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Ash Puriri & Alison McIntosh

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RESEARCH ARTICLE

A cultural framework for Māori tourism: values and processes of a Whānau tourism business development

Ash Puriri[a] and Alison McIntosh [b]

[a]Waikato Tourism Ltd., Hamilton, New Zealand; [b]School of Hospitality & Tourism, Auckland University of Technology, Auckland, New Zealand

ABSTRACT

The tourism industry has the potential to provide sustainable employment and empowerment for Māori. Whilst previous tourism research has identified the need for Māori control, ownership and authenticity in this regard, few studies have engaged an Indigenist paradigm to understand how this may be achieved. There remains an important need to consider how Māori values and principles can facilitate Kaupapa-driven Māori tourism business. Using a Kaupapa Māori methodology, a series of Hui examined a Whānau (Māori family) tourism business development targeting the cruise industry. The research fills an important gap in knowledge as the Whānau unit is argued to be the core of socio-economic development for Māori. The cultural analysis was completed through the process of Whakapapa (genealogical connectedness) and Whānaungatanga (cultural relationships) to analyse data from a Māori worldview, and the findings revealed a cultural framework: Te Poutama Tāpoi Māori (the Poutama lattice of Māori tourism). The cultural framework demonstrates cultural levels of significance for the Whānau and offers an informed decision-making pathway for other Whānau. Using the framework, Whānau can consider cultural processes, practices, protocols, values and traditions in order to guide their authentic Māori tourism business development in a way that is by Māori about Māori.

Introduction

Indigenous tourism is a significant component of the tourism mix in New Zealand. Tourism has consistently been portrayed as a sector that can create economic opportunities and benefits for Indigenous peoples, although the success of this remains questionable (Whitford and Ruhanen 2016). According to Statistics New Zealand (2015), Māori tourism contributed $214 million towards the overall New Zealand economy in the year ended February 2015. This contribution was made by Māori tourism accommodation providers, food providers, and the arts and recreation services industry incorporating Māori cultural performances and tour providers, art galleries, scenic tour and adventure

tourism companies. This report was accompanied by calls for Māori tourism businesses to continue developing and improving the quality of their products/experiences and to strive to meet visitor demand, notably for the reportedly burgeoning cruise ship industry (Ministry of Tourism 2015).

Māori in New Zealand have had a long history of involvement in tourism (Te Awekotuku 1981). Since their earliest encounters with tourism, Māori have tried to maintain and respect their culture and the precious natural assets of their heritage and sense of belonging. Māori tourism continues to grow with an increase in participation, according to a Colmar Brunton (2004) report, and Māori seek to be in control of their cultural tourism experiences. As discussed by Puriri (2017), recent acquisitions of mainstream tourism business by Ngāi Tahu have seen the tribal entity apply cultural values to their business operations in an attempt to imbue their businesses with a sense of cultural underpinning.

Previous scholarship on Indigenous tourism has generally defined it as ' … a tourism activity in which Indigenous people are directly involved, either through control of or by having their culture serve as the essence of the attraction … ' (Butler and Hinch 2007, p. 5). However, scholars have increasingly sought to express the values that define Māori tourism (e.g. Zygadlo et al. 2003; McIntosh et al. 2004). In this way, scholarship has become concerned with the significant cultural values that Indigenous people choose to share as their cultural tourism experience. This is a crucial point in determining the authenticity – or otherwise – of a cultural experience. Merely hiring Māori as actors in a tourism experience does not qualify the event as an authentic Māori tourism experience and severely undermines any claim to genuine Māori tourism (Blair-Stahn 2010). Mead (2003) argues that cultural values are required to help control and govern the right conduct of being Māori, according to ancestral lore.

Most historical approaches to, and definitions of, Māori tourism remain broad and culturally uninformed. This is partly because Māori have been cautious about what parts of their culture and natural assets are exposed to tourism, and also because Indigenous tourism research generally remains anchored in the colonial pedagogical paradigm (Nielsen and Wilson 2012; Whitford and Ruhanen 2016). However, when viewed aligned to appropriate cultural values, and driven by the Indigenous peoples, the Indigenous voice is not 'overwritten' in tourism (Lee 2017). This means that Māori dictate tourism's terms and conditions according to what they believe Māori tourism is to them. The questions for Māori are not so much what the right definition of Māori tourism is but what the cultural values of Māori tourism are and how they should be applied in a Māori tourism product or experience. Tourism is also seen as a step towards building new meanings for traditional cultural practices and reaffirming values (McIntosh et al. 2004; Amoamo 2011). As such, it is a premise of this paper that understanding, respecting and implementing cultural values are imperatives for Māori tourism operators, and that Māori tourism scholarship must move into an Indigenist paradigm. Indeed, other Indigenous scholars around the world, such as Martin and Mirraboopa (2003) and Lee (2017) in the Aboriginal Australian context, are similarly shaping a powerful Indigenist research methodology. Such a methodology seeks to challenge and dismantle the Western privilege/voice of much existing research as a pathway towards equity and respect for Indigenous identity, ethics and being through centring and privileging an Indigenist worldview, life practices, values and knowledge production systems.

Values-based frameworks for Māori tourism

Previous literature in a New Zealand context has used values-based frameworks to explore differences between forms of Māori cultural tourism as well as Māori business entrepreneurship (e.g. Zygadlo et al. 2003; McIntosh et al. 2004; Haar and Delaney 2009). These cultural values include:

- Wairuatanga – state of being spiritual;
- Whānaungatanga – relationship/kinships;
- Ngā Matatini Māori – Māori diversity;
- Kaitiakitanga – guardianship;
- Manaakitanga – warm hospitality;
- Tino Rangatiratanga – self-determination;
- Kotahitanga – unity and solidarity;
- Tuhono – principle alignment;
- Purotu – principle of transparency; and
- Puawaitanga – principle of best outcomes (see McIntosh et al. 2004).

Wairuatanga, the spiritual dimension of Māori values, is viewed as an essential part of Māori-centred tourism and provides guidelines for Māori tourism unique to Māori. Explaining the Wairuatanga or spiritual side to visitors, according to McIntosh et al. (2004), makes the product authentic rather than staged.

In the same way that cultural values inform Māori arts and craft (see, for example, Mahuta 1987; Barnett 1997; McIntosh 1999; Johnston 2006), cultural distinctiveness enables Māori tourism businesses to draw upon the unique, original and authentic tourism offerings that align to their abilities and competencies. When Māori tourism is viewed though a cultural lens, cultural tourism offers Māori a wide range of opportunities that can give Māori the confidence to dictate the terms and conditions of what parts of their culture they want to share with the world. Through cultural tourism, McIntosh (2004) and Zahra and McIntosh (2007) suggest that the cultural experience benefits both Māori and the tourists through cultural knowledge and appreciation. Māori elements form, guide and manage the cultural distinctiveness of tourist experiences in New Zealand (McIntosh et al. 1999, 2002; McIntosh 2004).

However, there remains a struggle for Māori to maintain control over the commodification of their tourism product. In addition, Māori tourism as a business encounters a host of concerns, challenges and opportunities that Māori operators need to overcome whilst maintaining their Mana (self-empowerment) as they navigate their way through the stages of business development challenged by maintaining cultural values within a competitive commercial environment. Examples of these concerns are highlighted in the work by Puriri and McIntosh (2013), for example, the need for Māori tourism operators to balance spiritual, cultural, social and environmental considerations within a business strategy. McIntosh et al. (2004) argue that Māori-centred tourism could offer Māori the prospect of diversifying from Western management practices by positioning Māori cultural Tikanga (philosophies) at the forefront to inform decision-making. A Māori-centred approach would also serve to strengthen commitment to cultural and environmental sustainability taking priority over a goal of economic sustainability (McIntosh

et al. 1999; Puriri and McIntosh 2013). Indeed, Whitehead and Annesley (2005) claim that a sustainable approach fortifies future economic development for Māori. Populating Māori tourism operations at the Whānau or family unit level will arguably engender a multi-generational sustainability platform for Māori tourism development.

Indeed, the Whānau, as claimed by the New Zealand Ministry of Health (2002), is where the building blocks for development and a restoration of cultural things are for Māori. The Whānau is, and always has been, the starting place for social (re)developments: Te Kohanga Reo – language restoration; Toi Whakairo – the restoration of the arts; and Mātua Whangai – social reconstruction, are prominent examples. The Whānau is also the Manawa, or heart of the world, and is the place where Māori are grounded by and in their cultural values, language and customs. These epistemological and ontological values are integral to informing the social constructs for Māori tourism development. With this in mind, this research aimed to examine the stages of a Whānau (Māori family) tourism business development for the cruise industry to show how Māori values and principles can facilitate Kaupapa-driven Māori tourism business. The key question driving this research was: how can a Kaupapa Māori approach support Whānau tourism business development?

The study context

According to Petrie (2006), Māori have had an entrepreneurial history with the shipping industry dating as far back as the mid-nineteenth century. Māori themselves arrived in New Zealand on ocean passenger vessels called Waka or large canoes or ships. Their historical relationship with ocean travel, therefore, provides a cultural precedent for Māori in exploring and establishing business relationships with the cruise ship passenger industry. In addition, evidence suggests that the cruise tourism industry is a relatively untapped potential market for Māori tourism development. For instance, a report by Cruise New Zealand (2015) indicated the rapid growth of visiting cruise ships to New Zealand and its high economic impact. In 2015, New Zealand enjoyed a net additional expenditure of $340.3 million from the cruise sector, which resulted in an added value of $426.1 million, supporting 8365 jobs. Similarly, Deloitte Access Economics (2012) highlighted the need to introduce new ports as cruise destinations, offering new tourism experiences, to meet the demands of the cruise industry's projected increase over the next 25 years. There is thus an opportunity for Māori to offer shore-side cultural tourism experiences for the growing cruise ship industry, especially now Māori have begun to exert their foreshore and seabed rights through Treaty of Waitangi claims. Aligned to this, the Ministry of Tourism (2015) have called for Māori tourism businesses to continue developing and improving the quality of their products and to strive to meet visitor demand. In short, the cruise industry in New Zealand has experienced exponential growth, with new opportunities for Māori tourism businesses to consider.

Methods

A (Kaupapa Māori) cultural research methodology was applied in this research as the Indigenous window that enables, empowers and unlocks access to research by Māori for Māori. A Māori perspective of ontology and epistemology underpin a Kaupapa

Māori methodology. As an action-based research approach (Smith 1999), a Kaupapa Māori methodology allows the Whānau being researched to maintain their own voice, with Mana (self-empowerment) and embracing their Tikanga or philosophical values.

For Māori, there is an emerging resistance to integrating Western methodologies, terminologies and philosophies into a Kaupapa Māori cultural framework. Smith (1999) argues there is an extensive history of Māori being dehumanised, disadvantaged and oppressed through Western research methodologies, where Māori were categorised as unsuccessful and as a marginalised demographic of New Zealand. Jones et al. (2006) state that Kaupapa Māori as a research methodology is a cultural philosophical framework that is connected by Māori philosophy and principles, and that Kaupapa Māori methodology is a method for validating and legitimising Māori knowledge. Similarly, Walker et al. (2006) inform that Kaupapa Māori research is a segment of a broader movement by Māori to question Westernised notions of knowledge, culture and research.

Smith (2005) and McIntosh et al. (2004) explain that, when incorporating a Kaupapa Māori methodology, becoming a part of the Whānau (extended family or family unit) being researched is an integral process. Kaupapa Māori methodology governs the way in which information is discussed, accessed and explored, which needs to be treated and managed. A core characteristic of Kaupapa Māori methodology is Hūmarie or humility. Kaupapa Māori methodology, according to Henry and Pene (2001), also requires all participants to respect their Kaumātua or elders. Kaupapa Māori methodology, according to Walker et al. (2006), safeguards the members of the Whānau being researched so that each member is treated equally and valued as a significant contributor to the research regardless of their status, gender or age.

The Whānau being researched

A focus on Whānau was deemed important in this research, given the significance of the family unit within Māori culture. The socialist nature of Māori society, according to Walker et al. (2006), stems categorically from the individual, to the Whānau/family unit, to the Hapu or sub-tribe and is positioned at the core or epicentre of this social structure. Whānau as a verb, according to Reed (1960), literally means 'to give birth'; as a noun it is the nucleus of the Māori community and provides the foreground for new initiatives and projects to be discussed, designed and developed by Māori. It is natural for the Whānau unit to be led by its senior members, who have the role of Mātua or parental guardianship. Barlow (1994) claims that the Whānau or family unit can culturally expand from three people to four and beyond, and in addition to in-laws it can include Whāngai or fostered children as extended family members. According to Rangiahua et al. (2005), Whānau units are typically part of a Whānau collective who form a Hapū or sub-tribe, and the collective of Hapū typically form a wider Iwi or main tribal body. Iwi are usually identified with a region that is connected to an ancestral Waka, or canoe. Kaumātua are elders of the Whānau, Hapū and Iwi. These cultural leaders provide guidance and wisdom to the Rangatahi or younger generations.

There were thus four sampling criteria used in this research:

(1) a Whānau of Māori descent (a Māori family identifiable through Whakapapa or genealogy – preferably of more than one generation);

(2) understand Tikanga Māori or Māori protocols, preferably knowledge of Te reo Māori me ona Tikanga or versed in the knowledge and practices of Māori protocol;
(3) an interest in and intention to develop a Māori tourism experience; and
(4) access to their own land(s) on which to develop a potential Māori tourism business.

After an initial enquiry via emails and phone calls with New Zealand Māori Tourism and strategic enquiry amongst the Māori community, one Whānau or Māori family agreed to participate in the research. Albeit that this was one Whānau, the profile of the Whānau consisted of a large number of participants who filled the Whare or family house. The Whānau consisted of Māori professionals who were all conversant and familiar with the Māori world and Te Reo Māori (the Māori language). They were also a large family that included four generations: great grandparents who were referred to as the Kaumātua of the Whānau (male and female); the six children of the great grandparents who were also grandparents, each with their own children who also brought their children; all attended the series of Hui or scheduled meetings that were researched. This large Whānau or Māori family were in the early stages of considering and conceptualising notions of creating a Māori tourism project as a potential Whānau or family business initiative in the North Island of New Zealand. Whilst the Māori researcher is not a direct member of the Whānau being researched, they share a common ancestral ancestor from many generations ago; this, albeit distant, relationship enabled the doors and hearts of the Whānau to be opened. Māori are sensitive to opening their homes without first gaining relationships of trust.

Data collection and analysis

The Kaumātua or elder of the Whānau agreed to a series of Hui or meetings which were sought to facilitate the initial Tikanga protocols. Scheduled Hui and interview sessions with Whānau members were held on their Whenua or land. A key reason for this was that the Whenua is considered culturally to be a nucleus or central space and it was also where the Whānau proposed to develop their Māori tourism experience. Following the cultural protocols of Tikanga Māori enabled the cultural process of transforming things from Tapu, or that which is sacred, to a position of Noa or being free from Tapu and accessible to the researcher. This also enabled the researcher to enter safely into the Whānau's space to introduce and outline the aims of the research. A total of four Hui or meetings were video recorded and documented as a method of ensuring the accuracy of the information gathered. All audio recordings extracted from the video recordings were transcribed verbatim. Finally, the Whānau being researched approved the transcribed information to ensure that the information truly reflected their intentions.

It is important to note that a limiting factor of this research is that only one Whānau was researched, and it should not be concluded that their perspectives and the findings describe all Māori Whānau. Rather, the study provides one perspective of a Māori Whānau and identifies the cultural underpinnings and processes of one Whānau tourism development to reveal rich theoretical insight (Eisenhardt and Graebner 2007). Indeed, deep and detailed information was gained from the research, as well as important shared experiences and feedback drawn from extensive interaction with multiple Whānau members.

In terms of data analysis, Cohen et al. (2007) claim that there is no single correct way in which to evaluate or analyse data when applying a Kaupapa Māori methodology. Graham (2005) argues that Whakapapa or genealogies and relationships can be applied as a framework for analysing information within Kaupapa Māori methodology. As such, Whakapapa was applied in the research to help analyse the data. Whakapapa is positioned by Smith (1999) as a culturally fundamental way of analysing and thinking, as she argues that Whakapapa can be applied to almost every facet of a Māori worldview. Whakapapa Ki Te Kaupapa or whether the data relates to the Whānau tourism project or subject at hand, determines whether data is of Tuakana status (significantly related) or Teina (less significantly related). Data that does not have any relationship to the Kaupapa is discarded and does not contribute towards the building of the Kaupapa at hand. Figure 1 depicts the process followed when Whakapapa was applied to analyse the research data.

According to Buck (1949, p. 325, 329), Pītau Whakarei is a curvilinear shape in the form of a large-pieced double-spiral image commonly found in the Tauihu or prow of a Māori ceremonial Waka or canoe. The Pītau Whakarei is an original cultural theoretical framework and process conceptualised by the first author. Pītau Whakarei, according to Buck (1949, p. 327), literally means 'the fern frond that beautifies a canoe'. The Pītau or large-pieced double-spiral motif is captured in Figure 1, with one spiral, coloured in blue, labelled as 'Haehae Whakaroto – *Inward Flow*' and the second, coloured in red, labelled as 'Haehae Whakawaho – *Outward Flowing Ridge*'. Both spirals are supported by small notched structures labelled 'Nihoniho Taniwha', which according to Ngata (1993) literally means the teeth of a supernatural being. The Nihoniho Taniwha segments are positioned around the Pītau or double spiral as support structures for both the Haehae Whakaroto – *Inward Flow* spiral and the Haehae Whakawaho – *Outward Flow* spiral. Importantly, the gaps in between each Nihoniho Taniwha, called the Tiriwā or intervals,
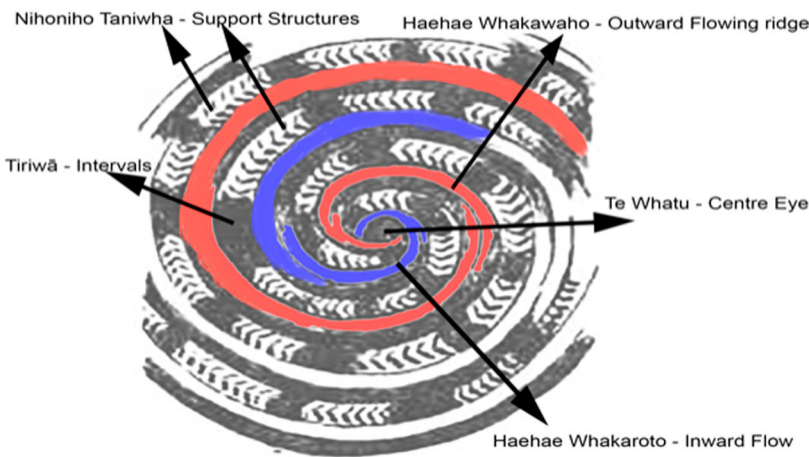

Figure 1. Whakaaro Pītau Whakarei – a cultural model within Kaupapa Māori methodology for analysing research data.

are where the Kore Take, or things that are of no worth or relevance, are believed to exist. Both Haehae ridges begin from the middle of the spiral pattern labelled 'Te Whatu' or 'Centre Eye' and continue until the double spiral creates a large, cyclic, curvilinear shape.

Using this cultural theoretical framework as an analytical approach, Kaupapa Māori can analyse research data to provide an informed position that enables conceptual development to evolve in a cyclic and reflective way. Whakaaro Pītau Whakarei is a theoretical model that demonstrates the developments gained from the series of Whānau Hui or meetings by depicting them as a curvilinear image in the form of a Koru or fern frond. As an evolving, reflective method for the continual improvement of earlier contributions from Whānau, offered during Hui or meetings, change is permitted to occur naturally by allowing newer, more efficient, innovative and potentially superior contributions to be integrated. Haehae Whakaroto, or the second spiral (coloured red), starts from the outside with an inward direction and is guided by the symmetrical curvilinear formation of the first spiral, coloured blue in Figure 1. The second spiral completes the imagery of the double-spiral pattern of the Whakaaro Pītau Whakarei. Importantly, the process was continually analysed from a Māori perspective, and resulted in a set of identifiable emergent cultural themes. These themes will now be illustrated and discussed below in the Te Tāpoi Poutama model, or the Māori tourism lattice, to culturally demonstrate the various levels of significance that the Whānau being researched placed on each emerged theme.

Results

During the course of the research, a number of key themes emerged, which were placed on a Māori tourism lattice entitled 'Te Tāpoi Poutama Māori' (Puriri 2017, p. 124–125). Tāpoi Poutama (Māori tourism Poutama or staircase) is a theoretical framework, that sets out the levels of significance given (in this case by one Whānau) to Māori cultural themes. A traditional Tukutuku panel or lattice is shown in Figure 2. The Tukutuku provides a Māori structure for developing Te Tāpoi Poutama Māori as a cultural theoretical framework. Positioning the key themes from the current research onto Te Tāpoi Poutama identified the cultural underpinnings and processes of the Whānau tourism development.

Cultural themes with a lower level of significance are placed at the bottom of the Poutama or stairway pattern, while those of greater cultural significance to the Whānau being researched are placed in a higher position. A Tāpoi Poutama was applied to each of the four research Hui or research meetings, as shown in Figure 3; Figure 3 was used as an example to frame the first research session.

A master Tāpoi Poutama Māori (Figure 4) was formed to demonstrate a collective framing of all four of the Tāpoi Poutama Māori developed from each of the four Hui and is entitled 'Mātua Tāpoi Poutama Māori' or the Parent Māori tourism framework. The Mātua Tāpoi Poutama Māori provides a fuller, more complete Poutama or Māori lattice and overlays, like the traditional Poutama pictured in Figure 2. Mead (1995) discusses how a Poutama lattice is layered to create the final panel in Figure 2. In the same way, each Tāpoi Poutama Māori is integrated in a specific order to create the Mātua Tāpoi Poutama Māori, and a narrative discusses the linking of levels of cultural significance. The application of Whakapapa helps determine whether the Take or theme under discussion qualifies as Tuakana, which would be positioned on a higher level signifying a higher level of cultural significance, and the theme is then placed on the
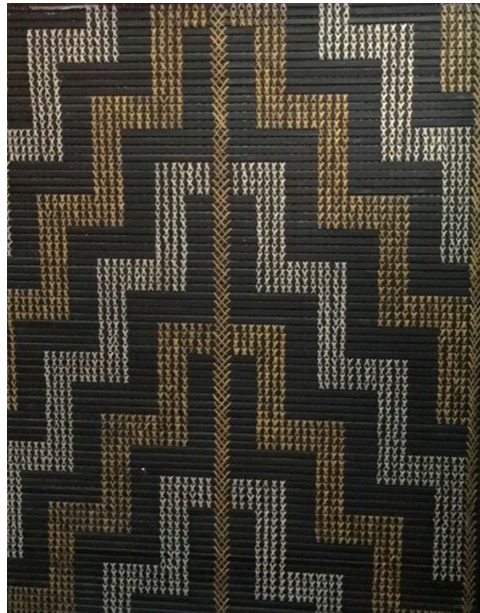
Figure 2. Traditional Poutama – lattice.

Poutama accordingly. Themes with lower significance are classed as Teina; like a younger sibling being compared to its older sibling, the Teina is placed below its Tuakana. For Māori, regardless of whether a theme is Tuakana or Teina, all are integral to a Māori worldview, albeit the Tuakana are respected accordingly.

The following list taken from the Mātua Tāpoi Poutama or parental tourism lattice and a description of each of the key themes is discussed in the order that they emerged. The order in which the themes were revealed, as well as the final hierarchy of their importance, was ratified by the Kaumātua or Māori elders of the Whānau. Enabling the Whānau to engage in determining which themes they considered significant to them does not

Figure 3. Tāpoi Poutama Māori – Māori tourism lattice – applied to the first research Hui.
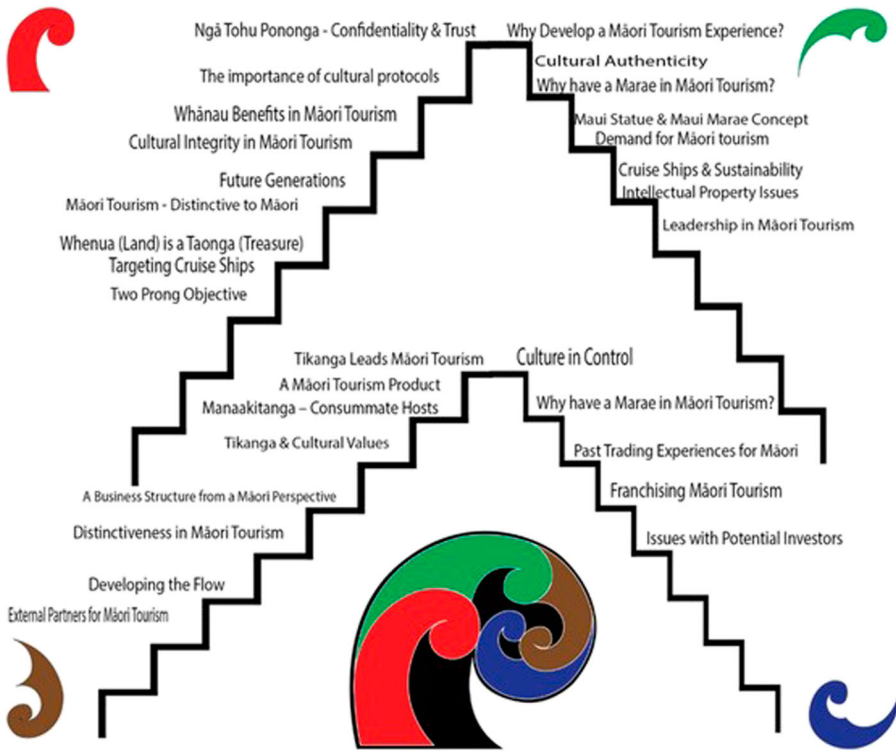
Figure 4. Mātua Tāpoi Poutama – the master Poutama lattice of Māori tourism.

discount the great list of themes identified on the Poutama Tāpoi lattice. This process of empowering the Kaumātua to participate in affirming the ranking of each theme is an integral process referred to as reciprocity or Tauutuutu and is a feature practiced in Kaupapa Māori research. As a further practice of reciprocity, the Whānau were presented with a bound version of the final thesis to maintain their relatedness to the work (Martin and Mirraboopa 2003).

Below are the 29 cultural themes identified at the four Hui, listed in the order in which they emerged.

(1) Ngā Tohu Pononga – confidentiality and trust
(2) Cultural protocols
(3) Whānau benefits – family benefits
(4) Cultural integrity
(5) Future generations
(6) Distinctive attributes of Māori tourism
(7) Whenua – respecting the cultural values of land
(8) Targeting strong markets (cruise industry)
(9) Rational for building a Māori tourism experience
(10) Cultural authenticity
(11) Significance of a Marae (traditional courtyard)
(12) Understanding the Maui theme

(13) Demand for Māori tourism
(14) Cruise ships and sustainability (economic)
(15) Intellectual property issues
(16) Leadership in Māori tourism
(17) Tikanga leads Māori tourism
(18) Developing a Māori tourism product
(19) Manaakitanga – being a consummate host
(20) Tikanga and cultural values
(21) A business structure from a Māori perspective
(22) Distinctiveness in Māori tourism
(23) Developing flow from an operational perspective
(24) External partners
(25) Cultural control
(26) Why have a Marae
(27) Past trading experiences for Māori
(28) Franchising Māori tourism
(29) Issues with potential investors

Below are summaries discussing some of the more salient key themes from the above list of 29 (not in sequential order).

(1) **Ngā Tohu Pononga – confidentiality and trust** is an impetus for gaining relationships of trust with Māori, which involves being honest, transparent and inclusive and provides a nexus for cultural validity. Tikanga Māori or Māori values, beliefs and protocols provide a level of confidence for Māori and encourage participation and an openness to sharing their thoughts and feelings relating to their Māori tourism development. Attempting to engage Māori without Ngā Tohu Pononga would make the research unproductive. Pononga tanga – or simply, to put in a cultural context – requires trust, honesty and accepting Māori people as they are, rather than trying to interpret them through a non-Māori lens that disadvantages Māori. Māori tourism needs to be viewed through a Māori worldview lens.

(17) Whānau positioned **Tikanga Māori** (Māori protocols and values) and Manaakitanga as the highest priority in the value chain; the Whānau required Māori business managers and employees to practice it as a legal cultural covenant. Managing a seasonal business introduces challenges in operational management, and the Whānau saw this as an opportunity to include training and mentoring to improve the Māori tourism experience they would be providing. The Whānau discussed their understanding of Manaakitanga in a Māori tourism context, which involves providing the absolute best for their Manuhiri or guests. Manaakitanga was understood by the Whānau as being a consummate host, where an offering of excellence becomes a key objective.

Indeed, Tikanga and cultural values were seen as an essential underpinning for the development of a Māori tourism business. The following key themes were discussed at the third Hui.

(7) **Whenua** or land is described as being a Taonga or precious resource and must never be sold. Māori state that in addition to Whenua being a limited resource, Whenua is sacred because it belongs to Papatuanuku or Earth Mother (Puriri 2017, p. 80–81). Māori have an intrinsic relationship with their Whenua and see themselves as stewards and caretakers of

the land, rather than the owners of the land, as the land should be preserved for future generations to inherit without encumbrance.

(10) Māori claim that **cultural authenticity** includes cultural elements that primarily benefit and contribute to the well-being of their Manuhiri (visitors/tourists). Authenticity for Māori has a more meaningful and practical purpose: rather than merely being sold as a cultural tourism feature, authenticity from an Indigenous perspective means that the cultural elements of Manaakitanga, or caring for others, are applied in a way that benefits and protects tourists.

(25) At the top of the fourth Tāpoi Poutama (Figure 4), **control of the culture** was a paramount issue for the Whānau. The Whānau consider cultural control as a serious responsibility that must remain at the forefront of their Māori tourism development. For the Whānau, it is imperative to ensure that the Tikanga (Māori customary protocols and beliefs) is not compromised when transitioning from one generation to another. Moreover, cultural control provides cultural integrity, which provides assurance that Māori values and procedures will remain intact for future generations.

(19) **Manaakitanga – being a consummate host**. The values of Tikanga leading Māori tourism development for the Whānau, and Tikanga in cultural tourism in general, largely depends on Manaakitanga to deliver a quality product and genuine service in a Māori tourism experience. Manaakitanga is one of the most romanticised concepts in academic and tourism literature. From a Māori perspective, Manaakitanga has a more practical meaning that is underpinned by cultural values and outcomes. For the Whānau in this case study, Manaakitanga means providing the service of a consummate host. Māori believe that it is important to put your Manuhiri (visitors/tourists) before yourself. Māori believe that to think Manaakitanga simply is not enough. Manaakitanga has no limits in ensuring visitors receive complete satisfaction. For example, the establishing of a Marae or traditional Māori courtyard should not be considered a point of distinctiveness, but rather a place that fits the Tikanga of Manaakitanga (protocols of culturally caring for their Manuhiri – visitors) for a Whānau-based tourism experience.

Discussion and conclusions

Māori are the recognised Indigenous people of New Zealand and the Māori world contributes to the distinctiveness of New Zealand's tourism profile. Māori tourism when viewed through a cultural lens demonstrates a people imbued with and governed by Tikanga Māori, which underpins how Māori and Māoritanga (Māori cultural attributes) can provide participative cultural experiences for tourists. The research discussed the cultural underpinnings and processes of a Whānau tourism development, and these research findings decided the relative cultural significance of each key theme that emerged.

Applying Kaupapa Māori as the research methodology, using a Māori worldview, enabled the Kaumātua, or elders of the Whānau, to lead in a way that ensured that Whānau, Māori Tikanga (traditions and culture), language and Whenua (land) were acknowledged and/or applied. This approach ensures the preservation of Māori Tikanga or cultural protocols for future generations of the Whānau as they become guardians over their Taonga or precious resources. The matriarchal and patriarchal role of Kaumātua are integral during the entire research process. Māori rely fundamentally on their Kaumātua to provide knowledge, wisdom and advice to the Whānau and also to validate their

Māori tourism concepts, themes and priorities. Kaumātua expressed a motive for Māori tourism development when they voiced their concerns that too many of their Rangatahi or youth can be seen with their heads down and faces staring at the ground. Tourism, according to Kaumātua, is a vehicle that can provide Rangatahi with Reo Māori (Māori language), knowledge and history along with a sense of finding their identity (Puriri 2017).

The research affirms that, when engaged in as a Whānau (family), there are multiple benefits for Māori in being the providers of an authentic Māori cultural tourism experience. In as much as Whānau are the core of a Māori society, the active role and requirement for Kaumātua (elders) is considered to be a significant part of the Whānau social construct and is incomplete without it. Kaumātua provided cultural safety for both the Whānau and the researcher through Tikanga – cultural protocols, beliefs and values that ensured honesty and transparency were practiced. Developing a Māori tourism business with Kaumātua supports the business in terms of cultural mentoring and authenticity. Furthermore, the practice of Tōhua Te Ao, or living in the world in a sustainable way, is critical as a primary responsibility. Kaumātua instil cultural confidence in their Whānau; for example, highlighting the need to ensure that the well-being of the Manuhiri (tourists) is a social priority.

The research identified a plethora of challenges Māori faced, from conceptualising through to developing an authentic Māori tourism business. These challenges were due to Māori being subject to serving both cultural restrictions and, at the same time, the economic demands required to deliver an authentic sustainable Māori tourism business. Māori aspirations to own and control their tourism businesses has proven to be a demanding task, as culture is something Māori will not compromise. The Māori Queen, Dame Te Atairangikaahu, aspired to a better future for her Māori people by recommending that Māori seek higher paying roles as the owners and managers of Māori tourism businesses, rather than being merely labourers and performers (Zeppel 1997). The research provided information – a cultural framework – for Māori Whānau decision-makers when navigating the development stages of an authentic Māori tourism business. What is evident is that in addition to the wisdom and cultural guidance from Kaumātua, the Whānau as a unit provide the Tautoko, cultural knowledge, grounding and support required for Whānau to understand and integrate the complex themes that emerge when seeking to develop a sustainable Māori tourism business. It is the practice and development of tourism, by Māori about Māori, that is proffered here in support of other Indigenous scholars worldwide who are contributing to the epistemic decolonisation of tourism research.

Disclosure statement

ORCID

Alison McIntosh http://orcid.org/0000-0003-1593-700X

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