. While small group numbers will ensure that the customer is included in an insightful Māori experience, staff welfare is just as vital for a tourism business to be successful. According to Participant Ten, capping visitor numbers was a method whereby the business could realistically implement manaakitanga. For this participant, this idea also conflicted with the demands of his organisation as it relied on “bums on seats” to pay the bills (Interview 10, 2008). His rationale for this approach is provided in the following example,

“If you had three hundred people, which we could do, walking through the place...they would still enjoy themselves to a certain extent but I would feel that the manaakitanga level wouldn’t be good enough. They’d feel like sheep literally...” (Interview 10, 2008).

Participant Five tells a similar story, “our guided bushwalks into the forest have been small in number but people feel special. We don’t do double shows so people don’t feel rushed” (Interview 5, 2008).

In analysing these two statements, both participants described procedures that were similar, that were observed when implementing manaakitanga within a business framework. Additionally, Participant Ten illustrated the interface between different

world-views by acknowledging Pākehā having their own world-view of a concept like manaakitanga. He states,

“Pākehā just don’t have their manaakitanga word for it, you know. They’ve got their own for it, it’s about hosting and...a certain authenticity about you...authenticity comes in your true, honest nature about wanting to make sure that these visitors have the best time that they can while they are with you, and that is the core essence of manaakitanga” (Interview 10, 2008).

Although situated in different locations, both businesses offered similar products and services to a large number of people on a daily basis.

Three other participants, who dealt with smaller groups of tourists in a rural setting, expressed an alternative approach. He explains further that, “we try and educate them about our culture...it comes through the day as things arise as they confront you” (Interview 1, 2008).

Providing accurate information to guests as outlined by Participant One, is a method of implementing manaakitanga in a business framework. He also stated that within his business Māori culture was not forced onto guests but shared with those wanting to learn more. Participant Twelve adds that as hosts “we’re welcoming people, looking after them, feeding them, teaching them”. In addition, Participant Two stated that “opening up” and sharing anecdotes from their personal lives was an effective method to bring the host and customer closer together (Interview 2, 2008).

Located within a remote rural area, one participant proudly stated that manaakitanga was extensively implemented in their business practises. She provides an explanation below,

“If I’m putting any information about the experience that people are going to have with us...we exceed the expectations that they’re going to have...making sure there is plenty of kai for people...making sure we’re there, when we say we’ll be there...making sure every aspect of their experience with us we’re in control of, their well-being, preparing for any eventuality” (Interview 8, 2008).

Participant Eight believes manaakitanga is treating people as individual clients who have a range of needs and wants rather than a homogenous group of people. Having said this, manaakitanga is represented in various ways throughout their business, from the initial stages of enquiry as establishing a connection with the guests helps ease any

trepidation about the experience offered by the company. Although communication mediums such as e-mail can be impersonal, the participant stated that this type of medium was a cost effective method of communicating to both domestic and international visitors.

Participant Six recognised that implementing manaakitanga in his organisation, as “easier said than done (Interview 6, 2008)”. He believes that a majority of his staff understand manaakitanga in the wider sense of its meaning. Nevertheless, he found that it is an inherent discipline that is difficult to maintain in a large organisation. Distractions for staff such as gossiping, griping and moaning about each other are viewed as “anti-manaakitanga”. Therefore, he proposes that manaakitanga be imbued into the people who are the organisation. Customer service programmes are forums in which to train staff, to embellish not replace stories about Māori culture. Participant Six elaborates on the idea of imbuing staff with manaakitanga by the following statement,

“If you are hooked into your culture then you must remember times when manaakitanga was practised...what did it feel like...you’ve got it in you...you just have to remember keep your mind on the job...when you walk in this gate...you’re Māori therefore manaakitanga becomes part of your form that will make the difference between a mediocre...and...absolutely heightened experience for people” (Interview 6, 2008).

Manaakitanga, as noted by Participant Six, is reliant on the daily face-to-face contact staff have with visitors. Hence, Grönroos (2000) explains that knowledgeable and confident staff provide long lasting impressions to customers. In essence, the performance of staff is dependent on their ability to manaaki visitors.

While staff have been identified as an integral component in implementing manaakitanga in a Māori tourism operation, it is necessary to consider the application of this cultural value in the daily activities of staff.

### **Ngā kaimahi me te whakahaere i te manaakitanga - Staff application of manaakitanga**

There were mixed responses from participants about how staff applied manaakitanga in their daily activities. At the time of interview, six participants reported that manaakitanga is an expected part of the daily activities of the staff who are also family members. For Participant One, staff that were also family, added a special dimension to

the atmosphere of his rural home stay. He described how manaakitanga is a critical part of the environment,

“I’m lucky that all my staff are whānau here...so we’re all working towards the same goal...we’ve all been brought up the same way...if you’re trying to teach someone from a different culture, you can teach them protocols...but it’s from the heart, inside you” (Interview 1, 2007).

This participant laboured the point that within his family, manaakitanga is “inbred in us” (Interview 1, 2007). Therefore, for those family members who work in the business, manaakitanga is not a learned or trained thing, more importantly it is ingrained into an individual from a very early age.

Two participants further discussed the link between manaakitanga and family relationships. Both participants’ indicated that by employing family there is an assumption that everyone will invariably look after one another. Participant Eleven, provided this response,

“Sharing and helping each other...that would be the main thing which they do...I mean, even if its not on their job description, they will help someone who’s behind or whatever...they just help us all the time...get ready for stuff without even being asked...and I think that is just part of whānau too” (Interview 11, 2008).

Because of this distinctive situation, Participant Eleven found that staff offered themselves without even thinking about it. She also acknowledged that it is behaviour she simply takes for granted, “cause that’s what I would do” (Interview 11, 2008). A similar story was told by another participant, of family who portray manaakitanga by taking care about each other. She provided the following explanation, “they’re all one family so...I guess they just look out for each other...from a staff perspective” (Interview 3, 2008).

For Participant Twelve, friends of the family who were also staff also portrayed manaakitanga during the daily activities. She explained this close affiliation in the comments, “she’s the daughter of one of my best friends so I’m her Auntie...she’s like a daughter...she’s grown up with my children...and so she’s whānau” (Interview 12, 2008).



Consequently, for Participant Twelve, it was easier for this particular staff member to portray manaakitanga during work, as she understood what was expected from her. At the time of interview, this participant believed that manaakitanga was depicted in the course of sustaining a close working relationship with other staff. This has been vital for the survival of the company as it is situated in a small rural community and has been operational for less than two years.

Staff demonstrate manaakitanga in their daily activities, as noted by one of the participants, by simply doing the best in whatever they are doing. This idea is further elaborated by the comments below,

“Whether they be our cooks, our chefs...our ringawera, making the best steam pudding that they can make...through to our guides...whether it’s the first or the one hundredth time that they’ve guided for the day, there’s no difference in quality, that, an honest smile is still there, not a fake one, an honest one, and this comes back to the authenticity and belief in what you’re doing” (Interview 10, 2008).

Situated ten minutes from the nearest city, this tourism venture offers an array of cultural and man-made environment attractions. Participant Ten believed that each staff member needed to promote their heritage to the best of their ability, as Māori culture deserved nothing less. He also reported that within the business there are staff that have grown up within the culture while others have not and are therefore disadvantaged. Hence, training staff to “make people feel warm and welcome” is part of providing hospitality which is manaakitanga” (Interview 10, 2008).

Participant Five is assured that staff can provide manaakitanga in their daily activities, by just being themselves when amongst customers. This participant described the guides in his company as “talented individuals who are highly skilled, particularly in regards to safety” (Interview 5, 2007). He further explained that occasionally newly hired staff found it difficult transferring the confidence they had on the water to developing affirmative customer relations with their clients. This is described below,

“There are some guides that can’t sit down with someone and just have a conversation...some Māori are bad at it...we can have up to like fifty people here at one time...some guides, it takes a little bit. We have to shoo them out here...trying not to be scared of them and sometimes you don’t even have to say nothing” (Interview 5, 2008).

In this situation, Participant Five believes that reassuring staff helps alleviate their own apprehension. Once staff have overcome their shyness their true personalities are revealed and customers appreciate this openness. Grönroos (2000) affirms that managing these service encounters strengthens the customer relationship. Therefore, employees play an important role within any service-oriented organisation (Belding, 2005; Martin, 2002; Williams & Buswell, 2003).

Participant Five also notes that manaakitanga of the environment is also noticeable in the daily activities of staff. This is demonstrated by the fact that all equipment is washed in biodegradable cleaning fluid and waste materials are sorted and recycled whenever possible.

Interestingly, for Participant Four, staff applied manaakitanga in their daily activities throughout their guided tours. He clarified this further in the subsequent statement “just by delivering those kaupapa throughout the day that’s how we deliver it, I think that the whole product really is manaakitanga” (Interview 4, 2008). This participant spoke about the overall concept for the product which was to welcome people, tell stories of the land and to share Māori culture.

It was cited by Participant Six, staff apply manaakitanga in their daily activities, because it is part of their job. As noted by the participant, employees are paid to share their cultural knowledge with visitors. His reasons are clarified in the following statement,

“Guides, hosts that’s what they should be doing, that is to be Māori...people ask you to define being Māori...whakapapa...you have cultural knowledge, practises...te reo...you speak the language...inherent in all that. The ability to manaaki, host your people, so our guides should be doing that every minute” (Interview 6, 2008).

Participant Six noted that occasionally during work hours, there was ambivalence from some staff in the application of manaakitanga. His opinion is expressed below,

“Everyday, that they’re working here...trying to get them to...share their personality...share their passion...see passion is the key to this...you know when you’re bored too much goddamn time on your hands to gossip...you’re not going to express that passion” (Interview 6, 2008).

For this participant, the needs of the visitor must precede those of staff. In addition it can be concluded that it is a challenge for staff to apply manaakitanga during work hours, as it must be consistent in its application.

It is for this reason that Participant Two accepts that guidelines for staff are necessary when clients are taken on tours. Thus the following account outlines what is expected from staff,

“Certain stories we want them to tell at some point during the day...certain plants you’re gunna want them to talk about... it’s up to them because it’s a personal tour...we talk to them about our philosophies for the business and how we would hope they would host [our guests]” (Interview 2, 2008).

As Participant Two explains staff are urged to exhibit the philosophies of the business when hosting clients. It is interesting to note that the participant believed manaakitanga for staff should be guided by structured procedures.

Having explored the application of manaakitanga in the daily activities of staff, it is just as important to determine if this value can also be portrayed through the products and services of a Māori tourism business.

### **Te whakatau manuhiri – Welcoming visitors with open arms**

Three participants agreed that manaakitanga experiences were portrayed in their product through correct use of protocol. Participant One elaborates below,

“Its got to be explained to the guest...like my mihi to them, then I’ll explain about what we have here, and what we’ve got so whatever you do protocol wise is then to explain yourself...this is what happens in our traditions” (Interview 1, 2008).

Participant Four affirms the importance of conducting a mihi (to greet) in their product as part of the manaakitanga experience, “we have mihimihi, songs of welcome. We have hongi. We lift the tapu between two parties so that everyone is common” (Interview 4, 2008). He further discusses the importance of following protocol in their tourism business, “....they’re welcomed onto the land, they share the stories...and then we have a kai as well...then we farewell them appropriately and there’s a karakia...farewelling them in an appropriate manner [is important]” (Interview 4, 2008).

In a spiritual sense, these prayers make certain that the visitor is safeguarded from the unknown. This is reiterated by the comments below in which Participant Five acknowledges the importance of following protocol,

“Going to the iwi and local hapū...we were the first company to do that ...to say hey we, we want to start on this river...one we have your blessing, two, if its okay, can you come out and give us a karakia and bless our river for us and our company” (Interview 5, 2008).

He explained that portraying manaakitanga experiences through their product started before visitors were taken onto the river. He also added that there have been no deaths or major injuries since the company was first established. Attaining the consent of the local iwi was fundamental in assuring the safety of all people associated with the company. He attributes this to following protocol and just “doing it properly”. For this participant, he professed, “for me that was the pinnacle... that’s what I had to do for safety” (Interview 5, 2008). However, he recognises that other people might disagree, arguing that life jackets, cell phones and first aid kits as being more essential.

For four participants, manaakitanga experiences occurred throughout a guest’s interaction with their product. One participant explained this as “right from the welcome, to...the end of the trip” (Interview 1, 2007). This involved guided excursions up a river of which she found manaakitanga contributes to the level of satisfaction for each guest. A more detailed description of manaakitanga in product delivery is explained in the following account,

“A nice welcome with a smile...your expression...the first point of contact and then your ability to articulate warmly the knowledge of this value...how to engage them in a spiritual encounter that’s not Disneyland but that is you, your people, your whakapapa...from the heavens down to this earth...how you bring them in, how you warm them” (Interview 6, 2008).

Participant Six notes that the perfect guide extends oneself beyond the expectations of the consumer. Within his organisation however, he realises that there is a mixture of staff that possess these attributes. He claimed that the practical reality is “people are different” (Interview 6, 2008), implying that they are at different stages of learning in their lives. Consequently, people within the organisation that he heads portray different levels of manaakitanga.

As described by Participant Eleven, whanaungatanga is a priority for their marae-based business. She commented at how overwhelmed guests were and always asked, “Are these [people] all your family?” (Interview 11, 2008). It is her belief that whānau is where manaakitanga begins. Through this family environment, sharing is a natural element of the tourism product offered. Participant Eleven adds, “we’re not one family but we are whānau...that’s how we manaaki our visitors...I think, it’s more on the whānau side of it...whanaungatanga. That’s our emphasis” (Interview 11, 2008).

There was agreement by Participant Three, that manaakitanga was portrayed through their products from a family perspective. Guest interaction, extra explanations and product delivery are other techniques that are described as part of portraying manaakitanga through their product. Most participants agreed that ‘sharing’ is a way in which manaakitanga experiences are portrayed in tourism. Participant Two spoke of how sharing food was a distinct component of the experience offered to tourists. She explained, “we actively share food...sitting down talking to people over lunch...taking people to meet a Māori artist in their home...having lunch with them ...sharing kai is a big part of the Māori experience” (Interview 2, 2008).

Manaakitanga experiences as identified by the participants, commonly transpired during visitor interaction with the products and services. Thus, one must consider if a Māori tourism operation seeks assistance from other entities in regards to the way in which, manaakitanga is portrayed within a tourism product.

### **Te noho Māori – Being Māori**

Information from sources outside of their business, as viewed by most participants (nine), did not influence their decision to employ manaakitanga. Participants maintained that within a Māori tourism operation, manaakitanga is naturally seen. Participant Two explained, “it wasn’t a decision...it’s just a core philosophy...our company is very much grounded on the philosophies of...manaakitanga...it wasn’t a decision to incorporate manaakitanga from 10am to 10pm” (Interview 2, 2008).

There was agreement by Participant Ten that employing manaakitanga in his organisation was not a result of being persuaded by external sources of information such as government strategies. More importantly he claimed that “it’s a conscious choice” and being Māori (Interview 10, 2008). Māoritanga is an important part of the Kōhai

conceptual model and the represented by the trunk. The trunk is the main stem of the tree from which branches will grow. Comparatively, Māoritanga is the foundation of any Māori tourism business and includes Māori values, beliefs, customs, knowledge, concepts and to a certain extent Māori language.

**Figure 3: Kōhai tree trunk**



(Martin, 2008)

Comparatively, Māoritanga is the foundation of a Māori tourism business incorporating Māori values, beliefs, customs, knowledge, concepts and to a certain extent Māori language. Participant Ten provides an example of ‘being Māori’ to clarify his explanation,

“You have a kuia doing a karanga on the marae, and there’s a young one who’s learning...they nurture the young one by saying...here have a go at doing the karanga. That itself is manaakitanga...teaching that young person so that when those old kui’s aren’t around, they’ve had that type of guidance” (Interview 10, 2008).

It is noteworthy that three participants expressed that there is no way that anyone could operate a Māori tourism business without observing manaakitanga. Participant Ten explained, “if you were not to do it, you wouldn’t be doing the culture justice” (Interview 10, 2008). Participant Three proposes that information cannot direct manaakitanga to be employed in any business. She suggests that without manaakitanga the products and services offered by the company, “wouldn’t work without it” (Interview 3, 2008). She also maintained that manaakitanga, “it’s just here...it’s as natural as breathing” (Interview 3, 2008).

Participant Four also supported this opinion,

“I don’t think, you couldn’t even decide to choose to leave manaakitanga out...and not have it in some forms...to me, it takes many forms...it’s not physical ...and I

don't think you could possibly leave it out if you're being hospitable" (Interview 4, 2008).

In addition, this participant believed that it would be unwelcoming for guides not to employ manaakitanga in the work environment.

Information regarding manaakitanga is not commonly sourced for most participants, beyond their respective businesses. Hence, it is crucial to consider if manaakitanga is employed within the workplace.

### **Te manaakitanga kit e wāhi mahi - Employing manaakitanga in the workplace**

It is apparent from the interviews that all participants were very familiar with manaakitanga as a cultural value and did not have to rely on other sources of information (print and word of mouth) to grasp this concept and imbed it in their business. One participant reported that he could only imagine how embarrassed he would feel if he was forced to ask other people about the meaning of manaakitanga. He strongly believed that as Māori, it is a value that Māori should already know and be practising. Nevertheless, the organisation in which he is employed, regularly consults with a group of elders with regard to cultural values like manaakitanga, as noted below,

"I've got a pakeke group here...a group of elders we free wheel around manaakitanga because we all understand what it means...we all understand what the ultimate practise should look like...we all understand that we often fall short...its a reality of the real world" (Interview 6, 2008).

As Chief Executive Officer, it was his view that it is his responsibility to lead and imbue manaakitanga in the large tourism organisation he was in charge of. Contrary to the previous participant, another participant described his reception with members of his local tribe. Participant Five explained the particular incident,

"I remember I started...on a small little river and I turned up to a kaumātua meeting and I just said...this is what I want to do and...this old kaumātua got up and just leaped up and said to me you don't know what you're bloody doing. You're turning up here expecting just to jump on, well you've got other things coming boy" (Interview 5, 2008).

He noted that the elder had assumed his adventure-based business was operational. The participant clarified his intentions explaining that they were seeking their support prior to starting his business. Once this was understood, the local tribe then gave their support of the business and provided encouragement for a successful business.

Another participant felt that if a person understands and believes in their cultural values it is easy to apply wherever they go. This participant had adopted the stance that “being ourselves” is a unique aspect of their product and furthermore promoted this idea,

“We realised over the years that...being a whānau is what is so unique about our product...our business has grown cause they want to actually meet the real people, the real whānau and we didn’t even realise that we were giving that” (Interview 11, 2008).

The demand by tourists to find authentic products or services is also discussed by another participant. He suggested that “authenticity comes in your true, honest nature” and it is these characteristics, which allow visitors to have exceptional experiences (Interview 10, 2008). Furthermore, there is an increasing interest by Māori tourism operators and communities seeking opportunities to provide authentic experiences to the tourist (Taylor, 2001). These genuine attributes demonstrated by the host are discussed in the statement below,

“I think it’s the naturalness of being Māori ...its something we’re either got inbred in us...well its either in you or its not...everything that just we’ve been brought up with on the marae or even you know with your own whānau” (Interview 1, 2008).

Participant One felt that for Māori in general, projecting these qualities to visitors is a natural phenomenon. He attributed this to the fact that manaakitanga is a value practised daily and “it’s in your blood”.

The employment of manaakitanga in the workplace has been discussed. However, it follows that consideration must be given to whether or not this cultural value enhances a product or service in a Māori tourism operation.

### **Te whakapai ake i te hokonga, i te ratonga rānei - Enhancing a product or service**

Interestingly, eleven of the twelve participants agreed that manaakitanga enhanced the products and or services they offered to visitors. A cultural value like manaakitanga,



was identified by Participant Three as, “a core element of the product” offered to visitors (Interview 3, 2008).

Two participants proposed that manaakitanga differentiates their business from those offered by mainstream tourism operators. This is confirmed by Participant Five, who adds that what they offer cannot be experienced anywhere else in the world. He provided the following details, “you can go down a river with hundreds and thousands of companies but there’s no other company that can say a Māori karakia...before you jump” (Interview 5, 2008).

In terms of manaakitanga, sharing these stories in a culturally appropriate manner is what he viewed as part of the responsibility of being entrusted with these certain stories. Depicting the true and correct narratives to guests is considered an important element of their product delivery because it enriches the overall guest experience.

As previously mentioned, karakia is a traditional practise conveyed by the host to help guide not only the physical, but also the spiritual well-being of a visitor. For Participant Seven, this is performed before guests are taken into the forest for their guided walk. He explains, “in the forest you always gotta look after the spiritual side, we always do a karakia before we head into the bush...sharing some of our knowledge, matauranga is an aspect of manaakitanga. In sharing it’s broadening their perspectives” (Interview 7, 2008).

Participant Seven also notes that, this to Māori is clearly manaakitanga, but for visitors this may well be considered a special feature that enhances the overall product.

Another participant added that their marae-based tourism product was unique amongst competitors within their local area. Within the tourism industry, particularly for Māori, the marae is considered the most appropriate place to welcome visitors (Taylor, 2001). She explained that the company faced challenges when it was first marketed because the marae-based business was the first of its kind in an area that had a predominantly low Māori population. She explained, “there were no Māori operators...that went into tourism...I mean it was already bad enough that they weren’t happy with us sharing our culture at that time so but I mean if it came up again, it wouldn’t worry me” (Interview 11, 2008).

As formerly mentioned by this participant, there was initial opposition against the business of sharing Māori culture. However, the steady increase of cruise ships to the area has meant a growth in the business. The success of this operation has caused other marae to be invited to become involved in this tourism venture. This example of manaakitanga clearly highlights that this business not only provides employment for those employed to work on a marae, but also for other people who are part of other marae in the wider community.

As noted by Participant Twelve, manaakitanga enhanced their product as visitors have come to expect being welcomed into the world of Māori culture, regardless of whether the experience is contrived or not, the participant noted, “people are looking for overseas travellers to be embraced, I guess, into the culture...from the minute we meet them, to the minute they leave” (Interview 12, 2008).

Her rural based business has been operating for less than two years and during this time she has noted the steady growth in Māori tourism. She also felt that there is an increasing interest in Māori culture more so from the international traveller. Learning from different cultures, as stated by Pearce and Lee (2005) is a motivating factor for international tourists to seek new experiences from different cultures.

Of significance is that, Participant Two was of the opinion that visitors did indeed want a glimpse into Māori culture and were willing to pay for that experience. As an owner of a contemporary urban-based business, this participant agreed that there is a rising awareness of Māori products and services. Over the past three years, she has noted this change and provides the statement that is offered to her clientele, “being able to engage with Māori...with guides who are Māori... adds to the whole experience...it makes it real” (Interview 2, 2008).

For Participant Three, cultural values like manaakitanga are “a core element of their product offered to visitors” (Interview 3, 2008). She further adds that the depth of the experience makes it both memorable and personal for the visitor. Correspondingly, another Participant Six adds,

“It enhances the way that it's got to be the ultimate experience...people coming from the other side of the world...when they meet this warm knowledgeable caring and sharing person...giving them an experience out of this world...really genuine,

heartfelt, passionate experience and enabling you and empowering you to connect with that passion” (Interview 6, 2008).

He explained that for a visitor to take away that experience to their part of the world, is a sign that manaakitanga has been shared in the right manner. For this participant, this was the ultimate goal of manaakitanga in his organisation. Participant Ten, speaks of meeting guest expectations resulting in financial gain tells a similar story,

“Our visitors go away with what they should go away with that is...a warm, caring, loving view of my culture so that’s how it enhances my business, and you can build on that. You know. If they...love the experience...they’ll tell people” (Interview 10, 2008).

There is a danger however of assigning a monetary value to manaakitanga simply because it enhances a product. The level of manaakitanga towards guests inevitably translates to an appreciation by guests through the gesture of money. If the product astet more ‘manaakitanga’ then guests are likely to be more willing to pay more for that experience. Therefore, manaakitanga appeals to some organisations that can identify the financial benefits associated to this cultural value.

While financial profits are undoubtedly a benefit of operating a tourism business, Participant One spoke about the advantages, especially for Māori,

“I feel in Māoridom there’s nothing else than...you know in comparison to other cultures we’re unique and that as I say is part of us and this is what we do...it doesn’t have to be taught...other than encouraging your whānau, teaching them the right ways... throughout their life” (Interview 1, 2007).

Participant Four stated that it is through manaakitanga and shared intimate interactions with guests that enhance their product. Situated within an urban environment he described the guided walks given to visitors,

“Ours is not a product where the guests sit down and are given a concert. They’re not entertained. You know, it’s a two-way product so it’s really interactive and it’s a way that they can get a more deeper understanding of our culture, and ask deeper questions than you would normally experience” (Interview 4, 2008).

From the anecdotal evidence provided, it appears that similar examples of guest involvement can be found from many of the participants interviewed. Therefore, it is

reasonable to argue that if manaakitanga enhances the product and or services offered to visitors, then the integration of this value into a Māori tourism business must also be examined.

## CHAPTER FIVE: NGĀ KĀKANO



*This activity stimulates the growth of distinctive, segmented seed pods. Inside each segment is a bright yellow seed encased in a hard covering. These seeds or 'kākano' will fall to the ground and when conditions are favourable, may eventually develop into new 'kōhai'. Inside each segment is a bright yellow seed encased in a hard covering.*

### **Te whakamahi i te manaakitanga - The incorporation of manaakitanga**

Most of the participants concurred that manaakitanga is not deliberately incorporated into their establishment. It is essentially a natural part of their operations in each respective business. There was agreement from Participant One, that manaakitanga cannot be integrated into the business. His reasons are expressed below,

“For us there’s no option...its something that’s there...naturally there...I think that’s why I enjoy it...its all about giving ...when you give everything...you don’t just give a part of...doesn’t matter what level of life you come from...all whānau once you come into the gate”(Interview 1, 2007).

As the comment above suggests for the host, being yourself and being proud of one’s own culture is an underlying assumption of manaakitanga. This participant contends that as a host, sharing your culture will give visitors “good solid basics” (Interview 1, 2008). He also observed that it is a visitor prerogative to accept as little or as much of the Māori culture provided to them.

Another participant saw the incorporation of manaakitanga in a business as a value that is complicated to characterise. She provides the following statement about her own personal experiences, “I don’t even think about it...you can’t talk about something that you don’t realise just comes naturally...and I just take it for granted that...it just will happen” (Interview 11, 2008).

This participant further maintains this attitude in regard to staff, “you don’t pull them up and say hey, you know, do something about it, aye” (Interview 11, 2008). Manaakitanga, in her opinion exists within her business not because an operational

policy or procedure has been imposed on her. In a similar fashion, another participant found that as a Māori tourism operator, manaakitanga came naturally explaining, “we didn’t have to stop and think about it, and think, well, this is what we know...we have to have this in our business...it’s just, it’s who we are” (Interview 12, 2008).

Therefore, Participant Twelve argued that manaakitanga comes from within a person not from within a business. A corresponding comment is drawn from Participant Four in the following suggestion,

“I’ve never sat down and thought, ‘man its good to have manaakitanga in this business’. But I’ve sat down and thought ‘man I’m glad I’ve made those people happy. Man, I’m glad that the guides are happy delivering it’. And to me, that is manaakitanga, you know” (Interview 4, 2008).

Because manaakitanga does not take a physical form, this participant contends that it is not a value that can be isolated and installed into a business.

Achievement, to Participant Three, included having a value like manaakitanga incorporated into a business. Unlike most mainstream tourism companies, the participant felt that for a majority of Māori organisations, manaakitanga in a business was not a strategic choice. He explained this in the subsequent comment, “I don’t think it’s an option...I don’t think you could be any other way and succeed because that’s what people expect as well” (Interview 3, 2008).

Participant Two, substantiates this viewpoint, “it feels real...I think that’s why I like it...it’s not a foreign concept for us...we’ve all grown up with...something we would feel uncomfortable if it didn’t happen” (Interview 2, 2008). For Māori who have grown up understanding manaakitanga, it is a concept that is easily portrayed within a tourism context. One participant who explained the use of cultural values in tourism further supports this idea, “there’s manaakitanga, hūmārie...rangimārie, aroha...all of these things are just core pillars of the culture...so take that away...how would you feel if you didn’t have that in your...business because it would fall away for us” (Interview 10, 2008). In this particular situation, the participant proposes that without these traditional values the business would inevitably become non-existent.

Two participants acknowledged that manaakitanga was actually about going beyond the customer expectation and going the extra mile. As one participant explained this was achieved by offering unforgettable hospitality,

“It’s the practise of being Māori...it’s about being hospitable... beyond hospitality...it’s about extension...the feedback we get back from people like...you’ve made a difference to somebody...which goes back to our old saying ...you never say how sweet you are...if your manaakitanga is right...they’re gunna say that’s a sweet potato...so the feeling is great” (Interview 6, 2008).

Consequently, this participant believes that showing manaakitanga by going the extra mile makes a real difference in people’s lives.

While it has been established that manaakitanga occurs naturally within business and cannot be incorporated without being artificial and cosmetic, the value it adds to Māori tourism business will now be discussed.

#### **Ngā painga ki ngā pakihi - Adding value to the business**

Ten of the twelve participants agreed that tourists get value for money if tikanga such as manaakitanga are included in a tourism business. Three participants expressed the point that Māori cultural protocols were unique as these are not found anywhere else in the world. As Participant Ten explained,

“They get a true experience...if tikanga is not include then they are getting a fake experience and so whatever value you get from that, whether its monetary or whether its internal...it doesn’t matter...that’s the value...the thing that’s more important is...the true belief of what that person is giving...so that they don’t feel like ‘oh man’, I’ve got to hongī another Pākehā. ‘Oh man’, all these Chinese can’t even speak English” (Interview 10, 2008).

Moreover, this participant made an insightful comment that tikanga is made by man and kawa (protocol) is made by the gods and because of this, man cannot alter this, as “the trees are the trees, the birds are the birds” and so forth. In his opinion, tikanga can be considered “a very loose term” as it can be changed to suit every person (Interview 10, 2008). Therefore, from a tourism perspective, tikanga can be manipulated to ensure tourists get value for money.

As a result of operating from a marae, one participant proposed that their visitors are more aware that they are encountering something different as opposed to a

commercially driven cultural product obtained outside of the marae context. Participant Eleven found that most of their guests were intrigued by the whole experience of being on a marae and learning about tikanga. She explained,

“They know its real [authentic]...and to be careful where you walk, what you do...they are already told...what’s going on, the procedures...what you can’t do, what you can do. If one steps out of line a little bit, our kaumātua allow that, you know, because of their understanding” (Interview 11, 2008).

As noted by this participant, it is this nervous anticipation of what is going to happen next, which also adds monetary value to the product. She contends that “people are here for the right reasons”, so tikanga adds value to the business, as guests want to learn.

Similarly, another participant said that tikanga within their business definitely give tourists value for their money. For these visitors, there exist varying levels of appreciation towards tikanga. He gave the following explanation,

“Well, a lot of the comments coming back would be...‘that was a nice thing, the karakia that you said,’ you get that level then you get the other level where the person wants it all written out and understood...then it goes to the next level where they’re almost infatuated, they go overboard with it like ‘wow’ you know, can you tell us more...how do you talk to rivers” (Interview 5, 2008).

Although the participant found some questions from the visitors harder to answer than others, this knowledge added meaning to the visitor’s excursion.

Tikanga, as described by yet another participant, is about authenticity and not an invention explicitly designed for the tourist. Within this particular organisation, staff shared their own understanding of Māori culture. It is this personal interaction that he believes, gives value for money. Participant Six encapsulated this notion in the ensuing statement,

“They get value for money, ’cause they come here to see the culture...so tikanga comes with the product...you want Māori...and who we are is the tikanga...that’s the extension of our culture to you...that’s the value we’ve given to you” (Interview 6, 2008).

Through this cultural exchange, the participant can only hope that each visitor has learned something from their product which is entirely tikanga driven. Similarly,



Participant Seven recognised that the customer learns about Māori culture from his tourism product that encapsulates tikanga Māori. This participants view is shared below,

“I suppose, the non-Māori operator will sort of focus on the flora and fauna, and from a scientific perspective, I think we...in our own business, because tikanga is an integral part of it...what we’re doing is...sharing ourselves as people with clients so as well as talking about flora and fauna, we can...just talk about Tāne Mahuta and the whakapapa of the forest” (Interview 7, 2008).

The depth of knowledge transmission for clients during a one-day tour is limited and perhaps occurs at a “superficial level” (Interview 7, 2008). However, he believes that tours, which are longer than three days, allow visitors to become really immersed in Māori culture.

According to yet another operator, tourists in contemporary times are recognising the fact they are getting value for money with the inclusion of tikanga Māori in the product. The enthusiasm of the visitors is noted, “at the end of the trip, they were rushing back...they were going to put a blog on their website ’cause they just, just loved it...you know. Its entirely different” (Interview 12, 2008). Tikanga such as performing a karanga to welcome guests, as stated by Participant Twelve, differentiates her product from being just a “regular boat ride” (Interview 12, 2008).

Interestingly, yet another noted that within a tourism business, tikanga added value to their product. She further explains, “for us they get a...multifaceted experience...see the landscapes...but they get to have this kind of Māori cloak wrapped around it...it means they get a spiritual feel for things” (Interview 2, 2008).

Within the participants business, clients were given a general overview of Māori culture. As a consequence, this has stimulated market interest thus increasing profitability.

In contrast to the previous statements, another participant felt that tourists do not receive value for money if tikanga is included in a tourism business. This particular participant believed that tikanga cannot be measured in monetary terms, “I don’t see value for money...its hard to put a price on it, as you can imagine” (Interview 4, 2008). Furthermore, the participant suggested that product differentiation rather than tikanga is

a method in which tourists receive value for their money. He explained this point in the following statement,

“What the visitors are offered ...is a totally different experience than they can get anywhere else. And it’s delivered in a manner that is consistent with the teachings of our elders that’s not staged or fabricated in any manner...and its part of our daily traditions” (Interview 4, 2008).

In analysing the statement above, it can be concluded that tikanga is priceless however in a commercial context, it adds value to the product and differentiates one product from another. A strong comparison can be made with the 1990s MasterCard campaign, where an intangible experience with family and friends was considered ‘priceless’ as opposed to material possessions that were purchased using a credit card (Fleischer, 2007). Similarly, as a tourist buys into a cultural experience such as a hāngi meal and concert, it is the intangible tikanga attached to that product which seemingly distinguishes the product.

Tikanga has been identified as beneficial for the consumer as it is considered priceless and can differentiate a product. Following on from this, one must consider if these benefits are also applicable to the experienced traveller.

### **Te tangata haereere - The experienced traveller**

Half of the participants believed their products manaaki the experienced traveller. One participant explained that her product appeals to the discerning traveller who has travelled extensively around the world. She clarifies this, “high end travellers...expect and demand manaakitanga. They may not call it that but their expectations of how you’re going to look after them is very, very high...and they want the complete package” (Interview 2, 2008). This participant then related how these clients wanted greater learning opportunities and were paying more for this privilege. Pearce and Lee (2005) suggest that people with high levels of travel experience regarded host-site interaction as a part of their own self-development.

Another participant said that the experienced traveller was easier to manaaki in his particular business. Offering a guided tour around the city, this participant explained the interactive nature of the product. He explains,

“We’re able to offer...a more privileged...experience by virtue of the fact that these people sit down for three hours ...so those more knowledgeable people, more experienced people often have a far better experience because they’ve been able to...sponge up more than you normally would from just a normal visitor” (Interview 4, 2008).

Furthermore, Participant Four claimed that customers enjoyed the ability to freely ask guides questions about Māori culture because of the relaxed context there were in.

Participant Ten contended that the experienced traveller seeks a genuine experience when visiting this business. This is further explained in the following,

“They’re after a high, you know...experienced travellers are after something that they won’t feel that... too many times they want to go to all the commercialised places...travellers want to get off the beaten track, and so they come here...and that’s the level of manaakitanga for them cause they wanted something different so, kua manaaki i a ratou i runga i tērā āhuatanga. They’ve been looked after” (Interview 10, 2008).

This participant believed that adapting the businesses product for selected tours proved essential in portraying manaakitanga towards visitors. He found that meeting their needs was fundamental to the growth of the company as visitors became disinterested in the usual “grass skirt and poi dances tourist ventures” (Interview 10, 2008). Hence, showing manaaki towards the guests resulted in the development of a better product more suited to the needs of a specific market. For Participant Ten, the benefit of the new product has resulted in offering employment to local elders. As guides for visitors, they shared their own stories and history of the area adding value to the experience. This participant explained his grandmother’s involvement, “it’s showing manaaki to my Nan so she doesn’t feel hopeless that she’s you know, put out to pasture...its given her a new lease of life coming out here to talk to these Germans who have attentive ears” (Interview 10, 2008). In analysing this anecdote it would appear that this tourism business has been able to manaaki both the visitor and local elders. According to this participant by being able to do this has inevitably invoked a “massive amount of business” (Interview 10, 2008).

Having established that over half of participants believed that their products and or services actually manaaki the experienced traveller, it follows that closer examination of the marketing that each business employs be discussed.

## **Te whakatairanga – Marketing**

It was cited by most of the participants (11) that marketing their product was achieved through various channels of distribution including websites, tradeshow, brochures and working with accommodation providers and travel agents. At the time of interview, seven of these participants accepted that word of mouth was their strongest marketing tool. As the owner of a new tourism venture, Participant Twelve proposed that word of mouth keeps bringing in business for them. She provides this statement, “word of mouth [marketing] has been our biggest thing at the moment, you know being new, we don’t have huge dollars...to do huge marketing campaigns” (Interview 12, 2008). This is a view shared by three other participants who are based in rural communities.

Since the business started, Participant One found that referrals through word of mouth had steadily increased over the years. Providing a friendly atmosphere to guests is what he believes has contributed to the overall success of his home stay. This participant explains,

“I think because the world is getting so big and so unfriendly...the crime...people come here to a nice atmosphere of surroundings...whānau atmosphere. I think there’s a lot of people that don’t get the opportunity...in the concrete jungles to do that” (Interview 1, 2007).

For this reason, Participant One suggested that Māori tourism businesses will indeed prosper. He believes that Māori operators can just be themselves without having to put on an act and therefore enjoy their work environment much more.

There is acknowledgement by Participant Ten that Māori tourism will continue to do well if all Māori tourism businesses were marketed collectively. He argued that as a conglomerate, Māori should become independent from government funding. He elaborated on this idea,

“Having incentives for Māori tourism in general to stick together a bit more and really champion our own cause as oppose to letting Tourism New Zealand do it for us...everyone wants to work under their own mana, basically and...they can work parallel as opposed to under them” (Interview 10, 2008).

This participant noted that seeking alternative funding would be the major challenge for such a proposal to be fully realised.

According to Participant Six, marketing is accomplished through imagery and language. He further explains, “in our advertising we try to...visually see things...like the warriors...the carvings...a unique culture that perhaps they want to know more about and mix that with a bit of kai and language that denotes new experiences” (Interview 6, 2008). This participant noted that as a result of language being interwoven around images, potential customers felt they were embarking on a unique cultural journey.

Two participants accepted that paying the right commissions was considered part of effective marketing. Participant Five gave the following statement about suppliers, “setting up networks...we’ve got them down, paying the right commissions to them and getting their commissions to them” (Interview 5, 2008).

Participant Ten offered a more explicit understanding of marketing, “there’s a lot of subtle marketing that we do...what do they call it in Pākehā, pissing in the pockets of all the hoteliers and moteliers and timeshares and all of that, making sure they’re always happy” (Interview 10, 2008). These marketing practises, as described by the participants ensure that suppliers are paid accordingly.

While word of mouth was the strongest marketing tool, Māori tourism businesses also use traditional marketing methods such as producing brochures. Subsequently, one must examine how manaakitanga can be improved within a Māori tourism operation.

### **Te hiki i ngā mahi manaaki tangata – Raising the level of hospitality**

Participants provided a mixture of responses when asked how manaakitanga could be improved. For two participants, manaakitanga is considered a cultural value that cannot be enhanced. Alternatively, some suggested that it is a person’s understanding of manaakitanga that can be improved. This is reiterated in the following response given by Participant Ten, “ I think there’s no way that you can improve manaakitanga but you can improve manaakitanga’s understanding...so people who are not aware of what they are doing, teaching them what it is...” (Interview 10, 2008).

He also strongly believed that manaakitanga, if introduced as an everyday word, like mana would be “an awesome thing”. While Participant Two agreed that the expression

of manaakitanga is a “hot word at the moment” and more people are embracing this Māori concept, Participant Two issued a cautionary word,

“There is a danger that the word can be used and become the buzz word...become almost token...if you just say manaakitanga is hosting visitors that doesn’t encompass what manaakitanga is...it is a belief within the person who is hosting...its about the person’s whakaaro behind what is manaakitanga...its not something I think could be Qualmarked” (Interview 2, 2008).

Participant Two pronounced that for some visitors, manaakitanga is a concept that is not necessarily comprehended by everyone, “I don’t think that people actually understand it. I don’t think that Euro people, not all generally, I’m just talking generally, European don’t have a true understanding of it” (Interview 2, 2008). Furthermore, Participant Two contended that if a person wants to be part of manaakitanga then they must fully understand what it is they want to be a part of. This assertion is at odds with the New Zealand Strategy 2015 that declares “New Zealanders possess a strong spirit of manaakitanga” (Tourism New Zealand, 2008, p54). It is a statement that assumes that all ‘New Zealanders’ automatically possess manaakitanga.

Although manaakitanga is a value that participants feel cannot be enhanced anymore than what they are already doing in their own businesses believe that there is a lack of comprehension of manaakitanga by the tourism industry generally in the emergence of a new age view that somewhere there is a recipe for manaakitanga to help them enhance their business. As a consequence, one must investigate the consumer response to the value manaakitanga.

### **Te urupare a te kaiwhakapeto - Consumer response**

Improving manaakitanga, as proposed by Participant One entails sharing Māori culture in a Māori whare (house). He beliefs that by upgrading the existing building for his house stay he can create a more unique experience. He adds, “I think the atmosphere and wairua is here...I’d just like to make it a bit more authentic...not the standard building, its got it’s own character...it’s own...unique design, Māori establishment” (Interview 1, 2008).

While for this participant the development of a building can enhance the effectiveness of manaakitanga, for another participant the same outcome can be achieved for them

through the provision of a staff-training programme. At the time of interview, Participant Six suggested that Māori customer service programmes were needed to improve manaakitanga in his organisation proclaiming,

“We need a focus programme here...I want to have programmes that focus on the power of manaakitanga...from a Māori perspective getting some specific identified Māori models to talk about it...invoke an emotion that its good to be Māori...it feels really neat and why...because you are hospitable people, you have kind and caring hearts, you’re staunch, yet you’re strong, you’ll stand up for yourself” (Interview 6, 2008).

For this participant, these customised programmes will elevate manaakitanga, to being “an intergenerational legacy”. Participant Six elaborates on this idea, stating that manaakitanga is a taonga (something prized) inside a person and strengthening this taonga can only be achieved by establishing these types of programmes.

Improving manaakitanga, as identified by Participant Twelve must begin at home. This is expressed in the following, “I guess that we can only start with our own, you know...unfortunately...the next generation isn’t really being taught” (Interview 12, 2008). She further explained the consequences from this lack of understanding for manaakitanga as follows, “we have a marae over the river here...you know, kids, I mean they shouldn’t dump there but they don’t understand...what the river is...they haven’t been educated” (Interview 12, 2008).

The wider implications of not improving access to learn about manaakitanga, as proposed by Participant Twelve could well result in a polluted river on which her business operates their river tours. Alternatively for Participant Four, developing opportunities to learn about manaakitanga was achieved for them by simply “giving more” (Interview 4, 2008). He explains that in the traditional past Māori bestowed hospitality generously because it was connected to mana. He provided a phrase that was sent back to England when the Pākehā first arrived in New Zealand to explain this point, “these natives of their land, gather their wealth on what they give...not what they have. We have to teach them greed for them to understand what it is to be wealthy” (Interview 5, 2008). It is this notion of manaakitanga that Māori portrayed which Participant Five considers should be reflected in today’s society and in particular in the tourism industry.

Improving access to learn about manaakitanga, to another participant requires the promotion of a deeper understanding of what manaakitanga means to the Māori people. Participant Eight explores this notion stating, “I think we can look at defining, putting our own definition to manaakitanga...it would be helpful to Māori operators...to have a consistent understanding of what tūturu manaakitanga is...especially in terms of how it’s delivered” (Interview 8, 2008).

Furthermore, Participant Eight believes that the New Zealand tourism industry takes manaakitanga for granted. Because of this, he was of the view that improving manaakitanga for the tourism industry is equivalent to “going the extra mile” in customer service.

It is apparent by the responses of these last two participants that improving access to learning opportunities about manaakitanga creates quite a challenge for the industry. Interestingly, Participant Four believed himself to be unqualified to pass judgement on how manaakitanga should be improved. Here he adds, “manaakitanga is just manaakitanga...you can’t improve it or have it any less. It just is” (Interview 4, 2008). This response is to be expected as the guides employed as part of this participant’s organisation are also his elders who possess a greater depth of knowledge regarding manaakitanga than the participant.

Similarly, Participant Eleven felt that as a marae-based tourism venture, “it happens here, without us knowing”. This participant does propose however, that within the tourism industry, individual operators should help each other, suggesting that manaakitanga could be an appropriate vehicle for the whole tourism industry to improve itself,

“we need to help each other...generating a business for everybody and sharing the business...You know, if I get a ring (telephone call) and they’re looking for a Māori product ...and we haven’t got anybody, I send them straight to Rotorua...you try our cuzzie bro’s (cousins) over there” (Interview 11, 2008).

For this participant manaakitanga can be improved across the tourism industry by operators simply being supportive of each other. Rather than being competitive, she suggested that operators work together more collaboratively. While operators may embrace this idea the reality for this participant is that they are short on delivery. He stated, “proper intent and not just lip service...you know its drinking coca-cola...but its



in a Pepsi bottle...its Coke but its not real Coke...see when you drink Coca-Cola you know if its Pepsi and you know what Coca Cola is (Interview 9, 2008). With this analogy the participant expressed that all tourism operators must represent manaakitanga in its entirety rather than when it selfishly suits their own needs and wants.

Having examined how manaakitanga can be improved upon it is appropriate that an exploration of whether or not this concept of manaakitanga, raises the reliability and quality of a product and or service be discussed.

### **Te hiki i te wāriu o ngā hokonga me ngā ratonga- Increasing the value of the product and service**

Over half of the participants (seven) indicated that marketing the concept of manaakitanga, increased the reliability and quality of the product/service offered to consumers. Reviewing every survey from every tour for Participant Four is one effective way to identify how manaakitanga can be improved in terms of delivery to guests. Participant Four elaborates on this idea, “we just ensure that...everyone’s had a good time, a safe time...and there’s things that need to be improved...then we’ll look at ways of refining it” (Interview 4, 2008).

Delivery of manaakitanga is also a key concern for Participant Two, and is expressed below,

“When Māori look at our company...they will make a decision around whether we portray manaakitanga appropriately or not and...is our tikanga appropriate. From an international perspective, people can read our website and look at our philosophy for the business wanting to make those concepts clear is a big ask really (manaakitanga, kaitiakitanga, tino rangatiratanga)” (Interview 2, 2008).

For Participant Two, portraying manaakitanga is best achieved through imagery as opposed to words. By utilising definite images, Holloway (2004) affirms that products and services are able to projected effectively to potential tourists. These images inherently emphasise the existing impression the traveller has attained either from general knowledge or hearsay (Collier, 2006). For Participant Two describing manaakitanga would entail writing a colossal essay.

Conversely descriptive words for Participant Six, was one way in which manaakitanga is successfully marketed to the tourist. He expanded on this view in the following statement,

“ You use the words openly, warm, friendly, embracing, sharing, caring so that people get a sense of the products that you’ve got there...I’m really gunna engage with this culture, so you use marketing words that epitomize that experience” (Interview 6, 2008).

This description of manaakitanga is dissimilar to that provided in the New Zealand Tourism Strategy 2015. Manaakitanga is expressed in this document as “a reciprocal responsibility upon a host, and an invitation to a visitor experience to experience the very best we have to offer” (Tourism New Zealand, 2008). Unlike Participant Six, this depiction of manaakitanga does not utilise emotive language to evoke a sense of an experience that awaits the visitor. There is also an underlying assumption that reciprocity is solely the responsibility of a host. In addition, Participant Six noted that it was important for staff to demonstrate these types of experiences that are marketed to meet visitor expectation.

Half of the participants (six) in this study concurred that marketing manaakitanga through word of mouth can increase the quality and reliability of a product or service. Furthermore, marketing through traditional channels of distribution as expressed by some participants (four) included brochures, websites and tradeshow such as TRENZ (Tourism Rendezvous New Zealand) which is New Zealand’s major annual international tourism business event. Participant Seven states, “we sent out e-mail to all accommodation providers in Rotorua...just letting them know about the products inviting them... on a famil (familiarisation: usually offered free of charge)” (Interview 7, 2008).

Establishing these connections for this participant was a core component of marketing the concept manaakitanga. These intermediaries, as acknowledged by Kotler and Armstrong (2004), provide the necessary contacts, experience and specialisation for a new business entering the tourism industry. Contrary to the aforementioned participant, three participants believed that manaakitanga cannot be marketed as a product. One of these participants provided this account, “we don’t market it...we market our product on our product components...and manaakitanga is just part of that. But we don’t market that as a concept” (Interview 3, 2008).

Participant Ten provided a much clearer explanation in the following statement, “I don’t necessarily market manaakitanga. To me that’s whakahīhī (vain)...and that’s not really what you do, ‘Hey, we’re the best at manaaki’n you,’ not Ngāti Porou, or not Tūhoe” (Interview 10, 2008). In analysing this statement, Participant Ten felt it was ‘wrong’ to single out manaakitanga to market as a product as this cuts across tikanga Māori for him.

While the marketing of manaakitanga, for over half of the participants, highlighted an increase in reliability and quality, it is important to gauge the visitor response from these products.

### **Te urupare ki ngā hokonga - Visitor response to products**

There was acknowledgement from all participants that tourist’s responses’ to their products was positive. Some participants proudly showed comments in their visitor books. One participant had collected numerous visitors’ books over the years. Some of there quotes are, “loved the whānau atmosphere’, ‘thank you for the beautiful food’, ‘and thank you for sharing your home with us, enjoyed your wonderful songs” (Interview 1, 2007).

Participant Three paraphrased some of the responses from their guests, “anything from effusive thanks, to tipping, to crying, to coming back the next night, to writing lessons, to posting things. Go on to You Tube. You should see what people are saying about it...they just love it” (Interview 3, 2008).

Drawing from personal experience, Participant Nine notes that there were stronger links amongst tourism operators, as opposed to a tourism operator and a tourism-related government organisation such as the New Zealand Māori Tourism Council (NZMTC). His busiest season was during the summer working with 34 suppliers which he described below:

“Manaakitanga comes in different forms. It can be leveraging to help others... the network that I use is that all these operators have been a part of the token manaakitanga system (referring to the NZMTC)...it didn’t work because why? When you have a token out there, saying this word manaakitanga, but then you’ve got the people to make it happen out on the floor...they just opened up the door for me to walk straight through because you feed the people on the floor and that’s manaakitanga and in this case it was the operators. We formed an alliance

nationwide...this is where we go because this is what's come out...the mainstream one here it didn't work. And I'm talking New Zealand Māori Tourism Council, Tourism New Zealand had a part of that, but see Tourism New Zealand...They can always go back to what they were doing before...but who becomes extinct. These ones go back. They've still got their RTO (Regional Tourism Organisation)...Qualmark...and all that, what happens here? So how much manaakitanga was lost here?" (Interview 9, 2008).

Participant Nine expressed concern at the amount of influence, tourism-related government agencies possess within the industry. Currently, Māori tourism businesses are being encouraged to join quality accreditation schemes. For example Qualmark in the government's 'New Zealand Tourism Strategy 2015' (Tourism New Zealand, 2008). Whereas establishing relationships, in participant nine's experience has provided honesty and credibility amongst operators throughout Aotearoa-New Zealand. Interestingly, he is not a member of any tourism-related government organisations such as Qualmark. Yet, as a successful tourism venture, his business still participates in the annual TRENZ tradeshow.

Having established that all participants have received positive feedback from their guests/visitors it is necessary to determine if the consumer is willing to pay more for the products and services offered by these Māori tourism operations.

### **Te whakapiki utu me te urupare a te kaiwhakapeto - Consumer willingness to pay more**

It was argued by most of the participants (8) that tourists are willing to pay more for the product/service they offer. Participant Two provided further clarity in the following statement,

"When we first started we were the most expensive product. Our agents are willing to pay those prices because of the level of experience that we can offer and the level of expertise and the level of contacts that we're able to access" (Interview 2, 2008).

While tourists are willing to pay more, two of the participants identified that their own product/service was relatively inexpensive anyway. This has proven to be a challenge for Participant Six when prices were raised, "if you have been quite cheap in the past and you've put up the prices overnight, this is the problem...we have cheapened ourselves therefore...visitors are used to paying cheaper prices" (Interview 6, 2008).

Participant Five tells a similar story, “I think it’s well under-valued...I think its because there’s so much competition...if the companies could come together and not be so driven to be competitive, and everyone put their price up, people would still pay” (Interview 5, 2008). Thus, there is agreement that Māori experiences are undervalued. It is for that reason, Participant Four stated,

“We should all be keeping the value of Māori tourism high and the quality of it high otherwise we’re just going to get into a situation where we are cutting each other’s throats again...I don’t think manaakitanga is about discounting what you value” (Interview 4, 2008).

Participant One spoke of the priceless experiences offered to tourists in his business. He stated, “we don’t put a price on it...like the hours we spend with them around the table, singing waiata, having fun with them...we don’t get paid for that” (Interview 1, 2007). While tourists may be willing to pay more for this product, it is apparent from the statement that manaakitanga does not have a price and is given wholeheartedly. Moreover, the tourists feel like the host actually enjoys spending time with them as opposed to sensing that the host would rather be elsewhere.

Manaakitanga according to the participants clearly plays an important role in Māori tourism business. As a significant cultural value for Māori, manaakitanga has various meanings and cannot be singularly interpreted as hospitality. The contribution of anecdotes from the twelve participants is a poignant reminder that manaakitanga can be portrayed in various ways. While these anecdotes provide an insight into each Māori tourism business, it is important to discuss the common and contrasting themes within the wider context of the Aotearoa-New Zealand tourism industry.

## CHAPTER SIX: NGĀ RAU



*As the 'kākano' or seeds are developing, the flowers or 'raupua' eventually wither and fall to the ground. They are quickly replaced by a 'blanket' of leaves, or 'rau' which shelter the 'kōhai' during the hot, summer months, and are shed as winter approaches. Through these activities, the regeneration and growth of the kōhai is assured.*

The impact of tourism, while financially beneficial to a select few, has the propensity to be exploitative, as dominant cultures impose their own cultural systems onto others and in particular indigenous people. These issues of power and control in tourism are encountered by indigenous people globally and one that Māori continue to face. These challenges however, have not discouraged Māori involvement in tourism particularly with the development of numerous Māori tourism businesses.

Over the past two to three decades, Māori have developed their expertise and as a result there has been a steady growth of Māori tourism businesses that incorporate Māori cultural values. Manaakitanga, as a key Māori cultural value that formed the basis of traditional Māori society and in contemporary times, is also a lived value that is practised within Māori tourism businesses. It is also recognised as a value that is commonly encountered amongst whānau.

This qualitative research project has been informed by kaupapa Māori ideology, and incorporates a Māori world-view that reflect the philosophical views of Māori tourism operations. The experiences and perspectives shared by participants provide an insight into Māori tourism businesses. In understanding the experiences reflected in these stories, and to give substance to the interpretation and analysis of these stories it has been necessary to develop the conceptual model, Te Kōhai to provide a cultural context. Concepts such as manaakitanga, wairua, aroha, tikanga, whanaungatanga and mātauranga, have been described as the branches of the Kōhai tree featured in the Te Kōhai model. The model has been an enabler to provide clarity in understanding the experiences reflected in the stories told by the participants.

The participants were strongly of the opinion that the tourism industry should be flexible enough to adapt to the needs of Māori within the tourism industry as Māori can provide the cultural capital that tourists want within culturally specific environments. Furthermore, there is a strong belief that Māori have the capacity to shape their own destinies of life that is reflective of philosophies such as mana motuhake, rangatiratanga and 'by Māori, for Māori'.

Māori culture has moved away from activities such as hāngi and Māori cultural concerts in hotels due to the development of new products and services designed with the idea of exposing the tourist to a Māori world-view. While these types of activities appeal to mass tourism, this superficial view of Māori does not exemplify who Māori are as a people which was the catalyst for these new developments. Māori involvement in businesses have historically incurred years of suppression and subordination resulting in Māori having the belief that they were incapable of managing their own affairs. However, these new developments have also incurred challenges, as one participant highlighted, the establishment of the first Māori tourism business in an area that is predominantly populated by non-Māori was indeed a struggle. It can be lonely for a business particularly for Māori who are attempting to establish themselves amongst other non-Māori operators. Like the Kōhai tree in the forest, there are some Kōhai that may grow in clusters while others emerge out of the blue in isolation from the rest and are left to survive on their own, making way for others to follow.

All participants recognised the importance of being competitive in the tourism industry. Raising global awareness for these businesses is achieved through commonly used channels of distribution such as the internet and brochures. The most powerful form of marketing for these businesses is by 'word of mouth' or by using the 'kūmara vine'. As identified by participants, their guests were eager to share their positive experiences with friends, family and strangers. For these Māori tourism operators, being competitive required an ability to sell and market themselves and their tourism business. A key marketing strategy is simply 'being themselves'. This acceptance that Māori can be themselves alleviates any romanticised representation of Māori culture and allows the visitor access to a genuine, authentic cultural experience. More importantly, these Māori tourism operators are now controlling the way in which Māori culture is interpreted. This is achieved through close consultation with kaumātua, whānau, hapū and iwi.

With a growth in Māori participation in tourism, there is a recognition within te ao Māori, that Māori indeed want to share their cultural environment, their narratives and their lives which are informed by their world-view. For Māori tourism businesses to maximise their opportunities to grow, they must strategically position themselves in a competitive tourism industry. Like the Kōhai tree in the forest, the ideal is for Māori tourism businesses to grow in clusters in a sunlit location but to always be aware of the lone Kōhai that may emerge in isolation from their cluster and manaaki them so they do not feel left on their own to survive as they know only too well the pains of isolation from being amongst non-Māori.

In some Māori tourism businesses, tourism is a spiritual venture rather than a money making venture. One participant explained this as having a mindset where the emphasis is on 'sharing without putting a price on it'. For many Māori tourism operators, passing on their knowledge to staff and manuhiri ensures that this knowledge including the stories told to the tourist, are not lost. Furthermore, they are of the view that passing on knowledge reinforces their own understanding of various aspects of a Māori world-view.

Dissatisfaction by Māori with the imaging and representation of Māori in the past as the exotic for visitor consumption has seen a rise in Māori tourism operations seeking to portray Māori culture more accurately. Moreover, Māori are becoming vigilant in controlling and interpreting their own culture and showing the 'real' Māori. This is especially noticeable in whānau-based businesses where there is an emphasis on the business reflecting a Māori outlook. Some Māori tourism operators are able to offer 'real' experiences by engaging with their guests in conversation, by sharing a meal and more significantly allowing their guests to feel like a part of their family. It has been this family atmosphere that guests most appreciate with the occasional tear shed on departure. Whānau members work collectively rather than individually as the Māori world-view is all about collective effort for collective gain. Therefore, interpretation of Māori culture encompasses a whānau perspective.

A certain amount of pride is exacerbated by these Māori tourism operators in telling their own history accurately. There is a belief, that for too long non-Māori have been incorrectly telling Māori stories and Māori histories through their own cultural lens primarily for financial profit. In contrast, these same stories of cultural significance to



Māori are now being portrayed by Māori accurately without embellishment to suit a consumer palate.

These Māori tourism operations have expressed that cultural values are part of their activities. Cultural values such as manaakitanga and whanaungatanga provide the visitor with real experiences. Like the analogy of the Kōhai tree, birds are attracted because of the sweet nectar produced by the flowers of the tree. Hence, visitors are attracted to a particular Māori tourism operation because of the unique cultural experiences that are offered. As described by most participants, tikanga are woven in to the activity such as starting off the day with a karakia prior to a particular activity and ensuring that the spiritual well-being of the manuhiri is taken care of which is an expression of manaakitanga. Through living, observing and experiencing tikanga within an activity, manuhiri are offered an authentic glimpse into Māori culture and a Māori world-view. While there are a range of activities which offer varying degrees of Māori culture, it is these types of experiences that manuhiri seek.

The role of whānau is important for the survival of some Māori tourism businesses. Many operators state that there are positive and rewarding results to work as a collective as opposed to only a few being rewarded. These benefits include employment opportunities not only amongst the whānau but also for hapū and iwi. As a collective these Māori tourism operators are able to form strong networks.

There is greater control assumed by Māori tourism operators regarding the types of products and services with a Māori cultural component that is offered to the visitor. Māori are now determining how Māori culture will be shared with their visitors. Providing a basic understanding of tikanga Māori broadens the experience of manuhiri engaging in a product or service offered by a Māori tourism operation. As explained by one participant, the amount of knowledge shared with manuhiri is also dependent on their varying levels of knowledge and understanding.

Traversing between two cultures is a reality for these Māori tourism operators. Not only do they have responsibilities within their own business, but they are also responsible to their whānau, hapū and iwi. As Māori culture provides a point of difference in the tourism industry there is a drive to including cultural values into tourism businesses across the board. However, it is Māori tourism businesses which have the upper hand

now because they are able to deliver the authentic ‘real’ experience from the basis of being Māori. Furthermore, they are able to show manaakitanga, because they are driven by cultural values such as manaakitanga and not simply financial gain. Therefore, tourism activities that are solely driven to generate money will struggle in the new order of tourism where the tourist is seeking the authentic Māori experience. Māori tourism operations deservedly, will continue to flourish and can assume an equal status within the tourism industry of Aotearoa-New Zealand.

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## APPENDIX ONE: GLOSSARY OF MĀORI TERMS IN THE CONTEXT OF THIS THESIS

Most meanings of the terms in this glossary have been sourced from Moorfield, J. C. (2005). *Te Aka; Māori-English, English-Māori Dictionary and Index* and the online equivalent, which can be found at [www.maoridictionary.com](http://www.maoridictionary.com)

Aotearoa	North Island, commonly used to refer to New Zealand
aroha	love, compassion
atua	ancestor with continuing influence, god
āwhā	gail, storm
hae	pollen
hākari	sumptuous meal, feast
hāngi	earth oven
hapū	sub-tribe, section of a large tribe, clan
haumātakataka	hurricane
hema-toa	stamen
hema-uha	pistil
hongī	the pressing of the nose to another nose
hūmārie	peaceful
iwi	tribe
kai	to eat, food
kai Māori	Māori food
kaimoana	seafood
kaitiakitanga	guardianship
kakano	seed
kanohi ki te kanohi	face to face
karakia	to recite, pray, a prayer
karanga	the ceremonial call of welcome
kaumātua	to grow old, elders
kaupapa	matter for discussion, topic
kaupapa Māori	Māori ideology
kawa	a term generally used in modern Māori for protocols
kererū	New Zealand pigeon ( <i>Hemiphaga novaeseelandie</i> )
kete	basket, kit
kina	sea urchin ( <i>Evechinus chloroticus</i> )

koha	gift, present
kōhai	small-leaved native trees also known as kōwhai ( <i>Sophora microphylla</i> )
kōrero	to tell, say, speak
korimako	bellbird ( <i>Anthornis melanura</i> )
korowai	cloak
kui	a term of address for an elderly woman
kuia	elderly woman
kūmara	sweet potato
mana	prestige, power
manu	bird, kite
manu Māori	native or endemic bird
manaaki	to support, take care of, hospitality
manaakitanga	kindness, to show hospitality, sharing and caring
mana motuhake	absolute power
manuhiri	visitor or guest
Māoritanga	distinctive Māori cultural behaviour
marae	courtyard- the open area in front of the wharehau
mātauranga	education, knowledge
mātauranga Māori	Māori knowledge
mate	be dead, defeated
mihi	to greet
mihimihi	speech of welcome and introduction
Ngāi Tahu	tribal group, which extends to a large section of the South Island
Ngāti Porou	tribal group of the East Coast located north of Gisborne to Potaka
pā	Māori fortified village
Pākehā	people of European descent
Pākehātanga	Pākehā culture
pakeke	adult
pāpā	father
Papa-tū-ā-nuku	earth mother
pātaka	storehouse raised upon posts
pāua	abalone, <i>Haliotis iris</i>

pēke	bag, sack
pēpeha	proverb
pihipihi	silvereve, <i>Zosteros lateralis</i>
piupiu	a type of skirt made of flax
poi	length of string that is held in the hand and swung or twirled rhythmically to sung accompaniment
pūmate	disease
rangatiratanga	self-determination
rangimārie	be quiet
Rangi-nui	sky father
rākau tauhou	introduced species of trees
raukōpaki	sepal
raupua	petal
reo	language
ringawera	kitchen hand
Tainui	is a tribal canoe and also refers to the descendants of the crew of these ancestral canoes. These are the tribes of the Waikato, King Country and Tauranga regions
taiao	environment
Tāne-Mahuta	atua of the forests and birds
tangata whenua	indigenous people of the land
taonga	treasure, something prized
tauutuutu	speaking procedure where local and visiting speakers alternate
te ao Māori	a Māori worldview
te reo Māori	Māori language
te reo me ngā tikanga Māori	Māori language and culture
tikanga	correct procedure, custom, customary lore
tikanga Māori	Māori customs
tino rangatiratanga	self determination
tīpuna	ancestors
tūī	parson bird, <i>Prosthemadera novaeseelandiae</i>
Tūhoe	tribal group of the Bay of Plenty including the Ruātoki, Waimana and Waikaremoana regions
tūrangawaewae	domicile, place where one has rights of residence

tūturu	real, true
waiata	song
wairua	spirit, soul
whakaaro	to think, thought
whakahīhī	to sneer, arrogance, vanity
whakapapa	genealogy
whakawhanaunga	to form relationships
whakawhanaungatanga	establishing relationships
whānau	extended family
whanaungatanga	kinship, relationship
whare	house
wharehau	meeting house

## Te Pepa Mōhiohio mā te Kaiwhakauru



### Te rā whakaputa:

15 Oketopa (Whiringa ā Nuku) 2007

### Te rangahau:

Te wāhi o te manaakitanga ki ngā ahumahi tāpoi

### Nau mai ki tēnei uiuinga:

Tēnā koe. Mena e whakaae mai kia uiuia koe, ka nui aku mihi.

Ko tāku tino whainga, ko ngā āhuatanga o te manaakitanga e pā ana ki a koe i te mahi, ki tāu umanga tāpoi hoki.

### I pēhea ai tō tīpako ko au tētahi kaiwhakauru mō tēnei rangahau?

I tīpakohia koe nā te mea kua roa kē tau mahi mō tētahi ahumahi tāpoi Māori.

### He aha te kaupapa o tēnei rangahau?

Ko te tino kaupapa o tēnei rangahau ko te torotoro take mō ngā āhuatanga o te manaakitanga ki te ahumahi tāpoi.

### He aha ngā whakaritenga o tēnei rangahau?

Tuatahi, he uiuinga e 45-60 te roa. Ka whakamahia he mīhini hopu reo kia tōtika te mau o ngā kōrero. Tērā pea ka tuhia e te kaiuiui ētahi pitopito kōrero. I muri mai o tērā, ka tātaria ngā raraunga, ka tuhia ngā kitenga ki tētahi pūrongo, tuhinga roa.

### He aha ngā raruraru, āwangawanga tērā pea ka puta ake?

Karekau.

### Pēhea ai te whakatikatika i ēnei raruraru, āwangawanga?

Karekau he pānga.

### He aha ngā hua (otinga)?

Ka whai wāhi atu te kaiwhakauru ki te whakaatu i tōna tirohanga ki te manaakitanga i ngā ahumahi tāpoi. Ka wai wāhi anō ia ki te tuku i ōna mōhiohio ki ētahi atu kaiwhakahaere ahumahi tāpoi e whakaaro nui ana ki whakamahi i ngā tikanga i a rātou mahi. Mā ēnei mōhiohio, ka tū pakari ai te kaiwhakauru ki te whakamārama i ngā take e pā ana ki te manaakitanga.

### Pēhea ai te tiaki i taku mana?

Ka whakamahia he ingoa kē mō ia tangata. Ko te kairangahau anake e mōhio ko wai a wai.

### He aha ngā āhuatanga o tēnei rangahau e pā ana ki au?

Ka uiuia koe. Koina anake te wā e pā ana ki a koe.

**E pēhea ana te wā māku hai whiriwhiri i tēnei rangahau?**

Kotahi te wiki. Mena e whakaae ana koe, ka whakaritea he hui hai whitiwhiti kōrero mō tēnei rangahau.

**Me aha ka whakaae atu au ki tēnei rangahau?**

Me whakakī e koe he pepa whakaaetanga. (Māku hai tuku atu). Mena ka hiahia mutu koe, ka whakamutua te uiuinga. Mai i taua wā, ka whakakorehia ngā mōhiohio katoa.

**Ka whiwhi anō e au he kōrero whakahoki mai i tēnei rangahau?**

Ae. Mena ka whakamōhio mai, mā te kairangahau hai tuku atu ētahi o ngā tuhinga kōrero. Māhau tonu hai whakatikatika mena koina tāu e hiahia ana.

**Mehemea kai te pōraruraru au i ētahi mea me aha atu ahau?**

Me whakamōhio atu ki te Kaiwhakahaere Rangahau, Hamish Bremner, ko tana ī-mēra ko: hamish.bremner@aut.ac.nz; nama waea ko: (09) 921-9999 peka 8044.

**Mena ka hiahia au ki ētahi atu mōhiohio me pātai atu ki a wai?**

Te kairangahau: Frances Martin, i-mēra: qcm8619@aut.ac.nz; nama waea: (09) 921-9999 peka 5898

Te kaiwhakahaere Rangahau: Hamish Bremner, i-mēra: hamish.bremner@aut.ac.nz ; nama waea: (09) 921-9999 peka 5898

Approved by the Auckland University of Technology Ethics Committee 14 December 2007, AUTECH Reference number 07/205.

## APPENDIX THREE: INFORMATION SHEET

<h1>Participant Information Sheet</h1>	 <p><b>AUT</b> UNIVERSITY TE WĀNANGA ARONUI O TAMAKI MAKAU RAU</p>
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**Date Information Sheet Produced:**

15 October 2007

**Project Title:**

The interpretation of manaakitanga in tourism: A supplier perspective

**An Invitation:**

Kia ora. You are invited to participate in an in-depth interview. Questions are designed to identify factors that influence how manaakitanga affects you and the organisation in which you are employed.

**How was I chosen to participate in the study?**

You have been selected based on your experience with Maori tourism, either as an operator or as a representative of a tourism organisation.

**What is the purpose of this research?**

The purpose of this study is to explore the interpretation of the manaakitanga in tourism.

**What will happen in this research?**

An in-depth interview will be conducted for approximately 45-60 minutes. A tape recorder will be used to record the discussion during this interview thus ensuring accuracy. The interviewer may also take notes. Data will be analysed and key findings will be reported.

**What are the discomforts and risks?**

There are no discomforts or risks.

**How will these discomforts and risks be alleviated?**

Not applicable.

**What are the benefits?**

A significant benefit for the participant will be the opportunity to help provide a distinct perspective of manaakitanga in tourism. Participants may share information to help other tourism operators considering portraying cultural values in the workplace. Through the provision of such information, participants can provide an informed standpoint of issues faced when manaakitanga has been used.

**How will my privacy be protected?**

A pseudonym will be assigned to every participant. The interviewer will be the only person who knows the identity of the participant.



**What are the costs of participating in this research?**

The only associated cost incurred to the participant will be the time spent with the interviewer.

**What opportunity do I have to consider this invitation?**

You will have a week to consider this invitation. If you wish to participate, a meeting will be scheduled to discuss the research proposal.

**How do I agree to participate in this research?**

You will need to complete a consent form. During any point of the interview you can withdraw your contribution. Thereafter, all information will be disregarded.

**Will I receive feedback on the results of this research?**

Yes. If requested the researcher will send your partially transcribed interview. You have the right to alter your transcript should you deem it necessary.

**What do I do if I have concerns about this research?**

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Hamish Bremner, [hamish.bremner@aut.ac.nz](mailto:hamish.bremner@aut.ac.nz) and (09) 921-9999 ext 5898.

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTECH, Madeline Banda, [madeline.banda@aut.ac.nz](mailto:madeline.banda@aut.ac.nz), (09) 921-9999 ext 8044.

**Whom do I contact for further information about this research?**

Researcher Contact Details:

Frances Martin, [qcm8619@aut.ac.nz](mailto:qcm8619@aut.ac.nz) and (09) 921-9999 ext 5898

Project Supervisor Contact Details:

Hamish Bremner, [hamish.bremner@aut.ac.nz](mailto:hamish.bremner@aut.ac.nz) and (09) 921-9999 ext 5898.

Approved by the Auckland University of Technology Ethics Committee 14 December 2007, AUTECH Reference number 07/205.

## Pātai mō te uiuinga



Ētahi pātai mō te uiuinga

**1. He aha ōu whakamārama mō te manaakitanga?**

He pātai āwhina: I whangai e tō whānau he whakamārama ki a koe mō tēnei tikanga? (Whakamārama mai).

Nā wai koe i ako ki tēnei tikanga, ā, i pēhea te whāngai atu?

E tino kitea tēnei tikanga ki tēhea wāhi?

Ko ēhea ngā wā e tino kitea tēnei tikanga?

**2. Pēhea ai te whakamahi ki tō ūmanga, rōpū rānei te manaakitanga?**

He pātai āwhina: Pēhea ai te whakamahi ki ngā hua (otinga), ki ngā ratonga o tāu mahi te manaakitanga?

Kua tonono koe ki ētahi atu rōpū me pēhea te whakamahi i te manaakitanga ki tāu ūmanga? (He aha ā rātou kōrero āwhina?)

Ko wai mā ētahi tāngata i homai huarahi hai whakauru i te manaakitanga ki tāu ūmanga?

Na te aha koe i whakaaro ai ki te whakauru i te manaakitanga ki tāu wāhi mahi, ki ngā kaupapa here, ki ngā pūnaha rānei o tāu mahi?)

**3. He aha ngā painga o te manaakitanga ki ngā hua (otinga) me ngā ratonga o tāu mahi?**

He pātai āwhina: Pēhea ai te whāngai i te manaakitanga ki āu ratonga, hua (otinga) rānei?

He aha ngā painga o te manaakitanga hai hiki i ngā whakahaerenga o tāu ūmanga?

Pēhea ai te whakamahi e ngā kaimahi te manaakitanga i a rātou e mahi ana?

**4. Ki ōu whakaaro, he aha ngā painga o tēnei tikanga, te manaakitanga, ki tāu ūmanga?**

He pātai āwhina: He mārama āu kaimahi ki tēnei tikanga? (Whakamārama mai).

He mārama āu kaimahi ki tēnei tikanga, ki te whakamahi hoki? (Whakamārama mai).

Pēhea ai te whakamahi i tēnei tikanga kia tino tōtika tonu ngā hua (otinga) ki ngā whakapeto me ngā tāpoi?

Pēhea ai te whakamahi i ēnei hua (otinga) hai painga mā te tāpoi kua māro kē te takahi whenua?

Pēhea ai tō pānui atu, whakapāho i āu hua (otinga) me au ratonga?

**5. Ki ōu whakaaro, he aha ētahi atu huarahi hai whakakaha ake i te manaakitanga ki ngā mahi tāpoi?**

He pātai āwhina: Pēhea ai tō whakapāho i te manaakitanga kia piki ake, kia tōtika tonu ngā hua (otinga) me ngā ratonga o tāu ūmanga?

Kai te rata mai ngā whakapeto me ngā tāpoi ki ngā utu o ngā hua (otinga) me ngā ratonga?

He aha ngā huarahi e whakamahia e koe kia roroa ake te noho o ngā tāpoi ki tāu ūmanga?

**Kua mutu**

## APPENDIX FIVE: INTERVIEW SHEET

# Interviewer Sheet



Indicative questions for interviews.

**1. What is your understanding of manaakitanga?**

Prompts: How does manaakitanga affect you personally?

Do friends or family offer any knowledge about the meaning of this value?

Where do you most commonly encounter this value?

Can you give me examples of manaakitanga?

When are you most likely to come across this value?

**2. How do you implement manaakitanga in your business or organisation?**

Prompts: How are manaakitanga experiences portrayed through your product/service?

Have you consulted other parties about using manaakitanga in your organisation?

What information influenced your decision to employ manaakitanga in the workplace or work documents?

**3. In what ways does manaakitanga enhance your product or service?**

Prompts: How is manaakitanga experienced through your service or product?

How does manaakitanga add value to your business?

How does staff apply manaakitanga in their daily activities?

**4. What do you like about having a value like manaakitanga incorporated into your business?**

Prompts: Is this value widely understood by your employees? Why?

How does the consumer/tourist get value for money (if tikanga is included)?

How does your product/service manaaki the experienced traveler?

How do you market your product/service?

**5. In your opinion, what should be done to improve manaakitanga?**

Prompts:

How do you market manaakitanga so that the quality and reliability of your product/service is increased?

What is the consumers (tourists) response to your product?

Are consumers/tourists willing to pay more for your product/services?

In what ways do you maximise tourist time in your business – manaaki tourist so that they stay longer?

**End**