

Haka and hula representations in tourism

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**By
Acushla Deanne O'Carroll**

Abstract

Haka and hula performances tell stories that represent histories, traditions, protocols and customs of the Māori and Hawai'ian people and give insight into their lives and the way that they see the world. The way that haka and hula performances are represented is being tested, as the dynamics of the tourism industry impact upon and influence the art forms. If allowed, these impacts and influences can affect the performances and thus manipulate or change the way that haka and hula are represented.

Through an understanding of the impacts and influences of tourism on haka and hula performances, as well as an exploration of the cultures' values, cultural representations effective existence within the tourism industry can be investigated.

This thesis will incorporate the perspectives of haka and hula practitioners and discuss the impacts and influences on haka and hula performances in tourism. The research will also explore and discuss the ways in which cultural values and representations can effectively co-exist within tourism.

Mihimihi

I te riu o te whenua

Te Rua o te Moko

I raro i te maru o Taranaki

I ruia i ngā kākano o te ora

Kia ora ai te hapū, ko Puawhato te Rangatira!

Ko Taranaki te maunga

Ko Aotea te waka

Ko Waingōngōrō te awa

Ko Ngāruahine Rangī, Ngāti Ruanui me Te Ātiawa ngā iwi

Ko Otaraua me Kanihi-Umutahi ngā hapū

Ko Otaraua me Kanihi-Māwhitiwhiti ngā marae

Ko Acushla Deanne O'Carroll tōku ingoa

Tēnā tātou katoa

Dedication

This thesis is dedicated to all of the participants involved in this research.

Thank you for sharing your invaluable perspectives with me.

This research belongs to you.

Acknowledgements

I would like to firstly acknowledge the people who have participated in this research, those who have taken the time to share their thoughts and ideas about haka and hula and what it means to them. I am forever grateful for your kindness, willingness and understanding of my position as a Māori female researcher, seeking perspective and enlightenment in this field of study. Your perspectives and views will be forever invaluable and critical to the life of this research. Similarly, I would like to thank the businesses who agreed to participate as case studies; the Tamaki Māori Village and the Polynesian Cultural Center. Ngā mihi ki a koutou katoa.

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*E aku iti, e aku rahi, raurangatira mā,
ngā mihi maioha, ngā mihi aroha ki a koutou katoa.*

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Māori and Hawai’ian terminologies

The following list of terminologies has consulted the *Dictionary of the Māori Language* (Williams 1971) and *Hawaiian Dictionary* (Pukui and Elbert 1986) to provide the following definitions. These words will be used interchangeably throughout this thesis and have been provided at the beginning to enable greater familiarisation with the concepts and terms that will be used.

Māori words and terms

The Tohutō

Māori words often have a tohutō or macron over vowels to lengthen the sound, for example, “whānau” is pronounced “whaanau”. The indication is a solid bar over the vowel, “ā”.

Māori	Translation
Aho	Genealogy, line of descent
Aotearoa	New Zealand, land of the long white cloud
Ārero	Tongue
Haka	Generic name for Māori dance
Haka kaioaraora	Often performed/composed by women expressive of immense anger and hatred
Haka peruperu	War style of haka
Haka pōhiri	Welcoming style of haka
Haka taparahi	Haka performed without weapons
Hākari	Feast
Hapū	Sub-tribe
Hawaiki	Spiritual place
Hīkoi	March, walk

Hinengaro	Mind
Hōhā	To be bothered
Ihi	Essential force
Iwi	Tribe
Ka Mate	Haka composed by Te Rauparaha
Kaihaka	A person that performs haka
Kaitiakitanga	Guardianship
Kaiwero	A person that does wero
Kanohi ki te kanohi	Face to face
Kapa haka	Kapa means to rank, row or line Haka is to dance, perform with rhythmic motions Kapa haka is a performing group
Karakia	Prayer
Karanga	Call, used in ceremonies
Kaumātua	Elders
Kaupapa	Theme or topic
Kaupapa Māori	Māori perspective, way of viewing
Kawa	Customs
Kōhā	Gift
Kōhanga Reo	Māori language learning centre for pre-school children
Kōrero	Speak, speech, words
Mako	Tooth
Mana	Prestige, authority, influence, power
Manaaki tangata	Looking after people
Manaakitanga	To look after, to show respect
Manuhiri	Visitors
Manuhiri tūārangi	First time visitors
Māori	A person who identifies with being Māori and having ancestral links to an iwi
Marae	Ceremonial place of gathering
Mātauranga Māori	Māori knowledge
Matū	Richness of food
Mihimihi	Speeches, address, greetings
Mihi whakatau	Welcoming speech
Moko	Tattoo
Moko kauae	Tattoo on the chin of the face
Mōteatea	Lament, traditional chant
Ngā taonga tuku iho mai i ngā Kui mā ā Koro mā	Treasures left by our ancestors
Ngā toi Māori	Māori art
Nohopuku	To be silent, still
Ope tauā	War party
Pā	Stockade, fortified place, also known as

	marae
Pākehā	A person of European descent
Patu	Weapon resembling a club
Pōhiri	Welcoming ceremonial ritual
Poi	Balls on the end of string used for strengthening wrist movement and used in kapa haka
Pono	Truthful
Pōtēteke	An indecent dance with grotesque movements
Pūkana	Contortions and widening of the eyes
Rangatahi	Young person / youth
Rohe	Region
Rongoā Māori	Māori medicine
Tā moko	Tattoo
Taha Māori	Māori view
Taiaha	Weapon resembling a long thin stick/batton of hard wood
Takahi	Stamp, trample
Tangata Whenua	People of the land, first peoples
Taonga	Treasure
Te Ao Mārama	The World of Light
Te Kapa o Pango	A haka that was composed by Derek Lardelli for the All Blacks Rugby team
Te Kore	The Nothingness
Te Pō	The Long Night
Te Reo Māori / Te Reo	Māori language
Te Reo me ngā tikanga Māori	Māori language and traditions
Te Tiriti o Waitangi	The Treaty of Waitangi
Tika	Right, true
Tikanga / Tikanga Māori	Māori protocols
Tinana	Body
Tino rangatiratanga	Self-determination
Tītī rākau/tītī tōrea	Māori stick game used to increase coordination and reflexes
Titiro	To look
Tohunga	Expert
Tūturu	Strong to the cause
Waiata	Song
Waiata-ā-ringa	Action song
Wairua	Spirit
Waka	Canoe / car
Wero	Challenge
Whakaaro	Thoughts

Whakairo	Carving
Whakapapa	Genealogy
Whakarongo	To listen
Whakataukī	Proverb, saying
Whakatetē	To show the teeth
Whānau	Family
Whanaunga	Relative
Whare tapere	Pā based houses of entertainment, storytelling and dance
Wiriwiri	Tremble, quivering of hands

Hawai'ian words and terms

The 'okina

The 'okina (glottal stop) implies a shortened sound between two syllables and indicated by the backwards apostrophe. For example, "ha'a", the first 'a' is shortened resonating an 'a-a' sound (Pukui and Elbert 1986).

The Kahakō

Similar to Māori words, the kahakō or macron is used to lengthen the vowel sound and is indicated by a solid bar over the vowel "ā".

Hawai'ian	Translation
'Āina	Land
'Awa	Also known as kava, used for ceremonial purposes
'Ōlelo Hawai'i	Hawai'ian language
Hālau	House for hula instruction/learning environment
Heiau	Place of worship
Ho'okipa	Hospitable
Ho'omalū	To be protected
Hula	Type of dance
Hula 'auana	Contemporary hula
Hula hālau	Hula group/troupe
Hula kahiko	Traditional hula
Hula ki'i	Hula dance of images, postured and stiff
I'he	Spear
Ipu	Gourd
Ka Hula Piko	Hula festival held in Moloka'i
Ka Leo o Hawai'i	Hawai'ian language
Kalo	Also known as taro, starchy tuberous root plant. Considered highly prized by Hawai'ian and other Polynesian groups

Kama'āina	Native, born to a place
Kapu	Sacred
Kawika	Type of hula dance. Name of a mele inoa (name song) composed for King Kalākaua in the 19 th Century
Ku'ahu	Altar
Kumu hula	Master hula teacher
Kumulipo	Source of origin, genesis
Kupuna	Elders, ancestors
Laea	Hula goddess
Laka	Hula goddess
Lehua	A flower of the ōhi'a tree and is recognised as a tree of Hawai'i island in legislature
Lei	Garland, wreath, necklace
Lu'au	Hawai'ian feast
Maile	A Native twining shrub
Malama	To take care of
Mana	Authority, pride
Mele	Song, words of the song
Nā hana i kuluma	Values
Oli	Chant, to chant words
Oli kahea	Call, summon
Oli komo	Call, response
Pā'u	Women's skirt
Pahu	Drum
Po'o-pua'a	Head pupil in a hula school, apprentice
Pu'ili	Bamboo rattle sticks, used in hula dancing
Pule	Prayer
'Ukulele	Small guitar comprising 4-6 strings
Ulī'ulī	Small gourd filled with seeds and decorated with feathers, used as an instrument in hula

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Introduction

In performing traditions, structured systems of poetic expression, sound production and bodily movement encode aural and visual practices in culturally meaningful ways. Such performative practices convey information in ways that are not quotidian but formalized and even expressive. The efforts involved in creating items to be performed, as well as maintaining the practices needed to perform them, suggest that the information thus encoded is of significance to performers and audiences (Stillman 2001:187)

Cultural expressions are symbolically linked to the historic and contemporary ideals and values of a culture. The need to express oneself in one's cultural way is indeed a thing of significance to both the person performing and the person witnessing the performance. For Māori and Hawai'ian people, the art of expressing culture in the form of a haka and hula is unique and a major point of difference that separates Māori and Hawai'ian people from any other group in the world. Cultural expressions are represented in tourism with that same edge of being unique and distinct. The art of representing cultures that are appropriate to both the culture and the tourism industry is to understand what it means to represent culture and theorise ways in which cultural representations can appropriately be used in tourism.

Through the voices of haka and hula practitioners, this thesis aims to discuss the impacts and influences on haka and hula performances in tourism, and seeks to

explore and discuss the ways in which cultural values and representations can effectively co-exist within tourism. It is important to understand the impacts and influences that can affect haka and hula performance in order to identify how those can be managed effectively, enabling cultures to be represented in an accurate and appropriate way as defined by the culture itself.

Background

The body of literature around the impacts of tourism on Indigenous peoples has particularly focused on economic and social impacts, ecological impacts on the environment and to some extent, the impacts on a culture and its people (see Altman 1989; Anderson 1991; Finlayson 1991; Ryan and Huyton 2000; Sofield 1993; Johnston 2000; Butler and Hinch 1996). Māori and Hawai'ian involvement in tourism and the impacts experienced has been somewhat studied, focusing on a range of impacts that include tourists' expectations of cultural experiences, economic impacts, and services and products that the cultures provide through the tourism industry (see Hall et al. 1993; McIntosh 2000; McIntosh 2001 and Hinch et al. 1999). However, little has been studied on the Māori and Hawai'ian performing arts in tourism – specifically haka and hula. A major impact on haka and hula performances within a tourism context is the way in which the dance, culture and people are portrayed and represented.

Cultural representations of haka and hula, in a tourism context, have been impacted by the counteraction of cultural values and economic interests. Tourism as an industry is a major economy for both Aotearoa New Zealand and Hawai'i. The major components of tourism attractions within these countries include the Māori and Hawai'ian cultures and people. McIntosh (2003) argues that tourism in Aotearoa New Zealand is centred largely on cultural product and performances of the Māori culture. Similarly, tourism within Aotearoa New Zealand relies heavily on the outdoors experiences, utilising the scenery, lakes, rivers, mountains and bush. Hawai'ian tourism is based on the Hawai'ian culture through cultural

experiences, performances, exoticism, historic tours, traditional lu'au feasts and more.

Representations and presence of a culture and its people (in tourism) requires consideration and incorporation of cultural values. Cultural values are based on tradition and heritage that underpin Māori and Hawai'ian cultures. They are passed from generation to generation and help to define the culture as a unique group of people with a set of beliefs and values that inform history, knowledge, behaviours and so on. The values of a culture vary between units or groupings of people adding uniqueness and distinctiveness to the culture as a whole.

The values imbued within a society provide a knowledge base of cultural behaviours, protocols, traditions and histories. For Māori and Hawai'ian people, their cultural values are based on tradition and as such, these traditions are perpetuated and carried on through the practicing of such values. While cultural values are rooted from tradition, they are fluid and evolve regularly, adapting to the environment and people and providing rationale for cultural practices. For haka and hula performances, cultural values are what inform how the dance is performed, why it is performed, where it is performed, for whom it is performed and so on. The importance of cultural values being represented during cultural performances does not sit separately from one another, they are intrinsic and interconnected.

Consideration of surrounding dynamics and influences such as economic interests and how that impacts and influences on cultural performances can often override the cultural values and affect the performance, subsequently, impacting on the representation of that culture. Representations and presence in tourism requires a level of balance where cultural values are prioritised, and other surrounding dynamics, such as economic interests, are part of that balance that achieve cultural representations of haka and hula that are appropriate to that respective culture.

The research

This thesis seeks to provide greater understanding of what haka and hula are from an historical point of view, as well as in a contemporary sense. Secondly, exploration of surrounding impacts and influences on haka and hula performances from within a tourism context will be made, and discussion into how they affect haka and hula performances. Ways in which haka and hula are represented in conjunction with cultural values and economic interests will also be explored. Finally, this thesis will explore the ways in which cultural representations and cultural values can effectively co-exist within tourism.

The research analysis will be informed through the experiences and perspectives of two tourism operations; one from Aotearoa New Zealand and one from Hawai'i as well as individual interviews with cultural practitioners, tutors, performers and national judges of haka and hula. The research will not look at economic interests of tourism in any great depth. This study is focused on Māori and Hawai'ian people and cultures in relation to tourism and how they intend to see themselves being represented.

The use for such a piece of research will be identified in the key findings chapter, as the data is yet to speak, therefore, it is unknown as to what intentions lie ahead within the data and where the research may arrive to. Thus, the use and functionality of this research will be identified later on.

Chapter outline

The following is a detailed chapter outline that provides an overview of what will be covered in each chapter.

Chapter one – Research approach and methodologies

This chapter aims to provide a detailed description of the methodological approach and process by which this research was carried out. Research methodologies will be discussed in terms of how they emerged in relation to kaupapa Māori methodological approaches to research.

Chapter two – Historical overview

This chapter aims to provide a chronological history of Māori and Hawai'ian histories, documenting major historic events that have relevance to Haka and Hula. The purpose of these histories is to provide in depth background knowledge on the origins of haka and hula and the historic events that have shaped the art forms known today.

Chapter three – Impacts and influences on haka and hula

This chapter aims to explore and discuss the impacts and influences on haka and hula performances within tourism. Impacts and influences on performance can affect the overall representation of the culture and thus is important to understand before discussing cultural representations in tourism. These impacts and influences have been identified by the participants of this research as having significant effects on haka and hula performances in tourism.

Chapter four – Cultural representations and cultural values

This chapter will build on the impacts and influences described in the previous chapter and explore ways in which haka and hula performances are represented in tourism and the role that a culture's values play in this process. Again, the ways that performances are represented and the role of cultural values have been identified by the participants of the research.

Conclusion – Key findings and analysis

This chapter will summarise the preceding chapters and provide a final analysis of the key findings particularly from the impacts/influences, cultural representations and cultural values sections of the previous two chapters. The final analysis will explore the ways cultural representations and cultural values can co-exist within tourism and are prioritised over other competing interests.

To begin this thesis, it is important to become familiar with the historic significance of haka and hula, as expressed through each respective histories of the Māori and Hawai'ian people. This next chapter is particularly important, as it lays the foundation for which the research will be built on.

Chapter one

Research approach and methodology

Introduction

This study employs a kaupapa Māori research approach. Kaupapa Māori is argued as being “both a set of philosophical beliefs and a set of social practices (tikanga)” (Henry and Pene 2001:236) which challenges, questions and evaluates institutionalised knowledge and Western ways of thinking. This chapter is presented in three parts. The first part will provide an overview of the research approach as well as discuss the method of data collection and analysis;

- Research approach
 - Kaupapa Māori research approach
 - Hawai’ian epistemologies
 - Other approaches
 - Research objectives
 - Research questions
 - Methods of data collection and analysis

The second part of the chapter will focus on the ethical issues that were encountered with data collection;

- Ethics
 - Consent and information sheets

- Transcribing
- Interview questions
- Use of Māori and Hawai'ian language in thesis

The third and final part of the chapter will provide a self-evaluation and reflection on the experience of conducting this research. This chapter is positioned as the first chapter to ensure that the research approach and methodology are clearly understood before any data is presented. This will help the reader to contextualise the data in the scope of the following methodology.

Research approach

Kaupapa Māori research approach

This part of the chapter will give an overview of what Kaupapa Māori research is and why this approach was selected to conduct the research. Descriptions of kaupapa Māori research or theory are “...a philosophical framework that underpins [these] resistance initiatives” (Mahuika 2008:2), “...the groundwork, or the medium from which Māori knowledge, including te reo me ngā tikanga Māori, can be validated” (Higgins 2004:8) and “an attempt to retrieve space for Māori voices and perspectives, whereby Māori realities are seen as legitimate” (Cram et al. 2004:15). Mahuika (2008) argues the kaupapa Māori approach to research as having derived from a time when Māori began to question the appropriateness of non-Māori researchers (during the 1970's) conducting research on Māori and their motivations for doing so, though kaupapa Māori as a system of knowledge and epistemologies is not a new phenomenon (Mahuika 2008). More specifically, the manner in which the findings were portrayed is described by Mahuika (2008:2) as “...discussing our lives and experiences in ways that are alien to our understanding”.

Intellectuals in particular have rigorously pursued the idea of kaupapa Māori theory as a way of asserting tino rangatiratanga and empowering the Indigenous voice (Henry and Pene 2001). Empowering the Indigenous voice is about

Indigenous people using an Indigenous and unique cultural lens on society that offers an Indigenous perspective. It is worth noting at the very outset of this chapter, that the word Indigenous will be capitalised with an “I” to recognise the Indigenous people and context to which I refer when using the word. The rationale for capitalising this word is to reinforce the mana of the Indigenous person or people who are being referred to. As Aikenhead (et al. 2007:555) comments, the significance of capitalising the word Indigenous is to recognise “[the] descendants of the first people to inhabit a locality or place”

One of these approaches is to ‘do right’ by the participants that are involved. As a researcher, it is important to establish research methods that are “tika” (Henare 1998:3). Tika in this sense is the right way of doing things. Tika is guided by cultural and philosophical values and ensures that the participants will be kept safe. It is also about maintaining the integrity of the participants within the research by not exploiting them or their ideas. As the whakataukī states ‘kaua e takahi te mana o te tangata’ meaning, do not trample on the prestige of a person (Mead and Grove 2001). It is about ensuring that participants’ mana is not trampled, which can occur through misinterpretation of participants’ kōrero, exploiting their whakaaro and showing disrespect.

The methodology is informed by intrinsic Māori cultural values, beliefs and behaviours (as I’ll discuss later). It is important to note here, that the Māori perspective that will be drawn upon is the perspectives of the researcher as a Māori person. The need to express oneself in a uniquely Māori way is central to this kaupapa Māori approach and allows the researcher to comfortably explore a topic in a familiar field and context.

Whakapapa

As I have stated, the rationale for approaching this research through kaupapa Māori methodology is through my whakapapa Māori. The whakapapa that I

provide at the beginning of this thesis acknowledges where I come from and who I am. It is my identity which I carry and represent at all times. My whakapapa is firstly acknowledged and traced back to my iwi, hapū and whānau from which I gain strength and knowledge of self, knowledge of my people and their history and knowledge to take me forward into the future. I have a place within this group of people; I have grown up, and been immersed, in Māori culture and actively participate and engage in Māori paradigms across all spans of my life. This gives me a place to stand – a tūrangawaewae within the research.

Gibbs (2001) discusses the role of the researcher as someone who is located within the culturally defined relationships of the researched which would include a Māori researcher, researching into the lives of Māori. They possess an interconnectedness to and within the culture. As a researcher, this context is important when conducting rigorous inquiry and research into things Māori and other Indigenous cultures' and people. This eliminates the "distance" that is often present between researchers and the researched. Bishop (cited in Gibbs, 2001:678) argues that research relationships can be categorised by "connectedness, engagement and participatory consciousness" (1996:238). Thus, relationships, connectedness and participation within the cultures (in both a Māori and Hawai'ian context) are important to the success of this research.

Researching Hawai'ian people

It is important to note at the outset, that I do not have Hawai'ian ancestry. I wish to provide some context to the rationale of why I am conducting research around Hawai'ian people and culture. Rigney (1999:109) describes research into the lives of Indigenous people as "a vehicle for investigation... poked, prodded, measured, tested and compared data toward understanding Indigenous cultures and human nature" (see also Teaiwa 1995 and Smith 1999). Smith (1999) discusses the voyager / traveller research on Indigenous peoples and cultures of the Pacific and the ethnographic descriptions of the people observed by voyagers such as Cook and

Tasman. Their descriptions and analysis are subjective and interpretative and have been institutionalised as historic truths over time. Walker (1985:231) describes research on Māori people as "... the hunting ground of academic neophytes [who] cut their research teeth on the hapless Māori".

Therefore, Indigenous research is a "tricky" (Smith 2005 and Johnston 2008) area that requires an approach that is culturally appropriate toward Indigenous peoples and their culture and further to that, a link or connection to the kaupapa of the research and/or Indigenous peoples. This is beneficial for the researcher and those being researched by way of having a relationship that can be trusted, based on the level of connection with that Indigenous group. Also, engagements with the Indigenous group will be made easier if there is connection and/or relationships that exist. More importantly, if participants can relate and connect to the researcher they will be more receptive to and comfortable with participating in the research.

The following explanations provide a twofold rationale for researching Māori and Hawai'ian people and culture. Although I do not whakapapa to Hawai'ian ancestry, I am an Indigenous Māori descendant. Indigenous people are connected through their collective voices, experiences and history. Smith defines the term "Indigenous peoples" having emerged from the 1970's and the membership of peoples throughout the world, who are considered "Indigenous",

The term has enabled the collective voices of colonized people to be expressed strategically in the international arena. It has also been an umbrella enabling communities and peoples to come together, transcending their own colonized contexts and experiences, in order to learn, share, plan, organize and struggle collectively for self-determination on the global and local stages (1999:7)

In this context, I acknowledge my Indigenous relationship to Hawai'i, to Hawai'ian people and to their culture. I acknowledge and refer to Hawai'ians as my whanaunga, my 'relations'. Gibbs discusses the idea of an "ethical code"

(2001:678) being important when undertaking culturally appropriate research. In this context, ethical code is about building research relationships that are respectful of cultural values and that establish trust between the researcher and the participant.

The Indigenous relationship and connection I have as a person with Māori genealogy, to the Hawai'ian people and culture, is part of my rationale for doing this research. Furthermore, it is important to note here, that through the mutual relationships that I and the participants had, a pre-existing trust was present at the outset and all of the Hawai'ian participants were comfortable with and respectful to me, and considered me as a fellow Indigenous person. Kame'eleihiwa (2009:43) is noted as referring to Māori people as "our Māori cousins" and describing the innate mannerisms of both Māori and Hawai'ian cultures being connected and understood through their significant similarities.

The participants trust in the fact that I was Māori gave reason for them to position me as an insider, not by whakapapa, but through the shared histories of colonisation, imperialism, loss and suffering that both researcher and participant had in common. This knowing assured them that I was not there to "poke and prod" (Gibbs 2001:678) and that I would honour them and their whakaaro. This connectedness and understanding with each other essentially enabled these interviews to go ahead.

Rationale

As a student at the University of Hawai'i in 2005, I made strong connections to the Hawai'ian people and their culture. During my time in Hawai'i, I studied Hawai'ian mythology, hula, chant and arts. These experiences encouraged me to want to research further in this area. One experience in particular was the observation of a haka performance in Waikīkī on a cruise ship tourist show. The performance intended to represent the Māori people and culture through waiata-

ā-ringā, poi and a haka. The performance was laughable, and at the same time, upsetting for me. I felt it was a mockery of the Māori culture and cultural expressions and was poorly and inappropriately represented.

I was upset at the poor representation of Māori cultural waiata and haka that were being displayed in this performance. Regretfully, I did not make a complaint to the organisers. I later became angry for not speaking up and expressing my thoughts about this particular performance. I was embarrassed and angered that my culture was being presented in this way, and decided that I would no longer sit in silence and continue ignoring such misrepresentations of Māori culture (or any other Indigenous culture for that matter).

Since beginning this journey, the personal significance of this research has provided an underpinning rationale that has fuelled emotion, excitement and steadfastness to doing right by the participants, their knowledge, and mana of the Indigenous voice. Smith (1999:125) argues that Indigenous research is “about bringing [it] to the centre and privileging Indigenous values, attitudes and practices”. This is the Indigenous voice that I refer to here. Therefore, it is my priority as a Māori researcher to uphold the mana of all those involved in this research, in a respectful, meaningful and credible way.

This research approach is essentially driven by tikanga, or a set of protocols that guide the way in which the research is conducted and ensures that it is culturally appropriate. Irwin states that kaupapa Māori research is,

...culturally safe which involves mentorship of kaumātua (elders) which is culturally relevant and appropriate while satisfying the rigour of research, and which is undertaken by a Māori researcher, not a researcher who happens to be Māori (1994:9).

Being culturally safe in the context of this research methodology is about understanding the cultural values and boundaries of Māori and Hawai’ian people

and conducting the research within those boundaries in a “culturally appropriate” (Henry and Pene 2001:237 & Gibbs 2001:674) and “culturally safe” (Irwin 1994:9) way. Above all, this research methodology prioritises the participants and their kōrero as the most important and endeavours to protect and nurture their interview responses.

Hawai’ian epistemologies

The research will inquire into Hawai’ian Indigenous knowledge, culture and people. The issue of researching Indigenous peoples is delicate and requires careful consideration and exploration of what it means to research into the lives of another Indigenous group of people. While this research is informed and carried out from a kaupapa Māori perspective, I wish to firstly acknowledge Hawai’ian ways of knowing (epistemology), knowledge and unique Hawai’ian worldview and relate these ways of knowing back to the kaupapa Māori approach that I will employ in this research.

Meyer (2003:125) discusses Hawai’ian epistemologies as being inextricable with geography; land, sea, sky, natural elements and objects in between that hold an entire body of knowledge, ways of “knowing”, and identity,

How one knows, indeed, what one [sic] prioritizes with regard to this knowing, ends up being the stuffing of identity, the truth that links us to our distinct cosmologies, and the essence of who we are as Oceanic people (Meyer 2003:125)

Meyer describes Hawai’ian epistemologies in seven different categories, each having a definitive role and place in the “ancient and modern, central and marginalized” (2003:125) idea that encompasses Hawai’ian knowledge and ways of knowing,

Spirituality and Knowing – the cultural contexts of knowledge

Finding knowledge that endures is a spiritual act that animates and educates

That Which Feeds – physical place and knowing

We are earth, and our awareness of how to exist with it extends from this idea.

The Cultural Nature of the Senses – expanding the idea of empiricism

Our senses are culturally shaped, offering us distinct pathways to reality

Relationship and Knowledge – self through other

Knowing something is bound to how we develop a relationship with it

Utility and Knowledge – ideas of wealth and usefulness

Function is vital with regard to knowing something

Words and Knowledge – causality in language and thought

Intention shapes our language and creates our reality

The Body-Mind Question – illusions of separation

Knowing is embodied and in union with cognition

(Meyer 2003:126, Italics have been added for title emphasis)

These categories are approaches to Hawai'ian epistemology. Knowledge is engaged through, and accessed at many levels; spiritually, culturally, mentally, physically and geographically, to determine the philosophy of Hawai'ian knowledge and Hawai'ian ways of knowing. It is through these categories that research into the lives of Hawai'ians can be approached. These approaches are similar to theories of kaupapa Māori. Concepts such as the connections of spirituality to knowledge and knowing resonate in kaupapa Māori theory through wairua, tinana and hinengaro. The relationship and connection of land, sea, sky and all natural elements, is also a common theme in kaupapa Māori theory; land is not simply a place or piece of earth – it is life, that which gives life, nurturing and sustaining, giving identity to the people, is inextricably connected to knowledge and knowing.

The connections between geography, knowledge, and identity for both Māori and Hawai'ian people are what informs cultural values and understanding. Further, these approaches explain the details of a Hawai'ian worldview, a Hawai'ian way of knowing, “How I experience the world is different from how you experience the world and both our interpretations and pathways matter” (Meyer 2008:218). Smith makes a similar statement, “... there is more to kaupapa Māori than our

history under colonialism or our desires to restore rangatiratanga. We have a different epistemological tradition that frames the way we see the world, the way we organize ourselves in it, the questions we ask, and the solutions we seek” (Smith 2000:230). Both Māori and Hawai’ian people possess their own unique cultural differences that distinguish one from the other, and, the commonalities connect the two. These similarities and connections of kaupapa Māori theory and Hawai’ian epistemology are reflected in this thesis through the interwoven whakaaro, kōrero, experiences and examples that will later be highlighted through the proceeding chapters.

Other research approaches

Qualitative

The research was conducted in a qualitative way, where the focus will be on tourism operators and cultural practitioners of haka and hula and their perspectives. A qualitative research approach is seeking the ‘why’ and not the ‘how’ of its topic through analysis of data such as interviews. This approach was selected (as opposed to a quantitative approach) to enable detailed data to be captured, discussed and analysed. Denzin (et al. 1994) describes qualitative research with a purpose of “[making] sense of what has been learned... the art of interpretation” (Denzin et al. 1994:500). (See Denzin et al. 1994 and Brew 1998).

Collaborative approach

Initially, this research began as a comparative analysis between Māori and Hawai’ian performing arts in tourism. The ‘comparative’ concept (in this context), implied that the study would be comparing aspects of Māori culture to Hawai’ian culture and potentially articulating who is more inferior and/or behind, than the other. From a Māori researcher’s perspective, that did not sit well with me, as I did not want to be comparing one to the other and draw out each other’s differences that suggests one is inferior to the other. Melas (1995:275) describes the consequences of comparative methodologies in research,

...the comparison of the cultural expressions of different languages, nations, peoples in practice seems always constrained by an invisible binary bind in which comparison must end either by accentuating differences or by subsuming them under some overarching unity.

Chow (2004) similarly supports that researchers rarely theorise the effects of comparative analysis. After contemplating the risks of using a comparative analysis approach, I realised that the research needed to be conducted in a collaborative way that enabled Māori and Hawai'ian perspectives to contribute positively towards each other, in the search for a collaborative understanding. The symbolism behind this approach supports the idea of collaborative thinking and seeking solutions for the betterment of both groups.

Grounded theory

Grounded theory is based on “data [that is] systematically obtained and analyzed in research” and is the discovery of theory from the data (Glasser and Strauss 1999:1). All themes discussed in chapters three and four are themes that have been highlighted as significant by the participants. Furthermore, key concepts used to describe cultural representations are developed in chapter four and have been coined from the terms that participants used. The use of participants' terminology and themes that are discussed demonstrates that discovery of theory or frameworks derive from the data itself. This grounded theory approach will be revisited through chapters two and three, highlighting the way in which the data is producing the theory.

Based on the structure of the interview questions, the data that has emerged provides three main themes that are the crux of this research. The research is to investigate and discuss the ways in which cultural values and representations can effectively co-exist in tourism that provides benefits to the people being represented. These three main themes are discussed in the next section.

Research objectives

The kaupapa of this research came about through my personal lack of speaking up, ironically and consequently, this research aims to celebrate Indigenous voices of Māori and Hawai'ian people who are involved with haka and hula at all levels. While the data will inform the outcomes of the research, the following objectives will outline what is hoped to be achieved;

1. Examine the impacts and influences of tourism on haka/hula.
2. Examine cultural representations of haka and hula and their relationship with cultural values of the Māori and Hawai'ian people.
3. Explore and discuss the ways in which cultural representations together with cultural values effectively co-exist within the tourism industry.

These research objectives will be informed and guided by the perspectives of the research participants.

Research questions

To achieve the above objectives, a set of four key research questions were formulated to provide scope for what the research would include and not include. The questions also give the research a set of guiding themes that will be used later to analyse the data;

1. In what ways are haka and hula performances (in tourism) impacted and influenced and what are the effects on the performance?
2. What are some examples of cultural representation from a business/organisation and individual practitioner's perspective?
3. What role do cultural values play in cultural representations of haka and hula in tourism?
4. How can haka and hula (cultural representations) and cultural values effectively co-exist with the tourism industry?

Methods of data collection and analysis

Data selection and engagement

The primary data sources of interviews were collated from two categories; case studies and individual interviews. The Tamaki Māori Village (the Tamaki Village) in Rotorua, Aotearoa New Zealand and the Polynesian Culture Center (the Cultural Center) in Lāʻi Ē, Hawaiʻi were selected as tourism business case studies for this research. These two particular case studies were selected based on their accessibility to the interviewer and the product/service that they provided.

The case study data gathering was carried out through an interview with the Cultural Manager/Director who represented the views of their respective businesses. Engagement with both the Tamaki Village and the Cultural Center was done through existing contacts that connected me with the Cultural Manager and Director for the two businesses. After initial engagement with both the businesses, I organised to conduct the interviews at the locations of the businesses. This was done to primarily suit the participant, as both were working at the tourism venture during the interview. Similarly, this gave the interviewer the chance to experience and observe the tourism venture and the cultural representations of haka and hula that were displayed. The interview conducted with the Cultural Manager from the Tamaki Village was specifically related to haka within tourism and the interview conducted with the Cultural Director from the Polynesian Cultural Center was related to hula and tourism.

Individual participants were selected based on a range of criteria that considered age, gender, ethnicity, tribal affiliations and experience in the field of Māori and Hawaiʻian performing arts. The criteria aims to seek a balance of young and old, male and female who were of Māori or Hawaiʻian descent, with experience that included performing, tutoring and judging so that the data could be varied and dynamic. It also depended on the accessibility of people that fit the criteria. Māori participants were interviewed regarding the haka within a tourism context and

Hawai'ian participants were interviewed regarding the hula. Despite some participants possessing mixed heritage, their underlying and main ethnicity was identified as Māori or Hawai'ian.

The selection of individuals enabled a range of perspectives to emerge. All of the individual participants were engaged with, through existing, personal contacts. I had not yet met some of the participants; however, their willingness to participate was proven through their relationship with a mutual contact between myself and the participant. Because of this connection with a mutual contact, both interviewer and participant gave trust in one another, therefore enabling the initial engagement and interview process to be easy, relaxed and comfortable for both parties.

The make-up of individual participants was four Māori and four Hawai'ian people. The Māori participants ages ranged from 25 years to 60 years (plus). There were two male Māori participants' and two female Māori participants. Their background in haka ranged from performing in theatre, to performing at the National Te Matatini Kapa Haka Competition, to tutoring as well as judging national kapa haka competitions.

The Hawai'ian participants were made-up of one male and three female participants. Despite attempts to maintain a gender balance amongst the participants, it proved to be difficult to access another male participant, as many of my Hawai'ian contacts with hula backgrounds are female. However, the ages ranged from 25 years through to 55 years of age and included a range of hula backgrounds; tutors, judges of the Merrie Monarch Hula competition and performers.

Kanohi ki te kanohi

Concepts such as kanohi ki te kanohi; titiro, whakarongo, kōrero; nohopuku; manaaki tangata, mana and kōhā are described by Cram (2001) as guidelines of Māori research ethics that guide the researcher through a process of research. It is through these guiding ethics, that this research and inquiry has taken place with participants and interviews.

In a research context, kanohi ki te kanohi approach involves the researcher and participant meeting face to face so the engagement can be undertaken in person (Cram 2001). Not only is this approach more personalised than, for example, surveys online or over the phone, but face to face contact enables the participant to assess the researcher and their intentions in consideration of giving their trust, "...and is one signal that the researchers are willing to cross that space between researchers and researched" (Cram 2001:43). It will also help the participant to make up their mind about getting involved in the research, based on their impressions of the researcher. From the researcher's perspective, it enables them to show face and demonstrate their willingness to be transparent during engagement. In terms of tikanga Māori, kanohi ki te kanohi is common courtesy which displays a willingness to put your face next to your words. Face to face contact in a Māori sense, gives mana to one's kōrero.

Despite some participants living in Hawai'i, it was pertinent to engage with them in person and in their homeland – kanohi ki te kanohi. Going to Hawai'i to speak with the participants proved a willingness to engage and share in their stories about hula. Similarly, participants living throughout Aotearoa New Zealand appreciated the time taken out to travel to their respective home towns.

Formal proceedings

It was identified before beginning the engagements with participants that the possibility of formal welcomes or ceremonies may occur during the time of the

engagement. The location in which the engagement was to happen often dictated whether or not a formal proceeding would take place, further, participants would give warning if such proceedings were to take place so that I would be prepared. An example of oli was used as a welcoming for me, to enter a hula hālau, which, evidently, is where the interview with this particular participant took place.

The participant invited me to attend her hula class that she was teaching at the University of Hawai'i. An oli was called, by the participant, inviting me into their hālau. This protocol is discussed in the next chapter by Pukui (1942) as a process that the kumu hula undertakes to ensure that the hula dancer is ready to enter into the realm of Laka (hula goddess). Despite the fact that I was not a hula student, the protocol remains important for visitors to the hālau. After the first oli was made, a friend of mine (who I had organised to come, in preparation of this formal proceeding) responded with an oli, and we were free to enter the hālau. First and foremost, my taha Māori, in this particular process of research, was being acknowledged. I was not being welcomed because I was a researcher; I was being welcomed as another Indigenous person and a whānaunga. By being prepared and aware of such tikanga unfolding within the processes of research, I was able to successfully and appropriately participate.

Whakawhanaungatanga

Out of 10 participants, eight of them were set up through personal contacts, thus I had not yet met those eight people. A relationship needed to be established before the interview could begin. Bishop (1996) describes this process as establishing whānau relationships by identifying, through culturally appropriate means, your bodily linkage, your engagement and your connectedness to other people. Bishop further states that relationships and connections with the participants is a practice of Kaupapa Māori research,

...the process of establishing relationships, whakawhanaungatanga, a process predicted on the establishment of interconnectedness, commitment and engagement, within culturally constituted research practices is a

constitutive metaphor within the discursive practice of Kaupapa Māori research” (Bishop 1996:227).

The importance of relationships with the participants is crucial so that both participant and researcher feel comfortable with each other.

Another way of bringing people closer together is to share food in offer of goodwill and peace. In this context, it was appropriate for food to be taken to each engagement with participants and share food either after the introductions (mihimihi) or after the interview. During the sharing of food, dialogue would occur, and soon after, a relationship is formed and we were ready to conduct the interview. Cram (2001:44) describes the process of sharing food as a “progression in terms of familiarity and acceptance” with the participant. Sharing of food amongst people is regarded by Māori as being an appropriate way to bond or form a relationship with people. To have a mutual relationship before interviewing was to ensure that both the researcher and participant felt comfortable. If the participant was comfortable, the ebb and flow of conversation would be made much easier.

Time and space

The time and space in which the engagements took place had a significant role during the undertaking of this research and collecting of data. It was important to ensure that each participant felt comfortable and relaxed during the engagement so that dialogue could flow freely. The interviews were conducted in four cities in Aotearoa New Zealand and in three islands in Hawai’i. The Māori participants resided in Te Whanganui-ā-Tara (Wellington), Ngaruawāhia (Waikato) and Tāmaki Makaurau (Auckland) and the case study interview was conducted in Rotorua.

The venues of each interview were unique to each participant. They included interviewing at Tūrangawaewae Marae in Ngaruawāhia where a moko kauae¹ convention was taking place. Another interview took place at the participant's home in Auckland and was suggested by the participants as being the most comfortable for them to discuss haka. Regarding the Hawai'ian participants, a request to attend a hula dance lesson was made where the interview could take place following the lesson. A second interview was conducted at the 44th Annual Merrie Monarch Hula Festival where I met with the participant during the proceedings of the hula competition and another conducted in Pukalani, Māui during a hula lesson at Kamehameha Schools². The environments in which the interviews took place provided mental and emotional stimulation that was required to connect with their words and thoughts.

All of the described venues were preferences of the participants. The significance of the venue and the activities being undertaken at or during interviews, added a sense that can best be described as wairua. The wairua of the surroundings of these interviews inspired the flow of thought for both interviewer and participant. One interview was conducted during the Merrie Monarch Hula competition in Hilo, Hawai'i (2007). The atmosphere during that time was memorable, in that hula was being performed around us during that interview. The atmosphere of hula, added to the richness of the kōrero that the participant shared with me. The atmosphere of each significant venue heightened participant's passion and sentiment for haka or hula and allowed more room for in-depth discussion to occur.

¹ Māori women from around the North Island had congregated to undergo moko kauae.

² Kamehameha Schools is a privately owned school providing education to elementary (primary), middle (intermediate) and high school children. Its admission policy gives preference to applicants of Hawai'ian ancestry (Kamehameha Schools website, accessed 2009).

Kōhā

Mead describes the concept of giving as a transaction marking the beginning of a new exchange relationship with others (2003). Traditionally, Māori presented gifts of all kinds, to neighbouring iwi, hapū, marae, friends and sometimes foes, to initiate or solidify relationships, to acknowledge a special occasion or person or to offer gratitude (Mead 2003). By way of expressing thanks to all of participants of this research, a kōhā was given to each person in acknowledgement of their time and effort in undertaking the interview. The kōhā that were given were fitting to the recipient's interests in haka and hula respectively, such as a book about Māori female goddesses for one of the Hawai'ian participants. This was selected to connect with the Hawai'ian goddesses who are significant to hula.

Communication

Cram (2001:44) describes the concepts of titiro, whakarongo, kōrero and nohopuku as "...watching and listening, learning and waiting until it is appropriate for them [the researcher] to speak". These concepts were used during engagement as basic forms of communication that (in a research context) help the researcher and participant to understand each other. These concepts allow for eye contact to occur between each other and indicate a respect to the person who is speaking that you are engaged. However, some cultures do not use eye contact, as it may be considered disrespectful, therefore caution should be used there. In my interviews, eye contact was used when required and appropriately. This was generally gauged by the body language of the speaker (participant), if there was eye contact, I responded accordingly by giving eye contact, if there was minimal eye contact, then I respected that and engaged differently, by nodding and making subtle gestures that I was indeed engaged and showing my responsiveness to their kōrero.

To be nohopuku in this context is to reflect on what the participant is saying/has said and then respond. This engagement process is patient and respectful;

ensuring that the participant is speaking comfortably and at their own pace, and the researcher listens attentively and speaks when it is appropriate. Nohopuku is particularly important in this study, enabling the researcher to reflect, think about and understand what the participant has said, as well as long after the interview. Specifically, the concept of nohopuku provided a time of reflection after each interview had concluded. After each interview, I took a moment to gather up my thoughts, write some notes, play back the audio and capture any glaring or outstanding thoughts that I had at the time before they were forgotten.

However, I did not develop this process until my third interview. I realised after the second interview that thoughts and ideas were escaping me, as they were not being captured immediately after the interview. Furthermore, if the participant can see that the researcher is using these sensory guides and showing a genuine interest in what he or she is saying, the rapport increases and the participant will feel more comfortable during this process. Ways of building rapport and making the participant feel more comfortable was to maintain an informal tone in both speaking and body language. A person can be made more to feel more comfortable when they see that the person they are speaking to is relaxed and informal.

Languages

A central aspect to interviewing is the language in which the interview is conducted. It was decided at the outset that English would be the main language of conversation during interviews, but was not limited to just English. Participants were encouraged to speak in Te Reo Māori and/or Hawai'ian and if I was unsure of any words or phrases, it was appropriate for me to ask the participant what they meant. Every participant spoke a mixture of English and either Te Reo Māori or Hawai'ian. As a researcher, who speaks Māori, this was manageable and humbling to listen to participants' whakaaro being expressed in their Native tongue. Often, the participant was switching between English and Te Reo Māori /

Hawai'ian because there was no better way to say it, than in their own language, "The language will always be there as the essence, as the ihi as the aho as the mako, te matū o ngā mahi. It will always be there" (Williams [1] Interview 2007). This was respected and encouraged during interviews.

The use of Hawai'ian pidgin words³ (also known as Hawai'ian Creole English) were interwoven throughout one particular interview, as the participant felt most comfortable speaking a mixture of English, Hawai'ian and Pidgin, "what we gon' do, oli kahea for all dese tourists? I not oli kahea represent" (Greig Interview 2007). The participant began speaking Pidgin when she felt comfortable to do so. This was around 10 minutes into the conversation. Most concepts and words were understood, however the participant explained any words that were not known. Most often, the switch to the participants' Native language was to better encapsulate an idea or word in discussion that could not otherwise be expressed appropriately into English. These dynamics provided the interview with a less formal tone which was comforting for the participant, as they were free to explore discussions in their preferred language. Furthermore, instances of the use of chant, song and haka in the participants' Native language were exercised during some interviews where relevant to the discussion, adding further context and understanding to their viewpoints.

Data analysis

The data will be analysed by drawing on Kaupapa Māori and grounded theory approaches to understanding and interpreting the data. The grounded theory approach enables the data to speak for itself and ultimately guide the analysis of

³ Pidgin language began on the plantations and elsewhere in Hawai'i where a collection of workers in the fields would have to communicate with each other. Many of whom were from all over the world who had migrated to the islands to work, including Japan, China, Korea, Philippines, Puerto Rico, Spain and Mexico. The language developed amongst the plantation fields by utilising parts of one language and another, and another, to create a language that could generally be understood by all which evidently caught on outside of the plantations and school children began speaking Pidgin. This is why a strong number of people in Hawai'i speak Pidgin, either selectively, or as their primary language (see Keown, 2007).

the data. The Kaupapa Māori approach will invoke Māori philosophical views to understand what the data is saying.

Ethical issues

As stated by Victoria University of Wellington, ethics approval from the Human Ethics Committee was required prior to collecting data and conducting interviews. The committee recommended that the ethics application elaborate on the declarations of cultural sensitivity and commercialism; ensure protection over participant's responses; and offer confidentiality as an option. These issues were worked through with the Committee and approval was granted on 30 March 2007.

Consent and information sheets

An information sheet was provided to each individual participant who was going to be interviewed⁴. The information sheet outlined the purpose of the research, what their role was in the research, how the research data and findings were going to be used and that confidentiality of the raw data (interview transcripts and recordings) would be kept at all times. In addition, a consent form was provided, requesting written consent to agreeing to anonymity or personal identity used when presenting their responses. Consent was also required regarding the use of a recording device during the interview⁵. Each participant agreed to be known as their real person and agreed to being recorded. Upon completion of this thesis, a copy will be provided to all participants.

Transcribing

Participants were notified that their interview would be transcribed by the researcher and would be returned to each individual for checking that the data they provided was true and accurate. One participant returned their transcript with no changes, however, provided extra data and information for use within the

⁴ See Appendix A for a copy of the Information sheet.

⁵ See Appendix B for a copy of the Consent form.

research. All participants were happy with their interview responses and all agreed to continue their participation in the research. Many of the participants were academics and researchers, and understood the ethics approval processes, therefore, there were no issues that arose from this process.

Interviews were transcribed by the researcher and proved to be a time-consuming task, as seven interviews continued for over an hour. Every word was transcribed and documented as said on the recording. Transcribing the interviews was an invaluable task, as it allowed the researcher to work with the data and develop greater familiarity with the material. Similarly, the researcher was able to recollect points of significance within the interview that perhaps the recording did not detect. The use of an MP3 Olympus recording device in the interviews was valuable at capturing every moment spent with the participant and their thoughts.

Interview questions

The interview questions were designed based on the three main research objectives mentioned earlier. Further to that, the open ended questions allowed the participants to go into detail and explore their experiences and reflections as performers, tutors and judges of haka/hula⁶.

With regards to the two case study tourism operations, the Director of Cultural Presentations (who managed all performances) was assigned spokesperson on behalf of the Cultural Center and the Cultural Manager (who managed the haka performance) was spokesperson for Tamaki Village. The case study interviews required structured questions that were considerate of their position as employee of the business and ensured that questions were appropriate and not commercially sensitive. It was also understood that spokespersons of these businesses would be delicate in providing information and as a researcher, this needed to be reciprocated and reflected in the questions that were being asked, for example;

⁶ See Appendix C for a copy of the Questions for Case Studies and Individual participants.

“What types of influences have helped you shape your business/venture to what it is today?” (Case Study Interview Questions 2007).

Similarly, the questions for individual participants were designed to not be overly personal or intrusive. Open ended questions enabled the interviewer to capture much detail and descriptions. For both case study and individual interviews, a rapport was established between interviewer and participant through personal introductions and greetings.

Use of Māori and Hawai’ian language in thesis

The use of Te Reo Māori and Ka Leo o Hawai’i throughout the thesis is similarly about empowering the voice of the Indigenous people (specifically, Māori and Hawai’ian people) and to avoid English translations displacing the Indigenous terms (in-text). The list of terminologies has been provided with English translations, which is placed in the foreword of this thesis. This is to prompt the reader, at the outset, of the importance of becoming familiar with the Māori and Hawai’ian terms that are used throughout this thesis, hence, positioning the list at the beginning.

Further, Māori and Hawai’ian words have not been italicised in-text. The notion of italicising an Indigenous word implies that the language holds a different status and that they are foreign, special, inferior or subservient (bending over to the English language). This research approach aims to indigenise voice and celebrate the indigeneity of Māori and Hawai’ian people, cultures and evidently, languages.

Self evaluation

As mentioned, the idea of this research derived from my experience of witnessing inappropriate representations of Māori cultural expressions. While that experience lead to researching haka and its place in tourism, the study of hula in tourism also holds a story. During my stay in Hawai’i, I lived in Waikīkī which is an area in

Hawai'i known as the tourism capital. The many hotels that carry Hawai'ian names feature nightly performances of hula. Commonly referred to as "hotel show hula", these performances were ever present and I was very suspicious of the hula that was being fed to the tourists in Waikīkī, and was constantly seeking the Native Hawai'ian hula – despite not knowing what that would look like.

Enrolling in a hula and chant paper at the University, attending hula performances, practices and hula graduations, and learning about the history and significance of the dance helped me understand what hula is – according to the Hawai'ian people and culture. I felt that in different ways, the haka and hula had deep connections and were related to each other through their purpose and use in tourism. The appropriateness to research into the issues around both cultural expressions in tourism was fitting and complementary to each other. They connected the two cultures together which was symbolic of my personal journey of living and studying in Hawai'i.

What is also worth mentioning is the sharing of my research kaupapa with others. It was word of mouth about the nature of my research that eventually helped me to connect with the majority of my interview participants. Through discussing my research with friends, academics and cultural practitioners, my thinking broadened and I was able to take away bits of information from what they had shared with me. More importantly, sharing this research with my family and closest friends has been significant to my journey through conducting this research, conducting the data collection and having the motivation, heart and passion to carry on.

I enrolled in my Masters degree in January 2007 and first set out to complete this thesis in eight months. Two years and eleven months has passed since first enrolling and I reflect on that time and understand the journey that this research has given me. The intention of completing this thesis in that initial short timeframe

was for nothing more than reasons of convenience – I just wanted it out of the way and finished. Though, when I reflect on the extra two, or so, years that it has taken to get to this point, I note the many changes to the nature of the research, the change of research purpose, focus, and scope, the fine tuning of thesis statement and evolution of the key research questions. All of these changes made over the past two years and eleven months have enabled me to shape and mould, and then reshape and remould my research which has simultaneously changed and evolved with the more knowledge and information that I acquired on the topic. This has impacted positively on the quality of this thesis.

After deciding that there would be no more changes to my thesis statement, I would then read an article or talk to someone who has a dramatic effect on my thinking around the research kaupapa, or experience another thesis-statement-changing performance or show – prompting this research to constantly be in a state of evolution. This is the natural path and journey that the research has taken me on and now, upon reflection, I realise this was always going to take me longer than the anticipated eight months. This required a learning that could not be taught, it required experience and realisation to occur naturally. For that journey, I am thankful.

In last reflections, I return to the participants and their invaluable contribution to this research. The information shared through each interview holds a significant place in this research and has been treated as taonga. The thoughts and words of these people are treasured and are therefore, used in the manner in which they were delivered to me, with respect, consideration, mana and wairua. I have taken every precaution to ensure the protection of all participants' responses are used appropriately and wish to thank all of those participants who contributed to the life of this research.

Conclusion

Therefore, the methodological approach to this research is informed by Māori values and ways of thinking. Overall, the approach is taken from a kaupapa Māori ideology that aims to manaaki the participants, their whakaaro and kōrero. It is important to reiterate that this methodology seeks to honour the participants through the mana in which they have invested into this research (through sharing their thoughts and experiences).

More widely, the acknowledgement of my whakapapa and active participation in things Māori throughout my life, provides an impetus or way in to conducting research into the lives of Māori people and culture. Further to that, I state that I do not have Hawai'ian whakapapa, but acknowledge my Indigenous connections to Hawai'ian people and culture as well as personal experiences, relationships and connections to the Hawai'ian community and culture and the significance to this research.

It is important to understanding the impacts and influences that can affect haka and hula performance in order to identify how those can be managed effectively, enabling cultural representations to effectively co-exist within tourism. Chapter three explores the impacts and influences on haka and hula performances in tourism, which have been highlighted by the participants as being significant to the cultural representations of these arts.

Chapter two

Historic Overview

Introduction

Indigenous people's histories and their respective cultural performances reflect an evolution of historic events that have impacted and influenced the way in which the cultural performances are presented. Considering the historical significance to anything that holds antiquity means to delve deeper than the surface to reveal the root heritage and meaning to a people and culture. As is said by Māori people, 'rūrea taitea, kia tū ko taikākā anake' which means 'strip away the bark so that the heart of the wood may be revealed', which in this context, implies that to fully understand and grasp something, one needs to explore beyond the surface. Thus, the histories of haka and hula performances are crucial to understanding their place in contemporary society and tourism. Before such analysis can begin on the tourism impacts and influences of tourism on these two art forms, the historical significance of each must be explored, providing a base, or foundation in which the research can be built upon.

While this thesis seeks to explore and discuss the ways in which cultural values and representations can effectively co-exist within tourism, it is important to first understand where and how haka and hula derived. This chapter will discuss a general overview of the history of the Māori and Hawai'ian people and illustrate

the historic journeys of where haka and hula began through to today. For the purposes of this research, history that is relative to the developmental, historic journey of haka and hula will be explored, as well as considering how history has impacted and influenced on the art forms. Three main periods of time indicate the predominant chronological time periods where Māori and Hawai'ian history occurred. Similarly, I have constructed the following thematic approach which outlines sub-themes within each of those chronological time periods to highlight the most significant historic events that have impacted and influenced haka and hula;

- 'Pre-Contact'⁷ period
 - Māori and Hawai'ian creation stories
 - Traditional purposes of haka and hula

- 'Post-Contact' period
 - First recorded sightings of haka and hula
 - Ceremonial functions
 - Tikanga and kawa
 - Chieftainship
 - Missionary influence
 - Post-contact functions
 - Language decline affects haka and hula

- 'Renaissance' period
 - Tourism boom
 - International recognition
 - Language revitalisation
 - Political presence

⁷These chronological periods are used in this thesis to illustrate that colonisation and Western ways of thinking impacted significantly on the histories of haka and hula, and as such, these Indigenous histories are explored using those demarcations to remember the significant and often negative impacts that colonisation had on Māori and Hawai'ian people and culture.

Māori and Hawai'ian histories are unique and distinguishable, they also share many similarities. To illustrate this, they will be explained concurrently and interwoven throughout this chapter to draw out comparable similarities and differences between the two cultures and dances. The historic accounts that are explored in this chapter derive largely from oral histories that have later been published in literature.

'Pre-Contact' period

Māori and Hawai'ian creation stories

There are several versions of Māori and Hawai'ian creation stories, each having a purpose and role in their respective communities. All stories of creation help to explain peoples values, beliefs and practices. Emmerson suggests that,

Myth is fact, myth is reality, myth is a language of archetypal images that speaks truths about who we are, about our potentiality, and about how we can reclaim a oneness with the natural cosmos in our current linear and fabricated world (Emmerson 1915:Preface)

Thus, creation stories help us to understand who we are as a people that “reflect the philosophy, ideals and norms of the people who adhere to them” (Walker 1992:170). They provide people with a sense of identity and belonging in knowing the origin of where one has come from, both physically and spiritually. Many different versions of the same creation story exist in both Māori and Hawai'ian oral narrations and each hold their validity and place in their respective histories. The following two historic overviews are distinctly unique, while also having areas of common history that resound not only throughout Aotearoa New Zealand and Hawai'i, but other Polynesian/Pacific cultures also.

This particular Hawai'ian creation story explores the account of Kamakau and Beckwith. For the purposes of this research, I have referenced Beckwith “*Kepelino's Traditions of Hawai'i*” (2007) and Kamakau “*Tales and Traditions of the People of Old*” (1976). Both Beckwith and Kamakau were Hawai'ian historians from the mid 1800's who wrote articles for newspapers of those times. Their account of the

Hawai'ian creation story begins as darkness, turning into light. Kane, one of the main gods along with Ku, Kanaloa and Lono produced the heavens (Kamakau 1976).

Kame'elehiwa (1992) notes that two gods named Wākea and Papa (sky-father and earth mother) were said to be the parents of the islands of Hawai'i. The birth of the islands marks the beginning of Hawai'i as the islands, as well as being noted as the creation of the first ancestor of the Hawai'ian people through the relationship between Wākea and his daughter,

According to tradition, their first human offspring was a daughter, Ho'ohōkūlani who matured into a great beauty. A desire for his daughter welled up in Wākea, but he helped to gratify his desire without his sister and wahine knowing of it (Kame'elehiwa 1992:24)

Wākea slept with his daughter, Ho'ohōkūlani who gave birth to a premature foetus who they named Hāloanākalaukapalili (Hāloa-naka). After burying Hāloa-naka in the earth, the first kalo plant grew from that same spot, who they named Hāloa after his still-born brother. Hāloa was the first Hawai'ian ali'i and is said to be the ancestor of the Hawai'ian people (Kame'elehiwa 1992). Similarly, Kamakau suggests that the creation of man began with Wela-ahi-lani-nui who had a female match created for him named 'Owē. They were also considered to be the first ancestors of Hawai'i (Kamakau 1991).

More widely, the inextricable connection of man and land that is emphasised here in Hawai'ian history exists in both the stories of Kame'elehiwa (1992) and Kamakau (1991) in that Wākea and Papa created the lands as their children, Wākea and his daughter bore a still-born that then created kalo, a main source of sustenance for the Hawai'ian people. His younger sibling became the ancestor of the Hawai'ian people. The circle of life here exemplifies the procreation connection of man and woman. The deed of incest suggests it is a natural order; a necessitated action in order to perpetuate life in the beginning. The return of placenta to the

land and the sprouting of new life from that earth (kalo) represent the circle of life, thus, the Hawai'ian people derived from Hāloa.

This connection similarly links to the Māori creation story and the creation of the first woman by Tāne-Māhuta. The creation story of the Māori begins with Te Kore, a place of vast space, where the generation of Ranginui and Papatūānuku dwelled. Then followed Te Pō, where life began to stir. Many children were born from Ranginui and Papatūānuku who held each other in a tight embrace, however, seven children in particular were given responsibility to manage, maintain and take care of the natural elements⁸. However, it was Tāne Māhuta - God of the Forest who separated his parents so that he and his brothers could allow the light into their world, revealing Te Ao Mārama (Walker 1990).

The separation of Ranginui and Papatūānuku was devastating for them. However, one of their sons, Ruaumoko resided with his mother to keep her warm in her belly and is considered the God of Earthquakes. Another God, Tāwhirimātea, rose to the side of his father in contest over their parents' separation. Out of compassion for his father, Tāwhirimātea turned Papatūānuku over, so that Rangi would not have to suffer from the sorrow Papatūānuku had for him.

Tāne Māhuta required a companion to co-habit with and therefore, formed the shape of a woman out of clay from an area called Kurawaka. This area was said to have been the sacred area of Papatūānuku. Tāne Māhuta breathed life into the clay figure through the nose. After a sneeze, the woman was brought to life and known as Hine-Ahuone. Tāne Māhuta and Hine-Ahuone had a daughter, Hine-Tītama who also became a partner to Tāne Māhuta. Upon Hine-Tītama's realisation of who her father was, she fled to the underground of Rarohenga and became Hine-Nui-te-Pō, the gatekeeper of the underworld. Similar to the story of Wākea

⁸ Tāne Māhuta (God of the Forest), Tangaroa (God of the Sea), Tūmataunga (God of War), Tāwhirimātea (God of Wind), Haumietiketike (God of Un-cultivated Foods), Rongomātāne (God of Cultivated Foods), Ruaumoko (Unborn, God of Volcanoes) (See Walker 2004 and Best 2005).

committing incest, this story echoes the same lessons learnt, that despite the notion of incest as being frowned upon nowadays, traditionally, incest was crucial to the survival of the Māori and Hawai'ian people and was a means of preserving life.

Traditional purposes of haka and hula

There are several accounts of hula being performed by gods and deities that suggest hula as being sacred and reserved for the gods. The story in which the hula is described in, represents hula as an appeasement to gods and for their (the gods) entertainment. In contrast, the haka and its first accounts of coming into existence are told through stories of oral history that describe the haka being used as entertainment and as a tool of trickery. More widely, pinpointing a precise moment in time and occasion in which haka and hula was first performed pre-contact is difficult, as the differing stories provide varying accounts of first performances of haka and hula.

On one account of hula first being performed, Hi'iakaikapoliopole (Hi'iaka) and Ho'poe are asked to provide entertainment by the illustrious volcano goddess, Pele (Hi'iaka's older sister). Hi'iaka and Ho'poe perform a hula that impresses Pele. Ho'oulumāhiehie and Nogelmeier (2006) discuss this event in Hawai'ian creation stories as being significant to the beginning and origins of hula, as the proceeding events are embedded in many hula dances performed today. Following on from Hi'iaka and Ho'poe entertaining Pele with a hula dance, Pele requests that one of her younger sisters was to find the man that she had been lusting for and dreaming of.

Ho'oulumāhiehie and Nogelmeier (2006) describe the story as Hi'iaka's great journey to help her sister, Pele. Hi'iaka was asked to travel to Kaua'i to find Lohi'auipo, whom Pele had fallen in love with during a dream. Hi'iaka was the most able and skilled out of all of Pele's sisters and was brave enough to endure

the dangerous journey. Hi'iaka was warned by Pele, that if she was to engage with Lohi'auipo in an intimate or sexual way, then Pele would not be merciful and would punish them both. By Pele's great power as the volcano goddess, her words were greatly noted by the young sister. When Hi'iaka had taken longer than expected to complete the task set out by Pele, she became very suspicious that Hi'iaka and Lohi'auipo had fallen in love and were not returning. Pele killed Ho'poe (Hi'iaka's hula partner) and burnt Hi'iaka's lehua forests. Hi'iaka returned to find her friend had been killed and her forests burnt, prompting a vengeful act of sleeping with Lohi'auipo.

This story outlines some very fundamental Hawai'ian values that are important to Hawai'ian people and culture. The foundation of hula, and all that hula represents today can be traced back to the values embedded in this oral history which include ancient chants, traditions, values, functions of the various gods that Hi'iaka encounters, their roles in this story, and more, are all explored in this oral history and is now regarded today as a system of knowledge for hula. These two goddesses, Pele and Hi'iaka deriving from a time of antiquity, remain integrated into Hawai'ian culture today and are acknowledged by hula dancers as being important patrons or spirits of hula.

Barrere (et al. 1980) notes that there were approximately 36 different styles of hula that each originated in one or more of the main islands of Hawai'i. Different hula styles of ancient times included the use of implements such as the uli'uli, the pu'ili and the pahu. Other hula dances included those that transformed the dancer into a turtle, shark, lizard or the like that would imitate the unique characteristics of those creatures.

The story of Kapo-‘ula-kīna‘u (Pele’s sister) outlines the teaching of hula. The hula ki‘i⁹, was represented through a puppet or doll embodying hula as puppetry. Kapo-‘ula-kīna‘u and Kewe-lani went to Ni‘ihau and performed a hula ki‘i. The audience they performed this to had never seen it before. Scholars such as Emerson (1915) and Manu (1899) noted that Kapo-‘ula-kīna‘u was marked as the hula goddess named Laka as a result of the hula ki‘i performance. Kapo-‘ula-kīna‘u visited Mokoka‘i (now known as Moloka‘i) where she was asked if she would teach the people hula. Kapo-‘ula-kīna‘u replied with this,

This can easily be taught but it has to be learned by observing my kapus [sacredness] and doing the things that will help my teaching. There are many kapus pertaining to this art and one can only learn by strict adherence until it is learned. If the desire is great it will not take long to graduate (Barrere et al. 1980:8).

Kapo-‘ula-kīna‘u together with Kewe-lani taught hula in Moloka‘i. Kapo-‘ula-kīna‘u renamed Kewe-lani as the following three hula goddess names that are often referred to in hula chants these days; Laea, Ulunui and Laka. Through these three goddesses, the art of hula was taught and for many scholars of Hawai‘ian history, this marks the origin of hula teaching in the island of Moloka‘i (Manu 1899).

Like the hula, the origin of the haka cannot be pinpointed to one time, or space. There are a number of different oral histories according to each iwi account for the origin of haka. Kāretu (1993) describes the haka taparahi being the more common of all haka. It is performed without weapons. Other haka forms include the peruperu which is a war haka that uses weapons implements. Along with the haka taparahi, the haka pōhiri is used frequently nowadays with the welcoming of guests, often distinguished guests.

Kāretu (1993) describes a story about a pet whale and an event that prompted the first haka through the story of Kae and Tinirau. Tinirau had a son named

⁹ Hula ki‘i is the “dance of the images in which the dancers are postured stiffly, like images” (Pukui and Elbert 1971: 83).

Tūhuru who was blessed by a tohunga named Kae. In return of this gesture from Kae, Tinirau decided to thank him by giving him a kōhā of flesh from his pet whale, Tutunui. As well, he allowed Tutunui to return Kae safely to his village. The tohunga Kae took this generous gift and left for his village on the back of the whale Tutunui. As Kae returned to his harbour, for unknown reasons, he killed Tutunui and cooked the whale to feed his village. The smell of whale meat wafted to the home of Tinirau and he realised what had happened. Tinirau exacted revenge on Kae, and devised a plan to find and catch Kae so that he could be dealt with. Tinirau organised a group of women to perform a number of haka, waiata and instrumental pieces to extract Kae from the audience.

The entourage of women travelled from whare tapere to marae searching for Kae. The women did not know what Kae looked like and so proceeded to entertain the audiences keeping a watchful eye out for Kae. The women identified Kae by the crookedness in his teeth when he laughed. Once Tinirau was able to capture Kae, he was killed. Upon the death of Kae, his tribal people waged war and subsequently, Tūhuru was killed (Royal 1998). Royal notes that in another version of the same story told by Mohi Ruatapu that the group of women performed a haka described as a pōtēteke, “an indecent dance in which the naked performers executed grotesque movements” (Williams 1971).

This story depicts haka as a detection device of trickery used to reveal the identity of Kae. This story describes women as being the kaihaka, as opposed to men. While women do perform certain haka nowadays, it is more commonly performed by males. However, women were more known for their compositions and performing of haka kaioara which expressed hatred towards one another (Kāretu 1993). Connotations of warriorship, strength and masculinity can be seen in haka these days being performed by men.

Gardiner (2007) recalls haka deriving from Rā (God of the Sun) whose wife was the 'Maiden of Summer', Hine-Raumati. Rā and Hine-Raumati gave birth to a son called Tānerore, who would often dance for his mother during the heat of the sun. Tānerore's movements mimicked that of a wiriwiri, or a shaking, trembling motion that can usually be seen from the heat waves rising from the ground on a hot summer day.

Royal (1998) discusses the use of haka from the story of Tamatekapua and Whakatūria. Tamatekapua (a chief of Te Arawa) and Whakatūria were caught stealing breadfruit from the Chief of Hawaiiki, Uenuku. Tamatekapua managed to escape, but Whakatūria was to become a feast for Uenuku's people. Uenuku and his people were performing haka one night when Whakatūria asked if he could perform a haka too. The people allowed it and were so overcome by the performance that they did not notice Whakatūria's escape plan as he moved closer and closer to the exit. Whakatūria escaped and was reunited with Tamatekapua. Whakatūria's ability to haka and mislead the audience with his skills, ultimately saved his life.

The first stories of hula and haka performances illustrate the similar functions in traditional times. Both hula and haka examples represent each as a form of entertainment, as appeasement or as a means of trickery that embody a knowledge system of values and beliefs. Hula was initially practiced as a way of appeasing the gods and ali'i of those times, not as entertainment for themselves and was instead recognised by visitors as being a form of entertainment. Understanding the functions and roles that both haka and hula held in traditional times, gives context to their functions and roles in contemporary society by highlighting what was traditional, to what is now considered contemporary. The distinctions of contemporary functions and roles of haka and hula will be made later on in this thesis.

'Post-Contact' Period

First recorded sightings

Abel Tasman was the first recorded European to come into contact with Aotearoa New Zealand in 1642. The day after the arrival of Tasman to Golden Bay (South Island), a haka was witnessed by those aboard Tasman's ship, "[it] was probably a haka (war chant) provoked by the exchange of ritual challenges the night before... the Dutch completely misunderstood these signals" (Salmond 1991:81). Salmond further notes that the haka that was being observed by Tasman and his men was indeed a haka of challenge to the ship of sailors. As it happened, a canon had been let off the night before and was aimed at the shoreline; this could have potentially provoked or initiated unease and discontent amongst the Māori community, therefore prompting a haka.

A century later in around 1769, Captain James Cook arrived, thereafter, whalers, sealers and traders were regular visitors, setting up stations, settling amongst Māori and marrying into tribes. These actions were encouraged by high chiefs who were interested in stabilising solid relationships with international traders. Cook's translator, Tupaea noted a type of haka being performed during their visit. Tupaea notes that the men performing the haka held weapons or some sort (Salmond 1991). These could have been taiaha or patu. Tupaea describes the haka as being performed in lines or ranks of men, who expressed animation of the face and body.

Gardiner (2007) describes this particular record of haka as being the first ever recorded haka peruperu performed by a group of warriors as a challenge. Gardiner continues to discuss nineteenth-century observations of the haka as misunderstood by Europeans, "... it was misconstrued as a symbol of defiance at a time when Māori had little need to fear anyone" (2007:39). Amongst other uses of haka, it was engaged during traditional times of war during pre-contact times. The haka was performed before an ope taua would go onto a battlefield or a pā where

war would be waged. The haka would be performed full of anxiety, aggression, words of war and anguish towards the enemy, psyching up the warriors in preparation for battle. Notably, the purpose exemplified here is significant to understanding that there was a specific haka that was dedicated to preparing soldiers for battle.

First accounts of hula were not recorded until after European contact when Cook visited Hawai'i in 1778. Similarly, records of hula were noted by sailors onboard Cook's ship. Missionaries visiting the islands described many accounts of hula and provided illustrations of hula that had heavily Christian influenced views and perspectives on the dance. Their descriptions of hula implied that dancers "wriggled their backsides and used many lascivious gestures" (Barrere et al. 1980:17) indicating their understanding of hula being somewhat limited. However, the missionary accounts of hula performances provide historic glimpses of hula, where it was performed, and its purpose.

Ceremonial functions

From these written accounts, hula is depicted as being used in ceremonial gatherings including at heiau. Some heiau were described as having women and men performing hula within heiau boundaries. Hula was performed in heiau for worshipping or appeasing the gods and was used in ceremonies with its own set of customs. Kukendall and Day (1950:10) categorised hula as being religious, "hula had a threefold value: it was a religious exercise, a system of physical training, and a form of entertainment". However, the term 'religious' is often associated with religious values of Christianity, which in fact is refuted immediately, given that hula predated the arrival of missionaries indicating that hula was not a Christian religious activity. However, hula was a Hawai'ian religious activity and practice that was highly regarded by Hawai'ians. Conversely, hula was Christianised along with Hawai'ian values, culture and

subsequently, Hawai'ian people. These actions contributed to the isolation and eventual decline of hula.

Tikanga and kawa

Barrere (et al. 1980) explains a particular customary protocol of ancient times where the master teacher would elect a student leader who would be named "po'o-pua'a" meaning "pig's head". This protocol was carried out in Ka Pa Hula, which was a space in which the gathering of dances and practice of hula was held (nowadays, these spaces are called hula hālau). Their duty would be to secure a pig as an offering and the responsibility of a successful performance rested on the shoulders of that po'o-pua'a. Prayers were offered to the relevant gods in thanks for the offering and each dancer would receive a portion of pork and seafood served on ti leaves with the brain of the pig reserved for the Master teacher and a special portion for the po'o-pua'a (Pukui 1943).

Further rules of kapu that dancers adhered to included dancers engaged in no kissing or sexual intercourse, no sharing of food from one another's portions, particular food types were not to be consumed until after graduation and no contact with corpses. Cleanliness at all times was paramount, and chanting the 'oli kahea before entering the hālau premises was imperative to upholding the kapu (Pukui 1942). Visitors or students who went out of the hālau and then returned would need to chant the 'oli kahea. The kumu hula would call the 'oli komo granting the student entry to the hālau. The kumu hula is a manifestation of Laka who presides over the hālau and the ku'ahu. He or she carries out the rituals of the ku'ahu, if they do not feel that the student is not ready to enter, permission will not be granted, and subsequently, Laka would be offended (Pukui 1942).

There are strict rules or tikanga attached to haka as well. Gardiner describes the haka as being "used as a part of the formal process when two parties come together" (2007:40). The role of the haka during first meetings, gatherings or

ceremonies was used to challenge (but not limited to) the visiting group, to test whether they were friend or foe. These types of challenges occurred regularly during visits by Europeans, often the haka being executed on land or in a waka out in the harbour, meeting the visitors.

Characteristics of a haka was dependent on what type of haka was being performed, therefore the application of different words/themes, actions, movements, weaponry and bodily gestures varied from haka to haka. Some of the explicit actions and movements that are regularly seen in haka today are the takahi (stamping of the foot), the pūkana (bulging of the eyes), the ārero (protruding of the tongue), and the whakatetē (to show teeth). All are used to emphasise certain words or parts of a haka.

Salmond (1975:118) describes the ceremonial proceedings that occur between two parties, as “rituals of encounter”. Haka holds an important role in these rituals nowadays, not so much in wero, rather in the pōhiri aspect of the ceremony. Haka pōhiri are not performed for every party that emerges onto a marae, but is at the discretion of the tangata whenua to decide whether it is necessary. This depends on who the group is, or who is amongst the group. Nowadays, haka pōhiri are generally reserved for distinguished guests in acknowledgment of their mana, “the principle that governs this variation is that the more strange and powerful the other group, the more ritual is given” (Salmond 1975:118). A haka pōhiri might consist of kaiwero (usually three) who will execute the wero followed by the offering of a rau. If the rau is uplifted by the visitors, then the challenge has been accepted and therefore the party has indicated that their intentions are friendly.

Salmond describes incidents of chiefs and their suspicions about their so-called ‘friendly’ visitors. If the slightest inclination of hostility was felt by the tangata whenua, the chief would command a slaughter upon them. Therefore, preparedness for both parties was, and is, critical. Nowadays, wero continue to be

executed, but if hostility surfaces from the visiting party the tangata whenua will control visitors by ceasing their speaking rights at once. Therefore, while the wero is traditionally used to establish a friend or foe relationship, the wero as we know it today is used to acknowledge and relish the mana of the emerging party. Over time, the haka pōhiri and wero has shifted from being a means of protection to now being a measure of mana (Salmond 1975). The mana of a person, both in Māori and Hawai'ian contexts, is an important part of each culture.

Chieftainship

The islands of Hawai'i, initially, were separate entities. The reigning chiefs of these times governed their respective areas amongst the Hawai'ian islands. After many battles with neighbouring regions and islands, Pai'ea Kāmehameha succeeded rulership over all of Hawai'i's archipelago, thus uniting the islands as "Hawai'i" in 1798. After the death of Pai'ea Kāmehameha, his heir, 'Iolani Liholiho became Kāmehameha II in 1819.

Calvinist Missionaries arrived in the islands of Hawai'i around March 1820. They would have a huge impact on hula in the coming years, as briefly touched on earlier. The commoners and chiefs of Hawai'i would convert to Christianity in the following of the regent Queen, Ka'ahumanu, when she announced her conversion to Christianity. It was at that point, that Ka'ahumanu believed hula to be a "heathen practice" (Barrere et al. 1980:36) and prohibited hula from being performed in public. Kuykendall (1950) mentions that although missionaries considered hula to be inappropriate, they made allowances for hula to be performed for prestigious guests, such as The Duke of Edinburgh, when he visited in 1869. The dances still required 'suitable' attire (which was clothing approved by the missionaries that covered the majority of the body and skin).

Missionary influence

Irwin (1960) discusses that Hawai'ian concepts, including the hula, were never fully grasped by the missionaries. Their perspectives on cultural things that were Hawai'ian were inaccurate and displayed a lack of knowledge or understanding about Hawai'i and its people, especially the hula. Slowly, the hula went into hiding (Barrott 1978).

Families who did not convert to Christianity continued to practice hula within the confinements of their homes. For the large portion of the Hawai'ian population that had converted, their views on hula had changed. They viewed the ancient art as the devil work, non-religious and improper (Onaona 1871 cited in Barrere et al. 1980), which implies that missionaries disagreed with the god or gods in which hula recognised and acknowledged. Newspapers would publish letters of disgust from Hawai'ian community members exploiting those that continued to practice hula. Barrere (et al. 1980) describes instances of the chief's disapprobation of the hula being performed and describes other chiefs who ignored the Christian beliefs and embraced hula ordinarily, "For a time the hula seemed to disappear. In reality it only went deeper into the country under a cloud of secrecy" (Kamahele 1992:40).

Post-contact life in Aotearoa New Zealand experienced similar changes in government, language use and foreign visitors to its shores. There was an influx of European traders, barterers, military and settlers which predominantly (similar to Hawai'ian people) lead to Christian assimilation of Māori people. Missionaries arrived in Aotearoa New Zealand in 1814 and began settling amongst iwi. By the 1820's, Māori were being baptised across the country and conversion rates to the Christian religion were rapidly increasing, pre-empting the translation of the bible into Te Reo Māori. The Māori version of the bible assisted in this assimilation of Māori people. Subsequently, Christian beliefs either replaced Māori belief and value systems or were intertwined, creating a mixed belief system of Christian and Māori beliefs.

The beginnings of assimilation began with the work of the missionaries. This process affected all aspects of Māoridom, although not directly, haka was affected through assimilation into Christian and Western ways of thinking and doing, leaving little room for expressions of being Māori (including haka). Over the next two centuries, Māori people endured a difficult and painful history involving land and language loss, dislocation of Māori people from tribal areas; war; death and disease.

Te Tiriti o Waitangi (and The Treaty of Waitangi) was forged between the Confederated Tribes and Hapū of Aotearoa and the British Government in 1840¹⁰. The Māori tribes of Aotearoa then saw the exercise of foreign powers in colonies such as New Zealand. For the next 30 years (1840 - 1870) rights and tribal ownership to the lands had been illegally ceded by the British Government, "Acquisition, control and, ultimately, expropriation of land were the key factors in the consolidation of sovereignty" (Walker 1990:98) which brought about laws such as the Native Schools Act (1867)¹¹ and the Tohunga Suppression Act (1907)¹².

After 1945, Māori families were strategically placed in residence amongst Pākehā settlers; known as pepper potting which acted as a fragmentation mechanism of Māori communities. Not only did this separate families, but it worked at targeting smaller groups of Māori to expedite the process of assimilation. In effect, Māori were undergoing unwilling colonisation by the Crown that, not 20 years after the signing of the Treaty, was breached. The Crown strategically worked to dispossess

¹⁰ Te Tiriti o Waitangi (The Treaty of Waitangi) was a treaty between the British Government officials and some chiefs of iwi around Aotearoa New Zealand. The Treaty of Waitangi ceded sovereignty of all taonga and ceding right to exercise kaitiakitanga, while Te Tiriti o Waitangi retained Māori sovereignty over taonga and kaitiakitanga. The two versions were completely different in meaning.

¹¹ The Native Schools Act 1867 was Christian based lessons and Western values while Te Reo Māori was prohibited.

¹² The Tohunga Suppression Act 1907 was enacted to discourage the 'misguided' practices of the tohunga, including Māori medicine, Karakia Māori and Tohunga rituals.

Māori of their lands, culture and language through legislation and military force (see Walker 1990, Orange 1987, King 2003, Belich 1986 and Mulholland 2006).

Post-contact functions

During 1851, hula was seen to be performed as a form of entertainment and it is noted by Barrere (et al. 1980) that fees were charged for visitors to watch hula dances. Clandestine hula schools operated throughout the islands in the 1860's conjuring much debate through the newspapers. It was argued that the schools were in violation of Christian values. Around the 1860's, hula was accepted to be performed for chiefs of the kingdom, however, it was to be done behind closed doors and away from the public eye. This then encouraged the travelling of entertainment troupes from island to island to entertain those of high rank in the Kingdom of Hawai'i (Barrere et al. 1980).

It was not until around the 1870's that hula restrictions were lifted and hula activities reintroduced to the public of Hawai'i, after resurrecting some sixty years after Ka'ahumanu banned the dance. David Kalākaua was elected King of Hawai'i in 1874. During his term, he dedicated his efforts to preserving all things Hawai'ian and revitalising values that had been lost or had gone underground, including the resurgence of hula. Kalākaua died in 1891 leaving the throne to his sister, Queen Lili'uo'kalani,

Sixty years after Queen Ka'ahumanu, wife of King Kāmehameha I, had forbidden the hula in the name of Christian values, David Kalākaua lifted the laws restricting public performances of the hula and called on dancers to perform at official and unofficial functions (Humu Mo'ōlelo 2006:27)

In 1858, Te Wherowhero was announced the Māori King, adopting the name Potatau Te Wherowhero. The formation of the kingdom was a response to post-Treaty (1840) warfare that had exploded at both a tribal level and between Māori and the Crown. Crown soldiers entered into tribal areas for the purpose of confiscating land for Crown and British settlers use (Belich 1998). During the times

of warfare, tribes composed haka in its many forms, for many purposes. As noted earlier, haka was performed before war parties went to battle, while women chiefs composed haka kaioara in retaliation to feuds within respective iwi. This perpetuated the presence and practice of the haka into the 20th century.

During this century, visits by royal parties were welcomed by large scale haka troupes. Gardiner describes one of the major royal visits in 1901 where iwi across the lands gathered at Rotorua to welcome the Duke and the Duchess, but to strut their (iwi) haka performances before other iwi, "This was a time of unprecedented unity among individual tribes as they strove to perfect their performance and their dances and songs" (2007:55). Thus, haka was performed to welcome or acknowledge special guests, and importantly, it gave iwi a chance to show off their finest haka. All of these historic events have impacted on the haka (indirectly) and have shaped it to what it is known as today. One of the effects of colonisation that had a major impact on haka, was the decline of the Māori language.

Language decline affects haka and hula

Te Reo Māori is the language used to express and portray the meaning and value of any haka. The historic disintegration of the language post-contact has been a significant impact on haka. Kāretu (1993) discusses Te Reo Māori in conjunction with haka and how important the language is and how they interconnect. Haka cannot function without the language otherwise there is no substance to the dance (words and meanings), thus, haka and language go hand in hand. With the decline in use of Te Reo Māori, the threat on haka is that new compositions would have been rarer given that less language was being used. Similarly, with fewer people speaking Te Reo Māori, fewer people are able to understand the words and meanings behind haka compositions.

In the same way, 'Ōlelo Hawai'i was banned in all schools and institutions through the 1896 Laws of the Republic of Hawai'i Act. Despite this legislature applying to schools and institutions only, the notion of the act had an indirect impact on hula through the assimilation of children speaking English, rather than Hawai'ian. As history unfolds, the hula proved to equip those generations who 'lost' or never learnt their language with the opportunities to learn 'Ōlelo Hawai'i (Holt-Takamine Interview 2007). Mele and oli involved with learning hula prompted dancers to learn their language so they could better understand these arts. This encouraged language learning for many of those affected generations (Holt-Takamine Interview 2007).

Hawai'ian people experienced a similar history to Māori people, in that their lands, culture and heritage was forcibly (and in some cases, voluntarily) ceded, diluted and banned as a method to build a colony and assimilate the Hawai'ian people. Hawai'i was illegally annexed in 1898 during Lili'uo'kalani's term (Queen after Kalākaua). Hawai'i was made a territory of the United States of America. This incidentally opened the doors to the United States Military that established bases across the eight islands, occupying much of Hawai'i's lands. In 1959, Hawai'i received its 'Statehood' and officially became the 50th state of the United States of America. The Hawai'ian people underwent a century of colonisation, imperialism and cultural dislocation,

In less than a hundred years after Cook's arrival, my people had been disposed of our religion, our moral order, our form of chiefly government, many of our cultural practices, and our lands and waters, introduced diseases, from syphilis and gonorrhoea, tuberculosis, small pox, measles, leprosy, and typhoid fever, killed Hawai'ians by the hundreds of thousands, reducing our Native population (from an estimated one million at contact) to less than 40,000 by 1890 (Trask 1993:6)

Kalākaua and his hopes for his people made an impact on many facets of the Hawai'ian culture, including the hula that was once again revived. The Christian beliefs that once restrained hula from its existence were rejected and hula

endured. Pukui notes, that special chants and dances were lost as a result of hula disintegrating during the early 19th Century, however, hula survived throughout those times (1936).

Nowadays, hula is categorised into two main styles; kahiko and 'auana. The hula kahiko (traditional hula) is a dance that highlights the art of oli. This traditional style of hula follows a particular structure of dance that incorporates oli, pule and traditional style instruments (Barerre and Pukui 1980). Hula kahiko celebrates deities, gods, chiefs, places and significant events. Hula 'auana ('auana means to wander away from) is a modern hula formed during the 20th Century. Hula 'auana may be considered as the more contemporary style of hula where mele, instruments, and costume all vary from that of the kahiko.

'Renaissance' Period

Tourism boom

From the 1950's, Hawai'i became a highly desired location of multinational corporations world-wide. The tourism boom began with investors strategically buying land throughout the eight main islands that were considered prime real estate with quality beaches, access and views. Military presence in Hawai'i extended its need for more Hawai'ian lands to use as training grounds, weapons storage and base camps (Trask 1999).

The Indigenous people of Hawai'i were overwhelmed with visitors to their islands as a result of a new era of tourism. High rise buildings on sacred lands, beach access limited to the hotel owners and their guests, scarcity of natural resources such as kalo patches, gardens and fishponds were exploited and exhausted. Hawai'ian people were cultured to think of tourism as a sustainable economy. These teachings began with the younger generations. Kaomea (2000) explains that children were taught the functionality of tourism and the aloha spirit of the Hawai'ian people should be welcoming, loving and accommodating towards

visitors. The priming of upcoming generations to become tour guides, hotel workers, hospitality workers and entertainers was a strategy of the diplomatic powers during the 1950's to the 1970's in order to position Hawai'ians in the industry through labour, to emphasise the rationale that tourism was good for Hawai'ians.

Visitor statistics from the Annual Visitor Research Report 2000 (The Department of Business, Economic Development and Tourism, 2000) states that the year 2000 totalled around 7 million visitors to Hawai'i's shores along with a \$10.9 billion dollar expenditure for that year only. The people who reside in Hawai'i's islands, and who have done so for generations, are being alienated from their homes and lands. The tourism industry is a major contributing factor towards land leasing to multinational corporations for tourism development. Resources and food items that are imported to cater for residents (costing considerably more than other States) similarly contribute to the high cost of living in Hawai'i. The residents of Hawai'i bear the brunt of high cost living, low paid wages and natural resource depletion.

In the year 2000, Hawai'ian population statistics were just over 400,000 people spread throughout the United States, with 239,000 of those Hawai'ians residing across mainly Hawai'i, California, Washington and Nevada. Homeless is a major effect of the high cost of living in Hawai'i. Collier (1991:308) argues that impacts of tourism on host communities are consuming and disabling through "employment and inflation, dependence on tourism, undesirable activities, consumption and divorce". Many homeless people reside on beach fronts, parks and coastlines throughout the islands. Those who find it too difficult to live in Hawai'i and can afford to leave, depart and move to other states such as those highly populated areas above (Dudoit 1999). The repercussions of tourism affect those who ordinarily reside in the islands and will continue to do so, as long as tourists continue to visit Hawai'i.

Similarly, in Aotearoa New Zealand, tourism was realised as being a viable economy for the country. Te Awekotuku (1980) argues that there are many benefits that tourism has brought to Māori, in particular, to the people of Te Arawa area, showcasing Māori performing arts and crafts (and is discussed later). Māori owned and themed tourism ventures began to increase from the mid 1980's and was encouraged during the Māori Economic Summit conference. In 1990, a Māori Economic Summit conference was held to discuss Māori economic and social status within society. The conference adopted a covenant to fulfil objectives of increased employment for Māori, encouraging Māori success and decreasing Māori welfare dependency (The Tourism Task Force Report 1990). Subsequently, the New Zealand Māori Tourism Council¹³ was established and aimed to establish a unique position in the global market place and a mutually supportive network for the developmental business growth and prosperity for Māori in tourism (New Zealand Māori Tourism Council Report 2006/2007). Both the Māori Economic Summit and the New Zealand Māori Tourism Council aimed to work with Māori across the country to create new business opportunities that enhanced growth in tourism and promoting Māori entrepreneurship.

International recognition of haka and hula

During the 20th century, a Māori renaissance took place that had considerable impact on the haka. The national rugby team of Aotearoa New Zealand, the All Blacks, began performing the Ngāti Toa¹⁴ haka 'Ka Mate' before their rugby matches in the 1920's and almost 100 years on, Ka Mate is still performed before a rugby match.

¹³ The NZ Māori Tourism Council is a branch off from the Ministry of Tourism which is a Government entity that provides (amongst other things) guidelines and visions for tourism within Aotearoa New Zealand.

¹⁴ The haka 'Ka Mate' belongs to the people of the Ngāti Toa tribe and was composed by a well-known ancestor of that tribe; Te Rauparaha.

The Polynesian Festival Committee was appointed in 1970 to head a national festival of Māori and Pacific performing arts. Regional competitions were held and the winners went onto represent at the national level. The first festival was held in Rotorua in 1972 and included performances from iwi across the country as well as Pacific peoples. In 1996, the committee changed its name to the 'Aotearoa Māori Performing Arts Society' and subsequently named 'Te Matatini' (Gardiner 2007).



Figure 1.0, 1.1 and 1.2 – Te Waka Huia Kapa Haka, 2009 Winner's of Te Matatini Kapa Haka Competition. *Photographs courtesy of the author.*

The national kapa haka festival is now known as Te Matatini. The competition attracts crowds of 30,000 with over 30 groups representing their respective iwi and rohe areas from around Aotearoa New Zealand. The calibre of haka has developed since the first competition and features some of the most prominent, revered haka

practitioners in Aotearoa New Zealand today. Te Matatini provides the benchmark of quality kapa haka, both at a national and international level,

One of the most dynamic manifestations of the cultural renaissance is the national kapa haka competition with its roots in the post-war urban migration. This was the time when urban migrants established culture clubs for affirming and maintaining of their cultural identity (Walker 1990:324).

The maintenance of cultural identity was important during this time, as the decline in the language, dispossession of lands and urbanisation all contributed to Māori being dislocated from their cultural roots. Thus, haka provided the forum in which to foster and nurture those cultural needs of Māori people.



Figure 2.0 - Nā Lei Kaumaka o 'Uka perform hula 'auana at the Merrie Monarch Hula Competition in 2006. *Photograph courtesy of the author.*

Of the same significance, the national level hula competition for hula is the Merrie Monarch Hula Festival hosted in Hilo, Hawai'i. It was first established in 1963 with "the major purpose of the festival [being] the perpetuation, preservation, and promotion of the art of hula and the Hawai'ian culture through education" (Merrie Monarch website, accessed 2009). The festival is a non-profit organisation that is dedicated to the life and work of King David Kalākaua. As noted earlier, Kalākaua was responsible for reinstating the hula and allowing for the

composition of new chant and mele to emerge. The Festival celebrated its 46th competition in April 2009 and continues to attract thousands of spectators and performers with over a million who watch the competitions on television and the internet.

Other hula renaissance movements included the advent of another major hula festival, Ka hula Piko. This festival is an annual celebration held on the island of Moloka'i and began in 1991. The festival celebrates Moloka'i history and the history of hula relative to its place of origin (Moloka'i). In 2002, the Hula Preservation Society (HPS) was established as an educational non-profit organisation. The HPS aims to preserve oral histories of hula elders to ensure that those histories are never lost. A digital archive library of audio and visual records is being collated by the elders. More recently, the first Waikīkī Hula Convention was launched in 2007. Visitors from across the world were invited to engage in three days of workshops and learning hula, lei making, chant and mele, and the history of hula. The renaissance of hula is coveted across the world. Hula festivals, schools and competitions are predominantly in Japan, the United States and Europe. Similarly, the renaissance and revitalisation of Te Reo Māori was realised in Aotearoa New Zealand.

Language revitalisation

During the Māori renaissance period, the need to revitalise the language was a priority amongst Māori communities. Māori elders across the country began the Kōhanga Reo Movement. This was initiated in 1983 and aimed to provide pre-school learning in Te Reo Māori that was fostered by whānau, including siblings, parents and grandparents. The Kōhanga Reo Movement was a major landmark event of language revitalisation within Aotearoa New Zealand.

Subsequently, this model was adopted by Hawai'ians and soon after in 1984, a similar initiative was established in the hope to revitalise the Hawai'ian language.

The Pūnana Leo initiative played (and continues to play) an integral role in improving language retention amongst Hawai'ian people. This revitalisation had an effect on hula and affecting hula. Kumu hula and hula students are prompted to learn their language. Like performers of haka, it is necessary for hula students to understand 'Ōlelo Hawai'i to fully engage in hula and understand the meanings of their dances and chants. More widely, 'Ōlelo Hawai'i received official State recognition in 1978 recognising it as an official language of Hawai'i. Similarly, the State recognised the promotion of study of Hawai'ian culture and language. This assisted in the process of increasing speakers to 'Ōlelo Hawai'i.

Thus, language is an integral, if not the most significant attribute of hula and haka. 120 years after the language was banned in schools through the Native Schools Act legislation in Aotearoa New Zealand, (like 'Ōlelo Hawai'i) Te Reo Māori was made an official language of Aotearoa New Zealand in 1987. The first Māori radio station broadcasted in the same year and Māori Television officially began broadcasting in 2003. All initiatives aimed to revitalise Te Reo Māori within Māori and mainstream societies.

Thus, such multimedia forums enable resources that encourage haka and hula performance through education, awareness and promotion via such television programmes as 'He Whare Tapere'. This television programme has a selection of panellists who are haka experts in their own right. Discussions around the historic significance of haka, traditions, cultural values, protocols and styles provide an educational resource through the use of multimedia. The programme is all in Te Reo Māori and is important to note here, to highlight the journey of language being banned from Schools, to being spoken on national television. More widely, this example illustrates the inextricability of language and haka. This is exemplified by the television programme being only in Te Reo Māori.

Political presence through haka

More widely, haka and hula has influenced sovereignty groups who oppose legislation that seeks to remove cultural rights to land and water. In 2004, a congregation of 30,000 Māori and non-Māori journeyed from Cape Reinga (Rerenga Wairua) to the Parliament grounds in Wellington, New Zealand to protest over the Foreshore and Seabed legislation¹⁵. This major event mobilised iwi from across the country to unite and represent their collective concern with the legislation.

Māori were against enacting the Foreshore and Seabed Bill as it sought to remove any Māori kaitiakitanga rights, and replace these with Crown ownership. At the front of the 30,000, Māori and non-Māori supporters and ope tauā from different iwi lead the mass onto Parliament grounds. Haka of all types were performed that day in a heartfelt expression of the potential loss that Māori were being faced with at the time. That day was remembered for the unrelenting spirit of the Māori people standing strong and making their voices heard in which haka played a major role in expressing their concerns.

Conclusion

The historic journey that haka and hula have undertaken are familiar histories that resound with other Indigenous peoples who have been victims of colonisation. Colonisation has made the most devastating impact on Indigenous people and their cultures. More specifically, the impact on cultural expressions has been affected through the banning of language and the assimilation of Christian values onto the Hawai'ian people has had significant effects on the cultural expressions.

Many similarities of Māori and Hawai'ian histories can be seen which reflect how closely connected and related these two groups of people are, through language,

¹⁵ The Seabed and Foreshore Bill concerns the ownership of the seabed and foreshore on coastlines across Aotearoa New Zealand

culture, values and beliefs. Conversely, each culture is unique and distinctive of their respective people and place. It is important to highlight that while Māori and Hawai'ian people have familiar histories and similarities, their distinctiveness is as important, if not more important and defines each culture apart from another.

Through the renaissance of both Māori and Hawai'ian culture, haka and hula become tools to politicise historic grievances, and issues whilst attempting to revitalise and retain their cultural identities that had been affected by colonialism. Both Māori and Hawai'ian people have struggled to keep the values of haka and hula alive and as such, have provided opportunities for upcoming generations to carry on these cultural traditions and expressions into the 21st century.

A lot can be learnt from the history of a people, and it is worth reminding the reader here, that these histories do not serve to provide full and detailed histories of the Māori and Hawai'ian people, rather, provide an overview of history that is relative to the development of haka and hula. The historic overview will give context to haka and hula, and the Māori and Hawai'ian people which is imperative to understanding the proceeding chapters that discuss haka and hula at length and the significance these two performing arts have in tourism.

Chapter three

Impacts and influences

Introduction

Haka and hula performances in the tourism industry are impacted on and influenced by factors that are both internal and external to tourism. Factors such as the purpose of performance, religion, costume, other Polynesian dances, and the tutor's respective backgrounds that teach haka/hula performance are factors that exist externally to tourism and have a direct impact on haka and hula performances. A significant impact that derives from within the tourism industry itself (and has been identified by the participants of this research) is the expectations that tourists have of cultural presentations - both perceived expectations (by the tourism industry) and actual expectations of the tourist.

These impacts and influences are important in identifying how tourism affects haka and hula, and the appropriateness of these impacts and influences on the performance. An understanding of these impacts and influences will inform the ways in which cultures are represented through haka and hula. This chapter will present interview responses from the two case studies and individual interview responses from cultural practitioners¹⁶ of haka and hula. Impacts and influences affect the way in which haka and hula are presented, and can therefore have the

¹⁶ Greig (Interview 2007) referred to herself, and fellow tutors, performers and judges of hula/haka as "cultural practitioners".

potential to manipulate, embellish and misrepresent these art forms. More broadly, Linnekin (1997) argues that the tourism industry has transformative effects on local identity concepts through the commodification and objectification of the ethnic groups that are represented in cultural tourism attractions. Thus, the importance of understanding the impacts and influences that can affect haka and hula performance to identify how those can be managed effectively, enabling cultural representation to occur in an accurate and appropriate way that is self-defined.

The case studies perspectives (business/organisational level) and individual perspectives (personal level) will be interwoven together throughout this chapter to enable the contrasting and similar themes and findings to emerge. The following seven aspects were identified by the participants as having impacted and influenced haka and hula;

- Impacts and influences
 - Purpose and language
 - Traditional and contemporary styles of performance
 - Costume
 - Tourists expectations of performance
 - Iwi affiliations and regions/islands of tutors and performers
 - Religion
 - Influences of Polynesian dances

Conjunctively, cultural expressions of haka and hula are noted by participants to externally impact and influence on factors described as 'outward' impacts/influences. These impacts are significant, as they demonstrate the impact that haka and hula have on people outside of the tourism industry. Again, these impacts and influences have derived from the data and are identified as the following;

- Political resistance

- Affirmation of identity

Impacts and influences

Purpose and language

The purpose and language of the performance is noted by most participants as the two most significant influences on haka and hula performances (Katene, Williams [1], Williams [2], Papesch, Greig, Holt-Takamine, Interview 2007). The purpose provides a framework which aspects of performance (such as costume, space, notions of traditional and contemporary) hang from, and therefore are considered in this context to be the most influential aspect of performance. The language which is used to express the purpose is equally important, as it is the method of communication, and thus, sits alongside the purpose, “words are nothing without the story to tell” (Katene Interview 2007). Furthermore, the language used to express the purposes of haka and hula embodies traditional knowledge systems that are unique and significant to the culture in which the language belongs.

From a business/organisational perspective, the Tamaki Village bases the purpose of haka performance on tribal identity as well as the maintenance of tikanga and kawa. The Tamaki Village provides a cultural experience¹⁷ that showcases Māori people and culture through a pre-contact lens. The Tamaki Village itself is located within the tribal boundaries of Te Arawa and has similar themed ventures in Auckland, Te Awamutu, and Christchurch (New Zealand). The natural resources located in the Rotorua region have provided Māori, specifically the Te Arawa tribe, with unique tourism opportunities and as such, Rotorua is recognised to have initiated Māori tourism (Edwards 1996 and Te Awekotuku 1981). At the time of conducting the interview, the Cultural Manager of the Tamaki Village was Maraea Woods. Woods (who is of Te Arawa descent) manages the cultural presentations of the organisation. Woods also tutors and performs with the group.

¹⁷ The term “[Māori] cultural experiences” characterises the brochure description of a variety of cultural activities engaged with through tourism (Taylor 2001 and McIntosh 2004).

She states that the purpose for haka performances at the Tamaki Village is influenced by tikanga and kawa of Te Arawa as well as providing opportunity for innovative and new performance items to emerge from the performers and tutors.

The purpose of the haka items (that included waiata-ā-ringa, poi, tītī rākau/tītī tōrea games and so on) that were performed during June in 2007 (during the interview process) was a dedication to the Te Arawa tribe and celebrated the chiefs who had passed. The haka was written by a performer of the Tamaki Village. The haka celebrated their tribal affiliations, landmarks and leaders of the area, so as to provide the audience with a contextual background of the tribal area and people of Te Arawa, “we [staff] gather up together and kōrero about the items that we have or want to compose and relate those back to the iwi of our area – Te Arawa” (Woods Interview 2007).

Katene (Interview 2007) describes the purpose of haka as telling “stories”. Katene is of Ngāti Toa and Ngāti Whatua descent and has performed kapa haka since a child. His recent involvement with haka performance is through the international theatre production; *Māui: One Man Against the Gods* which provided Katene with an opportunity to participate in traditional and contemporary kapa haka, dance and theatre that travelled New Zealand and overseas. Katene argues that the content of haka (and waiata) tells a story that has a specific purpose to celebrate ancestors, to acknowledge whakapapa and landmarks, to lament a loved one who has passed, and more recently, to politicise Indigenous issues, “haka reflect the concerns and issues of their time” (Kāretu 1993:58). However, no matter what the purpose of the haka is, tikanga and kawa should always be maintained (Katene Interview 2007).

Gardiner (2007) describes the haka ‘Ka Mate’ that was performed on a marae in the Ngāi Tahu tribal area. Before the haka could end, the tangata whenua of the iwi reprimanded the visitors expressing their offence to this act. The Ngāi Tahu

history with Te Rauparaha (a Chief of the Ngāti Toa tribe who composed the haka, Ka Mate) stems from an incident in around the 1830's where Te Rauparaha exacted revenge on Te Maiharanui, a chief of Ngāi Tahu, which eventually lead to the torturing and killing of Te Maiharanui and his wife (Gardiner 2007). Thus, the trampling of mana and disregard for tikanga and kawa of Ngāi Tahu and its history with the composer of this haka, highlights the importance of the purpose of a haka. The manuhiri who attempted to perform Ka Mate in front of Ngāi Tahu did not know the historic significance and subsequently got themselves into disrepute.

The influences of religion or value sets have an impact on performance in tourism and are exemplified here, in the organisational structure and values of the Cultural Center. The purposes of performances at the Cultural Center are influenced by the institutionalised Christian religion organisation. The Cultural Center presents seven Polynesian groups' cultural and traditional ways of life. These groups are Hawai'ian, Samoan, Tongan, Tahitian, Marquesan, Fijian and the Māori people. The Director of Cultural Presentations at the time, Delsa Moe (2007), coordinated performances across the villages and administered the accuracy of cultural presentations to ensure that audiences were receiving "accurate" representations of all cultures.

The Mormon Church plays a significant role in determining the content of performance at the Cultural Center. Mormon beliefs and values overarch the Cultural Center as a whole, although cultural protocols and beliefs of each respective culture acknowledged and exercised such as the pōhiri to manuhiri tūārangi who visit the Māori section of the park. Therefore, the Cultural Center oversees the product under the guise and values of the Mormon religion and as such, hula (and subsequently, other cultures' dances) was influenced by the religious values of the organisation,

Because we represent a church organisation, it has to fall within certain guidelines of decency. And also, in conjunction with our mission statement... to demonstrate a spirit of love that will contribute to the betterment, uplifting and blessing of all who visit this special place (Moe Interview 2007).

An example of this impact is a haka that was modified so that it was appropriate under the auspice of the Cultural Center's religion, "...when we depict the haka, at one time, yes, it used to be done as blood thirsty, fearsome and gruesome [dance]... but now we've changed it because [of] our mission statement" (Moe Interview 2007).

Further, the Cultural Center aims to provide a positive experience for visitors, therefore, focusing on happy history while omitting the harsh or dark history of that culture. When tour guides and hosts are asked by tourists about the ideals of war for example, the employees are able to respond and acknowledge the history of that culture, but are required by management to place more emphasis on the positive development and progression, rather than the warring stories or, historic realities of some cultures,

... we have made a conscious effort to not focus on those things that are dark – things like war. We acknowledge that there was war in all of our cultures...but it doesn't become the main message to what we do (Moe Interview 2007).

The influence of tikanga, kawa and tribal affiliations had an impact on the purpose of the haka performances at the Tamaki Village. The maintenance of tikanga and kawa was important to those who tutored, composed and performed haka. The reassurance of invoking tikanga and kawa provided a culturally safe measure to present haka and other waiata of the Te Arawa area appropriately. The Mormon faith and values provided a similar safety measure through religion, but impacted differently, in that performances were sanitised to align with religious values.

Equally important is the language being used to portray the message. Six of the individual participants discussed language as being a significant aspect of

performance (Williams [1], Williams [2], Papesch, Katene, Holt-Takamine and Greig, Interview 2007),

The mele or the chant influences the performance... and is important to understanding what you are dancing [about] (Greig, Interview 2007).

All aspects of the show were done upholding tikanga and kawa and at all times, the importance of accuracy in Te Reo was stressed quite emphatically (Katene Interview 2007).

The language is what gives the haka meaning, gives it a purpose (Papesch Interview 2007).

Essentially, the language is the most important... to be able to articulate myself at different levels of Māori, depending on the situation so that the Māori [sic] is quality (Williams [1] Interview 2007).

Hula was my real foundation to the Hawai'ian language which was important... hula perpetuated the language (Holt-Takamine Interview 2007).

Moreover, the impact of language on haka and hula extends into the teaching and learning (acquisition) of the two and, more importantly, the story of the performance being transferred through the language. Te Reo Māori and Ka Leo o Hawai'i provides context, meaning and purpose to haka and hula, bringing to life the physical movements of the performance. Greig (Interview 2007) describes the hula as a way of communicating important pieces of history and knowledge from generation to generation,

If we want to know how a ceremony was conducted, it is spelled out in the hula and chants. If we want to know how our kupuna went to the forest to pick maile, it is spelled out in the chants. If we want to tie on the pā'u, it is spelled out in the chants.

Greig is from the island of Māui and is kumu hula of self-established hālau, Nā Lei Kaumaka o 'Uka. Greig is also a successful Hawai'ian singer, songwriter and musician. Greig has both performed at the Merrie Monarch as well as taken her hālau there to compete.

As Noe'au Warner (1999:71) argues, "the Hawai'ian language should be perpetuated because it is part of Hawai'ian heritage - what can help to make Hawai'ians whole again as a people". He further argues that language is the centre to being Hawai'ian. Knowing Hawai'ian culture, histories, religion and how they connect and relate to each other is embodied within the language. Therefore, it is evident that Indigenous people's languages are central to the underlying fabric of their culture and identity. Indigenous people's languages provide an outlet to express themselves on their own terms, and in their own unique way.

Williams [1] (Interview 2007) describes Te Reo Māori as being the central or main focus of haka, and that all other aspects of performance branch off from the language, "the language is the core to everything... a traditional type of performance would be... based on traditional, quality language". Similarly, Kāretu (2008:92) argues that "...the language is absolutely essential to the performing arts [haka]". In order to understand what one is performing about, the language must be understood, which then complements the holistic purpose of the performance.

If the language is incorrect, mispronounced or inaccurate, the purpose is then compromised and impacted on, as the words are not reflective of the motions. In addition, haka or hula performances that discuss an ancestor with great mana and prestige requires the language to then reflect the mana of that ancestor. Kāretu (1993:87) states that "correct use of language, allowing for poetic licence, is fundamental to the ethos of haka and groups who stray from the principal philosophy must be brought back to acceptable standards". Language is the core to haka and hula, and has been displayed through the participants' perspectives as being of much significance to the performances.

Traditional and contemporary styles of performance

The concept of tradition suggests a body of knowledge, values and behaviours that are inherited generation after generation. Contemporary is knowledge, values

and behaviours that have adapted over time to reflect the surrounding environment (people, place, time etc) of the present. In the context of haka and hula, traditional and contemporary styles reflect the people, events and knowledge of the past and present, both invariably having an impact and influence on haka and hula representations.

Papesch has been a judge at Te Matatini National Kapa Haka Competition since 2002 and has extensively researched and written about haka. She states that, “today’s contemporary, is tomorrow’s traditional” (Interview 2007) which can similarly be said that today’s traditional will potentially make a full circle and be revived as contemporary. The idea of what *was* traditional potentially moves in a circular motion to then becoming current or contemporary (Papesch Interview 2007). The two concepts are fluid and not fixed. Their fluidity enables their existence to move interchangeably between past and present. This interchange is attributed to time and space allowing what was once traditional to be revived and made contemporary. This unequivocally has an impact on haka and hula performances, as both art forms are structured under the guidance of traditional or contemporary concepts and thus, are reflected in performance.

There is, however, a caveat of writing contemporary compositions (meaning, written in the present time), with a traditional style. It is important to recognise that aspects of what is traditional can be perpetuated through contemporary performance. Providing that foundational indicators of ‘traditional’ are still present, contemporary performances can then incorporate this. Some of these indicators may be the structure of the composition; maintaining a traditional arrangement of verses, choruses, leading lines and so on. The tune may sound traditional, like oli or mōteatea, these are typically traditional ways of chanting and are typical of traditional songs. Greig (Interview 2009) describes the recognition of tradition in the present and how these two distinct concepts can be fused successfully at one time,

I think it's important that we don't get stuck in saying that traditional is only things from the past because we create our own traditions in every generation ... if I write in the style of my kupuna, it is not contemporary if I dance in the style using traditional rhythms, beats and implements. To me it is still traditional...

In addition, the concept of tradition might vary in meaning and may be difficult to adequately define, causing controversy and debate into how traditional something is. However, this study does not aim to argue the definitions of traditional and contemporary, rather to provide a narrative of what these two concepts mean to the participants involved in this study, which in turn, will provide a good range of perspectives from both a business and personal capacity.

The participants' responses discussed some guiding parameters to what is traditional and contemporary in the context of haka and hula. Both Williams [1] and Williams [2] (Interview 2007) consider characteristics such as age, experience, tribal affiliations and upbringing having an influence on how they view traditional and what was done by their ancestors,

I suppose that we return to our memories of our old people and what we saw and heard and how they performed, to us that would be the traditional expressions that we now would portray when performing traditionally (Williams [1] Interview 2007).

Holt-Takamine (Interview 2007) illustrates that traditional connects knowledge, values and behaviours to each other and to the people, "traditional hula has a genealogy". The traditional hula is an acknowledgement of what has gone before, the events, stories, gods and the people that were involved. Holt-Takamine has been a judge of hula at the Merrie Monarch Hula Festival for a number of years. Her involvement with hula consists of teaching hula at University level, as well as within her own hālau. Similarly, she is a strong advocate for using hula as a tool of decolonisation and resistance. Holt-Takamine refers to traditional hula as hula "kahiko". Hula kahiko is based on its style of chant, purpose, motions, foot movements, musical instruments (ipu, pahu drums) and costume. Kalima and Greig (Interview 2007) both note that traditional hula is what is considered hula

kahiko, and the chants from those hula, “our kupuna left all of that [knowledge] for us in the chants” (Greig Interview 2007). Kalima’s hula background stems from the island of Hawai’i where she learnt hula and eventually became kumu hula for her own established hālau, Hula Hālau o kou Lima Nani E.

As discussed in Chapter two, contemporary hula is categorised as hula ‘auana (hula performed with musical instruments and melodic tunes, in contrast to chanting with drums). Kalima teaches her students hula kahiko before teaching hula ‘auana, “to really appreciate where hula has come from [traditionally]” (Interview 2007). Latronic (Interview 2007) notes that traditional hula can be observed by the costumes that dancers wear,

...contemporary is when they flash up the costumes, sprinkle glitter on it, over exaggerate motions, add jazz music and motions incorporated into traditional dances, like ‘rockahula’ Elvis Presley, Blue Hawai’i [and] cellophane skirts.

The contemporary notion of hula can indeed be reflected in costume, as has recently been discussed. Religion and era of time have impacted on costume which is evident in the progression of hula and its journey from traditional dress to contemporary dress. Latronic is from the island of O’ahu and is a performer of most Polynesian dance styles working within the tourism industry in Waikīkī, Hawai’i. His experiences as a performer in tourism shows provide a perspective of cultural representations from a tourism angle.

Katene’s theatrical background enabled him to experience traditional and contemporary simultaneously through traditional haka being fused with acrobatics, circus performance and ballet. Katene discusses the concept of contemporary being an adaptation of what was traditional whether that is through content of the performance, costume or instruments. However, if a performance adopts materials from outside of its usual guidelines, then that is considered contemporary,

I think that as far as contemporary goes, it is basically when you look outside of the framework that you currently have for kapa haka and draw

from other pools of knowledge and performance, anything you bring in makes it contemporary (Katene Interview 2007).

The collaboration of melodies and tunes that come from well-known singers are prominent in kapa haka today for their familiarity and popularity. Hip hop has recently been collaborated with haka incorporating hip hop, krump¹⁸ and haka to create a fusion of traditional and contemporary,

...there has been a lot of influence of hip hop and kapa haka very recently and the use of Pākehā tunes and melodies and I think that it is all within an aspect of contemporary performance (Katene Interview 2007).

There is no generic and definitive concept that is widely accepted because it so frequently changes. The parameters that traditional lie within are defined by Māori and Hawai'ian people,

Traditional to me is always talking about ngā taonga tuku iho mai i ngā Kui mā ā Koro mā [treasures left to us by our ancestors], but there is a blur in the line as to where that line stops [sic]... [it] is all in the eye of the beholder (Katene Interview 2007).

This suggests that the concept of traditional is articulated by the people of the culture. Holt-Takamine and Papesch (Interview 2007) share the view that contemporary performances will be traditional in 100 years. The concepts of traditional and contemporary revolve around and move with the people, culture, time and space.

The Cultural Center in Hawai'i attempts to represent traditional cultural ways of life with the use and inclusion of contemporary aspects. Moe states that the Cultural Center tries hard to maintain the traditional aspects of each of the seven cultures, but also pushes those boundaries in bringing in contemporary aspects of performance,

In the villages, we try to keep as true to the culture as we can because that is where we teach the tourists about the culture, but when it is on the theatrical stage... we will incorporate some creative twists to it to give it a little more pizzazz (Interview 2007)

¹⁸ An urban street dance form.

The fusion of these two concepts is notably present in the night show at the Cultural Center. The show is a culmination of all seven cultures presenting their dance forms in a theatrical setting. Moe (Interview 2007) explains that the contemporary concept is brought into the Cultural Center more notably, through the night show, which impacts on the performances.

Woods (Interview 2007) states that concepts of traditional and contemporary are acknowledged at the Tamaki Village, however, the overall product provides a snapshot glimpse into the traditional cultural ways of life of the Māori people. Therefore, the sense of traditional Māori culture is the intended product. This sense of traditional is reinforced with the upholding of tikanga and kawa that are based on cultural values that explain Māori ways of doing things. Similarly, the Cultural Center aims to provide a 'traditional cultural experience' for tourists to display the ways in which the seven cultures lived in pre-contact times.

Traditional and contemporary as concepts are important influences in haka and hula, as they can affect the purpose of a performance, similarly affecting the motions, style, and costume. However, through the participants' perspectives, the two concepts are both important to haka and hula. Traditional presence is maintained in contemporary performance, and allowing composer's innovation to flourish under the guidance of the traditional.

Considering traditional and contemporary concepts will influence the purpose of the performance, and consequently, influence other aspects of performance, such as the costume that is worn. For example, if the performance is a traditional one, the costume worn will reflect this. Arguably, each of these aspects of performance are forming a distinct connection in that each aspect connects to the other and therefore impacting and influencing on each other. As has already been discussed, the language used to communicate the story can be influenced by the purpose of the performance. Similarly, the two concepts of traditional and contemporary can

be influenced by the purpose of the performance and collectively, can influence the language used to communicate it. Each of the already discussed aspects of performance impact upon and influence each other and are connected in that way which were identified by the participants' as significant impacts and influences on haka and hula.

Costume

Tourist shows that present haka or hula, tend to embellish certain areas of the costume to add more appeal. Costumes are unique to each culture. Many costumes are based on traditional and original designs and cultural symbols/motifs. If the resources are available, they are made from those to enforce their sense of traditional. The purpose of the performance often articulates what the costume will entail. Similarly, and more critically, in the context of the hula; status, age and gender of the dancer also indicates what type of costume is worn (Balme 1998). Influences such as religion and contemporary materials have impacted the way Māori and Hawai'ian costumes are presented.

The missionary influence on costume or traditional dress of Hawai'ian hula dancers has been discussed in Chapter two. It is evident that after missionary contact, costumes become more conservative (Balme 1998). This shift is noted in the wider public arena through the Merrie Monarch Hula Festival where hula hālau represent this era through the costumes that were influenced by missionary values, "wide cloth skirts, tightly buttoned blouses and fibre anklets" (Balme 1998:44). These representations of Christian influenced dress, despite being historically enforced upon Hawai'ian people, are a reminder of a time where hula shifted, transformed, and metamorphosed having consequential effects on hula and costumes.



Figure 3.0 – Hula Hālau performing a hula ‘auana in contemporary costume at the Merrie Monarch festival 2006.

Figure 3.1 – Hula hālau performing in traditional costume at the Merrie Monarch festival 2006.

Figure 3.2 – Hula hālau performing a hula ‘auana in contemporary costume at the Merrie Monarch festival 2006. *Photographs courtesy of the author.*

Similarly, the coconut bra worn in hula performances is an example of costumes that have been impacted on by other Polynesian dance styles and costumes. The coconut bra is noted by Holt-Takamine (Interview 2007) and Greig (Interview 2007), as being a vessel in which ‘awa is consumed from, not a piece of clothing

(Interview 2007). Spenser (2008), an Indigenous filmmaker, recently produced and directed a short film that toured in Aotearoa New Zealand with the Aotearoa Film Festival. The film depicts a young Hawai'ian woman who is asked to wear a coconut bra as part of her costume that she is required to wear for a Polynesian dance show. Discontent with the instruction, the woman refuses to wear it and leaves her job. An 'awa ceremony is taking place during the woman's realisation, depicting the way in which coconut shells were traditionally used according to Hawai'ian tradition. Its use in hula is fiercely rejected by Hawai'ian cultural practitioners, as it is desecrates the ceremonial purpose and traditional use of coconuts (Beckwith 1970).

Cosmetics, lighting effects, dramatized costume, extra make-up, and instruments are all ways in which "pizzazz" is added (Holt-Takamine and Latronic Interview 2007). However, these modifications are not always necessary or appreciated. Greig (Interview 2007) argues that tourist organisations and ventures should have more respect and pride for the Hawai'ian culture and traditions, including dress. Traditional aspects of hula dress should be present, thus conceptions of costume that deviate completely from the traditional becomes non-Hawai'ian (Holt-Takamine Interview 2007).

In relation to costume, traditional tā moko is not a part of a costume in the sense that it is worn as a costume. However, tā moko is drawn on performers to imitate a 'real' tā moko inked into the skin. Facial tā moko are omitted in haka performances at the Cultural Center, so that "wholesome" faces of the performers may be revealed and that haka is represented as a dance of defence, as opposed to a dance of offence (Moe Interview 2007). This insinuates that haka and tā moko together depicts "oppressive, dark, gruesome feelings" (Moe Interview 2007). These comments suggest that tā moko and haka together represent notions of war, oppression and gruesomeness from the participants perspective. However, Te

Awekōtuku (et al. 2007:222) describes moko as being part of Māori identity that cannot be separated from the person, rather is a part of them,

Moko has revived, as a marker of identity, as an expression of dreams and aspirations, as a keeper of memory. Moko has revived, for itself. Moko, as an emblem of identity, cannot thrive in isolation; moko is about community, about being out there in the world.

The rationale for removing tā moko from performances at the Cultural Center dilutes the essence and purpose of what it means to bear a moko. In this way, the Cultural Center does not fully recognise and acknowledge the value and significance of facial tā moko for its true essence as being a marker of identity, one's past and one's future. As Te Awekōtuku (2007) states, moko cannot thrive in isolation and by omitting tā moko from the Cultural Center's performances, this increases that isolation and prevention of the art of identity to be acknowledged by the culture and shared with visitors to the Cultural Center. While the tā moko referred to here is a superficial one that is drawn on for the purposes of visual effect of the costume, the downplay of the significance of what moko represents is impacted by the religious values of the Cultural Center and thus removed to present a more religiously appropriate image of a Māori war dance.

Costumes are influenced by the purpose of the performance; if the performance is traditional or contemporary, this will be reflected in the costume that is worn. However, impacts such as Christianity have had a significant impact on Hawai'ian costumes, which has endured the 19th century and is now represented in hula as a remembrance of that era. Cultural costumes in general change in terms of the materials used to create them. Natural resources that may have been used traditionally to make the costume may not be available therefore, contemporary materials are substituted.

Tourists' expectations of performance

Tourism is built upon the demands and expectations of its clients (Farrell et al. 1975 and McIntosh 2004). Greig states that, "...as far as a tourist industry [goes] like hotels or lu'au shows, basically the people who organise these are just giving the tourist what they think they want to see" (Interview 2007). Through the experiences of the participants, it was apparent that tourist expectations influenced haka/hula in different ways, having different effects. McIntosh (2004:2) suggests that,

...in the achievement of sustainable indigenous tourism, there is also a need for market research to help identify what tourists want and expect from their experiences of an indigenous culture... an understanding of visitor demands and expectations is particularly important in the search for commercial opportunities to attract new audiences.

Tourists as a collective are evolving and moving towards an informed consciousness to their tourism experiences, "When we look at the side of tourists [sic], they come here to New Zealand, they actually want to see Māori, but the real Māori, not just the actors of Māori people" (Williams [2] Interview 2007). Tourists are aware that there are different standards of tourism available and often seek tourist experiences that they can understand, while still receiving an accurate overview of what that place, people or culture is like. Papesch (Interview 2007) describes this as a "snapshot" of the culture.

Audiences spend a small amount of time engaged with tourism activities (McIntosh 2004). This limits the presentation to providing only brief impressions of the culture – a taste, "it is a positive that they [tourists] are getting... a good taste of each culture" (Latronic Interview 2007). Moreover, Woods notes that the Tamaki Village's cultural performance team is aware that tourists seek the "real deal" and thus in response, seeks to provide tourists with a good overview of Māori culture and people in traditional times, "in terms of manuhiri [visitors] from other cultures and countries, then we could be the only Māori people that

these visitors will see, so we need to ensure that the message we give them is real” (Woods Interview 2007).

Katene (Interview 2007) discusses the need for tourists’ expectations to be met with practical examples that the tourist can easily understand and interact with while also portraying a message or a cultural theme. Practical experiences of culture (as opposed to a theoretical explanation that a book or television can provide), enables performers to influence the environment and delivery of the performance. Live performance of haka gives a raw rendition of what is being portrayed, “It’s the best way to make people aware ... if you show them insitu [sic] why these things are done, the message comes across on it a lot stronger” (Katene Interview 2007). Katene’s statement suggests that in order for culture to be received the way the culture intends, we must apply this performance practically and do so within a forum that will impact on the audience so they can grasp the message or performance and take that away with them long after the show.

In contrast, fulfilling tourists’ expectations has an impact on performances through adapting a dance to cater to tourists’ expectations. The production that Katene was involved in presented challenges that would impact on the performance. The use of Te Reo Māori in the production was challenging, as it would potentially disable anyone who did not have knowledge of the language, from understanding what was being said,

...there were things that were really hard about getting that learning aspect across to non-Māori people... We did have to take some steps back in terms of Te Reo and adding in some English, but we really had to think about it as a net gain (Katene Interview 2007).

In the same way, the importance of being cautious with the deep cultural knowledge and selective on when to expose it through mediums such as tourism was noted by Greig (Interview 2007) that she is cautious about what parts of her culture she chooses to share, “I do not feel comfortable sharing the deepest

knowledge of our culture, so it doesn't bother me that we don't dig deeper and pull out all the history and knowledge... [that is] just for us".

Latronic (Interview 2007) however, argues that hula which is "too culturally authentic" can distract from the "snapshot" (Papesch Interview 2007) picture and, in the timeframe of a hula show, there is a risk of tourists not fully understanding and processing what they have just witnessed,

Their shows are playing to the audience, the audience being tourists and if you put something that is far too culturally authentic, then they won't understand [it] and they won't be able to take it in and [is] more likely that they would push it away (Latronic Interview 2007).

Tourism ventures seek feedback from their visitors to gauge what their interests are, what they thought were the highlights of the venture and ways in which the venture can be improved. Consumer feedback is important and is a measure to collecting evidence of what your customer's desire. Moe notes that the Cultural Center provides a balance of customer expectations and appropriate cultural representation, "in the villages, we try to keep as true to the culture as we can... we have to pick those things that will build within the tourists or the guests a sense of appreciation for the culture without boring them to death" (Moe Interview 2007).

Woods (Interview 2007) explains that the Tamaki Village is constantly mindful of its visitors and who may be amongst them. If there are a group of Māori from a specific iwi or organisation, the performers will acknowledge them accordingly. If there are people of high esteem or mana amongst the visitors, again, these people are distinctly recognised within the pōhiri. Often, the group will be required to deviate from their regular show programme to accommodate to varying guests amongst the visitors and to acknowledge them appropriately. As such, the more mana that is involved (of the group or person), the more intense and powerful the ritual becomes (Salmond 1975).

The expectations of tourists have had an impact on haka and hula that has caused changes, adaptations and modifications to cater to the target audience. Thus, tourists' expectations influence the tourism venture/industry with their expectations of what they want. This consequently impacts on the haka and hula performances.

Iwi affiliations and regions/islands of tutors and performers

A main theme that emerged from the data is the influence that teachers/tutors have on the haka and/or hula performances. Both Williams [1] (Interview 2007) and Williams [2] (Interview 2007) discuss the importance of tutors in haka and how different tutors influence the style, compositions and performance quality. It is also connected to iwi affiliation which provides a contextual background of the tutor and their teaching styles,

Ruatāhuna have just come into the scene of National competition, and if you watch them, they still have their unique, staunch style about them, very Native staunch style... do not try and be like Ngāti Porou, do not try and be like Te Arawa, instead, be who you are... Tūhoe have their own unique style now and that's a good thing (Williams [1] Interview 2007).

Both Williams [1] and Williams [2] are of Ngāi Tūhoe descent and have been involved in Kapa Haka and Māori performing arts for many years including judging Kapa Haka at Te Matatini National Kapa Haka Festival.

The Tamaki Village is guided by the underlying principles and values of their tribal area that they fall under. Most of the aspects that influence the Tamaki Village's performances derive from values, styles and content that is specific to Te Arawa. Woods (Interview 2007) describes the content selection process of haka as being a way to represent to wider Aotearoa New Zealand and to the rest of the world that their performances are specifically Te Arawa style and do not attempt to represent all Māori, "we do realise that we strongly represent the area in which we reside, which is Te Arawa and try to help the visitors understand that not all Māori are like Te Arawa".

Similarly, the teaching styles of kumu hula are unique and distinct from another and depend on their individual qualities as a tutor, as well as their background and style in which they were taught. This relates to the island that they come from, where they were taught hula and which hula hālau they belong to. Characteristics of a tutor impact on a performance through the dancers that they teach, “For me, when I teach the hula they need to learn about the composer of the song, what was the song written for, for who, what about? And then I create my hula there” (Kalima Interview 2007).

Holt-Takamine (Interview 2007) argues that hula representations are based on what you (as a performer) have been taught by your kumu hula, and in the context of tourism, how those teachings translate to the tourism stage and its appropriateness,

...I think about what I do, and I ask myself, is this something that my teacher would approve [of], is this something that my kupuna would approve [of]? Would they be OK with this, even though I’m stretching the boundary?

Woods (Interview 2007) notes that the staff performing at the Tamaki Village possess a high level of skill in kapa haka performance, “The performers here can do all the different elements that is required of kapa haka ... most of them who apply [to work] have performed at Te Matatini National Kapa haka level...”

The performers at the Cultural Center are often other Polynesian islands with little or no experience (and sometimes knowledge) of dancing other cultures’ dances. Moe (Interview 2007) states that performance items that are selected, do not require a high level of performance experience, as the performance items are simple and easy for dancers to learn, “we have to select dances that can be performed by a relatively inexperienced dancer, they will have the ability to master it quickly and when they perform it on stage it would look much better”.

As discussed earlier on in this chapter, Papesch (Interview 2007) was introduced to Te Reo Māori through the tutor of her kapa haka group; Timoti Kāretu stating he had a “unique style of teaching haka”. The entire haka practises were in Te Reo Māori, forcing those who did not understand to learn. This influenced Papesch to not only grasp the language, but to appreciate Kāretu’s unique teaching style. Tutors and performances have an influence on haka and hula through their diverse individual identities (iwi or island affiliation), their upbringing, their performance training or learning and their skills.

Religion

Aspects of performance such as purpose and costume are affected by the influence and impact of Christianity signifies the strong presence of religion on cultures and cultural presentations. However, missionary values were not initially part of the cultural values of the Hawai’ian people (Trask 1999). Holt-Takamine (Interview 2007) describes the effect of Christianity and missionary influences on Hawai’ian compositions of chant and song during the 1800’s. Christianity impacted the hula chant and song compositions to reflect the structure of hymns. Increased repetition, verses and choruses were added. Consequently, hula steps and motions were affected as a result, “Naturally the hula was tied to the text which forced the hula movements to change as it began to have breaks in between the verses, which transverse to the hula movements” (Holt-Takamine Interview 2007). The ‘ukulele, guitar, piano and bass were also introduced after contact, resulting in the ipu and pahu drums becoming traditional instruments.

Influences of other Polynesian dances

The influences of other cultures and their dances can not only impact on the individual dances, but also on cultural identities, essentially misrepresenting cultural expressions. Shows that feature a range of Polynesian dances and cultures are positive, in that they demonstrate collectiveness and a connection to each other as Polynesian peoples however, it is just as important, if not more, to maintain the

cultural identifiers that make us unique and distinct from each other. Holt-Takamine explains,

If we cannot keep our cultural identities separated, then the integrity of your specific culture and their dance becomes blurred. There is room in a Waikīkī performance where one can portray hula as hula without meshing together all sorts of dances to become something other than hula (Interview 2007).

The influences of other Polynesian dances have become prevalent in Hawai'i and are often seen in Waikīkī tourist shows, such as coconut bras in hula costumes. A fusion of Polynesian dance styles, instruments and costumes is blurring the essence and characteristics that makes hula unique and therefore having an impact on its representation within the tourism industry. Tourist shows in Waikīkī, specifically hotel hula shows, include dances from Hawai'i, Samoa, Tonga, the Marquesas, Tahiti, Fiji and Aotearoa New Zealand. Sometimes these dances are interchangeably meshed together, for example, using a Tahitian drum or wearing a coconut bra during hula, "The influence of other dance forms and those traditions that come with these other dances all start meshing together and looking like some Polynesian mix" (Holt-Takamine Interview 2007).

Outward impacts/influences

Further to the internal impacts and influences that tourism has on haka and hula representations in the tourism industry, haka and hula cultural expressions similarly have an impact and influence on things outside of tourism. The data that derived from the participant interviews discusses how their experience and knowledge in haka and hula has influenced things outside of tourism, and outside of the performance.

The following impacts/influences similarly connect with the "Political presence" section in the previous chapter. The following sections are included in this chapter to illustrate the significance of outward impacts/influences has had on the participants of this research.

Political environment

Observations from three of the individual participants noted that haka and hula was often used as a tool to gain status and presence amongst Māori and Hawai'ian communities and general mainstream society (Holt-Takamine, Katene and Greig Interview 2007). Haka and hula are used as vehicles to communicate a message in a strong, expressive and emotional way. This raises awareness to its properties as a culturally significant practice that is not confined to performing arts or tourism, but is used more widely and broadly to express cultural identity and assertion of political presence, "Politics always play [a] big role in haka and waiata and that's the way it should be and that's the way we've done it forever" (Katene Interview 2007).

Holt-Takamine (Interview 2007) considers herself an "activist" and utilises hula as a vehicle to assert Hawai'ian presence and sovereignty to portray political messages against issues that affect the Hawai'ian people. It has been discussed briefly in the historic overview chapter, of the issues and struggles that the Hawai'ian community has dealt with, in particular, colonisation, acculturation, cultural prostitution, land occupation, Christian assimilation and dispossession (Trask 1999). These issues are historically derived, but have had a major impact on this community to date.

An Indigenous filmmaker has captured these issues on camera. The film entitled "*Noho Hewa – The Wrongful Occupation of Hawai'i*" (Kelly 2008). The film encapsulates a "raw, unscripted story" that highlights the "politics and resistance in the face of their systematic erasure under U.S laws, economy [and] militarism and real estate speculation" (Noho Hewa website, accessed 2009). The film highlights the struggles that Hawai'ian communities are currently facing. Hula has become an outlet and way of expression to combat some of the issues that are discussed in this film. Holt-Takamine and her assertion of Hawai'ian sovereignty through hula give Hawai'ians a voice. Hawai'ian views can be expressed in a way

that embraces history, knowledge, values, emotion and consciousness, “Hula is resistance against colonisation... When we do hula, it is about the ‘āina [land] that we live on, the area that we live on and about what you see, and the emotion you feel... Hula is resistance!” (Holt-Takamine Interview 2007)

In particular, Holt-Takamine (Interview 2007) describes an incident that occurred at the State Capitol in Honolulu, Hawai‘i. A legislative Bill that was passed requiring all Hawai‘ians to provide extensive evidence stating their title to land or sea prior to 1893 to prove ownership,

They wanted clear title to the land and they wanted to remove Native Hawai‘ians’ ancestral rights to the land to the natural and cultural resources that are so vital to not just hula, to fishing, to farming, to our agriculture, to our kalo, to the waters... I saw that as a real threat to our very existence as political Hawai‘ians and to our culture” (Holt-Takamine Interview 2007)

Holt-Takamine (Interview 2007) was the driver and leader of a demonstration that used hula to oppose the Bill by drumming, chanting and performing hula for 24 hours outside the State Capitol building,

...it was the hugest demonstration the State had ever had...we used our cultural practice of hula to demonstrate what was at stake here. We killed that Bill in 24 hours, it was the most effective and powerful demonstration using a Hawai‘ian cultural practice in a political arena”.

This example of resistance highlights that performance is utilised as a political tool of resistance and communication to expressing political views and opinions of an Indigenous people. It also reinforces the culture’s identity and pride of culture. Holt-Takamine (Interview 2007) comments on the effectiveness of the demonstration and its effect on the Hawai‘ian people, “While they try and colonise us, our foundations, principals and values have always been instilled in us through the hula” and is exercised through political movements and demonstrations such as this.

Gardiner (2007) reflects on the memorable political incident of 1979 where a group of Auckland University engineering students as part of a ‘tradition’ perform a

haka that was ridiculed with offensive statements, sexual symbols and derogatory terms used to mock Māori people. A group of Māori and Pacific Island students (named He Taua) were offended at the incident. They attempted to seek support to stop the engineering students from continuing such behaviour but were unsuccessful in seeking any help or assistance. The group of students addressed the engineering students themselves and demanded that the ridiculing stop. The incident resulted in a large brawl and charges were pressed against some members of He Taua. This political example demonstrates the actions of that group having an impact on attitudes about the haka, and, as a result of that impact, instigated a controversy that prompted those involved to defend the appropriation of cultural presentations by politically opposing it.

As discussed in Chapter two, a political protest hīkoi was held in 2004 in opposition to a Bill that was to be legislated, having detrimental effects on Māori ownership of the coastal seabed and foreshores. The hīkoi was monumental in the history for Māori people and New Zealanders. 30,000 people marched to Parliament opposing the legislation of the Foreshore and Seabed Bill that was to deem all ownership title of seabed and foreshore to the Crown (New Zealand Government), relinquishing any Māori ownership titles to the Crown and effectively breaching Article II of Te Tiriti o Waitangi 1840 (Report on Crown's Foreshore and Seabed Policy 2004)

This hīkoi is one of the most significant land protests in the history of Māori people to date. Haka performances from many iwi around the country filled the air outside of the Parliament building in Wellington, New Zealand conveying a staunch opposition to the Bill. An ope taua led the hīkoi through the central business district of Wellington city. As an attendee of the hīkoi, I personally witnessed the enduring spirit of Māoridom that day. Haka was the most appropriate, most fulfilling, most expressive way to portray the voice of the

people. Thus, the function of haka is used as a cultural way of expressing messages and impacting on the political environment when deemed appropriate.

Affirmation of identity

Papesch (Interview 2007) describes the pedagogy of haka as a way of reaffirming one's identity. Similarly, Katene (Interview 2007) and Greig (Interview 2007) see haka and hula as ways to realising one's cultural significance. Aspects of identity such as genealogy, language, history, family, hapū, iwi and participation in things Māori are all encouraged through participation in haka, or kapa haka. In an Indigenous context, identity and knowledge of self is integral to the wellbeing of the individual, thus, the use of performance allows Indigenous people to manifest that.

Williams [1] (Interview 2007) describes the articulation of identity that is expressed through involvement with haka, "you're not just performing, you are articulating your Māoriness". Māori have the opportunity to articulate their identity by using haka (or involvement in kapa haka) as a way of sparking or initiating interest. Haka has an outward impact on an individual's desire to learn more about themselves and, as a consequence of being involved with haka, the desire for wanting to engage more in aspects of culture is more realised and articulated.

Further, haka is viewed and utilised as a vehicle to encourage and inspire people to learn Te Reo Māori. Williams [2] (Interview 2007) observes the language as being at the forefront of teaching and learning,

...it makes them aware of the language, especially those ones who do kapa haka who cannot speak Māori, and so it helps them realise that the language they sing in can also be the language that they can speak in and encourages them to learn to speak Te Reo Māori.

Williams' statements are a product of her personal journey as a Native speaker of Te Reo Māori and her experiences of observing rangatahi in particular, whose interests to learn the language are sparked from their involvement in kapa haka.

Papesch (Interview 2007) discusses her experience of learning Te Reo Māori under the tutorship of Tīmoti Kāretu. Papesch performed kapa haka for the University of Waikato during her time as student. Kāretu's practice methods were conducted in total immersion Te Reo Māori which compelled students to learn the language to understand what was being said in practices. Further to that, encouragement on understanding the content in which was being sang about and chanted. Papesch (Interview 2007) reminisces that during this time her desire to learn Te Reo Māori was not apparent until she joined a kapa haka group and started performing, "we had no choice; we had to learn the language so that we could understand".

The purpose of a performance and the language used to portray the message were noted as the most significant impact/influence on haka and hula in tourism. Traditional and contemporary styles of haka and hula are also influential as the two concepts have fluid meanings and therefore, it becomes difficult to distinguish a traditional performance from a contemporary one. However, as stated by the participants, it is important for contemporary performances to maintain elements of what is traditional, so that the cultural heritage and significance is always present.

Costume has become more of an issue nowadays, with contemporary costumes overriding the traditional, thus impressing a visual image of hula dancers wearing coconut bras as traditional costume for example. Care needs to be taken when considering costume for haka/hula performances, so as to not move too far away from the cultural root of the dance, as well as ensuring that the pizzazz factor of tourism does not overwhelm costumes too much.

Tourists' expectations have a huge impact on performance, as the industry responds to what the tourist wants. This is a tricky area, in that it is difficult to accommodate the tourists' expectations, as well as the expectations of the people whose culture is on display. However, this will be addressed in the final chapter of this thesis. On the flip side, haka and hula has an effect on things outside of tourism and is exemplified through the political resistance exemplar of using the art forms as a way of expressing Indigenous issues.

Conclusion

Impacts and influences are important in identifying how tourism affects haka and hula. Similarly, this understanding will contribute to seeking the ways in which haka and hula representations, together with Māori and Hawai'ian cultural values can effectively co-exist within the tourism industry. As exemplified, the participants' have highlighted a range of impacts and influences on haka and hula – both internal and external from tourism. It is important in understanding how haka and hula are impacted on and influenced so that when considering cultural representations in tourism, conceptualisations of the impacting and influencing forces upon the dances can be made. Furthermore, the consideration of cultural values and the role that these have in representations of culture is significant to building on this argument.

Chapter four

Cultural representations and values

Introduction

Drawing on the impacts and influences that were previously discussed, the performance aspect of haka and hula cultural representations is a result of impacts and influences (both internal and external to tourism). These impacts and influences have significantly shaped cultural representations of haka and hula and aim to address the following question; in what ways are haka and hula performances (in tourism) impacted and influenced and what are the effects on the performance?

Through the perspectives of the participants, examples of cultural representation will be explored and the connection and relationship to cultural values will be discussed. Evidently, this chapter will enable a greater realisation of the ways in which cultural representations and values can effectively co-exist within tourism. Equal attention to haka *and* hula has been attempted in this chapter however there are sections that focus on haka *or* hula. This reflects the balance of data that has been provided by the participants.

This chapter will be presented in two parts and aims to address the following two research questions; what are some examples of cultural representation from a

business/organisation and individual practitioner's perspective; and what role do cultural values play in cultural representations of haka and hula in tourism? The first part will explore and discuss examples of cultural representations from the participants' perspectives. International Indigenous examples will also be drawn upon. The second part will explore cultural values that are important to cultural representations of haka and hula, and discuss the relationship and connection between the two and how they fit within tourism.

Cultural representations

The Tamaki Māori Village (the Tamaki Village) and the Polynesian Cultural Center (the Cultural Center) identified the ways in which their organisations present performances. The terms used earlier by the participants to describing cultural representations was "snapshot" (Papesch Interview 2007) and a "good taste" (Latronic Interview 2007). These terms have the conceptual idea that cultural representations in a tourism context are glimpses into the lives of a people and their culture. It is impossible to learn everything about people and their culture in an hour or so. Cultural experiences in tourism often last that long, sometimes shorter/longer, however, the point that both Papesch (Interview 2007) and Latronic (Interview 2007) are stating is that tourism can only provide a snapshot of a culture, which provides the audience with a good taste of the people and their culture.

Some of the ways that the tourism industry does this are described here by the participants of this research drawing from both business/organisation and individual perspectives;

- Cultural representations
 - Culturally inform and educate
 - Cultural skills and expertise
 - Mitigate risk of complacency
 - Staff recruitment methods

Culturally inform and educate

The Cultural Center ensures that cultures are being represented appropriately by educating visitors and tour groups about the cultures within the Cultural Center. Before a group emerges into one of the seven villages, the tour guide will explain to the group some of the cultural values, protocols or ways of doing things, and appropriate behaviour and sensitivity towards the cultures. In turn, the visitors and tour groups are better prepared when entering cultural domains and can have an appreciation for cultural things, "...we teach our guests who may not always be familiar with what is happening, like not laughing at things and being respectful" (Moe Interview 2007).

Cultural skills and expertise

Moe (Interview 2007) discusses the value of the tour guide employees and that their knowledge and understanding of the cultures that they represent is of paramount importance to providing a snapshot into the cultures they represent. The guides do not necessarily have to be descendants of the culture but they should have a solid understanding of the culture, its history, people and values so that they can transfer this information to visitors effectively,

"every village has demonstrator guides... that escort the guests from village to village. Everybody learns and helps the guests to understand... even performers need to be educated about dancing styles so as to help teach the tourists" (Moe Interview 2007).

Guides are given books to research and are advised by the Cultural Managers of the Tamaki Village to familiarise themselves with the backgrounds of each culture. Moe (Interview 2007) states that each tour guide is matched to a village based on their knowledge and understanding of the culture. It also depends on which culture they have the most knowledge of and confidence to act as guides for, "we have an obligation to the cultures that we represent to try and portray it as accurately as possible... this is indicative in our tour guides" (Moe Interview 2007). The Cultural Center takes pride in choosing and training the tour guides to the

best of their abilities and ensuring that they are confident enough to represent their culture, or another culture. Therefore, a good taste of cultures is enhanced by employing well-trained, skilled cultural tour guides who can appropriately educate tourists about the people and cultures of the Cultural Center.

Similarly, the Hawai'ian village within the Cultural Center features a number of well-respected kumu hula who have gone through the processes of graduating within a hula hālau. These kumu hula are advisors for the Hawai'ian village, providing advice, guidance and educating the tour guides and performers on hula and how it should be appropriately represented at the village, "they provide the in-depth knowledge of hula" (Moe Interview 2007). The involvement of these kumu hula add credibility and integrity to the Hawai'ian village and to the Cultural Center. Additionally, they employ lecturers from Brigham Young University for their expertise to the Hawai'ian village.

Woods' (Interview 2007) process for recruiting new staff begins with verbal recommendations from existing employees who act as screens and recommend people who are skilled and passionate about Māori performing arts and haka. She further states that the process of recruiting new employees, factors in whakapapa of the job applicants as part of the consideration process of employment. As such, applicants who are of Te Arawa descent and/or who grew up in the area are highly sought after for their tribal knowledge of the area, people and history. Like the Cultural Center, the Tamaki Village aims to provide a snapshot of Māori culture by ensuring that performers are highly knowledgeable in this area, "the standard of kapa haka in this region is very high... we here in Rotorua live and breathe haka" (Woods Interview 2007).

Moreover staff and performers treat their training of performance items as an actual training ground for improving their skill and expertise in haka. This training is in preparation for larger, more experienced groups such as, whānau,

hapū and iwi haka performances, “we see it as training for whānau, hapū and iwi competitions and performances and nearly everyone who is performing in concerts like this one [the Tamaki Village] is involved in one of their family groups” (Woods Interview 2007). Performers are encouraged to use their workplace as a training ground which allows the performer to professionally develop themselves within the workplace that equally benefit their private agendas for training in haka. Furthermore, the idea of work being a ‘training ground’ for a wider purpose provides more responsibility on the performer to train, perform and excel to their best ability to benefit both work interests and personal interests.

Mitigating risk of complacency

Another aspect that can often leave a sour/bad taste with the audience of a performance in tourism is complacency amongst performers. This can occur when the performance of an item or items becomes habitual, where performers become bored. This can affect the delivery of a performance, and subsequently influence the effectiveness of the message or purpose. There is a risk of the audience picking up on that relaxedness and blasé behaviour which can encourage negative impressions.

Woods (Interview 2007) states that the performers under her management at the Tamaki Village often indicate if they are bored or slip into a state of ‘autopilot’, lack of emotion or animation. Changes are made to the performance bracket by adding something new and different, such as a new waiata-ā-ringa, haka, or poi. This is done to enable the performers to feel constantly challenged in the hope to break the habitualness of their job.

Staff recruitment methods

The Brigham Young University offers Pacific students the chance to study in Hawai’i through the International Work Experience Scholarship (IWES). This

scholarship is fully funded by the Culture Center and involves students from across the world, though more specifically from Aotearoa New Zealand, Samoa, Fiji, Tahiti, Tonga, Rarotonga and Hawai'i. Successful scholarship recipients study at the University and receive tuition waiver, accommodation, lodgings and an allowance. In return, students work at the Cultural Center for just under 20 hours of work per week holding roles as performers, guides or workers in one or more of the villages. This incentive currently allows over 500 students to be part of the internship programme. This unique method of staff resourcing enables Pacific peoples to become educated and qualified while similarly educating tourists about their (and others') cultures.

Other examples of cultural representations tend to provide snapshots that are inaccurate or inappropriate or termed as 'bad taste' of haka and hula in tourism. These examples have a range of impacts and influences affecting how the culture is represented in tourism and are important to this thesis, as they provide context to what it means to give a culture a bad taste in tourism – resulting in misrepresentation. The ways that cultures are misrepresented in tourism are discussed here and provide context to the types of misrepresentation of haka and hula performances;

- Aesthetics of performance
- Altercations and adaptations
- Guardianship
- Marketing in tourism
- Cultural appropriation

Aesthetics of performance

Desmond (1999:99) describes the superficial side of tourism in terms of songs, dance and coconut tree climbing as an "aestheticized spectacle" in which tourists searched for the "Hawai'iana" aesthetics of a tourism experience. Holt-Takamine describes her experience as a young hula dancer in Waikīkī. She recalls when

Hawai'ians had a say in how hula was to be presented in tourism and over time, the tourism industry began to take ownership and making decisions on how hula was to be presented within the industry, "the climate in Waikīkī changed, it disenfranchised me and my interest in performing there any longer" (Holt-Takamine Interview 2007).

Greig comments on the quality of performance that is observed in large tourist areas such as Waikīkī. The "pizzazz" (Greig, Holt-Takamine and Latronic, Interview 2007) factor of some performances provides additional enhancement; lighting, backdrops, props and costume that shroud the essence of hula. However, underneath all of the cosmetic finishes, the hula must remain hula,

Pizzazz and flashiness can be achieved through costuming and make-up, but the dance has got to be hula... if it supposed to be hula, then I better see those hula steps, I better hear Hawai'ian music or chanting and it should look like hula" (Holt-Takamine Interview 2007).

The flashiness of some tourist shows, particularly in Hawai'i over-extends the cosmetic finishes to the dance, environment, music and lighting, thus, creating an obscured visual of hula.

Trask (1999:137) illustrates the misrepresentation of the hula as the "prostitution of culture". Trask describes this metaphor as being similar to that of prostitution and the degradation of females, "someone who is complicitous in her own commodification". Trask implies that hula has undergone total exploitation and its treatment can be likened to a female prostitute who has been sexually exploited for money. The prostitution of the Hawai'ian culture is discussed as a relegation of what hula has become within tourism and within Hawai'i, "...hula dancers wear clownlike [sic] makeup, don costumes from a mix of Polynesian cultures, and behave in a manner that is smutty and salacious rather than powerfully exotic" (Trask 1999:144).

The packaging (referring to the elaborate costume and aesthetics) of the Hawai'ian people and culture into hula has become "ornament like" (Trask 1999:144) and has lost its sacredness through the performances that are found in hotels and the tourism industry generally. Trask's illustration of cultural prostitution highlights that hula is indeed misrepresented in the tourism industry. The snapshot of the Hawai'ian people and culture therefore becomes inaccurate.

Over-extending the aesthetics of performance is for appeal which is in the hope to attract tourists. However, as expressed by the participants, this is appropriate if done in a subtle way. Tourism shows should be careful as to not overdo the aesthetics, so that the essence of the cultural dance is still visible, tangible and understandable. This also overlaps to the discussion in the previous chapter around costume of haka and hula, and how the costumes are often flashed up to appear more visually attracting, "they have to get the skin bearing costumes etc to distract the audience from the level of hula that is being performed" (Greig Interview 2007).

Purely from an observational perspective, the two organisations (the Cultural Center and the Tamaki Village) distinctly presented cultures in environments that attempt to recreate traditional scenes of cultural living. The Cultural Center recreated 'villages' for each culture incorporating traditional architecture of the culture, art, tools and treasures. The Tamaki Village similarly attempted to recreate a Māori village/pā site utilising the background of Native bush, whare, carvings and tools. The aesthetics of both organisations had used contemporary materials to recreate these traditional aspects of culture, which is working within ones means.

However, the Cultural Center had an area in the Aotearoa New Zealand village (representative of Māori culture) that was stencilling Māori tā moko onto tourists (pretend tattoos). As an observer, I appreciated that they were attempting to

display a traditional form of tattooing and designs of the Māori people, however, I felt that there was little education in the exercise and observed two children getting 'fake' tā moko inked onto their faces with little or no recognition of what it was, what it meant or the tikanga behind it. While keeping this in the perspective that it is only a fake tattoo made for fun, there is also a serious side to tā moko. Te Awekotuku explains tā moko as,

For Māori, [tā moko is] subjecting the body to such trauma [which] is more than the recognition of adulthood, and self, it is the proclamation of that self as belonging - to a particular descent line, family, or kinship network; to a special and unique group, to a community. It is about being Māori in today's world, and creating a visibility that will never ever fade into the tomorrow (2002:126)

While this example essentially being a fun activity, the cultural significance should not be overlooked. A more appropriate use of Māori tā moko is important to enabling the educating of visitors on its significance. This is vital to ensuring that the snapshot of tā moko is understood in an accurate and appropriate way by the visitors.

Altercations and adaptations

Latronic (Interview 2007) notes that tourism ventures, more noticeably, those located in Waikīkī, provide "altered shows" of hula performances to "get the numbers [tourists] into the show" where hula characteristics are adapted to suit target audiences. As discussed earlier, the aesthetics of a performance can contribute to the adaptation of hula, as well as boundaries being pushed between the traditional and to the contemporary. Traditional presence should not be adapted or removed so far that it changes what is fundamentally hula.

An article around the Djabugay people (an Indigenous tribe of Aboriginal people of Australia, more acceptably known as Aboriginal and Torres Strait Island people) and the representation of their traditional cultural dance in tourism is featured in the magazine, *Tourism Management*. The Djabugay people are partners

in the Tjapukai Aboriginal Cultural Park which is located in Smithfield, Cairns. The Djabugay people are involved in the tourism aspect of the park and thus, provide cultural representations and presentations of their cultural heritage to tourists (Dyer et al. 2003). The Djabugay people who are employed at the park share their concerns around the representation of their traditional dances and how they are subjected to changing these dances to suit the dynamics involved in providing tourist attractions, "...Djabugay employees felt that non-indigenous impositions persisted in that Park managers expected them to change their style of dance in ways that were contrary to that taught by their grandfathers" (Dyer et al. 2003:90).

Further, the article highlights the Park's disregard of the Djabugay people and their cultural values that had been passed down. The Park's primary interest was about "money or making money [which] overrides [the] spiritual thing and culture side [sic]" (Dyer et al. 2003:90). Despite the efforts of the Djabugay people seeking Management support to appropriately represent their culture, they were unsuccessful and the Park continued with providing "inauthentic" (Dyer et al. 2003:90) cultural expressions. The Djabugay people were appointed a supervision committee that would supervise authentic Djabugay representations at the Park through vetting material; this was not adhered to by the Park. This suggests that commercial viability override the portrayal of authentic Djabugay culture.

This is a significant example of snapshots of culture that misrepresent cultures. This highlights that despite considerable opposition to Management in presenting inauthentic Djabugay culture, the notion of money and making money was regarded as more important and therefore, cultural values were subsequently overridden.

Guardianship

There is a sense of guardianship that lingers in the public domain and can be regarded as a watchdog of culture, a “cultural police officer” (Holt-Takamine Interview 2007) and a community consciousness ensuring that performances in tourism (also, outside of tourism) are culturally safe and appropriate. Notably, participants have highlighted that cultural expressions of the Māori and Hawai’ian people are constantly under scrutiny by onlookers and cultural observers.

They provide an observant consciousness and ensure that cultural representation in tourism is accurate and of a high standard. Williams [1] (Interview 2007) describes this as “gate keeping” and is aware that there are “gatekeepers” amongst the community who observe the tourist ventures that portray Māori culture (including haka). He also argues that gatekeepers that are amongst the tourist ventures similarly ensure that snapshots of culture are fairly and accurately represented, “the gate keeping is there, if the good systems are in place... in those sorts of organisations, but [sic] perhaps not so visible, but they are looking after their taonga” (Williams [1] Interview 2007).

Holt-Takamine (Interview 2007) argues that there are risks involved in practicing hula outside of Hawai’i. It is discussed that Hawai’i is the foundation of which all things Hawai’ian derive and stem from – that is the “base root” (Holt-Takamine Interview 2007). There are potential effects from detaching hula from the base root and moving it away from Hawai’i, “...as you travel away from the mole and you move away from this [sic] ancestral homelands, how much of your ancestral traditions are being carried out?” (Holt-Takamine Interview 2007). Hula being performed outside of Hawai’i (in tourism) raises concerns, as there is a lack of, or no community conscience that is watching and observing the hula representations,

When a cultural practitioner is practicing Hawai’ian culture and hula in Hawai’i, they are aware that their fellow peers and teachers are constantly watching them in a way where they are being observed and admired for

their contribution which allows those who are watching to act as a conscience and help that practitioner in seeing out these processes in a manner that is uplifting Hawai'ian people, culture and hula (Holt-Takamine Interview 2007)

The examples of representations that have been discussed here are only surface deep to the realistic range of haka and hula examples in tourism.

Gardiner (2007) describes an instance of haka being performed by a Canterbury women's rugby team in England. The women pose bare breasted for a calendar and is described as inappropriate, scurrilous, bemused and bad taste (Gardiner 2007). A number of Māori were quite fairly upset by the incident which ended in an apology from the English rugby team.

Marketing in tourism

Marketing within tourism requires far more explanation and detail than will be presented here. Further, it is noted that while this section only addresses a small number of issues relative to the impacts and influences of marketing, there are other aspects of marketing in tourism that are significant to understanding the way haka and hula is represented and snapshot to the world.

As mentioned earlier, tourist expectations are a priority in the tourism industry. Marketing is the way in which the tourism industry "entices" (Holt-Takamine Interview 2007) the tourists to the attraction of haka and hula. Marketing campaigns promote the 'attractive' parts of a culture, that is religion, architecture, dance, and as Cohen (1993), Desmond (1999) and Taylor (2001) point out, the search for the "exotic" or "primitive other" may contribute to the overall attraction of cultural tourism.

Marketing through postcards, posters, advertisements and magazines tend to portray an idyllic image of a beach, palm tree and a female hula dancer (Desmond 1999). This particular image is not uncommon and is seen across the world. The marketing of hula in particular, focuses on "scantily clad" (Balme 1998:44) women

who have a 'native' look. They are objectified and marketed as exotic and sexual natives. This impression gives tourists an inaccurate snapshot of what hula represents (Desmond 1999).

Farrell (1975, 1977 and 1978) suggests that tourism explores cultures of the Pacific, as there is a certain uniqueness and beauty that the Pacific possesses. He further explores the generalisations of these Pacific cultures, in particular the exotic, native and mysterious image that is illustrated throughout tourism marketing of Pacific cultures. These types of images are embedded with romanticised views of cultures and their people, giving a "flashy" impression of that culture and people (Latronic Interview 2007).

Holt-Takamine (Interview 2007) describes an example of marketing in a magazine advertisement. It was a promotion of a cruise ship holiday which featured an image of King Kamehameha holding a glass of champagne (which is where the King's i'he would usually be held). His arms were outstretched and adorned with flower lei with the slogan "Come to Hawai'i on celebrity cruises". As discussed in the historic overview chapter, the Kamehameha history is deeply imbedded in the history of the Hawai'ian people and is regarded as a great ancestor for all Hawai'ians. This incident was viewed by Holt-Takamine (and other Hawai'ians) as the desecration of the Hawai'ian history and culture and a tasteless inappropriate angle of marketing. Consequently, Holt-Takamine and a group of her hula hālau students campaigned to the advertising company of its inappropriate representation of their King and Hawai'ian history and culture and demanded that the company remove the advertisement,

We put it on every news channel and they ended up pulling the ad from the media, they apologised and did a full-page ad [sic] in the Hawai'ian newspaper apologising to the Native Hawai'ian community for the inappropriate use of our icon and images" (Interview 2007)

Their efforts were successful and the advertisement was subsequently removed. The advertising company received complaints from Hawai'ian people and

demanded that if their marketing initiatives were to include Hawai'ian people and culture, Hawai'ians needed to be consulted with and brought in to provide advice on cultural matters and appropriate use.

Desmond (1999:151) likens the "bodies on display" of a hula dancer to animal theme parks, suggesting that the observational pleasure from watching animals has commonalities in tourism where cultures such as hula dancers are observed by tourists and is marketed in this way (see Johnston 2000). Desmond (1999) further examines the impacts of tourism on hula and how hula dancers are treated as objects and used to sell and market the Hawai'ian culture, such as food, alcohol, airlines, hotels and media.

The marketing of tourism and the ways in which marketing is employed, instils expectations within the tourist therefore, affecting the way that they perceive places and people, "The friendliness and generous nature of the natives were often misunderstood and exploited by those who visited" (Lua 1980:183). As discussed in previous chapters, the All Blacks began have been performing the haka since the 1920's. Haka has since been institutionalised into the rugby tradition for Aotearoa New Zealand and has served "as an expression (or as we argue, misrepresentation) of cultural identity... and an attempt to motivate the players while intimidating the opposition" (Jackson and Hokowhitu 2002:128) and received the accolades for making the haka famous,

...for many New Zealanders, as well as for many non-New Zealanders, it would appear that the haka ... is associated with a national rugby team known as the All Blacks (Murray 2000:346).

Jackson and Hokowhitu identify a marketing initiative that took the haka to raised levels of international recognition. An Adidas advertisement promoting the All Blacks and the haka were completed in 1999 and is described as,

...the scantily clad warriors are portrayed as intense, angry fighters complete with moko... it is important to consider the implications with respect to the global image of Māori. Could such representations reinforce

global stereotypes of New Zealand's indigenous people as violent noble savages or exotic others? (2002:132-133).

This marketing initiative, while not directly for tourism, adds to the tourism industry in Aotearoa New Zealand by way of association of the All Blacks, the haka and the Māori people. The advertisement reached 40 countries. Not only did the advertisement boost the Adidas brand and profile, it also gave the world an impression that Māori were "primal" and "warrior" like (Jackson and Hokowhitu 2002:132). These types of marketing initiatives encourage misconstrued impressions of people and cultures.

The effect of tourism marketing is that the product being marketed has to maintain tourists' expectations of what they have been led to believe and often, the marketed product is dramatised and romanticised as highlighted in the examples mentioned earlier. In order to maintain customer expectations and satisfaction, the industry provides the product that they believe the tourist expects, regardless of the risks that representations may be inaccurate and lack the integrity that might otherwise be present in haka and hula performances outside of the tourism industry.

Cultural appropriation

Appropriation is to "take something for your own use without permission" (Oxford Dictionary 2009:41). Smith and Ward suggest that cultural appropriation occurs in many areas of social and public life including advertising, tourism and the fine arts (2000). In particular, reference is given to the signs and symbols of Aboriginality that are often appropriated in Australia with the Aboriginal people. Little or no consideration is given to Aboriginal people when promotional material uses and subsequently appropriates Aboriginal cultural arts (Smith and Ward 2000). The appropriation of cultural arts tends to lack the consultation with the Indigenous culture who is involved. Therefore, cultural appropriation is when

one culture adopts specific cultural elements that come from another culture and often use it in a negative or inaccurate way.

An example of this is the use of haka for a university football team in Hawai'i. The football team from the University of Hawai'i performed a haka, 'Te Kapa o Pango' before and after their football matches. The desire to perform this haka derived from the football team watching an All Blacks New Zealand Rugby team performing a haka before playing a game of rugby. The football team learnt this haka and began to perform the haka before its football matches. It is evident through video footage that can be viewed through 'You Tube' (an online video depository) that the words they chant are incorrect and, the actions and movements are over-exaggerated, elaborate and unrealistic (they do not reflect the meaning of the words). This example is a misrepresentation of Māori culture, but more severely, is an example of cultural appropriation.

Greig (Interview 2007) notes, that the football team should have acknowledged their place of standing before engaging with haka, "If the UH [University of Hawai'i] Warriors want to do an item before a game then why don't they do it to a Hawai'ian chant" (Greig Interview 2007). The football team were advised by the University to adapt their opening performance to something that was more reflective of the home state that they represent (and the cultures within the team) and has since been changed. The newly formed pre-match item was collectively composed by the football team members (Search "uhhaka" in www.youtube.com for further information).

This appropriation was frowned upon by two of the Hawai'ian participants of this study concerning consent and process used (Greig and Holt-Takamine, Interview 2007). There were also concerns that if this was reversed, and a sports team from Aotearoa New Zealand began performing a hula before playing the sport, without asking permission from the Hawai'ian people, this would be considered wrong

and disrespectful, “Imagine how Hawai’ians would feel if the All Blacks began performing a kawika?!” (Greig Interview 2007).

The cultural representations of haka and hula are ways of expressing cultural and Indigenous Knowledge. Mead (1994:1) argues that the misappropriation of Indigenous Knowledge is the “new wave of colonisation” (also known as neo-colonialism) through the commodification of Indigenous Knowledge and the relation to cultural and intellectual property rights. Trask (1999) states, “neo-colonialism refers not only to dominant colonial retentions but also to psychological injuries suffered by the colonized that continue to wound our internal and external lives” (Trask 1999:102-103).

The appropriation of culture and cultural expressions is not a new concept. Shand (2002:52) describes historical examples of cultural appropriation and their perpetuity existing in current day representation and reproduction of Māori culture and art, “appropriation is a model of cultural engagement is dependent on an ability to separate a given object or design from its cultural milieu for the purposes of its employment in a different one”. Thus, the commodification of cultural representations, including haka and hula, is to an extent, a new aged form of colonialism. Rigney further states that the colonisation of Indigenous peoples exists in the control over their ability to represent themselves by removing tangible cultural heritage from the culture itself and using it outside of its cultural context, “one of the ways to colonize a people is to control their ability to represent themselves” (2003:45).

Cultural appropriation is an issue for Indigenous groups across the world, specifically, in Aotearoa New Zealand; such things regarded as taonga are being misappropriated by global marketing and corporate organisations. The Jean Paul Gaultier's use of Māori moko designs in a fashion shoot for Vogue magazine, the “moko face” tattoo kits sold in a Halloween Town store in Hollywood, USA which

implied that Māori facial moko are considered scary outfits suitable for Halloween costumes for children and more relatively, the examples of haka being misappropriated such as the Fiat Italian car company advertisement marketing a new car model with women performing the haka; Ka Mate. Each of these incidences are gross examples of cultural appropriation. Further, this form of neo-colonialism affects and influences the way that the rest of the world view these taonga and perpetuates insulting notions of Indigenous cultures and peoples.

Cultural misrepresentations provide window views into the intricacies of cultures, referred to as “snapshots” (Papesch Interview 2007). Cultural representations perpetuate portrayals of culture, and often, do not wholly reflect the values of the people who are being represented. In a tourism context, this perpetuation can impact severely on audience’s perceptions of the culture, and importantly, fails to provide a true and accurate “snapshot” of how cultures see themselves.

The way in which cultures see themselves is pertinent to being presented in that same way. There is a community consciousness that exists who, in different ways, ensure that the representation of culture (and often of other cultures) is being represented accurately and appropriately. Through this community consciousness, tourist ventures across Aotearoa New Zealand and Hawai’i will have more of a resistance to these types of representations. Ultimately, accurate and appropriate cultural representations are guided by the values of the culture. Cultural values model acceptable and appropriate behaviours. They also derive from a cultures’ heritage and tradition and are unique to each culture. Their role in tourism and tandem with cultural representations is an important one and will be discussed here.

Cultural values

The need to hold on to cultural values in order to perpetuate cultural heritage, diversity and uniqueness is more imperative now, surrounding dynamics

continue to impact on cultural representations. If cultural values are diluted, diminish or done away with all together, what does that then mean for cultural representations in tourism? Groenfeldt questions this notion of cultural values not surviving,

Will some essence of the cultural core, the stuff that underlies truly distinctive ways of making sense of the world, survive into the future? Or will the future bring only a superficial cultural diversity of language and dress and ceremonies whose meaning has been diluted into purely performance art? (Groenfeldt 1998:918-919).

Mitchell (1992) notes that Hawai'ian cultural values were very much connected to religious beliefs and their existence was perpetuated through religious practices and rituals.. These values derive from deeply embedded traditions, histories and mythologies of the Hawai'ian people, stretching as far back as Kumulipo (Beckwith 2007).

This section discusses cultural values that inform the way in which cultures are appropriately represented in tourism. These values have been identified by the participants of this research and will be explored;

<i>Māori</i>	<i>Hawai'ian</i>
Tikanga	Nā hana i kuluma
Mana	Mana
Kaitiakitanga	Malama
Manaakitanga	Ho'okipa

Tikanga | Nā hana i kuluma

Nā hana i kuluma (Hawai'ian values) generally speaking refers to Hawai'ian values and customs. These encompass the following three values (mana, malama and ho'okipa) as well as other values that contribute to the understanding of the Hawai'ian world view where 'ohana (family) is at the core of Hawai'ian values. Mead says that tikanga is a set of beliefs associated with practices and procedures that are established by precedents through time, are ritually correct, validated by

usually more than one generation and are always subject to what a group or an individual is able to do (2003). Mead encompasses tikanga into three main words; tika, pono and tūturu. Tika is to be right or correct, pono is to be true or genuine and tūturu is to be fixed, enduring and permanent (2003). Those three collective concepts guide the practice known as tikanga and cannot be easily defined. Tikanga, or ways of doing things, are influenced by cultural values and beliefs (Mead 2003). As was the case in traditional times, tikanga has a role and purpose and is representative of the cultures values. Kawa is a term used to describe customs which are usually applicable at a local level, such as marae, whereas tikanga can apply to Māori in general (Salmond 1975).

As discussed in the previous chapter, the Tamaki Village is based on tikanga and kawa and the maintenance there of. Woods (Interview 2007) discusses the interweaving of cultural values into the organisation and ensuring that the business is viable and successful. The development and advancement of Māori as a people and culture is a priority of the Tamaki Village through maintaining tikanga and kawa.

Some of the traditions that the Tamaki Village acknowledges in performance are expressed through the ceremonial procedures that are carried out. These might include karakia before beginning the pōhiri ceremony (formal welcoming ceremony), the use of wero and kaiwero (used to ensure that the visitors are not enemies, and nowadays, as discussed in Chapter two, are used for prominent or esteemed guests), the karanga and mihi whakatau. Rituals of encounter within a cultural context embody many protocols that are traditional and continue to be used today, "The rituals of encounter in some form or another are used whenever Māori groups formally assemble..." (Salmond 1975:7).

These rituals act as intermediaries between host and visitor, allowing controlled engagement to occur between the two parties so that relationships may be forged.

More specifically, pōhiri are utilised in tourism ventures to welcome guests/tourists onto a marae, such as the Tamaki Village. Tikanga and kawa of a pōhiri and other rituals of encounter are important practices that require a strict adherence so as to avoid any cultural blunders. The role of tikanga and kawa through the Tamaki Village practiced in this way to ensure that performers and audience are culturally safe.

Te Reo Māori is interwoven through the village as well and, when required, tour guides revert back to the English language. The use of Te Reo Māori throughout the venture encourages the speaking and retention of the Māori language while highlighting that it is an important part of Māori culture. Costume is also used to depict selected styles of traditional dress that may have been worn by Māori. These costumes may have been formed from materials made from natural resources; feather cloaks and flax weaved and coiled skirts. The Tamaki Village upholds cultural values of tikanga, kawa and te reo Māori. These are areas in which the Tamaki Village attempts to instil Māori cultural values into their venture. Cultural values informs and guides what is appropriate behaviour, while at the same time, being mindful of ways in which to be a lucrative, economically viable tourism venture,

“... through things like employment, development, future prospects and financial gain we have been able to especially grow in terms of promoting Māori people and culture” (Woods Interview 2007)

With regards to the Tamaki Village, cultural values are embedded in the practical aspects of the organisation, as well as at organisational level. As discussed earlier in this chapter, the staff recruitment processes that the Tamaki Village follows are based on whakapapa. Whakapapa is a strong cultural value in Māori society which emanates the relationships and connections that Māori have to each other through kinship. The Tamaki Village demonstrates their prioritisation of whakapapa through their staff recruiting methods. They also demonstrate a willingness and intent to ensure that their performers are highly skilled and

knowledgeable in the art of kapa haka and their tribal identity, as discussed in the previous chapter.

Greig (Interview 2007) discusses her way of ensuring that cultural representations are appropriate by ensuring that everything she does as a cultural practitioner of hula, is done in a manner that brings pride to her kumu hula, her kupuna and her people, "I'm the only kumu hula to come out of my hālau that I grew up with, thus I feel a huge responsibility to my kumu and my hālau to succeed and continue growing with the hula" (Greig Interview 2007).

Nā hana i kuluma or Hawai'ian ways of doing things have been instilled in Greig over the course of her life. Greig (Interview 2007) refers back to her kupuna to guide her and ensure that she is undertaking hula in a culturally appropriate way that will honour her kupuna, "so we've gone back to the chants to relearn how to do these things [hula], instead of guessing and make [sic] up our own way. Our kupuna left all of that for us". Greig (Interview 2007) exemplifies the way that cultures keep traditions and values alive, by invoking them when required, and upholding them so they may be perpetuated for future generations as well as taking guidance from elders and ancestors who have gone before.

Mana

Traditionally, mana was inherited through birth or increased by the personal achievements of an individual. In a contemporary sense, mana is not only restricted to those whom are high born. Mana can be viewed to be as simple as pride - pride of one's identity, pride of being Māori and the integrity of an individual or collective. The concept of mana in this instance refers to the pride that is attached to an individual's identity and how they regard themselves, not how others see them. It is about upholding the prestige of one's culture. Both the Cultural Center and the Tamaki Village have a vested interest in ensuring that the mana or prestige of cultures is upheld and maintained at all times. Moe (Interview

2007) describes this maintenance of mana as a responsibility to the cultures that they represent, “we have an obligation to the cultures that we represent to try and portray it as accurately as possible”.

The Cultural Center attempts to provide accurate and meaningful presentations through the eyes of the cultures. In turn, the cultures and people being represented have to accept those representations as being satisfactory, accurate, and to a quality standard of cultural representation. When depictions of culture are not portrayed appropriately, the people who belong to the culture have the right to formally voice their opinions in that they are not in support of such cultural depictions. A recent example of this would be Suzanne Paul’s infamous Rawaka Village venture that fizzled after only months of being open,

Rawaka was criticised by Auckland iwi for being culturally inappropriate. Temuera Morrison refused to be involved, saying Paul did not heed culturally appropriate suggestions, and others warned Paul that she should be careful not to tar Māori culture with a tacky brush (Janes, Unlimited Magazine: Issue 70, 1st April 2005)

Paul’s attempt at creating a Māori themed tourism venture was quashed when she failed to gain any level of Māori consultation and advice on Māori culture. Further to that, Māori did not approve of the Māori content at Rawaka. This example highlights the imperative need for consultation with cultures that are being represented in tourism. The upholding of cultural mana is imperative and should be maintained throughout the venture at all times. There are also issues that need to be considered, as to ‘who’ is appropriate to consult with. Within Aotearoa New Zealand, it is generally practicable to consult with the tribe who resides within the area, or the island in which the venture is based out of.

Consultation with communities about their arts (such as haka and hula) is attached to the mana of the cultures. It also provides the tourism venture with a quality assurance measure that consultation has been carried out. Careful consideration of who is best to consult with must also be undertaken. Tokenistic

gestures of consultation should be avoided and rather, the formation of meaningful relationships be established to discuss cultural representations.

Katene describes the consultation process involved when working with the *Māui: One man against the Gods* production. He highlights that extensive consultation between the producers and Māori was conducted before during and after the production. Advice was sought on areas such as appropriateness of language, use of tikanga and kawa, upholding mana and the overall presentation of the Māori culture on stage. Katene explains, “we consulted with kaumātua in order to gain a base of which we could build on top. All aspects of the show were done upholding tikanga and kawa and at all times” (Interview 2007). The actions of this group seeking advice from areas such as language appropriateness, tikanga and kawa demonstrates willingness to ensure that cultural values are upheld.

Intellectual property is similarly an issue of mana and relates to the Indigenous Knowledge that is put into a composition. Intellectual property (IP) is a generic term provided by the Ministry of Economic Development (New Zealand), for the range of property rights accorded for the protection of creations of the mind (Ministry of Economic Development website, accessed 2009). With regards to haka and intellectual property, the WAI262¹⁹ claim seeks the right for Mātauranga Māori²⁰ to be protected under law. Evidently, haka will fall under the protection of Mātauranga Māori, enabling haka compositions (words and actions) to be protected. This will ensure protection over that item and disable any misuse of the intellectual property. Conversely, the copyright laws are ill-equipped to

¹⁹ The Wai 262 is a Treaty of Waitangi claim brought against the New Zealand Crown which addresses the protection of the following four categories; Mātauranga Māori (traditional knowledge), Māori cultural property (tangible manifestation of mātauranga Māori), Māori intellectual and cultural property rights - unsuitable nature of and Environmental, resource and conservation management (Ministry of Economic Development website, accessed 2009).

²⁰ Mātauranga Māori - concerning the retention and protection of knowledge concerning ngā toi Māori (arts), whakairo (carving), history, oral tradition, waiata, te reo Māori, and rongoā Māori (Māori medicine and healing). The claimants' concern is about the protection and retention of such knowledge. They note that traditional knowledge systems are being increasingly targeted internationally (Ministry of Economic Development website, accessed 2009).

addressing collective needs of copyright by an ethnic group, as the law tends to focus on individual authors when many haka or hula items belong to more than one person.

Papesch explains the challenges with intellectual property and compositions. She notes that intellectual property of Māori song/haka composers are threatened when kapa haka groups perform items at Te Matatini National Kapa Haka Competitions who do not have their compositions copyrighted and protected, “once they [kapa haka groups] perform them up on that stage [at Te Matatini], the composition is released. It’s out there. Anyone can take it, sing it, use it, change it” (Papesch Interview 2007). Williams [2] (Interview 2007) also discusses the risk of performing original compositions in public arenas,

I don’t know if the writer’s put a copyright on their works, and a lot of Māori don’t do that, because they’re too hōhā to go through those kinds of hoops! But I suppose from my perspective, the people to whom that material belongs [to] would first of all be, the writers [and] the creators of those items. It’s theirs (Williams [1] Interview 2007).

It is important for Indigenous people to understand the value of copyrighting original pieces of work, so that instances like the University of Hawai’i football team using ‘Te Kapa o Pango’ without permission, “The most important thing is to acknowledge where the song or the haka came from” (Williams [2] Interview 2007).

Kaitiakitanga | Malama

The concept of kaitiakitanga/malama is guardianship (Williams 1971, Pukui and Elbert 1986). In this context, guardianship refers to the protection of cultural representations in tourism. Barnett (2001:84) states that Māori involvement in tourism is important in sharing their unique culture with the world, however, Māori seek to maintain and retain the kaitiakitanga or autonomy over their arts and culture, “Māori want to be autonomous [and] they want to run their own show”. As Zeppel (1998:476) argues, “For Māori iwi or tribes the key issue in

tourism is control, not wealth” suggesting that viable and successful economic ventures are important, however, not more important than upholding the values of a culture. The importance of consultation on cultural issues is key to a successful tourism initiative. This is exemplified as Aboriginal and Torres Strait Island people create a label that verifies authentic Indigenous operators and providing them with a marketing edge in tourism within Australia. Many Australian tour operators use Aboriginal culture without permission. A code of ethics for all tour operators presenting Aboriginal culture is being developed (Zeppel 1998). These are ways in which *kaitiakitanga/malama* can be applied to ensuring that *haka* and *hula* are protected from potentially being misused, appropriated or misrepresented.

Conversely, Zeppel (1998) describes successful Aboriginal tourism ventures achieving significant Aboriginal autonomy over their cultural presentations. The Tjapukai Dance Theatre began as a small centre in Kuranda and was developed by the Tjapukai Aboriginal Cultural Park. This venture was the first Aboriginal tourism attraction in Australia and has set the benchmark for other Indigenous tourist ventures (in Australia). The Tjapukai Aboriginal Cultural Park is majority owned by the Djabugay and Irukandji tribal councils. Further, and more significantly, the venture has returned \$25 million (AUD) in wages, profits, royalties and art sales to the Aboriginal communities of Australia. The success of Tjapukai is based on good marketing and the individual drive and commitment shown by the Aboriginal dancers. Success in tourism has led to Tjapukai performing overseas for the Australian Tourism Commission, and locally, to the revival of the Tjapukai language and the return of Tjapukai artefacts.

Manaakitanga | Ho'okipa

Manaakitanga is another key value of the Māori culture that means to “show respect of kindness” (Williams 1971) or simply, to look after. The Hawai'ian term for this same concept is to *ho'okipa*. These concepts in both Māori and Hawai'ian

societies are very important and similarly play an important role when providing snapshots of people and culture. The underlying value that tourism ventures promote of the Māori and Hawai'ian people is their exceptional ability to host. This is illustrated in the elaborate welcoming ceremonies, ways of greeting and large feasts (hākari, lu'au) that aim to bring people together. However, on the flipside to that, is manaakitanga/ho'okipa that is given to the people and cultures being represented.

It is important to understand and identify the ways in which manaakitanga/ho'okipa is given to Māori and Hawai'ian people so that the benefits of cultural representations in tourism can be drawn upon. The Polynesian Cultural Center offers Kama'āina discounts to people living in Hawai'i who hold a State Identification card. This particular discount acknowledges the local people of Hawai'i (not just Hawai'ian people) as hosts and attempts to 'give back' in some way. Other ways in which the cultures themselves benefit is through the increase in employment opportunities for specifically Māori and Hawai'ian people.

As has been discussed, Woods' and Moe have unique ways in recruiting new staff to their businesses with a distinct set of characteristics that they look for. Tourism ventures like these provide Indigenous people with employment opportunities. Further to that, employment opportunities do not only exist in the performance aspect of tourism, but also as managers, directors and, as is the case with the Tamaki Village, owners of businesses.

There are the obvious economic benefits attached to tourism businesses which impact on Māori and Hawai'ian cultural representations. While economic benefits in tourism are not direct outcomes of manaakitanga/ho'okipa as a cultural value, it is an effect of being simply being involved in the tourism industry. Much literature has been written on the economic benefits of tourism (Archer et al. 2005, Briassoulis 1991, Fletcher 1989, Johansen 1960, Johnson and Moore 1993). The

financial gain for both the tourist ventures and cultures involved can be a positive incentive to attract more performers to the tourism industry and encourage entrepreneurs to engage in new tourist business initiatives.

The wider communities can also leverage from tourism businesses, through the same captured audience of the tourism industry. Rotorua New Zealand for example is a thriving community with a number of tourism-related ventures dotted around the small city. To cater to the high demand of visitors, the amenities within Rotorua have increased with more accommodation providers catering to the tourist population, restaurants, nightclubs, bars, cafe's, museums and small business tourist ventures are ever-increasing. However, economic benefits do not always benefit the host culture and people.

Williams [1] (Interview 2007) comments on tourism ventures being a positive thing for Māori people, however there are risks involved that need to be identified before entering into the business of tourism. One of the risks he refers to is the commercialisation of culture through fulfilling economic needs of the industry (money being the motivation behind a cultural values based business),

Of course there's the monetary side, money in the bank. But there is also a negative side to that and sometimes you can forget what you're on about and that may at some stage become the primary motivating factor of your performance which is probably how Hawai'ians feel towards their dance and that their dance may have lost their uniqueness, their specialness, their oneness from the commercialisation of their hula (Williams [1] Interview 2007).

Trask (1999) similarly argues that issues of money involved with tourism prompts drastic changes for the host country or people. With the ever-increasing population of tourists to the Hawai'ian Islands, the cost for living in Hawai'i is significant - the average cost of a home in O'ahu, Hawai'i can begin at around \$350,000 (USD) (Trask 1999). Further, 1/5 of Hawai'i's residential population is

classified as near-homeless or on-the-street homeless (Trask 1999 and No'eu Warner 1999).

Manaakitanga/ho'okipa within tourism can be both giving to guests/tourists through sharing one's culture and people as well as receiving from the tourism industry who aims to benefit the host people and cultures. Economic benefits, in particular, are mentioned here and are discussed briefly, as this thesis does not aim to provide an analysis on economic benefits of tourism. However, its relevance to cultural representations and cultural values is recognised as being integral, economic benefits is secondary to these. As the data has expressed, participants did not feel that economic drivers were the most important thing in tourism. Rather, they felt the traditional values of their culture were more important. The following participants' perspectives depict this;

The main thing is that the traditions and the culture are passed on. Then it won't be forgotten and will always be remembered as the strong culture that it was, and not just a show for the tourists... that's all that matters (Latronic, Interview 2007).

The haka is a very important part of my life... it is about getting up in front of people and expressing oneself as a Māori and getting lost in the emotion, feelings and the passion. It is very important (Williams [1] Interview 2007).

Hula is our way to communicate. It is our form of expression and communication, it is the way the genealogies have been passed down. It's the way histories have been passed down (Greig Interview 2007).

The main concept for Tamaki [Māori Village] is about nurturing and instilling knowledge of the Māori into those who want to know more (Woods Interview 2007).

I think that it also gives Māori a chance to celebrate being Māori through their haka. And the other thing that is very important, is that it makes them aware of the language, especially those ones who do kapa haka who cannot speak Māori... (Williams [2] Interview 2007).

So the practice of hula gives you protocols, principles, values, that have been passed down through our kupuna... (Holt-Takamine Interview 2007).

Conclusion

Therefore, manaakitanga or ho'okipa is not just the hosting of tourists, but it also encompasses the reciprocity of tourism benefits on the host people and cultures. The participants of the research have clearly indicated that economic benefits of tourism to people and culture is secondary and that cultural values and representations are prioritised as they are more significant to Māori and Hawai'ian people. As has been exemplified through the Djabugay Aboriginal people and their cultural dances, economic interests were prioritised over the appropriate representations of their culture. Examples like this resonate across the world with other Indigenous peoples.

This highlights that the tourism industry as an economy, is essentially driven by money and what sells. The participants' perspectives on what they feel are more important in tourism and where their cultural expressions are concerned is a telling collation of thoughts that suggests cultural values and representations should be prioritised over economic interests. The next discussion is how cultural values and representations effectively co-exist within tourism as well as being prioritised over economic interests? This will be addressed in the key findings/conclusion chapter that follows.

Conclusion

Key findings and analysis

Introduction

This chapter will provide brief chapter summaries to reiterate what has been discussed previously and its relevance to the final analysis of this research. The key findings will be collated, interpreted and analysed by drawing on Kaupapa Māori and grounded theory. The Kaupapa Māori approach invokes Māori philosophical views to understanding what the data is saying, which is a kaupapa Māori orientation on grounded theory, in which frameworks and theories emerge from the data itself. The data has been presented throughout the preceding four chapters and will guide and inform the final research conclusions.

This final chapter will provide chapter summaries and a final analysis of what the data collectively means. The following research question will be addressed in this final chapter and analysis; how can haka and hula (cultural representations) and cultural values effectively co-exist with the tourism industry?

Chapter summaries

Chapter one – Methodological approach

This research approach is primarily driven through the Māori perspectives of the researcher and is informed by intrinsic Māori cultural values, beliefs and

behaviours. As discussed, the need to locate oneself in the research and amongst the community is vital to having some sort of connection, relationship and understanding of those whose lives are being researched.

It has also been noted that, through these relationships, I was able to conduct the research with the Hawai'ian participants, as they acknowledged that I was Indigenous and considered me as their ohana, therefore, their trust in me enabled the interviews to go ahead. It cannot be expressed enough, the necessity of relationships and connectedness to enable this research to be possible. Bishop defines this research relationship with Indigenous peoples being successful based on the researchers "connectedness, engagement and participatory consciousness" (1996:238). Furthermore, research carried out *by* Indigenous peoples, *for* Indigenous peoples, ensures that a connectedness is ever present.

I am not aware of any ethical issues that caused any concern and all participants were happy to agree to the consent form and conditions outlining their position in the research and their respective level of anonymity and so on. The importance of facilitating and accepting the use of Native languages being used throughout the interview process was also vitally important to the researcher and participant as it drew out the essence of each of their kōrero. It facilitated a more relaxed environment for the participant and enabled them to express themselves in their own unique way. Language use throughout the interviews was a highlight for me personally. Many things are best said in the respective Native language, rather than English. As a language learner, I appreciated this and welcomed it.

Therefore, this research approach works towards collecting and analysing the data in a process that is informed by kaupapa Māori theories, to seeking ways in which cultural values and economic interests can be balanced in achieving culturally appropriate representations of haka/hula, as well as, economic development and success that benefit Māori and Hawai'ian peoples and culture. The journey of this

research has endured an evolution that has influenced this research approach immensely. This thesis has changed in purpose, scope and direction influenced by many cases of new enlightenment.

Chapter two – Historic overview

There are many similarities of Māori and Hawai'ian histories that can be seen from the historic overview. It is clear how closely connected and related Māori and Hawai'ian people are, through shared creation stories, colonial histories, language, arts and values. Conversely, each culture is unique and distinctive of their respective people and place. The chapter provided an historic overview that discussed three main periods of time; 'Pre-Contact', 'Post-Contact' and the 'Renaissance' periods. These periods each had a prevailing theme that resided over the historic events that occurred and were used as such to emphasise the depiction of colonisation upon Māori and Hawai'ian peoples.

Briefly, the Pre-Contact period reflects the deep and intrinsic creation stories of both the Māori and Hawai'ian people. The second period; Post-Contact explored the colonial histories where both Māori and Hawai'ian people were systematically and strategically removed and dispossessed from their language, lands and cultural values, having massive effects on haka and hula.

The Renaissance Period discusses the ways in which tourism increased and post-contact responses to colonialism began. Ways of decolonisation came in the form of initiatives aimed at revitalisation of culture, language and performing arts. Both historic overviews of the Māori and Hawai'ian people were told collaboratively and were interwoven to illustrate the reciprocal relationship and similar histories that both Māori and Hawai'ian share.

Chapter three – Impacts and influences on haka and hula

Haka and hula performances in the tourism industry, are impacted upon, and influenced by factors that are both internal and external to tourism. Participant's perspectives were interwoven together throughout this chapter to enable the contrasting and similar themes and findings to emerge. Seven aspects were identified by the participants as having impacted and influenced on haka and hula. Purpose and language; traditional and contemporary styles of performance; costume; tourists' expectations of performance; iwi affiliations and regions/islands of tutors and performers; religion; and other Polynesian dances. Conversely, haka and hula cultural expressions were identified to have external impacts and influences on aspects that were outside of tourism. Political resistance and affirmation of identity were some of the identified outward impacts/influences.

The purpose of a performance and the language used to portray the message were noted as the most significant impact/influence on haka and hula in tourism. Traditional and contemporary styles of haka and hula are also influential as the two concepts have fluid meanings and therefore, it becomes difficult to distinguish a traditional performance from a contemporary one. Contemporary costumes are overriding the traditional, for example, the image of hula dancers wearing coconut bras as traditional costume.

The Tamaki Māori Village (Tamaki Village) and the Polynesian Cultural Center (the Cultural Center) identified the ways in which their organisations present performances. The terms used earlier by the participants to describe cultural representations were described as a "snapshot" (Papesch Interview 2007) and a "good taste" (Latronic Interview 2007). These terms have the conceptual idea that cultural representations in a tourism context are glimpses into the lives of a people and their culture. It is impossible to learn everything about people and their culture in an hour or so. Cultural experiences in tourism often last that long, sometimes shorter/longer, however, the point that both Papesch and Latronic are

stating is that tourism can only provide a snapshot of a culture, which ideally provides the audience with a good taste of the people and their culture.

Tourists' expectations have a huge impact on performance, as the industry responds to what the tourist wants. This is a tricky area, in that it is difficult to accommodate the tourists' expectations, as well as the expectations of the people whose culture is on display.

Chapter four – Cultural representations and values

The terms “snapshot” (Papesch Interview 2007) and “good taste” were expressed by two participants as descriptions of what tourists receive when they experience haka and hula performances in tourism. The terms conceptualise the idea of a window view or glimpse into a culture of a people. These terms are similarly drawn upon in this chapter to encapsulate the way in which haka and hula are represented.

This chapter was presented in two parts. The first looked at examples and ways in which cultural expressions were represented in tourism. These examples were drawn from the experiences and perspectives of the participants and case studies. The second looked at the role and function of cultural values in relation to cultural representations of haka and hula.

The need to hold onto cultural values in order to perpetuate cultural heritage, diversity and uniqueness is more imperative now, surrounding dynamics continue to impact on cultural representations. ‘Authentic’ cultural representations are connected to the histories of haka and hula and there is a connection between traditional and contemporary that can be seen through tracing a whakapapa, and that cultural values are what decides what appropriate variations between the traditional and contemporary are.

Final analysis

Overview

In particular, the final analysis will explore and discuss ways in which cultural representations together with cultural values effectively co-existing within the tourism industry. The four preceding chapters of this thesis have provided insight into what the haka and hula is and how it is represented through the lens of the tourism industry.

The participants involved in this research have spoken extensively and shared their perspectives on the impacts and influences that affect haka and hula performances. Similarly, they have shared their views on how they see haka and hula being represented through tourism and the role that values of a culture plays in all of this. The views of the participants have shaped and guided the research. The grounded theory approach identified in the methodologies chapter indicates that the data derived from the research plays a critical role in reaching key findings.

Key Findings

In drawing on all of the data and main themes that have emerged, the following themes are identified as significant key findings that explore and discuss the ways in which cultural representations, together with cultural values effectively co-exist within the tourism industry:

1. Recognise and develop ways to increase language access and use;
2. Maintain and preserve cultural values, customs and traditions;
3. Achieve an appropriate level of excellence in performance quality;
4. Maintain cultural autonomy by Māori/Hawai'ian people over haka and hula performances in tourism;
5. Develop and foster Māori/Hawai'ian entrepreneurship and economic opportunities (including employment etc).

Recognise and develop ways to increase language access and use

Both perspectives from businesses and individual participants expressed that language was central to haka and hula performances. As it were, both Māori and Hawai'ian languages have historically suffered massive decline and near-loss in speakers, however, it is noted that haka and hula worked as a tool to revitalise the languages. This in itself is innovative and has proven to be successful (through the perspectives of the participants and personal experiences) of witnessing language revitalisation occurring through the performing of haka and hula.

Moreover, languages provide the tools to communicate the purpose and meaning of a performance. Without the unique language to express meaningful performances, the essence of the meaning is lost. The languages similarly enable Māori and Hawai'ian people to express themselves and communicate how they see the world through their eyes.

Based on this major theme being prevalent throughout the research, the recognition of language as being central to effective and successful haka and hula performances is therefore highlighted as being critical in cultural representations effectively co-existing within tourism. Further to that, the Māori and Hawai'ian languages need to be utilised and accessed more, through the tourism industry, to enable greater participation of use and awareness at both local and global levels. There are very real opportunities whereby the revitalisation of both languages can continue through haka and hula performances in tourism.

Maintain and preserve cultural values, customs and traditions

The values that are significant to each culture and the continued practice and application of such values within a tourism context, and have been discussed by the participants, as going hand in hand with cultural representations of haka and hula.

The practice and application of cultural values in haka and hula ensures that traditions are maintained, protocols and customs are upheld in relation to the art forms. If the value sets were detached from these performances in tourism, there is risk of the dances moving too far away from the culture's expectations of haka/hula standards.

The participants further illustrated that cultural values should be prioritised over and above aspects of tourism such as economic interests so as to ensure that haka and hula performances are not dramatically changed to increase economic viability. This illustration suggests that cultural representations, together with cultural values, are or should be prioritised over 'what sells' in tourism to ensure that performances are culturally appropriate and are done so under the guise of each culture's respective value sets.

Therefore cultural values inform or guide what is considered to be appropriate and as such, play a major role in the representing of cultures in tourism. The maintenance and preservation of cultural values enables Māori/Hawai'ian people to express themselves in their own way. This has been highlighted by the participants as crucial to ensuring that haka and hula performances are represented in a manner that is culturally appropriate.

The way in which cultural representations and cultural values co-exist with tourism can be achieved through an active and continual effort by both the tourism industry and the people whose culture is involved, to ensure that cultural values are maintained, preserved and importantly, that cultural values are prioritised. This cannot be a one-sided effort from the people of that culture. A conscious effort from the tourism industry is also required to ensure that there is full opportunity within the industry to enable the practicing and application of cultural values throughout tourism cultural representations of haka and hula.

Achieve an appropriate level of excellence in performance quality

‘He toi whakairō, he mana tangata’

‘Where there is artistic excellence, there is human dignity’

The above whakataukī refers to a level of excellence in artistic ability being reflective and conducive to the dignity, pride and stature of a person. This can also be fitted to the context of haka/hula performances in tourism and striving for a level of excellence that reflects the dignity, pride and stature of the culture. Greig (Interview 2007) discusses the “level of excellence” as being important to her and her relationship with hula – no matter what the context, a tourism show or a Merrie Monarch competition, the level of excellence in performance should never falter or diminish and always be of a high standard so as to ensure that the culture is being represented to its very best.

Excellence in performance is, essentially, embedded within the values of a culture. The excellence referred to here is relative to presenting the culture to the best of one’s ability. If cultural values are being practiced and upheld, then the level of excellence is a result of that. Therefore, the previous point (maintaining cultural values) interconnects with this point and together provides further insight into how cultural values and representations can co-exist effectively within tourism.

Maintain cultural autonomy by Māori/Hawai’ian people over haka and hula performances in tourism.

Rigney (2003:45) states that “one of the ways to colonize a people is to control their ability to represent themselves”. Issues of control, or autonomy, are noted here as an effect or form of colonisation. In this context, the powerful statement illustrates that control or autonomy is an important aspect when representation of one’s self is concerned. Through the data, the idea emerged that tourism presented tangible benefits for cultures and people, but the concern that kept surfacing was the control factor over the art forms, “if we Native people are not in charge of the product and if they do not use natives as consultants on these tourist projects, then

our hula will be misrepresented, misinforming, misconstrued and deconceptualised" (Holt-Takamine Interview 2007)

Autonomy, as a theme, is indicated by the participants as being a key concept in the survival, preservation and maintenance of haka/hula performances. Further, haka and hula that are represented appropriately in tourism endeavour to provide cultural, social economic and political opportunities to the Māori/Hawai'ian people. Papesch (Interview 2007) comments on the concept of autonomy and clearly states that autonomy over cultural representations in tourism is key to achieving success, "tourism is good, haka being portrayed in tourism is good, as long as we [Māori] control what is being put out there". The statement suggests that haka performances can be effectively represented through tourism under the guise and instruction of those whom it belongs to.

This theme is important in the findings of this research, if not the most important. However, the term 'control' is too binary and suggests Western ideas of ownership and control. Rather, the terms *tino rangatiratanga* and *ho'omalū* are Māori and Hawai'ian words that encompass what it means to be autonomous as expressed in the language of Māori and Hawai'ian people.

The autonomy over haka and hula performances in tourism becomes the central argument in that language, cultural values and excellence of performance is unachievable if the people, whose culture is being represented, are not in control of their cultural expressions. Thus, the significance of autonomy in this context is critically vital to enabling cultural values and representations to effectively co-exist within tourism, "[tourism] can be great, but it depends who is holding the reigns" (Woods Interview 2007). Autonomy over cultural expressions in tourism will provide opportunities to present meaningful representations of culture that is expressed in a way that is unique to the people.

Develop and foster Māori/Hawai'ian entrepreneurship and economic opportunities (including employment etc)

Māori/Hawai'ian entrepreneurship and economic opportunities encompass Māori and Hawai'ian owned tourism ventures; economic benefits that can be leveraged from haka and hula performances in tourism; and employment opportunities. This theme was not explicitly expressed as being a way that haka and hula can co-exist with tourism, however, the data indicated that the entrepreneurialism and economic benefits to Māori and Hawai'ian people are advantageous and beneficial, as long as they do not override, dominate or prioritise over culturally appropriate standards of haka and hula performance and cultural values.

The Tamaki Māori Village (the Tamaki Village) is a good example to draw on here, as it is a Māori owned business venture that provides Māori product and services. The Tamaki Village recognises that there are a range of economic opportunities that can be leveraged, and the business are in pursuit of those, however, the upholding of cultural values, tikanga and kawa are the first priority.

This particular finding can be viewed as a way in which cultural values and cultural representations that co-exist within tourism can address the economic opportunities and seek out ways in which Māori/Hawai'ian entrepreneurship can be fostered and developed. This particular finding is relevant *once* co-existence is evenly established and cultures can look to how their economic position can be improved while continuing to maintain cultural values and culturally appropriate representations.

The above five key findings have been drawn from the data and illustrate ways in which cultural values and representations can co-exist within tourism. Furthermore, the findings provide ways that a “snapshot” (Papesch Interview 2007) of Māori and Hawai'ian people and culture can be provided through

tourism that give interested tourists a meaningful “good taste” (Latronic Interview 2007) of their arts and heritage.

Essentially, it is about autonomy over representing one’s self. All other aspects that can improve the co-existence of values and cultural representations in tourism are built in around autonomy. Once autonomy is achieved, people are enabled to inform and guide the way in which *they* want their arts to be expressed and seen by an audience and through their eyes.

Where to from here?

Leaving this research open ended allows other research to build on, to provide even more insight, research and perspectives on this kaupapa, as there may be more key points that could be added to this list. While this research has provided a good record of business and individual practitioners’ perspectives on haka and hula in tourism, the ‘where to from here’ factor remains open in that a strategy of how the above five points can be implemented to achieving this co-existence between cultural values, culturally appropriate representations and tourism is yet to be developed in policy. Thus, this research and particularly, the five key findings outlined above can inform policy writing around Indigenous cultural representations within tourism.

This research is indeed a “snapshot” (Papesch Interview 2007) into the intricate study of cultural tourism and has provided insight into the ways that Indigenous cultures can effectively engage our cultural expressions with tourism where we are in charge of what is put on stage and how it is expressed.

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Appendices

Appendix A

Information Sheet

Mihi

Ko Taranaki te maunga

Ko Aotea te waka

Ko Waingōngorō te awa

Ko Ngaruahine Rangī rātou ko Ngāti Ruanui, ko Te Atiawa ngā iwi

Ko Te Umutahi mē Otaraua ngā hapū

Ko Acushla Deanne O'Carroll tōku ingoa

Research Study

Haka & Hula - Cultural exchange and identity shift in touristic performance.

The performing arts of Māori and Hawai'ian cultures have since their birth, journeyed through a timeline of development and change. The original state of more specifically the 'haka' [Māori wardance] and 'hula' [ancient form of Hawai'ian dance] has shifted visually, practically and theoretically. From these changes, Māori and Hawai'ian people are being faced with questions such as 'What is traditional and what is contemporary', 'How is cultural integrity regarded when it comes to the haka or hula' and 'Are Māori and Hawai'ian people respectively in control of their own performing arts and in control of what is being performed'?

Participant Involvement

I invite you to take part in this field of research through sharing your personal experiences and perspectives pertaining to haka and hula. This study will enable comparisons to be made between Māori and Hawai'ian performing arts through interviews with Māori and Hawai'ian teachers and performers of haka and hula. The personal perspectives of participants will shape the direction of this study and interview material will be the primary source of research.

The reason why I have chosen interviews as being a primary source of research relates to the underlying methodology of this entire study. To gauge the personal perspectives and experiences of the interviewee by speaking to them personally connects to the 'kānohi ki te kānohi' methodology [face to face approach]. This methodology is also important as it connects with the philosophy of tourism. A tourist visits a place or people to experience for themselves with their own eyes – whatever it may be.

Participant's Confidentiality

Participation in this study is voluntary. Should you agree, the interview will be over the period of 30 – 45 minutes. Interviews may be conducted anywhere, where

the interviewee will feel comfortable. I am able to travel to your home – should that suit you, otherwise I have a comfortable and private space where the interview can be conducted. Your responses will be transcribed by myself and you may request copies of the interview and/or transcriptions if you so desire.

All interview material and responses will be kept confidential at all times. Your responses will be shared with the two supervisors of this research, Ocean Mercier and Te Urikore Biddle. On the consent form, there will be the option for you to be known anonymously or personally, throughout the publishing of this study. I have listed their contact details below should you have any queries. The interview material will be kept in a locked cabinet in my office, and will continue to be locked for an additional two years after the research has been completed, after which the interview material (all audio files and transcripts) will be destroyed.

If at any stage during the interview you feel uncomfortable or wish to stop the interview, you are free to do so. Furthermore, you may withdraw your involvement in this research at any time up to three weeks after the interview date. You will also be given the opportunity to edit, remove from or add to your transcript before it is used in the research.

I would also like to offer all participants an electronic copy of the research upon completion which I will forward to you. This study has been given Ethics Approval by Victoria University of Wellington (Approval Number 30/2007)

I thank you for agreeing to participate in this study. I look forward to meeting you and speaking with you.

Nō reira, ka tuku ngā mihi nunui ki a koutou ngā kaikōrero o tēnei kaupapa. Tēnā Koutou Katoa.

Nāku noa,
Nā Acushla Dee O'Carroll

Contact Details:-

Researcher

Acushla Deanne O'Carroll
Post Graduate Student
c/- Te Kawa ā Māui
Victoria University of Wellington
Dee.ocarroll@vuw.ac.nz
+64 4 463 9962
+64 2 165 8341

Supervisors

Dr. Ocean Mercier
Lecturer
c/o Te Kawa ā Māui
Victoria University of Wellington
Ocean.mercier@vuw.ac.nz
+64 4 463 7457

Te Urikore Biddle
Lecturer
c/o Te Kawa ā Māui
Victoria University of Wellington
Teurikore.biddle@vuw.ac.nz
+64 4 463 6733

Appendix B

Consent Form

Research Study

Haka & Hula - Cultural exchange and identity shift in touristic performance.

Confidentiality

I have been given and have understood an explanation of this research project. I have had an opportunity to ask questions and have them answered to my satisfaction. I understand that I may withdraw myself (or any information I have provided) at any time up to three weeks after the interview date from this project, without having to give reasons or justification of any sort.

I understand that any information I provide will be kept confidential to the researcher and to the two stipulated supervisors unless the researcher has indicated otherwise and sought permission beforehand. I am aware that I can opt to see the transcript or notes from my interview and make necessary changes if required and can also request a copy of the interview audio and transcription. I understand that interview notes and transcriptions will be kept on file for two years after the completion of this study under lock and key, after which time I will destroy the interview material (all audio files and transcripts). If at any stage during the interview I feel uncomfortable or wish to stop the interview, I am free to do so.

I understand that the Masters thesis arising from this research will be deposited into the University Library. I also understand that this research may be included in academic or professional journals, disseminated at academic or professional conferences. I also understand that I may seek advice from colleagues and Management to assist me in answering the questions for this research.

Please tick applicable boxes

- I agree to participate in this research

- I would like to see the transcript of my interview before it is entered for analysis

- I would like to remain anonymous throughout the publishing of this thesis,
OR;

- I would like to be known by my name throughout the publishing of this thesis

- I would like to receive an electronic copy of any publications arising from this research

- I would like the tape recorder turned off during the entire interview, and only notes be taken

Name

.....

.....

Signature Date.....

.....

Email Address [to forward completed publication].....

Again, I thank you for your participation in this research.

If you any questions, please contact the researcher;
Acushla Deanne O’Carroll
c/o Te Kawa ā Māui, Victoria University of Wellington
Dee.ocarroll@vuw.ac.nz
04 463 9962 | 021 658 341

Interview questions – Case Studies

1. How long have you been in the business of tourism?
2. What types of influences have helped you shape your business/venture to what it is today?
3. What particularly Māori/Hawai'ian themed attractions do you feature here?
Elaborate
4. Can you tell me more about the haka / hula performances that feature here?
Prompt: Do they meet/practice regularly? Who are the tutors? What material do you use in a performance?
5. How do you balance economic and cultural values in this/these attractions?
6. Is there any criteria you use to determine the content of your performances?
7. What criteria do you use to select your performers?
8. How do you implement cultural sensitivity into everyday Māori/Hawai'ian performances?

Interview questions – Individuals

1. How did you get involved with Māori performing arts?
2. What does Māori performing arts mean to you?
3. What are your thoughts on the current state of the haka today?
4. In your own words, can you please describe to me the definitions of traditional and contemporary in relation to Māori performing arts. What do these two terms mean to you?
Prompt: Can you provide examples?
5. In what ways is cultural sensitivity important to your kapa haka group?
How is this being implemented into your group?
6. According to your perspective and experience of Māori performing arts, what direction do you see the haka heading in the future? Explain
7. When we perform to a foreign or tourist audience, we are 'culture-sharing'. Can you identify [if any] and elaborate on the positives and negatives of this 'culture-sharing'?
8. What influences impact on the content of a performance? [If any]
9. Who do you think should have control over what is being performed in your kapa haka group?
Prompt: Who do you identify these people in particular?
10. Reminisce of a time that you were once a tourist and you experienced the culture of another people. Explain how you felt at that time, and elaborate on what you took away with you from that experience.