

**A critical examination of the relationship between  
Cultural Heritage and Local Economic Development**

*A personal journey in the field*

**Te Hinurewa Ngahiwi Tame Kawe te Hau**

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Faculty of Culture and Society  
Department of Social Sciences and Public Policy  
AUT University

## **Abstract**

The role of cultural heritage is an integral component to the overall economic landscape of New Zealand. Integral to this lie a number of questions related to the social, cultural, economic and environmental well-being of indigenous heritage.

The purpose of this thesis is to examine the relationship between 'culture' and 'development' through a critical analysis of provincial and regional communities engaged in local economic development. The case studies at the centre of this research are from Māori economic development practice in the Te Tai Tokerau Northland region, Aotearoa, New Zealand from 1996 to 2006.

As a participant observer in economic development over the past two decades, the 'practitioner' has turned 'researcher' reflecting through an insider's view of the projects, with the aim of understanding the dynamic relationship between cultural knowledge and local economic development, and how traditional knowledge can be commercialised for economic gain.

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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."

A handwritten signature in blue ink, appearing to read 'H. Veil', followed by a long horizontal flourish.

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Signed by: Hinurewa te Hau (author)

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**Naku te rourou nau te rourou ka ora ai te manuhiri**

With my basket and your basket the people will prosper



## **Chapter 1: Introduction**

This chapter introduces the research study. It provides an outline of the background to the study, and a rationale for the research. The objectives of the research are, outlined and the structure of the thesis explained.

### **1.1 Background to the Research**

The motivation for this research stemmed from a commitment to define my cultural thinking, identity and life experience as a Māori living in a bicultural and multicultural world. Born of Māori parents, my first-hand experience of living and working with iwi, hapū and whānau community groups (both Māori and non-Māori) established an experiential base for this study. These experiences have led me into situations that have had direct relevance to understanding the viability of using and implementing Māori knowledge in advancing local and regional development.

A former professional economic development role performed for Industry New Zealand (now New Zealand Trade and Enterprise) from 2002 to 2005 presented me with an insider's view of the relationship between culture and economic development, as framed by a government agency. Working for government refined my skills in reviewing processes and executing plans that address global needs, in particular analysing the development of regional development strategies around the world and collectively between multiple stakeholders, and particularly within cultural, social, economic, and political contexts. I have been an entrepreneur, an international marketer and a cultural strategist, all my learning's and teachings have been about the sharing of information/knowledge as a means of effecting change.

This thesis is about recording, reflecting on and analysing two significant work experiences between 1996 and 2006 where Māori cultural tourism was at the centre of local community and regional development. In both projects, there was a focus on the protection of traditional knowledge and culture versus commercialisation, and fundamentally addressing the questions of who benefits and why. Economic development models at this time appear based on more the

theories and processes, and less about the context, of strategy creation and alternative approaches to implementation. The WAI 262 Claims of 1991 and the Mātaatua Declaration on Cultural and Intellectual Property Rights of Indigenous People (1993) paved the way for organisations such as the World Intellectual Property Organisation (WIPO) to set up deadlines to advance treaties for the protection of traditional knowledge and enhancing cultural expression. Though this would not occur for another decade, these historical moments became remedies for Tino-rangatiratanga and were particularly significant in establishing the social and political context for the research question.

The research questions guiding this research centre on what principles and values Māori communities put in place in order to protect, preserve and advance economic and social development. What elements of Māori culture and traditional knowledge are crucial to Māori development policies, initiatives and activities that inevitably confronts the issue of 'commercialising culture'?

In 2003, the New Zealand Institute of Economic Research suggested Māori had entered the 'knowledge economy' using 'culture' to further their business goals. At the same time, its report recognised that the economic development of cultural heritage could cause conflicts between members of local communities who did not want to see culture become a tradable commodity, and those who believed the generation and application of 'cultural capital' could provide opportunities for Māori to advance their educational and professional interests. Royal (2004) captured this dilemma for Māori, by stating "we live life today at an intersection of internal and global influences – such as the cultural, economic, social and religious" (p. 71).

In 2008, Dr Pita Sharples spoke to the third reading of the Copyright (New Technologies) Amendment Bill. He remarked about being a performer, writer and his interests in copyright not being so much about the profits entrenched in a music economy, the threats posed to intellectual and cultural property ownership issues and the ongoing need for protection around the appropriate transition of our cultural heritage. In essence, the concerns that Sharples (2008) addressed are to do with the commercialisation of knowledge we may consider as taonga: ngā toi māori, or arts; whakairo, or carving; history; oral traditions; waiata; and te reo māori are the

treasures he saw as becoming increasingly being targeted in the international arena. (Sharples, 2008, Hansard Debates, Vol 646; p. 15422)

Over the past three decades cultural tourism and the creative industries have been major areas of growth and development have enabled Māori/indigenous communities to restore and adapt traditional knowledge and practices right through to various mediums of displaying culture. Alongside these expanding opportunities, there has been an increasing awareness that the commercialisation of cultural heritage require legislation, policy to protect the retention of mātauranga māori or traditional knowledge against the exploitation and misappropriation of cultural taonga.

Today's worldview of traditional knowledge, presented by the World Intellectual Property Organisation (WIPO), has enabled indigenous groups and non-indigenous groups alike to protect traditional knowledge systems. The aim of such organisations has centred on a living body of knowledge that is developed, sustained and passed on from generation to generation and which forms part of our cultural and spiritual identity (WIPO, 2016).

While these are significant developments, an ongoing challenge in the twenty-first century is to understand what the role of tikanga (culture) can be in the modern world, and deciding what level of interaction and experience we wish to share with the world arena.

## **1.2 Study Objectives**

The rationale for this thesis is to present evidence that can provide relevant and compelling arguments for critical consideration by those representing culture and heritage in the world of economic profit and development. Given the background to the research, there is the potential to explore the economic development of culture and the enablers of heritage in a structured and reflective process. The study is a critical reflection on the researcher's background and experiences in the field of local economic development in relation to specific culturally based initiatives.

The objectives of the research are:

- to critically reflect upon the experiences of a Māori practitioner working at the interface between cultural heritage and its development.
- to explore the dynamics between cultural protection and local development objectives (tikanga versus commerce).
- to identify lessons from the experiences in the case studies for potential future Māori development.

The rationale for the study and these objectives thus centred on the following research question:

What is the significance of cultural knowledge in driving  
local economic development?

The underlying goal is to create a critically reflective piece of research that can inform Māori, indigenous groups and those working in the cultural heritage arena. The evidence gathered, is from experiences of an economic development practitioner seeking to understand how we might both appreciate and build cultural capital in such a way we are able to retain the cultural identity, integrity, diversity and the transmission of cultural heritage. In undertaking this task, it is essential to recognise the challenges of conducting this research in the twenty-first century where the economic advancement of the people inevitably equates the 'cultural industries' with financial outcomes. Brown (1993) relates to issues of cultural commodification - the action of turning something into or treating something as a (mere) commodity— in which cultural factors can be capitalized (p. 452). It also reflects, however, the danger in this process of having cultural uniqueness devalued. This study reflects on how the main actors and stakeholders sought, in their specific ways, to ensure this did not occur.

It is important to establish a definition of cultural heritage, as there is no universally accepted meaning for the term. It is clear no single definition would fully do justice to the diverse forms of knowledge held by traditional communities (Lowndes Associates, 2006). However, for the purpose of this study, the UNESCO meaning of cultural heritage recognises both intangible as

well as tangible cultural goods and sets the cultural and historical backdrop against which people commercialise or commodify to derive economic benefit.

UNESCO describes cultural heritage as “the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations” (UNESCO, n.d.a).

**Tangible cultural heritage** are elements such as buildings and historic places, monuments, artefacts, etc., which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture (UNESCO, n.d.a).

**Intangible cultural heritage** are elements such as traditions, performing, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts (UNESCO, n.d.b).

Like cultural heritage, cultural tourism is a subset of tourism that can help a region's culture, preserve and promote their unique heritage, and more specifically, the lifestyle of the people, their locality (geographic), architecture, art form and elements, described above to shape a community's way of life. With this in mind, the focus of the study is on cultural tourism as a means of Māori economic development to achieve economic growth by attracting visitors outside the community-host who are motivated by, or have an interest in, the lifestyle and traditions of a community, region, group or institution.

Although there is no one definition that captures the essence of cultural tourism, experienced travellers build an appreciation of cultural heritage and traditions from personal experience. As a cultural tourist travel, goals often include experiencing activities in a culturally distinctive environment. In the short-term, these activities might include visiting an art gallery for an hour or two, or longer-term activities such as joining a festival for a week. Activities of cultural heritage can inform the tourist about the community, but they can also inform the community of their past, and help them to determine what they wish to maintain into the future. It could be the stories of society's cultural environment, including landscapes, visual and performing arts, lifestyles, values, traditions and events.

The tourism sector in general becomes a way for indigenous and non-indigenous communities alike to travel and create 'marketable tourism products' that provide experiences, at the same time, can preserve the local environment for work and life. This can include business in areas such as the food and beverage sectors or the creative industries, in the Māori context pertaining to Toi Māori (Art), Whakairo (carving), Waiata (songs), and Te Reo Māori (stories). Digital technology multi-media tools can convey culture through film, script, photography, web design, video and publishing, which all include practices to gather, store, and archive material for future investment

The literature surveyed in this study provided the guidelines for all three of the research objectives, recognises the fact cultural heritage can, and has become a highly commercialised commodity for some Māori communities. To add to this body of knowledge, the research has drawn upon qualitative research in order to generate evidence as to the role cultural knowledge (heritage), both tangible and intangible plays in advancing local economic development.

### **1.3 Structure of the Thesis**

The study is, grounded in the life journey of a Māori woman practitioner working in the field of local economic development.

The structure of the thesis is, divided into three parts: Part A – Charting the Journey; Part B – The Journey; and Part C – Critical Reflections of the Journey.

**Part A: Charting the Journey** as a researcher includes this introductory chapter, a review of the literature and outlines the methodological approach to the research. It provides an understanding of how local economic development strategies advanced cultural heritage within both regional and rural communities, with particular relevance to cultural tourism and the creative industries. The international literature draws comparisons within New Zealand thereby providing a starting point for understanding the forces driving the local economic development of cultural heritage in New Zealand.

The methodology chapter will present the Kaupapa Māori theory of three baskets of knowledge as told through Māori mythology and whānau storytelling to give further context to the thesis.

The approach examines the esoteric beliefs of mātauranga (knowledge) and applies this philosophical thinking to the case studies at the centre of this study. This section explains how the research methodology has sought to provide an insider's view of local development by sharing the lives and experiences of the participant as a member of the community. At the same time, the researcher has sought to maintain her position and integrity as a practitioner by critically reflecting on the policies and practices of development.

**Part B: The Journey** provides the main evidence of this study, and centres on recording and explaining the researcher's world circumnavigated by economic development projects and the role of cultural heritage within the field of cultural tourism. For this component of the research, the methodological emphasis engages with the qualitative understanding of the development process, backed by documentary records. Chapters 4 and 5 present the two case studies, which record the experiences of two cultural tourism initiatives in Northland, New Zealand. In providing narratives of the project processes, the researcher explores the perceived realities of two organisations who sought to make use of Tikanga Māori (cultural heritage) for economic benefit. Baskets of knowledge are a method to gather information and present the experiences and lifestyles of a Māori community through traditional and contemporary practice.

**Part C: Critical reflections of the Journey** is the concluding part of this thesis, which presents a critical reflection on the case studies, identifying commonalities and differences in the experiences, and drawing conclusions of the possible lessons for future Māori local economic development initiatives. The analysis will centre on the adaptation of cultural heritage and how it has been considered by all peoples to teach and share knowledge, be it for economic benefit or not. It will ask where culture needs to improve overall performance by examining long-term strategies and general approaches to enable success such as core competencies, new products and services, and changes in external environment to find ways to close performance gaps. The analysis will further critically reflect upon the perceived effects of commercialisation and management processes involved in local economic development based on cultural heritage and a framework presented.

## **1.4 Summary**

This chapter has outlined the origins and motivation for research. The research objectives outline the cultural process taken to understand the traditional knowledge systems required to preserve and protect cultural heritage so any economic benefits derived can be through some form of commercialisation. Definitions provided give context to the meanings of tangible and intangible cultural heritage, to examine the cultural resources are critical to a community's economy through cultural tourism. The structure of the thesis outlines the projects to be critically reflected on, and informs the literature review as to the numerous articles to be sourced can support the research question and stimulate the aesthetic and intrinsic value of cultural heritage as to the multiple ways production and marketing of new and unique Māori products can unfold. The case studies structure are central to the study and to answer the research question based on the rationale for the research to identify the economic enablers that build up cultural capital including human resources, integration of knowledge and preservation of culture through new technologies, considering the changing demands of our local communities.



## **Chapter 2: Knowledge Foundation**

### **2.1 Introduction**

With the research question tentatively proposed in the introduction, this chapter examines research that has attempted to deal with aspects of the proposed research question, and to identify strengths and weaknesses in the existing body of knowledge in this area. The review draws upon international and New Zealand literature to identify key writing to explore the concepts of cultural heritage and local economic development, and the role and commercialisation of culture and heritage in society.

### **2.2 What is Culture?**

Pavel Zemliansky (2008) defined the word “culture” in broad terms, as a patterned behaviour or way of life of a group of people. Some of the elements of culture are the common habits, customs, traditions, histories, and geographies—everything that connects the members of the culture together and defines them.

Zemliansky refers to a 1958 essay ‘Culture is Ordinary’, by Raymond Williams who discussed the idea of ‘ordinary culture’, says “culture is ordinary: that is the first fact. Every human society has its own shape, its own purposes, and its own meanings. Every human society expresses these, in institutions, and in arts and learning” (Williams, 1958, p. 93). If culture is ordinary, then it is fundamentally relevant to society, and to the wellbeing of individuals and communities. As Williams argues, the making of a society is the finding of common meanings and directions, such as experience, contact, and discovery, and writing them into the land. (Williams, 1989, p. 93).

Culture inevitably directs societies, so successful development needs to protect and nurture the culture of that society, in both its tangible and intangible forms. Williams points to the ‘making of a society, growing a society, making of a mind’ then testing these experiences. In so doing, his theory draws parallels with Royal’s (1998) view that determining the Māori World view

(Te Ao Māori) and philosophy is found in the notion any institutions in any society and culture are created out of, and are expressions of, that community's worldview.

Williams (1958) proposes culture has two aspects: the known meanings and directions, where members are trained, and include new observations and meanings, which are offered and tested; and the ordinary processes of human societies and human minds, which we see through the nature of a culture it is always both traditional and creative. Thus, culture encompasses the most ordinary common meanings and the finest individual meanings (Williams, 1958, p. 93). In adopting this approach, Williams refers to a way of life that resonates for Māori. The way of life not only refers to everyday societal structures and institutions but also those practices exhibit deep personal meanings. His explanations of culture are entirely relevant for Māori society.

Leaders of Māori communities have emphasised the importance of tikanga Māori or Māori cultural consideration in dealing with the wellbeing and health of individuals and communities. For example, Durie's 1985 theory based on wellbeing focuses on four cornerstones of health including taha tinana (physical), taha hinekaro (emotion), taha whānau (social) and taha wairua (spiritual). This cultural model of wellbeing called Whare Tapa Whā identifies the complex nature of both wellness and, in its absence, illness (Durie, 1985). Durie has used key principles of tikanga (culture) to give shape, purpose and meaning to the Māori health sector and to highlight the cultural, social and physical determinants of health, enabling Māori and non-Māori organisations to respond to the physical needs of that human society (Durie, 2006). Today, these frameworks provide context and recognition of the key determinants of social and economic development of Māori communities. Nurturing cultural consideration provides a means for responding to all socio-economic determinants of communities in a balanced way, including in development initiatives such as cultural tourism. When culture is central to development and embedded correctly in its practice, then sustainability is much more likely.

Another cultural concept is Whare Tapere, traditional pa-based houses were set aside for the purposes of entertainment, storytelling, dance, games, puppets and other entertainment. In his PhD thesis, 'Te Whare Tapere: Towards a Model for Māori Performing Arts', Dr Te Ahukaramū Charles Royal (1998) explains the Whare tapere - rather than referring to a specific building as is suggested by its name - is a generic term for those activities and traditions in which

performers and audiences gathered for the purpose of entertainment and amusement. These activities could take place indoor as well as outdoors. Royal also has defined key principles of tikanga to engage with and understand the creative potential of a Māori community and the means for nurturing a kinship-based relationship between a community and their natural environment (Royal, 2010).

Here we have two models. Durie's Whare Tapa Whā model seeks to improve social wellbeing, while Royal's Whare Tapere seeks to improve the performance of contemporary Māori art form. Both relate to Williams' perspective, as tested experiences find meaning and draw comparisons. Both these authors' journeys over the past decades have sought to reconstruct traditional knowledge concepts so they can adapt to a western system and show how Māori concepts have relevance for Pākehā today. It is encouraging for any new research to have a sense of what concepts of a Māori worldview are, being used in contemporary research and creative practice to bring about new performance possibilities in Māori communities.

If culture is ordinary in every society and in every person's mind as Williams suggests, then scholars like Māori Marsden extend the view to stimulating the use of culture.

The route to Māoritanga through abstract interpretation is a dead end. The way can only lie through a passionate, subjective approach, which is more likely to lead to a goal (Marsden, 1992, p. 117).

As Royal proposes, to truly understand a cultural perspective one has to experience it at the level of the heart. Once this experience happens, there is no explanation required; it simply is. Therefore, culture is significantly at the heart of the individual's expression, language, knowledge and art. It is a view, which has, underlies this research.

Writing theories of Marsden, Durie and Royal's views on cultural practice is evident in the Mātaatua Declaration on Cultural Intellectual Property Rights for Indigenous Peoples (1993, p.1). This declaration recognises indigenous people are capable of managing knowledge themselves, and are willing to offer it to all humanity, provided the fundamental rights to define and control this knowledge protected by the international community. The declaration gives weight to indigenous peoples' willingness to share their cultural knowledge, at the same time,

emphasises the need to be able to protect their cultural practices and put in place policies that manages both the demand and supply of knowledge. Declarations like this are able to influence local indigenous development approaches by confirming our importance, both in terms of who we are and what we offer to a global community.

## **2.3 The Role of Culture in Local Development**

### **2.3.1 Local development**

In order to understand the importance of culture in local development, it is essential to understand the essence of local development. Critical thinking on, local development has in recent decades been led by seminal writers such as Amartya Sen (2002) and Michael Porter (1998). Both juxtapose the global and local 'economies' in defining the significance of local economic development; however, they do so from similar and yet different viewpoints.

Sen, for example, highlights local economic arrangements are extremely important for global economic success. He believes the basis of a global economy must lie in the vigour and coherence of local economies and local development remains, in his judgment, the central feature of global success (Sen, 2002). He also specifies cultural factors influence economic behaviour and can be very diverse when examining the challenges of development and in assessing the demands of sound economic strategies (Sen, 2002, pp. 1-4). His opinion is, it is not whether culture matters, but rather understanding the different ways in which culture may influence development; that is, the nature and forms of connections of culture, and the implications it has for action and policy.

Porter (1998) acknowledges culture, influences economic development and competitiveness but stresses that globalisation includes cultural transmission (passing on of information) will tend to homogenise culture and make it easier for countries to overcome cultural and geographic disadvantages (Harrison & Huntington, 2000, p. xxii). A reason is competitive advantages in a global economy lie increasingly in local things – knowledge, relationships and motivation that distant rivals cannot match (Porter, 1998).

While Porter and Sen agree that culture matters, one wants to understand the ways culture influences local development, while the other is suggesting culture has a competitive advantage that is already inherent in communities.

To define the significance of local economic development is one thing, but to describe how it works is somewhat more demanding. There is substantial international literature devoted to the central concepts and theories help us understand, interpret and explain local and regional development. This literature encompasses traditional economic theories, transitional theories focusing on structural and temporal change, geographic and spatial explanations, as well as endogenous interpretations of development process and outcomes.

Pastor (2006) maintains traditional economic theory and business practice tend to create a challenge or trade-off between efficiency and equity. What is good for one may be bad for another.

Porter (1998), Sen (2003) and Pastor (2006), provide global perspectives that perceive cultural communities as consumers, business people and local people. They have strong senses of place and identity and recognise the need to harness the experiences of these communities to create better forms of tourism, or ensuring communities do not shy away from the problems of cultural heritage management. It seems it is about being clear concerning the actions needed to validate the culture, the individual, and to mobilise heritage (Hassan, de Trafford & Youssef, 2008).

Such thinking is evident in literature written between 1996 and 2006 in New Zealand, and in the emergence of funded cultural heritage initiatives through central government at a regional level. These initiatives highlighted the importance of culture and recognised the sustainability of cultural heritage in economic and social planning. At the local level, the use of cultural knowledge to derive some economic benefit encompassed the process of identifying, understanding and implementing strategies for the commercialisation of cultural heritage.

### **2.3.2 Culture and local development**

The OECD publication on Culture and local development (Grefe, Pflieger & Noya, 2005) presents a case that culture is an integral part of local development, and fundamentally linked to the creation of products, exports, and revenues at the local level. The publication argues the value of culture to economic development is not only limited to attracting tourists, but it increasingly acts as a catalyst for other activities to further develop through regional cluster development. Accordingly, the study highlights the power of culture as a tool for the social integration of distressed people and communities, thus contributing to sustainable development.

Building on recent international case studies, the OECD report highlighted public policies can foster culture as a lever for local economic development in terms of partnerships, tax relief, and other innovative instruments. It also sets out the implications for national governments in the fields of education and intellectual property rights, and went on to say whether in cities, regions or small communities, culture had become an essential component in the quality of life, a source of revenue (tourist dollars) and a “creativity lever” for new business. In future, they expected local governments would realise this in their encouragement of cultural tourism, cultural districts and cultural neighbourhoods (Grefe et al., 2005).

UNESCO (n.d.a) suggests the term cultural industries refers to industries that combine the creation, production and commercialisation of creative contents are intangible and cultural in nature. The OECD advocates that cultural tourism; cultural/creative industries are important subsets of tourism, where the focus is on the region's culture and the lifestyle of the people, location and the stories shape that locality. Cultural knowledge is not limited to the cultural facilities such as the museums and theatres of a community. Literature shows, whether in urban or rural contexts, most communities have the capacity to highlight the traditions, values and lifestyles of indigenous and cultural communities, for example through festivals and public rituals. The potential economic benefit lies predominantly in the cultural tourist spend and considered substantially more than what domestic tourists spend. Because of the growing recognition of the intrinsic connections between tourism and culture, many locations are now actively developing their tangible and intangible cultural assets as a means of developing comparative advantages in an increasingly competitive tourism marketplace to create local distinctiveness in the face of globalisation (OECD, 2009).

### **2.3.3 Cultural heritage and development**

Salazar (2005) suggests heritage is valued because it has instrumental, symbolic and other functions. On the one hand, socio-cultural values are associated to heritage because it holds meaning for people and social groups due to age, beauty, artistry, or association with a significant person or event, and contributes to socio-cultural affiliation and identification.

Salazar's believes we form values through complex processes, learning and maturing of global awareness. The use or market value of cultural heritage is the goods and services that flow from it that are tradable and priceable in existing markets (Sinclair & Stabler, 1997, p. 193).

The plural use of heritage depends on the socio-political and economic context of the respective society. Since "the past, transformed into heritage, is a ubiquitous resource with many contemporary cultural, economic and political functions" (Ashworth, Graham, & Tunbridge, 2007, p. 1),

Serageldin (2008) defines cultural heritage as the outcome of human experiences within a dynamic social context, and argues this cannot be ignored if there is to be any serious effort towards human and economic development. He applies this to the Arab world, describing Arab heritage, as one of the main strands of world heritage is rich and diverse. Cultural capital at this time of radical political and economic changes was viewed as a means of enhancing prosperity, and as a foundation for effective and productive dialogue among nations.

The international literature on the commodification of cultural heritage ranges from the writings of Fitzgerald (1998), who focuses on the way in which individuals seem bound by culture, to critical theorists such as Bullock & Trombley (1999) who focus on the commodification of art. Fitzgerald argues, similarly to Williams, that culture is so much part of the human condition, as individuals, we are not aware of its influence and or how to incorporate culture into economic activity. By contrast, Bullock & Trombley distinguish between object and bearer of meaning, thereby demonstrating how a commodity such as art causes a conflict between its aesthetic and financial value.

If we pursue the literature dealing with the commodification of artworks beginning with Marscel Duchamp, then we can draw distinctions between what we describe as creative acts from

painting to fabrication. Many forms of art since 1985, such as the Fluxus movement, minimalism, conceptual art and performance art have attempted to resist the commodification of the object by producing art that has little intrinsic value. At the same time, the increased financial and social investment in art, especially painting has intensified the tendency for artwork to become more of a commodity than ever before. Pierre Bourdieu (1986) links this tendency with cultural capital. He describes how the consumption of works of art is central to the maintenance of social distinctions and how the exercise of taste becomes a means of acquiring cultural capital. Consequently, there are many different ways to commodify cultural heritage and components of heritage for economic development.

Cole (2006) suggests cultural commodification stimulates preservation, community consciousness and an appreciation of local traditions. Identity affirmation and pride become integral aspects of the cultural commodification process (p. 89). Whereas Smith (2006) remarks, "heritage had to be experienced for it to be heritage" (p. 75). In other words, important aspects of heritage include memory, remembering and performance, recalling the meanings and memories of past human experiences through contemporary interactions with physical places and landscapes (Smith, 2006). More recently Du Cros and McKercher (2015) have observed within the transformation process from heritage asset to heritage tourism product, the asset converts into something that tourists can understand and enjoy, therefore meeting the interests of the host and traveller culture.

#### **2.3.4 Cultural tourism**

The concept of cultural tourism is complex and there are many definitions from scholars on this subject. What is cultural tourism is difficult to answer because there is almost as many definitions of cultural tourism as there are cultural tourists (McKercher & Du Cros, 2002).

There is a substantial body of literature, which demonstrates the positive contribution cultural tourism has made to communities in the creation of new museums, heritage attractions, and national parks. The economic benefits include the expansion of jobs, encouragement of investment and the creation of products for revenue generation (Boniface, 1995; Herbert, 1995; Throsby, 1999; Goodwin 2001; Butler & Hinch, 2007; Csapó, 2012).



Other writers are more concerned with the potential negative effects of cultural tourism. Butcher (2001) discusses cultural tourism as a straightjacket for communities; it can become cast in stone. Fitzgerald (1998), on the other hand, emphasises that culture is so much part of us we are not aware of its influence. Jones (1992) is cynical about the social and cultural impact of independent travellers, arguing that they do not generally respect indigenous populations and traditions such as customs, traditions, physical environment.

Over the past decade, the importance of cultural tourism has been increasingly emphasised. For example, Richards (2009) saw culture and tourism as two of the major growth industries of the 20th century, especially towards the end of the century whereby the combination of these two sectors into 'cultural tourism' had become one of the most desirable development options for countries and regions around the world. Csapo (2012) has cautioned, "Cultural tourism products will only be able to survive and attract more and more tourists based on quality, distinctiveness, economic benefit and creativity" (p. 225). He advocates cultural tourism is not just the 'man-made' attractions or the physical environment but there is a wider spatial scope to this form of tourism such as cultural services; performing arts and events, cultural activities such as sports and recreational activities

Du Cros & McKercher (2015) noted cultural tourism was, regarded once as a specialist niche activity pursued by a small number of better educated more affluent tourists, who were looking for something other than the sun, sand and sea holiday. Now, however, they posit that cultural tourism is part of mainstream tourism as cultural tourists want to consume a heritage experience, a living culture.

The challenge for the host culture is being able to retain the unique identity of that culture while at the same time being able to put himself or herself in the position of the travelling guest. In relation to Fitzgerald's view, communities from their own cultural perspective take for granted that other people have the same needs and expectations.

This diverse literature relates to the context of Māori tourism because cultural knowledge and heritage is central to such activities. To draw comparisons from a Te Ao Māori viewpoint, cultural knowledge contributes to the ongoing social development of a people within the communities in which they live. As members of a global community, Māori are responsible for

the types of industry assets that they derive from heritage. Well-balanced tourism development must meet the interests of the host population and of travellers with a clear commitment to local culture and the celebration of local traditions, art, food, and architecture.

### **2.3.5 Establishing sustainable cultural tourism**

The 2009 European Association for Historic towns and Cities report claimed “cultural tourism plays a major part in conserving and realizing the value of our heritage, which includes not only the physical heritage and landscape, but also the cultural heritage, such as languages and religious and culinary traditions” (European Association of Historic Towns & Regions, 2009, p. 1). This report was important in highlighting the need for cultural tourism to be sustainable. It emphasised cultural tourism endeavour requires room for cultural exchange and for cultural diversity to flourish, which would lead to personal fulfilment, as well as generating jobs and investment. Therefore, “creating the right balance between the welfare of tourists, the needs of the natural and cultural environment and the development and competitiveness of destinations and businesses”, they argued, required an “integrated and holistic approach where all stakeholders share the same objective” (p. 2).

To draw comparison, the Canary Islands Declaration (2001) is one such example, which highlights international tourism as one of the few economic sectors through which the least developed countries have managed to increase their participation in the world economy. It recognised tourism as an engine for employment creation, poverty alleviation, and reduction of general inequality and protection of the natural and cultural heritage of a community.

This is the case in respect to Disney World Florida, which services the demands of millions of tourists in an area previously degraded by the excesses of twentieth-century agriculture. Now, it is a World heritage nature reserve creating thousands of jobs across the full spectrum of the hospitality industry, and attracts talent from around the world (Bellamy, 2004).

The focus for the projects was on the way to conduct the business of tourism. Each example adopts clear commitments to conservation and to benefiting communities local to their operations. Lord Marshall of Knightsbridge, who was CEO of British Airways at the time in 1994 said the “tourism and travel industry is essentially the renting out for short-term lets, of other people's environments, whether that is a coastline, a city, a mountain range or a rainforest.

These 'products' must be kept fresh and unsullied not just for the next day, but for every tomorrow" (Goodwin & Fender, 2005, p. 289). In other words, the emphasis should be on the environmental case for sustainable tourism.

In respect to indigenous populations and their social structures and traditions in countries such as India, Bali and Tibet, there has been a call for alternative approaches to tourism management and marketing could be applied across the whole spectrum of tourism to achieve a more real and sustainable industry (Jones, 1992, pp. 102-103).

The words of these authors resonate for this research because cultural products derived from one's heritage need a commitment to maintaining the product in its true form. This is essential to the sustainability of the industry. The notion of short-term 'lets' of other people's environment is potentially more radical as you consider the issue of who takes the rent, and whether or not the rent is fair or sustainable.

Over the past decade, the trends in heritage and cultural tourism are increasingly showing travellers are seeking authentic and memorable experiences through meaningful interaction with local people and cultures. In September 2002, the World Tourism Organisation (WTO) executive informed a meeting in Belgium that cultural tourism was growing faster than most other tourism segments and at a higher rate than tourism worldwide. In 2007, cultural tourism is generating 40 percent of global tourism revenue (UNWTO, 2007; UNESCO, 2010, p. 5). By 2009, the Organisation for Economic Cooperation and Development (OECD) reported more than 50 percent of tourist activity in Europe was motivated by cultural heritage and cultural tourism in particular (OECD Report, 2009, p. 21).

As culture is a repository of knowledge, meanings and values that, permeates all aspects of our live. In addition, defines how as human beings we live and interact both at local and global scales (UNESCO, 2010). A year later the central theme for the World Tourism Day celebration on the 27<sup>th</sup> September, 2011 was 'Tourism linking Cultures', where the intrinsic value and benefit of heritage and cultural resources was defined as experiencing different ways of life, discovering new food and customs and visiting cultural sites.

These attributes have become leading motivations for travel, and as a result, a crucial source of revenue and job creation for developing countries. Cultural tourism provides a unique

opportunity for the participation of both tourists and local communities in tourism activities and initiatives, and tourism continues to thrive on the packaging of local cultures for tourist consumption (UNWTO, 2007).

In New Zealand, there have been varying levels of interest in and engagement with the unique aspects of culture and heritage defines an excellent visitor experience. Analysis suggests cultural experiences are a factor in the travel decision making of at least one-third of international visitors and there is much to gain in boosting international visitor participation in arts/cultural/heritage experiences to guarantee sustainability (Ministry for Culture and Heritage: Demand for Cultural Tourism, 2008, p. 7-9).

### **2.3 Cultural Heritage and Indigenous Tourism in the New Zealand Context**

Critical analysis of the development of cultural heritage and tourism, and more specifically indigenous tourism, is not fully developed (McIntosh, 2004). However, tourism maybe seen as a major source of potential economic growth for indigenous peoples and is essentially a sustainable activity provides a symbiotic relationship between cultural survival and economic success (Sofield, 1991; Butler & Hinch, 1996).

McIntosh (2004) suggests there is a need for symbolic attention on national and international economic development and cultural enhancement. McIntosh associates the literature on indigenous tourism has remained focused on issues of policy, indigenous participation in tourism planning and development (Anderson, 1991; Sofield, 1993; Butler & Hinch, 1996; Li, 2000), problems associated with development (Altman, 1989; Finlayson, 1991b) and the associated impacts of tourism on indigenous communities (Altman, 1989, 1996; Smith, 1989; Hollinshead, 1992; Altman & Finlayson, 1993; Ryan, 1997). Much of the literature's emphases is on description, issues of supply, barriers to development and, to some extent, the exploitation of indigenous peoples through tourism (Blundell, 1993; Johnston, 2000).

Reviewing literature through the 1990s and into the early 2000s suggests sustainable indigenous tourism predominantly focused on the need for development that is culturally sustainable, owned, controlled, acceptable and desired by the indigenous communities

affected. Economically sustainable cultural heritage has strong appeal to the global market who travelled for the 'Māori' experience. Questions arose from this in light of cultural heritage and its use, for example: what protocols do communities put in place to protect, preserve and promote cultural heritage; who decides what elements to commodify of heritage; and to what extent or level are we prepared to use our heritage? (Personal journal, 1998).

During this earlier period, there was a paucity of research data on Māori tourism and Māori tourism businesses to guide Māori tourism development (Stafford Group et al., 2000, p. 6). In 2001, 'A Study of Barriers, Impediments and Opportunities for Māori in Tourism – He Matai Tapoi Maori Report' was a step towards improving Māori involvement in the industry and develop definitions for Māori, Māori tourism business, Māori tourism product in developing market research programme (Stafford Group et al., 2001, p. 47).

From 2002, research is responding to the demand for change towards the commodification of cultural heritage. Zygadlo, McIntosh, Matunga, Fairweather, Simmons (2003) sought a working definition of Māori tourism, or a frame of reference of what constitutes or qualifies as a Māori cultural tourist attraction (Zygadlo et al., 2003). A report by Colmar Brunton (2003) on behalf of Tourism New Zealand highlighted varying levels of interest in and engagement with New Zealand's cultural offerings, the strongest being in international markets. These findings provided some answers for this study and were a sign of presenting Māori indigeneity more specifically as a cultural asset of New Zealand.

Research that is more recent is encouraging to read as it presents information about Maori cultural activities and experiences play important roles in the New Zealand visitor experience, as unique points of difference for the New Zealand tourism industry. Whilst there may be similarities which draw people closer, differences between cultures and cultural contexts may lead to a diversity of attitudes and perspectives (Dwyer, 2012).

## **2.4 Māori Control and Interpretation**

From the late 1990s, literature on Māori tourism became more defining in terms of the issues of control of business and the control of interpretation of the product. In 1996, Māori tourism was defined as any tourist activities or attractions directly owned operated or interpreted by Māori people" (cited in Zeppel. 1997, p. 475). Consequently, Māori tourism directly involved Māori people either in the control of the business or in the delivery of the product.

This perspective was refined further by Ingram (1997) who defined the control of the Māori cultural product as "tourism products that utilise cultural, historical, heritage or natural resources that are uniquely Māori, with substantial Māori ownership and control of the business" (Ingram, 1997, p.2). She expanded on her description and interpretation of a Māori product, suggesting there were two types of Māori tourism, one provides a unique cultural experience such as hangi and/or kapahaka, and Māori arts and crafts.

Another type of Māori tourism defined was Māori-owned businesses that provide a unique Māori perspective and interpretation. This could include ecotourism experiences (whale watching, swimming with the dolphins), marae stays and other accommodation such as 'B and B', backpackers, marae tours, tours of urban landscapes with Māori interpretation, and museum tours (Ingram, 1997). Accordingly, ownership and control of the business is critical to Māori tourism. To classify as a Māori tourism operation, businesses have to firstly, to provide a Māori tourism product and secondly, to have substantial ownership, more than 50 per cent (Barnett. 2001, p. 86). Hinch, McIntosh and Ingram (1999) identified key management strategies in a study of successful Māori tourism attractions. This included management guided by Māori traditions, promoting cultural pride among employees and empowering them to speak with authority.

Patterns of development during the 1990s and now in the 21<sup>st</sup> century show that control over representation to ensure cultural integrity is still a key issue for indigenous tourism (Dwyer, 2012). Dwyer (2012) also commented, cultural tourism experiences provide opportunities for cultural exchange between the host culture and visitors, however with the growing interest in indigenous tourism, the extent of indigenous control over cultural content and representation had become increasingly important.

## **2.5 Māori Values in the Business and an Explicit Cultural Product**

The Aotearoa Maori Tourism Federation (AMTF) defined Maori tourism product as... "an opportunity provided within the composite tourist product for the tourist to have contact with Maori culture" (AMTF, 1996, p.5). That opportunity includes the space to share cultural values. A 1998 report described participation in the tourism industry via a Māori cultural framework (Poharama, Henley, Smith, Fairweather & Simmons. 1998, p. 3). This included providing a means for tourist to gain understanding of Māori culture expressed through two ways; whether internally as values, philosophies and concepts, or externally as kapahaka (e.g., songs, waiata-a-ringa, haka, poi), or arts and crafts e.g., weaving, carving (Poharama et al. 1998). An assumption implicit in this is a Māori tourism business is one that incorporates Māori values, and a Māori tourism product involves an explicit cultural aspect as defined by Māori and sustains the integrity of Māori culture. A further case study of Māori tourism in Westland remarked Māori tourism is that which Māori define and which sustains the integrity of Māori culture (Zygadlo, Matunga, Simmons & Fairweather. 2001, p. 4). This describes a specific form of Māori tourism rather than an all-encompassing definition. Control over Māori culture with the incorporation of Māori values is critical.

Zygadlo et al., (2001) posited cultural values as a unique feature of the Māori economy that provided the potential to influence growth. This was endorsed in later research by Sarah and Wayne Ngata from Te Aitanga a Hauiti in Uawa, Tolaga Bay who explained "taonga are those things that add value to the hapū" (Te Ara, 2009).

Māori culture and its values are assets for Māori in the global context. Hohepa is unequivocal about this value. He says, "to be Māori is to know who we are to continue the search for sovereignty or mana motuhake, to work towards peace and harmony within ourselves and with others to understand we do not need to have our beliefs and practices, our language and culture ghettoised any more, for them to survive. We do not have to put aside our being Māori to become professionals, academics, locally and globally" (Hohepa, 2010, p. 4).

This writing notes the unique strengths of the Māori economy and the Māori culture. It generates assets, such as skills and products, as well as insights, which contribute to the social, environmental and economic well-being of not only indigenous communities, but also the whole economy.

## **2.6 Benefits to Māori Community and Culture**

Tahana, Grant, Simmons and Fairweather (2000) adopted a wide perspective of business and product and viewed the benefits to the Māori community and its culture as an all-encompassing definition of Māori tourism. Their research incorporated a "broad consideration of Māori businesses and the wider presentation of Māori culture as tourism 'products', and the multiple effects that flow back to Māori communities and their culture" (Tahana et al, 2000 p. 3).

I was the principal Māori consultant to the report Barriers, Impediments and opportunities for Māori in tourism – He Matai Tapoi Māori Study produced in June 2001. The purpose of this report was a step towards improving Māori involvement in the tourism industry (Stafford Group, Te Hau, McIntosh, 2001). I therefore had the opportunity to interview Māori tourism operators, and to gain better understanding of how cultural knowledge, can be protected, preserved and communicated as a commodity

To be an authentic cultural tourism product, a person who has a direct relationship with those cultural features must present the features of the culture. This definition was expanded to "any product or service that provides the visitor with an opportunity to have some contact with Māori culture - for instance via handicrafts, food and food preparation, music and dance, dress styles, history and mythology and leisure activities reflect distinctive lifestyles etc" (Stafford Group et al. 2001, p. 48).

Following on from the late 1990s/early 2000s research into Māori tourism development, some studies examined the extent of Māori cultural tourism activities. A 2008 tourism sector profile on Māori cultural tourism stated 477,700 tourists participated in Māori cultural activities (MBIE, 2009). The majority were international tourists (361,600, or 76 percent) and defined Māori cultural tourists as someone who participated in at least one Māori cultural activity while travelling in New Zealand. An activity was a cultural performance, narrative, or activity such as



arts, crafts, food and beverage. At the same time as this sector profile was publicised, the Māori Tourism Council mentioned there were more than 350 Māori tourism businesses operating in New Zealand (Diamond, 2012).

Twenty-first century Māori are a modern society and have a sense of culture as a common resource of meaning, which will affect the 'nation' even if that nation is distinct from everyday Māori life (Williams, 1958, p. 91). Today Māori goods and services unique aspects of tikanga Māori receive recognition, for not just the making or design or the materials, but also through business practices. Overseas markets, and international visitors to New Zealand, are increasingly receptive to the cultural distinctiveness inherent in indigenous products and services (NZQA, p. 3-4).

## **2.7 Summary**

In an ever-changing world, it is important to observe and understand the mobilisation of cultural resources as assets for both economic and human development. Cultural knowledge is an integral component of the social and economic wellbeing of the ethnic community. The literature reviewed here provides a sense of the thinking and underpinned ideas about how economically remunerated cultural activities are dependent on the cultural facilities and the cultural environment they stem from. There is a strong linkage between tourism, geographic and historical sites and traditions, which are critical to tourism and, more specifically, cultural tourism development. In more years that are recent, the understanding has grown of how artistic activities can attract people and contribute large commercial opportunities in the global marketplace. However, the literature showed, there is a need to understand what cultural factors influence economic behaviour and can be critical to economic success, and the threats involved in cultural tourism endeavour.

## **Chapter 3: Methodology**

This chapter introduces the methodological approaches of the research in this thesis. It provides an outline and background to the 'baskets of knowledge' framework, and a rationale for Kete Wānanga as a tool to gather information. With the literature review and research study in mind, this chapter moves to examine the research process which underpins the whole study and outlines the qualitative research processes and methodology used to seek answers to the research question. These include personal narrative, critical reflection, documentary analysis, and a discussion explains the relevance of these approaches to this field of research.

### **3.1 Introduction**

This research describes the researcher's world as circumnavigated by economic development projects and the role of cultural heritage within the field of cultural tourism and cultural industries. There are two case studies presented in this research. Each case study will focus upon a particular project of cultural heritage in which the researcher was a central figure. The thesis framework is a series of triangles known to the author as baskets of knowledge. The thinking is on the esoteric view of baskets of knowledge encompassing the cultural, social, human and economic experiences of the researcher as a Māori woman, advisor, strategist and practitioner. Each of the case studies explores the perceived realities of each organisation (entity) and the process of developing action plans to use cultural heritage for economic benefit. These views are, presented as themes that reflect on both western thinking and Tikanga Māori. This includes exploring how traditional values were adapted to contemporary values and culture expressions, practice and perspectives, the decisions and deployment of economic practice.

The focus of the study is on two cultural tourism initiatives piloted in the Northland region between 1996 and 2006. The case studies reflect on the people, the community and the activities that took place within the locale where individuals and communities live, work and play. The projects examined the nature of heritage, identity and knowledge, to focus on products of aesthetic, intrinsic and fiscal value as well as illustrating the internal and external influences affecting local development. Both initiatives take into account the human endeavours

to share Māori culture with visitors. The focus is on the use of culture to create economic benefit, and what tourism products derived from culture can create revenue for individuals and the community.

Overall, the objective of these case studies is to understand the role cultural heritage has to procure and produce both tangible and intangible product for future commercialisation. The researcher, in building these case studies, draws on her own experience as a participant observer with central government, and her role as a participant within the community.

### **3.1.2 Baskets of knowledge – The story**

The esoteric belief in three Baskets of Knowledge stems from Māori legend, where Tāne decided to climb up to the heavens to seek the baskets of knowledge for humankind, but his brother Whiro became angry because he felt he had more right to the baskets than Tāne, being the elder brother. The two brothers came to blows as to whom should ascend. Meanwhile, Io the supreme power favoured Tāne and he gave Tāne his blessing to ascend to the twelve heavens. Whiro was outraged so he sent plagues of insects, reptiles and carrion-eating birds to attack Tāne. However, Tāne, with the aid of the winds, was able to proceed until he reached the summit of all the heavens. There, at Toi-ō-ngā-rangi, he was welcomed by Io and received the three baskets of knowledge and the two sacred stones.

The baskets or Kete Wānanga was:

**kete-arouni** which held all of life's knowledge that could help mankind;

**kete-tuauri** which held the sacred knowledge of ritual, memory and prayer; and

**kete-tuatea** which contained ancestral knowledge of evil or mākutu and whaiwhaiā, harmful to mankind, including war.

The stones, or whatukura, held the power of knowledge and added mana to the teaching of knowledge. The narrative is, when Tāne finally reached earth again he placed the baskets and stones in a special house of knowledge he had built himself before his journey, which he called 'whare-kura'.

As I grew up, the story of the three baskets of knowledge became essential principles on which to base my adult understanding and behaviour values. In order to understand humanity, as

explained by my father, we all follow our own pathway through history, it is through stories, told and shared, the key to our learning and beliefs lie. An example of this is the integration between being Catholic and a Māori Dad who would refer to the baskets of knowledge as the father, son, and the Holy Spirit; his analogy being the father was creator of all things equal, the son the deliverer of news and the Holy Spirit who can give and taketh away. He also said all good things come in threes; my mother, my brother then me.

### **3.1.3 A contemporary adaptation of Baskets of Knowledge**

Some of the premise for this research is to strengthen bicultural aspirations and apply kaupapa Maori practice empowers indigenous tourism development. My understanding of baskets of knowledge helps me, as the researcher, question the process by which knowledge is applied, and helps me articulate my own reality and experiences in relation to mainstream New Zealand.

Baskets of knowledge puts Māori culture first, as the Treaty of Waitangi is our first basket of knowledge and the foundation to determine, participation, partnerships and protection in turn developing Tino rangatiratanga and ultimately interdependence from government.

Baskets informed me as to how Māori culture is created and interacted with, which led me to Marsden (2003), as his interpretation presents me with three sources of knowledge which are have cultural significance and can be interpreted in many differing ways:

1. The experience of our senses;
2. Our understanding of what lies behind our sense of experience; and
3. The experience we have, particularly in ritual, of our oneness with each other and with the past, Whānaungatanga (Marsden, 2003).

As an observer and participant within our communities, this was my approach to this thesis and to the case studies. Marsden's ideas reflect my thinking, as experience is what is happening to us all the time, be it in the present or the past. In my view, all experiences have a critical connection to our culture and there is a philosophical issue around heritage as to what extent does ones past experiences influence their current and future experiences. Economic development considers patterns of economic development, which could be expressions,

behaviours, language and emotions that influence one's future for better or worse (Dewey, 1938).

Thereby culture includes the human, social and economic experiences of communities, which essentially align with the objectives of economic development, promoting a quality of life. The experiences of Mātauranga Māori (knowledge based) are both strategic and tactical using cultural heritage to add value to business and society and potentially adapting cultural practice to stimulate transformation. The experiences of past and present become strategies of how can we make use of culture to stimulate meaningful cultural activities for the future, to really generate some economic benefit to participate and re-energise a community.

The strategic importance of cultural heritage is to celebrate the value of culture. Kete Wānanga (baskets of knowledge), as a tool, assist audiences to understand the dynamics and role of culture in a contemporary society. The adaptation of triangles as individual baskets of knowledge is a tactical attempt to measure the potential to use 'culture' as a resource and framework for dealing with the growing complexity of Māori society, while at the same time making it more meaningful to participate in culture. We are now witnessing new ways of production, distribution and consumption, and especially the use of technology, to convey narrative and local stories.

Tikanga Māori frameworks can and do play a number of roles in the transformation of a society and thus Figure 1 becomes a way to investigate cultural heritage in local development. The pyramid is a symbol for human development and in this context represents a house of knowledge (Kete Wānanga). Within this house there are four individual baskets (kete) each connected to each other which underpin local development; Human, cultural, social and economic experiences. Within each of these four baskets, there are smaller baskets (kete iti) that generate activity based upon a set of cultural filters. These filters are the tactics that potentially can strengthen traditional and contemporary thinking and change current practice to stimulate innovation.

Because my cultural perspective is inherently a holistic approach, when this house of knowledge is applied, the purpose is to identify any problems, create the solutions to navigate complex situations and recognise the opportunities. Each basket builds knowledge and the

culture filters create experiences, of which there are many, inevitably creating discourse and dialogue.

Each triangle (basket) you relate to as follows, starting with the centre basket:

- **Centre basket: Human experience** is the 'identity' basket the core of what drives culture in today's terms; the significance of leadership, value of responsibility and the intention of management. Filters; leadership, responsibility, management.
- **Top basket: Cultural experiences** defined as knowledge base, grounded on what is known, what is shared and what is given through the interrelationships we have with each other through whakapapa (genealogy).
- **Left Basket: Social experiences** relates to patterns of development over a period of time e.g. a decade that affect community. In a Māori context to move forward we need to know our past, present and future pathways. Filters; past, present and future

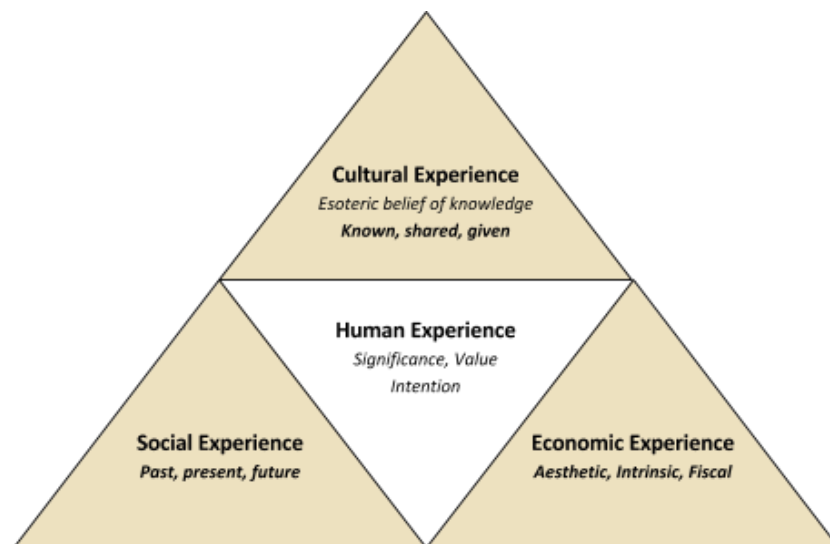


Figure 1: Contemporary Baskets of Knowledge

- **Right Basket: Economic experiences** are the resource baskets based on the aesthetic value of art form, the intrinsic value of tangible and intangible assets being culture and the fiscal value – tikanga versus commerce – what is the individual / community prepared and not prepared to use of culture in order to derive economic benefit. Filters; aesthetics, intrinsic, fiscal

In the context of Māori development iwi/hapū and whānau are drawn together around common histories and interests motivated by a desire to improve their economic circumstances so their members have chances for a better life. Local development is ultimately about advancing human aspirations and opportunities and is concerned with 'development from below' (Shirley, 1982) and local as opposed to externally imposed solutions (Department of Internal Affairs, 2002).

As an economic development practitioner, Figure 1 enables a community person to take a holistic view of Māori development, by pushing beyond the components of the pyramid in order to appreciate Māori knowledge as the culmination of a dynamic process engaging tradition, experiences and beliefs. In Māori terms, it is often characterised as the three baskets of knowledge and the stones that anchor our teachings.

i te kore, ki te po, ki te ao marama,  
*'out of the nothingness, into the night, into the world of light'*

Adopting this holistic cultural perspective should stop solutions in economic development practice may have a negative effect on community initiatives. It is with such considerations that research adopts critical consideration of cultural heritage as a set of principles that has the potential to influence management structures and formalise the acceptance of cultural heritage as an enabler for local economic development.

### **3.2 Research Question**

The approach to the literature review was with the view to examining how previous writers have approached the research question, namely: what is the significance of cultural knowledge in driving local economic development? What is known is, while research in this area has progressed in the past decade, literature engaging with cultural tourism, particularly in the New Zealand or indigenous context was very limited through the period that the projects of the case studies were taking place (1996-2006). In seeking answers to the research question, a methodology has been decided upon that will record the process of the projects in the case studies, and generate insights and perceptions by participants affected by commodification of

cultural heritage at a time when this was a relatively new concept with very few known models to reference.

Trow (1957) feels the research question had implications for selection of an appropriate research design and technique. The research problem and the present research question opens the door for the researcher to reflect, critically on her personal journey through personal narrative, using professional journals, official and unofficial documentation to confirm her experiences.

In developing narrative, Clandinin & Connelly (1994) point out that time is essential to plot, from the viewpoint that plot is the central structure of time being past, present and future. Carr (1986) relates this structure of time to three critical dimensions of human experience: significance, value and intention. Accordingly, narrative writers and commentators such as Walker (1989) point to the value of recording human cultures, in this case aspects of Māori society beliefs, practices and history. These qualitative approaches provide a pathway for the researcher to address the research question in a three-part structure, using the baskets of knowledge framework as the analogy for this move is to draw upon Tikanga Māori principles of what is known, what is shared, and what is learned.

### **3.3 Research Design**

The research design was to provide data that led to the resolution of the objectives. Part B of this study forms the main body of evidence for this research. I have presented two case studies around personal narrative, which has elicited data and subjected to critical reflection. The personal narrative that yielded the data is the journey through those two main projects in Northland.

In the 'dance of qualitative research design' (Janesick, 1994) approaches research design from an aesthetic, artistic and metaphoric perspective. She views research design as a work of art, an event, a process that has phases connected to different forms of problematic experiences, with interpretation and representation. In her field of dance, she views her art as a choreographed product with distinct phases and thinks of qualitative designs in three stages. First, there is the warm-up-stage, or design decisions made at the beginning of the study.



Second is the total work out stage, design decisions made throughout the study. Third is the cool-down stage, when we make design decisions at the end of the study. Just as the dancer relies on the spine for the power and coherence of dance, so the qualitative researcher relies on the design of the study (Denzin & Lincoln, p. 211). This fits with this research, in the way Māori culture relies on its people for the knowledge and rationality of its heritage.

Janesick's interpretation of research design supports the researcher's approach in that it provides an opportunity to present the research journey in three stages and view 'her' culture in the field of cultural tourism as a choreographed narrative with distinct phases. This aligns qualitative research design with mātauranga Māori (traditional knowledge), that the baskets of knowledge can be interpreted and represented in a contemporary context.

Baskets of knowledge in a traditional context relates to the knowledge of life, sacred knowledge and ancestral knowledge. With these baskets came two stones that held the power of knowledge and added mana (strength) to the teaching of knowledge. In a contemporary situation, baskets of knowledge from a cultural perspective are a tool to engage and share hospitality (manaakitanga) - good experiences, meaningful experiences based on present knowledge, things unknown and the knowledge humans currently seek (Māori Marsden, 2003)

Janesick's qualitative research design parallels the warm-up, exercise and cool-down periods of dance to research designs adapt, change and mould the very phenomena intended to examine. The researcher has drawn parallels with this, defining her baskets of knowledge to align with her definition of cultural heritage. The methods of qualitative research are relevant in the interpretive process and give structure and meaning to the everyday life of local culture (Denzin & Lincoln, 1994, p.204). This approach also enables the research to create a new way of looking at how culture recognises our sense of belonging, sense of place and sense of participation to foster meaningful relationships and create dialogue.

The baskets are, accordingly:

**Basket 1**      **What is known** - by the holder of the knowledge

**Basket 2**      **What is shared** - between the holder and the entity

**Basket 3**      **What is given** - interpreted by the entity for future benefit

The use of three baskets of knowledge enables a narrative to evolve in a three-stage process that enables examination, interpretation, critical reflection and triangulation in the building of the two case studies.

### **3.4      Qualitative Research**

The adopting of a qualitative research approach for this research is most appropriate to providing answers to the research questions, and giving insights into cultural heritage and the changing face of our Māori communities in the growing global economy.

The qualitative researcher considers that shared inter-subjective meanings and interpretations in any culture grow out of social interactions in that culture (Harris, 1981). For example, an organisation or small community such as a Māori community has its own social culture; a world of constructed and multiple realities. Access to such a world, with all of its social constructs, provides researchers with a foundation of getting to know that world.

It is appropriate then to create a series of questions that may be asked by the researcher, such as “what is the context? What are people saying and doing? What meanings do they accredit to various actions, symbols and objects? (Peters, 1989). This in turn allows the quality of the research to rest upon its veracity (truth) and representation of the daily organisational realities of the environment and the open mind of a keen-eyed observer and recorder who wants to learn and understand. As Le Compte and Goetz (1982) suggest, qualitative research leads to an understanding of shared beliefs, practices, artefacts, folk knowledge, and behaviours of a group of people. Its objective is the holistic reconstruction of the culture or phenomenon investigated (Le Compte & Goetz, 1982, p. 54). Likewise, Denzin & Lincoln (1994) centre upon “the studied use of empirical materials, case-study, personal experience, introspective, life story, interview,

observational historical, interactional and visual texts – that describe routine and problematic moments and meanings in individual lives” (Denzin & Lincoln, 1994, p. 2).

The use of these techniques helps the researcher critically reflect on her personal experiences through recalled memory, engaging with records and documentation to assess my involvement in community projects. At the same time, it was important to examine and analyse material from other sources to test whether they supported the researcher’s views, or indeed challenged them and provide alternative ideas for consideration.

Furthermore, the qualitative paradigm enables the identification of the specific roles that people play within a cultural setting, the activities and patterns of behaviour associated each person’s location within a set of social, cultural and economic relationships. This applies also to the researcher’s role as the holder of knowledge, as well as other important actors, be they individuals, organisations or communities.

### **3.5 Personal Narrative**

The researcher has chosen the qualitative approach of personal narrative because it enables the writer to recall, examine and reflect on her experiences with heritage and culture that have shaped her to be the person she is today as a Māori woman, and the influences on her cultural beliefs, her practical field work and course of study.

The main critique of personal narrative tends to reflect the fact that it is just one person’s opinion and, of course, the view may be flawed. However, the dimensions of cultural experience are valid to the life view of the person include the esoteric beliefs of cultural knowledge and take into consideration the human and social experiences that condition and shape culture. As narrative is both phenomenon and method, the experiences of cultural heritage, the pattern of inquiry for study and the method to write narratives of experience are observation based. The role of the researcher is to convey this view, to step back and use the mode of critical reflection in considering the perceived realities of cultural heritage and the many layers associated with the rich tapestry of heritage that become commodified. This is also, addressed through engagement with records and documentation to verify and/or challenge memory recall.

These aspects of personal experience methods allow the researcher to align her research design to Clandinin and Connelly's (1994) three-part structure of time, as Carr (1986) has done with human experience and Janesick (1994) has done with the metaphor of dance. For the researcher, the added dimensions for personal narrative are cultural experiences - known, shared and given, and economic experience - aesthetic, intrinsic and fiscal. Methods for the study of personal experience simultaneously focus on four directions; inward and outward (internal and existential conditions) what Dewey (1938) refers to as interaction based on feelings, hopes, aesthetic reactions and moral dispositions, backward and forward (past, present and future). Dewey also refers to continuity based on historical and temporal situations. These four experiences become four elements and intrinsically connected to traditional values and contemporary perceptions for commodifying products from which individuals or groups might derive a fiscal return.

The journey of writing a narrative based on personal experience for the researcher becomes a story of relationships and the interaction and convergence of cultural, social, human and economic experiences that affect change, transformations and growth. By identifying the four dimensions of experiences, the researcher can focus her esoteric belief of 'knowledge' to experiencing and using the process of triangulation through personal narrative to test the strength and validity of her interpretations and to gain confidence in her findings.

### **3.6 Critical Reflection**

Critical reflection is an extension of critical thinking whereby the researcher examines his or her practice and ideas, and then steps back and scrutinise his or her thinking by asking probing questions. This process asks the researcher to delve into the past and look at the present and yet more importantly it asks him/her to speculate about the future and act.

Keeping self-reflective journals is a strategy that can facilitate reflexivity, whereby researchers use their journal to examine "personal assumptions and goals" and clarify "individual belief systems and subjectivities" (Russell & Kelly, 2002, p. 2). Ortlipp (2008) emphasises that reflective practice aims to make visible to the reader the constructed nature of research outcomes; a construction that "originates in the various choices and decisions researchers

undertake during the process of researching" (Mruck & Breuer, 2003, p. 3). This is a valid comment when reflection starts from a basis of establishing what worked well and why. In order to bring this into her analysis, the researcher has engaged with records and sought opinion from persons whose judgment she values to seek validity of her recall of her project experiences. This is important within the field of community and economic development practice, to analyse the action taken to reflect past experiences, and provide lessons for future experiences.

### **3.7 Document Analysis**

Document analysis is an important complement and support to this research. In practice, the keeping and using of journals was important, and these serve as important evidence for the reflective process in this research. Personal journals were a process to note thoughts, feelings, and opinions and recall conversations, as well as consciously reflect on issues and problems to denote what level of action may be required (Ortlipp, 2008, p. 695). Journals for this study had a valid purpose to create transparency and a written form of inquiry to identify contributing factors to the success or failure in specific cultural situations. Lincoln & Guba (1985) argue that personal material such as field notes, personal notes, memos, speech notes, letters, diaries and intra-group memorandum are valid evidence, so is maintaining material documentation that may indicate purpose, images, concerns, priorities, goals or organisational values Fetterman (1989). In this research there has been consideration given to documents and records that have the potential to be cultural products, ranging from written texts to clothing, from banners to ornaments, foods, films and musical expression. The present study considered items of cultural intellectual property, documents and records that provided the study with a range of symbolic considerations integral to record keeping and attribute to the domain of document analysis. Documents in the present study fell into various categories, which provided perspectives on the world of Māori leaders in our communities, additional to those obtained from observation and fieldwork. Document analysis was important because in the case study projects, there were a range of taonga, visual materials, and print materials that directly informed the process of cultural heritage.

### **3.8 Case Study Approach**

A case study approach is appropriate for providing the narrative of the two different projects recorded and reflected upon in this research. Stake (1995) recommends case study research as an investigation or analysis of a single or collective case, intended to capture the complexity of the studied objectives. He suggests defining the design study is by interest in individual cases rather than the methods of inquiry used. The researcher informs the selection method and case intuition makes use of naturally occurring sources of knowledge, such as people or observations of interactions that occur in the physical space.

This sentiment fits well with the research design and the basket of knowledge framework and aligns with other experienced qualitative researchers who have identified case study research as a stand-alone qualitative approach (Denzin & Lincoln, 2011). Hyett, Kenny & Dickson-Swift (2014) suggest case study methodology maintains deep connections to core values and intentions is “particularistic, descriptive and heuristic” (Merriam, 2009, p. 46), therefore, enabling a person to discover or learn something for themselves.

As a strategy, the case study approach has assisted the researcher to determine the use of culture in relation to emerging perceptions, adaptation of culture and pointing out new cultural experiences for commercialisation. Most recent qualitative approaches such as Creswell “explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information ... and reports a case description and case themes” (Creswell, 2013, p. 97).

This is certainly the approach with this research, as baskets of knowledge become themes to inform and present information to society on fundamental issues that have consequences for cultural systems. The case descriptions are the experiences that inform communities how to present, promote and preserve narrative grounded in ‘value’. There are multiple sources of information, which the case studies draw on to compare and contrast the key themes, experiences, and lessons emerge from each project, grounded in local and central government policy and relationships.

### 3.9 Research Consideration

The researcher has had to address the ethics of the study and the projects associated with the research. In carrying out the present study, the researcher faced core considerations. These include the selection of the projects reported upon, and the ethical considerations related to each project.

The two case studies chosen were important first experiences for the researcher and the players involved in developing Māori tourism initiatives in Northland. The first case study records the experiences of developing a strategy from 'scratch', which incorporates the interests of multiple stakeholders and specific Māori cultural considerations, with no real template for such an approach.

The second case study records a project situated within a smaller community, and was able to approach the study, with prior knowledge developed in the first project. There were a multiplicity of interests involved from the non-Māori private sphere, government sector agencies, and the existing dynamics of the local community. In both studies, the initiatives proceeded through a range of conversations between many interested and invested players. Each meeting, each conversation was, logged in the journals and consulted upon for this research.

Recording the process through this research, involved conveying the ideas of many key people, some of whom are no longer living and others who have moved away and not contactable many years later. As a result, it has been important to the researcher to record these experiences as her own recollections, ideas and sources of information. This includes specific individuals involved in the projects; their names will be confidential in this research.

As this study is a critical reflection of the researcher's life experiences, the qualitative researcher position-requires acceptance, trust and ethical considerations. Guidance here for the present study came from Fetterman (1989), Kroll (1993), and Safrit (1993) in four ethical domains as below, each being followed by the researcher's reflections.

1. **Establishing Trust** - Explanation of research goals, expected duration, procedures, benefits of research to the subject, risks or discomforts to the subject, availability of the researcher's supervisor for subjects' questions or queries.

2. **Status of Records** - Confidentiality, availability to subjects, publication without informant identification, final summary and copy to informants.
3. **Subject Rights** - Participation was voluntary and anonymous.
4. **Research Setting** - Response to questionable circumstances, validating data.

The four ethical domains review and benchmark evidence against the Baskets of Knowledge framework and critically reflects on the narratives with individuals and/or groups based on the recall of experience such as one off events, a specified time and period and different roles or connections to that experience or issue.

### **3.10 Summary**

This chapter has outlined the research methodology using qualitative research processes to elicit and examine data that explain observed phenomena, relationships and drawing inferences about future activities that may affect cultural heritage as an economic enabler in our communities. The study now turns to Part B - the Journey to present the narrative of the researcher's experiences in the field of cultural tourism, cultural and creative industries and local economic development.



## **Part Two: The Case Studies**

### **Introduction to Part Two**

This part of the thesis presents two case studies of local economic development projects conducted in Northland. Both case studies are about Māori entities who received central government funding, between 1996 and 2006, to pilot Māori tourism projects, progress organisational operations and tourism experience's in Tai Tokerau (Northland). Each case study explains the context of how each project emerged and describes my role within each project; how I went about developing an approach to implement national, regional tourism strategies, and Māori aspirations for tourism.

At the commencement of the first case study, there was no 'blueprint' for Māori tourism development, especially in the Tai Tokerau region. However, a number of years later for the second project, there was an emergence of development in Māori tourism supporting some benchmarking to reference against.

Each case study presents a narrative of the process I would apply to the project in collaboration with the key actors and communities. It involved consultation, studying and considering options for models to follow, researching and learning about the perspectives, capabilities and aspirations of Tai Tokerau communities.

The final part of each case study outlines the decisions made which lead to the resulting project strategy. This provides the foundations for analysis around the context, capability and aspirations (past, present and future) to shape and create strategies, tactics and operational models for culture and local development to be presented in the final part of this thesis.

## **Chapter 4: Case Study One**

### **Māori Tourism Development, Northland**

#### **4.1 Introduction**

In recent decades, a rise of interest in the Māori culture of New Zealand has been evident. Māori are participating in the mainstream economy, and tourism is one industry capable of realising Māori goals and aspirations. This case study reports and reflects on a period from 1996 to 1998 in which a pilot project ran, instigated by the release of a draft strategy for the Sustainable Growth and Development of Tourism in Northland (New Zealand Tourism Board, 1996). The discussion document released in June 1996, described the perceived potential economic benefits to Northland from tourism, as well as arguing the need for Māori participation and product in that sector.

The rationale for the pilot was to improve the profile of the Māori tourism experience in Northland, while strengthening the relationships between Māori tourism operators and the tourism industry. A key element of the project was developing tourism 'products' (Kotler & Turner, 1989) which embodied the values, norms and beliefs of contemporary Māori society, but were at the same time considered transferable practices of cultural heritage that Tai Tokerau Māori could adapt and non-Māori (domestic & international visitors) could experience. The underlying principle of the pilot was manaakitanga (hospitality). The kaupapa (approach) was to create a 'marketing platform' utilising elements of traditional knowledge to inform, engage and promote the contemporary lifestyle of Māori in Tai Tokerau.

This case study presents the course of action taken to develop and package 'the Māori Experience' for Northland. Structured in three main parts, based on the baskets of knowledge method - the first section explains the context for Māori tourism in the 1980s and 1990s led to the introduction of this project. The second section explains my role in the project, and the approach to developing the strategy. The third part records how the building of the strategy, based on consultation and learning about the perspectives, capabilities and aspirations of the Tai Tokerau (Northland) communities. Throughout this narrative, there are explanations of how

tikanga (culture) and commercial imperatives pursued to ensure the strategy would meet cultural imperatives of a Maori community and a sustainable cultural tourism future.

## **Part One: Past / Known**

### **4.2 Māori Tourism 1984 to 1994**

The Hui Taumata of 1984 (Māori Economic Development Summit Conference) marked the launch of a decade of positive development and was the catalyst for many new initiatives (Durie, 2005). An outcome from this summit conference was the recommendation that Māori have access to funds to undertake feasibility studies into the potential of tourism (Young, 1989). A year later, the Manaakitanga Conference (1985) held in Rotorua, was all about encouraging Māori participation in the tourism industry. Two outcomes from this Hui were calling for the establishment of a national Māori Tourism Association (MTA) and the establishment of a Māori Tourism Taskforce (Young, 1989). The establishment of a Māori tourism commission would oversee each of these outcomes happening in succession.

First was the release of the Māori Tourism Task Force Report 1987. This had 53 pages of discussion and recommendations, proposing seven strategies for Māori tourism development. There were 30 recommendations made, paying attention to the social, economic and cultural policies to be pursued for Māori participation within the tourist industry. This included a five-year strategic plan and organisational structure for Māori participation in the sector.

Sir Robert Mahuta, a University of Waikato academic, viewed the report as an essential document in the development of a national tourism strategy but criticised it for not informing the tourism industry about Māori. In a discussion paper, Mahuta was quoted as saying “Māori have been asking from the beginning for a piece of the action, to be part of the plan as Māori no longer want just to provide the haka and the poi, put down the hangi, serve it and go home” (Young, 1989, p. 154). Mahuta pointed out, when the visitor asks questions about Māori culture and history; it should be a Māori who answers because, tourism, was the one resource at that time which came anywhere close to recognising and acknowledging the value New Zealand's indigenous culture could have on the sector and the impact for Māori aspirations.

The call for a national Māori tourism association (MTA) ensued in 1988 with the support of the Department of Māori Affairs and New Zealand Tourism & Publicity when they agreed to provide resourcing for a two-year period, with an interim executive and office based in Wellington. In Tourism Management June 1989, Bruce Young reported the association hoped to monitor the impact of tourism on Māori life through Māori tourism attractions. He was of the opinion, for too long, Māori had been 'used' to sell New Zealand overseas with no real benefit for Māori people, and Māori now must decide how much of their culture was for sale.

Aotearoa Māori Tourism Association (AMTA) inaugural annual general meeting in June 1988, Koro Wetere, then Minister of Māori Affairs, commented he believed the association should have the functions of promoting the authentic Māori experience; promoting the Māori dimension in domestic and international tourism; encouraging the best standards among members; and fulfilling its aims of being autonomous and self-supporting. Young (1989) pointed out this was in line with the New Zealand Government's philosophy of empowering Māori to be self-sufficient.

By 1990 the New Zealand Tourism and Publicity Department was renamed the New Zealand Tourism Board and they released, to the tourism sector and associated industries, their ten-year marketing strategy, Destination New Zealand: A growth strategy for New Zealand Tourism (New Zealand Tourism, 1990). The aim of this document was to provide a strategic direction as well as a balanced and integrated growth plan for the development of New Zealand's inbound tourism industry under the banner of 'Destination New Zealand' (DNZ) (Tourism Strategic Marketing Group, 1990, p. 1).

In the same document, under the heading of 'Cultural Sensitivity', Māori were described as "an important stakeholder in the industry and were no longer willing to simply fill a slot" (Tourism Strategic Marketing Group, 1990, p. 26). The strategy recognised Māori wanted to participate at all levels and share in the economic benefits to be derived from this sector, just as DNZ accepted the need to strike the right balance between cultural appropriateness and meeting visitor expectations (Tourism Strategic Marketing Group, 1990, p.26).

In mainstream terms, this was meaningful for Māori because the marketing strategy for growth recognised 'culture' and signalled the need to understand Māori lifestyle, traditions and beliefs and Māori relationship to the land and culture. It also recognised the importance of using Māori

concepts, creativity and talent to reflect the cultural diversity in contemporary New Zealand life. However, it was equally important to remember the diversity of opinion amongst Māori as to how Māori culture should be marketed (Tourism Strategic Marketing Group, 1990).

What was ground breaking about the strategy was it identified the commercial opportunities open to private sector interests within New Zealand and internationally. At national and regional levels of government, it quantified what the benefits of a highly competitive inbound tourism industry could be and contributed to creating pathways for Māori into tourism development.

### **4.3 Regional Tourism**

By 1995 the Destination New Zealand strategy was over halfway through its tenure as the international marketing strategy for New Zealand - it was at a coming of age point and seminal towards the creation of the first regional strategy. In 1996 the draft Northland Tourism Strategy: Discussion Document (discussion document), was prepared for the New Zealand Tourism Board by the direction of a Northland Tourism Steering Group, comprised of key tourism stakeholders from the region. It included representatives from Northland Regional Council, the three District Councils (Far North, Kaipara and Whangarei), and the Māori Tourism Organisation (MTO), the Regional Tourism Organisation (RTO), Department of Conservation (DOC) and tourism industry nominees. The extent and scope of activities in the region at this stage had yet to be truly evaluated, hence the Northland Tourism Strategy. The discussion document presented 80 recommendations designed to assist Northland to grow its competitiveness in tourism, so tourism could be more profitable and deliver increased economic benefits and job opportunities. The organisations identified as interested in the potential for Māori tourism were mainstream tourism businesses and tourism operators such as Fuller's Bay of Islands and Kings Boat Charters who recognised there was potential for eco-tourism products such as waka tours, kayaking, marae stays, and concert parties, guiding/hosting and interpretive walking tracks.

The steering group's strategy also identified 15 key planks, which set a course for tourism development to ensure visitor satisfaction would lead to return visits, word of mouth promotion, higher spending and longer lengths of stay in the region (New Zealand Tourism Board, 1996, p.

7). At the same time, it would seek to include the safeguard of resources on which the industry depended, and encourage community support in keeping with the spirit and principles of the Treaty of Waitangi.

The recommendations had a rank of urgent, high or medium priority with an expectation all recommendations were, intended for implementation or follow-up by the RTO. Regardless of how, of the 80 recommendations, ten recommendations targetted Māori participation and, of the 15 key planks, seven would have direct outcomes on whānau, hapū and iwi. Each of these planks intended to give direction for engagement with Māori in respect to Māori heritage, cultural and historic heritage.

Consequently, the steering group viewed Māori tourism as a priority; resulting in the first four, recommendations related to Māori participation in Northland tourism and tasked at 'urgent'. These recommendations were:

1. That Māori take up the challenge and ownership of opportunities in tourism available to them (high priority).
2. That Te Puni Kokiri (Ministry of Māori Affairs) identify opportunities, investigate reasons and seek solutions for the level of participation by Māori in the Northland tourism industry (medium priority).
3. That MTO strengthen and develop their role within Tai Tokerau and their relationship with the RTO (high).
4. That MTO and the industry undertake a joint venture to enable the Northland RTO to employ a person to advance the development of Māori in tourism (medium) (New Zealand Tourism Board, 1996).

The strategy conversely considered reasons why Māori had previously taken up comparatively few opportunities. Te Puni Kokiri (Ministry of Māori Affairs) were tasked to do further investigation about Northland's Māori Tourism Organisation (MTO), since it was still in its infancy stage and it lacked sufficient resources to actively encourage and increase Māori participation in the industry. While modest progress was being made at the national level, at the 'flax roots' level in Tai Tokerau, a cluster of tourism operators had been steadily taking shape.

The cluster, who initially founded the MTO in 1991, brought together a diverse group of Māori businesses and other parties with an interest in Māori tourism. The discussion document recommendations presented a framework for the MTO to present a case to the Community Employment Group (CEGS) to provide funding support for a pilot project to develop the Māori component of the Northland tourism strategy. This was successful, with CEGS granting operating costs and a funded position for a 24-month pilot project (1 August 1996 to 31 July 1998) with the MTO.

CEGS, as a development agency whose core business was capacity building and taking a 'bottom-up' approach to local and community development, had a responsibility to the Treaty of Waitangi to ensure Māori were involved in decision-making on matters that affected them. CEGS took steps to protect Maori interests by supporting the MTO in their deliberations so a collaborative approach would occur with the newly formed Regional Tourism Organisation (RTO). The objective was to develop Māori tourism product and promote Tai Tokerau as a cultural tourism destination, in conjunction with the funded RTO. Thus, the MTO and the RTO would work in partnership with the regional tourism community to achieve cultural, economic and environmental outcomes for emerging and existing Māori tourism operators.

To ensure transparency, as to the purpose of the MTO, a terms of reference (ToR) prepared by CEGS, in consultation with the MTO. The ToR defined the objectives, the scope, and description of the resources available to conduct this work. There were references to up-skilling and training, cultural and historic heritage, international marketing and infrastructure development, and incorporate a number of local tourism projects involving the preservation of cultural heritage for the Tai Tokerau region. At that time, a number of tourism projects had stalled because of Treaty of Waitangi claims affecting the visitor experience (New Zealand Tourism Board, 1996, p. 13).

The Draft Northland Tourism Strategy largely determined the project structure. It identified the barriers to Māori tourism, provided direction to scope the potential of emerging Māori tourism products within the locale of other tourism activity or outside the traditional travelling routes, and provided for evaluation of existing products for international marketing. Furthermore, it facilitated a process for the MTO to build a brand based on tikanga values and traditional knowledge, as

well as access the necessary market intelligence (tourism research) to examine the image and popularity of the north as a tourist destination.

As the discussion document recommended, the MTO was required to strengthen and grow their role within Tai Tokerau, and build a relationship with the RTO (New Zealand Tourism Board, 1996, recommendation 3, p. 8). An alliance with the RTO would investigate Northland's business landscapes and to identify the most promising 'product to market' combination for the Northland Māori experience. This approach intended to help decision-making for destination managers and tourism entrepreneurs.

The business objectives for the pilot project were to:

- Identify and develop Māori tourism products and itineraries for the 'Northland Experience'.
- Develop a brand to promote the 'Māori Experience' for Northland.
- Launch and sell the 'Northland Māori experience' to New Zealand and international inbound tourism trade members.

Because of the alliance, the MTO then turned their attentions, to finding a person who could make this happen for them and build a work programme to meet the business objectives for this pilot. The role was specific rather than an executive officer or general manager; they wanted a product development manager who would be responsible for overseeing the business objective for the pilot project and for developing a work programme to take Māori product to market.

Although understanding of Māori culture was important, the skill set they required was someone who could apply practices and techniques, within marketing, and build the links between them, for example, the relationship between product and visitor needs within a changing external environment, exploring business problems and learning to identify possible solutions. My experience met the skills the MTO required, and they offered me the role, which I accepted. For the duration of the project, I focused my time on mapping the themes of traditional knowledge to use as resources and create cultural product for local development, and assessing the extent to which it could be commercialised.



This included:

- Gathering knowledge on visitor trends; the lifestyle and demographic changes of inbound travellers to New Zealand and scoping the demand for new product based on Māori culture.
- Sourcing trade statistics on visitor flows from New Zealand's traditional markets such as the UK, Germany, Australia and USA, to ascertain what type of holidays travellers were taking and whether a niche market such as cultural tourism offered good opportunities to present a Māori experience.
- Developing product factsheets for the sector gave practical market insights into how to experience Māori Cultural tourism product by international markets.
- Building a database of New Zealand market essentials for tourism exporters. This could include tools to help a tourism business in their daily marketing activities, in the process of marketing, identifying target markets, market segmentation, product development, brand and performance.

Other factors to learn about were the whereabouts of the distribution channels for tourism in relation to tour operators, and the inbound wholesalers who had strong positions in long haul markets, and who, in many cases, determined the composition of the product offer, and set the prices.

Managing alliances with the RTO and members of the tourism industry was also an important part of the role. This could be tenuous, as the RTO were not always supportive of the idea of new Māori tourism product. The challenge, as they saw it, was the offer and making sure the experience was different to the Rotorua Māori experience and unique to the Tai Tokerau Māori experience, both in the product offered and in the services provided.

## **Part Two: Present / Shared**

### **4.4 Project Objective and Approach**

The approach to this project was to explore a new way to develop the Māori tourism industry in Northland and increase its market value and tourism resources. It was important to identify and familiarise myself with key marketing principles and attempt to align them with a Te Ao Māori worldview point. I started with the view a unique asset, culture or building is not a tourist attraction unless tourism potential is, actualised by enabling its consumption (McKercher & Du Cros, 2002). In other words, to enhance the market value of cultural assets it is important to know the product's actual tourism potential so the asset can be attractive to tourists and satisfy their cultural needs (Zhang, 2011).

To scope the needs of this project, principles of market research were, applied to establish the background to the project, main goals, define the objectives and problem. Whilst I was experienced in market research, I had limited knowledge of the tourism industry.

The main challenge was having no structure or policy guidelines to assess the value of cultural tourism products. There was enough general research which described the issues associated with commodification - the "process by which things (and activities) [e.g. culture] come to be evaluated in terms of their exchange value, in a context of trade, thereby becoming goods (and services)" (Cohen, 1998, p. 380). These points were logical in view of supply since the focal points of the Māori tourism landscape were key sites in the commodification of Māori culture (Ingram, 1997), and yet issues of commodifying Māori culture were not available.

To inform an appropriate strategic marketing plan with achievable and sustainable targets, or allocate adequate funds for joint marketing programmes and attain the ideal product mix, we needed to conduct market research to comment on the behaviours and motivations of Māori tourism operators and their consumers (visitors) to inform cultural product development. At the start of the project, there was some documented information available that specifically identified demand for Māori tourism/products among overseas visitors to New Zealand, and their satisfaction with Māori experiences and attractions currently operating in New Zealand (McIntosh, Smith & Ingram, 2000). There was little information about this demand to Northland.

A commonly used approach in the cultural industries is 'cultural mapping', a qualitative measure assessing how people are experiencing their place and culture and assessing cultural facilities (Grogan & Mercer 1995, p. 74). I approached the project as a market research method to undertake a cultural assessment and audit of the region. I was then able to create measures of community profiling through surveys, interviews (face to face), focus groups, profiling of tourism and leisure activities, and profiling of related business and organizations

First, a series of brief meetings were, conducted with three groupings of stakeholder organisations. The first group was national bodies such as the New Zealand Tourism Board (NZTB), the NZ Tourism Industry Association (NZTIA), the Inbound Tourism Outbound Council (ITOC), Aotearoa Māori Tourism Federation (AMTF) and Te Puni Kokiri. The second group was regional bodies such as the Regional Tourism Organisations (RTOs) for Northland and Rotorua, Rotorua being included as the key competitive region for the Northland Māori tourism experience. The third group we consulted local key tourism businesses, and further afield, Whale Watch Kaikoura. The information gained would define problems if any, determine if there were any hidden agendas at play among the category groups, and whether a course of action had already been predetermined as to what a Māori tourism product would be.

In seeking to establish the 'how' of this project, a review of the national and local tourism strategies of the past decade (1985 to 1995) was undertaken. The strategies were analysed to align the goals and objectives of those tourism strategies to the current Northland tourism strategy as well as key performance indicators (KPI) which CEGS and the MTO had developed to implement this project. Doing this helped create a strategy work plan for the MTO (Figure 2), and provided a basis for identifying the gaps and barriers for Māori entering this sector and the opportunities within these strategies could potentially drive the Māori experience.

Presenting the information in 'table form' showed me how to participate in the tourism industry, as national and regional strategies identified the product gaps and opportunity, and what complemented the Māori strategies, and which were targeted at participation, revival and control of the Māori dimension. Each strategy gave the opportunity to ask for vital statistics on visitors travelling patterns (tourists, consumers) and about unique destinations to experience culture (inbound tourism). The Strategy work plan also informed the basis for leveraging and

**Figure 2: Strategy Workplan - 1996 to 1999 (reconstructed)**

	<b>Destination NZ Objectives</b> Strategy 1	<b>Māori Tourism Taskforce</b> Strategy 2	<b>Aotearoa Māori Tourism</b> Strategy 3	<b>Northland Tourism Strategy</b> Strategy 4	<b>MTO KPIs</b> ToR
<b>Theme:</b> Traditional contemporary  <b>Cultural Filter:</b> Cultural knowledge	To understand Māori lifestyle, customs, beliefs and traditions and their relationship with land and culture, and to use Māori concepts, creativity and talent	Ensure that tourism development in the Māori dimension supports the revival and maintenance of the culture and the society and to ensure that the definition and use of Māori culture in the tourism industry is firmly in responsible Māori hands	To promote the authentic Māori experience;	<b>*The need for Māori participation</b> in the Northland tourism industry and an expanded range of <b>Māori product</b> <b>*The development of theme-based cultural and historic heritage products</b> is recommended as a regional priority	To present, promote and package 10 Māori tourism product that represents the stories of Tai Tokerau for the international market To brand the MTO based on cultural values and identity
<b>Theme:</b> Cultural diversity  <b>Cultural Filter:</b> Cultural Identity	To include elements of Māori life and reflect their diversity in contemporary New Zealand life.	Target the Māori initiative in tourism so as to achieve a visible and authoritative presence in the industry;	To promote the Māori dimension in domestic and international tourism;	The need for better interpretation of <b>historic, cultural and natural heritage sites</b> and packaging the stories of Northlands <b>Māori history and culture</b> , early European settlement, and the genesis and early development of the New Zealand nation.	To meet and greet 100 Māori tourism operators in Tai Tokerau To provide advice, business support and marketing assistance
<b>Theme:</b> Cultural Partnerships  <b>Cultural Filter:</b> Cultural Participation	Developing and understanding a working relationships that recognizes the needs and aspirations of both the Māori and the industry	*Direct the Māori tourist initiative within a framework of organisation, established and centred on a partnership between the private and public sectors. *Make the maximum use of opportunity, be it Māori or Pakeha *Obtain from the NZ government a priority status for the growth of a Māori commercial presence in tourism	To encourage the best standards among members	*The need for the industry to develop more cohesiveness and synergy. Cooperative <b>partnerships. Formed with local government, DOC, Māori, and other administering organisations and the wider community.</b> *District Councils should work more closely together to maximise the benefits of coordinated regional marketing and tourism development.	* To attend TRENZ, 2 other trade shows presenting Tai Tokerau Māori tourism product * To develop membership for the MTO, 100 members paid by the end of y1. *To hold 3 functions; brand launch, product launch, joint tourism business meet & greet with the RTO
<b>Theme:</b> Ethical accountability  <b>Cultural Filter:</b> Cultural Communications	To ensure marketing communications is culturally appropriate and does not raise false visitor expectations	Ensure any Māori tourism initiative be taken up and performed by specialist staff, whose focus is in the field, whose performance can be measured in economic terms and who are working to clear and accountable objectives	To fulfill its aims of being autonomous and self-supporting	*The destination of northland needs repositioning if it is to appeal to a wide range of domestic and international markets. <b>Northland is best differentiated by its cultural and historic heritage</b> , and to a lesser extent its natural heritage.	To create Māori tourism directory and itineraries of the Māori experience * To engage and host at least 2 international visitor media groups.
<b>Theme and Cultural Filter:</b> Cultural Protection	To strike a balance between cultural appropriateness and meeting visitor expectations	Address and resolve the barriers which hinder full Māori entry into all aspects of the tourism industry		*Construction of Kerikeri Bypass to ensure <b>preservation of historic resources</b> in kerikeri basin... <b>showcase of Northlands cultural historic heritage.</b> *The sub-standard visitor experience offered at Cape Reinga is restricting Far North...economic growth *The visitor experience offered in the Waipoua forest ....increase visitor numbers to.... Dargaville, the Kauri Coast and the Hokianga	To facilitate, engage and work with Iwi, and the tourism industry on cultural projects of significance to Tai Tokerau

strengthening the platform for lobbying, advocating to central and local government of the tangible (marketing /funding) and intangible assistance (information, data, evidence) would be required to grow the Māori experience internationally.

Above all, Figure 2 brings together four tourism strategies, with the purpose to draw comparative and understanding as to what each agency wanted to achieve for the Māori tourism market. Figure 2 shows the common themes between each agency and each theme has a cultural filter, which helped the researcher understand the value of Māori culture and how to create awareness about things 'Māori'. The sixth column, labelled MTO KPIs, was compared with the the other four strategies themes, to measure and evaluate the trajectory pathway of the MTO's project activity as per the ToR created by CEGs.

#### **4.5 Cultural Filters - Kete Wānanga**

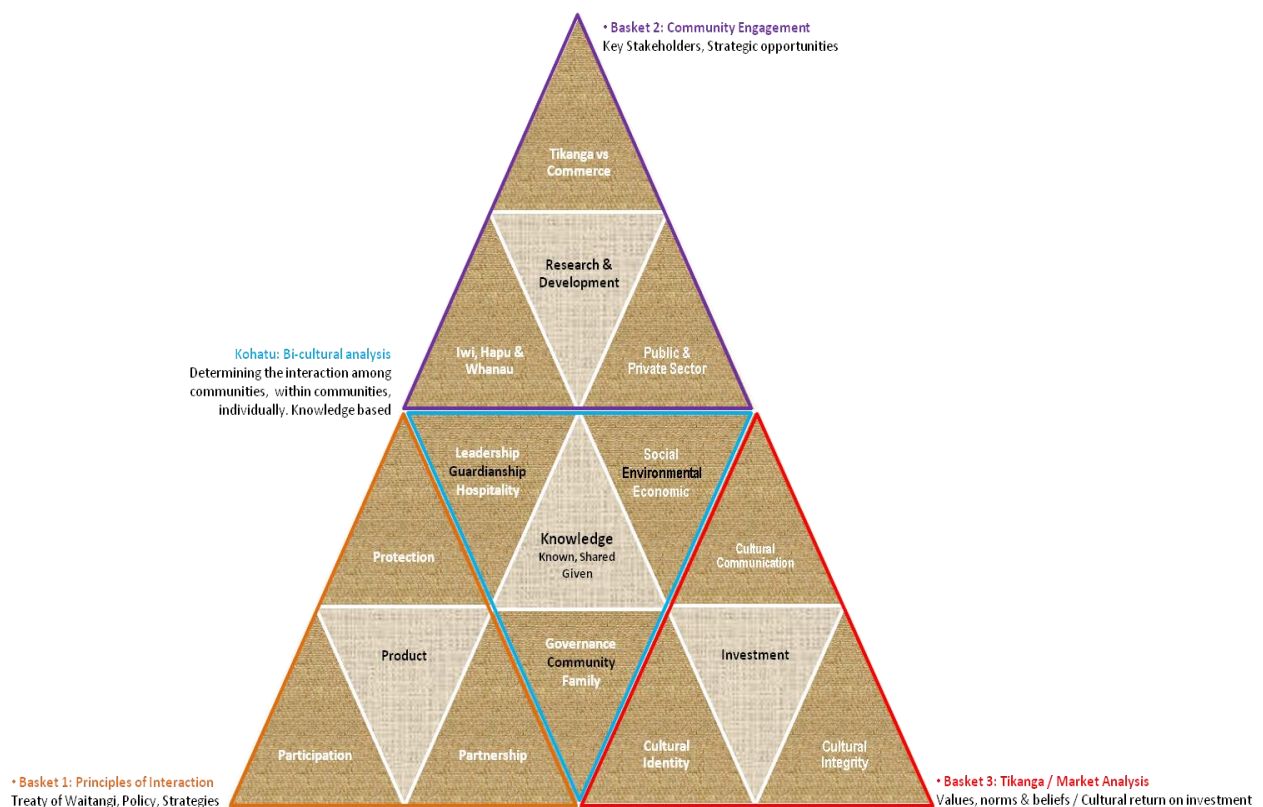
What emerged from the Strategy work plan were five key themes and cultural filters, collectively would inform the context for branding a Māori experience. This would allow me to scope what the key characteristics and attributes of a Māori product might be, and evaluate the potential progress and success of a Māori product against non-Māori tourism products. In essence, the expectation was, these filters would eventually inform and mobilise the development of a Cultural (Māori) Tourism System.

Each cultural filter provided a basis for generating discussion to; further understand the degree, speed, nature and indeed engagement with whānau, hapū and potentially Iwi were considering into this sector. Each filter helped to study what of Māori culture and cultural knowledge could serve as the attraction and what should we communicate about Māori culture to build awareness for the region.

To explain a cultural filter, it is not something you see or touch, however many factors can affect a filter, such as ethnic background and/or culture, family background, beliefs, income, personal experiences and even personal choices. These filters all become learning experiences. A good example is the longer a visitor can immerse him/her in a culture, observing how the host culture (Māori) acts and reacts, the more understanding gained and adopted into the visitor's everyday practice and learning creates a shared experience.

In respect to this, project cultural filters became a way to consult with people, to provide a basis for discussions, engagement and evaluation with Māori and non-Māori who were in the industry or those considering a start-up venture in tourism, as discussions proceeded in the field.

I created a model using a series of cultural filters and associated themes to evaluate community wants, needs and desires, as presented in Figure 3. 'Cultural filters for evaluation framework' core purpose and design was to understand the tourism marketplace and simplify engagement into a community based upon my value structure. In the methodology, Chapter 3.1.3: Figure 1 contemporary baskets of knowledge embraced the foundations of this paradigm. Therefore, the approach was to place the themes and filters of these contemporary baskets at the forefront of this evaluation model depicted in Figure 3 as the centre set of 4 triangles. These four triangles (kete) are the heart of the pyramid representing 'identity' and thereafter their relationships to each other triangle within the pyramid. All triangles in this context are, based on this premise. The three triangles to the top, left, and right of a centre triangle are, known as the 'three baskets of knowledge' (Kete Wānanga), they support the 'identity basket' and referred to in this framework as the 'tools of operation'.



**Figure 3: Cultural Filters for Evaluation Framework**

The next step was to build upon the foundation baskets, as each kete became a tool to consult and a filter to evaluate and measure the quality of -

- existing products,
- scope opportunities for new products,
- review dormant or large cultural infrastructure projects,
- engage with local territory authorities (councils) long term council strategies, and
- assist iwi, hapū and whānau with their tourism plans.

What resulted was explanations of each basket to guide me through the process to learn listen and evaluate potential cultural tourism products.

#### **4.5.1. Cultural filter explanations**

##### Basket 1 – Principles of Interaction

The identity basket for “Principles of Interaction” was a focal point in the consultation process.

This involved listening carefully with individuals, whānau (family), business owners, hapū groups and others, to determine their driving force, pathways and the strategies they wished to take to be engaged in the tourism sector.

The meeting point is the concept of four ‘Ps’, then adapted and tested as follows:

- Product: taking into account, planning, pricing, promotion and place (location).
- Protection: developing contracts, managing and licensing of intellectual property and advising on ownership of whenua for tourism.
- Participation: acknowledging who is involved, who is contributing, who has yet to participate, barriers to engagement.
- Partnerships: NTS (1996) provided an opportunity for Māori to engage with Non-Māori to develop commercial opportunities, which promote and present both oral and traditional history of the region, reflecting colonial and Māori perspectives, sourcing where the investment may come from and brokering those partnerships if applicable.

### Basket 2 – Community Engagement

The identity basket for community engagement had research and development at its core, with the centre of attention on tikanga versus commerce. Tikanga vs commerce relates to what iwi, whānau and hapū are prepared to use of culture to sustain themselves, and what of culture they were not prepared to commercialise and commodify. So recognising the requirements within each construct, research and development, product and investment would be different in relation to public and private sector opportunities, and scoping what research was not available to build a business case for investment.

The database of names provided by the MTO provided the basis for identifying where the product opportunities were. It also helped establish understanding of the values, norms and beliefs of culture to communicate through a cohesive marketing plan, as an outcome of community engagement.

### Basket 3 – Tikanga = Market Analysis

The identity basket for 'tikanga equals market analysis' was used to shape what of culture, such as Māori values, norms and beliefs, align with other destination cultures (non-Māori). Cultural filters are potential measures for -

- Cultural identity: Building brand awareness i.e. Māori share a strong national identity with New Zealanders, building sense of belonging, sense of place and aligning the value of cultural diversity. Everybody is able to pass his or her cultural traditions on to future generations. Māori culture is valued and protected in New Zealand.
- Cultural integrity: providing the thinking and ideas e.g. certain Māori values have integrity such as 'mana', this encourages practices that can be translated into copyright, trademarking and licensing to build return on investment with the travel trade.
- Cultural communication: providing the thinking of how 'knowledge' could be used to present, promote and preserve culture for our transient populations, seeking ways to communicate with manuhiri from different cultural backgrounds, based on language, reciprocity, food, music and dance.



## Kohatu - Bi-Cultural Analysis

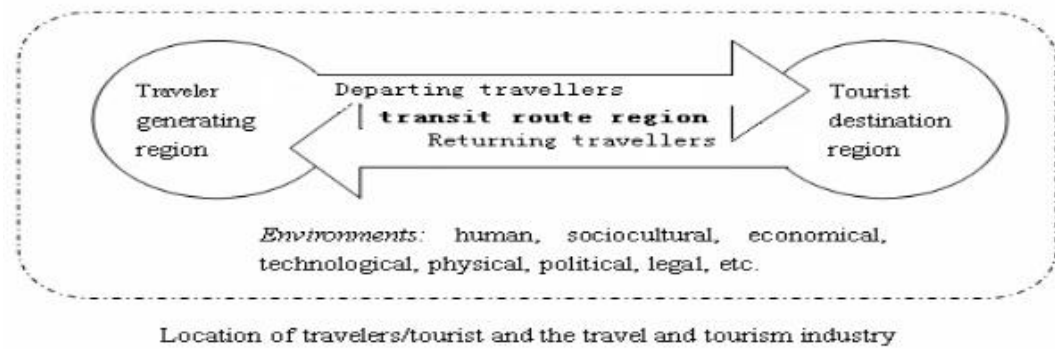
The final component of this pyramid is the centre triangle known as the the kohatu, the stones are our teachings. The Bi-Cultural analysis, is where we consider all the knowledge and learning between two cultures, Māori and Pākehā. The heart of this pyramid is knowledge base founded on the principles of the Treaty of Waitangi as New Zealand's first immigration policy to engage with manuhiri (visitors).

The centre pyramid as a whole represents the mauri (essence) of the framework as we analyze the tangible and intangible values of culture when knowledge of leadership, guardianship and hospitality is, integrated with an experience of life. Governance, Community and Family have a lot of wisdom and stories to interpret, as symbolic of our growth as a nation. Social, Environmental and Economic become development tools to awakening our cultural footprint, or may feature key iconic sites to share our story, our journey, and our world, using technology to help us transform human knowledge, displaying contemporary and traditional themes through mediums that bring to life the 'Māori experience'.

### **4.6 Developing an Indigenous Tourism Approach**

With the Strategy work plan and the cultural filters interpreted, as a marketer it was really important for me to understand what other indigenous cultures were doing around the world in relation to tourism development, to see whether I could draw any comparisons to leverage what I coined the 'Māori tourism market'. There were, a number of books during this period, which I engaged with and supported my thinking. The first one was a tourism system designed by Neil Leiper (1979) and the second was a book called *Tourism and Indigenous Peoples* written by Hinch & Butler (1996), released in the year that I began working for the MTO.

Leiper's tourism model (Figure 4) was a basic geographic dimension approach to try and understand destinations, generating areas, transit zones, the environment and flows within the context of a wider tourism system rather than seeing them as separate independent entities (Hall & Page, 2010, p. 301), each operating within various environments namely; physical, cultural, social, economic, political, and technology.



**Figure 4. Leipers Tourism Model (1979)**

This system gave insight into the flow of people from the region; where they originated from to their destination and vice versa and the tourist may transit to another region before they reached their place of origin or destination was important and relevant to Northland. The physical impact of the diagram represented for me the concept of *manaakitanga*, as 'Māori culture' was the tourism destination and the attraction. The whole system identified the experience, so one tourist (*manuhiri*, visitor), (i) one tourist generating region (country of origin), (ii) one transit region (places to visit on the way), (iii) one receiving region (Māori in New Zealand) and a tourism industry (global) allows for the circulation and the activities of the tourist within these three geographical regions (Leiper 1995).

Leiper's theory supported Hinch & Butler (1996) whose book became my main reference source. They defined indigenous tourism as a "tourism activity in which indigenous people are directly involved either through control and/or by having their culture serve as the essence of the attraction" (Hinch & Butler, 1996, p. 5). With this definition in mind, new questions come to mind such as, what does control look like in a Māori context. What does a Māori tourism activity look like? What of Māori culture to use or not use as an attraction? As Hinch & Butler pointed out, the 'control factor' was a key to any discussion of indigenous development.

Hinch & Butler presented two diagrams, further conceptualising my thinking. The first one was the matrix diagram shown in Figure 5, and the Indigenous tourism system (Hinch & Butler 1996 p. 10). Both diagrams illustrated "whoever has control or exercises power generally determines such critical factors such as scale, pace, nature and the outcomes of development".

The second point they made was “given the significance of attractions in tourism the extent to which the attraction is a manifestation of indigenous culture is also a primary indicator of indigenous tourism” and each indigenous tourism experience is unique to its environment (Hinch & Butler, 2007, p. 5).

The matrix model was particularly useful because it gave context to group Māori enterprises alongside Māori tourism activity and provided a framework for determining what values and principles to introduce into a business operation, and who has control. The horizontal axis represents the range of indigenous control over the given tourism activity, the left of the continuum indigenous groups has no control at all, while at the right end they have total control in terms of ownership, management and developing activity. The vertical axis represents indigenous culture and the degree of support for a tourist attraction. The scale extends from one end of the scale where tourism is totally centred on indigenous culture, through to the other end with culture is completely absent, or something in between.

The matrix highlighted Māori tourism enterprises, which are both, controlled by Māori and feature a Māori culture theme or attractions, clearly fell within the scope of the definition for indigenous tourism (culture controlled). Yet, there seemed to be scope for something that represented the best of both worlds between indigenous and mainstream, based around stories and journeys of our peoples/indigenous peoples.

#### **4.7 Developing a Māori Tourism System - A Cultural Pyramid**

After much deliberation and study of the two tourism systems and relating these to the Kete Wānanga, the basis emerged for developing a tourism system as a means to understand visitor needs and reasons to travel. I began to blend elements from each model, interpreting each element into a current context. Each relevant element linked to a recognised kaupapa Māori principle that informs Māori practice today, in either a traditional or a contemporary environment.

To successfully, understand the complexities of tourism development as I had with evaluating cultural filters, I began using individual triangles to build my cultural pyramid to represent balance and knowledge in relation to the environment in which we operate and aspire to. The role of the cultural pyramid was to express the control, the comparative and relative interconnected relationships, the managed function of each element (triangle), and then building the knowledge base towards the top pyramid was the goal. The conjecture behind each triangle of the pyramid is a 'basket of knowledge' as explained in the methodology. For this system, experiences transition into the environment to mean wellbeing.

To describe the fundamentals of the Cultural pyramid, comprehension of one's own cultural environment was required, as Leiper's Model had limitations in articulating the tourist flows, and roles served by tourist destination regions and transit routes when applied to Māori tourism.

- The first four kete (triangles) of the system addresses this by placing a Māori world viewpoint (Te Ao Māori) and the identity of the host culture at the centre of system to generate intrinsic and fiscal value.
- The top kete is the 'goal', understanding the Cross-cultural interactions and overlays with visiting cultures to share our culture. Implementing the principle of Manaakitanga connects the various individual components of each triangle into a coherent whole pyramid.
- The basket to the left 'Generating Region visitors' is about the function and the many variables associated with Manuhiri, the visiting culture. The basket to the right 'Cultural Destination Hosts' is about the action or what needs managing by Tangata Whenua as the host culture.

- The bottom layer is connecting the social and economic resources that are a source of information and help, such as triangles pointing up represent the external analysis of a tourism industry, have a direct bearing on a sector's economic performance. Triangles pointing down represent the internal analysis and, therefore, all the social influences come into play when dealing with the flow of tourists globally.

The emphasis of the system is on the tourist destination region and visitor flows from the tourist generating region and transit route regions, as the physical environment determines the reasons for travellers to travel, also taking into consideration the market trends and external influences have a direct bearing on the performance of the tourism industry in general.

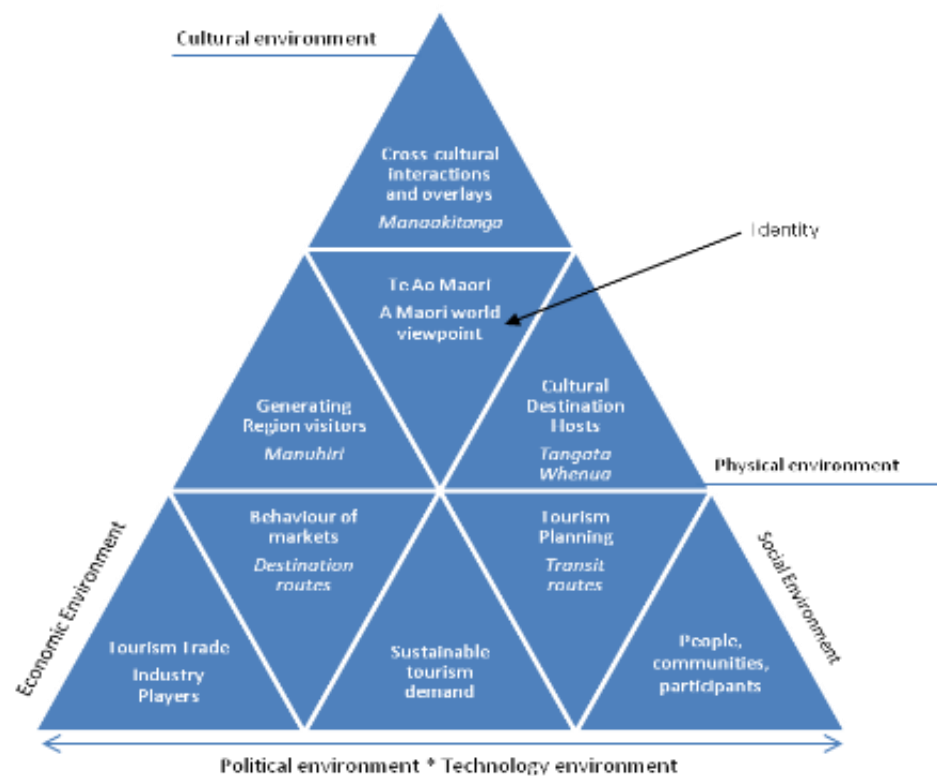
#### **4.8 A Whole system - A Cultural Tourism System**

The cultural pyramid was completed and the 'Cultural Tourism System' (CMT) was born (Figure 6). One of the distinguishing features of the model was the first four baskets focus is on Māori culture in relation to elements of a general tourism system as described by Leiper (1995). The open systems design focusses on the education of tourists and about Māori civilisation and the rich cultural heritage and knowledge that defines an indigenous culture and forms a distinctive part of New Zealand culture. In developing this framework, there was a conscious intent to commodify aspects of Mātauranga Māori (cultural knowledge) in relation to visual and performing arts, festivals, accommodation, guided tours, culture and heritage centres are interpretive and interactive, as well as other packaged products to be sold to tourists.

The system was specifically providing a basis for assisting the small, medium enterprises, whānau and hapū to understand the tourism supply chain because "the cultural overlay in the indigenous tourism system is much more encompassing than its tangible manifestation in a culturally based attraction" (Hinch & Butler, 1996, p. 8). This was considered appropriate for the cultural tourism system as it was believed to reflect basic values and principles to be infused in the way a Māori enterprise tends to be operated (Hinch & Butler 1996), for example, the emphasis Māori place on manaakitanga as a unique form of hospitality as New Zealand's indigenous host culture.

Further, the complexity of filters that are in play, for example when tangata whenua (destination hosts) as iwi, hapū or whānau construct what is bound by its physical and social environments. Manuhiri (visitors) are also main actors in indigenous tourism, as the tourists who spend can potentially drive the economic performance of a community. Tourists are travelling to the destination host country for a range of experiences.

The tourism supply chain is a network of travel agents, outbound and inbound tourism operators, and transportation companies who facilitate and develop a range of tour packages and itineraries on a global scale, and are responding to visitors' interests and requests.



**Figure 6: Cultural (Maori) tourism system**

Across this range of actors is central government, who seek to build the national identity, and potentially, the identity of the indigenous host (Māori) mandated to ensure Māori tourism is assisted and developed through policy, consultancy services and financial assistance. Local government likewise takes a role in planning tourism infrastructure and touring routes, and generating good stories that will attract attention and build social and economic development outcomes for local communities.

Accordingly, the CMT System in 1996 put into perspective the whole tourism system and highlighted the steps necessary to develop a sustainable Māori tourism industry. It gave a sense of direction for building demand for indigenous tourism by exploring what tangible and intangible products were present would interest visitors to a destination host region. By placing a Māori world viewpoint at the heart of the pyramid, the focus was on understanding the impact of the external influences on the social, economic and physical world and how would it in turn impacts on Māori culture in general. Thereby, it gave a basis for understanding what elements of Te Ao Māori culture to present and promote to the generating region. The Strategy work plan, the cultural filters and the CMT System, all designed, to aid and manage expectations on all fronts.

#### **4.9 Action Plans**

To give additional context and direction to the system's implementation, three action plans build on the CMT system, they contextualise the whole system function so whoever reads this, visualises the CMT system as 'action plans', based on three components:

- Cultural development (Māori tourism);
- Product Development (Destination routes); and
- Tourism Planning (Transit routes).

The action plans become the MTO's tools for business planning and provided the opportunity to start using well-known Te Reo Māori words to interpret this basic travel dynamic. For example, the tourism-generating region was interpreted as manuhiri (tourists) who reside in their place of origin, and the destination regions who are the hosts interpreted as tangata whenua (indigenous peoples). The plans became a way of understanding how to build public and private relationships between Māori and the tourism sector, and establish a process to build the business case for future development of the tourism sector.

#### 4.9.1 Action Plan 1 focused on cultural development

A Māori world viewpoint addressing themes of Te Reo Māori, tikanga Māori and Treaty of Waitangi principles to be applied to a Māori tourism enterprise or any business to build knowledge in relation to the whole tourist system as explained by Leiper, (1995).

##### Cultural development Action Plan (Māori)

Model	Identity / Core Value / Goal	Philosophy / Vision	Function / Mission	Manage/Action	Influences
Māori tourism system	Te Ao Māori Māori World View –	Manaakitanga Cross cultural interactions	Manuhiri Tourism generating region	Tangata Whenua Cultural destination Hosts	Cultural & Physical Environment

#### 4.9.2 Action Plan 2 focused on product development

Mapping consumer behaviour is understanding the host culture and the push factors surrounding product development, how the markets can change motivation and behaviour of tourists, so what motivates Manuhiri (tourists) to travel, is it race, age, income, activity? The function of the tourism trade and industry players become important players to learn how the tourist may approach their destination, how the Tourism trade introduce a host's destination. You quickly learnt there were a number of groups that make up the travel trade and they develop a range of tour packages, which potentially give the tourist the motivational push in their choice of a destination.

##### Product Development Action Plan

Model	Identity / Core Value / Goal	Philosophy / Vision	Function / Mission	Manage/Action	Influences
Push Strategy	Destination routes – Behavior of Markets	Generating Region visitors Manuhiri	Tourism Trade – Industry Players Whānauangatanga	Sustainable Tourism Demand	Economic & Political Environment

#### 4.9.3 Action Plan 3 focused on tourism planning

This is a reminder, the main players of tourism are the tourists, so the pull factors are what create the demand for the tourist to the region, because that region is where the tourist is a tourist, it is where a manager like me puts their strategies into effect. When tourism planning understands the factors what influence people's choices holiday destinations as pull motivations the tourist is more attracted by the destination's attributes that come through publicity and



promotion (McGee, Loker-Murphy & Uysal, 1996). The action plan would help explore the motivation of long haul, leisure and pleasure from various countries and the value of cultural product. The transit route regions are all the places the tourist will visit on the way to and from the generating region, therefore researching the destinations added value to NZ and vice versa.

#### **Tourism Planning Action Plan**

<b>Model</b>	<b>Identity / Core Value</b>	<b>Philosophy / Vision</b>	<b>Function / Mission</b>	<b>Manage/Action</b>	<b>Influences</b>
Pull Strategy	Tourism planning Transit routes –	Cultural Destination Hosts Tangata Whenua	Sustainable tourism demand	People Communities, participants Whakapapa	Social & technology Environment

The action plans were developed in relation to the whole system to aid in the development of the MTO roles, and brand Northland as a destination for the Māori experience, benchmarked against the whole of New Zealand and other indigenous cultures.

Like, Hinch & Butlers indigenous tourism system, the CMT System emphasis was on Māori culture. There were a number of relationships to consider as basic values and principles came into play and at some stage, we would need to evaluate and characterise Māori tourism interactions (Hinch & Butler, 1996, p.8). There was a conscious attempt on my part to translate cross-cultural interaction into manaakitanga because, as a cultural principle, it was a positive cultural experience to network effectively as the host culture.

#### **4.10 Preparing for Local Community Consultation**

It was at this point, I felt the project had established principles and culture measures that gave direction for new cultural tourism product. The work plans and the cultural pyramid helped me as a cultural tourism practitioner to identify and evaluate tourism start-ups. How to manage, control and improve the quality of Māori tourism product for international marketing as each layer of the pyramid focused on the 'experience' and our understanding of the real world and what we experience within the realities beyond time.

It also gave credibility to the conversation when discussing the value of knowledge when talking with Non-Māori and Māori Tourism owners, it conceptualised the vocation of internal and

external stakeholders. The baskets theory would determine the working culture for a business as to how to share information (basket 1), mitigate risk (basket 2) and resolve conflict (basket 3), as the purpose of the analysis was to verify the Māori tourism operators philosophy and working relationship with their communities of interest and any factors that may hinder their development. Going through this process made me feel equipped to consult in detail with local communities explained in Part 3.

## **Part Three – Future / What is given**

### **4.11 Northland Landscape**

The context for this project was the Tai Tokerau region. Geographically this is a land area of 13,941 square kilometres bounded to the west by the Tasman Sea, to the east by the Pacific Ocean and to the south by Auckland. The Kaipara Harbour marks the southern boundary, and North Cape is the most northern point, just north of Cape Reinga (Statistics NZ, 1999). Tourism in 1995 was contributing approximately \$300 million to the Northland economy and the sector supported around 6,000 full time jobs (Enterprise Northland, 2003, p. 12). Approximately one million visitors received per annum, with only 20 percent of this figure being international visitors. The industry was highly seasonal, with many operators, dependent on the domestic summer holiday and Auckland market.

Within this region there are eight Iwi groupings; Te Uri o Hau, Te Roroa, Te Rarawa, Te Aupouri, Ngati Kahu, Ngati Hine, Ngati Wai and Nga Puhi. These tribes linked by whakapapa (genealogy) and they share commonalities, with similar histories and tikanga all adding value to the regional diversity to their locality. Tai Tokerau is referred to as the tail of the fish (Te Hika o te Ika). It is home to three of New Zealand's most iconic tourism features, including the Bay of Islands, Waitangi (Birthplace of a nation), Hokianga-a-nui a Kupe (returning place of Kupe) and Te Rerenga Wairua (Cape Reinga) - place of our departing spirits. Despite the richness of culture and history in the region, there was in the late 1990s small-scale Māori tourism in Northland.

Tourism activity tended to centre on the Bay of Islands as the infrastructure and wide range of activities located there supported backpackers and independent travellers from Australia, North America, and the United Kingdom and European markets. Other parts of the region added less value to the visitor experience, resulting in fewer opportunities for the outlying areas. The wider region had yet, at that stage, to fully share in the benefits of tourism growth, because of natural resources, cultural heritage had yet to be fully developed. Issues of accommodation, transport services, product activities like festivals and events and the distribution of visitor information all become focal points for the potential marketing and commodification of Māori culture.

#### **4.12 The Māori Tourism Organisation (MTO)**

Central to this project was drawing on the human experiences of the MTO trustees, who were representatives of the Māori tourism industry, tourism industry in general and government agencies who would be monitoring the rollout of this initiative. Chaired by a veteran, Māori tourism operator, the MTO provided the initial scoping for local Māori product development, as well as ongoing feedback concerning the outcomes and linkages between the various groupings within the tourism sector. Māori members of the MTO were especially valuable in identifying the most appropriate cultural protocols and methods for accessing key industry stakeholders who would support and facilitate engagement within the region.

The MTO members also played prominent roles in identifying exploring key issues in the gathering of traditional knowledge and contemporary knowledge and contextualizing the collective responses of Māori tourism operators and visitors. The ongoing dialogue between myself, as the project manager, and the board produced a social and cultural learning environment in which all participants benefited. Being Māori with extensive management, marketing and public relations experience but with limited knowledge of tourism, I knew I had much to learn. I therefore worked closely with those involved in policy, travel trade; marketing and strategic planning issues to learn more about the issues confronting Māori tourism development. Throughout the process, it was my role to organise and facilitate workshops, which sought to build trust and commitment from Māori operators to the MTO's overall objectives.

Through a combination of exploratory interviews, 45 one-on-one conversations with existing and emerging Māori tourism operators, 40 local tourism operators, a dozen tourism leaders and associated industry leaders, much information was shared with me.. They all shared their knowledge about the current Māori tourism products and services, and helped to create a storyboard of what they wanted to share with tourists and the travel industry.

Alongside the individual consultations, I built my engagement with the local communities by attending fortnightly meetings with the RTO. There were also joint quarterly tourism workshops registering between 20-30 people on various topics, including 'Know your business', marketing, financial management, and international markets. Bi-monthly meetings with the New Zealand Tourism Board executive also helped us identify capacity-building needs for Māori tourism in the Northland region, as well as offshore marketing opportunities.

The interviews with operators were open-ended; they described the historical development of their operations, their business attitudes and aspirations, and aspects such as networking, marketing and management issues. Also shared was their experience in engaging with the tourism sector and environment. Cultural questions took the shape of getting operators perspectives on culture (versus no culture), and what elements of Māori culture did they use in their business practice to present and promote the Māori experience locally, regionally, nationally and internationally. Further questions were on what of Māori culture should sustain oneself.

The action plans and Kete Wānanga (cultural filters) became the evaluation tools to measure responses from the sector. The journaled interviews and were transcribed and analysed against the CMT to engage with Māori community, to interpret responses and to understand the willingness and capability of Māori communities and Māori entrepreneurs to deliver experiences.

In the course of the conversations, responses were key suggestions for development of the Māori tourism sector in Northland. These dialogues were analysed into two main themes. The first was the idea of 'awakening our footprint', featuring key iconic Māori sites to share the story, the journey, our world - Te Ao Māori. The second was to highlight traditional and contemporary

themes such as marae visits, natural heritage walkways, eco-tourism and attractions to bring the Māori experience to life for tourists.

#### **4.13 Building a Brand and Product**

Building a brand supported by Māori ideology was extremely exciting for me, because I felt it was a rare opportunity to work with a 'blank piece of paper' in a region that had a wealth of tourism assets. Whatever the brand vision, would be, for the MTO to take to market, it had to embrace and complement the existing tourism offering and align with the national body, Tourism New Zealand (TNZ), an impending RTO rebrand and any promotion and marketing strategies for the region.

In fact, it was good timing for the MTO to, in a sense, re-establish a counter-culture reflecting the commonalities, similarities and yet blatant differences define Māori identity within a mainstream culture. I therefore knew this branding exercise would differ entirely from a conventional branding process because of the Māori construct (makeup) was required to engage with Māori and non-Māori audiences to create something iconic. Māori product was a medium for storytelling and building national identity; not just a direct consequence of market segmentation and product differentiation. The conjecture was to build an 'identity myth' that reflected an ideology and could complement any regional destination brand, and yet offered visitors something more. This meant creating a tacit set of cultural expressions, cultural mores and cultural codes positioning Māori product as something integral and evolving at a local, regional and national level. For example, if the ideology is Te Ao Māori then the cultural expression is our point of difference reflected in our body of knowledge and understanding in relation to whakapapa (genealogy), marae (village), tohunga ariki (leaders), whakatauki (proverbs) within the environment, which we live. The cultural codes are what is embedded within culture such as moteatea (chant), waiata (song), whakairo (carving) raranga (weaving), and yet, as the senior kaumatua of the MTO at the time pointed out, our cultural expressions and cultural codes have dual roles like our pou (carved posts). They tell a story, and yet they are endemic to us.

To my mind, therefore, to progress the project the brand needed to convey a storied product that imparts an ideology, to build cultural expressions and provide value to the consumers, and to personalise the brand myth to fit an individual biography that would enable the tourist to experience the myth. This approach had relevance to a recent publication at the time called Strategic Brand Management by Jean-Noel Kapferer (1992). I was able to draw some parallels between cultures and brand development in what he presented as approaches to creating and evaluating brand equity through recognising the brand as an identity system that had a structure with six integrated facets of culture based on the following set of values:

- personality (character & attitude);
- physique (product features, symbols & attributes);
- culture (products and communication, values and principles);
- reflection (customers view of the brand);
- relationships (beliefs & associations) (Kapferer, 1992); and
- self-projection (internal mirror of a customer as a user of the brand),

These six integrated facets of culture aligned to the CMT. With the Te Ao Māori worldview point as one of identity and Kete Wānanga holding knowledge at the centre of our identity, these six facets of 'brand culture' helped explain Māori identity. They related very well to the common question asked of 'where are you from' in relation to physical landscapes and ancestry because of whakapapa.

My approach accordingly was to determine 'who we are' as an indigenous culture to present information as to what the identity could be for all Māori stakeholders, because the purpose of the identity myth was to embed it in the brand, leading consumers to associate the product with benefits such as quality assurance and destination differentiation. Promotion of brand identity is by word of mouth, to emote and to draw people together creating a perception of the functional benefits of the product are superior.

Having already developed the Kete Wānanga in relation to the cultural filters, a framework was available to evaluate these benefits as measures by which to appraise identity values. Cultural identity, cultural integrity and cultural communications were elements at the centre of customer

value. As customers buy the product to experience stories, customers can experience the stories the brand conveys. In doing so, create content for the brand myth to generate value, stimulate beliefs, stir up emotions and prompt behaviours to evolve culture and inform society.

#### **4.14 Māori ‘DNA’**

Armed with my Kete Wānanga and brand bible, my next step in the project was to develop an understanding of the offering and range of product available within the region and, more specifically, to determine the essence of the brand identity, and the region’s unambiguous unique brand attributes. To encourage as much information sharing as possible, a database of 100 names of Māori individuals, businesses and organisations had an interest in tourism became the market sample for focus groups, which were divided up into three categories based on locality (rohe); type of tourism venture; Māori owned and operated; new or existing product/business opportunity. The development of the brand or product needed to meet the demand of the tourism market by analysing the market, the host region (internal analysis), generating region (external analysis). This would form and construct the ‘Māori DNA’ and so; three questions were, posed to our focus groups:

1. What are the main attributes of Māori culture that would appeal to an all age population?
2. What are the differences between a host region and a generating region(s)? Which is dependent on the country they are living in; age, gender, employment, marital status and frequency of travelling?
3. What are the ways of communicating or expressing the tourism offer that maybe preferred by the visitor?

The responses to the first question had conflicting viewpoints. Participants responded with comments such as ‘culture is not a commodity nor is it for sale’ (Personal Journal Jan 1997). Others identified elements of culture such as the individual’s own traditional knowledge to be commodified and shared with a visitor (manuhiri).

The conclusion drawn from this was, Māori culture had a strong national identity and a reality of a sense of place, a sense of community in relation to sites of significance (landscapes,

landmarks) consumers may have or have not experienced before. These included the whānau (family) being ecologically aware, and the sharing of their taonga (treasures). This led to dialogue with participants who suggested an atmosphere, which complements the story, so that experiences would not be lost when visitors leave. The experience then could become part of the brand itself and be reflected in the taonga (intangible or tangible) that is given or shared during the visit. In other words, the branding of the culture should go beyond the product; it would be about how visitors experience the product from a Māori viewpoint.

#### **4.15 Analysing Feedback**

To analyse the participant responses, I took the cultural development action plan and populated it with responses. These would provide a basis for understanding what the main attributes of Māori culture identity could potentially appeal to people of all ages.

The tabled responses reconstructed in the tables below use a cultural filter to show analysis of Māori tourism product to preserve, promote and present as a bundle of experiences. This process identifies Māori tourism product are often more intangible than tangible. The wealth of tradition and culture exhibited could include oral traditions and language, traditional music and dance, and knowledge and practice in relation to cosmology and the environment, and traditional arts and crafts such as weaving and carving.

The cultural development action plan also manifested tangible heritage as forms of buildings (marae), landscapes (areas of significance) and artefacts (taonga), each one of them inextricably bound with the intangible heritage, producing physical representations of a Te Ao Māori viewpoint, such as the value system, beliefs, traditions and lifestyles of a people from past to present.

What was apparent at this stage of the analysis was there was not one 'symbol' that presented itself as the brand myth. This was especially evident given the seven iwi in this locality whose different korero (stories) could be used. At the same time, there was recognition that those stories are not 'ours' in general to tell, because they belong to the iwi or hapū.



<b>Figure 7: Sample Cultural Development Action Plan for Cultural Identity-Māori (reconstructed)</b>					
<b>Model</b>	<b>Identity / Core Value / Goal</b>	<b>Philosophy / Vision</b>	<b>Function / Mission</b>	<b>Manage/Action</b>	<b>Influences</b>
Māori tourism system	Te Ao Māori Māori World View –	Manaakitanga Cross cultural interactions	Manuhiri Tourism generating region	Tangata Whenua Cultural destination Hosts	Cultural & Physical Environment
<b>Culture Identity</b>	Māori culture Use of language Iwi, Hapū , Whānau Wairuatanga (spiritual), Kaitiakitanga(Guardianship) Whakawhaungatanga (togetherness) Manaakitanga (hospitality) Birth of a nation (colonisation) Interpretation rituals	Behaviours: Respect, integrity, patience, tolerance, Awareness: truth (tika), honesty (pono), love (aroha), Communication: Wananga (knowledge) Food Experiences Kāhori ki te kōhiri (face to face interaction) Interpretation Arts & culture Cultural performance Marae & whānau stays Sharing of landscapes and environment	Manaaki Whānau Knowledge Interaction Participation Protection Cultural experience (Māori) Myths, legends, Māori history European history Arts& Crafts	Whānau Marae Welcomes, Maraе Stay Cultural performance Powhiri Story Telling Whānau operators Iconic individuals Guided experiences Diversity	Ritual, Karakia, waiata, moteatea Use of language Iconic sites: Waitangi (birth of a nation) Cape Reinga (place of our departing spirits) Hokianga (returning place of Kupe – Māori arrival, European arrival, christianity) Iconic landscapes: Waipoua Forest (Hokianga), Wairere Boulders (Hokianga) Raukaumanganga (Cape brett) 90-mile beach (Far North) Kawiti Glow Worm Caves (BOI)

However, there are generic stories already in the mainstream arena that might be more suitable and relevant, as each tribal grouping could relate to and share these generic myths.

The purpose of Figure 7 is to link the Māori tourism system to the development of cultural identity as a strategy, focusing on five key areas: Core values, Vision, Mission, Action and Influences. The analysis shows the action plan for cultural identity is looking for ways to create marketable tourism product that the cultural consumer can experience. Māori philosophy and identity provides the measures for successful cultural development in local government regions. Cultural tourism becomes a functional pathway for attracting visitors outside the host community who are motivated or interested in the historical, artistic, scientific and related lifestyles and traditions of a community or region. What is now known, is the feeling of the cultural environment, the landscapes, the lifestyles, our values, traditions, influences travel and events are the societal interactions and resources to use to attract tourists and tourism development.

When the Cultural Development Action Plan was populated with these ideas, I was able to set up a point of discussion for the focus groups to consider and agree on what behaviours to celebrate, and what behaviours we should absolutely, not tolerate if we were to live our brand identity appropriately. Responses gathered meant we could draw comparisons between the host culture and another culture based on a set of ethnic values, beliefs and shared norms. These characteristics coined, as our cultural expressions and cultural codes have the ability to break down barriers, such as the sharing of food, song, and dance. Each aspect complements the reciprocity between cultures. As long as the subtlety of nuances of the ‘generating visitor’s region’ are understood, then the hope was the brand would encourage the consumer to linger and keep coming back. The idea was the experience would become part of the brand, and every Māori culture interaction that the visitor had within the host community.

During a facilitated session with one focus group, they decided having a set of cultural integrity values would best represent a destination brand’s culture reflected in Figure 8 to address the intrinsic value of the region’s offerings. For example, in the preservation of an environment, identifying the key functions and influences to manage.

<b>Figure 8: Sample Cultural Development Action Plan for cultural integrity (reconstructed)</b>					
<b>Model</b>	<b>Identity / Core Value / Goal</b>	<b>Philosophy / Vision</b>	<b>Function / Mission</b>	<b>Manage/Action</b>	<b>Influences</b>
<b>Cultural Māori tourism system</b>	<b>Te Ao Māori World View</b>	<b>Manaakitanga Cross cultural interactions</b>	<b>Manuhiri Tourism generating region</b>	<b>Tangata Whenua Cultural destination Hosts</b>	<b>Cultural &amp; Physical Environment</b>
<b>Cultural Integrity</b>	Principles (mana) Aesthetic value IP license (Protection) Authentic Māori experience Māori images Māori language Expressions of a culture	Adherence to Intrinsic value  Community  Māori experience  Reciprocity  Cultural codes	Brand value – variety of product  Morals  Fiscal value(P)  Authentic product	Brand value – assurance of quality  Artistic  Morals  Fiscal value(P)  Māori experience	Structure Copyright (Protection) Trademark (Protection) Intrinsic & Fiscal value Public Relations Ethics

Once focus groups identified the core values of a product, they were then able to discuss the ethics of tourist flows in a holistic and systematic way, exploring linkages and relationships

between the various components of the system as travellers, not just as tourists who bring with them financial resources, information and create images.

The next step was to apply a cultural filter such as tikanga to build understanding of what happens when different cultures converge, and cultural values and customs are affected. The concerns were to do with the behaviour of the visitor from the generating region who fails to respect local customs and traditions, and the possibility of having to adapt aspects of 'culture' to satisfy the visitors' needs and if this occurred what were the risks associated with loss of identity, loss of integrity and loss of authenticity. Though this was one facet to consider, the greatest concern was to understand how to protect the aesthetic and intrinsic value of cultural heritage before selling a cultural product. Cultural attractions such as interpretive centres, Māori performances, home stays, guided tours, and eco tours had the potential, to resolve, source, develop and package for the tourist the brand (offer) to create some fiscal return.

During these sessions with the Māori tourism operators, they made it clear they wanted the MTO to have control over Māori imagery and application. They did not want the MTO brand or Māori product values portrayed in an offensive manner (Personal Journal, January 1997).

In dealing with the third focus group question, it was important for participants to examine Māori culture as an authentic experience, for example, establishing what of culture shapes creates and conveys cultures image? We agreed that what makes Aotearoa New Zealand unique in the world is its Māori culture. Tourists want an authentic experience, however what is authentic to one person could be false to another if they are looking for the image of the country to match the one that they have formed over time. In other words, a destination can use creative imagery or language in its communication, but if it cannot deliver on these promises, visitors will think of the destination as 'plastic' and inauthentic. A destinations perceived authenticity also drives one's overall satisfaction with a visit, as well as the tourists' behavioural intentions, such as seeking more information about the destination, visiting again, and promoting it through positive word-of-mouth and recommending the place to their friends and family.

It was agreed Northland as a destination could construct, execute, communicate and offer an authentic Māori experience to their visitors as long as the images, products and services truly reflected the personality and character of the region. Visitors should experience what they

expect to experience and not be disappointed. An example of Tai Tokerau as an authentic destination was in celebrating iconic features such as Waitangi ‘birth place of a nation’, Hokianga ‘returning place of Kupe’ and Te Rerenga Wairua ‘returning place of our spirits’. These are prominent places for Māori culture in contemporary New Zealand society ideally can leverage any campaign or visitor experience.

Figure 9 is the pact whereby cultural communication was important to generate clear expressions, imagery and intention to the generating region. As hosts, the local communities felt there were opportunities for media, familiarisations with local community, and operators to validate the product’s authenticity. This would enable potential visitors to have a clear sense of expectation of what they would experience, would be experienced by each individual differently.

<b>Figure 9: Sample Cultural Development Action Plan for cultural communication (reconstructed)</b>					
<b>Model</b>	<b>Identity / Core Value / Goal</b>	<b>Philosophy / Vision</b>	<b>Function / Mission</b>	<b>Manage/Action</b>	<b>Influences</b>
<b>Māori tourism system Kete Wānanga</b>	<b>Te Ao Māori Māori World View –</b>	<b>Manaakitanga Cross cultural interactions</b>	<b>Manuhiri Tourism generating region</b>	<b>Tangata Whenua Cultural destination Hosts</b>	<b>Cultural &amp; Physical Environment</b>
<b>Cultural Communication</b>	<b>See, feel, hear, know Expression Authenticity</b>	<b>Imagery – the true image Language Media</b>	<b>Intentions Behaviours Tours, special events, exhibits, public events Interaction Media</b>	<b>Information What the destination says How it is perceived Action Familiarisation Public Relations</b>	<b>Arts and culture Preservation of sites Food, music Kapa haka Contextual aspects</b>

#### **4.16 Building Māori Product**

As demonstrated in developing the ‘Māori DNA’, this intricate process involved research, information, planning and implementation. To build products for tourism includes product development, marketing, and becoming a hospitable and welcoming community, which at the same time, developing experiences and managing resources to build capacity and ensure your efforts are successful (Avery, n.d.).

As one travelled around the region, one observed each locale and its conditions to determine potential product and what existing products could be transformed into what visitors want to consume. A generic tourism product defined as anything that offered to tourists for participation in tourism. The benefit for a Māori product was to satisfy a visitor’s cultural needs and wants,

because visitors have needs and generally want to learn about other cultures and get unique tourism experiences from products can shape and satisfy their needs and wants.

Figure 10 represents the thinking that triggered the development of Māori tourism products by linking ideology (which is at the heart of the CMT system) to cultural expressions (attributes) and cultural codes (characteristics) and potentially, provides the unique themes to present promote and inform those from a generating region of the experience they could expect.

Taking the cultural development action plan, I categorised products based on the function of 'who we are' to show what the core value could be of each ideology and the additional features of culture had a duality role to meet the customer's needs, i.e. cultural expression and cultural codes. As a marketer, I wanted to eliminate what could not meet the customer's needs.

<b>Figure 10: The features of Māori tourism product (reconstructed)</b>		
<b>Ideology</b>	<b>Cultural expression</b>	<b>Cultural Code</b>
Te Ao Māori	Knowledge, mythology, Marae (Structures), Tohunga, Ariki, Ta Moko, Whakatauki, relative to the environment we live in	Pou – stories, Tohunga – Whakatauki, Whare wananga (learning), Ariki (leadership), Manaakitanga (hospitality), Wairuatanga (spirituality)
Whakapapa	Marae, Rohe (area), Tohunga, Ariki, Tupuna, Whānau, Wairuatanga (spirituality), Kaitiakitanga (guardianship), Landscapes; maunga, awa, waka, transient shifting boundaries of migration	Pou, Hongi, Manaaki, Wananga, Kapa Haka; Moteatea, Waiata, Taiaha, Poi, Ta moko, Raranga (weaving), Whakairo (carving)
<b>Category Products</b>	<b>Example</b>	<b>Cultural knowledge</b>
Historic	Areas of significance (waahi tapu) in relation to iconic features, traditional knowledge (heritage) and whakapapa	Taonga (intangible and tangible)
Artistic	Traditional Māori Art; Carving, Ta Moko (tattooing), Weaving, Painting	Tapu (sacred)
Regional	Local heritage, local customs, local museums, local events, local heritage sites & dwellings, local food & produce, local festivities,	Tangata (people)
Entertaining	Interpretive centres, walkways and events	Knowledge (traditional & contemporary) Wananga (learning)
Other	Accommodation, transportation, information services	Infrastructure

The next step was to create the 'brand myth'. The featured table was presenting a Te Ao Māori world viewpoint as a holistic framework is based on:

- Customs and traditions preserve the integrity of things Māori, in particular to tangata whenua as the original inhabitants of Aotearoa New Zealand.
- The essence of Te Ao Māori is relationships, not only between people but also between the spiritual world and the natural world.
- Relationships extend from the deity to whānau, to hapū, to iwi, and to flora and fauna.

Though the featured table gives an insight into our cultural expressions and codes, there were common features that aligned to the destination offering. These included:

- Telling a story that based upon the culture and heritage of the destination that helps tourists to understand the local history, as mentioned before making the story relevant to their life journey.
- Creating that enjoyable experience so visitors will have a satisfied experience and want to return to the destination or spend more time there.
- Creating an interactive experience because most tourism product is experienced activity such as events or festivals that encourage visitors to participate and enhance their satisfaction and experience with the destination.
- Creating product messages that align with the visitor's thinking, therefore understanding the needs of the generating region, the knowledge base, demographics to ensure product is relevant to that market.

#### **4.17 Product Development - Destination offering**

The final step was to create a product development, action plan, Figure 11, for the destination offering. The expectation from the RTO and other destination managers was for good quality and authentic Māori product to attract and satisfy visitors from a generating region.

To give a personal reflection, at that time I was aware that the German market in the late 1990s comprised third and fourth time repeat visitors to New Zealand. There appeared to be a

perception in that market, however, that Rotorua was a destination offering un-authentic Māori products - it was becoming 'plastic' because the product experience had not evolved. The German visitors are educated and culturally aware, and in some cases researched the destination up to eight years in advance. From this market intelligence information, we knew they would select the best value based on quality of product at a reasonable price.

The challenge and opportunity was to convey messages to our generating regions that the Māori experience was throughout New Zealand and what they would experience is aspects of Māori culture in action from tribal area to tribal area.

Figure 11: Product development action plan (reconstructed)					
Model	IdentityCore Value /Goal	Philosophy / Vision	Function / Mission	Manage/Action	Influences
Push Strategy	Destination routes – Behavior of Markets	Generating Region visitors Manuhiri	Tourism Trade – Industry Players Whānaungatanga	Sustainable Tourism Demand	Economic & Political Environment
	<ol style="list-style-type: none"> <li>1. Australia</li> <li>2. USA</li> <li>3. German</li> <li>4. UK</li> <li>5. Benelux</li> </ol>	<ol style="list-style-type: none"> <li>1. Cultural experience, Kapa haka</li> <li>2. Guided, personal tours</li> <li>3. Good quality, cultural experiences, natural heritage, marae</li> <li>4. Cultural experience, marae, interpretive centres, guided, homestay</li> <li>5. Natural heritage</li> </ol>	TNZ RTO ITO NZ ITO other Travel Trade	<ul style="list-style-type: none"> <li>• Responsible tourism</li> <li>• Local products</li> <li>• Local community</li> <li>• Local culture</li> <li>• Ecology</li> <li>• Economy</li> <li>• Society</li> </ul>	Visas Exchange rates Employment Supply & Demand

It was at this stage, that the idea of the Māori experience began to take form and the product development, action plan was, deployed to examine what push strategies could potentially motivate visitors to experience Māori in Northland. At the same time, we were evaluating Tourism New Zealand's market analysis of our offshore markets in regions such as Australia, North America and the United Kingdom.

#### **4.18 The Brand Package**

The image of tourism in Northland was sand, sea and sunshine, yet there is a wealth of Māori and non-Māori heritage associated with the whole region, beyond just the Bay of Islands. Visitors seemed to be only interested in heritage after exposure to stories to the area. Historic places in the Bay of Islands such as the Old Stone Store, Rewa Village in Kerikeri and Pompallier House in Russell were diversion journeys for wet days rather than primary attractions in their own right. Māori and non-Māori histories of migration and settlement held considerable significance and were included in oral histories and archaeological evidence of settlement by several different iwi and hapū. The replica, Māori fishing village, Rewa Village, was one of the oldest tourism products in the Bay of Islands; however, Māori or the local hapū Ngati Rehia did not manage it. This has been a community project to stop the further loss of land on the Kerikeri inlet to developers; however, the guides were volunteers from the community who told the story from a colonial perspective, not from a Māori perspective. There were signs that the heritage qualities of the region needed managing and expanded upon and undeveloped heritage resources needed broadening to diversify the range of heritage products and places available.

Some of the issues and challenges that were manifesting at this stage were that few Māori were involved in the ownership and management of tourism business. Those who were involved tended to be suffering from the same challenges as mainstream businesses such as low profitability, poor business practice and poor quality of product and service. A major concern was that the general tourism industry was lifestyle based, which meant the sector was very seasonal. Often, there was an overuse of some resources and amenities in the summer months, such as in Cape Reinga, Waitangi and Waipoua Forest and in the off peak season there was a lack of use, for example, Kawiti Caves a hapū enterprise.

The dominance of traditional sea, sun and sand attractions and colonial history highlighted the lack of product diversity, there were no corresponding products that were Māori culture or history based. At the same time, iconic attractions such as the Hokianga and Cape Reinga that were history-based lacked cultural interpretation because of poor engagement with local iwi and hapū groups who could provide narrative.



The seasonal aspect of Northland tourism posed a threat to the social and economic wellbeing of individual tourism operators and for Northland's host communities. For the Māori tourism operator, this was highlighted even more so as cashflow made was earned over a few months during summer, but then they would have to take other employment to make ends meet as far away as Auckland, and further afield.. This highlighted the need for other activities and festivities during shoulder season and off peak times. With the high influx of domestic and international visitors during the summer months, the impact on sewage and water reticulation systems placed added financial pressure on some communities and in respect to marae development, financing the development of new amenities / facilities and other priorities to consider. This meant locals had to decide what of tikanga they would or could use to sustain themselves.

Another concern for the region was the cultural representation of indigenous culture, as the images used for marketing were not necessarily Northland Māori expressions. There was plenty of scope to develop traditional and contemporary Māori images associated with Northland tourism promotion. After reviewing potential and existing tourism product and assessing the quality of such products, key cultural themes of the Māori experience for Northland were ready to be themed and packaged, based on customs and lifestyles, arts and crafts, Māori cultural heritage and stories of migration in relation to past and present, traditional and contemporary.

Attempting to develop a single tourism identity for the region was difficult with seven different iwi groups. Like many other ethnic cultures, Māori culture had its share of deities portrayed through myths and traditional stories, such as Maui. Each one of those deities accounts for our existence, as to how the earth came to be, the reasons for our seasons, and why people died. However, each iwi acknowledged, they have their, own story to interpret, and the question of mandate of use of the story was pertinent. With the guidance of the MTO and senior kaumatua, the decision was for the generic stories that were already in the public arena were the most appropriate narratives to construct new expressions and the subject matter for (re) interpretation between the host region and manuhiri.

This was even more valid because individual businesses created their stories based upon the knowledge shared or handed down from their koroua (old person, grandparent). The learning

for me, therefore, was that it was not for me to debate what that koroua has shared with his children and grandchildren. The individual business, person, or whānau could make their point of difference of their knowledge that they shared and commercialised, based on what they know. The stories specific to each hapū group, each iwi group is collective knowledge and therefore only the few who may share those stories. We knew it was not our place to ask for them, but only to understand and know how the tribal confederation of Tai Tokerau functioned in relation to determining their brand story.

Because of these findings and discussions with the MTO, rather than use a Northland story, the interpretation of the late Reverend Maori Marsden's teachings of Kete Wānanga (baskets of knowledge) were relevant as all tribal groupings had an interpretation of Kete Wānanga, specific to there (identity). Using the metaphor of baskets of knowledge was a great tool to engage with visitors and to work with tourism operators as a symbol of their experiences. As a result the basket became the photographic image for print media material, a printed folder was die cut as a kete (basket) for travel trade shows and I commissioned 150 coined size kete, that became taonga (gifts) and symbol of manākitanga (hospitality, engagement).

Kete Wānanga became the packaged Maori product

- **Te Kete tuauri:** the basket of peace, love and all things good. This includes the cultural elements of culture, interaction with Māori, hongi, powhiri, visits to Marae, sharing of food, whānau stays, interpretative centres such as at the Waitangi Treaty grounds, and, most of all, the tradition of when Kupe discovered Aotearoa/New Zealand.
- **Te kete tuatea:** the basket of warfare, black magic, agriculture, tree or woodwork and earth works. This was interpreted as; nature, the environment, anything to do with waka migration, historical information in relation to Māori land, Treaty of Waitangi. Eco-Tourism products were collaborations with the Department of Conservation, the creation of walkways and interpretation of flora and fauna and educational marae stay, guided tours through the Treaty grounds, trips to Cape Reinga where Māori believe our spirits depart from this world (our last journey), the visit to the Hokianga, Waipoua Forest and the sacred sand dunes of Opononi.

- **Te kete aronui:** the basket of humanities, literature and ritual. This was interpreted as; contemporary activities that promoted the art and culture of the community such as carving, weaving, kapa haka, modern song that highlighted Te Reo Māori as a shared language through song and stories and interpreted as merchandise to take home such as books, music, crafts and momentos of the experience.

Each one of the kete were, designed to be components of Northland's iconic brand. The themes were bundled into a strapline – Naumai, haeremai to the mystical, mythical and spiritual world of Te Tai Tokerau. The interpretive talk was based on the Mystical being Birthplace of a nation Waitangi. The Mythical was the Hokianga as the returning place of Kupe and the Spiritual related to Te Rerenga Wairua (Cape Reinga) the departing place of our spirits. These three iconic features each one of them taking us on a journey of Tai Tokerau linking us with the rest of Aotearoa to Hawaiki nui.

The branding was a generic symbol of kete. It meant that anyone could use it, whether Māori or Pākehā. It would complement the regional branding 'Birthplace of a Nation' and the symbol of the waka of Kupe, 'Ngatokimatawhaorua', that was re-adzed and renamed on his return to Hawaiki.

#### **4.19 Conclusion**

There were many layers to branding and developing products and, as a result, there were broad and significant learnings. The first key learning was that Māori identity must come first when developing a Māori brand. In practice that means that, regional images of each rohe (area) must reflect the tangata whenua of that area, and that they are involved in the depiction of Maori as opposed to it being defined by non-Māori worldviews. Although there may be a desired identity or favourable brand identity for a Māori destination brand, the story may not be, available so generic stories that build upon the community's identity could have a valuable function.

Portraying an authentic tourism experience requires the right images that align with the product and the target group, because you build identity based upon the heritage, lifestyle and physical environment, which is the Māori story. The images therefore need to have a coherence, which relate to those generic stories.

In considering the preservation of tikanga versus commercial aspirations, decisions need establish what of culture is for sale. The challenge for an indigenous group what of culture they can commodify as an authentic product in a packaged format. It may be the intangible aspects of culture that can be authenticated and provide the paying tourist with an authenticated Māori experience to Aotearoa, New Zealand.

It is, recognised that consumer beliefs influence the destination brand and the degree of involvement in the vacation decision. Therefore, national marketers need to understand the societal changes that Māori culture brings to the visitor experience, as a contemporary society is a genuine tourism dimension to the storytelling of Aotearoa.

## **Chapter 5: Case Study Two**

### **The Preservation of Māori Culture and Heritage**

#### **5.1 Introduction**

This case study explores the ideas behind the preservation of Māori culture and heritage in the Hokianga region of Northland. Specifically, it focuses on the economic advancement of a predominantly Māori community and its Maori leaders, who saw the opportunity to accomplish an initiative through private investment and public sector funding between 2004 and 2007. A paradox of this geographic region is its rural isolation and socio-economic disadvantage; and yet it has a clear sense of identity, self-worth and vision and a strong sense of leadership, an ideal platform to evolve the area.

A key premise of this project was the establishment of a 'Cultural Hub' on the shores of the Hokianga Harbour. A Māori community sought to benefit from the potential commercial outcomes of marketing their cultural knowledge, rejuvenating the traditional stories, waiata me Te Reo Māori (songs, language and oral history) unique to this area through a Māori museum concept or interpretive centre.

The project needs were:

- To grow the economic well-being of the local area through expanded tourism, offering employment and acting as a catalyst for creating other commercial objectives;
- To enhance iwi and community pride; and
- To act as a catalyst for retaining Iwi knowledge.

This case study presents a series of themes developed as a blueprint with similar Māori concepts to advance the social and economic future for small Māori communities.

## Phase One – The Scope

### 5.2 Case Study Area

The region of this case study is Hokianga, on the west coast of Northland, New Zealand. The map below centres on the Hokianga Harbour and the location marked on the map is the geographical focus point for the area of study.

Māori leadership in the area rested with five senior local kaumatua who whakapapa to Ngāpuhi, Te Roroa and Te Rarawa. Their marae are in the local areas spanning from Pakanae to Waimamaku, which is in a ten-kilometre radius of the location, with the coastal towns of Omapere and Opononi being the principal built-up areas.

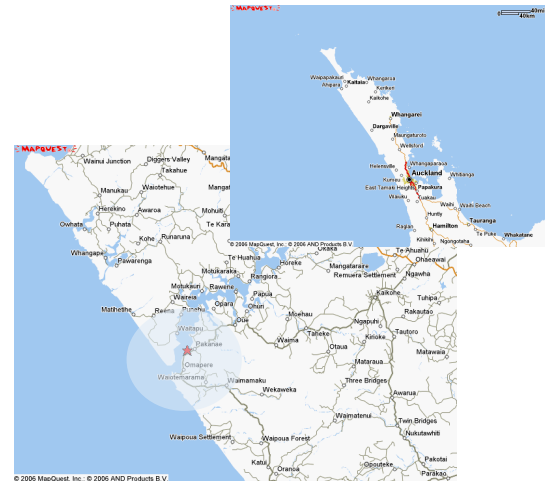


Figure 12: Map of Hokianga

In the early 2000s there were fewer than 3000 people living in this area. Most of the area is rural and coastal. This is an area with high levels of social deprivation. Statistics from the Census 2001 for Hokianga South show unemployment at 22.5 percent (compared with a national average of 7.5 percent); 45 percent of households in the area having annual incomes of \$10,000 or less, and 42 percent of the population having no formal qualifications (compared with 28 percent for all New Zealand) (Statistics New Zealand, 2003).

This is a community isolated from many forces of positive economic development, so the community has always had to rely on its own resources. In saying this, there was a strong sense of local identity and tradition evident. With 66 percent of the local population identifying as Māori in the 2001 Census (compared with 14 percent for all of New Zealand) many elements of Māori protocol and tikanga were evident as actively functioning in this community.

### 5.3 The Briefing

On 31 July 2004, senior kaumatua, private businesspersons and consultants made a presentation to the Minister for Economic Development (Jim Anderton) at a local marae in Hokianga. The purpose of the presentation was to present a new cultural tourism initiative that would promote the Hokianga area with the critical endeavour to -

- create employment in an area where unemployment is high;
- draw on the cultural strengths of the hapū of the area;
- draw on the unspoilt nature of the natural environment; and
- present to visitors with a “bona fide” experience that put a “human face” to a locality.

The presentation highlighted a number of positive factors that made a strong business case for investment - (i) that a local private investor wanted to use their land to invest in a retail complex, working in partnership with two local Māori hapu. (ii) that the momentum for this project was stemming back to 1987, when a resolution was passed at a hui to return waka-tūpāpaku, koiwi and other taonga to the Hokianga region. (iii) in the year preceding this meeting the ideas behind these cultural developments had matured into a more integrated initiative to bring the community and other groups into a broader partnership that was based on hosting and showcasing the local iconic forest as part of the extended span of proposed Māori tourism products. The concept extended to include development of two cultural entities and proposed as a tourism-oriented centre, a wananga (house of learning) including atea (open space), wharenui (meeting house) and wharekai (hospitality) on a magnificent part of the Hokianga Harbour. The land being, suggested for use was owned by the private investor who was prepared in principle to gift the land, and build a building as part of their commitment to this initiative.

The discussion between the two-hapū groups had proceeded in a very positive manner with the thinking that a single, jointly owned and commercial-oriented company to be setup and track the basic objectives of creating employment for the area. However, in less than six months, this was to change and the private investor would be working with only one of the local hapu being the senior kaumatua.

Further to this, the senior kaumatua created a charitable trust to work alongside the private investor so they could approach government agencies. These stakeholders were:

- Department of Conservation as steward of the local Forest;
- Northland Regional Development Agency (REDA) responsible for implementing the New Zealand Trade and Enterprise (NZTE) Major Regional Initiative as a tourism development initiative;
- Te Puni Kokiri (TPK) the Māori development agency responsible for Māori potential; and
- Various consultants with skills to construct a series of strategy and planning papers and funding for this project.

The partnership (the senior kaumatua and private investor) believed that the government agencies would support this venture as an initiative in tino rangatiratanga or self-determination and self-sufficiency in relation to building economic growth, and employment, in a somewhat depressed region.

Three key consultants had been engaged to prepare separate reports that would support the rationale and key assumptions for the project and provide evidence for the government that the partnership believed would instil confidence in the community's initiative. One report, prepared by the renowned museum consultant Ken Gorbey,<sup>1</sup> developed a concept plan for a Māori museum model. In broad terms, the proposal was that the partnership, being the private investor with senior kaumatua of the four local marae, would establish a 'cultural hub' to include an interpretive centre, I-site, arts and craft shop, and a cafe. These services would provide the physical spaces for the venture, which would offer tourists a series of planned and scripted experiences based on key values of authenticity, spirituality, emotion, being unspoiled, and utterly distinctive.

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<sup>1</sup> Ken Gorbey project managed the Jewish Museum, Berlin 2001 and involved in the concept and setting up of Te Papa Museum early to mid 1990s. In 2003, Te Papa's Regional Partnership Programme gave funds to develop a concept plan for a Northland Maori Museum concept. Ken was the consultant who prepared the concept paper.



The experiences based on key values would define and be marketed, as a series of tour products, which the cultural centre would develop over time. These products would tend toward a higher value, lower numbers experience, thereby putting less pressure on the environment and local infrastructure. It was felt that this would be more sustainable than a “volume” based approach. All tours through the local forest and Hokianga area would be a personalised approach via informed, enthusiastic and well-trained Māori hosts.

Tour products to explore at the time included:

- Bus tours from the ‘Cultural Hub’ into the local forest. The thinking was modify an existing walk with a visit to an iconic feature within the Kauri forest to include a twenty-minute bush walk in and a ten-minute walk out. Bus parking provided for the tour company and franchised operators. This would be the most ‘universal’ of the tours with prices structured at a level that would exclude few.
- An all day trip to the Kauri forest and the beach beyond, to include a lunch menu of sea and forest foods (at the opposite end of the value scale).
- A guided walk into the Kauri forest in a rugged landscape of cliffs, ravines and waterfalls.
- A guided walk into the Kauri forest including a canopy walk.
- A series of boat trips on the Hokianga Harbour itself.
- Historic walks and tours of New Zealand Historic Places Trust houses and heritage sites in the local area.

The Cultural Hub and reception point for all tour activity would be the proposed Cultural Heritage Centre, built by the local Māori trust (made up of the senior Kaumatua, with the private investor). This would command an impressive site and eventually incorporate a ‘must see’ attraction, perhaps in the form of a series of photo opportunities, interpretive displays strongly oriented towards the Kupe story<sup>2</sup> and to places of historical significance. It would also leave a

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<sup>2</sup> Te Tai Tokerau tradition recognizes Kupe, as the legendary Polynesian navigator and explorer who settled in Hokianga in approximately 925 AD, after his journey of discovery from Hawaiiki aboard the waka (canoe) named Matahorua. When he left Hokianga he declared that this would be the place of his return and left several things behind including the bailer of his canoe. Later, Kupe's grandson Nukutawhiti returned from Hawaiiki to settle in Hokianga – Te Hokianga a Kupe – Returning place of Kupe.

legacy for future generations, to provide the opportunity to educate and up-skill members of the community, and sustain the community's oral traditional knowledge. The proposal explained that this initiative would join the local economic development marketing alliance managed by the Regional Economic Development Agency (REDA) as there was great strength in the development of a triangle of other Northland experiences.

The second report prepared by the John Field, CEO of Aviation Industry Association (2004-2005) and business mentor, provided the business validation report, outlining the type of structure that would support the cultural hub initiative. The report identified the private investor role as the preferred investor, revealing they would themselves invest against detailed specifications for equipment and buildings. This would require an operating company to be established that would provide the project management for the erection of the building.

The final report, commissioned by the local hapū (now comprising the Māori trust), was written by a professional fundraiser based in Wellington. This report focused on funding potential, and assessed the likelihood of securing approximately \$5 million to complete the project. The resulting report detailed a wide variety of funding sources, proposing a multi-revenue stream approach to raise the required funds. The sources came from a combination of the public sector, corporate market, foundations and trusts, as well as individuals.

Together these three reports rationalised, with a strong business case, the need for government involvement. At the end of the presentation, the Minister would endorse the project, and therein a process would begin with central and local government officials to determine what financial assistance and resourcing required to bring this project to realisation.

The next stage of this case study is to present the profile, capacity and capability required to pathway a local Māori economic development project.

## 5.4 The Local Story

The ideas behind the Cultural Hub relied heavily on the cultural and conceptual knowledge of five senior kaumatua who were the leaders of this Far North hapū community. The private investor was integral to this project as they owned 13 businesses within the study area and were the major employer for the area. They wanted to provide the land to the Māori trust to build a Māori museum model that would house the traditional stories and other taonga of this community.

During the period of 2004, the local hapū senior leaders had built up their knowledge base by researching current central and local government funding strategies. They knew there was a chance that these entities may invest in skilled human resourcing, business capability and infrastructure development. With these strategies in mind, the kaumatua began the process to establish a charitable trust (the Trust). The key objectives to preserve, present and promote local oral traditions relating to Kupe, including his arrival, his stay and departure to Hawaiki from Hokianga, the subsequent return to Hokianga of people led by his grandson and nephew, and the establishment of place and people and the experiences of their descendants into the contemporary environment. They saw their way of life as the vehicle to promote and preserve the local oral traditions of Kupe as the founding father of the Hokianga and of the place up to the time when historical records begin.

Accordingly, the Trust began to construct their dialogue to achieve a shared understanding for local whānau and community, so they could comprehend how they could benefit from this project. The benefits would be gained by promoting their history and successfully rejuvenating the traditional stories, waiata me te reo Māori unique to Hokianga, in conjunction with the private investor as a local investor in 'things Māori'.

To strengthen the partnership with the local investor, the Trust invited them to be part of their constitution (trust deed) so that they could better understand each other. The idea was a powerful enabler to increase team cohesiveness and build up each other's functions; that is, the cultural and the commercial. It meant that discussions focused on the business model elements and how they fit together as the investor had the commercial expertise to manage and build

the Hub. The Trust had the cultural knowledge, both contemporary and traditional, that would exist at the heart of the Hub.

## **5.5 The Idea for Participation**

The Trust's idea was for a Māori museum concept that was interpretive and 'added value' to the Hub, as they saw the Hub an opportunity to maximise economic and social change in the Hokianga area. For them, the essence of the project was not just about bricks and mortar. It was also about enabling people to participate and understand the essence of Māori culture encouraging the use of a new platform in digital technology.

The digital sector was an opportunity to improve perceptions, as the Hub would enable whānau of Hokianga to think about tourism, and shift their attitudes to sharing their place with visitors and advance the nature of possible future engagement with visitors, be it face to face or through the internet.

Most of the local businesses in the area were seasonal and jobs were limited. There was a lack of skills or opportunity to up-skill without leaving the area. Hokianga people were travelling long distances for work daily, into Moerewa at the meat works or to Kaikohe to work at the Power Board and the dairy company. These modes of employment were decreasing, however, and the rise in petrol prices during this period (2005-2006) heightened the need for Hokianga-based opportunities of employment. Despite the lack of opportunity, during this period there was actually a noticeable return of families from urban areas. They brought into the area human resources and skills, as well as the need to strengthen Māori cultural identity after years of colonisation and isolation from things Māori.

Between 2000 and 2005 there had been a number of government agencies interested in assisting this community, but there had been uncertainty as to what level of resourcing was required. The Department of Labour prepared a document that gave insight as to the level of involvement of agencies in various sector initiatives and identified what skills shortages Northland was facing (Department of Labour, 2003).

The kaumatua believed that this project could reduce the barriers of entry for local Māori business in such a remote location, and provided direction to the local investor as to what type of businesses to develop or invest in to build up the local economy for employment.

For the Trust to participate in its own local economy the conversations and dialogue that took place were around, technology, societal and cultural trends, and what economic infrastructure was required. These sought to determine what the business model might look like. However, the kaumatua understood their environment, if they did not necessarily understand the external influences or even wanted to know. To evaluate what they had, different scenarios needed to be prepared for the Trust and any other organisation for the future.

## **5.6 Government Activity in Regional Development**

In May 2000, a Cabinet paper sought approval for the implementation of a nation-wide regional development programme to promoting sustainable regional development.

The Government's goal for regional development was for sustainability and inclusive development in each region that saw economic growth maintained over the long term without compromising the environment and helping to meet the social needs of people

The cabinet paper defined a region as a:

Geographical concentration of communities with similar economic, social and environmental characteristics and objectives. Such regions may cut across existing electoral and local body boundaries, or Māori governance boundaries (New Zealand Government, 2000).

The regions of New Zealand were at various stages in terms of mobilising people, to build and implement coherent strategies for sustainable, inclusive development. Some were well, advanced like townships of the Bay of Plenty, such as Tauranga and Rotorua, while other regions such as Tai Tokerau, Eastern Bay of Plenty and Tairāwhiti were not as advanced.

Two major vehicles proposed to deliver the Government's part in regional development was a nationwide Regional Development Programme (RDP) working in partnership with local regions, providing investment in the strategic regional development process and more focused efforts on

areas with particularly acute problems. The second initiative sought to work in partnership with local regions in particular local government and economic development agencies, by enabling access to advice or expertise to assist in strategic planning for sustainable regional development.

The regional development programmes established under Industry New Zealand (INZ) paved the way for government to interact with local communities. The merger of INZ with Trade New Zealand brought about NZTE. The merger did not affect the RDP and the status quo for regional development remained intact. The RDP was a key reason for the approach for assistance from this community because of the sentiments set down in a cabinet paper outlining the type of local partnership that regional development desired.

As a Regional Economic Development Advisor (REDA) at the time, my role was to assist local agencies build their capacity to deliver sustainable regional development projects and provide funding for specific initiatives. Some of the principles of the RDP that aligned with this initiative were:

- Engagement with the local community that allows and facilitates the development of local strategies to respond to local opportunities, and that integrates social, environmental and economic concerns;
- A "whole of government" response where the activities of central government are integrated into regional strategies together with local players; and
- Facilitating and supporting a bottom-up approach to develop a local or regional strategy

These principles provided reason for NZTE to engage based on local regions in partnership with central government, creating sustainable local competitive advantages and making the most of available resources, businesses and people. It was an opportunity for government to be flexible enough to enable local solutions to local problems and agreeing to regions to manage and implement.

This community approached NZTE for funding because they felt that their project was compatible with NZTE's stated policy to work in partnership with leaders in regions. The policy suggested there would be the provision of financial support for the development of local and

regional economic development strategies, and for undertaking strategic audits, including pre-engagement support for building local partnerships.

In this case, this initiative was, deemed not to fit the NZTE regional strategy. However, it did align with the region's strategy, as well as Ministry of Social Development, Te Puni Kokiri, the Ministry of Tourism and the Ministry of Culture and Heritage's strategies for sustaining communities. It was, argued that this was a good bottom-up approach project that was aimed at improving incomes, employment opportunities and quality of life of the local area. In addition, if successful, it could add value to the economic, environmental and social policies designed and implemented by central government.

The other consideration was the responsibility that the Regional Development Programme played in local economic development and yet this project was not eligible to apply for funding, as this was the role of the REDAoN. Nevertheless, because of the significance of the project and its potential it was important to evaluate the income streams of the then recently funded Major Regional Initiative (MRI) for Northland and decide where to direct funds to build up the rationale and capability of the project.

For the REDA the task was to ensure accountability of any funds that received by this initiative, and then take the role of evaluating, assessing such a programme and advocating funding. The consultation with other agencies, taking a whole of government approach became paramount in getting the outcomes desired so that agencies could make an informed choice to ensure that projects like this were not, shelved.

The MRI for Northland was a tourism initiative focused on building up the capability of the tourism industry in Northland. An area that REDAoN were keen to investigate was research into the visitor flow numbers into Hokianga. The preparation of an optimisation study to research visitor flows would then provide further substantiated evidence for the private investor and for local and central government that investing into this project was worthwhile. In co-ordination with REDAoN, the first stage of formalizing this project was underway. MRI funds would support an optimisation study.

## **5.7 Research and Development**

The optimisation study was a significant piece of research undertaken to learn more about visitors to the Hokianga. The defined geographic area was the South Hokianga (Rawene through to Waimamaku and taking into account the seaside settlements of Pakanae, Kokohui, Waiwahatawhata and Waimamaku and the townships of Omapere and Opononi). This research, funded between the REDAoN, the private investor and the REDA for NZTE supporting the Māori Trust. This study resulted in over 3,500 visitor's surveyed and 20 focus groups being conducted. The outcome was a number of tourism experiences aligned strongly with the desires and aspirations of the local community.

The preliminary optimisation study, commissioned in November 2004, to support the Key Places Model provided the commercial reasons for this Cultural tourism project. The Key Places Model was an aspect of the Northland Museum Strategy that Ken Gorbey had written about in his report. The Key Places Model conceptualised the 'Visitor Experience' to paint a future picture for tourism in Hokianga and argued what products and strategies needed to be put in place to influence this area. A model the private investor was working towards, to establish the Cultural Hub. The preliminary optimisation study identified that a simple product was required based on personal experiences, natural experiences, interaction with the environment, cultural experiences in relation to forest and sea, and storylines that were interpretive to the identity of the people of the area.

The report found that, before visiting the Hokianga, the majority of respondents reported they had stayed in Auckland, Bay of Islands (Paihia) or Whangārei. The dominant reason for visiting the Hokianga was to experience the Kauri forests. A majority of those surveyed were coming to visit the Iconic Tane Mahuta, a world-class environmental feature of Northland that is mentioned in numerous travel guidebooks, including the popular Lonely Planet. It seemed that while visiting Hokianga, a majority of respondents stated they would undertake Kauri forest walks or visit a museum or visitor centre. Upon leaving the area, most respondents said they would be heading toward Dargaville and Auckland.

The museum/information centre experience, when examined across international and domestic visitor groups, visitors were prepared to pay for this experience and a Māori cultural tour ranked



more highly with international visitors, and yet a guided Māori cultural tour was supported by domestic and international visitors who stayed overnight.

## **5.8 Building Synergies and Partnerships**

The research confirmed the need to build experiential and economic synergies between different visitor products, especially in smaller rural communities. The study recognised to work together strategically communities create the critical mass needed to optimise the full economic potential of their individual business components. The visitor research went on to suggest that there were a number of other reasons to create synergies with other products and experiences. It was realised that visitors were staying for on average under eight hours in the Hokianga area, and international visitors staying for, on average, under two hours. It was therefore essential to link and leverage any new product to the local forest or forest based experiences.

The data clearly indicated that visitors did not currently view the Hokianga as a location offering cultural experiences. Although there was intention to change this perception over time, it was essential that the development linked strongly with visitor facilities and experiences, which were not solely cultural products or experiences. Examples of such entities would include accommodation providers such as the local hotel. The report also argued that it was important for the Trust to consider the development of 'low fruit' businesses (small, easily established businesses that could link to the larger entity). In essence, any Māori museum facility would have to establish good linkages into the existing and developing tourism supply chain both within and outside of the Hokianga, and especially in Northland's dominant visitor hub, the Bay of Islands.

The economic viability of a Māori museum concept would depend on the development functioning year round across a diversity of markets. This did not mean to say that a Māori museum would not specialise or target markets; it most certainly should. However, this targeting would require not only a focus on different market segments over different times of the year but also different times of the day. The viability of a Māori museum would depend greatly on careful and holistic planning and analysis. The research went on further to say that unlike many existing New Zealand cultural visitor attractions, a Māori museum concept cannot afford to be

overly selective and turn its back on any one market, particularly the domestic visitor market from Auckland.

As the partnership lines between the Māori Trust role and the private investor became clearer, two different roles emerged. The first focused on product development and sharing of knowledge and the other in investing in or set-up and development of commercial entities. A direct result of this research and its recommendations was that the private investor would set-up the first of the 'low fruit' businesses, (meaning a product or service presenting the most obvious opportunities, because they are readily achievable and easier to sell) with the assistance of the museum consultant, to provide a four-hour guided eco-tour into local forest.

The Māori Trust would do further research with Te Papa Museum Regional Partnership programme to refine the role of the cultural/museum concept to include a resource centre to align with the Northland's Regional Economic Development Strategy, Northland Tourism Strategy and the Northland Museum Strategy.

## **5.9 Change of Direction**

In early 2005, the Regional Economic Development Advisor for Tai Tokerau role became redundant after a move to relocate the REDA functions into the region. The Regional Economic Development agency for Northland (REDAoN) negotiated with NZTE that there was no need for a REDA to be in the region, as the REDAoN could manage on behalf of NZTE. This bold move gave NZTE the impetus to move away from local development and have more of an advocacy role rather than a 'hands-on' development role, which left this project at odds with NZTE's policies.

In the process of this occurring, however, much of the ideals of local democracy appeared forgotten. It seemed it was no longer about local solutions for local development. Instead, a 'top-down' approach took effect rather than a 'bottom-up' approach, which could have given voice to the local communities to grow the local economies of this region. The fall out for the Hokianga development was that the project no longer had a dedicated person taking the 'whole of government approach' to bridge the gap between local outcomes and central government outcomes. The project would eventually become part of the REDA's Northland MRI, as a

Greenfield initiative, meaning the trust now had greater control of all areas of the business to create something from the ground up on land not ever been used before. However, the MRI did not have the resources or funding to build the business case for this project.

For five months, the Māori Trust would lay in limbo, while the private investor would move ahead with developing the first of the 'low fruit' businesses. It would be six months before government would re-enter and assist the Māori Trust to enable them to pursue their vision, mission goals and objectives. By May 2005, a new government agency (TPK) would become the lead agency to support this initiative and build the business case to acquire funding and resources to make this project a reality.

### **5.10 The Role of Te Puni Kokiri and its Strategic Direction – Māori Succeeding as Māori**

In April 2005, having recently resigned from NZTE and now working as an independent consultant, I was invited to Hokianga for an updated presentation of developments. At this meeting, I learnt that NZTE were no longer championing this initiative and the project was essentially stagnating. The optimisation study had provided good statistics for the local investor to develop a 'low fruit business' offering a Māori experience, but it had not enabled the Māori Trust to mobilise.

Since 2004, TPK efforts were towards Māori succeeding as Māori. The idea was that Māori would achieve a sustainable level of success through mutual beneficial partnerships at local national and international levels, leveraging off Māori culture, Māori identity, building healthy, strong and connected families and developing returns from assets. It therefore seemed practical for this initiative to move forward with TPK. They had become the agency that would take a 'whole of government' approach and appeared to have the potential to bring this project to realization.

When I reflect back on this time, one of the differences between this project and the previous case study was that government agencies were monitoring and tracking the progress more robustly than they had in the past. There was more rigour around reporting, and communities were under scrutiny to ensure projects were meeting funding outcomes and organizations were

demonstrating good governance practices. Agencies were monitoring their spending which meant Government agencies were able to support specific projects. Economic development was the 'buzzword' and strategies focused on investment and broader strategies of productivity and sustainability. One of the elements that were similar to the earlier project was that there was a need for human resource and business development. This time, government agencies were paying attention on building the capacity of natural resources that would make a significant contribution to the wellbeing of a community.

#### **5.10.1 Te Puni Kokiri – implementing Māori development**

This cultural hub concept was an opportunity for Te Puni Kokiri (TPK) to invest in the preservation of Māori culture and heritage and to support the economic advancement of a predominantly mostly Māori community who had the prospect to succeed after years of socio-economic decline and related statistics. It was TPK's belief that this project could provide a blueprint for similar cultural concepts for Māori.

The guiding principles of the Māori Potential Approach were:

1. Māori Potential: seek opportunities for Māori to change their life circumstances, improve their life choices and achieve a better quality of life. The principle recognises that Māori are multi-dimensional, aspirational people supported by a distinctive culture and value system.
2. Culturally distinct: respect Māori as the first people of Aotearoa New Zealand, recognise, and value the cultural capital with which Māori enriches their communities. This reflects the role of Māori and their indigenous culture within the wider society.
3. Māori Capability: build the capability of Māori people, extend their sense and range of choices and power to act. This principle reflects the need for Māori to view themselves as the catalysts to effect change (Te Puni Kokiri, 2005, p. 8).

To conceive or adapt any business model for this concept, TPK would give the Māori trust an opportunity to refine its drivers, be it new technologies, a new target audience, or new business development, without compromising what it means to be Māori within a global context. The Māori potential fund would help communities make informed decisions, strengthen partnerships through relationship management and support Māori to realise their cultural potential.

For Māori to succeed as Māori there were four areas of significance (TPK, 2005, p. 16):

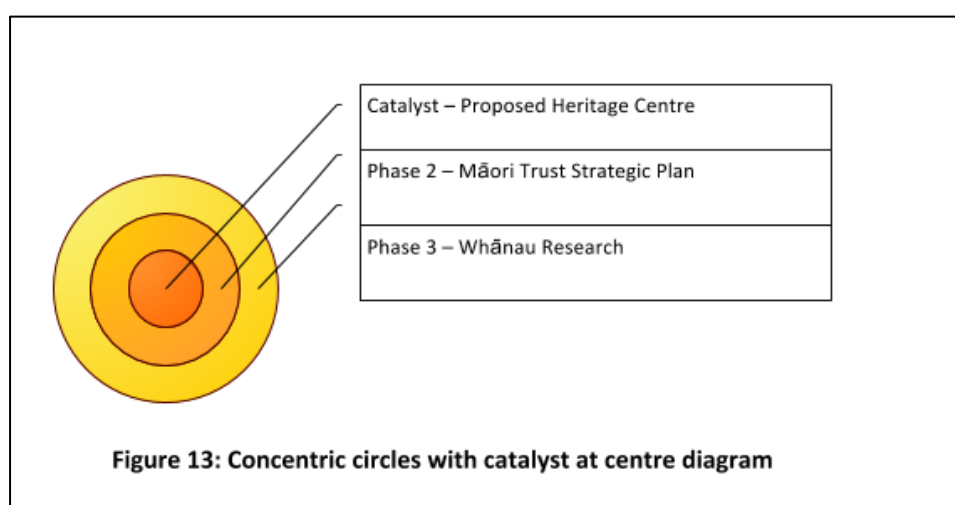
- a. Māori optimising their well-being for sustainable success – “Māori individuals are stronger in their identity, have confidence and self-assurance, and are positively engaged in New Zealand and global societies when whānau are cohesive, culturally centred and strong” (TPK, 2005, p. 17)
- b. Māori optimising their use of knowledge for sustainable success – “Māori cultural knowledge is maintained, passed on appropriately to others, well researched, and the cultural integrity protected. There are areas where Māori could increase their knowledge and expertise. These areas include Information Technology (IT) and scientific research and technology that are important for New Zealand’s economic future” (TPK, 2005, p. 19)
- c. Māori optimising their leadership potential for sustainable success – “the ability of Māori to lead in all areas of life, including their own development, and influence of others to support Māori initiatives is a key to Māori success. Māori engaged in enterprise would ensure products and services are of a high quality and mana (prestige, integrity and dignity) of Māori culture, including taonga (treasures such as traditional Māori designs), are retained” (TPK, 2005, p. 21)
- d. Māori optimising their use of resources for sustainable success – “supporting Māori initiatives to retain, nurture, protect and sustain their asset base (natural, material and knowledge)” (TPK, 2005, p. 23)

Each one of these outcomes was a measure to assess the importance, effect or value taken to achieve a particular purpose.

### 5.10.2 Research and development

For Māori to succeed as Māori, four areas of importance - well-being, knowledge, leadership and resources – were identified that allowed for TPK in 2005 to provide assistance for the Trust to produce a strategic plan and 12-month project plan for a cultural heritage centre concept. The concept is the catalyst shown in Figure 13 and a central hub for any other community developments (Te Paerangi National Services, 2005).

The focus points of the project were to provide an opportunity for the community to benefit from the potential commercial outcomes of marketing their cultural product, and successfully rejuvenating the traditional stories, waiata me te reo Māori, unique to this area.



TPK supported this idea from the viewpoint that the kaumatua were getting older and there was a time-bound need to archive oral traditions in a medium that is interactive and visual for future generations. They also noted that there was a need for succession planning in the local community. The kaumatua were, identified as key people within their marae communities, but it was not clear who would succeed them. The potential risk that TPK saw was planned successors might pass away before the kaumatua, or the successors were, challenged. TPK was of the belief this could be mitigated through regular consultation within the marae communities to ensure that the hapū were confident in their potential successors.

TPK was very concerned about the risk of losing support for the project. They saw poor community support as being a major challenge for the Māori Trust. They noted that successors had not been back to their communities to update them on the Cultural Hub development since

2004. It was important the Māori Trust inform the communities of where things stood to ensure local, ongoing support for the project. Further, TPK saw a risk if the private investor lost interest and pulled out. This project could happen with or without Māori being on board, they thought the investor would lose interest if the Trust procrastinated and/or was unclear in what they are delivering. The strategy plan was a means of mitigating this, by giving a clear pathway for the investor and kaumatua to work in partnership.

Other concerns of TPK were in the governance roles and responsibilities. It was important the Trust did not fail to work in partnership with the community and investor. There was concern around the protection of cultural intellectual property, which had the potential to exploit or corrupt. The impact of cultural return on investment could be jeopardised if the Māori Trust and community did not follow through on their plans; another group from outside the community could take over and benefit.

### **5.10.3 Whole of government approach**

Despite the perceived challenges, Te Puni Kokiri, in October 2005, committed to be the lead agency to support the project on behalf of other government departments. A partnership agreement between TPK and the Māori Trust was, signed on 30 November 2005. Which led to my appointment as Project Manager, funded through their Kaitiaki A Rohe funding, to oversee the first two years of development of the project. The role included achieving the stated objective and principal purposes of the Trust deed.

To assist the achievement of these purposes, the Trust agreed to TPK conducting Whānau Development Action Research with the local marae whānau. In this way, the Trust was seen to be leading from the front and bringing up the rear; conducting '360-degree leadership' driving the cultural hub and heritage centre at the same time leading the action research among their whānau. This would assist the whānau to take advantage of the new opportunities, which the cultural hub heritage centre may generate. There was neat symmetry and simple logic in this approach, which focused back onto the local community, finding its own way forward.

At the same time, the local Investor was forging ahead with his 'low fruit businesses' and had undertaken discussions with Ministry of Social Development. The opportunity arose to access

the Ministry's Enterprising Communities fund to bring further resourcing to the community to champion business development. In addition, the first round of the government's Digital Funding Strategy released 2005, unlocking communities' potential to create innovative projects that increased the confidence of people in their communities so they could use and understand ICT. The Trust saw this as a great opportunity to create a digital future for the youth of the Hokianga and for visitors as an experience. The decision was, to put in a tender to archive, store and gather the first of the Kupe stories filming senior kaumatua for posterity.

At this stage, it was clear there were social needs, which needed addressing within the community before business or tourism development could proceed and take effect. There were a multitude of parties, who by the end of 2005 were interested in the strategic needs of a community, supporting senior kaumatua's vision and the commercial viability. The next stage was to take the steps necessary to increase the readiness of the Trust and the local community to engage with concepts of development to share their sense of place with others.

## **Phase Two – The Design**

In 2006, community development practice was at its peak in New Zealand, with the government funding a number of community programmes. Each programme provided base line funding, benchmarked against a set of principles and expected outcomes that ranged from increasing capacity in communities, to improving access to services, strengthening leadership and relationships, and to improving social and community capital.

As a recently Graduated student with a Diploma in Economic Development, patterns of development in relation to Māori community development practice was fresh in my mind. Having access to literature from writers such as Chile, Munford and Walsh-Tapiata, I had a clearer understanding about community development practice and the historical context, of what good practice looked like. It included the importance of being responsive to the needs and aspirations of Māori communities, whānau, hapu and iwi groups within a bi-cultural community (Chile, 2006; Munford & Walsh-Tapiata, 2006).



This project was strongly focused on 'grass-roots' activity with funding available to achieve a wide range of activities to further the local community's aspirations. The project would be actioned through the development and implementation of a TPK whānau development programme to highlight any factors that enabled or hinder success. For instance, the first principle purpose of the community project was to grow the economic wellbeing of the area through expanded tourism, offering employment and acting as a catalyst for creating other commercial objectives. As a fundamental starting point, a vision for the future identified by all of the community was essential. It was critical the vision for tangata whenua (indigenous rights) embodied self-determination and new structures and new ways of operating. The second principle was to enhance iwi and community pride, you needed to understand the local contexts of the community, their social structures and sense of place in the world, and what influenced their perspectives to achieve self-determination. The third principle was to act as a catalyst for retaining iwi knowledge. This was about strengthening Maori voice, and extending Maori knowledge beyond the treaty principles of participation, partnership and protection and work collectively towards a common goal.

In line with its Māori potential approach, TPK's Whānau Development Action Research funding focused on grass-roots activity as part of the then government's reducing inequalities strategy (Maharey, 2004). The purpose of this fund was to build individual and community capacity as well as to reduce inequalities.

The funding structure for the Māori Potential Approach meant proposals were prepared with budget bids for cabinet approval. TPK's regional staff played a key role in identifying and working with me as the conduit for the Māori trust. We sought to develop a robust proposal that accurately reflected the whānau, hapu and iwi desires, as well as aligning with government strategies and processes. It also meant TPK staff assessed the capacity and capability of the organisation to manage funding and delivery development activities. A key factor emphasised by TPK at the time was the importance of whānau to define whānau development as they saw it because, Māori community development practice, founded on a collective and consensus approach. It was, recognised such processes could take time and require intensive resources, especially when building on existing whānau structures.

## **5.11 Building the Ideas and Dialogue to Commercialise**

A key focal point of the project was to provide an opportunity for the community to benefit from the potential commercial outcomes of marketing their cultural intellectual property and successfully rejuvenating the traditional stories and waiata me te reo Māori unique to Hokianga. The early reports that presented the concept plan, business validation report and funding report had provided the basis for engaging with central government and recruiting local support for the Trust. Though the focus was on building a physical entity in the Cultural Hub, what was important early on, was the ideas and concepts that described the experiences were essential elements for a visitor/tourist/manuhiri when visiting the centre. Concepts decided upon were to celebrate the pathways of tupuna, the stories of repopulation, evolution of descendants, the local culture and the places of historical significance.

TPK considered that there was enough of a vision for this community to carry out their plans. The agency saw the Māori Trust as the catalyst for community development, but there was concern, to accomplish this successfully, there needed to be some development of social capital (Grefe et al., 2005) or community capability. The knowledge of the senior kaumatua (mātauranga Māori) provided the potential for a successful community initiative. As the project manager, the responsibility to facilitate capacity building, foster collaboration, promote sustainability and championing inclusiveness were key tasks. Therefore, the Whānau Development Research was an important means by which to refine the visitor experience, work with the community to determine what the kaumatua had proposed aligned with the wider whānau community.

By early 2006, some of the community remained uninterested and opposed to the Māori Trust, expressing their concerns that the trust had no mandate to represent community interests. Nevertheless, the senior kaumatua were prepared for this and spent time talking with the local investor and myself about the historical differences among the marae and the diverse hapū interests underpinning these dynamics. The whānau development research would measure a journey of ideas from concept to market that would identify needs, responses and determine what social and community capital could be increased.

## **5.12 Developing the Strategy**

To develop a strategy, a series of workshops with members of the local community happened over a three-month period. The topics dealt with and included gaining locals thoughts about tourism, their attitudes to sharing their place with visitors, and the nature of their future engagement with visitors and tourists might be. The extension to this was to evaluate previous work undertaken by consultants and, in turn, provide TPK with a report that helped them understand the relationships among the community, so that partnerships could be brokered towards planning and development outcomes.

The learning's of these sessions were, driven towards improving the economic, social and environmental characteristics of the Hokianga. The common cause was clear; ensuring their people were leading a healthy, productive and enjoyable life. The aspirations expressed, provided context for how 'narrative' and storytelling potentially be applied to gather, store and archive the traditional and contemporary lifestyles of the community. The community expressed the need for a shared vision as an essential foundation to bring alignment between their views and that of the Trust. However, the chairperson made it clear the community needed to lead their own development (Personal journal, August 2005).

A key theme that emerged from the community consultation, and which would become a driver for the strategy, was the environment. The consensus was, that for a significant tourism attraction to occur, an interpretive space on the shores of the Hokianga was needed which revived the local oral traditions of its people. The whānau and the wider community expressed that they could develop 'low hanging fruit' businesses promoting its history, as well as strengthening links between the current local economy, local environment and social needs.

In most conversations, there was a question of whether thinking of the leaders of the project fitted with their community. It is fair to say that the kaumatua were not too concerned whether their thinking did or not (Personal journal, August 2005). What they were concerned about was the importance of communication, and accessing the necessary funds that could help the community to build good sustainability practices in respect to cultural, social and community capital. Though they were 'hui'd out', they understood the importance of research, and the need

to consider future consequences of the initiative (Henderson, 1981). Their focus was to pursue a legacy opportunity that they wished to secure for themselves and the community.

One of the challenges for senior leaders was succession planning and the transfer of knowledge. Although this was an agreed issue of concern, they saw the solution in the use of technology to record, film and archive traditional knowledge for future communities. The opportunity through the building of the Cultural Hub was to have a place to store information that the local community could manage, and provide the basis for creating legacy projects that captured the stories of the past, present and future.

As community, leaders of the kaumatua were a dynamic interactive group. They used logic to examine and validate their core principles of 'being', which they continually applied to the project to help me and others understand what they considered to be the capacity potential over time for soft and hard infrastructure in this community. What emerged through the course of these conversations was the commitment of knowledge resources (mātauranga Māori) by these leaders, and the art of oral conversation to explain the relationship they have to the local environment in relation to areas of significance (waahi tapu) and key iconic features of the surrounding landscape. Themes that begin to emerge to build strategy were;

- connecting shared genealogy (whakapapa) of the people who live and interact within this specific geographic area.
- Social relationships; among whānau, hapū, Iwi and the community at large.
- Leadership; they are a source of sharing and co-operating to solve problems within the communities in which they live.
- Relying on common resources, common ecosystems such as forests, farmlands, water supplies and air supply.
- Sharing services, buying and selling goods that they use in their lives from necessities to the special extras that make life more enjoyable.

The final component to the strategy planning was discussing 'return on investment' (ROI), and what that could look like for the local community. Reflecting on my written journal of that time, the notes I have made relate to each individual's comment. One comment was the ROI is not just, about monetary returns. Another comment was about investing in low hanging fruit

businesses and deriving an income. Another shared his thinking based on being a cultural organisation, what are those experiences that visitors would experience or gain from the culture. From his perspective, receiving money from government had meant buy-in, so time and resourcing was equally as important as the putea (Personal journal, March 2006).

Product development was an opportunity for building community revenue streams. As Ken Gorbey had described, there were opportunities for businesses in arts and cultural organisations within the community that individuals or families could readily do. Pursuing such 'low-hanging fruit' businesses, the kaumatua saw as a strategy to convert stories into tangible business, for example through guiding, arts and crafts, whānau stays and adventure tours. These could provide high-quality cultural experiences to forge personal connections for visitors. One kaumatua pointed out manaakitanga (hospitality) would be the key to repeat business. At the same time, it was recognised that it was up to the community to decide what those interactions might look like, using the interpretive space as the point of contact to introduce visitors to the natural environment. The kaumatua saw new products as chances to solidify visitors' attachment to the businesses.

Strategy planning for cultural return on investment (CROI), or considering the social objectives of the project, was a challenging area. However, strategic thinking around CROI as to the cultural benefits of a social enterprise was to capture the value of the programme to share with stakeholders. The aim to bring an organisation closer to its stakeholders, thereby deepening the community's understanding of its value. One of the challenges with CROI is that outcomes are tangible and intangible, and are so difficult to compare and quantify with certainty.

At the end of this process the draft strategy was conceived as a sustainable cultural tourism venture, based on key themes which would bring together a powerful mix of culture and tourism attractions fully integrated with surrounding tourism, accommodation and commercial activities. The next step was to use the strategy document to identify whānau development needs and opportunities in the Hokianga area and at the same time align the leaders of the community thinking with whānau and hapū.

### **5.13 Whānau Development Action Research - Community Consultation**

The Whānau Development Action Research (WDAR) initiated by TPK to identify whānau development needs and opportunities in the Hokianga area, in relation to the proposed Cultural Hub project. As had been achieved with the senior leaders of the community, it was now the turn of the marae community to think about tourism in the Hokianga, to write about their attitudes to sharing their place with visitors, and to think about what the nature of possible future engagement with visitors and tourists might look like in 2025. The research was seeking patterns that would graphically show areas of interest (or disinterest) for future potential whānau tourism development or future tourism products so that agencies could assist whānau to engage in tourism and fulfil their own vision.

The research approach was in two ways. First, it would explore the feasibility of new opportunities and type of product and secondly, it would seek to establish what implementation plans and tools would assist local whānau. Actions may include business development assistance and planning, or social development projects that strengthened the skills and capacity of the whānau or empowered the whānau to utilise their natural resources (whenua). An objective of the research was to reduce the barriers of entry for business in remote locations. This research sought to align thinking between the Māori Trust and the community, but TPK also saw this as the cornerstone for the heritage centre so that the whānau community could draw on the catalyst project, being the heritage centre, or individual pathways such as digital age story telling.

The gathering information process would be at a Hui, an iwi format where meetings took place at a traditional marae and the research conducted through face-to-face consultation. Over a six-month period, special hui dedicated to introducing the research into the community would be held, including placement of advertisements in newspapers, school newsletters and media releases, asking whānau to freely participate in the research as the results would be about them and their vision. The Hui schedule was set down for Saturdays so that as many of the whānau as possible would be able to attend and contribute to the research. What was of interest is when the hui process began rolling out, there were people who chose to attend or were interested in the proposed heritage centre and its relation the research. Some attendees

attended all marae Hui to pursue specific questions about the heritage centre development (Smith, 2006, p. 12).

The Hui process, Kaumatua led the information gathering process for each Hui. All participants had the opportunity to comment and speak about any subject during the formal part of the Hui. At each Hui, the Māori Trust members were, challenged consistently by the same people as to their involvement in the proposed heritage centre. This included discussion to refine the beneficiaries of the Trust, the Trust's purposes, selection and representation of trustees on behalf of the marae whānau. Issues relating to the Deed of Trust were central to the questions from whānau who felt the deed was not reflective of the community or community needs. The Māori Trust members appeared open to change and review.

#### **5.13.1 The research exercises**

There were four main exercises in the workshops were designed to help whānau contribute to the research as they were asked to consider the statement 'Hokianga is a great place for a tourism business.'

**Exercise one – fishes and boulders** was focused on the situational analysis for tourism development, more specifically understanding what participants felt about tourism, the impact of the sector and what opportunities could tourism bring to the whānau (Smith, 2006, p. 14). Using different size fish and boulders shapes, whānau members would, on a large paper, draw a river and then identify and define the resources, assets and obstacles in it. The next task was the scallop shells notes strategically placed on the river map to indicate bright ideas. The purpose of this exercise was to gather attitudinal patterns of response, comparative analysis, pictorial responses and ideas for possible future tourism products.

**Exercise two – community mapping** was in three parts. The first exercise was identifying what 'sense of place' looked like for participants, whānau members drew a map and the main features of the Hokianga. The next task was to ask participants to express what they liked and disliked about Hokianga, to get an indication of what tourism products may likely emerge from the whānau, and what they wished to share about their place. The final part to this exercise was envisaging a desired future of the community for whānau members. The research showed the future vision could include items, not desired but could still be likely to occur. Therefore, the

community could unite over a common purpose to ensure a possible future did not occur, for example, agreeing that no built construction or large factors on the shoreline (Smith, 2006, p. 17).

**Exercise three – community timeline** focused on identifying priority or popular stories within the community that indicated patterns of development over time. This information could show the possible pathways for achieving (or not achieving) the vision and a rich source of information for policy recommendations (Smith, 2006, p.18). For this exercise, each marae whānau created one timeline in decades or eras showing events or occurrences during timelines and possible whānau tourism products of plans suggested by the research. As an adjunct to the community timeline, participants created a ‘future map’, which was later retold as narrative describing the future. The future map focused on gaining a united view of the future of Hokianga in 2040 from the community. The drawn maps revealed a likely future rather than a desired future as the assumption was there were elements in the narrative that are not wanted or wished for, but instead thought of by the participants as being unavoidable and unpleasant developments (Smith, 2006, p. 38).

**Exercise four – Satisfaction rating** determined how people felt about the workshop, indicating ‘hot or not’. This occurred at the end of the workshop to measure the performance of the selected research tools.

**The analysis of the four exercises** established priorities of what was most important to the marae whānau. The lead indicators showed that whānau considered that the environment and eco-tourism type activities could make Hokianga a great place for tourism and yet, there are social and economic barriers to achieving progress in these areas. While some of the community indicated a preference to develop Māori cultural tourism products, the lead indicators favoured sharing the natural resources through locally run, ecotourism type experiences.



### 5.13.2 Overall key findings

The exercise led by TPK provided a great opportunity for the Māori Trust and the community to confirm their readiness to engage in the visitor industry. A good outcome of the research was some whānau might have been a few steps behind the kaumatua thinking process and they did not feel dragged into tourism against their wishes. The research confirmed the thinking that both parties expected the cultural heritage centre to be significant and a catalyst to overcome many barriers that would allow the area to develop into a new phase.

During the research workshops, individuals were able to articulate what culture was for them and provide a valid worldview as to how cross-cultural relations may enable engagement with other cultures. The community was able to make sense of the world around them, and what others, coming into the community may experience. It was interesting to see individuals questioning their own worldview, and yet they accepted that their view on things might not be valid to another viewpoint; however, Tikanga Māori for them was a valid and relevant perspective of the world.

Through conducting the fishes and boulders exercise in the workshops, highlighted that the environment and ecotourism type activities were lead indicators for tourism development in the local community. It was evident from the discussions that, because of the holistic approach that Māori have towards the environment, locally run ecotourism type activities could be good examples of how the community could share Hokianga's natural resources (Smith, 2006, p. 19). Though there were positives perceived, there was unfocused thinking, between the types of tourism products desired and the resources in the community, and how to select the best ideas and make them a reality (Smith, 2006, p. 44). A statement from the lead consultant summarises the community timeline well, "...the results of this research show among the whānau a state of "suspended anticipation" of a place which is planning for change, though its outcomes and effects are yet to be fully seen" (Smith, 2006, p. 44).

Key findings from the community timelines that were developed showed the past decline of the local economy, lack of government investment, that there had been no new infrastructure development, and that there had been an increase in social deprivation statistics. In a place of unspoilt beauty, the social needs, return of whānau, and limited resources needed addressing

before tourism and business development took effect. These included education, training and skill development.

The community mapping key findings confirmed that there was a highly developed sense of place among whānau, and a strong sense of identification with local landmarks. The essence of cultural identity was at the core of community values, linking place, conservation of the place and tikanga Māori. This aligned with the identification and use of cultural filters, which I had encountered in the earlier Te Tai Tokerau project (case study one).

In reflecting over time, the 'future map' narratives and findings had the greatest influence in this research. There was similar thinking apparent in the three Hui, and their narratives aligned in relation to the harbour, marinas, underwater facilities, aquaculture, density of buildings and transportation. What did not align was contrasting thinking about landscapes and features; for some it was important for these to remain the same, while others accepted built development on those features of importance.

The lead consultant in this research summarised his view that "While conservation of present landscape features is shown as being important, the vision of retaining a largely pristine environment sits alongside pro development visions of high rise office buildings, hotels and housing estates everywhere including on sand dunes". He goes on to state that "A balance between future development visions and the needs of community sharing their place with visitors will need to be found and carefully maintained by the whānau to keep their place" (Smith, 2006, p. 41).

The results of the WDAR provided a clear set of strategy and policy suggestions. These served to create a basis for action plans, to increase the readiness of the whānau to engage with visitors and to share their place in Hokianga (Smith, 2006, p. 44). Viewing the results collectively, the narratives emphasised the priority of the environment and its link with local cultural identity, which may be eroded in the future vision.

## **Phase Three: Building a Strategy Plan for the Preservation of Culture and Heritage**

This stage of the project enabled me to incorporate my learnings from the Te Tai Tokerau project recorded in case study one, and to again utilise the Kete Wānanga framework. I was then able to implement a course of planning action towards realising a potential vision for the local community. This involved determining what museum model this local Māori community could potentially work with and implement. In other words, it was important to understand what could extend the Trust to achieve their aspiration goals, to provide social and economic benefits for the marae communities.

### **5.14 The Northland Museums as Attractions Framework**

Like Case Study One, there were key strategic documents that were important and influenced the way the Hokianga Strategy plan would be developed. One of these documents was the 'Northland Museums as Attractions: A Rich Tapestry of Experiences'(NMA), written in 2004 by museum consultant Ken Gorbey as a strategic plan for the development of Museums of Northland, existing and planned, with the purpose that these entities would contribute better to sustainable tourism development. The NMA Strategy Plan's focus was on how museums could play a major role in attracting 'interactive travellers' to the Northland region.

In 2005, when I started working with the Senior Kaumatua to build their strategy, this document was available to construct a focal point from which the Trust could build their own distinctive and differentiated experience. In fact, the NMA strategy identified the Hokianga project as one of eleven specific project plans with actions and responsibilities for implementation and gave further insight to the work achieved so far with the Senior Kaumatua. The one-page project plans in the report (NMA, 2004, p. 74) identified main project partners, potential concepts such as passing/handing on of cultural knowledge, hosting and accommodating tourists and telling the narrative of 'Kupe'. Each project description and component, plus actions and responsibilities, assisted in realising the vision, mission, goals and objectives for the interpretive centre and aligning the thinking of the kaumatua with the lifestyles of its community.

The strategy outlined a conceptual framework as to express the unique elements of the region and it set out a vision of the region as a series of interlocking cultural and natural experiences, which supported the WDAR outcomes in defining potential product offering for the area. The document gave a step-by-step approach, to the strategy process for museums and potential museums to realise a vision by being better able to contribute and sustain a community. Additionally, the museum strategy presented a series of models that categorised museums based on their status and position to work towards improving performance through planning and developing a unique visitor experience (NMA, 2004).

The NMA strategy also validated the senior kaumatua vision and opportunities to offer something that would be unique for the Hokianga community. The document was very useful because it presented tools for action in developing museums in a way that would attract interactive visitors and heighten their visitor experience (NMA, 2004, p. 22-28). This project was a museum-like-opportunity. The systematic approach helped to refine the ideas for shaping the Cultural Hub as an interactive centre and determine what the unique focus of this institution would be within the broader cultural landscape of the locale and region.

The NMA Strategy plan recognised three broad categories of museum projects.

The first was Key Places, defined as places that already exist in some form as an offering to the visitor. It might have profile and recognition, have critical mass in terms of an existing plan and organisation or places not yet established but are “typified by powerful ideas in the process of being developed” and occupy prime locations within the iconic landscapes of the Twin Coast Discovery Highway (TCDH) a touring route (NMA p. 18-19).

The second was Aspiring Institutions, including Iwi Developments seeking to achieve key places status over a longer period, going from low profile to must-see-attractions. In regards to iwi development, it was about bringing back taonga to be included in broader cultural development plans, focused on cultural tourism and commercial development (NMA, 2004, p. 20-21).

The third category was Resource Centres, where existing and planned museums could put their efforts into becoming ‘the knowledge’ agency that collected, collated and researched the material necessary to build the narratives of the community for future (NMA, 2004, p. 21)

Gorbey believed that these museum models would improve the overall performance of a museum to become more involved in medium and long term planning. He also saw these models as a “Northland museological hierarchy” which a museum could compare itself against and nominate where they saw themselves within the hierarchy. For example;

1. Category 1A key places model,
2. Category 1B, key places of immediate potential model,
3. Category 2A the aspiring institution model,
4. Category 2B the iwi cultural development model,
5. Category 3 the resource centre model.

I had many conversations with kaumatua, analysing the museum models and reviewing some of Ken Gorbey’s original work in relation to the kauri forest, coastal walkways and the spiritual journey. We discussed whether this project fitted the 1A or 1B categories described by Gorbey as “choosing a road ahead that involves remaining as key places, by planning and achieving developments that maintain and grow their status in the eyes of visitors” (NMA, 2004, p. 22). Categories 2A and 2B were groups of aspirants signalling to Category 1A and 1B their intention to become a must-see attraction. Category 2B as the iwi cultural development model seemed at first the natural model to follow since this model was about the growth of cultural initiatives and transfer of knowledge, building iwi pride, mana and creating job opportunities. However, this project recognised hapū development, not iwi development. Category 2B was the status quo for this Marae community and the senior kaumatua and their community recognised themselves as a key place because of the historical significance and narrative that in relation to the unique natural environment of this area. As the kaitiaki (guardians) of this locale, concepts of guardianship, preservation, protection and managing natural assets were their strengths and for transference into any future entity. Some cultural elements the ‘Trust’ felt may possibly, be shared with visitors and help build the reputation and capacity of the community built upon the premise of a series of ‘Footprints’. Category 3 was simple; resource centres were devoted to preserving the cultural property of the area and as an entity, become the subject experts in their nominated field.

After much consideration, the Trust was presented with two of the three models as options. First, the Resource Model provided the conceptual framework to identify, collate, and archive oral tradition and research development of the local area for the ultimate good of the community. In the short to medium term, the Key Places Model guided the development of the new concept to build the iconic and spiritual status of a potential cultural and heritage centre in relation to the historical landscapes, rather than a 'museum'. Given the focus of this project on hapū development, the second category was not included. The next phase was to work with the trustees to refine the concept themes (which were deemed to be 'footprints narrative'), and build the conceptual framework. This would need to include concept plans such as stories told to include the activities of the cultural centre, research site, building plans and the financial plan. These would lead to the ultimate goal for this initiative of gaining capital development.

### **5.15 Building the Conceptual Framework**

In building the conceptual framework, three key questions applied that informed the NMA (NMA, 2004, p. 34). The questions asked why the community required a museum; what the museum would focus on; and what service the museum would offer to its community.

The first answer lay in the Trust's instigation of the project. They had desired an entity to protect oral knowledge as traditional methods were being lost, and saw technology as a way to capture the community's traditional stories (narratives) and preserve them for future generations and for future communities. The entity or building structure was secondary to the narrative, so the kaumatua were not convinced that a 'museum' was the right vehicle to house that knowledge. In the discussions, what arose was the desire to have a place to house the narratives, and if it was a 'cultural centre', then all concepts of Māori tradition practiced except tangihanga. The community was interested in having space and place for their youth to have pride in, so the service that this entity would offer was an interactive space, which was educational and allowed the youth of the Hokianga to share aspects of their life through digital storytelling. This highlighted that the conceptual framework was a series of interconnecting expressions of what the potential cultural experiences and natural journeys specific to this area, might be, which validated the WDAR.

The senior kaumatua chose three foundation themes as the philosophy for the preservation of culture and heritage specific to this community. They were:

- a. Traditional narrative - footprints of Kupe
- b. Repatriation - the return of taonga to their place of origin
- c. Local story - footprints of today

Figure 14 is the conceptual framework designed with four essential components that align to the Trust and the communities' thinking, and sought to conceive a stronger and more tangible business model. Similar to Case Study One, the foundation themes - traditional narrative, repatriation and local stories were the cornerstones for this project.

<b>Figure 14: Conceptual Framework</b>			
Kete Wananga	Basket 1	Basket 2	Basket 3
Foundation Themes	Traditional narrative	Repatriation	Local Story
Elements (Design drivers)	Heritage (goals)	Identity (objectives)	Product Development (outcomes)
Market Analysis (Cultural filters)	Cultural & Economic Returns (influences)		

The four essential components to the conceptual framework were heritage, identity, product development and cultural and economic returns. The elements were the 'design drivers' defined as goals, objectives and outcomes. At this stage, it became clear that the potential museum opportunity (Category 1B) would be from here on in the interpretive centre. This meant that the market analysis (cultural filters) set the scene for testing and retesting culture and heritage for local development; to make sure return on investment was tangible as the internal and external influences would affect the overall economic proofing for this project.

As a conceptual framework to build knowledge, the foundation themes were a cultural resource for collecting evidence of the past or recent activities and accomplishments of people. The design drivers and market analysis became statements to facilitate a process of unfolding emerging projects, for example:

**Heritage: Statement:** We see heritage as living and as a cultural resource continually evolving to meet present needs. This is the overarching goal for the senior kaumatua and for the project, as heritage is their birthright and legacy for future generations.

**Identity: Statement:** Identity drives the process behind cultural policy and the driver of our creative processes. This is the key objective of the project, building the roadmap, researching the workings of a Māori community and the culture. Cultural policy is like a contract between government and the organization, in our case Te Tiriti o Waitangi. The identify statement guides the values, principles, and agreements; that will shape the interpretive centre's programmes guide future actions, shape future decisions and hold us to our highest intentions.

**Product Development: Statement:** Flagship events, projects will be developed enhancing the cultural positioning of a particular locality and contribute to the economic wellbeing of the local economy and its people. As a statement, product development is an outcome for the interpretive centre and the scale of the development. There is the outcome of process to implement the design drivers to create the services to benefit visitors. New product development for the interpretive centre are the stories told the research will underpin the activities and the special events programmed to draw visitors.

**Cultural and Economic Returns: Statement:** A cultural return from New Zealanders experience of their own culture, which reinforces our identity and assists in building social cohesion, and an economic return from both local and international consumers of cultural products and services.

This final statement is what influences the outcome of this project. The influences are the fiscal returns, considering the project's feasibility, and the sources of funds to implement these ideas. There was a need to identify potential investors and have measures to evaluate the cultural, economic or social characteristics of the community to better align proposals for new development and funding. In these terms, it is about the community benefiting in multiple ways when there is a vibrant art, culture, and heritage base. Ultimately, the creation of a cultural index whereby information on a full variety of measures, including arts and culture, are combined, to see where in the locale there are major opportunities and barriers to having the interpretive centre as an affordable, manageable and sustainable space.



**Figure 15: Strategy Goals Chart (reconstructed)**

Goal	Narrative	Objective	Outcome sought:
1. Preservation of Culture & Heritage – History & Environment	To share the stories of iconic people (tupuna relevant to the community that belong to the land the people of the area – our journey, our story, our people, our place, our belonging	<ul style="list-style-type: none"> <li>● To identify, capture, store and transform all forms of korero (oral history), intellectual knowledge and taonga into a medium that is capture for future generations (sense of place)</li> <li>● Ensuring the communities of interests are supported through the process and issues of knowledge succession, and taonga management are dealt with appropriately</li> <li>● To maintain Ahi Kaa principles as it's about people, place and belonging</li> </ul>	Māori culture empowered
2. Economic Development	To grow the economic well-being of a region, through expanded tourism, offering employment and acting as a catalyst for creating other commercial enterprises	<ul style="list-style-type: none"> <li>● To develop the tourism sector in a region to create employment, new business and economic sustainability for the communities within the local area</li> <li>● To enhance iwi and community pride</li> <li>● To act as a catalyst for retaining Iwi knowledge</li> </ul>	New Products & markets developed
3. Community Development	To enhance, exhibit the cultural confidence and creativity that arises from an appreciation of the lifestyles within a Region and; to create a better community culturally, socially, economically & environmentally	<ul style="list-style-type: none"> <li>● Become visible – contribute to better understanding of a community's heritage resources/taonga tuku iho; including repatriation of taonga</li> <li>● To discover and promote contemporary approaches to Mātauranga Māori and visitor experiences; research methodology and theory</li> <li>● To distinguish clearly the Māori contemporary society from the historical (including the modern)</li> <li>● Examine the luminaries of the Māori world, especially significant kuia or koroua in the arts &amp; visual arts (icons)</li> <li>● To create contemporary projects including bi-cultural: visitor experiences</li> </ul>	Creativity and Heritage enhanced
4. Funding	Creating a sustainable source of income for communities	<ul style="list-style-type: none"> <li>● Creating Māori cultural product or a range of products that are commissionable for the domestic &amp; international tourist</li> <li>● Creating products &amp; services that provide a financial return</li> <li>● Identifying commercial activities that contribute to the visitor experience</li> </ul>	New Product and Market development saturated

The Trust had the potential to be a resource as an archive, collection and research agency for its local community. It also positioned any cultural and heritage project as a 'visitor attractor' by having key iconic themes being continually researched that positively influenced visitors to a region. As in the first project, cultural filters are learning tools, developed to mobilise a culture. Market analysis as well as tikanga (culture) would be the key for this project to align our Māori culture with other destination cultures and to build cultural identity, cultural integrity and cultural communication.

### **5.16 Developing Strategy Goals**

Once the conceptual framework was in place, the next step was to write the strategy goals as a set plan based on the essential elements of the conceptual framework, which outlined probable methods of attainment (milestones). The expectation of the goals was they could be modified along the way, but never abandoned unless, necessary. Each goal clearly measured so an organisation could monitor them and produce status reports. Ultimately, the expectation leads to establishing future goals for the organisation and community as an ongoing process. In this part of the process, the four goals agreed upon, followed a goal-setting S.M.A.R.T criteria: specific, measurable, attainable, and realistic and time sensitive. I have reconstructed the Strategy Goals in Figure15 as examples of the type of goals confirmed for this project.

### **5.17 Developing Core Projects**

The next step was to develop core projects against the conceptual framework. The aim was to build the backstory designed on the premise of social and cultural trends that influence visitor behaviour to seek new experiences. Six core projects were identified which would help make sense of the community's environment 'today' and how it may evolve. Each core project would have its complexities, and needed viewing as a guideline to designing past, present and future knowledge. Figure 16 is a Gantt chart, with the objective of highlighting the importance of key areas of development for each core project. Key Areas of Development become the action plans to implement the key places and resource models that were being pursued for the project.

The Gantt charts' purpose is to oversee the vision for each of the core projects and identify all the actions and outcomes of each key area of development. Each core project would see to it that a vision is attained, based on the principles that Māori culture can grow the economic well-being of a region. These would manifest through initiatives that would expand tourism, offer employment, and provide a catalyst for creating other commercial enterprises. This would, in turn, enhance Māori and community pride and act as a catalyst for retaining Māori knowledge.

Figure 16: Core Projects Gantt Chart					
1.Pathway of our ancestors	2.Our identity	3. Lifestyle of a community	4. Research project Into our landscapes	5. Research project Contemporary society	6. Research - Strategic Opportunities
<b>Key Areas of Development</b>					
R&D	R&D	R&D	R&D	R&D	R&D
BD	BD	BD	BD	BD	BD
E,T,SD	E,T,SD	E,T,SD	E,T,SD	E,T,SD	E,T,SD
PD,M	PD,M	PD,M	PD,M	PD,M	PD,M
Cultural & Intellectual Property					
KEY: Research and Development (R&D), Business Development (BD), Education, Training & Skills Development (E,T,SD), Product Development & Marketing (PD&M), Cultural & Intellectual Property (CIP)					

The framework for the core projects shows that five key areas of development (KAoD) focused on enabling the local community to build capacity and capability as each is interlinked, interconnected and provides flow on effects. Like the conceptual framework, this chart illustrates that each KAoD was a potential activity for each of the core projects. Cultural intellectual property would co-exist across all of the KAoDs. Each KAoD in each core project would need to take into account the growth and expansion of the interpretive centre into a viable commercial model, and along the way shaping the cultural life within a cultural tourism genre.

Each KAoD explained as follows -

**KAoD 1 - Research & Development** for any community is ongoing. The tourism industry is a knowledge and information based industry that requires research to match the needs of the sector and the visitor experience. The core strength for the Trust will be in an ongoing research programme that informs and evaluates the growth of this project

**KAoD 2 - Business Development** requires generic management programmes for small and medium enterprises that improve business practices and raise standards in business planning, financial management, marketing and IT development. Quality business practices are required to assist existing and new businesses to develop good management practices.

**KAoD 3 - Education Training & Skills Development** is paramount to lift education and professional levels in the tourism, IT, hospitality and creative industries. There is a need for a close association between the tourism-training provider and tourism operator. Frontline staff require training in geographical knowledge of the region, Māori, local history, local legends, as well as local customs. Owners require mentoring, training and business development. There was also the opportunity for cluster and network development among the industry groups to leverage off tourism, such as the arts sector. It is also important to identify the skills gap within local communities so that training opportunities grow the existing workforce's capabilities.

**KAoD 4 - Product & Market Development**, specifically new product development and product enhancement, based on the best research and information available. It needs to be planned, encouraged and guided rather than be ad hoc. Key themes would help develop product based on needs, expectations and behaviours concerning human experiences for new tourism/business. The goal for the communities is to identify new and grow existing businesses so they become sustainable, profitable and marketable tourism businesses for regional development and global. It is also important that the communication and marketing of a community's image is led well, based on strong iconic branding and active marketing of the area in conjunction with other regional branding.

**KAoD 5 - Cultural Intellectual Property** connects with the international policy on intellectual property and the rights of indigenous peoples. Thinking had advanced from the question of how to protect indigenous knowledge to when to protect it. The formation of policies to protect the cultural intellectual property and the creative space of this project pertain to the five essential elements of this strategic framework, including heritage, identity, product development and cultural and economic returns.

Cultural intellectual property was an important factor that arose at this stage of the project. If there was to be any commercialisation of Māori product, then New Zealand's laws need examining to determine who controls Māori traditional knowledge, who controls our artistic and cultural works and who controls the environment. In this contemporary world, Māori identity needs protection, and the question how to achieve this.

### **5.18 Digital Technology**

What was not included in the core projects chart was technology. Even though early on in the project we identified ICT would be an important component of the overall development of this initiative, especially in the visual and multimedia delivery of this project. The decision was that technology was a 'given' and would underpin the entire project as an interpretive space with digital content. The Trustees knew there would be fundamental questions about the major technology trends, both externally and internally, and the applicability for the organisation and its communities. However, it became clear as we moved through the core project themes that technology for Māori communities would need adapting and adopting on a need by need basis to evolve or improve access to culture and heritage.

It was at this stage that the interpretive centre has a new name - a 'digital heritage centre'. In an article written for Te Puni Kokiri, Kokiri magazine in 2007, the project describes a heritage centre on the shores of the Hokianga Harbour that would use cutting-edge computer technologies, holograms and digitally interactive simulations of waka arrivals across the treacherous Hokianga Bar sandbank in the harbour mouth.

### **5.19 Core Projects – Main Themes**

The objective of the core projects was to refine the themes with existing and proposed research initiatives, and provide the linkages with central and local governments and the private sector to fund a component of the project.

Developing a research programme would ensure that evaluation efforts did not, solely focused on exhibitions, but linked to the vision, goals and objectives of the community. Utilising the themes in this way meant the Trust, as a 'resource model', could assist the community to focus a major part of Mātauranga Māori knowledge into research and integrate future development, allowing for a broad multidisciplinary approach to include communication messages to inform key stakeholders, local and international visitors about the interpretive plan to build buy-in.

Figure 17 progresses the approach in Figure 16 and integrates the foundation themes with the design drivers. The research themes established by kaumatua help to understand new product opportunities, and where potential new business and capital investment is required. Figure 17 concept is using the foundation theme 'Narrative' to create a research pathway up to 10 years.

### **5.20 Concept Planning**

Now that the conceptual framework was established, we understood what the core projects and themes were. The next phase required priorities to be set in relation to concept planning. It was at this point that the process motivation was to guide, plan and implement the development of the conceptual framework. Depending on the size and budgetary capacity of the project, a team of selected individuals were required to help with the vision, creating public perceptions, training and researching to meet the needs of the project.

What we all learnt was that over the next three, five or ten years, the conceptual framework for an interpretive centre, it was the creative elements and the six core projects would drive local initiatives testing each theme against the needs of the visitors. As with case study one's action plans, the core projects were the action plans to provoke the community's exposure to 'what if' scenarios in relation to big or small tourism products. An interesting part of the strategy

**Figure 17: Core Projects Narrative integrated against the conceptual framework (reconstructed)**

Core Project	Narrative	Key Research themes
Core Project 1: Pathways of our ancestors	Pathways of our ancestors covers the exploration of one man from Hawaiiki to Aotearoa. It examines the aspects of voyaging (both literally & metaphorically) from the Pacific to Aotearoa and the links between Aotearoa and Pacific Peoples specific to this man.	<ul style="list-style-type: none"> <li>• The Journey of Kupe – the man</li> <li>• Māori oral narratives or korero tawhito of passage</li> <li>• Adaptations and survival of 1000 years of Māori history and Kupe in the Pacific</li> </ul>
Core Project 2: Our Identity	Our Identity examines what a community consider contributes to their sense of Māoriness. Which material objects engender a sense of identity? A community's role in creating, reflecting and anticipating changes within a Māori identity	<ul style="list-style-type: none"> <li>• Who are we?</li> <li>• What images of ourselves and of Aotearoa have we created?</li> <li>• Where are you from?</li> </ul>
Core Project 3: Lifestyles	Lifestyles of a community covers expression of the plurality of local society – biculturalism, religion, everyday life, including food, clothes, art, culture	<ul style="list-style-type: none"> <li>• Lifestyles: how we live now, and how we have lived in the past: the myths and the realities</li> <li>• Relationships &amp; cultural attitudes to the land: how the land has shaped us and how we have shaped the land historically</li> <li>• The examination of Māori identity according to a whakapapa relationship with the land.</li> <li>• Party at 'Our place' leisure, creativity and cultural activities</li> </ul>
Core Project 4: Into Our Landscape	Into Our landscape covers the community landscape and the relationships between Māori and the land, and the environment and what lies beneath	<ul style="list-style-type: none"> <li>• Research would focus on the theme valuing our Natural Heritage and the sustainability of the natural environment and the value we place upon our natural heritage.</li> <li>• The research would investigate aspects of a local area's natural heritage specific to storylines; its birds, insects, fishes, marine mammals, land plants e.g. to include aspects of mātauranga Māori.</li> <li>• The project would examine concepts of identity, diversity, distribution and origin. It will consider concepts of sustainability and value, not only to Māori culture but also to the natural environment itself – how "value" may vary according to cultural perspective and how the ubiquitous and ordinary may ultimately be more important for a sustainable future than the iconic.</li> </ul>
Core Project 5: Contemporary Society	Contemporary Society explores aspects of the contemporary through Marae based activity and the local area specific to its people	<p>The investigation of what is contemporary in Māori Culture is a major theme. The intention of this Core project is threefold -</p> <ul style="list-style-type: none"> <li>• To discover and promote contemporary approaches to Mātauranga Māori and visitor experiences research methodology and theory.</li> <li>• To distinguish clearly the Māori contemporary society from the historical (including the modern) in activity; and examine the luminaries of the Māori world, especially significant kuia or koroua in the arts &amp; visual arts (icons)</li> <li>• To create contemporary projects including bi-cultural: visitor experiences</li> </ul>
Core Project 6: Strategic Opportunities	Strategic Opportunities describes those projects that contribute to the visitor experience, commercial activities and generated by other Core Projects. These include retail, food services, art, and holistic, franchising opportunities	In all cases, products developed within the Core project framework underpinned by rigorous research in the form of both business analysis and economic impact, where appropriate content development.

framework was the building of a product matrix model for the kaumatua, so they could determine what business they wished to pursue.

Figure 18, the product matrix model, illustrates the Hokianga project from a 'what if?' perspective. What if, it is a Māori product, what if, it is a bi-cultural product or what if, it is just a mainstream product? Going through this activity with the Trust provided the grounding for some key decisions. The Trust agreed, they would pursue a Māori experience but they were also interested in new offers and new activities in the interpretive space. In some cases, it helped to identify what they did not want. For example, they viewed the large commercial enterprise of Fullers as a business with a concept that was not interpretive and had no value to their 'cause'. At the heart of the the interpretive centre were the cornerstones of narrative, heritage and repatriation, and identity with local story leading to product development. All of these would, lead to cultural return on investment. In linking the product matrix, in particular to core project 5, contemporary society projects, the product matrix has the potential to identify new value from research new opportunities. These could include the establishment of networks and a business structure for local artists, craftspeople and performers to exhibit their skills. A cultural interpretive centre in turn could create commercial linkages, which offer further opportunities to commercialise the creative products and experiences of the region, at the same time creating employment and the potential to develop cottage industries for sustainable communities.

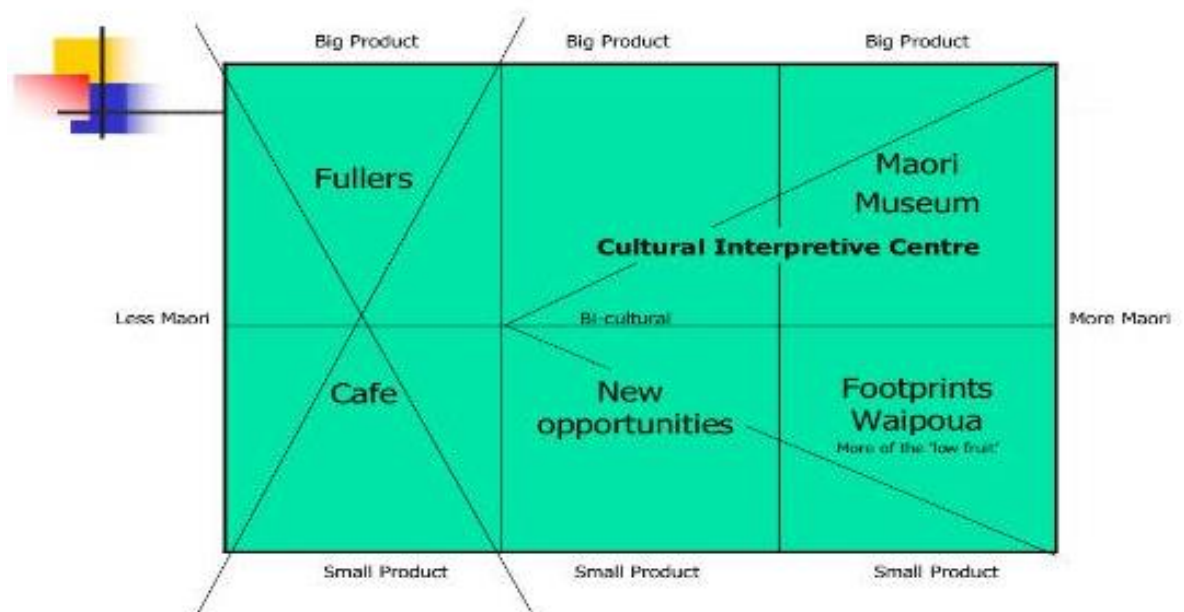


Figure 18: Product Matrix Model



## 5.21 Cultural and Economic Returns

The vision statement at the heart of this strategy was what drove it and presented the basis by which the business model could offer a direction, purpose and perspective of the values for a cultural development. The vision statement set the scene for the interpretive centre, and potentially had the ability to adapt or adopt any cultural entity to inspire an organisation or a community to have a sense of purpose. What was also clear about this project was that the kaumatua, as the leaders of their community, had worked to create and communicate a vision. As the project leader working with these Kaumatua, I learnt that the answer lies in understanding and identifying the core values of the community, leading to a collective understanding of the envisioned core purpose and future business.

The business model (figure 19) was multi-purpose and set up not just to make a profit. The Trust had to balance their core purposes between being financially viable and in line with the social and cultural aspirations of the community. Though the Trust are aware as an organisation that they may trade commercially and measure themselves against economic indicators, wealth creation was not seen as an end in itself. The business development component, offered a starting point for achieving the vision. It did mean the Trust would encounter legal, cultural, and

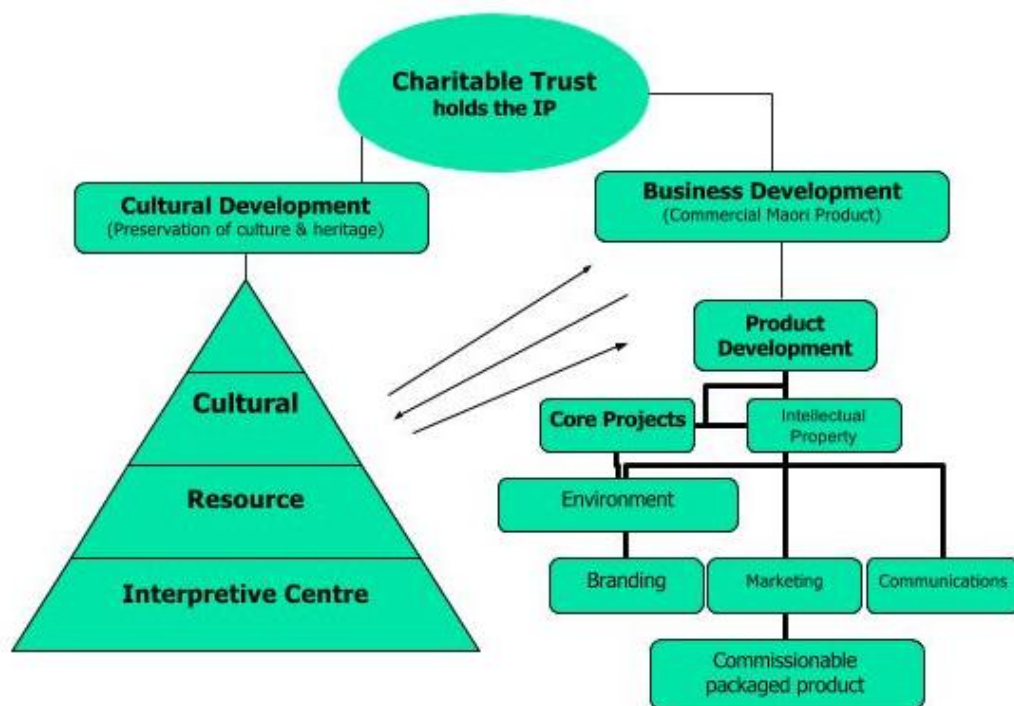


Figure 19: Business model structure

business complexities not usually experienced all at once by mainstream businesses. Being a Māori business, the Trust focused on a multiple bottom line approach, where social, cultural, environmental, spiritual, and economic goals identified in their conceptual framework and strategy goals.

The interpretive centre would manage traditional and contemporary knowledge but it would not develop it. This would be the role of the Trust to establish a limited liability company to develop the cultural IP and grow specific ventures, under the umbrella of the Trust. The Trust and the potential entities it formed would seek to provide an avenue for cultural expression and to foster pride and maintain Māori culture, language, arts development and education. Cultural tourism then would provide the vehicle to address the social and cultural goals of this entity, and provide the activities central their existence.

Vision: To preserve the culture and heritage of a community  
for future generations

## **5.22 Conclusion**

A key learning through this process was the role of strategy to develop a 'potential museum' (interpretive centre) for the Māori heritage themes and storylines of the local communities. The six core projects would provide the strategic opportunities for building sustainability and employment for local whānau and hapū. This linked to the learnings in case study one of the importance of creating action plans to achieve just that; 'to take action' to begin the process of bringing this project to fruition for the Trust and its future generations.

Models provided the vehicle for conceptualising the strategy and its core projects. The Museum Resource Model provided a basis for determining strategy and driving the core projects, to create a research programme that would preserve heritage for the cultural and social well-being of the local area and for future generations. The model could support the commercial objectives for any local development initiative when developing Māori product opportunities based on robust research. The Key Places Model helped to envisage what the visitor experience could look like, and to paint a future picture for cultural tourism and the creative industries through

specific products and visitor strategies. The rationales for this latter model uphold the early Optimisation Study, which provided commercial rationale for a cultural tourism concept.

Though there was a need for strong cultural and economic returns to drive the strategy for these returns, it became clear that a cultural intellectual property strategy was required to protect and align returns against the business need. This was especially important given that the value of this business recognised its intangible assets – knowledge. It made sense that the strategic framework of the organisation was around those assets (themes) and any associated IP issues.

With this information in mind, our work provided local communities with a business model for agencies to understand which engaged and interacted in light of changing natural, social and cultural environments.

## Chapter 6: Analysis and Conclusion

### *Culture is the be all and end all of development*

L.S. Senghor, poet (Senegal, 1906-2001)

#### 6.1 Introduction

This research reflects on my recollections of two projects I undertook, and a review of various formal and informal documented evidence. It concentrated on my experiences and learnings and how these applied and inter-related with local and cultural factors for the purpose of developing and carrying out the two projects. I have taken a bicultural approach informed by Te Tiriti o Waitangi as a partnership agreement for engagement, to identify the lessons discovered about how cultural knowledge interacts with local development imperatives. The two case studies outline the contexts, processes and decisions made and so provides contextual understanding of the fundamental role that culture can play in localised tourist development.

The baskets of knowledge is an important framework, which informed the need to build a cultural infrastructure, which had a cultural heritage origin. It also provided clarity about what I understood of culture, it reaffirmed it is essential to apply cultural values to determine the cultural identity of a people. It also helped with identifying the human experiences associated with sharing culture with visitors to a region, area or community.

The case studies showed that complex issues arise from the use of cultural heritage, including questions of how to preserve, protect and promote cultural goods. Overall, the analysis considers challenges that arise from the dynamics of 'tikanga versus commerce' when these components are combined as a strategy to drive the protection of cultural intellectual property. Cultural knowledge and cultural heritage covers both tangible and intangible assets that can play important roles in achieving sustainable tourism development.

Through this process, there is a confirmation that culture belongs to everybody of the region, area or the community. However, for the indigenous communities to share their cultural knowledge the value of culture needs to be decided and cultural factors determined collectively; before commercialisation occurs.

The following sections review the objectives of the research and analyses, and the learnings from each of the case study reflections.

## **6.2 Objective 1: Aesthetics**

### **To examine the significance of cultural heritage in local economic development**

In both projects, cultural tourism development or aspects of culture heritage were the foundation for building economic wellbeing.

In Case Study One this was about product development and creating a brand to promote the Māori culture of a region to a wider audience, both from within New Zealand and outside.

The second case study was about building a means by which culture can be preserved, protected and promoted for the economic benefit of a community. Essentially, this project revealed the need to protect and secure cultural intellectual property (IP) in order to achieve longer-term economic goals for the indigenous community.

Both case studies endeavored to examine the role of cultural heritage in development processes both on a theoretical level and through practical application. From the outset, development activities and projects were, grounded in cultural comprehension of Māori development. Such comprehension was needed to clarify what was understood of Māori culture in local development, so that tools and resources could be created that favoured and reflected a Te Ao Māori philosophy, and so ensuring that Māori culture was embedded in the development practice (UNESCO Etxea, 2010, p. 2).

In both projects, there is insight into the role of official agencies and government strategies that influence local development. Central and local government agencies had developed their own strategies with the expectation that communities would be equipped and able to then formulate and implement plans for themselves, based on the strategies. However, both case studies highlighted that such intention was neither straightforward nor easily achievable. The 'top-down' approach by government agencies provided a background by which local communities could generate their own development ideas or pursue their development aspirations. However, at various stages government agencies could hinder community planning due to bureaucratic

processes and thinking along, with their expectations of what a Māori product should be. It was noticeable in case study one that the relationships within local community and the development of their tourism endeavours was simpler, because the government guidelines enabled whānau to create their own business activities and governance structures. In the second case study, multiple interests and agencies were involved, which made for a more complex 'juggling' of competing interests during the strategic development process. Culture matters to the development of Māori society.

From a different perspective, the narrative of both case studies highlights the potential influence of Māori culture on government policies. Māori culture encapsulates Māori and yet influences government policies by encouraging opportunities for cultural activities as part of Māori constitutional right under the Te Tiriti o Waitangi. The commitment of the governments of the day to local Māori development enabled funding for those projects.

Māori development is dependent upon its cultural environment. Through tourism, protecting cultural sites can occur if local communities are strategic and tactical in their thinking, and careful in the approach they take to develop their initiatives. Economic benefit can occur, and can enable communities and whānau to pursue their cultural endeavours. The Hokianga project evidences where the presence of a proposed Heritage Centre was a means to help attract people and tourism revenue into the local community, while at the same time enabling the preservation and protection of that community's heritage and cultural sites.

There are a number of cultural factors that influence human behaviour; values, traditions, language and "cultural identity" is only one aspect of our sense of belonging. The rest of our cultural expressions are dependent upon our values. Māori culture is very much a values-based society, but it does not sit still. The culture is ever evolving and moving forward. However, a Te Ao Māori philosophy prevails and the principles behind a Māori worldview are the aspects of culture that can be emphasised and built upon.

In preserving and growing the culture, narratives of communities are important. The local stories emerge through conversations with the people whom we observe and engage with and live and reside locally. In case study two, the Hokianga community, were fully immersed in a cultural life

and the WDAR proved to be an important way to integrate culture in development and engage with the community as a whole, allowing for participation and action.

Heritage is who we are as a people, and connects us to other communities outside of our world. However, there is that dimension of cultural identity that must not be overlooked, which was clear in case study one. The project was very much about social and cultural cohesion and a groundwork of ideas, emotions and feelings to build the cultural context for humans to experience both tangible and intangible heritage.

In New Zealand, Māori are endeavouring to evolve their 'own culture' to attract people to visit. In doing so this necessitates the need to reject, in some cases, colonial heritage so that the traditions of waiata, moteatea and mātauranga Māori can be the focus and emphasis for enjoyment. For some, this can cause conflict within local communities. A factor that needs to be recognised and sensitively managed in the process of building community engagement towards cultural tourism development, as it is the host culture that needs strengthening to influence local development.

Culture and heritage are enablers for development, as seen through evidence of two case studies. As such, it is important for all communities to be able to identify the social, creative and environmental benefits of culture that community leaders are responsible to and contribute to the development of the people. In a community like Hokianga, the existing infrastructure in relation to touring routes and existing research studies explain the need for culture and heritage infrastructure. There is much greater recognition today of the importance of cultural facilities to the life of a neighbourhood, of enhancing the image of a territory, and providing benefits in terms of jobs and income generated by the tourist appeal of local monuments, expositions and festivals (Grefe et al., 2005).

The importance of building Strategic partnerships can, and should, be included in a resource model framework arising from existing social, cultural and political infrastructures. The incorporation of interests into an organisation can expand or transform the development model, if managed effectively. In these case studies, it was shown Māori services can be on top of, or integrated into, current infrastructure to create new value for the local community and their visitors. A good example is the reconstructed work plan in case study one. The work plan

provided information and direction that the local community could respond to, and measure to evaluate the success of their activity against a cultural framework that includes business, investment and job creation.

Ultimately, the case studies showed how development related to the wellbeing of its people. With it comes certain freedoms, in relation to the writing of Sen (2002), can enrich the human experience. Cultural heritage builds cultural assets such as literature, music, and other forms of cultural expression that people either have reason to value and enjoy, as their own or shared through hospitality and tourism activities.

If we are to consider one fact that is fundamental to the developing of cultural heritage, it is the use of 'narrative' and stories to engage ordinary people to share everyday experiences. In respect to Māori culture, we recount our experiences each time we meet and greet people, which is common to our societal structures, to share narrative, to inform and investigate the personal, social and cultural experiences through the sharing of stories. All societal structures there local stories might be, written narratives or oral histories told among focus groups, during events and, in turn, create conversations that both these case studies have achieved organically.

### **6.3 Objective 2: Intrinsic**

**To explore the dynamics between cultural protection and local development objectives**  
(“Tikanga versus Commerce”)

Cultural institutions for many communities, as in case study two, can become local community projects with the aim to preserve a set of exciting cultural and heritage experiences. These experiences arise from the diversity of people and environments, and allow them to leverage their local assets in a way that allows tourists to explore the iconic social, cultural and environmental characteristics of a region. Businesses based on cultural capital can develop as major attractions, or as complementary smaller-scale activities. These entities can provide additional reasons for visitors to be attracted to the locale, by enhancing the quality and appeal of the experiences on offer.



Both case studies pursued best practice development by seeking to take into account cultural factors alongside useful features of mainstream marketing and tourism practices. The incorporation of the latter was particularly evident in the development of action plans in case study one, and how, in case study two, priority was given to gather information to implement measurable activities such as the 'low hanging fruit' businesses. What seemed to be an element for best practice for local cultural development, such as these, was the work that went into establishing a common sense of identity within a community. Such work provided the local communities with plans, which enabled them to research their landscapes, history, and to make decisions as to, what to develop, as viable business opportunities.

These approaches provided clarity to potential partners who might become involved in the projects, about what factors are required, such as what is to be delivered and by when, and what resources are needed. The when and what provide clarity to industry and the wider public about who is responsible for cultural knowledge and who will progress local development, especially in respect to business development (case study one) and community development (case study two).

A main point of focus for the development of the initiatives for both case study one and two was the recovery and retention of cultural knowledge. Both case studies provided examples of how to record cultural knowledge and document those experiences in a precise and standardised manner with the careful building of an information system. These were matters of extreme importance essential to preserving cultural wellbeing such as, identifying who holds the knowledge, how this is preserved, protected and shared are associated issues to consider. While case study two identifies the core people who hold the knowledge, such as the senior kaumatua, case study one is more interested in who have an interest in using their own traditional knowledge to build something tangible. With both cases, it is important to remember that the passing down of some knowledge will not occur due to who succeeds to that knowledge, and that there is knowledge out in the mainstream domain to create new stories. In case study two, technological innovation was particularly important for providing the opportunity for the storage and sharing of knowledge.

The transfer of traditional knowledge is always going to be an issue even in these contemporary times, where there is wider and more diverse interest in digital technology in respect to cultural knowledge. However, this also requires a more disciplined approach to matters of availability and accessibility in the longer term. What I enjoyed about case study two was that it led to developing a strategy that assisted in the process of intellectual property development and protection. The process certainly involved focusing towards preserving, protecting and promoting cultural product and identifying what traditional knowledge to document.

Determining these factors provided an ongoing basis set foundations for identifying what aspects of traditional knowledge have the potential to be commercialised by an individual, group or organisation. Some traditional knowledge is not protectable and yet new expressions of traditional knowledge such as an adaptation of a historical story to protect and licensed. An example of this is this thesis, where I have adapted the story of Kete Wānanga (baskets of knowledge) to build a cultural framework to categorise culture in local development. This new expression has the potential to license for commercial gain.

During the process to refine the strategy with the senior kaumatua in the Hokianga project, we also began the process of work with an Intellectual Property lawyer to draft a Cultural Intellectual Property paper. The paper would provide a series of recommendations that would enable the senior kaumatua to move confidently along the path towards preserving, protecting and promoting their traditional knowledge and to explore potential commercial brands and contractual relationships that they might be able to benefit from. The strategic analysis not only aligned with the Cultural IP paper, but also formulated what traditional knowledge the senior kaumatua had and could create. The five key areas of development as documented in the strategy assists brand strategy to determine the benefits of commercialisation, brand marketing, design and licensing consultants, including those able to give advice on potential international markets.

At their heart, the case studies purposely focused on different elements of commercial development and the usage of culture. In case study one, it was fundamentally about a sense of what we want to achieve, and how we would implement that through the action plans. In case study two, the focus was ultimately more about the priorities and goals of cultural knowledge,

with the details of how we would implement it to be determined more in future. Both studies also provide a basis for measuring progress. Ongoing measurement, evaluation and monitoring of the projects would determine any changes especially in relation to commercialisation of Māori product, where aspects of culture (tikanga) and aspects of commerce (business) may be too difficult to achieve or put in action.

Ultimately, local development is not just about, cultural knowledge and how Māori groupings use their knowledge. It is also about land, buildings or historical stories for economic gain, and protecting the product IP by ensuring the right to use the IP. For example, in a hapū development initiative, you may see whānau families divided in their view about what of their culture to use for local development. Whānau have the right to use cultural knowledge handed down to them from their tupuna, and it is not for outsiders to debate this. Iwi are ultimately responsible for the social justice and social norms that affect Māori as a society, and potentially commercial partners and investors.

Hence, strategic decisions can improve the overall performance of an entity by determining goals for partnership, the market that you offer the product, the IP involved and how important will the partnerships be, to any business or cultural organisation. The experiences in case study two show that IP issues can drive strategy to see to it that commercial partnerships are governed by written contracts, to ensure that the cultural assets and intellectual property are respected, maintained and protected.

## **6.4 Objective 3: Fiscal**

### **To identify lessons from the experiences in the case studies for potential future Māori development**

The recovery and retention of cultural knowledge are matters of extreme importance and essential to preserving cultural wellbeing. Economic development is constant, as it maps people, their place and resources to improve their living.

In many situations, tourism has become an important economic driver for local development. Creating awareness about the cultural capital of communities and territories among policy

makers is often the first step towards supporting local stakeholders. Leading from this can be a process of commodification of cultural assets; therefore, building expertise on ways to connect local initiatives with global networks and market cultural products in an appropriate way is important. It can be a principal challenge for communities.

Some of the key lessons from the case studies were the number of plans and potential strategies for a business, community or cultural organisation to promote and foster. Some examples are the development of agreements with local government or potential investors, which need to ensure that all the parties are of common understanding when it comes to investing in culture. Outlining the roles and responsibilities that each entity would have is important, as is the fair share of power of over decision-making and project control.

A series of best practice approaches, guidelines and policies are important to manage and implement culturally based local development initiatives. Cultural intellectual property that outlines the recommendations to preserve, protect and promote cultural product is fundamentally important. One of the lessons has been to know when to upskill and educate an organisation as to what elements of culture needs protecting and how IP law is utilised. It is important in providing guidance for development projects, such as the case studies, to assess all cultural knowledge held and created by an individual, group or cultural organisation, to decide what knowledge is protectable, what positive steps to take to secure protection of new cultural expressions so you can commercialise and create the low hanging fruit business.

There is also the fact of developing cultural brands and developing a communications plan to unify the key communication messages and sub-themes of cultural heritage that can be promoted. Once again intellectual property can play a role in respect to the legal rights associated with promoting products derived from traditional knowledge, such as the development of the storylines and the process of gathering and collating, archiving of stories as a visual medium. Copyright, trademarks and patents can prevent another person or organisation from using what is not theirs to use.

A consistent key principle in the two case studies was the importance of recognising traditional knowledge and identifying who holds it. This is the first step towards scoping Māori tourism product. As we know from both case studies, we can create narratives through recording,

written or film media, and can be collated and stored as product to be license. What is shared is the types of traditional knowledge to be recorded and protected, visual designs and symbols to be used with brands and new technology and artistic expressions, writings and art works.

A significant lesson that manifests is the interpretative material for exhibition. In case study two, 'bricks and mortar' need to be accompanied by interactive storylines, rather than static, so visitors can experience cultural knowledge within a structure, and then experience it again in real life. However, case study one in respect to the 'low hanging fruit', businesses needed to identify the knowledge holders, be it held individually or communally, as some knowledge may be subjected to customary restrictions or already documented and archived in other cultural institutions. Start-up businesses wanted to promote the interpretative material without any issue.

Some of the lessons for future Māori development gained from these case studies was a need for private and public sectors to take coordinated roles to drive the whole of government approach to secure government funding. As well as alternative ways to generate revenue streams, such as securing protection of IP and creating funding streams from these.

Culture in local development will always be ongoing, from working hard on an external image to recognising points of difference, and identifying potential partners and stakeholders to progress ideas and initiatives. Fundamentally, it is deciding how to build positive communities and members of the initiative who have 'buy-in' and common commitment to the cause. When government funding is involved, economic measures, need to accommodate local culture in the evaluating and monitoring processes to measure outputs and outcomes for example, expected employment growth, building the business and individual capabilities might be more human and creative capital focused and value added.

The lessons are some of the thinking towards Māori development needs to change. One example is the need for diversification of cultural heritage to include infrastructure development, so that there are wider benefits of sharing community knowledge under a plan to preserve and protect. In such a case, intangible products such as customs, traditional knowledge, lifestyles, history and other cultural values can be adapted for tourism product, as these then form the value of the cultural expressions of a Te Ao Māori ideology that would inform what of Māori culture would attract 'visitors' to experience culture.

## **Conclusion**

### **What is the Significance of Cultural Knowledge in Driving Local Economic Development?**

As I have critically reflected through this thesis journey over a specific period of time and two specific projects, the learnings have been about my business strategy processes and how important Māori culture is to me, and therefore in aligning business strategy with tikanga Māori practices. The goal has been to establish an understanding of how to gain outcomes with individuals, groups and communities for the greater well-being, however, albeit they Māori or non-Māori.

My personal journey through this thesis has confirmed how significant Māori knowledge can be when applied in a commercially astute and culturally appropriate way. The preservation, protection and promotion of cultural heritage and cultural knowledge cannot only create tangible economic benefits for the community. It can also enhance community pride, because local economic development at its most fundamental level is about improving community wellbeing.

From beginning to end, my objective has been to analyse aspects of Māori culture taught to me using 'baskets of knowledge' and to gain an overall perspective on the organisational context and environment in which culture and business operates. It has been an important learning curve and reminder that the culture of an organisation plays an important role in influencing how to introduce cultural systems. The content of those systems guides the structure for strategy development and cultural protection, thereby enabling the sharing of culture and heritage to provide economic returns for the community.

The preservation of Cultural heritage is identifying and retaining the cultural history and knowledge of a locality. Nevertheless, this cannot be achieved from the outside; communities need to take collective responsibility for their cultural history and knowledge to protect it. This necessitates looking at ways and means to prevent inappropriate uses of local culture and better understanding of how legally to protect culture through cultural business activities.

Copley & Robson (1996) described cultural tourism as the unique features of a place which reflect its culture, history, or environment and, by their experiential nature, that promote the rich tapestry of cultural traditions, ethnic backgrounds and landscapes. Thus, development and evaluation of cultural products go hand in hand with creating a brand identity.

Recognising cultural knowledge must have an economic, practical, cultural or spiritual value to local economic development and be what the community wants to preserve. Cultural knowledge is, found in daily activities, spiritual and religious activities, community records, people and secondary sources and maybe knowledge that is not unique to the community of origin. In order to determine what cultural knowledge is, communication and consultation is encouraged at a localised level to understand 'heritage'.

Collecting and recording, collating and storing are all aspects of bringing cultural knowledge alive for a community. Local economic development can assist in the retention or expansion to develop the resources, jobs, projects and programmes needed to store knowledge in a meaningful way. As information helps determine the extent to which cultural knowledge is, protected, it will help future physical infrastructure projects and small business enterprise activities, in establishing sustainable practices for the storage, retrieving and promoting of indigenous knowledge to the public.

Considering that there is no universally accepted meaning for the term cultural heritage, the local community must take responsibility for this term because history and culture are set against a backdrop of how people live their lives within that community. When it comes to aspects of using traditional knowledge for any business development initiative, the questions come back to protecting assets and utilising aspects of culture to create new products, using cultural intellectual property (licensing) and other legal tools to produce economic benefits for the community.

It is time-honoured that Māori communities are largely traditional communities and cultural knowledge is oral based. Its use and development therefore cannot be limited to a western philosophy thinking, even though we have adopted and adapted aspects of western philosophy into our everyday lives. Where western philosophy thinking can learn about what a Te Ao Māori perspective is, as a community we are immersed in the consumption and production of our own

cultural goods, and our culture can also be shared with visitors and offer long term partnerships with any destination culture.

The role of traditional knowledge has become much clearer through the evidence from the project narratives in the two case studies. Traditional knowledge is part of cultural heritage and, as such, traditional knowledge comprises that identifiable portions of cultural heritage that have value to the community, that an entity wants to preserve and at the same time share as a means for development activities through the stories, symbols and imagery that are created and offered.

Traditional knowledge used in a contemporary sense has provided the narrative for cultural knowledge and as a basis by which to enhance the physical, cultural and spiritual wellbeing of the community. Cultural heritage and cultural knowledge takes into account the existing foundation of the local culture when developing a strategy, and eventually provides a pathway to strategies designed to protect economic returns to the owners of that knowledge.

In stepping back and considering the outcomes from these case studies, cultural return on investment through the commercialisation of activities through branding and marketing is at the fore. It is about creating revenue streams, and about promotion of a region through to assisting in the economic development and employment of an area. The opportunity for cultural knowledge and local development is in building market demand for indigenous product and learning how to influence development through the effective use of 'mainstream' business practices such as branding, promotion and licensing.

IP laws and cultural expressions (which include artwork, symbols, song, and dance, that reflect and identify a community's history, culture, social identity) and values continue to be instrumental in the preservation of indigenous cultures' culture.

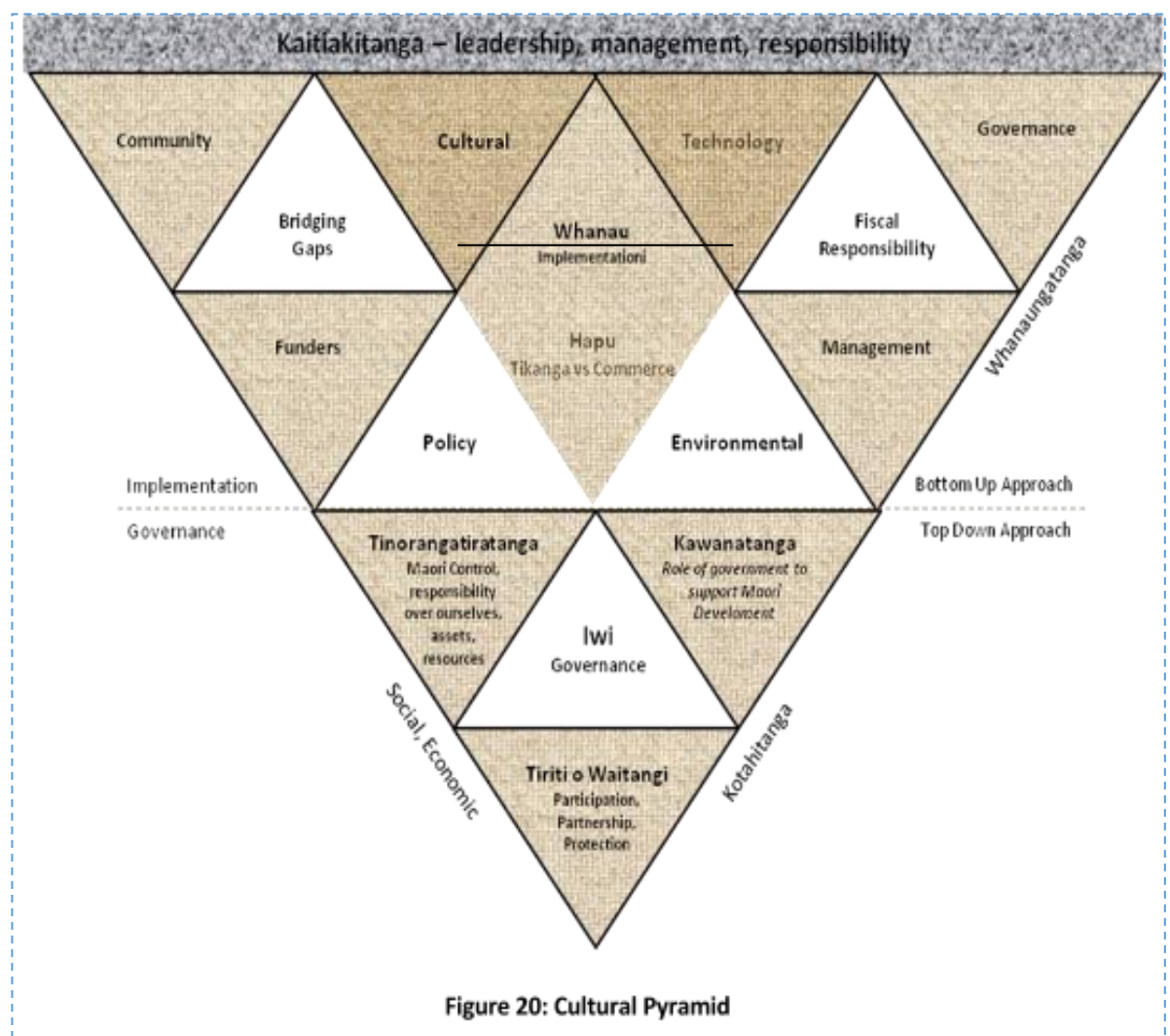
Though this thesis focuses on the role of cultural knowledge and local economic development, it is the preservation and protection of 'cultural knowledge' (traditional knowledge) that has the most important function for any Māori business activity. To preserve and protect elements of one's culture may become the most important asset in a cultural and community sense. In fact, what I found through the Hokianga project is that intellectual property may be more valuable than bricks and mortar projects an area that has gained ground in my own Māori economic



development practice since the end of these projects. An area could benefit from more specific focus and research in the future.

The challenges are ensuring that government agencies understand and accept their responsibilities under the Te Tiriti o Waitangi. Fostering an environment conducive to local cultures and there is significant attention on the various activities undertaken by local economic development practitioners and groups to accommodate a values system to compete and sustain vibrant communities within the cultural and creative sectors.

With this thought in mind, as I bring this basket to a close, I am reminded what is at the centre of this analysis, and which aspects of Māori tikanga and practice is based on my learnings from my whānau upbringing, my parents, my namesake, my cousins and extended whānau. All I have observed, all my knowledge from my work, is transmitted into this cultural pyramid (below) which considers the economic drivers and enablers that are linked to local economic development.



The intention of the Figure 20: Cultural pyramid is to present a model for cultural tourism development that relates well, and summarises, this research. It is a means for understanding the process of development, which starts with local community who have responsibility and guardianship (kaitiakitanga) for our environment and cultural knowledge. The pyramid baskets are tiered into 'bottom up' and 'top down' approaches to convey how cultural knowledge is developed. It is important that the bottom up approaches set the scene for strategy development and implementation of strategies, whereas the top down approaches represent investment and growth.

The bottom up approaches drive strategic planning and implementation through a series of action plans. The white baskets, as economic drivers, can address the risk and liabilities (bridging the gaps), and sustainable growth (cultural policy, environment). The brown baskets signify the economic enablers that support the activity or the infrastructure. The top down approach incorporates the issues of governance taking a big picture view as to the strategy and tactics required to provide the insight as to where entities and communities can leverage social and economic gains.

Overall, the cultural pyramid provides reference points to encourage participation and partnership, and a basis for devising plans and projects to build capacity and capability using a value based system.

The cultural pyramid should help public agencies to consider whether the governance model for local development focuses on the Te Tiriti o Waitangi as a symbol of partnership, participation and protection. More importantly, it should serve as a model for engagement because of the 176 years of cultural knowledge and interpretation that has been gathered and archived for us to examine and review.

In relation to my cultural practice and work ethics, I am a holder of cultural knowledge. The cultural pyramid assisted me to evaluate the promotion of products derived from traditional and contemporary Māori knowledge for economic gain. The pyramid is a constant reminder of the issues that arise in respect of balancing tikanga versus commerce in local development; and in establishing what of culture we are prepared to use to sustain our physical wellbeing.

Essentially, it involves the identification of aspects of cultural knowledge that have commercial potential, and local willingness for commercialisation.

If cultural knowledge is to be valued in a local development context, then consider cultural activities as a whole, with particular attention to the artistic creativity that lives and breathes at our core (Grefe et al., 2005, p. 158). This was at the heart of the local development journey recorded in this thesis.

## Glossary and Definitions of Study

There are references made within this study that require clarification for the reader.

They are as follows:

Culture	refers to the civilisation, based on ethnicity, traditions, customs and way of life
Cultural	refers to things pertaining to culture; for example, educational, artistic, enlightening, literacy, Intellectual, enriching, cultivating
Ethnicity	refers to the people of the culture
Ethnic	refers to the racial and tribal grouping of a people nationally that includes cultural
Heritage	refers to the traditions and customs of a culture based on birthright, inheritance and legacy
Tradition	refers to the belief and folklore of a culture
Knowledge	refers to the awareness or familiarity gained by experience of a fact or situation
Customs	refers to a way of life
Indigenous	refers to the original or native people of the area
Native	refers to the inhabitant of that area
Area	refers to the region, district, and locale of the people

### Cultural Definitions for Chapter 4 Case Studies

The use of the word 'Culture' means different things to many people; culture is broad and defined as not by ethnicity but by the activity and the individual's sense of place.

For the purpose of this study Culture defined as

- Māori protocol and tikanga (way of life) which actively functions in the study area;
- A highly developed sense of place among whānau;
- A strong sense of identity with local traditional landmarks.

For the purpose of this study Area defined as

- Iwi, Hapū and Whānau

## Definitions to understand what we commodify

- **Commodification:** Refers to the artwork's dual role as an object and bearer of meaning, the artwork's role as a commodity causes a conflict between its aesthetic and financial value. Many forms of art since 1950s, such as Fluxus, minimalism, conceptual art and performance art have attempted to resist the commodification of the object by producing art objects have little intrinsic value. The increased financial and social investment in art (especially painting) has intensified the tendency for the artwork to become more of a commodity than ever before. Pierre Bourdieu's *Distinction* (1984) has shown how the consumption of works of art is central to the maintenance of social distinctions, and how the exercise of taste becomes a means of acquiring 'cultural capital'.
- **Commodification:** The action of turning something into or treating something as a (mere) commodity.
- **Commodify:** turn into or treat as a mere commodity.
- **Commodity:** something useful or valuable – a raw material or primary agricultural product to buy or sell.
- **Epistemology:** The branch of philosophy that deals with the varieties, grounds and validity of knowledge.
- **Ethnology:** the branch of knowledge that deals with the characteristics of different peoples and the differences and relationships between them.
- **Information System:** defined as the process of, and tools for, storing, managing, using and gathering of data and communications in an organisation.
- **Low Hanging Fruit:** commonly used metaphor for doing the simplest or easiest work first. In business, it means a target that is easy to achieve or a problem that is easy to solve. It can refer to the startup business and new products or services that are easier to sell.
- **Strategy:** A method or plan chosen to bring about a desired future, such as achievement of a goal or solution to a problem.
- **Tactical Strategy:** tactics are the actual means used to gain an objective, while strategy is the overall campaign plan, which may involve complex operational patterns, activity, and decision-making that leads to tactical execution.

## Māori Glossary

Aotearoa	New Zealand
aroha	love, compassion, sympathy
haka	fierce rhythmical dance
iwi	tribal group
hapū	sub-tribe
kaitiaki	iwi, hapū or whānau group with the responsibilities of kaitiakitanga
kaitiakitanga	the responsibilities and kaupapa, passed down from ancestors for tangata whenua to take care of the places, natural resources and other taonga in their area
kanohi ki te kanohi	face to face
kapahaka	Māori cultural performances (song and dance)
kaumatua	Elder
kaupapa	plan, strategy, tactics, methods, fundamental principles
kaupapa Māori	research Māori-based research
kotahitanga	unity, solidarity mana tangata human rights, integrity
manaakitanga	respect given to visitors, sharing and caring
manuhiri	visitor, guest
Māoritanga	Māori culture, Māori perspective
marae	local community and its meeting places and buildings
mauri	physical life force which imbues all created things
pakeha	non-Māori New Zealanders - most generally referring to European New Zealanders
Papatuanuku	Earth Mother
powhiri	welcome, opening ceremony
puawaitanga	the principle of best outcomes
Ranganui	Sky Father
rangatiratanga	the state of chieftainship or leadership
rohe	territory, area
tangata whenua	people of the land, Māori people

taonga	valued resources, assets, prized possessions both material and nonmaterial
Te Ao Māori	the Māori world, includes Te Reo (language), tikanga processes and practices, marae (community), areas of waahi tapu and access to whānau, hapū and iwi
Te Ao Marama	the world of light; present day world
Te Puni Kokiri	Ministry of Māori Development
Te reo	Māori language
Te taha tinana	physical and economic
Te taha wairua	spiritual
Te Tai Tokerau	Northland
tikanga	meaning, custom, obligations
Tino rangatiratanga	self-determination
waiata	song
wairua	spirituality
wairuatanga	state of being spiritual
whakapapa	genealogy, cultural identity
whakatauki	proverbs
whānau	family
Whānaungatanga	relationship, kinship

### Acronyms and Abbreviations

NZTB	New Zealand Tourism Board	MTA	Māori Tourism Association
RTO	Regional Tourism Organisation	MTO	Māori Tourism Organisation
CEG	Community Employment Group	TPK	Te Puni Kokiri (Ministry of Māori Development)
NTS	Northland Tourism Strategy	DNZ	Destination New Zealand
NMA	Northland Museum Attractions Strategy	AMTA	Aotearoa Māori Tourism Association (National)
NZTIA	NZ Tourism Industry Association	ToR	Terms of Reference
NZTE	New Zealand Trade and Enterprise	KPI	Key Performance Indicator
REDA	Regional Economic Development Advisor	CMT	Cultural Māori Tourism System
WDAR	Whānau Development Action Research	NTS	Northland Tourism Strategy

### Tourism Glossary

Tourism:	The all-embracing term for the movement of people to destinations away from their place of residence for any reason other than following an occupation, remunerated from within the country visited, for a period of 24 hours or more.
Cultural tourism:	The movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs.
Cultural Heritage:	The term cultural heritage encompasses several main categories of heritage: Tangible cultural heritage: movable cultural heritage (paintings, sculptures, coins, manuscripts), immovable cultural heritage (monuments, archaeological sites, and so on), underwater cultural heritage (shipwrecks, underwater ruins and cities); Intangible cultural heritage: oral traditions, performing arts, rituals.
Natural heritage:	Natural sites with cultural aspects such as cultural landscapes, physical, biological or geological formations
Traditional Knowledge:	Traditional knowledge (TK) is knowledge, know-how, skills and practices that are developed, sustained and passed on from generation to generation within a community, often forming part of its cultural or spiritual identity.

### **Marketing terms**

Brand Bible:	A brand bible or book is a document that establishes distinct guidelines on how all aspects of a company's brand. It should establish rules for creating a unified and identifiable presence for your brand.
Brand Myth:	Made-up story that lends a brand "authenticity" and "heritage".
Brand DNA	Key characteristics, attributes of a culture, sharing of information
Counter Culture	A sub-culture whose values and norms of behaviour differ substantially from those of mainstream society, often in opposition to mainstream culture mores.
Niche market:	An attempt to connect with and sell to a particular group of consumers who have interest in cultural tourism, eco-tourism, adventure tourism, wellbeing tourism, to name a few.
Target segment:	An identifiable group of individuals, families, businesses, or organisations, sharing one or more characteristics or needs in an otherwise homogeneous (same) market.
Market segment:	The concept of dividing a market in parts.



Market segmentation:	A marketing approach that encompasses the identification of different groups of customers with different needs or responses to marketing activity. The market segmentation process also considers which of these segments to target.
Monitoring:	The ongoing review and assessment of the natural or cultural integrity of a place in order to detect changes in its situation.
Pricing:	The decision-making process of ascertaining what price to charge for a given tour. Pricing involves determining the markup, studying the competition, and evaluating the tour value for the price to be charged.
Product:	The creation of tangible goods or services that promotes the rich tapestry of Māori traditions, cultural values, beliefs in relation to the lifestyles and landscapes of a 'people', i.e. anything that can be offered to tourists to satisfy their cultural needs and wants involving knowledge, religion, art, custom, locale, history and events.

### **Tourism terms**

Sector:	A segment of the marketplace being Northland Tourism.
Visitor Flows:	Tracking visitors' holiday patterns, or movement of visitors, both to and from the destination and within it for the duration of their stay.
Traditional markets:	Originating countries that are long haul to NZ such as UK, Japan, Germany and the USA
Long haul markets:	UK, Germany, USA, Japan, and western countries
Domestic tourism:	Involving residents of the given country travelling within his/her country.
Inbound tourism:	Involving non-residents travelling in the given country.
Inbound tour operator:	Simply a company that makes travel arrangements for arriving tourists. These can include hotel reservations, tours of the area, airport transfers, and meals.
Wholesaler	A company that usually creates and markets inclusive tours for sale through travel agents. Although the term is often used as a synonym for tour operator there are several distinctions: (1) presumably sells nothing at retail while a tour operator often does both; (2) does not always create his/her own products, while a tour operator always does; (3) is less inclined than a tour operator to perform local services.
Destination:	The place to which a traveller is going. In the travel industry, any city, area, or country marketed as a single entity for tourists.

Destination Manager:	A person working in a specific destination handles all bookings and arrangements for tours or conferences, hotel accommodation, transfers, sightseeing, meetings and special events. Tour operators or conference planners use the services of a DM because of their specialist local knowledge.
Regional Tourism Organisation:	RTOs are responsible for destination marketing and the promotion of their regions potential. They act as a bridge between tourism operators, national tourism bodies, and local and central government.
Frequent Independent Traveller:	FIT is a single tourist. It can be a couple or family but traditionally thought of in the singular form. They are independent, plan own travel, pre-arranged schedule. Traditionally provide the destination, hotel or city with a higher daily spend than a group tour participant.
Day visitors:	Visitors who arrive and leave the same day, irrespective of why they are travelling.
Visitors:	Referred to as either tourists (those who stay overnight or longer in the place visited), or same-day visitors.
Visitor trends:	Understanding the number and origin of international visitors to New Zealand, including visitors' spending, length of stay and levels of demand for culture and nature based activities, also known as market insights reasons for why people travel.
Length of stay:	Number of nights spent in one destination. Most tourist boards seek to find ways of increasing visitors' length of stay.
Itinerary:	The travel schedule provided by a travel agent or tour operator for the client. A proposed or preliminary itinerary may be rather vague or very specific. A final itinerary spells out all details, flight numbers, departure times, and similar data, as well as describing planned activities.
Tour:	Any pre-arranged journey to one or more destinations.
Tourism Demand:	Defined as the spending of NZ and non-resident visitors on domestically produced commodities. It is the sum of tourism domestic demand and tourism exports.
Package:	Pre-arranged combination of elements such as air, hotel, sightseeing, and social events put together and sold at an all-inclusive package product and price
Package tour:	A combination of several travel components provided by different suppliers, are sold to the consumer as a single product at a single price

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**Haremai, e mau tō ringa ki te kete tuauri, ki te kete tuatea, ki te kete aronui,  
i pikitia e Tāne-nui-a-rangi i te ara tauwhāiti, i te Pū-motomoto o Tikitiki-o-rangi**

*Come, grasp in your hand the kit of sacred knowledge, the kit of ancestral knowledge,  
the kit of life's knowledge, procured when the renowned-Tāne-of-the-heavens ascended  
by the tenuous pathway, thro' the Entrance to the Uppermost-heaven*

(Ngata, A.T. & Jones, Pei Te Hurinui. 2006, p. 6-7)