



INDIGENOUS TOURISM IN AOTEAROA - AN INTRODUCTORY EXPLORATION OF MĀORI TOURISM AND MANAAKITANGA

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Arielle Tallulah Tracey has recently completed her internship with the UNA NZ. From Hastings, Arielle is now a Wellington student studying Law, Economics and International Relations at Victoria University. This essay represents an extension of her contribution to organising 2017's Human Rights Day seminar 'The Sustainable Development Goals, Sustainable Tourism and Human Rights', with John Morgan, Special Officer for Human Rights.

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I INTRODUCTION

In 2017 we marked not only International Year of Sustainable Tourism for Development but also International Day of the World's Indigenous Peoples. With the World indigenous Tourism Summit being held in New Zealand this year, it is timely that we focus upon Māori tourism in Aotearoa.

In recent years, indigenous cultures have become a powerful tourism attraction, drawing the attention of tourism entrepreneurs, government agencies, and academics.¹ However, too often indigenous peoples have become the object to view with little agency and control over what is presented to tourists. This raises concerns over the preservation of genuine indigenous culture when it becomes the focus of tourism.² The consequence of this has been the development of various paradigms for indigenously controlled tourism, including Māori tourism.³ Debate in this area has been rigorous including whether indigenous tourism represents an opportunity for indigenous peoples to gain economic independence and cultural rejuvenation or whether it represents a threat of exploitation and cultural degradation.⁴ This essay will seek to explore these topics with particular focus on the tourism area of guided walks and tours.

Before continuing this discussion, it is important to acknowledge the limitations of this research. In particular, that in writing this essay I am exploring and speaking to a space that is not my own. Whilst I hope this essay offers an interesting perspective, I make no claim to understand the depth or nuances that exist within te ao Māori and indigenous tourism. Māori spaces and knowledge are taonga, to be respected and cared for, and I am grateful for the opportunity to have furthered my education in the area.

II HISTORY

For the purposes of this essay, indigenous tourism is defined as forms of tourism activity where indigenous people are directly involved either through control or “by having their culture serve as the essence of the attraction.”⁵

In contextualising this topic, it is relevant to reflect that Māori have a long history with tourism in Aotearoa with manuhiri (visitors) being ferried to Te Tarata (The Tattooed Rock), otherwise known as the Pink and White Terraces as early as 1860.⁶ In other rohe (regions) too, Māori acted as guides for manuhiri including along the Whanganui river in steamboats and to the glow worm caves of Waitomo.⁷

Prior to the 1990s, the majority of tourism advertising represented Māori as the ‘exotic other’ with media stereotypes of maidens and warriors strategically accentuating the difference between Māori and the

¹David Fisher, *Maori and Tourism - A review of the research and research potential* (Lincoln University, 2008); Tom Hince and Richard Butler, “Introduction”, in *Tourism and Indigenous peoples - Issues and Implications* (Oxford: Elsevier Ltd, 2007), 1-14.

²Fisher, *Maori and Tourism - A review of the research and research potential*.

³Ibid.

⁴Hince and Butler, “Introduction”, 1-14.

⁵Ibid.

⁶Shirley Barnett, “Maori tourism”, *Tourism Management Journal* 18, no. 7 (1997): 471-44; Steve Sole, “Maori Tourism”, *New Zealand Geographic*, Nov-Dec 2006, 082.

⁷Sole, “Maori tourism”.

international visitors.⁸ Their image was used as a marketing tool to promote New Zealand which type-cast Māori as guides, carvers and entertainers.⁹ This was done without consultation and with very little commercial benefit to Māori.¹⁰ Such advertising fixed Māori in a historical-cultural context, overlooking that culture develops and that most contemporary Māori live in urban environments, removed from their traditional landscapes.¹¹ More recent promotional material has attempted to give a more realistic image featuring Māori in a diverse setting accompanied by statements about the relationship between Māori and the land.¹² With the growth in technology and personal communications, Māori tourism companies also have more avenues to communicate a more authentic story directly to the outside world.¹³

Despite this long history, the first thing to understand about Māori tourism is that traditionally there is no such thing as Māori tourism.¹⁴ To begin with, from a Māori perspective “tourism” is just a new word for an old practice - manaakitanga, or hospitality.¹⁵ Manaakitanga is holistic and broad, encompassing hospitality, environmental protection, treating people with respect, nurturing relationships, caring for others and reciprocity of kindness, respect, and humanity.¹⁶ “This is nothing new. What we know as tourism today was, in the olden days, known as people coming to visit. We welcome all people and all religions. We always have”.¹⁷ Further, the title “Māori tourism” fails to take account of specifics. In particular that Māori culture is diverse and tribal, and attempts to homogenise Māori culture in such a way should be resisted.¹⁸ As Hone Mihaka, CEO of Taiamai Tours put it “I may look like a Māori, but I’m not. I’m Ngā Puhī.” And his business is Ngā Puhī, not Māori.¹⁹ For many Māori tourism operators, this means that their kaupapa (policy) is never simply of making money but of sharing personal experiences with visitors. Sharing themselves, their culture and their tūpuna (ancestors).²⁰

III WHY ENGAGE IN INDIGENOUS TOURISM?

As an intern with the UNA NZ, I recently supported the organisation of 2017’s Human Rights Day seminar, *‘Human Rights, the SDGs and Tourism’*. The speakers at the event came from a diverse range of disciplines with topics ranging from eco-tourism to cruise-tourism. Absent however, was a korero around the landscape of indigenous tourism in Aotearoa and the incentives or challenges therein.

The primary motivator for engaging in indigenous tourism remains the western-based economic

⁸ Anna Carr, “Maori Nature tourism businesses: connecting with the land”, in *Tourism and indigenous peoples - issues and implications* (Oxford: Elsevier Ltd, 2007), 113-128.

⁹ Barnett, “Maori tourism” 471-44.

¹⁰ Ibid.

¹¹ Carr, “Maori Nature tourism businesses: connecting with the land”, 113-128.

¹² Ibid.

¹³ Hince and Butler, “Introduction, 1-14.

¹⁴ Sole, “Maori tourism”.

¹⁵ Ibid.

¹⁶ John C Moorfield, “Manaakitanga”, n.d, Te Aka Maori Dictionary, Longman/Pearson, <https://maoridictionary.co.nz>, (accessed 10th January 2018).

¹⁷ Sole, “Maori tourism”.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

rationale which sees tourism as a means to address the many economic, social and cultural challenges facing indigenous peoples.²¹ The essence of this argument is that income generated through the exchange of tourism experiences will be accompanied by increased economic independence and self-determination, such as increasing the authenticity of Māori culture and developing the rūnanga (Maori council).²² Tourism can be a powerful tool in national, regional and local development because one of the benefits of tourism, in theory at least, is that it is an industry where money does trickle down.²³ Moreover, many believe that, unlike some other forms of employment, sustainable tourism can be consistent with indigenous values regarding the sanctity of the land and people's relationship to it.²⁴

From an economic perspective, Māori cultural tourism product is perceived as giving New Zealand a competitive advantage based on their unique culture, the fundamental place of hospitality within the culture (manaakitanga) and their increasingly valuable lands.²⁵ In the words of the Director for the World Indigenous Tourism Alliance (WINTA) and former New Zealand Māori Tourism Council (NZMTC) CEO Johnny Edmonds, such operations are "providing New Zealand with its unique positioning in the global market-place".²⁶ Nevertheless, taking advantage of this niche requires care to ensure authenticity and the protection of taonga (treasured objects, resources or ideas).²⁷ The participation of indigenous people in tourism is also driven by the belief that such cross-cultural interaction promotes understanding between indigenous and non-indigenous people.²⁸ Cross-cultural interaction is seen to result in changed attitudes and behaviours that lead to more equitable relationships between indigenous and non-indigenous cultures.²⁹ However, despite the many benefits of tourism, there exist challenges which require caution. The world over, there exist issues regarding social dislocation, ecological degradation, and identity when tourism is engaged.

IV CHALLENGES

THE ENVIRONMENT

The relationship between tourism and climate change is two-fold: Climate change affects tourism and tourism impacts on climate change. Whilst the environment is an essential resource for tourism, tourism is a significant contributor to climate change as a user of fossil fuels and a source of stress on protected areas due to over-visitation.³⁰ Such activity puts pressure on the environment which is felt keenly by

²¹Caroline F Butler and Charles R Menzies, "Traditional ecological knowledge and indigenous tourism", in *Tourism and indigenous peoples - issues and implications* (Oxford: Elsevier, 2007), 15-27.

²²Butler and Menzies, "Traditional ecological knowledge and indigenous tourism"; Fisher, *Maori and Tourism - A review of the research and research potential*.

²³Butler and Menzies, "Traditional ecological knowledge and indigenous tourism"; Sole, "Maori tourism".

²⁴Ibid.

²⁵Carr, "Maori Nature tourism businesses: connecting with the land", 113-128.

²⁶Ibid.

²⁷Butler and Menzies, "Traditional ecological knowledge and indigenous tourism".

²⁸Ibid.

²⁹Ibid.

³⁰P Hart, S Becken, and D G Simmons, "Tourism and Climate Change – New Zealand's Response", *1st International Conference on Climate Change and Tourism Djerba* (Landcare Research Ltd and Lincoln University, Tunisia, 2003), 9-11.

Māori, who like many indigenous peoples, have a deep and enduring relationship with the land.³¹

For example, Māori are known as tangata whenua which translates literally to “people of the land”.³² Māori consider the land, water and natural resources to be living things that possess mauri (life force) and therefore to be tapu (sacred).³³ Māori believe their mana (spiritual well-being) to be intrinsically linked to their association with traditional lands and resources.³⁴ Māori relationship with the land also has a psychological value known as ‘tūrangawaewae’. Tūrangawaewae is often translated as ‘a place to stand’ and signifies places where Māori feel especially empowered and connected, the place we are from, the place where we have rights, the place where we also have responsibilities and obligations.³⁵

A recent government report, from the Climate Change Adaptation Technical Advisory Group, identified Māori as being particularly vulnerable to the fallout caused by climate change, in that it presents a “risk to marae, cultural heritage sites and food gathering sources”.³⁶ For many Māori, climate change also represents a Treaty of Waitangi issue with a recent claim lodged with the Waitangi Tribunal by the Mātaatua District Māori Council.³⁷ The claim, made on behalf of all tangata whenua, asserts that Government has failed to fulfill its treaty obligations to protect Māori land and property meaning Māori have been severely disadvantaged.³⁸

Particular environmental issues include ongoing concern regarding the preservation of wildlife and protected areas including marine reserves and national parks. Many believe that with the heavy visitation of international tourists, the Department of Conservation (DOC) is frequently forced into a position of distorting the priorities that are in the Conservation Act to put tourism before conservation.³⁹ Less tangible environmental concerns include the education of visitors and non-indigenous tour operators around sacred sites. For example, Māori request that people do not stand on mountain summits, as it shows disregard for their tupuna. However, some non-Māori operators take visitors to tapu sites or share iwi stories without permission to do so, something Māori themselves must acquire.⁴⁰

CULTURE AND IDENTITY

³¹ Carr, “Maori Nature tourism businesses: connecting with the land”, 113-128.

³² Ibid.

³³ Ibid.

³⁴ Ibid.

³⁵ Te Ahukaramū Charles Royal, 'Papatūānuku – the land - Tūrangawaewae – a place to stand', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/papatuanuku-the-land/page-5> (accessed 2 January 2018); Carr, “Maori Nature tourism businesses: connecting with the land”, 113-128; Te Kete Ipurangi, “Tūrangawaewae - What is a marae?”, n.d, Te Kete Ipurangi <http://hereoora.tki.org.nz/Videos/Te-marae/Turangawaewae-What-is-a-marae>, (accessed on January 4 2018).

³⁶ Deena Coster, “Living on the Edge: A Māori perspective on the climate crisis”, January 8 2018, *STUFF*, <https://www.stuff.co.nz/environment/climate-news/99949424/Living-on-the-Edge-A-M-ori-perspective-on-the-climate-crisis?cid=app-android> (accessed January 8 2018).

³⁷ Ibid.

³⁸ Ibid.

³⁹ Michael Daly, (2018, “Is DOC putting tourists before our wildlife?”, January 3 2018, *STUFF*, <https://www.stuff.co.nz/environment/99769154/Is-DOC-putting-tourists-before-our-wildlife>, (accessed on January 3 2018).

⁴⁰ Sole, “Maori tourism”.

In addition to environmental concerns, tourism also creates issues surrounding identity and culture for indigenous peoples, such as the challenge of reconciling the delivery of authentic product with the short-order/‘grazing’ demand of most tourists.

To understand this, we must look at tourist demand for indigenous tourism product. Generally, indigenous culture is never the major motivation for visiting a destination, but instead, constitutes an important part of the visit.⁴¹ This is no reflection upon the depth of any indigenous cultural experience but simply that indigenous tourism opportunities can be taken up by tourists as casually as any other attraction to be visited.⁴² Further, studies indicate that, in general, the experiences demanded by tourists represents a desire to ‘gaze on difference’ through the viewing of indigenous culture in a fairly superficial, easy to consume experience.⁴³ Tourists have also been found to very rarely educate themselves on indigenous culture prior to departure and to generally hold a traditional or stereotypical view of indigenous culture prior to arrival.⁴⁴ For Māori tourism operators, this creates a challenge of how to deliver authentic, contemporary experiences when tourist demand is primarily for traditional, stereotypical performances. Tourism can also work to compound this effect as it is a commercial activity which means that, like any other product, indigenous cultural experiences must be packaged and geared to sell.

As such, the requirements of both tourism and tourist demand means that what is presented can often be a stereotypical, superficial package.⁴⁵ Such alterations can be seen in the shortening of performances for tourist shows, the creation of artificial and inauthentic artefacts for sale to tourists and the staging of inauthentic events for tourist consumption.⁴⁶ The concern thus raised is for the commodification of indigenous culture which, for indigenous peoples striving to protect their culture is a real threat.

However, tourism is only one of the influences on Māori culture and identity. The forces of globalisation and colonisation also operate to limit indigenous cultures. In Aotearoa, the effects of non-indigenous schooling policy, language prohibition, and restrictive legislation are still lingering and pervasive.⁴⁷ Although it was known that the experiences of colonisation have resulted in the devaluing of Māori social systems, for individuals in the tourism industry, the outcomes of colonial claims of superiority have left some Māori feeling like they have little of value to offer.⁴⁸ Furthermore, in the Waitangi Tribunal’s 2011 Wai 262 Ko Aotearoa Tēnei report, the Tribunal heavily criticised the Crown for falling short on its obligations under Te Tiriti o Waitangi, “marginalising Māori and allowing others to control key aspects of Māori culture. This leads to a justified sense of grievance, and also limits the contribution Māori can

⁴¹ Butler and Menzies, “Traditional ecological knowledge and indigenous tourism”; New Zealand Maori Tourism, “The business - Maori myths and legends”, *Tourism News*, 2006, December. .

⁴² Butler and Menzies, “Traditional ecological knowledge and indigenous tourism”.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Hilary Du Cros and, Bob Mc Kercher, *The Partnership Between Tourism and Cultural Heritage Management* (Haworth Hospitality Press, Pennsylvania, 2002); Chrys Horn, Joana Fountain, and Robyn White, *Present visitors’ interest in Maori cultural tourism on Banks peninsula* (Lincoln University and Landcare Research, n.d).

⁴⁶ Hince and Butler, “Introduction”, 1-14.

⁴⁷ Ibid.

⁴⁸ Lynda Johnston, Naomi Simmonds and Sandi Ringham, “Maori Tourism Geographies - Values, morals and diverse economies”, *MAI journal: A New Zealand Journal of Indigenous Scholarship*, (November 12 2016): 99- 112.

make to national identity and to New Zealand's economy".⁴⁹ The Waitangi tribunal also pressed that "New Zealand sits poised at the crossroads both in race relations and on our long quest for a mature sense of national identity".⁵⁰ The report represents a strong call to action for more Māori to be represented in strategic decision making positions in tourism and beyond.

The discussion above poses many questions about the direction and control of Māori cultural products and experiences, and whether the opportunities presented to Māori through engaging in tourism can be capitalised upon without distorting the authenticity of their culture, or the environment. The following two case studies offer an opportunity to explore how tour-guide experiences are meeting and reconciling these challenges. It is my belief that tour guide experiences offer a unique opportunity to create authentic exchanges in the tourism space.

V CASE STUDIES

The following two case studies are tourism experiences where the cultural exchange is facilitated by tour guides. Tour guides, *iwi*, have the ability to bring the environment to life by identifying their *whakapapa* (n. genealogy), themselves, and identifying themselves as *tangata whenua*. As cross-cultural mediators, their knowledge of Māori culture and history is very important but so too is their ability to communicate it to others.⁵¹ For instance, to be a guide at the Waitangi Treaty Grounds a person must be able to *whakapapa* (v. to recite their genealogy in proper order) back to one of the signatories of Te Tiriti o Waitangi.⁵² Tour experiences also create the opportunity for the tour guide to communicate their culture in personal and contemporary terms. By comparison, other representations such as performances may reinforce a traditional culture fixed in the past which fails to recognise that heritage is complex and subjective and that culture is not set in time but is influenced by changing socio-cultural contexts. Tour guides, therefore, may have a unique opportunity to mediate and reconcile these different perspectives by providing a link between past traditions and beliefs, and today's world and future direction.⁵³

FOOTPRINTS WAIPOUA

Waipoua Forest tours 'Footprints Waipoua' offer curated walks to visit the famous Te Matua Ngahere ('The Father of the Forest') and the great Tāne Mahuta ('The Lord of the Forest'). Located on the west coast of the North Island, Waipoua is the most significant kauri forest in New Zealand and sees 250,000 visitors pass through every year.⁵⁴ Māori tour guides lead visitors through the forest offering *mihi* (greeting) to the ancient trees. The guides also speak to the mythology of how the sons of Papatūānuku and Ranginui failed to break their parents' amorous embrace until Tāne Mahuta managed to prise them

⁴⁹The Waitangi Tribunal, (July 2 2011), "Ko Aotearoa Tēnei: Report on the Wai 262 Claim Released - Time to Move beyond Grievance in Treaty Relationship, Tribunal Says", <https://www.waitangitribunal.govt.nz/news/ko-aotearoa-tenei-report-on-the-wai-262-claim-released> (accessed November 28 2017).

⁵⁰Ibid.

⁵¹Trisha Dwyer, "Sharing a living culture: the guides role in managing Maori tourism experiences", *Future Times (online)*, (2012): 3-5.

⁵²Sole, "Maori tourism".

⁵³Trisha Dwyer, "Sharing a living culture: the guides role in managing Maori tourism experiences", 3-5.

⁵⁴Carrie Miller, n.d, "6 Ways to Experience Maori Culture", <https://www.nationalgeographic.com/travel/destinations/oceania/new-zealand/maori-culture-history>, (accessed on November 14 2017); Kauri dieback, "Waipoua Forest guardians considering a rahu", *Kauri Connect* (June 2015).

apart. Interviewed by National geographic, tour guide Tawhiri Riwai finds standing beneath the trees humbling, “It puts you into perspective. It’s not just the size of the tree, it’s the generations it has seen pass under its branches. And that feeling hasn’t diminished in any way since”.⁵⁵ For tour guide Bill Mathews, “This is a very spiritual place. It has mana (power), and people feel that when they come to visit”.⁵⁶ Footprints Waipoua has been recognised by Lonely Planet as one of only 100 businesses featured from around the globe which embraces three defining principles: tread lightly on the environment, immerse yourself in the local culture, and be of economic benefit to the local community.⁵⁷

Waipoua Footprints creates an environment for an authentic exchange of culture. The tour guides speak to their whakapapa and culture without a filter and without the stereotypes of warriorism. Furthermore, the visitors are intimately connected to the tour guide themselves, breaking down the ‘me’ and ‘other’ dichotomy. There is no stage on one side and seats on the other but one path shared. Whilst the kaupapa for the business is never just money, Waipoua Footprints capitalise on their competitive advantage by enriching and deepening the experience of visiting the ancient kauri. Additionally, the profile of Waipoua Footprints is such that it has attracted a sister tourism base in Japan, bringing more revenue into the Hokianga region. It is the intimacy with the environment and the tour guide’s control of the experience’s content which means that issues of cultural identity and stereotyped perception of Māori can be avoided.

However, there are some environmental concerns. In 2013 Te Roroa iwi talked with officials about imposing a rāhui, or ban, to protect kauri from kauri dieback disease.⁵⁸ With Te Kawerau ā Maki insisting on similar action in Waitakere, kauri dieback is an issue which still does not have a complete solution.⁵⁹ Although Te Roroa iwi have some influence in decision making, the ultimate decision will be made by DOC. For what Waipoua Footprints can control, they use the best options available: shoe cleaning stations to mitigate the risk.

For more information see: <https://www.footprintswaipoua.co.nz>

PŌTIKI TOURS

Pōtiki Adventures is an urban Māori tourism company based on Waiheke Island which offers tours and outdoor education from a Māori perspective. Director Bianca Ronson, of Ngāpuhi and Ngāti Kahu ki Whaingaroa descent, founded Pōtiki Adventures to offer the highest quality experiences and to provide employment for Māori in an environment which celebrates living and working with Māori customs, values and culture.⁶⁰ Ronson sought to offer more than “The whole haka and hongī experience” because “What I’ve noticed over the last decade, especially those with money, they don’t want to see something that is superficial. They want to engage with us as we are”.⁶¹

⁵⁵Sole, “Maori tourism”.

⁵⁶Carrie Miller, n.d, “6 Ways to Experience Maori Culture”.

⁵⁷Sole, “Maori tourism”.

⁵⁸Kauri dieback, “Waipoua Forest guardians considering a rahu”.

⁵⁹Sally Murphy, “Rāhui on Waitakere Ranges to protect kauri”, December 2 2017, <https://www.radionz.co.nz/news/national/345250/rahui-on-waitakere-ranges-to-protect-kauri>, (accessed January 5 2018).

⁶⁰Potiki Adventures, “Potiki News”, n.d, <http://www.potikiadventures.co.nz/potiki-news/> (accessed on November 25 2018).

⁶¹New Zealand Herald, “Gloombusters: Tourism drives economy higher”, 2015, September 9, http://www.nzherald.co.nz/business/news/article.cfm?c_id=3&objectid=11490948, (accessed on November 25 2018).

Ronson was educated in a total immersion unit in high school and subsequently undertook private Māori training up North before taking up an outdoor education course with Unitec. Having learned how to engage in the natural environment with a Māori perspective, Ronson's experiences of pākehā outdoor education chafed against her previous 6 years of immersion teachings, "How can you be qualified to be an outdoor educator if you do not know the land?".⁶² The company is therefore careful with who they choose as tour guides, "They must understand tikanga Māori (Māori customs and values) and speak Māori. Many have also studied Māori art, so they can ask prompted questions to help explain to visitors more about what they are viewing. They are all enthusiastic, personable people that are good representatives for Māori culture".⁶³

In a recent TED talk, Ronson also spoke to how her Māori education and living authentically acts as a sort of magnetic guide to support her. She retold the story of the conception of the North Island, fished up from the sea by Maui's hook. From the spirit of this story, Ronson drew principles which she herself applies in her business:

*"Māui was resourceful, brave, fearless and cheeky which are characteristics idolised by Māori society which means that even if you come from humble beginnings and even if you're the youngest in your family or the smallest company in an industry it means that you have the potential to achieve whatever it is you want to achieve. All of our whenua and all of our land and everything we see in this country has a narrative which is similar to that which [helps us] make sense of everything we see around us and how we exist as humans; the umbilical cord which connects us as humans to the land. The name for after-birth in māori is whenua, the name for the land is whenua."*⁶⁴

Pōtiki Adventures has been recognised by the Māori Women's Welfare Incorporation Best Māori Women in Business Award, Her Business Magazine Business Awards, New Zealand Tourism Award and most recently the Outdoors New Zealand – Organisation Award 2014.⁶⁵

From the boots up, Pōtiki Adventures is founded on Māori principles which reflects that, although the business is operating within a pākehā tourism framework it does not need to compromise Māori values. Furthermore, as a young business-woman working in an urban setting, the exchanges are fresh and contemporary. As one Pōtiki Adventure tour guide put it, their visitors love meeting 'real' people, "We aim to give them a sense of how Māori people live today".⁶⁶ Pōtiki Adventures in this way provides a platform to translate the perception of travellers to a more authentic and contemporary perception of Māori culture. As Ronson put it, "We're more equipped to introduce people to our culture in a way that's relevant to our lives today".⁶⁷ The company's kaupapa also extends to the community with many programmes catered to the Waiheke community youth.

⁶²Bianca Ronson, "Living and working by Maori customs, values and culture", TED talk, (TEDxWaiheke, Auckland, 2015).

⁶³Tourism New Zealand, "The business - Māori Myths and Legends; The experience - Māori Myths and Legends Eco-Tours", *Tourism News (online)*, (Dec 2006): 7-8.

⁶⁴Bianca Ronson, "Living and working by Maori customs, values and culture"

⁶⁵Potiki Adventures, "Potiki News".

⁶⁶Tourism New Zealand, "The business - Māori Myths and Legends; The experience - Māori Myths and Legends Eco-Tours", 7-8.

⁶⁷New Zealand Herald, "Gloombusters: Tourism drives economy higher".

For more information see: <http://www.potikiadventures.co.nz>

VI CONCLUSION

Tourism offers many opportunities and challenges for Māori seeking to take advantage of the growing demand for tourism in Aotearoa. Of particular concern are issues of cultural identity and the environment. Footprints Waipoua and Pōtiki Adventures are examples of where intimate, culturally rich exchanges can take advantage of tourist demand for authentic experiences and also provide a contemporary platform for the cultural exchange. Give Māori business-owners the opportunities to have full agency and control over what is presented to tourists and the experiences will have greater opportunity to be authentic. Authentic exchanges not only empower the iwi who deliver them but also provide a more fulfilling and educational experience for tourists who may come to Aotearoa with an idea of a warrior but leave knowing a person.

I began this piece with a deep interest to extend upon my knowledge of Māori tourism in Aotearoa. In concluding this essay, however, I am drawn to the quote by Mary Ellen Turpel regarding the proclivity of non-Indigenous people to assume that “any ignorance on their part about Indigenous People is simply a gap in their knowledge which may be filled, rather than an imperative which may shift the paradigm of knowledge”.⁶⁸ Maori spaces and knowledge are taonga, to be respected and cared for. It is with the greatest respect and humility that I acknowledge that, although I have greatly increased my education regarding indigenous tourism, I also have so much more to learn. With the World indigenous Tourism Summit being held in April, I look forward to reading the fruits of their mahi.

⁶⁸ Ani Mikaere, *Colonising myths--Māori realities he rukuruku whakaaro* (Huia Publishers, Wellington, 2011): 47.

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