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**Internationalisation of Māori Businesses in the Creative  
Industry Sector:  
Ko te rerenga o te toki a Tū, he whare oranga.**

A thesis presented in partial fulfilment of the  
requirements for the degree of

Doctor of Philosophy  
in  
Management

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## **Abstract**

The aim of this thesis was to study how Maori businesses in the creative industries internationalise products and services. Sub-topics also investigated were the motivators and drivers, the types of support received and the challenges associated with exporting. The exporter, not yet exporter and non-exporter formed the three groups for this study. A mixed-method approach utilising a postal survey and in-depth face-to-face interviews provided the data and results for the main findings. Ten themes emerged from the survey results and assisted with interpreting the interviews. An original koru framework was presented throughout the thesis to portray the findings as they evolved.

Networking was identified as the preferred internationalisation approach in this study. Of the ten themes, the uniqueness of a product was the most important driver to exporting. Māori tikanga was also relevant as a Māori business driver and presented challenges when Māori principles were incorporated with everyday mainstream practices. Māori tikanga was the only theme specific to the Māori participants, whereas the other nine aspects are likely to pertain to non- Māori businesses in this sector.

“Strong” and “weak” ties were integral to the participants’ support infrastructure. However, government and its agencies were considered as being unhelpful to the smaller firm. Finance and exporting costs, followed by a lack of government assistance and incentives were the main export challenges for the participants. Another challenge for exporters were in finding suitable agents, contacts and distributors, whereas fluctuating exchange and interest rates were a problem for the not yet exporting group.

A recommendation for Māori businesses is to continue creating unique products and to target international niche markets. Government needs to reassess their support policies and provide initiatives especially appropriate to micro and small businesses in the creative industries. There is also a need for government export agencies to better understand and market the uniqueness that Māori and their products offer to the international arena.

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“Whāia e koe te iti kahurangi, ki te tuohu koe he maunga teitei -

Strive for honourable goals despite its challenges”

This thesis has been a journey of discovery – academically and personally. With hindsight the journey began with a mix of innocence and enthusiasm; as I reach the end of this journey I am aware of the dogged determination and unwavering support that has sustained me in these latter stages.

Particularly towards the end, I am aware of the debt of gratitude I owe to so many who believed in me, and selflessly committed time, energy, love and encouragement to see this work completed.

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## Glossary - Māori Terms

<b>ahurei</b>	uniqueness
<b>Aotearoa</b>	New Zealand
<b>ara ake</b>	pathway, upwards
<b>aroha</b>	love, compassion, empathy, caring for others
<b>auaha</b>	creativity
<b>ea</b>	satisfaction
<b>haka</b>	Māori war dance
<b>hapū</b>	sub tribe
<b>hau</b>	vital essence, cosmic power, wind
<b>he māori tēra, i a tātou, i a tātou</b>	“That’s us, we are Māori, all of us”
<b>he kanohi kitea</b>	a face that is often seen
<b>hui</b>	meeting or gathering
<b>Hui Taumata</b>	Māori economic development meeting
<b>ingoa pai</b>	reputation
<b>iwi</b>	tribe, people
<b>ka mau te wehi, te ihi, te wana</b>	awesome, spectacular, wonderful
<b>kaitiakitanga</b>	protection, taking care of natural resources and taonga
<b>kanohi ki te kanohi</b>	face-to-face
<b>kapa haka</b>	Māori song and dance team
<b>kaumātua</b>	elders
<b>kaupapa</b>	plan, topic, protocol, guiding principle, strategy
<b>kaupapa Māori</b>	Māori based methodology, themes or strategies
<b>kia ora! (or tēnā koe!) ko wai koe?</b>	Hello! (Hello! formal greetings to one person) Who are you? (who do you belong to, your connections, iwi, hapū). Where are you from? (place of abode).
<b>no hea koe? – (Māori greetings)</b>	Good!
<b>Kei te pai!</b>	Good!
<b>kiwi</b>	slang for New Zealander
<b>koha</b>	gift (to be reciprocated), contribution
<b>kōrero</b>	speak, news, narrative
<b>koru</b>	fern frond, spiral pattern
<b>kotahitanga</b>	partnership
<b>kuia</b>	old lady
<b>Kura Kaupapa Māori</b>	Primary schools
<b>mahakī</b>	humble
<b>mana</b>	authority, prestige, religious power
<b>manaakitanga</b>	care for, entertain, show respect, hospitality
<b>Manatu Māori</b>	Ministry of Māori Affairs
<b>Māori</b>	Tangata whenua – local people of the land, or indigenous (native) people of New Zealand
<b>Māoritanga</b>	Māori culture
<b>marae</b>	ceremonial courtyard, village, meeting place and buildings

<b>matatau</b>	fish hook
<b>mātauranga Māori</b>	traditional Māori knowledge
<b>mauri</b>	life force, unique power
<b>ngā ohanga</b>	economics
<b>Ngāti Whatua</b>	Māori descendents from the Auckland to Dargaville region
<b>Ngāti Porou</b>	Māori descendents from the East Coast of New Zealand
<b>ora</b>	life
<b>pa</b>	Māori fortress
<b>pai o ngā mea</b>	quality
<b>Pākehā</b>	A person of predominantly European descent in New Zealand
<b>paua</b>	shellfish, abalone
<b>pepeha</b>	proverb, saying
<b>pounamu</b>	greenstone, jade
<b>puāwai</b>	expansion
<b>puipui</b>	grass skirt
<b>putaiao taha tangata</b>	technology
<b>rāpumentary</b>	documentary
<b>rōpū</b>	community groups
<b>taha wairua</b>	spirituality
<b>tangata whenua</b>	local people, aborigine, native, Māori people of the land
<b>taonga</b>	treasures, valued resources, assets, prized possessions
<b>taonga puoro</b>	musical wooden flute
<b>taonga tuku iho</b>	treasures that have been passed down (from the ancestors), precious heritage
<b>tapu</b>	potential power, sacred, forbidden
<b>tau utuutu</b>	reciprocity
<b>Te Ao Māori</b>	the Māori world and its principles
<b>Te Kohanga reo</b>	Māori preschools
<b>te reo Māori</b>	the Māori language
<b>Te Tiriti o Waitangi</b>	Treaty of Waitangi – is a document signed in 1840 between Queen Victoria’s representatives (the Crown) and the indigenous people of New Zealand at that time, namely Māori.
<b>tika</b>	appropriate behaviour, good grace
<b>tikanga</b>	Māori customs, practices, protocols and values
<b>tiki</b>	neck pendant
<b>tino rangatiratanga</b>	self-determination
<b>tipu</b>	growth
<b>tohu kairangi</b>	doctorate
<b>Toi iho</b>	Māori made
<b>Toi Māori Aotearoa</b>	Māori Arts Council
<b>tohu</b>	symbol
<b>tohu kairangi</b>	doctorate

<b>tōtara</b>	tōtara tree
<b>tūmanako</b>	hope
<b>tupu</b>	growth
<b>tupuna</b>	ancestors
<b>tutū</b>	meddle
<b>tūturu Māori</b>	authenticity
<b>urunga-tu</b>	participation
<b>utu</b>	reciprocity, revenge
<b>Wānanga Māori</b>	Tertiary institutions
<b>wairua</b>	soul, spirit
<b>wānanga</b>	seminars
<b>whakapapa</b>	genealogy, family links
<b>whānau</b>	family, extended family
<b>whanaungatanga</b>	relationships, kinship
<b>whakahihī</b>	arrogant
<b>whakataukī</b>	proverb, motto
<b>whakatoī</b>	impolite, rude
<b>whakatupatotanga</b>	being cautious, protecting and preserving
<b>whakawhanaungatanga</b>	networking, the act of building relationships
<b>whenua</b>	land, ground

## Abbreviations

<b>AV</b>	Aspirations Vector
<b>CER</b>	Closer Economic Relations (between New Zealand and Australia)
<b>DHL</b>	Dalsey, Hilblom and Lynn (founders)
<b>DCMS</b>	Department for Culture, Media and Sport
<b>EDANZ</b>	Economic Development Agency New Zealand
<b>EEO Trust</b>	Equal Employment Opportunity Trust
<b>EMA</b>	Employers Manufacturing Association
<b>ENV</b>	Entrepreneurial New Venture
<b>GDP</b>	Gross Domestic Product (per capita)
<b>FDI</b>	Foreign Direct Investment
<b>FOMA</b>	Federation of Māori Authorities
<b>FTEs</b>	Full-time equivalent employees
<b>IMS</b>	International market selection
<b>MED</b>	Ministry of Economic Development
<b>MINE</b>	Mentor Investor Network
<b>MWWDI</b>	Māori Women's Welfare Development Incorporation
<b>MOV</b>	Market Offering Vector
<b>NZTE</b>	New Zealand Trade and Enterprise
<b>OECD</b>	Organization for Economic Co-operation and Development
<b>SBECNZ</b>	Small Business Enterprise Centres of New Zealand
<b>SMEs</b>	Small and medium-sized enterprises
<b>TPK</b>	Te Puni Kōkiri
<b>TNZ</b>	Technology New Zealand

# Introduction

Māori exporters are profiting from two “brands”– the fresh, clean New Zealand image and the uniqueness of being Māori (French, 2001: 22).

E rua ngā momo hua ki ngā kaihokohoko Māori ki tāwāhi – ko te takoto kaimata o te whenua o Aotearoa me tōna tū ahurei i runga i te ao Māori (translated by Professor Tamati Reedy, 2007).

## 1.1 Aim and Scope of the Study

The aim of this thesis is to explore the internationalisation process undertaken by Māori<sup>1</sup> exporters in the creative industries. In particular, its focus is on the key drivers of exports and internationalisation of the Māori businesses investigated in this study, as well as the motivational factors that encourage their initial export start-up phase. The kinds of support these firms receive in terms of their business activities whether it is whānau (family and extended family members), financial, or via networks is another aspect of investigation in this research. Other facets considered are the perceived challenges to entering the international marketplace for these businesses, in terms of industry, firm, market, financial, as well as managerial factors (Shaw & Darroch, 2004).

The opening quote by French (2001), suggests that in addition to the benefits of New Zealand’s “green image”, being an exporter in New Zealand can have a certain uniqueness to it, especially if you are Māori. This cultural branding is perceived and often stated as what sets New Zealand apart from the rest of the world. It is deemed as a valuable asset to this country’s competitive advantage (Ernst & Young, 1999) and a “hot option in crowded global markets” (Edmond,

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<sup>1</sup> Māori: Tangata whenua – local people of the land, or indigenous (native) people of New Zealand.

2005: 16). Tohu Wines, a joint venture between three Māori Trusts is a prime example of a successful business creating international interest. They are achieving this through their indigenous branding strategy, based on a Māori name and cultural imagery.

Furthermore, Māori culture is unique to New Zealand and it is the values, or tikanga<sup>2</sup> of this indigenous population, which distinguishes them from the non-Māori population in this country and from other indigenous people in the world. Embedded within Māori culture are traditional values that represent a Māori worldview based on iwi<sup>3</sup>, hapū<sup>4</sup> and whānau<sup>5</sup> affiliations connected to tribal land, whakapapa<sup>6</sup> and whanaungatanga<sup>7</sup> (Mead, 2003). More importantly, Māori traditions, culture and spiritual values are acknowledged as differentiating Māori businesses from non-Māori businesses. As such, economic factors are not the only motivators considered in driving Māori strategies or choices in business (Durie, 2003; NZIER, 2003a).

Similarly, Māori culture and heritage are observed as becoming more visible to the outside world. This “cultural effervescence”, evident in the creative sector – film, clothing, design as well as in tourism, is said to be a unique offering; “giving Māori-inspired products a lot of clout in global markets hungry for and receptive to differentiation” (Shane Jones cited in Jayne, 2005: 25). Furthermore, as New Zealand is such a small contributor to global markets, Māori are being urged to use this uniqueness and “freshness” as a “point of difference” strategy to compete in the international arena (Hui Taumata, 2005a: 4; Te Puni Kōkiri, 2007b: 23).

For example, the “Māori edge” report (Te Puni Kōkiri, 2007b) proposes how Māori and New Zealanders in general could capitalise on and compete in a world economy. This report also suggests that elements such as Māori spirituality should

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<sup>2</sup> Tikanga: Māori customs, practices, protocols and values.

<sup>3</sup> Iwi: Tribe, people

<sup>4</sup> Hapū: Sub-tribe

<sup>5</sup> Whānau: Family, extended family

<sup>6</sup> Whakapapa: Genealogy, family links

<sup>7</sup> Whanaungatanga: Relationships, kinship

be added to Māori products to give that point of difference that are appealing to the public (Te Puni Kōkiri, 2007b: 23). Presently however, the challenge is to transmit this “Māori Edge” into an export strategy for Māori businesses. As a result, the considerable potential benefits that may arise can only enhance Māori economic development and economic transformation for all New Zealanders.

### **1.1.1 Research Objectives**

The issues underpinning this thesis and highlighted in the opening paragraph of this chapter, as well as other themes such as Māori tikanga and the uniqueness of “being Māori” are some of the key factors to this study. Foremost though is the overarching question underpinning this thesis which is as follows:

**How do Māori exporters in the creative industries internationalise and what are the key factors driving this process?**

Other features considered relevant are drivers such as economic factors, creativity and the authenticity of Māori products. All these aspects form the basis of my thesis and the five sub-questions that follow:

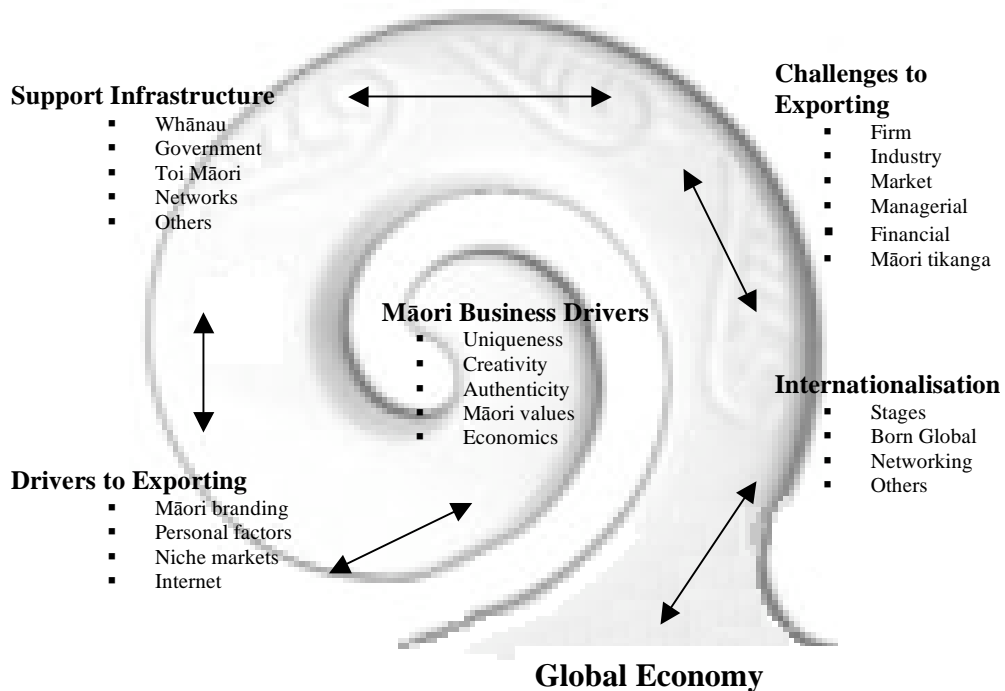
1. What internationalisation process is undertaken by Māori businesses in the creative industries?
2. Does uniqueness, authenticity and creativity of a Māori product/or service play a part in this process?
3. Is there a role in this process for Māori Tikanga?
4. What kinds of support networks and Government incentives assist Māori businesses in their exporting endeavours?
5. What are the challenges to exporting experienced by Māori businesses in the creative industries?

In this thesis, simple descriptive statistics will be used to analyse the information gathered from the survey instrument I am applying and further discussing in chapter four. In addition, content analysis from the qualitative information in the survey will similarly be employed for the interviews in chapter five. Major themes arising from those analyses will be evaluated in thematic context and related to my research objectives.

### 1.1.2 My Koru Framework

Figure 1, uses a koru to portray the various issues that I set out to examine in this thesis. It represents the Māori cultural interface and epistemologies under investigation in this study. The attributes and changes to factors in the koru are revisited after the analyses sections and the findings have been completed.

**Figure 1: Koru Framework**



The koru is a New Zealand fern frond and a tohu (symbol) for Māori. It represents ora (life), tupu (growth), puāwai (expansion), as well as ara ake (rebirth), and tūmanako (hope) for the future. Hence, it is a powerful symbol of constant outward movement, of change and an eventual return to its core essence or point of origin.

Relevance for my thesis: The branch of the fern represents the exporting stream where all industries are fern fronds having access to this flow (see chapter two). The creative fern frond starts with the Māori businesses in the centre, evolving and growing outwards, going through the various areas and eventually entering the international market via one, or two entry modes. The outer area (darkness) represents the global economy where factors such as risk, uncertainty and

competition reign. In my thesis, this model will be used to discuss the key factors influencing the participants that feature in this study and to examine their strategies and intentions to internationalise their business activities.

The sections in the koru all relate to the objectives and the key question my thesis is investigating, and the focus of many of the chapters contributing to this study. For instance, internationalisation in my koru is briefly discussed in section 1.1.3 of this chapter “the major literature streams” and covered in more depth in chapter two, where I undertake the literature review. In addition, it is one of the key questions in the survey used for my thesis and in the analyses results in chapter four. Furthermore, Māori business drivers, drivers to exporting, support infrastructure and challenges to exporting, are momentarily focussed on in this chapter, but explained in greater detail in the literature review chapter that follows. These last four topics are also predominant in the survey and interview analyses chapters. In essence, all sections of the koru will be represented through some of the thesis chapters, as well as in the discussion and concluding chapters.

### **1.1.3 Major Literature Streams**

There has been a comprehensive amount of internationalisation research on the stages or Uppsala approach (Johanson & Wiedersheim-Paul, 1975; Johanson & Vahlne, 1977, 1990, 2003; Bilkey & Tesar, 1977; Cavusgil, 1984; Fillis, 2001); and the born global mode of entry (Oviatt & McDougall, 1994; Knight & Cavusgil, 1996; Chetty & Campbell-Hunt, 2003a; Sharma & Blomstermo, 2003). In addition, research has focussed on the networking strategy to globalise markets (Anderson, Hakansson & Johanson, 1994; Oviatt & McDougall, 1994; Coviello & Munro, 1995; Fillis, 2001; 2008; Chetty & Wilson, 2003); and more recently the serendipitous approach to internationalisation (Caliskan, Joern, Meijnen, von Moers & Schapmann, 2006).

Besides those former entry modes, much of the literature on internationalisation behaviour has been written on firms in the United States (Bilkey & Tesar, 1977; Reid, 1982); Europe (Johanson & Wiedersheim-Paul, 1975; Johanson & Vahlne,

1977; Madsen & Servais, 1997; Moen, 2002; Racic, Aralica & Redzepagic, 2008); the United Kingdom (Turnball, 1987; Fillis, 2001; 2004; McAuley & Fillis, 2005); and Australia (McKinsey & Co., 1993; Loane & Bell, 2006; Mathews & Healy, 2008). Similarly, there have been many studies on New Zealand firms and exporting characteristics, and types of market entry adopted (Coviello & Munro, 1995; Chetty, 1999; Chetty & Blankenburg Holm, 2000a; 2000b; Chetty & Campbell-Hunt, 2003a; 2003b; Agndal & Chetty, 2007; Bayfield, Dana & Stewart, 2009).

More importantly, other research has also centred on hi-tech firms (Bell, 1995; Chetty & Wilson, 2003); the larger firm (Johanson & Wiedersheim-Paul, 1975); and the smaller business or microenterprise (Fillis, 2001; 2008; Loane & Bell, 2006; Pickering, 2006). Meanwhile, whereas it may appear that much of the literature sources in my thesis have been written about the larger firm, these studies and their relevance to the smaller or microenterprise firm will become more apparent as the chapters in this research evolve.

#### **1.1.4 My Motivations**

During my years as a university student studying international business, I have discovered that there exists a wealth of literature on the way firms internationalise their business operations. At the same time however, I came to appreciate that there is scant evidence of how Māori businesses in New Zealand access the international arena in order to export their goods and services. Consequently, this finding became one of the primary motivations for this research and my desire to contribute to closing the gap in the internationalisation literature in terms of Māori businesses and how they might take such an approach.

Moreover, through my research it also emerged that there was little, if any academic writing related to Māori in business, and especially those working in the creative industries sector. Furthermore, if these businesses were involved in exporting, what might their entry modes be? This study, I anticipated, would help provide new insights on the ways Māori businesses in the creative sector attempt to or had gained access to international markets. Only recently had I widened my

international business research focus to include the creative industries, due to an increased awareness of general literature on this sector and the potential trade growth it offers for New Zealand. In acknowledging the paucity of literature in these subject areas for Māori in particular, I envisage that my thesis will help to mitigate and enhance this deficient body of research for investigators. This study could also be of interest to those who have an awareness of or interest in Māori epistemologies.

Overall and most important of all, is the fact that I am of Māori descent (i.e. of Ngāti Whatua and Ngāti Porou tribes) and have for many years had a personal interest in the development of my own iwi and hapū. Business topics such as exporting and related opportunities, as well as entrepreneurial behaviour for indigenous peoples, I see as having significant importance to the future economic development for Māori. In New Zealand, the economic development of Māori is a popular conception I am aware of, in that it has contributed to both negative and positive perceptions of our people. This study therefore provides an opportunity to test differing views, uncover examples and explore the role of Māori and our culture within these situations.

I intend to portray the opinions of the participants in this thesis from their own words and worldview and by doing so give accurate and faithful representation to these meanings. I also propose that the information in this study will provide Māori with fresh ideas on how to approach exporting, or how to set up a business of their own. Also, through acquiring this new knowledge I mean to assist my own iwi and hapū with new business ventures and opportunities. In essence, these are the justifications to why I am concentrating and undertaking this thesis in a particular way. I further explore this aspect in chapter three when I describe the Māori methodological approaches I adopt.

### **1.1.5 Chapter Overview**

The following section of this chapter begins with the background for this study by presenting a brief insight into the business environment for Māori in New Zealand. The knowledge economy as it relates to Māori is next, including how as

a people Māori contribute to New Zealand's overall economy. Following on, I address definitions that are relevant to my thesis, such as the “entrepreneur” and “entrepreneurship” in terms of Māori. In addition, what a Māori business might look like is discussed and my own definition will be presented here for consideration.

The creative industries and the role of Māori in this industry sector are the next reflections. In addition to those topics, the drivers to internationalisation and the challenges for exporters are briefly taken into account, thus completing the discussion aspects of this chapter. At the same time and integrated in those former dialogues will be supporting research material selected as being relevant to my thesis. Finally, any delimitation of the study as well as the particular research areas I anticipate contributing to will be mentioned. A summary of the content of the chapters will bring this introductory chapter to a close.

## **1.2 Background to the Study**

New Zealand is located in the South Pacific and has a population base of approximately 4,268,900 million people<sup>8</sup> of whom 15% are estimated to be of Māori descent<sup>9</sup>. In terms of prosperity, a 2005 OECD report stated that New Zealand's Gross Domestic Product per capita in 2003, was below the OECD average and ranked twenty-first out of 30 member countries (Statistics New Zealand, 2005)<sup>10</sup>. Why New Zealand lags behind other countries has been written about in more depth in a 2007 report published by the OECD on New Zealand and its “Innovation Policy”. According to Skilling and Boven (2006, cited in OECD, 2007) the reasons were New Zealand's geographic isolation from the rest of the world and small domestic market (OECD, 2007).

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<sup>8</sup> Retrieved June 9, 2009 from <http://www.stats.govt.nz/tables/nat-pop-est-tables.htm>

<sup>9</sup> Retrieved June 9, 2009 from <http://www.stats.govt.nz/2006-census-data/quickstats-about-culture-identity/quickstats-about-culture-and-identity.htm>. The second highest population group after Māori are the Pacific Peoples at 6.9% of New Zealand's total population. Retrieved June 9, 2009 from <http://www.mpia.govt.nz/information/understanding-about-pacific-peoples>.

<sup>10</sup> Retrieved June 9, 2009 from <http://www.stats.govt.nz/products-and-services/nz-in-the-oecd/gdp-per-capita.htm>.

Consequently, New Zealand is said to face significant challenges in areas of innovation, economic growth and export opportunities because of those previous circumstances (OECD, 2007). In addition, a criticism of New Zealand's downhill progress has also been related to this country's historical concentration on trading in its natural resources. New Zealand's business environment, it is thought, could vastly improve in terms of competing in global markets if this country invested more in areas of innovation and entrepreneurship (OECD, 2007).

### **1.2.1 The Knowledge Economy**

“Creativity” is a conceptual term applied to a product or a response that has to be “novel, appropriate, useful, and valuable”, as well as being deeply embedded in a country's history and culture (Amabile, 1983: 33). It is an expression that infers fluency and adaptability to new ideas, is connected with knowledge and thought, and with the movement from thinking to acting. It also has the ability to manage the application of knowledge deemed as the essential factor that creates new energies and new ways of meeting the challenges presented by a shifting world (Drucker, 1993; Handy, 1994). Key factors such as creativity and innovation, or “industries of the mind” (Starkwhite, 2002: 4) are emphasised as the future drivers of competitive advantage in a global knowledge economy (Flew, 2002; Florida, 2002).

The power of ideas are perceived as becoming the most important resource in the market place and for New Zealand to become a knowledge-based economy the country must be aware of the possible value of the arts. It also acknowledges that a creative city with a vivacious arts scene becomes attractive to entrepreneurs and contributors in a knowledge economy. A quote from Charles Handy (1999, cited in Starkwhite, 2002: 57) adds strength to this:

New Zealand's knowledge economy starts with the arts. The knowledge economy depends on “buzzy, magnet cities” such as London and Dublin, which have plenty of universities and vigorous world-class arts complexes producing young imaginative people. Hardcore technology skills are all very fine and essential but it is the arts that stir people's imaginations and start them dreaming. In the long run, that is where the money is-New Zealand wants to be at the creative end of the knowledge economy.

However, one of the key challenges for Māori over the years is in how to protect their cultural knowledge from misuse and/or abuse, and how to manage this intellectual property (Ernst & Young, 1999; James, 2001, Catherall, 2002; Thompson, 2002). For example the inappropriate branding of traditional Māori images on the sides of rugby boots (Newth, 2001) and the Māori heads on Post Office stamps has created tensions for Māori (Stokes, 2006). Further instances of concern, is the way the haka<sup>11</sup> has been denigrated over the years such as Fiat's use of the haka in a TV commercial (NZPA, 2006); and a calendar of the Canterbury women's rugby team doing the haka topless in order to raise money for charity (Kent, 2007).

Apparently this is a common worry for many indigenous and aboriginal peoples who view cultural property as a basic element of a people's identity, and the loss of that cultural property is a loss of being (Battiste & Henderson, 2000; Coleman, 2004). Whilst knowledge management is not the focus of this thesis it is recognised here as being fundamental to new ways of thinking and developing businesses for Māori that will succeed and contribute to New Zealand's place in this "new economy" (NZIER, 2003b).

### **1.2.2 Māori Economy**

The Māori economy is often referred to as that economy which is based on Māori – owned assets and Māori operated businesses. These Māori operations are stated as contributing to the New Zealand economy both on a domestic scale and at an international level. The latest figures from 2005/06 estimated the total of Māori owned commercial assets to be worth \$16.5 billion, up from \$7.5 billion since 2001 (Te Puni Kōkiri, 2008). Included in those figures is a 52% asset base invested in the primary industries, 8% in the secondary industries and 40% in the tertiary industries<sup>12</sup>. In the same period, it was estimated that Māori business

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<sup>11</sup> Haka: Māori war dance.

<sup>12</sup> Primary industries include: agriculture; forestry and fishing; and mining. Secondary industries include manufacturing; electricity-gas and water; and construction. Tertiary industries include: wholesale and retail trade; accommodation; cafes and restaurants; transport, storage and communication; finance and insurance; property and business services; education; health and community services; cultural and recreational services; and other personal services.

contributed 1.4% towards New Zealand's economy or Gross Domestic Product (Te Puni Kōkiri, 2008).

A report "For Māori Future Makers" (Te Puni Kokiri, 2007a) identifies five key areas on how Māori could participate even further in New Zealand's future economy. These include: leveraging Māori businesses into growth and strategic industries; increasing export growth participation; improving the qualification base of Māori; promoting higher levels of entrepreneurship; and nurturing innovation (Te Puni Kokiri, 2007a). A more recent report on the "Implications of the Recession for the Māori Economy" (Te Puni Kōkiri, 2009) highlights many of the risks for Māori assets that rely heavily on the primary and secondary industries as these sectors are open to global fluctuations and world economic trends. This report suggests that in order for Māori to mitigate these risks they should be shifting away from those traditional based sectors, and moving towards an innovation economy and industries based on knowledge, information and technology.

### **1.2.3 Entrepreneur and Entrepreneurship**

An entrepreneur, according to Schumpeter, is a person who "gets things done" (1991: 413). They are also an "innovator" who takes risks in order to bring a new idea into realisation and are the driver of growth in an economy. Schumpeter's entrepreneur is someone who:

Operates well in uncertain markets, finds opportunities and new information, turns these into new markets as well as being able to expand on old markets, connects different markets, sees the product through to completion (1934: 66).

Long (1983) examined many definitions from Cantillon's (circa 1730) idea of an entrepreneur being a "self-employed person"; to Schumpeter's early work in 1910 where an entrepreneur was described as someone who has "carried out new combinations!" to Knight's (1920) explanation of someone having the "courage to bear uncertainty"; and Kirzner's (circa 1975) entrepreneur being an "opportunity identifier" of new markets (cited in Long, 1983; 49-58).

Later on Gartner (1988) identified an entrepreneur as one who “creates organizations” while non-entrepreneurs do not and it is the entrepreneur’s “trait and characteristics” that cause entrepreneurship (Gartner, 1988: 47-48). The traits approach to studying entrepreneurship however is no longer in fashion. Accordingly, a more current and relevant definition where entrepreneurs are “individuals who are acting in ways that could be described as entrepreneurial, for example a person establishing a new firm” (Massey, 2005: vii). This perspective turns the lens to entrepreneurial activity and process, rather than the traits and characteristics of entrepreneurs.

de Bruin and Dupuis (2003) further reflect on a vast compilation of views on the “entrepreneur”, and “entrepreneurship” including those of Long (1983) and Gartner’s (1988). In this text, de Bruin and Dupuis agree that there is no single definition for either of those terms. Rather these concepts are applied within a wide array of areas such as risk or uncertainty, innovation and managerial competence. However, de Bruin has recognised entrepreneurship with reference to the creative industries as being “the process of adding value to creative inputs/creativity” (2005: 6).

The process of adding value is also connected to opportunities, individuals and entrepreneurship as suggested in the following by Brush, Duhaime, Gartner, Stewart, Katz, Hitt, Alvarez, Meyer and Venkataraman (2003)

Entrepreneurship thus includes the behaviours of individuals as they identify and create opportunities leading to the emergence and growth of an organization, and encompasses industry emergence, new venture formation, wealth creation, and organization transformation (Brush et al, 2003: 3).

Although this definition infers that entrepreneurship is linked to “individuals”, this should not be taken at face value and it is unlikely to mean that entrepreneurship is merely confined to the individual level. Entrepreneurship can occur at different levels such as the community and tribe (whānau) and in different contexts (de Bruin & Mataira, 2003, de Bruin, 2007). Similarly on organisations and early trading, Sautet quoted (2008: 14) that “at the heart of

entrepreneurship is the ability to take advantage of a trading opportunity (that is, discovering the unrealised gains from trade)".

One definition of entrepreneurship in particular I feel is appropriate for the purpose of my thesis and adopted from Shane and Venkataraman's (2000) is the following:

It is a process that focuses on opportunities and how some people discover and exploit those opportunities... permits but does not require the formation of new organizations... further highlights entrepreneurship as pursuing future markets for the benefit for all (Shane & Venkataraman, 2000: 217-226).

The definition is fortuitous as it captures the essence of the internationalisation of Māori enterprises. It is the "international entrepreneurship" and "opportunities" to pursue future markets and exploit national markets beyond borders that have significant appeal in relation to my study.

#### **1.2.4 Māori Entrepreneurs and Entrepreneurship**

"Māori entrepreneurs" according to Mataira (2000: 276) are those "bicultural pioneers who walk between distant yet intricately woven worlds of strategic business decisions, tribal politics, family politics and assessing opportunities on a regular basis". Mataira also found that the entrepreneurs in his study were playing dual roles in providing value to the marketplace as well as pursuing opportunities in order to "enhance the aims and aspirations of Māori economic development" (2000: 274). More importantly, "Māori entrepreneurship" is the key driver that "offers the leverage for Māori development and the delivery of opportunities to Māori" (Mataira, 2000: 277).

In addition, the "māuipreneur is someone who is alert to opportunity" and refers to "Māui a trickster ancestral hero" from Māori mythology (Keelan & Woods, 2006: 3). The adventures of Maui have been passed down through generations, traditional knowledge and those narratives belonging to a Māori world view

(Keelan & Woods, 2006: 3)<sup>13</sup>. He was also considered as a character that would seize any opportunity presented to him; then create something out of it to suit his own purposes.

As such during the 1800s Māori were stated as being highly innovative, quick to adopt new technologies and adapt to new opportunities (Merrill, 1954; Firth, 1972; Belich, 1996; Hawkins, 1999; Frederick, 2000; Schaniel, 2001; NZIER, 2002b; Frederick & Henry, 2004). Māori entrepreneurship was highlighted as not only being practiced by hapū and iwi, but also by the individual (Merrill, 1954; Sullivan & Margaritis, 2000; Warriner, 2005; 2007). In today's economy it offers capacity for Māori development as well as opportunities to all indigenous groups (Mataira, 2000; de Bruin & Mataira, 2003). This blend of entrepreneurship and innovation is evident in successful businesses and iwi such as Tamaki Tours, Wakatu Incorporation, Whalewatch Kaikoura and Ngai Tahu to name a few (NZIER, 2002b; 2003a).

Accordingly, Frederick and Chittock's 2005 GEM Report<sup>14</sup>, and Frederick and Foley (2006) identified that Māori are the third most entrepreneurial people in the world, and 83% of those Māori are considered opportunity entrepreneurs (OEs). This is exceeded by the 92% of the broader population in New Zealand who are also opportunity entrepreneurs. Furthermore, 15% of Māori entrepreneurs are discovered to be necessity entrepreneurs, and double that of those in New Zealand's general population. In addition of those Māori OEs, only 37% survive past the start-up phase of three-and-a half years in comparison to 62% of the general population. Likewise, 12.3% of Māori entrepreneurs expected to create 20 or more jobs within five years in comparison to 8.1% of the general population of entrepreneurs. The 2005 report (Frederick & Chittock, 2005) also concluded that

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<sup>13</sup> Māori world view is intricately linked with religion, metaphysics and philosophy, and it is a belief that can only be understood from an inward subjective perspective (Marsden, 1992; Henare, 2001). This is covered in more detail in chapter three.

<sup>14</sup> The Global Entrepreneurship Monitor Aotearoa New Zealand is the largest study on indigenous entrepreneurship and is an attempt to understand the characteristics of Māori entrepreneurial activity. In the report entrepreneurship is referred to in broad holistic terms and defined as "any attempt by an individual, groups of individuals or established businesses to start a new business or NVC (new venture creation) for the purpose of self-employment, to create a new business or expand an existing one" (Frederick & Chittock, 2005: 12).

Māori and in general New Zealand entrepreneurs are not in search of wealth or profits, but more about in choosing the importance of having work-life balance and being independent.

Furthermore, a Hui Taumata Summary Report (2005a) lists many priorities towards developing Māori enterprises<sup>15</sup>, entrepreneurs and entrepreneurship into the future (i.e. for as long as 100 years). The Hui Taumata recognised that, globalisation offered immense opportunities for Māori entities and advised them to stop relying on government, and to seek out international partnerships including those with other tribal groups. This report proposed that this could be achieved by creating “distinctive and innovative products”.

Interestingly, Sautet (2008: 29) also emphasises that “entrepreneurship is the engine of Māori development and based on private enterprise and the unleashing of entrepreneurial talents”. Even though iwi are considered to be essential players, Sautet believes it is only with the “creative talents” of individuals being let loose into market networks that economic prosperity will be upheld (2008: 29).

### **1.2.5 Defining a Māori Business**

The dialogue on what constitutes a “Māori business” has gone on for many years and yet, no particular definition has been settled upon (Henry, 1994; French, 1998; Durie, 2003; NZIER, 2003a). One constructive suggestion is that a “Māori Business” is where Māori are involved in some way or are in the business of creating a Māori product of some kind (Durie, 2003). Likewise tradition, culture and spiritual values are emphasised as having a strong influence on Māori business and sets them apart from other businesses operating in New Zealand (NZIER, 2003b; Sharples, 2007).

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<sup>15</sup> The *Hui Taumata 2005* promoted the development of the Māori enterprise where there is a relationship between “labour and professionalisation” and was determined as being the driver of Māori businesses into the future. This enterprise is stated as, “the generation of income by Māori from the combination of self-belief, knowledge and ideas, applied effort, relevant relationships and other capital. The goals of Māori are often two-fold –commercial and social” (Hui Taumata, 2005b: 7).

Equally proffered is the notion that a “Māori business” is “one run and organised in a way that Māori values are to the fore and Māori values historically have always been about producing surpluses, but not necessarily driven by free market notions” (Henare cited in Jayne, 2005: 25). It can be seen as a vehicle that “feeds back into kinship systems and the community” (Jayne, 2005: 25), and for the benefit of all. The value of whakawhanaungatanga or the commitment to maintaining relationships is also noted as a core feature to the success of Māori business and as a model of good business practice (Sharples, 2007).

French’s (1998) earlier work on what constitutes a Māori business; identified six parameters based on other people’s perspectives. These related to ownership, the aims and goals of the business, the kind of management structure, the culture and employees and the type of product produced by the business. Consequently, French’s study laid the foundation for other researchers such as Love and Love (2005), who further expanded it and proposed the following in relation to Māori businesses:

- a certain amount of management control by Māori people
- often a wider accountability and responsibility to shareholders, beneficiaries, consumers, kaumātua, whānau, hapū, rūpū, iwi, and other groups and individuals in society that may not necessarily have a financial interest in the business but nonetheless believe they may have an ‘interest’
- an emphasis on the traditional concept of ‘whānau’, which signifies the personal obligation of a Māori business owner and his or her employees to a greater concern for wider Māori prosperity, i.e. individual well-being gives way to the well-being of all Māori
- the adoption of practices that acknowledge the values and philosophies important to Māori but may not necessarily be the best and safest practices from a commercial perspective
- a reflection of the larger aspirations, objectives, direction, values, goals, diversity, culture, attitudes, tradition, mana, mātauranga and philosophy of the iwi and all Māori people in general (Love & Love, 2005: 251).

A more distinct focus is Mason Durie’s view where a “Māori-centred” business is determined as one that encompasses Māori people, Māori assets and Māori priorities (Durie, 2003). It consists of the following characteristics: “contributes significantly to Māori development, is part of a Māori network, adopts Māori values, creates choice for Māori clients and adopts principles and goals that form a Māori business code of behaviour” (Durie, 2003: 246). Love and Love (2005)

also aligned with Durie's idea of a Māori-centred business, as his definition clearly distinguishes a business that is Māori, to that which is more mainstream.

#### *1.2.5.1 Defining a Māori business for this thesis*

This thesis is about understanding the internationalisation process for Māori exporters; therefore one of my initial tasks is to define what a "Māori Business" will be for this study. Taking into consideration the definitions previously listed and the relevant Māori firms who could participate in this thesis, I have adopted the notion of not solely a Māori-centred business but one that is more general. The reason for this is that many names of firms for the sample group are going to be selected from Māori directories and other industry databases; which should include Māori business. Thus, for the purpose of this thesis a Māori exporting business is one that:

Focuses on producing Māori products and services for the international marketplace, for the benefit and economic well-being of the individual, whānau, hapū or iwi, and in keeping with Māori aspirations or values (tikanga).

#### **1.2.6 New Zealand and the Creative Industries**

Most OECD countries see the creative industries as growing between five and eight percent, and in New Zealand this sector is one of the key sectors to transforming New Zealand's economy (Heeringa, 2006; NZTE, 2006b). It is estimated that the creative industries sector contributes \$2.86 billion (3.1% of total GDP) and is growing faster than the economy in relative terms, at an average of 9% (NZTE, 2006a). Furthermore, as a result of New Zealand's smallness and parts of this sector (e.g. the film industry) being complex in terms of growth and capital intensity; de Bruin (2005; 2007) highlighted that multiple levels<sup>16</sup> of entrepreneurship are needed to aid this sector in an internationally competitive market.

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<sup>16</sup> Multiple levels: Individual, community, regional and national levels.

Small to medium sized enterprises (SMEs)<sup>17</sup> are considered as one of the key characteristics of the creative industries (Starkwhite, 2002) where many of these smaller firms become instantly involved in international markets (McAuley, 1999; Fillis, 2001; 2004; McAuley & Fillis, 2005). Similarly they can become known as “born globals” where firms go international within two years of start-up (Knight & Cavusgil, 1996; Moen, 2002; Chetty & Campbell-Hunt, 2003a; Bengtsson, 2004), rather than go through the traditional stages that are features of the internationalisation approach (Johansson & Wiedersheim-Paul, 1975; Reid, 1981; Johansson & Vahlne, 1990; Vahlne & Nordstrom, 1993; Coviello & Munro, 1995; Chetty & Hamilton, 1996). However, a recent study found it was beneficial for a musical group to go through the stages approach in its efforts to internationalise (Tikkanen, 2008).

For Māori businesses there are two areas in New Zealand with potential growth for entrepreneurial activity and in creating international opportunities. These are in the creative industries and cultural tourism sectors (Edmond, 2004). However, it has been noted that some Māori in those industries have concerns in the way in which their culture is being unappreciated by Pākehā in New Zealand. For example, when promoted overseas, Māori culture tends to be valued and appreciated more by the same New Zealanders abroad, who are seeking a sense of “cultural identity and belonging” (Fenwick, 2006: 14). This perception is also thought to be encouraging some artists to seek international markets for their goods and services.

### **1.2.7 Defining the Creative Industries**

There has and continues to be a constant stream of literature emerging on the importance of the creative industries. For example, much research has been written on the creative industries having contributed to a country’s economy

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<sup>17</sup> SMEs in New Zealand are defined as businesses employing 19 or fewer people (Ministry of Economic Development, 2008). As at February 2007, 97% of enterprises in New Zealand employed 19 or fewer people; 89% employed 5 or fewer people; 68% of enterprises have no employees. In the year ending March 2006, SMEs accounted for 39% of the economy’s total output (MED, 2008).

(Blair, Grey & Randle, 2001; DCMS, 2001; Flew, 2002; Tepper, 2002; Healy, 2002a; Cunningham, 2002; NZIER, 2002a; Starkwhite, 2002; Power & Scott, 2004; NZTE, 2006b); to developing regions and urban cities (de Berranger & Meldrum, 2000; Landry, 2000; Gibson, Murphy & Freestone, 2002; Starkwhite, 2002; de Bruin & Hanrahan, 2003; Turok, 2003; Yusuf & Nabeshima, 2003; Wood & Taylor, 2004; O'Connor, 2004; Hartley, 2005; Wu, 2005); as well as entrepreneurial activity (Caves, 2000; Fillis, 2002; de Bruin, 2005).

Furthermore, whether some cities can be called genuinely “creative” (Hall, 2000) in terms of “culture” and “industry” (Jeffcutt, Pick & Protherough, 2000) and the differences between creative industries and cultural industries are debated in this section as well. This industry also has its deliberators where it is argued that this sector is politically motivated, unemployment is high and there can be many failures (Blythe, 2001).

Caves (2000: 1) notes, the creative industries are those that “supply goods and services associated with cultural, artistic, or simply entertainment value, and includes book and magazine publishing, visual arts (painting, sculpture), the performing arts (theatre, opera, concerts, dance), sound recordings, cinema and TV films, as well as fashion, toys and games”. The idea of the creative industries has evolved over the last 30 years and is not just related to the arts and the artistic product, but should also be viewed in a wider sense where it encapsulates entrepreneurship and innovation (Healy, 2002a). In a traditional sense, Rentschler would also agree with this (2002: 3) where it is linked with art, encompassing aspects of people as well as objects.

Florida (2002) further refers to people working in the creative industries as people belonging to the “creative class” and includes scientists and engineers, musicians and computer scientists, writers or entrepreneurs. This creative class share a similar creative culture when it comes to appreciating and respecting creativity, individuality, difference and worth. Florida also indisputably defines the creative class as being connected and bound in three ways through technological, cultural and economic creativity. He even cites New Zealand as a competitor to watch out

for in terms of producing creative products such as the “Lord of the Rings” movies (2002: xxiv).

In “the Creative Economy” Howkins (2001) further debates that four industries make up the creative industries and the creative economy - the copyright industries, patent, trademark and design industries. He emphasised that creativity and its industries is encompassed in many ways and this is a fact agreed upon by many countries. In 1997 however, Britain’s Creative Industries Task Force had already narrowed the term creative industries to the arts and cultural industries, and excluded science and the patent industries. Howkins also contests the definition of this Task Force as it implies that science is not creative and the meaning of the word “creative” is taken to mean “artistic” and “cultural”.

Furthermore, the term “creative industries” is not to be confused with the term “culture industry”, nor is it “cultural industries” argues Hesmondalgh (2002: 12) which was a popular expression used by policy makers in Europe. For instance, the cultural industries are those that focus on the production and circulation of texts, and also on the more craft based activities of jewellery making, fashion, furniture design, and household objects. Even though leisure, information, entertainment, creativity and media were considered, Hesmondalgh still preferred the term cultural industries. Eventually Hesmondalgh defined the core areas into: advertising and marketing, broadcasting, film industries, the Internet industry, music industry, print and electronic publishing, and video and computer games (2002: 12).

Regardless, in 1998 the United Kingdom’s Department for Culture, Media and Sports (DCMS) on creative industries in its first “Creative Industries Mapping Document” instigated a shift away from the cultural industries terminology (DCMS, 1998). This move has also been adopted by Australia, New Zealand, Canada and the United States (O’Connor, 2004). The definition now includes the one in DCMS’s original document, and retained in its 2001 Mapping Document are Cave’s categories; but includes others such as architecture, the antiques market, crafts, software and computer services:

Those industries which have their own origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property (DCMS, 2001: 5).

On a final note, “cultural enterprises” defined by New Zealand’s Heart of the Nation Project<sup>18</sup> consists of those in the arts sector “where creativity embraces expressive and communicative purposes, and where profit or commercial gain is not a primary motivator” (2000: 5). Likewise creative industries are identified as “a range of commercially-driven businesses whose primary resources are creativity and intellectual property and which are sustained through generating profits” (Heart of the Nation, 2000: 5).

#### *1.2.7.1 Defining the Creative Industries for this thesis*

The “Economic Contributions of the Creative Industries in New Zealand” (NZIER, 2002a) lists the following ten categories belonging to this sector. These included advertising; software & computer services (including interactive leisure software); publishing; television & radio; film and video; architecture; design; designer fashion; music and performing arts; and visual arts (arts, crafts, antiques). This selection is considered to be more than adequate in covering New Zealand’s share of the creative industries (de Bruin, 2005), and more importantly for the focus of my thesis.

#### *1.2.7.2 Māori and the Creative Industries*

Creative New Zealand (Arts Council of New Zealand) through Te Waka Toi and in consultation with Māori artists; developed and implemented in February 2002 a registered Māori Made trade mark, Toi Iho (Creative NZ, 2002). By developing the Toi Iho mark it is recognition that Māori arts and culture are unique to New Zealand, and this label serves to promote New Zealand globally. This trademark is one way Māori artists are able to be identified by buyers as producers and sellers of authentic and high quality Māori art pieces. Toi Iho consists of four categories:

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<sup>18</sup> The *Heart of the Nation* is a project initiated and resourced by the New Zealand Government to facilitate the development of a strategic plan by the cultural sector (Heart of the Nation, 2000).

“Māori Made Mark” for artists of Māori descent; “Mainly Māori Made Mark” for groups of artists predominantly of Māori descent; “Māori Co-production Mark” for Māori and non-Māori artists and business working collaboratively; and “Licensed Stockists Mark” for art and craft retailers as well as galleries who stock the work for licensed Mark users.

Similarly, Toi Māori Aotearoa (a Charitable Trust) was created from the need for a collective artists’ forum in order to promote the development of Māori artists. It is supported by Creative NZ through Te Waka Toi and embraces a national network of contemporary Māori artists (Toi Māori Aotearoa, n.d.). Toi Māori through the help of funding from Te Waka Toi has recently toured the United States with “the Eternal Thread Exhibition: Te Aho Mutunga Kore”, an exhibition of traditional and contemporary Māori weaving (Toi Māori Aotearoa, 2006). This is the first major international touring show of Māori weaving, and was seen as a successful venture in getting Māori art exposed to the world stage.

The significance of the creative industries for Māori is reported in the Hui Taumata 2005 report, noting this sector offered many opportunities as well as challenges for Māori (Hui Taumata, 2005b). One key outcome and strategy from this Hui is to explore the “brand Māori” further, including the uniqueness and competitive edge it may provide to global markets. In addition, other ideas are to produce innovative products and unique ideas from a mātauranga Māori<sup>19</sup> perspective. These ideas were strongly promoted as some of the specific strategies relating to the creative industries, and highlighted as having the most potential to assist Māori development into the future. Further suggested, is to build relationships not only nationally but on an international scale, and include those with other indigenous groups. These connections could also be realised through further cooperation between other industries, as well as more Māori being part of international trade commissions (Hui Taumata 2005a: 7).

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<sup>19</sup> Mātauranga Māori: Traditional Māori knowledge.

### **1.2.8 Drivers of Internationalisation**

Firm internationalisation is acknowledged as presenting new opportunities for economic reasons such as the need to expand markets (Burpitt & Rondinelli, 1998; Mataira, 2000; Shane & Venkataraman, 2000; Westhead, Wright & Ucbasaran, 2002; Rodriguez, 2007; Fabian, Molina & Labianca, 2008; Sautet, 2008), and in offering unique and authentic products to the global customer (Gabrielsson, 2005; McAuley & Fillis, 2005; Zuchella & Palamara, 2007; Racic et al, 2008). In addition, Fillis (2002; 2004; 2008) suggests exporting as a way for the creative industry worker to produce goods without having to compromise their own creative talent. This situation, Fillis observes is an option for those who are operating solely within a domestic market and are expected to supply products on demand.

Other motivational reasons for exporting are also identified in a recent report on “Barriers to Export” for New Zealand companies and relate to “push” factors (Andrew Fletcher Consulting, 2006). Firstly, this study found people were being personally motivated by achieving their ambitions and in gaining satisfaction from “something I’ve always wanted to do” (Andrew Fletcher Consulting, 2006: 25), and attaining a sense of accomplishment if they were successful. The second objective is similar in finding a niche market for a specialised product, with opportunities being too few or non-existent in the domestic market. The other goal is in realising a growth in income and profits for the firm.

Another feature under investigation in this thesis is market penetration strategies Māori businesses employ in their approach to internationalise. For example, The Internet is one way of achieving international access as it is seen as an effective and relatively cheap way of distributing and selling cultural products to a wider group of consumers, especially to an international audience (Healy, 2002b). As such, “Cybertribe” is a “tribe” of Māori artists who have launched Māoriartnz.com in 2004 (Pamatatau, 2004). The site showcases some of the best Māori artists in New Zealand and was an “obvious step to take fresh works and ideas to the global art market” (Pamatatau, 2004: C12).

The kinds of support they receive whether it is family (Lewis, Ashby, Coetzer, Harris, & Massey, 2005), investor funding (Frederick, 2005), or through other networks can be relevant to a firm's decisions to internationalise. Likewise, export-assistance programmes are helpful to exporters but only if they are sufficiently aware of them, and whether they fitted into the internationalisation process at the right time (Moini, 1998). This factor has been further supported by studies where Government incentives can also present barriers for active exporters and to those firms who also have intentions to go international (Fillis, 2002; Shaw & Darroch, 2004; Bayfield et al, 2009).

### **1.2.9 Challenges for Exporters**

Internationalisation is not without its challenges. For example, Shaw and Darroch (2004) identified specific financial, managerial, market-based, industry and firm related barriers for New Zealand Entrepreneurial New Ventures (ENVs). Some of these are in having limited international experience and resources, high costs such as those involved with market entry (compliance, selling), and insufficient capital (Shaw & Darroch, 2004). Others are a lack of central government support, finding suitable contacts or distributors, coping with complex exporting procedures, insufficient production capacity, a lack of time to research markets (Fillis, 2002) and firm size (Fillis, 2002; Shaw & Darroch, 2004).

Moreover, Andrew Fletcher Consulting (2006) found managerial factors such as the mindset and personality of the business owner, to have a major influence on whether the firm would take on the initiative to go offshore. Further key inhibitors identified were in not having access to information and relevant advice, including knowledge from the outset. Most importantly, they highlighted an overall concern for exporters in New Zealand and the fact that “as a nation we lacked a vision and plan, and that our efforts are insufficiently co-ordinated” (Andrew Fletcher Consulting, 2006: v).

The previous statement also appears to be upheld in a speech given on May 2<sup>nd</sup>, 2007 by the then Leader of the New Zealand National Party, and now the Prime Minister of New Zealand, John Key. At an Economic Development conference

Key stated that over the years the New Zealand Government's focus on economic development had become too complicated for businesses. For example, the Labour Government's drive for new approaches to strategy brought forth the "Knowledge Wave" in 2000, followed by the "Growth and Innovation Framework" (GIF), then the "Economic Transformation Agenda" (MED, 2007), and the current move was towards "sustainability" (Key, 2007).

In addition, Te Puni Kōkiri has identified through two reports both published in 2007 on how Māori can contribute to New Zealand's economic transformation. The "For Māori Futures" report (2007a) and "Māori edge" concept (2007b) already mentioned in this study earlier are two initiatives being focused upon, as they both relate to the opportunities and future direction for Māori.

#### *1.2.9.1 Challenges for Māori as Exporters*

Many contemporary Māori businesses recognise the tensions in trying to adhere to Māori tikanga and the drive for their firms to make profits. The requirement to produce results and be successful, to take the opportunities when they arise and also venture into global markets are issues constantly taken into consideration. For Māori involved specifically in the creative industries, to include Māori tikanga can offer benefits as well as even more challenges in the tactics and options they adopt to their business operations (Kerr, 1995; NZIER, 2003a; Frederick, 2004). These will be discussed in more detail in chapter two, the literature section.

### **1.3 Contributions of the Study**

The purpose of my thesis is to describe and explain the internationalisation process for SMEs in New Zealand, more particularly for those Māori businesses operating in the creative industries. In addition, one of the underlying principles for this study is to investigate how Māori micro enterprises enter the international arena, and if this process is influenced by the kind of product or service they produce (e.g. brand uniqueness etc). Further rationales for this research are to

explore the types of assistance these businesses receive, as well as the challenges they face in order to access global markets.

Basically, this dissertation will result in mitigating the gap in the following research areas. Foremost, my study will contribute to further understanding of the internationalisation process as it applies to SMEs, and more particularly for indigenous micro enterprises. This is important for many reasons: it will add to the existing body of international research on SMEs and internationalisation; expand on the amount of current studies written on New Zealand SMEs and their entry mode to overseas markets; develop the international field of indigenous micro enterprises and the exporting process; as well as to create new knowledge on how Māori businesses internationalise. Subsequently, this study will result in a contribution towards the field of international entrepreneurship, and with respect to Māori as the indigenous people of New Zealand.

## **1.4 Delimitations of this Thesis**

In essence, this study has no intention of comparing the creative industries with any other industry sector in New Zealand e.g. fishing, forestry or agriculture, significant as they may be to the country's economy. It also will not focus on the differences between Pākehā business practices and that of Māori as this would take the impetus away on the objectives and overriding question that I have set in my thesis. However if an issue of importance does surface then it will be drawn to the reader's attention in the analyses chapters (four and five).

This study will also not ponder on the historical grievances of "Te Tiriti o Waitangi"<sup>20</sup> (e.g. whenua or land, seabed and foreshore). The only reference that will be made to the Treaty is if it has relevance to the issues under investigation in

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<sup>20</sup> Te Tiriti o Waitangi or the Treaty of Waitangi: Is a document signed in 1840 between Queen Victoria's representatives (the Crown) and the indigenous people of New Zealand, namely Māori. Since this signing the Treaty has been the cause of much ongoing debate and court battles in New Zealand, as a result of the misinterpretations and differences in the written words between both Māori and Pākehā versions.

relation to the creative industries, New Zealand Government assistance schemes or the Māori participants involved in the research.

## **1.5 Chapter Outline**

My thesis consists of seven chapters. In this introductory chapter I outlined the focus of the study and defined the main topic areas. The key objectives were summarised as well as the principal question fundamental to undertaking this research was set out. The importance of the study and new contributions to research areas was expressed, especially in relation to the small body of existing knowledge for Māori researchers and those involved in business.

Chapter two provides the theoretical underpinnings for the thesis. It begins with a summary of key areas in the chapter, followed by an analysis of the approaches identified as the most important viewpoints on the internationalisation processes: the stages, born global and networking modes of entry. An exploration of the motivational and opportunity factors is next, with a discussion on the strategies undertaken in the exporting process as well. Then, the importance of government assistance and challenges for exporters is addressed, with a specific focus on Māori assistance completing this chapter.

Chapter three explains the epistemological foundations and ethical considerations for this thesis. In this chapter I assume an epistemological approach whereby I clarify the data selection process, legitimise the data collection (survey and “kanohi ki te kanohi” interviews) and knowledge, that will be presented in the thesis from Māori knowledge and Māori methodological approaches. Kaupapa, mātauranga Māori and indigenous knowledge research approaches as well as other explanatory paradigms (interpretive) will be discussed, and an interface will be decided upon that exemplifies two systems of understanding, namely business and Māori. Ethical issues, evidential sources, quality considerations including any limitations will be the final part to this chapter.

Chapter four and five are the main analyses sections and cover the results from the survey instrument and interviews. In chapter four the focus is on the kinds of support the respondents receive, their motivations and endeavours to exporting, as well as possible exporting challenges they currently face or are likely to in the future. Chapter five is the “kanohi ki te kanohi” analysis section and brings together the views of the participants that were interviewed for this thesis.

In keeping with Kaupapa Māori and indigenous methodologies, and to give voice to the opinions of the participants in chapter five, I take a narrative approach in that it is their stories that are recounted in this section. To the best of my ability, explanations are provided where there is a need (and throughout the thesis) to interpret a Māori word, metaphor or idea used, and more so where it increases the understanding of the Māori exporting process.

Chapter six discusses the results of the survey and main themes of the interviews conducted in the preceding two chapters. These are evaluated and analysed in relation to the previous literature on the internationalisation process, motivation, assistance and challenges faced by exporting businesses. In particular it brings together major findings and what impact these have for Māori exporters in New Zealand’s creative industries.

Chapter seven is the final section of the thesis. It gives a summary of the key findings with any limitations and recommendations arising from the research to follow. Directions for future research and the contributions this study has made bring my thesis to its conclusion.

# The Road to Exports: Literature Review

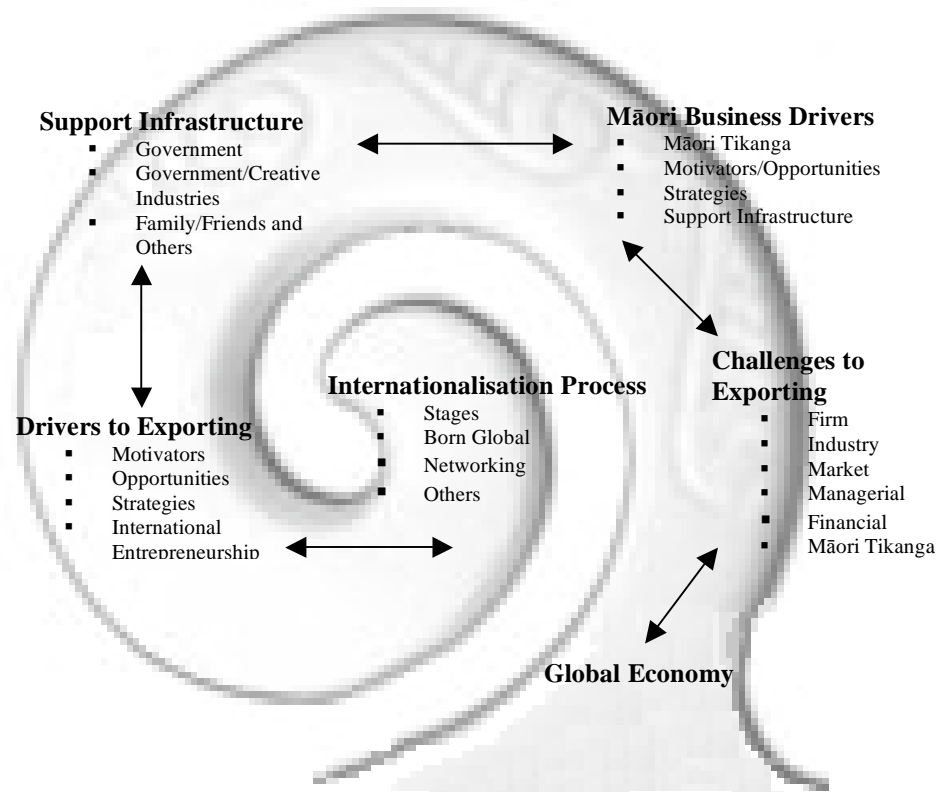
## 2.1 Introduction

Chapter one established the objectives, key question and main topic areas for this thesis. It also presented a koru shaped framework to illustrate the dimensions and principal areas my study is concentrating on. Theoretical studies, reports and other publications relevant to addressing the objectives and answering the key question underpinning this thesis will now be under discussion. The literature review will assist in better understanding how Māori businesses enter international markets and the strategies they use in their exporting endeavours. In addition, literature on the kinds of support business owners receive and the challenges firms experience is included in this chapter.

Since there is an abundance of extant literature on the international environment, modes of entry as well as the strategies and barriers to exporting, this created a dilemma in determining, defining and establishing parameters for the research area of this study. In response, this chapter is structured as follows. It opens with a brief overview of the international arena, followed by various perspectives on the “internationalisation” approach to foreign market entry. Subsequently, drivers to business start-up (motivators and opportunities) and strategies to entering international markets are discussed. Support infrastructures for these businesses are presented next, with the potential challenges and barriers faced by exporters completing these sections. The conclusion summarises the literature in relation to its influence on the firms in this study and brings this chapter to a close.

The koru framework has been re-introduced below in Figure 2 to portray the literature sections that are to follow. The figure has also been renamed to reflect the fact that it provides a reference point for the main topics that will be covered in this literature review.

**Figure 2: Koru Framework: Literature Review Topics**



## 2.2 Global Economy: Exploring the Environment

The international business environment is constantly changing and historically, competition in this environment was generally looked upon as the domain of larger firms; smaller firms tended to do business either domestically or regionally (Dana, 2004). However, many previous barriers to international markets do not now hinder SMEs. Deregulation and the removal of government subsidies and trade barriers, as well as the technological advances in telecommunications and transportation have made it possible for small firms to access markets around the world (Buckley, 1997; Chetty, 1999). These firms are developing networks and collaboration strategies to compete in global markets and geographical distance

for instance, is no longer a deterrent to exporting. Factors such as the amount of knowledge, approach and motivation the key decision maker has towards internationalisation are further emphasised as some of the main drivers of this process (Calof & Beamish, 1995; Reid, 1981; Cavusgil, 1984; Chetty, 1999).

Globalisation is one of the primary drivers of the “new economy” (Leadbeater, 1999) and the fundamental precept of “strategy is about being different” continues to be claimed (Eisenhardt, 2002). The argument is that effective strategy still focuses on unique strategic processes with simple rules, as well as acknowledging that strategy has to change in response to the unpredictability of scale and fast pace of change happening in the twenty-first century. This new economic playing field for “underdog” companies (e.g. those that lack resources and position) according to Eisenhardt (2002), is considered to be one of entrepreneurship in its focus on instability where firms grasp at fleeting opportunities and are in the constant pursuit of wealth creation.

Further, the technological revolution and globalisation are creating a new competitive landscape argue Hitt, Keats and De Marie (1998). They stress that in order for a firm to achieve a competitive advantage, new strategies and new ways of organising to cope with this new environment are critical factors. Contributing successfully based on how a firm performs (Reid, 1981; Aaby & Slater, 1989; Chetty & Hamilton, 1993; Thirkell & Dau, 1998), and in terms of price, quality and satisfying customer needs are some of the tactics towards building competitive advantage in global markets (Welch & Luostarinen, 1988; Hitt, 2000). Maintaining strategic flexibility and developing new technology are other requirements to successful international business (Klatt, 2004).

For example, a study carried out by Calori, Melin, Atamer and Gustavsson (2000) on four different industry sectors determined four innovative international strategies as the key drivers to international competition. These strategies are: the type of competitive advantage level of a firm, process of internationalisation, segment scope and level of coordination across borders. More importantly, the second strategy or “process of internationalisation” is inseparable from the formation of international strategies. In addition, their research suggests a

framework to aid decision makers in forming strategic choices towards competitive advantage in the international environment.

Studies on SMEs (Knight, 2000; Klatt, 2004) highlight how these firms are able to deal with the uncertainty of operating in a global environment, emphasising the importance of being prepared for the international market and in acquiring new technologies. Strategies such as employing market research, having adequate resources and adapting innovative products to target the overseas consumer is found to benefit SMEs in general (Knight, 2000). Niche markets through market positioning can enable a firm to earn extraordinary returns, either through product differentiation, low cost strategies, or some concentrated grouping of the two (Porter, 1980; 1996). This market strategy Porter (1980; 1996) argues guards against competition threats and industry challenges, and consequently a firm's advantage can be maintained against other rivals.

### **2.3. Internationalisation Process**

The internationalisation process of firms has been the focus of increasing attention by governments and scholars over the years, as the competitive environment for markets has changed and firms seek new opportunities. This mode is defined as “the outward movement or the process of increasing involvement in international operations” (Welch & Luostarinen, 1988: 36), including “the process of adapting a firm's operations (e.g. their strategy, structure and resources) to international environments” (Calof & Beamish, 1995: 116).

In addition, approaches to internationalisation are considered to be systematic in selecting a country known as the IMS (International Market Selection) method (Papadopoulos, 1987), or non-systematic based on customer requirements (Anderson & Buvik, 2002). This thesis however, is more interested in the non-systematic method that firms adopt because of its descriptive nature on firm behaviour, including how they exploit opportunities to create future goods and services (Rosson & Reid, 1987; Anderson & Buvik, 2002). Several entry modes

of this behavioural approach are the focus in the following section and chosen for their relevance to the firms and industry sector in this thesis.

### **2.3.1 The Stages Approach**

The “stages” or Uppsala process model (Johanson & Wiedersheim-Paul, 1975; Johanson & Vahlne, 1977) is the foundation of a prolific amount of research (Bilkey & Tesar, 1977; Reid, 1981; Czinkota & Johnston, 1983; Dunning, 1988; Johanson & Vahlne, 1990; Anderson, 1993; Bell, 1995; Fillis, 2001; Forsgren, 2002). It is one of the fundamental theoretical views based on results of observing four large multinational firms in Sweden and their choice of market entry (Johanson & Wiedersheim-Paul, 1975). The approach suggests a step-by-step pattern of entry into each foreign market and more so if the market environment is deemed risky and the firm has had little experience in uncertain markets.

Johanson and Wiedersheim-Paul’s Uppsala model (1975) differentiates between four consecutive stages on how firms enter new markets and these are: no regular export activities; export via agents; establishment of an overseas sales subsidiary; to overseas production. Furthermore, these developmental stages are not limited to exactly those sequences and firms might “leap” over the third stage if they already have experience in several markets, or they may avoid the fourth stage if they lack sufficient resources to operate fully offshore (Johanson & Wiedersheim-Paul, 1975). They further emphasise that psychic distance factors such as the politics of a country, difference in languages, culture, level of education and industrial development can interrupt and limit the export behaviour of a firm. However, with the increase in understanding and experience of foreign markets, these can appear closer and exporting becomes more favourable to the firm (Czinkota & Johnston, 1983).

In 1977, Johanson and Vahlne extended the Uppsala model and included two more attributes. The first are “state” aspects or the commitment to markets and to understanding foreign markets in order to assess opportunities, and to lower the amount of risk in decision making. The second are “change” aspects and involve decisions to assign resources to international markets and the effect this would

have on performance to present business activities. Their study concludes that there are other factors for a firm to consider in the internationalisation process especially where risk is concerned. Subsequently, various studies appear to agree with the Uppsala process model in that exporting is a developmental process and involves two processes: through learning theory on internationalisation and in developing a rational approach to exporting (Bilkey & Tesar, 1977; Johanson & Vahlne, 1990).

However, Turnball (1987) disputed the stages theory as it failed to consider the “reversal” of export stages that had evolved, and that internationalisation could only be achieved by accessing the environment of the targeted market first. Other studies (Sullivan and Bauerschmidt, 1990; Axinn & Matthyssens, 2001) felt the model failed to consider that eventually as international markets become more reliable or constant the limitation of “psychic distance” became more or less redundant. More criticisms (Rosson & Reid, 1987; Arenius, Sasi, & Gabrielsson, 2006) and evaluations followed to improve and understand the internationalisation model (Anderson 1993; Axinn & Matthyssens, 2001; Dana, 2001; Forsgren, 2002; Whitelock, 2002).

For example, the stages model was perceived as being too formative and lacking in explanatory power of how to go about these steps into other markets and why firms switch entry modes (Anderson, 1993; Clark & Mallory, 1997; Forsgren, 2002; Moen & Servais; 2002). Furthermore, there was little reference to the behaviour of hi-tech firms (Bell, 1995; Coviello & Munro, 1995), or the skipping and “leapfrogging” over stages in the traditional model (Hedlund & Kverneland, 1985; Welch & Luostarinen, 1988; Oviatt & McDougall, 1994, 2000; Wolff & Pett, 2000).

Moreover, the model fell short in taking into account factors such as strategic choice, mimetic behaviour, or the interdependencies between different country markets (Reid, 1981; Johanson & Mattsson, 1986; Clark & Mallory, 1997; Forsgren, 2002). Likewise, the theory failed at times to differentiate between whether it refers to a firm as a whole or unit of operation, or the differences between large and smaller firms (Reid, 1981; Dana, 2001; Fillis, 2004). Other

problems with the stages model was in assuming that over time firms would gain experience, increase resources and their managerial knowledge on international markets (Dana, 2001). However, this process appears to be a difficult task for small firms due to their inability to match the capacity of large firms, which are thought to adapt more quickly to the competitive environment of global markets.

As a result Johanson and Vahlne in 2003 re-evaluated their thinking and proposed another outline. This included the learning and resource commitment behaviour, understood as being fundamental to the stages approach. It also incorporated the network perspective that involves a firm's customers and suppliers to reflect this change to Johanson and Vahlne's original theory.

### **2.3.2 The Born Global Approach**

"Instant internationals", "international-at-founding", "International New Ventures" (INVs) and "global start-ups" are firms which have set their sights on being international right from the outset, and seek competitive advantage from operating in multiple markets (McDougall, Shane & Oviatt, 1994; Oviatt & McDougall, 1994). "Born Global" is another term used where firms generally globalise within two years of their start-up phase (McKinsey & Co., 1993; Knight & Cavusgil, 1996; Madsen & Servais, 1997; Moen, 2002; Moen & Servais, 2002; Rasmussen & Madsen, 2002). One reason for this was due to a considerable increase in their export sales relative to domestic sales (McKinsey & Co., 1993). Further, Entrepreneurial New Ventures are similar to INVs state Shaw & Darroch (2004) and are firms that have been in operation for less than six years (Shrader, Oviatt & McDougall, 2000; 2005b).

Thus, a born global is a newly established firm with high international activity early after set-up and one that does not follow the stages approach to internationalisation (Madsen & Servais, 1997; Moen, 2002). Likewise there are firms who have no other choice than being born global and one reason might be because they have no domestic sales, so they have to embark on a rapid internationalisation strategy in order to survive (Knight and Cavusgil, 1996; McDougall et al, 1994; Oviatt and McDougall, 1994). However, it has been found

(Madsen & Servais, 1997; McAuley, 1999) that a “born global” may follow the stages approach once commitment has been established, and more particularly in smaller economies.

Additionally, INV creation is perceived (Evangelista, 2005) as complex and a multidimensional process built on the founder, environment, business practices and the new venture. Capabilities built on knowledge and experience of the international marketplace is assisting those founders to seek new markets and opportunities to develop new products. These firms are primarily to be found in the literature on new industries and hi-tech sectors (Bell, 1995; Knight & Cavusgil, 1996; Coviello & Munro, 1995; Oviatt & McDougall, 1994; Rialp, Rialp & Knight, 2005a), as well as the smaller craft firm or microenterprise (McAuley, 1999; Fillis, 2001; McAuley & Fillis, 2005; Pickering, 2006). For instance, the approach to internationalisation for hi-tech start-ups is towards working with either their global partners or those similar to their homogenous group rather than diverse foreign markets (Zucchella & Palamara, 2007).

Meanwhile, a niche or branding strategy is a trait of born global firms (or INVs) who are targeting markets for their unique or branded products (Gabrielsson, 2005). This kind of strategy is proposed (Knight & Cavusgil, 1996) as enabling these firms to enter markets more quickly and with intensity, rather than systematically. It is also a strategy to keep the level of costs down (Oviatt & McDougall, 1999). Having prior international experience and existing export orders already in place are further strategies to beat off competitors and considered as some of the drivers for INVs to internationalise (McDougall et al, 1994; Bell, 1995; Bengtsson, 2004; Evangelista, 2005; Gabrielsson, 2005). However the accelerated strategy approach has been found to create problems of consistency and increased market risk (Chetty & Campbell-Hunt, 2003a).

A born global is found to exhibit entrepreneurial behavioural traits, which include proactiveness, innovativeness and risk taking as they develop network capabilities in order to minimise the risk associated with internationalisation (Rialp, Rialp, Urbano & Vaillant, 2005b; Mort & Weerawardena, 2006). It has been pointed out though that the essence of competitive advantage for international new ventures is

in protecting the valuable knowledge associated with unique products (Oviatt & McDougall, 1994). In addition, a born global firm is considered as benefiting from “network ties” as they are able to provide information on markets and customers (Sharma & Blomstermo, 2003).

### **2.3.3 The Networking Approach**

Social exchange theory defines “strategic” networks as “a set of two or more connected business relationships, in which exchange relation is between business companies that are conceptualised as collective actors” (Blankenburg Holm, Eriksson & Johanson, 1997: 1036). A social network is a support mechanism that includes family and relatives, friends, long-standing colleagues that are friends before foundation as well as others (Lechner, Dowling & Welppe, 2006). These sources are invaluable to a firm’s growth during the set-up and early stages of operating (Birley, 1985; Loane & Bell, 2006).

“Networking” is stated as reflecting entrepreneurial type behaviour and a complex process involving many other parties (Czinkota & Johnston, 1983; Shrader et al, 2000). It can also encompass customers, retailers, wholesalers, distributors and competitors (Axelsson & Easton, 1992; Johanson & Mattson, 1988). This approach is further suggested as a way where firms can implement a collective strategy and able to create added value through a shared commitment or joint dependency relationship through business connections (Blankenburg Holm et al, 1999). More recently, Agndal and Chetty (2007) found that business relationships were more significant in having an impact on strategic changes to firm entry, and social relationships were identified as being more important when it came to market changes (Ellis, 2000; Agndal & Chetty, 2007).

One of the key network models on internationalisation is Johanson and Mattsson’s (1988) who identified the importance of collaborative business networks as the answer to insufficient resources, skills and knowledge necessary for exporting. Over the years this model has been supported and expanded on by many others (Welch, 1992; Oviatt & McDougall, 1994; Knight & Cavusgil, 1996; Chetty & Campbell-Hunt, 2003b; Mort & Weerawardena, 2006). For example, Achrol and

Kotler (1999) discussed the “embeddedness” concept and defined these as being either internal, vertical, intermarket or opportunity type networks. In addition, Chetty & Wilson (2003) highlighted the significance of two types of networks in their study. These were the socially/vertical networks that include a domestic firm’s suppliers, customers and distributors, and horizontal networks which are the competitors for organisational, physical, technical and reputation resources (Chetty & Wilson, 2003).

In a study on New Zealand hi-tech firms, Coviello and Munro (1995) reported on how important influential networks are for this sector and the significance in forming close relationships with distributors and agents. Likewise, the concept of relationship building is extremely important for firms as they internationalise their products, and they need to foster and maintain those networks (Chetty, 1999). Firms in an isolated country such as New Zealand form collaborative networks in order to compete successfully overseas and can be pushed into internationalisation by their sector (Chetty & Wilson, 2003). This can offset risks associated with the internationalisation process and hence firms are able to gain access to markets more rapidly through business networks (Chetty & Campbell-Hunt, 2003b).

Additionally, the manager is believed as being the key role-maker on how a firm internationalises, and possessing the ability to identify network opportunities as they arise (Chetty & Blankenburg Holm, 2000a; 2000b). They are also in that role to actively develop the necessary capabilities to pursue those possibilities (Mort & Weerawardena, 2006). Accordingly, networks are considered to provide important sources of information that are able to be shared, made more readily accessible between firms and assists firms to internationalise (Chetty & Blankenburg Holm, 2000a; 2000b; Sharma & Blomstermo, 2003).

Networks are considered (Granovetter, 1973) to form “weak” or “strong” ties, defined originally as “a combination of the amount of time, the emotional intensity, the intimacy and the reciprocal services which characterise the ties” (Granovetter, 1973: 1361). Strong ties are one’s family and friends and involve a lot of emotional investment and deemed necessary, especially to entrepreneurs in their start-up stage (Aldrich, 1999). In addition, weak or indirect ties are believed

(Loane & Bell, 2006) to be those that require a lower level of input, cost less, are more autonomous and adapt better to the needs of the born global firm operating abroad. Weak ties state Loane and Bell (2006) have the ability of acquiring the international knowledge and development found in the start-up stage to internationalise and consist of former employees, employees of an existing partner or third parties (Chetty & Agndal, 2007).

Moreover, weak ties have the ability to transform into strong ties as the born global firm over time develops new networks and commits more resources to the internationalisation process (Granovetter, 1973; Coviello & Munro, 1995; Sharma & Blomstermo, 2003, Loane & Bell, 2006). These ties are similar to soft networks (informal networks or strong ties) and hard networks (formal networks or weak ties) spoken about by Chetty and Patterson (2002). Soft networks are expected to evolve naturally and a hard network is formed through a group of organisations for a specific purpose.

Networks are deemed to benefit ethnic<sup>1</sup> minority businesses in gaining external opportunities through ethnic resources<sup>2</sup> (Waldinger, Aldrich & Ward, 1990; Razin & Light, 1998; Valdez, 2002). These potential resource assets are cultural ties to other international ethnic businesses, the ethnicity and cultural awareness of the individual and networking between firms, professions, and family (Greene & Owen, 2004; Smallbone, Bertotti & Ekanem, 2005).

However, one criticism (Young, Bell & Crick, 1999) of the network approach is said to be in its predictive power where it is ambiguous in whether small firms are using it as a vehicle to overcoming resource deficiencies, rather than being the actual driver of internationalisation. Nevertheless, it has been accepted for that reason; networks are important for small firms as they assist in overcoming constraints related to “size” and in having limited resources (Gomes-Casseres,

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<sup>1</sup> Ethnicity is defined as a group with a “common sense of history, shared language, culture or religion” (Maybury-Lewis, 1997: 59); and once those in that group consider they are related then rules or understandings about who does or does not belong to that group are developed. It is also a term that can be attached to a group by outsiders (Smith & Ward, 2000).

<sup>2</sup> “Ethnic resources” are stated as facilitating entrepreneurship and beneficial to those in disadvantaged ethnic groups (Valdez, 2002).

1997; Coviello & McAuley, 1999). For example, small firms in the computer software industry are thought (Moen, Gavlen & Endresen, 2004; Loane & Bell, 2006) to be highly dependent on their network relationships, as international markets in this industry tend to be unpredictable and products tend to have short life spans (Shrader et al, 2000).

Recent research by Caliskan et al (2006) on the “serendipitous” and intentional approach to internationalisation, examines whether networks are chosen by chance or pre-planned (Johanson & Vahlne, 1977). Additionally, Crick and Spence (2005, cited in Caliskan et al, 2006: 307) define “serendipity” as “recognising chance opportunities and being ready to take advantage of them” and “being in the right place at the right time”. This approach is further advocated by Meyer and Skak (2002, cited in Calsikan et al, 2006) as an important factor for SMEs in search of an internationalisation strategy, and also because the way entrepreneurs take advantage of opportunities when they are presented.

#### **2.3.4 Other Approaches**

The “resource-based” view to internationalisation is chosen by entrepreneurs due to the amount of resources it has or is lacking in; or the differences in those resources and firm size (Barney, 1991; Wolff & Pett, 2000; Ibrahim, 2004). Entrepreneurs are more likely to enter overseas markets if they have access to financial, human, technological and physical resources, or choose this mode of entry if they are deficient in those particular resources (McDougall et al, 1994; Westhead et al, 2001). In using this kind of entry mode a firm’s development and survival is dependent on their ability to have access to ongoing essential resources, and for small firms with limited buying power this seems unlikely (Moen, 1999).

Production costs and transaction costs are two key factors motivating choice of entry mode to international markets. The ‘FDI’ (Foreign Direct Investment) approach for example, is a means in which firms are able to offset these through licensing or joint ventures (Wu, 1997). This type of entry mode has more often been exploited by multinational firms rather than the small firm or entrepreneur

(Poorsoltan, 1990; Lu & Beamish, 2001; Ibrahim, 2004). The literature on FDI focuses on investment level and transaction costs (Buckley & Casson, 1998), competitive advantage in terms of imperfect markets (Caves, 1971) and location (Dunning, 1988). Further studies identified that FDIs have the ability to minimise transaction-related risks, lower political risks, leverage competitively priced resources and enhance organisational learning (Rugman, 1982; Poorsoltan, 1990; Lu & Beamish, 2001).

Nevertheless, the “resource-based” and “FDI” approaches are not the focus of investigation in this study. The reason for this is that these entry modes are more relevant to the larger multinational type firm. Whereas the Māori businesses I am seeking to participate in my study hopefully will have characteristics of the small, entrepreneurial and new venture firm (Zahra, Ireland & Hitt, 2000). Neither are other traditional approaches such as franchising, management contracts, licensing and joint ventures centred upon (Wu, 1997; Buckley & Casson, 1998; Etemad & Wright, 2003). In explaining and understanding the internationalisation process in this research, there needed to be an inclusion / exclusion criteria on specific approaches. Therefore, only those approaches that are more appropriate to the group I am researching, will be focussed on from now on.

## **2.4 Drivers to Exporting**

### **2.4.1 Motivators**

Early research by Czinkota (1982) and subsequently Czinkota and Tesar (1982), developed a framework based on two types of motivational factors to exporting. Firstly, there are seven proactive reasons which focus on the internal situation of a firm: (1) potential for international sales; (2) unique products; (3) technological advantage; (4) special market knowledge; (5) need to be international; (6) tax benefits and (7) economies of scale. The second group are reactive reasons and centre on the environmental or external changes for a business: (1) fear of missing out on opportunities; (2) overproducing, needs more sales; (3) declining domestic sales; (4) excess capacity; (5) saturated domestic market and (6) close to foreign

markets. Exporters, Czinkota and Tesar (1982) believed are motivated more by the proactive factors rather than the reactive causes. Later studies built on Czinkota's framework with varying results (Ursic & Czinkota, 1984; Kotabe & Czinkota, 1992; Czinkota, Ronkainen, Moffett & Moynihan, 1998; Pope, 2002). For example, Pope (2002) disagreed with some of Czinkota's 13 factors in his study on Californian firms. Pope (2002) found that there were only two reasons why small firms (<25 EFTs) export: unique products and a technological advantage over other firms. Moreover for the larger firm (>25 EFTs), the same reasons for the small firms were identified as motivators and included two others: to achieve economies of scale and to avoid missing out on overseas opportunities. However, this study did agree with Czinkota's earlier finding that proactive motivators were more important to these firms than the reactive reasons.

Further research on motivations to export is the "perceptual factors approach". For example, studies by Bilkey and Tesar (1977) and Kedia and Chokar (1986) highlighted the perception of the export decision-maker in regards to market size, risk, return, and costs that determine a firm's initial entry mode to export. Calof and Beamish (1995) extended those ideas and investigated further on the factors that influenced firms to continue exporting once they were established. They identified managerial assumptions and attitudes as being the critical factors to succeed in international markets. Also suggested by Calof and Beamish (1995) is having a correct strategy and the right approach will steer firms towards internationalisation. They also believed this can be achieved through accessing as much accurate information as possible.

Additionally, the characteristics of the individual decision-maker which includes attitudes of self-belief, experience, motivation and expectations are some of the key drivers to firms engaging in export activity (Reid, 1981). Further, Politis and Gabrielsson (2006/5) suggest that career experience and career motives are factors influencing entrepreneurial decision-making. These personal features are some of the motivators that compel decision-makers to engage in foreign markets, the choice of entry mode selected and consequently how they conduct themselves in those markets (Reid, 1981; Calof & Beamish, 1995).

Accordingly, managerial aspirations to internationalise are predominantly based on economic factors involving markets and strategic direction (Lumpkin & Dess, 1996; Morgan & Katsikeas, 1997; Bell, Crick & Young, 2004; Andrew Fletcher Consulting, 2006). This fact is supported by the following studies which identified the most important reasons to export: the need to increase profits and sales (Czinkota & Johnston, 1983; Brush, 1992); to respond to declining domestic markets (Burpitt & Rondinelli, 1998); to seek or fulfil opportunities (Levent, Masurel & Nijkamp, 2003) and to expand products and markets (Smallbone, Leigh & North, 1995; Bell et al, 2004). In addition, the decision to internationalise is also considered (Anderson, Graham & Lawrence, 1998) to be based on the manager's level of learning and development, and as a result of a long-term plan and growth strategy (Klatt, 2004).

Moreover, a new and unique product is identified as a strong motivator for firms to gain early entry to international markets (Czinkota & Johnston, 1983; Vahlne & Nordstrom, 1993). Even though international experience and competition are important to a firm's success they are thought to be not as critical to firms operating in niche markets. Furthermore, it depends on whether the firm is operating on a national, regional or global level and the degree of industry internationalisation (Chetty & Campbell-Hunt, 2003a). As a firm becomes more internationalised, and the level of competition and experience increases then the focus on competitive strategies that need to be employed becomes even more important (Chetty & Campbell-Hunt, 2003a). One final study determined an external incentive such as attending trade fairs as another initiative assisting exporters (Herbig, O'Hara & Palumbo, 1998).

#### **2.4.2 Opportunities - Push and Pull**

In the new economy Leadbeater (1999) proposed two concepts, "knowledge push" and "market pull" factors that lead to competitive advantage. Knowledge push suggests it is the growth in education and innovation that gives rise to a speedy transformation of new products, services, activities and processes. Market pull includes factors such as an increase in competition, well-informed customers and branding.

Push and pull factors and the affect they have on micro-enterprises and SMEs export behaviour have been found in a study by Westhead et al (2002). They identified that entrepreneurial firms are more likely to be pushed into international markets as domestic sales drop and the returns are not substantial enough, or as a result of increase in domestic competition. In addition, a way that small firms are being pulled into entering international markets is by “piggyback entry” (i.e. subcontracting or following other domestic clients). Nevertheless, it is thought that micro and small firms can also be dissuaded from entering international markets because of their inability to acquire resources.

Meanwhile, Chetty and Wilson (2003) comment that SMEs can be thrust (pushed) into internationalisation by their industry and will collaborate with international competitors in order to gain resources. Similarly, Rodriguez (2007) identified that SMEs want to make the most of total capacity and to get away from a shrinking home market. Further in this study, Rodriguez also found that firms are more attracted to an expanding international market and in pursuing their clients overseas.

Burpitt and Rondinelli (2000) suggested that if small firms are able to develop new skills, firm competencies and technology, they will continue to export even if the benefits of doing so are not at first imminent. Technology such as the Internet, has the capability for users to gain competitive advantage in the international marketplace (Fillis, Johanson & Wagner, 2003); access international markets with ease and faster with minimal or no cost; as well as providing the opportunity to network with others (Healy, 2002b).

Meanwhile powerful synergies that create competitive advantage of “capability leveraging” and “capability push” opportunities for firms are said to be in its organisational design (Miller, 2005). In capability leveraging the opportunity could be in brand reputation and advertising expertise that can be leveraged across a set of different products or market niches. The capability push opportunity brings together newly produced capabilities and processes the firm is able to introduce to new clients and markets. Thus a collaborative type of firm that is

flexible and interactive is suggested as enhancing the synergies necessary for competitive advantage.

Additionally, a study by Lee and Venkataraman (2006) examined why entrepreneurs look for opportunities and under what circumstances this search is likely to happen. Two constructs: the aspirations vector (AV) and the market offering vector (MOV) and the interaction between these two are advocated (Lee & Venkataraman, 2006) as what drives entrepreneurs to seek opportunities. For instance a person's aspiration vector is determined by their abilities, values and traits, previous successes and environment; whereas someone's market offering vector is controlled by a mix of economic, social and psychological elements. As a result, entrepreneurs follow opportunities when their aspiration vector is influenced and under pressure, as well as having no opportunities in the market offering vector. Likewise if there are no benefits to the market offering vector then the individual is perceived as being content with what they are doing, thus remaining as a non-entrepreneur.

### **2.4.3 Strategies**

The role of the market environment on the development of strategies and in adopting a strategic stance is well recognised in previous studies (Jain, 1989; Cavusgil & Zou, 1994; Zahra, et al, 2000). Cavusgil and Zou (1994) for example, found marketing factors, firm competency and management commitment as the main influences on export performance. They suggested firms implement marketing strategies based on products that are culture specific, to increase capacity in skilled human capital, and to initiate networks and up-skill in areas of marketing, distribution and customer service. Furthermore, Zahra et al (2000) advocated the positives of technological learning, or the new knowledge that is created for New Ventures (NV) in the early stages of internationalisation. Diverse markets and a high degree of entry mode control is stated as assisting the technological learning process, enabling speedy access of firms to markets, and thus gaining a competitive advantage for NVs (Zahra et al, 2000).

#### *2.4.3.1 Niche Markets*

Small and emerging businesses are able to enter international markets by adopting strategies that produce specialised goods for a specific market niche. This tactic is stated as overcoming the lack of financial and managerial resources (Zucchella & Palamara, 2007; Racic et al, 2008). However to survive, competency characteristics in price, quality, and innovation, as well as satisfying the desires of global consumers are deemed necessary (Dalgic & Leeuw, 1994; Zucchella & Palamara, 2007).

Subsequently, a New Zealand strategy encouraging development of New Zealand brands is called “Buy Kiwi Made” (Mallard, 2006). It is an initiative to help promote New Zealand products and give full backing to the “Buy New Zealand Made” brand. Of recent, New Zealand Trade & Enterprise (NZTE) implemented a brand called “New Zealand, New Thinking” to reflect New Zealand’s image as being “innovative, hi-tech, an excellent trading and investment partner” (Bayfield et al, 2009: 283). However, Bayfield et al (2009) found that New Zealand’s economy is still viewed as traditional by overseas investors; rather than the knowledge intensive producing country they were hoping to portray through these branding strategies.

A branding strategy that is working for the fashion retail industry is Porter’s (1985) differentiation strategy according to Bridson and Evans (2004). As such, this industry has achieved a competitive advantage through its brand orientation and fashion labels tactics. In addition, fashion designers have the advantage of being typically small Dawson (1993) suggests, and are more likely to achieve exporting success through lower capital and operational costs. Another advantage to easy internationalisation for fashion retailers is the perception that they operate with a single brand, so costs are reduced in the reproductions area. A product that has attributes of being unique, practical, adds value, and iconic aspects is more likely to offer advantages to the retailer in terms of merchandise, trading, customer service and customer communication (Dawson,1993).

### *2.4.3.2 Creativity*

Fillis (2004; 2008) identifies small craft firms or microenterprises as exhibiting strong entrepreneurial characteristics, progressing rapidly into international markets and bypassing the traditional stages model. Responding to market requirements the “artists or designers” in Fillis’ research (2002; 2004) are doing so as a result of their “feelings” or own creative instincts. Many are not willing to compromise their artistic talents or “creative spark” for fear of losing touch with their products. These findings reiterate the earlier work of Amabile (1983) who wrote that truly creative people are more motivated by intrinsic rewards where doing something creative is of personal interest (Florida, 2002), unique and has meaning (Howkins, 2001). Additionally, external motivators that are imposed on creative individuals are perceived as being harmful to their work.

### *2.4.3.3 Authenticity*

It has been mentioned that the New Zealand government is focused on the “new creative entrepreneurialism” that is to be found of late in the New Zealand Film industry, and through this concept to also market a national identity of authenticity (Jones & Smith, 2005). For example, in the desire to create authenticity it was critical for producer Peter Jackson in the making of the film “The Lord of the Rings (LOTR)”, to try as much as possible to retain the essence and accuracy of the original Tolkien stories (Jones & Smith, 2005). For the government in order to claim a link to “LOTR” as a “Made In New Zealand” type product, their strategy was to initiate a tourism programme to market New Zealand in line with the film, thus in a sense “adding value” to the product.

Furthermore, quality is emphasised as what sets a product apart from poorer replicas and effectively gives it intellectual property protection (Cooney, 2006). The higher the quality of the work makes it more difficult and expensive to copy so fakes may be more easily spotted by others. Also creating quality products for New Zealand exporters and “making it so damn desirable is a must for any customer in the international marketplace” insists Stretton a local fashion designer (cited in NZBusiness, 2005/2006: 28).

#### *2.4.3.4 Technology*

The Internet is creating opportunities for SMEs to engage in internationalisation via networks and to maintain relationships with others (Poon & Jevons, 1997; Moen et al, 2004; Nieto & Fernandez, 2006). Further, Mathews and Healy (2008) indicate that the Internet is an essential factor to a firm's internationalisation process regardless whether it is the stages, born global or network approach. As a technologically superior product it is acknowledged as being a source of competitive advantage for small firms as well as an opportunity to a small firm's exporting strategy (Namiki, 1988; Bell, McNaughton, Young & Crick, 2003; Maltz, Rabinovich & Sinha, 2005). Firms that are highly entrepreneurial in nature (i.e. innovative, risk seeking and proactive) are also found to be more committed to using the Internet and fully exploit it as an export strategy (Mostafa, Wheeler & Jones, 2006).

Further studies (Hamill & Gregory, 1997; de Berranger & Meldrum, 2000; Knight, 2000; Loane, 2006) on the Internet emphasise its use as a communication medium, to lift a firm's profile, enable access to markets and facilitates early global market penetration. As stated earlier, it assists SMEs to compete with larger firms and overcome internationalisation barriers, do away with distribution channels, to promote sales and keep operational costs to a minimum (Hamill & Gregory, 1997; Bell et al, 2003; Arenius et al, 2006; Loane, 2006).

#### **2.4.4 International Entrepreneurship**

In contemplating "international entrepreneurship" it has been stated that yet again this is a field that remains undefined as the discipline continues to develop and grow (Brush & Manolova, 2004; Dana, 2004; Oviatt & McDougall, 2005a; Keupp & Gassmann, 2009). However, the work undertaken by Brush (cited in Brush & Manolova, 2004: 50) does highlight three important contributions to this evolving field. First, internationalisation strategies and performance are stated as being age-dependent (firm). Secondly, it goes beyond the size and age of a firm. Finally, international entrepreneurship takes a resource-based approach, and thought to be

more useful for studying new and small firm internationalisation (Brush & Manolova, 2004).

## **2.5 Support Infrastructure**

### **2.5.1 Government**

Relevance of government export assistance programmes according to Moini (1998) is dependent on what stage of the internationalisation process continuum the small and medium-sized firms fit. For instance, Czinkota and Johnston earlier on (1983) suggested that concentrating on current sales volume of the larger sized firm by government promotion agencies might be a waste of resources because of its large size and hierarchical organisation of these firms. If any export assistance programme was to be effective and worth paying for, and to have any influence on exporting activity then the needs and characteristics of the firm at differing developmental stages had to be addressed (Knight, Bell & McNaughton, 2003).

Export assistance programmes for example, are only thought to be of benefit to the newly emerging firm rather than experienced exporters (Czinkota, 1982). By being in the international market place longer meant export information had become redundant or these firms had learnt how to solve their own problems (Bell, 1997). Gray (1997) similarly agreed in that export promotion programmes could be better served if they were focussed on the needs of the individual who essentially are the decision makers on exporting requirements, rather than the requirements of the firm.

In New Zealand government agencies such as NZTE play a role in assisting firms financially in order to become more competitive, including developing the capabilities for firms to improve their chances of success in international markets (Frederick, 2005). Creative New Zealand is a further Crown entity supporting and marketing New Zealand artists domestically and on an international scale (Creative NZ, 2005). Through their funding and Te Waka Toi (the Māori arts

board of Creative NZ) they help sustain established artists in their professions, arts organisations, community projects and other unique initiatives.

Meanwhile, firms and individuals regard trade fairs and trade missions positively where first-hand experience and knowledge of potential international markets is gained and the benefits of these overseas visits cannot be replaced by government agencies (Johanson & Vahlne, 1977; Seringhaus, 1987; Bell, 1997; Herbig et al, 1998; Seringhaus & Rosson, 1998). In addition, Thirkell and Dau's (1998) study on New Zealand manufacturing exporters found that there was no substitute for time spent in the marketplace, and trade fairs were invaluable as an external motivator for firms contemplating the internationalisation process.

Furthermore, research conducted in New Zealand on the strength and weaknesses of SME "stages of development" revealed that most owner-managers found it difficult to distinguish between the various government agencies or their services (Massey, Lewis, Warriner, Harris, Tweed, Cheyne & Cameron, 2006). Overall government assistance was thought to be seriously lacking, some had no idea that they could be eligible for support or how to go about finding it and others had been put off for various reasons or could not be bothered seeking it at all (Moini, 1998). This finding is a concern for SMEs considering some owner-managers that took part in this study are involved in exporting, and targeted by NZTE as high growth firms.

Nonetheless, it is maintained that SMEs must want to innovate for themselves; governments cannot make them (Beaver & Prince, 2002). However, with the right economic, fiscal and regulatory framework that governments implement is proposed as a way in which innovation and entrepreneurship can flourish. In providing enough financial resources for efficient business support services and encouraging emerging businesses towards innovation Beaver and Prince (2002) highlight these factors as the main drivers for entrepreneurs to pursue growth and exploit new market opportunities.

## 2.5.2 Government and the Creative Industries

Cunningham (2002) in his views on Australia's creative industries and policy implications suggests an idea is to set up a policy portfolio around small business development. This portfolio could be in support schemes and facilitation areas such as venture capital support, incubation schemes, tax concessions, business skills development, clustering strategies and other forms of support to help them (Gibson et al, 2002). What appears to hold back investment policy is the centralisation of cultural resource and cultural "snobbery" to two main cities Sydney and Melbourne, rather than redistributing those same resources to other creative cities and regions (Cunningham, 2002; Gibson et al, 2002).

In New Zealand the government has over the years been addressing the needs of industries in the creative industry sector through appointing various taskforces to look at the issues concerned with growth and to come up with a strategic framework to grow this sector (de Bruin, 2005). The "Heart of the Nation" implemented in the year 2000 is one such project looking at developing this sector through a strategic plan. One of the key objectives to be achieved by 2010 is the application of the Treaty of Waitangi principles<sup>3</sup> acknowledged by Government in its duties to Māori culture and heritage (Heart of the Nation, 2000: 6).

Established in 1978, the New Zealand Film Commission has the task of assisting new filmmakers into producing feature films. The Commission also has the responsibility of selling and promoting these films overseas and takes risk supporting many projects, and only around ten per cent make it as feature film productions (de Bruin, 2005).

The Growth and Innovation Framework (GIF) set up in 2002 focuses on three key industry sectors: the creative industries, information and communications technology, and including design and biotechnology (de Bruin, 2007). These industries have been targeted by government for funding as they are recognised as

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<sup>3</sup> Three key Treaty principles are: the need to protect Māori interests, and include Māori in the whole process through partnership and participation.

having high growth potential and a strategy to move New Zealand back in to the top ranks of the OECD group of countries.

In July 2003, the Music Industry Export Development Group was formulated and its report “Creating Heat – Tumata Kia Whitia!” (2004) developed an export strategy to “ignite the economic and cultural potential” of the New Zealand music industry. With the assistance of Government this strategic model “NZ Out There” is aimed at getting New Zealand musicians of all kinds (singers, performers and bands, record producers engineers) onto the global stage. The group’s vision is to see New Zealand music strongly featured on the world music stage within ten years, and as an essential part in strengthening New Zealand’s role as an innovative and creative force in the global economy. As a result of this report \$2 million from the Government’s 2005 Budget (Anderton, 2005a), plus a further \$500,000 in 2007 went towards promoting New Zealand contemporary music into exporting.

A new investment programme the Seed Co-investment Fund (SCIF) made public in July 2005 (Anderton, 2005b) is aimed at assisting SMEs that have high growth capabilities with equity investment. As accessing finance is a major challenge for smaller firms this new initiative is seen as a way of helping this group with up to 50% of the investment needed for the seed or start-up stage. The main aims of the programme are to engage co-investment partners, promote networks and more specifically to develop new technology-based firms (Chetty & Patterson, 2002). The New Zealand Venture Investment Fund Ltd (VIF) already involved in this type of programme since 2001, is administering this new initiative.

### **2.5.3 Family, Friends and Foolhardy People**

In Lewis, Ashby, Coetzer, Harris and Massey’s (2005) study on New Zealand SMEs and the kinds of business assistance used by their firm; accountants were found (91%) to be mentioned the most, followed by seminars and/or training (81%), banks (72%), family (66%), and lawyers, book/magazines at 60%. Interestingly, family and employees were used as a sounding board for ideas and plans. The least group mentioned as having “successful interactions” with by the

firms in this study, were the government agencies such as MED, NZTE and other local economic development agencies. Further findings creating challenges for many participants in the study were being unaware of the kinds of assistance available to them, and a certain mistrust relating to government support as respondents were unsure if there would be any added costs involved in receiving it (Lewis et al, 2005).

“Strong ties” such as family and friends (Loane & Bell, 2006) as well as “other fools or informal investors” maintain Frederick (2005: 5) are considered sources of financial assistance in the early stage of developing international proficiencies. For example, Sam Morgan the previous owner of “Trade Me”<sup>4</sup> had financial backing from his family and friends in his initial set-up stage even though it was in debt at the time (see Westphal, 2006). The company went on to be a great success and eventually sold for a huge profit and financial gains for its investors.

## **2.6 Māori Business Drivers**

Indigenous peoples<sup>5</sup> all over the world are said to have suffered greatly over the years as a result of colonisation (Walker, 1990; Smith, 1999; Battiste & Henderson, 2000; Maaka & Fleras, 2005). Acculturation, changing economic forces and advancing technologies are considered to be other contributing factors (Peredo, Anderson, Galbraith, Honig & Dana, 2004). Early historians in economic disintegration theory also suggested that as a result of the introduction of European technology there would be a collapse of Māori traditional values, culture and their economy (Cumberland, 1960; Wright, 1967).

Fortunately this did not eventuate; rather technology was found to create new opportunities for Māori with the introduction of items such as firearms and iron

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<sup>4</sup> Trade Me: An online auction website that is extremely popular with New Zealanders.

<sup>5</sup> “Indigenous peoples” is a term that has been recognised in International Law. Article 22 of the *Covenant of the League of Nations* recognised the term “indigenous” to distinguish between colonial powers and peoples who were living under colonial domination. Article 27 of the *Charter of the United Nations* (1945) categorised indigenous “peoples” as those belonging to a non-dominant group that have the principle of self-determination within the boundaries of independent states (Battiste & Henderson, 2000).

(Schaniel, 2001). More importantly, as a result of recent Treaty Settlements to redress the past grievances of New Zealand's colonisation period there has been a whole new era of resurgence towards growing Māori capabilities and developing opportunities in new market areas (Walker, 1990; Smith, 1999; Maaka & Fleras, 2005; Hui Taumata, 2005a; 2005b). Indigenous development in the form of tribal, hapū and individual entrepreneurship has been identified as those means to rebuilding economic development for disadvantaged indigenous peoples and minority ethnic groups such as Māori in New Zealand (Merrill, 1954; Mataira, 2000; Sullivan & Margaritis, 2000; Warriner, 2007).

### **2.6.1 Māori Values/Māori Tikanga**

Successful Māori entrepreneurs are said to be those that manage to accommodate traditional values with contemporary business practices (Zapalska & Brozik, 2006). Dr Pita Sharples, co-leader of the Māori Party in New Zealand appears to agree and in his speech (2007) to the Employers and Manufacturers sector stated that the key to success for Māori are values such as whakawhanaungatanga, manaakitanga and whakatupatotanga.

Whakawhanaungatanga envelops whānau, hapū and iwi and for Māori the onus is on those in business to hold onto the connections within the community and generate benefits to others. This is the essence of Māori tikanga. Manaakitanga is the value of having and showing respect to others in business, whānau and the community, whilst whakatupatotonga is the need to protect the “taonga tuku iho”<sup>6</sup> and to value the intellectual and cultural property of Māori. Although the drive is to still make a profit, it is not to be attained at the expense of losing or giving up the treasures that have been passed down through the generations (Sharples, 2007).

Other principles written into New Zealand's EEO<sup>7</sup> Trust Document (2006) on what a Māori business may be guided by include the following:

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<sup>6</sup> Taonga tuku iho: Treasures that have been passed down through the generations.

<sup>7</sup> EEO: An organisation in New Zealand that advocates for equal employment opportunities.

- Iwitanga: expression and celebration of those qualities that make an iwi or hapū unique.
- Kotahitanga: respect for individual differences and the desire to reach consensus, unity and solidarity.
- Kaitiakitanga: stewardship or guardianship of the environment.
- Tau utuutu: acts of giving back or replacing what you receive, the principle of reciprocity.
- Urunga-Tu: developing a spirit of mutual respect and responsibility through participation (EEO, 2006: 18).

Furthermore the aim of a Māori business is said to optimise wealth for the benefit of future generations, to create profits and utilise those into social capital for shareholders, as well as to protect and develop the physical environment. Ultimately a Māori business it is emphasised, must consider Māori cultural values and those of the wider community as one of its main purposes (Durie, 2003; EEO, 2006; Zapalska & Brozik, 2006).

### **2.6.2 Motivators/Opportunities**

In previous research the main motivators for New Zealanders to set up business were to make the most of a commercial opportunity (Hamilton, 1987; Fox, 1998); to be independent (Hamilton, 1987; Shane, Kolvereid & Westhead, 1991); and to create employment for others (Gold & Webster, 1990). Māori were also found to be motivated by making the most of a business prospect as well as to avoid the threat of being unemployed; but not so to be independent (Fox, 1998). However, for Māori women in an earlier study, it was the desire to be self-employed that drove those women to establish their own business (Simpson & Raumatī, 1991); and in later research it was more so as an outlet for their creative pursuits (Fox, 1998).

Fox (1998) explained in his study on Māori and their motivations to be self-employed and the connections these have to an important traditional value of family and whānau. He emphasised that Māori do not seek the need to be independent as a reason for business start-up, because as a society Māori values are centred on the wider whānau, hapū and iwi. In general, they are not into activities based on self-interest. A later article supports the notion of whānau where it was found that the principal reason for business start-up was to create

employment for the whānau and extended family members (Zapalska, Dabb & Perry, 2003).

Further, Te Puni Kōkiri in their report “Ngā Kaihanga Hou: For Māori Future Makers” identified five key areas that Māori need to focus on until the year 2030 (Te Puni Kōkiri, 2007). These opportunities include: leveraging Māori businesses and assets into growth and strategic industries; increasing export growth participation; improving the qualification base for Māori; simultaneously promoting higher levels of entrepreneurship; and nurturing innovation as the cornerstone for further economic growth (Te Puni Kōkiri, 2007: 34).

### **2.6.3 Strategies**

Towards the end of the twentieth century Māori according to Belich (cited in Cummings, 2002) were written about by early historians as having won most of their war battles against the British through strategies. This appeared to be an absurd idea to the British and over the years European historians were said to rewrite historical accounts to reflect that the British had indeed been victorious. Nevertheless Māori were quoted as having won battles through using strategies:

...that combined their local traditions and local knowledge with elements borrowed from modern European technologies; strategies that were designed and *ad hoc*; strategies that were coordinated to suit their unique strengths and weaknesses” (Cummings, 2002: 1).

The above statement although on battle strategies can equally be applied to commercial strategies and exporting that are being focused upon by modern day Māori business.

Māori culture and branded products for example, are being lauded as adding economic value for New Zealand producers and the demand of late has been on a stronger focus on the authenticity and quality of our indigenous brands (Creative NZ, 2002; Edmond, 2005; Mallard, 2006; Panoho, 2007). Apparently the idea of indigenous branding has become linked with developing economies and according

to Mikaere (cited in Edmond, 2005: 16), “applying traditional Māori values and knowledge delivers valuable and authentic products and services”.

Cultural perception is therefore a strategy and marketing factor being carefully considered by Māori marketers in terms of food products and indigenous branding. The authenticity and uniqueness of “being Māori”, (Love & Love, 2005) has not only become a significant factor for the tourism industry but could also add value to the creative industry sector (Cornell & Kalt, 1993). For example, Prepared Foods changes the colour of abalone from black to white for the Asian market and oysters are snap-frozen in a half shell to appeal to Japanese consumers (Edmond, 2005). Māori are now challenged with supplying these indigenous products and goods in culturally appropriate and commercially sound ways as the importance of niche marketing is seen as critical both domestically and in the international market place (French, 2001; Edmond, 2005).

Web technology for instance, is one way of offering Māori artists the opportunity to present their work to the world art market, and Maoriartnz.com is a classic contemporary example of a group utilising this medium as a strategy (Pamatatau, 2004). Maoriartnz.com not only gives a wider audience access and a new vision of Māori artists in New Zealand, but also the opportunity to request a commissioned piece specific to the buyer’s requirements. The Internet is likened to being another type of navigational vehicle for Māori, a “cyberwaka” observes Wilson (cited in Pamatatau, 2004), and is thought of as a natural action for delivering Māori works to global destinations.

#### **2.6.4 Support Infrastructure**

Whanaungatanga (kinship) has continuously been established as the networking system that Māori use for doing business. It is founded on cultural connections with family and extended whānau, as well as tribal and community relationships. As moral supporters and confidantes, spouses and family are absolutely central for Māori entrepreneurs (Mataira, 2000). In addition, family and whānau members were deemed to be even more important as support systems in times where a

“helping hand” was needed, and finances were scarce in the initial stages of business start-up (Zapalska et al, 2003).

Māori firms according to Zapalska and Brozik (2006) tend to be smaller and lack the ability to compete with the typical larger firm and non-Māori firms, as such, are considered to have more difficulty in raising short and long-term capital and less access to continuing specialist advice. Furthermore, the most common source of financial assistance for 42.5% of Māori who set up their business came from personal savings. Others were stated as coming from their whānau and friends (35%), bank loans (20%), small business investment companies (15%); with private venture capital firms, private foundations and insurance companies making up the remainder (Zapalska & Brozik, 2006).

There are really only three key organisation players in terms of financial assistance for Māori says Richard Jones, CEO of Poutama Trust (cited in Tū Mai, 2006). These are Poutama Trust, the Māori Women’s Development Incorporation (MWDI) and Te Puni Kōkiri (TPK). Moreover, Poutama Trust is an organisation whose mission is “to create enterprise and entrepreneur culture among Māori” (Jones, cited in Tū Mai, 2006: 36). Further, the MWDI is a unique entity totally managed by Māori women to develop both Māori women and men into business through their enterprise loans (MWDI, 2006). This latter organisation further assists in building strong networks of Māori businesses and encourages innovative ways for businesses to market their goods or services.

In addition, TPK was specifically set up to be the “voice of government” for Māori (NZIER, 2003a: 55) and continues to promote and assist Māori in business through their Business Facilitation Service (TPK, 2007). In general, TPK works with Māori to develop targets and increase capacity. It also monitors and audits programmes delivered by Māori and mainstream agencies as well as working in with other government departments and agencies to improve outcomes for Māori.

The Federation of Māori Authorities (FOMA) on the other hand is New Zealand’s largest Māori business network of Māori communal organisations (Smith, 2004). FOMA was empowered back in the first Hui Taumata in 1984, to take charge of

the Māori cultural renaissance and drive business success within Māoridom. FOMA's role is to foster economic development for Māori (e.g. via business workshops) and has in the past concentrated mostly on the primary industries. However the creative industries has more recently been acknowledged by FOMA as an emerging industry for Māori to participate in.

## **2.7 Challenges to Exporting**

One of the main studies underpinning this thesis is Shaw and Darroch's (2004) on New Zealand Entrepreneurial New Ventures (ENVs). It is important because it focuses on the perceived challenges to New Zealand exporters and compares the differences between firms that export, those that have no exports, to likely exporters. This grouping of exporters in Shaw and Darroch's study is very similar to the participant group surveyed and interviewed for this thesis. Summary groupings of the key barriers specific to the industry, firm, market, financial and managerial aspects highlighted in Shaw and Darroch's study, were also adopted in the next section in order to address the many challenges that are potential issues for exporters.

Barriers such as a lack of government assistance (market), as well as finance and cost-related reasons (financial) were the main challenges experienced by Shaw and Darroch's (2004) exporters and likely exporters. Having a lack of market knowledge (managerial) was found only to be a barrier for the likely exporters. Firm specific barriers such as firm size, as well as managerial barriers in having no experience and lacking market knowledge were the most important factors to dissuading the non-exporters from going international.

Another major study central to my study is Fillis' (2002) exploration of the internationalisation behaviours of small craft firms in the United Kingdom (UK) and the Republic of Ireland. In investigating the motivations and attitudes that influenced barriers to exporting, the most central internal factors were in being a small firm and lacking in resources (firm specific), including not having the time to explore new markets (managerial barriers). The main external factors were all market based in already having a thriving local market, insufficient export

enquiries or difficulties understanding the requirements involved in exporting, to inadequate exporting incentives and support from government.

The following sub-sections will discuss Shaw and Darroch's (2004) five broad areas of the barriers to internationalisation, or as interpreted in my research as the challenges to exporting. Simultaneously, the challenges pertaining to Māori businesses will be included in the relevant topic areas as portrayed in the koru framework (see Figure 2).

“Industry specific barriers” for example were based on factors such as competition and technology; on the other hand “firm specific barriers” related to the newness and size of a firm as well as having limited resources to compete internationally (Shaw & Darroch, 2004). In addition, “market-based barriers” included problems associated with foreign markets and cultural differences, psychic distance, overseas government regulations and economic conditions, lack of market knowledge, access to distributors and having a strong domestic market position. The financial barriers include general issues such as having access to funding and investors, costs of operating internationally and the availability of resources. Lastly are the managerial barriers such as the attitudes of managers, lack of international experience and skills, and including the commitment and issues with business partners (Shaw & Darroch, 2004).

### **2.7.1 Industry Challenges**

Industry challenges for New Zealand exporters was the focus of a study on owner-managers and the changes to their business activities during the deregulation period of 1984 onwards (Chetty & Hamilton, 1996). In that research it was found that businesses were persevering with their exporting behaviour through this economic period in the off chance that their sales and profits would increase (Chetty & Hamilton, 1996). In addition, Chetty and Hamilton (1996) determined that a hostile environment, the removal of import barriers which created more competition in their domestic sales and monetary policies as the most challenging for exporters during this time. Further, a business with innovative processes and technology, as well as operating from a sound domestic position and the ability to

support financial and managerial capabilities were the minimum requirements to export entry (Chetty & Hamilton, 1996).

A major problem facing the creative industries though, is the continuing critical debate on how important the creative industry is as an economic force in the new economy, and whether government policy makers needed to take it that seriously (Horkenheimer & Adorno, 1991; Flew, 2002, Turok, 2003). A spate of studies argued that there is too much hype on this sector at the expense of others, fiscal statistics and data are misleading and historically its performance “outputs” are inconsistent or even worse exaggerated (Blythe, 2001; O’Connor, 2002; Tepper, 2002; Oakley, 2004; Heartfield, 2005). For example, Heartfield (2005) believed it was far better to be honest about what Britain’s creative industries were achieving and to get on with the job of improving the innovation processes in technology and production.

Thus, Fillis et al (2003) discuss the potential of e-business as a means of overcoming the barriers to exporting products from the creative sector as suggested in previous research (Hamill & Gregory, 1997; Singh & Kundu, 2002). At the same time this entry mode of doing business is considered as possessing the ability to conquer physical and managerial challenges to entering international markets (Saimee, 1998; Prasad, Ramamurthy, & Naidu, 2001). The Internet for instance is identified as a significant tool in reducing difficulties associated with issues such as resource scarcity and market distance (Arenius et al, 2006; Loane, 2006).

It is proposed however, that the creative industries have to be mindful when employing e-business and the Internet to market and sell their products; choices made must be well-informed and carefully thought through (Healy, 2002b). These choices suggests Healy (2002a) include the implications and issues with cultural goods and copyright, censorship and privacy, the type of work that artists produce to sell and the financial rewards that may be gained through this medium. Ramsey and McCole’s (2005) study on New Zealand professional SMEs supports the view of Healy and others (Fillis et al, 2003) where professionals were found to be slow to take on e-commerce. The reasons given by these non-adopters were that e-

business was risky, there were no perceived benefits, they already had a well established local market, training staff was expensive and basically they were resistant to any change.

The issue of intellectual property laws (Thompson, 2002; Cooney, 2006) and “rip-offs” are another major concern for many New Zealand business owners and especially more so for those exporters involved in the creative industry sector (Fillis, 2002; Catherall, 2002). For entrepreneurs in this sector it is very difficult to stop others copying their work and flogging it off elsewhere, as essentially they lack the necessary funds to do anything about it (Cooney, 2006).

#### *2.7.1.1 Industry Challenges for Māori Businesses*

Cheap imports (Fillis, 2002) and imitations are a major problem for artists of Māori designed products and have been held responsible in the past for killing the souvenir market here in New Zealand. For example, tourists and buyers are also stated as having been deceived into thinking they are purchasing a pounamu product with a “Made in New Zealand” label (Catherall, 2002: 3), where in fact many of these jade products have been made in Russia, China, the Philippines or even Canada. Thus, the “Māori Made” trademark (Creative NZ, 2002) has been instigated to verify the authenticity of a Māori piece from the fake reproductions, and hopefully reduce these issues in the local market as well as elevate the quality of Māori works that are sold abroad (NZIER, 2002b).

Equally important is the growing emphasis on the creative industries where there is a shortage of people in general with expertise in design in New Zealand (Matheson, 2006). For Māori it is especially more so for contemporary Māori design and is seen as a barrier to high quality Māori branding innovation (Edmond, 2005). Ensuring that the essence of “Māoriness” is always part of the design for the client right from the beginning to the finished item is a critical aspect of indigenous branded products.

Kamira (2003) emphasised the use of information technology and perceives this as a strategy to the survival of Māori knowledge. For example, Māoriartnz.com is

a successful initiative of Māori employing technology like the Internet and it is also a means of overcoming access barriers to global markets (Pamatatau, 2004). Technology however can prove meaningless if it fails to add value and instead of investing huge amounts of time and money into a product a firm could enter markets on the “coat-tails” or “piggybacking” on the success of already successful businesses (Westhead et al, 2002).

### **2.7.2 Firm Specific Challenges**

As firms become larger they tend to become less entrepreneurial whereas small firms are perceived as being innovative, have more flexibility, and more adaptable to change (Knight, 1987; Katsikeas, 1994). Small and medium-sized firms can be successful exporters; firm size is not a barrier and can be overcome by instigating and exploiting new approaches such as alliances and new technologies (Bilkey & Tesar, 1977; Czinkota & Johnston, 1983; Bonaccorsi, 1992; Calof, 1994; Gomes-Casseres, 1997; Hitt et al, 1998; Wolff & Pett, 2000).

Meanwhile, McAuley and Fillis (2005) in their study found that the craft industry in the Orkney Islands is being supported by various agencies (e.g. public, private and independent) in its efforts to overcome barriers to globalise their products. Likewise, Tikkanen (2008) discovered in their study on the internationalisation process of a chamber music festival, that it is the relationships between the actors and artists as well as those longstanding links among sponsors and organisers that facilitated a successful entry mode.

Robertson and Chetty's (2000) study also proved this to be so in their research on New Zealand exporters in the apparel industry. In their research they dispute the idea that entrepreneurial firms are unable to export successfully in a benign or hostile environment. They illustrate their reasoning in using a construct (Yeoh & Jeong, 1995), and contingency theory based on three dimensions mentioned in previous studies of innovation, risk-taking and proactiveness (Covin & Slevin, 1989; Lumpkin & Dess, 1996; Ripsas, 1998). The direct relationship between entrepreneurial behaviour and export performance Balabanis and Katsikeas (2003) found is necessary if firms adopt an entrepreneurial posture.

However, characteristics such as the size of a firm in terms of assets and skills can have an effect on export entry into foreign markets, as does the attributes of a product (Reid, 1982; Cavusgil & Zou, 1994). It was found in one study (Katsikeas, 1994) that small firms are less capable or willing to undertake market expansion due to resource constraints and the kind of competitive strategy that they could undertake. Furthermore, Katsikeas (1994) determined that small indigenous firms lack the capacity to compete with large firms on a cost-price-volume tactic and a differentiation strategy focused on product superiority is suggested as the way to go.

Overextending resources in response to new opportunities in the international market place can present great risks suggest Winch and Bianchi (2006) and the way to success is to keep a balance between products, outlets and fresh opportunities. In accepting larger orders that are incapable of being filled in time can also result in a loss of an important customer or markets (Fillis, 2002). Firms are advised to apply a “deep niche strategy” (Gomes-Casseres & Kohn, 1997) by limiting their resources to their core business activities in order to maximise niche opportunities (Peters & Waterman, 1982; Keogh & Evans, 1998).

Another way entrepreneurs can perform successfully in all export environments is to apply export channel structures that are both organic and mechanistic (Robertson & Chetty, 2000; Balabanis & Katsikeas, 2003). Having a strategic posture was also concluded as not an essential determinant of export performance, as entrepreneurial firm's levels of export performance were found to be similar to those of the conservative firms in this study.

### **2.7.3 Market Challenges**

The obstacles to accessing foreign markets are widely reported by Klatt (2004), as involving a mountain of paperwork, costly delays, frustration and confusion; as well as having to deal with rules and regulations, and trade barriers in the form of tariffs and quotas. Finding suitable contacts and partners that are compatible, including agents and distributors that are trustworthy, are further stated as being

problems for some firms; otherwise it can be a waste of valuable time and resources (Klatt, 2004).

Thus in the early stages of exporting, firms are encouraged to stay psychologically close to their markets such as Australia (Chetty & Hamilton, 1996; Statistics NZ, 2002; Major, 2005/2006). In the later growth stages they should have developed the ability to focus on countries that are more distant (Bilkey & Tesar, 1977). Even though Australia is the most logical first step for New Zealand exporters they are still being advised to tread carefully and not to underestimate how different it is to do business there (Major, 2005/2006). The differences in product regulations and standards can create immense issues for an exporter, and a “clear point of difference” along with connections will assist a firm’s entry into that market place (Nicholson, cited in Major, 2005/2006: 36).

Networking is suggested as a way firms can overcome psychological distance (Ellis, 2000), internationalisation challenges (Coviello & Munro, 1995; Mort & Weerawardena, 2006), and motivational problems especially if they lack the resources to establish, develop or expand into other markets (Fillis, 2004). Fillis (2004) emphasised the use of cooperatives as a way to overcome costs for the small craft firm, and to also stimulate every person in both creative and business ideas. Furthermore, Coviello and Munro (1997) advocate the positives of having previous international experience, social as well as formal network ties, with distributors to overcome geographical barriers and a lack of market, social and technological learning.

Besides those challenges, New Zealanders in particular are said to have a mindset where they are suspicious of government and of people who do well in business. For instance, expressions of “profit is still a dirty word” and the “tall poppy syndrome” are factors exhibited quite frequently by New Zealanders in general (Hall, 2004; Frederick, Thompson & Mellalieu, 2004). Small businesses are said to distrust government initiatives as they lack clear aims and objectives; practical support and are seen as being totally out of touch with the challenges that actually face small businesses (de Berranger & Meldrum, 2000; Lewis et al, 2005).

Moreover, domestic market challenges associated with ethnic minority businesses in London's creative industries are of particular interest because of the barriers they faced in venturing into international markets (Smallbone et al, 2005). For example, the small firms in the Smallbone et al's (2005) study are being encouraged and potentially supported through internationalisation policies. "Breaking out" into mainstream markets it was found to be a major issue as these ethnic businesses moved out from ethnic niche markets. Cultural perceptions and stereotyping of ethnic businesses and their products (e.g. Music and the Performing Arts) can also cause major problems in establishing credibility and being accepted by mainstream audiences.

Furthermore, through learning the language, having knowledge and experience as well as genuine respect for the cultural differences and traditional values of your overseas markets is promoted by Lloyd-Reason and Mughan (2002) as going a long way to fostering positive relationships and successful business deals. It is further stated by Watson (2006) that four out of five failed business transactions have been caused as a result of cultural miscues and insensitivity to the cultural values of others. Exporters are recommended to be "multi-paradigm" or open minded in their thinking; to invest in learning about the culture they are proposing to target and to build long-term, face-to-face relationships (Schneider & Barsoux, 2003).

#### *2.7.3.1 Market Challenges for Māori Businesses*

The perception towards Māori in business tends to be of a negative nature in New Zealand, and many successful Māori businesses prefer to stay out of the limelight (Laugesen, 2002: 2). Some just want to get on with the job and question whether there is a difference between a Māori business, and one that is considered mainstream. What's more some wish to be thought just that; like any other business in the marketplace (Jayne, 2005).

For Māori and New Zealand musicians in general, local success is stressed as only being able to take you so far into certain music scenes such as Britain. Unless you are well known like "Moana and the Tribe" or "Bic Runga", getting onto the

British stage is difficult as perceptions there are that New Zealand bands are inferior. By “piggybacking” with larger bands was stated as one way to achieve exposure and utilising the Internet to promote your music was another. A strong emphasis was also placed on factors such as the need to be performing, the hunger to succeed, to have a fresh approach and to work hard at it.

Another market challenge for Māori suggested at the Hui Taumata 2005 (Hui Taumata, 2005a) is Māori relying on forming partnerships with the government, rather than partnering with offshore firms, private companies, or other Māori organisations and indigenous peoples. The hui recommended long term planning to the year 2025 with the implementation of a Māori workforce strategy, as well as a national Māori futures group, amongst others. The focus is on quality and achievement for Māori in the next 20 years, and not just in the traditional industry sectors but to explore other global opportunities that are currently being presented to Māori.

#### **2.7.4 Financial Challenges**

Frederick states, “if entrepreneurs are the engines that drive new companies, then financing is the fuel that propels them” (2005: 2). Unless an organisation or individual is exceptionally well placed financially, then a firm’s ability to establish and carry out its business activities becomes reliant on the support and assistance from others. In “Sources of Funding for New Zealand Entrepreneurs” Frederick (2005) outlines the kinds of assistance that are available to New Zealand firms:

- **Bootstrapping:** Starting a new business without start-up finance. Is reliant on networks, trust, cooperation and utilises the firm’s resources.
- **Informal investing:** From founders, friends, family and “foolhardy investors” (neighbours, work colleagues and possibly strangers).
- **Government:** BIZ, bizAngels, Business in the Community, Chambers of Commerce, EDANZ, Growth Services Fund, MINE, NZTE, NZTE Enterprise Development Fund, Poutama Trust, SBECNZ, Technology NZ, plus various grants for small and large projects.
- **Venture Capital:** For start-ups and growing ventures. Provided by experienced public and private professionals.
- **Business Angels:** Capital provided by wealthy investors (Frederick, 2005: 2-50).

The cost involved in exporting can be so expensive that it is a major barrier to firms taking the initial step to invest (Klatt, 2004). This also may possibly result in a drain on already limited resources and accessing the necessary funds to operate in international markets. For example, most SMEs in New Zealand are said to be “cash poor” and government red tape creates intolerable obstacles when it comes to accessing funding and they are being warned that it can be waste of time (Andrew Fletcher, 2006).

Many small firms are said to be unwilling to internationalise, as it is perceived as extremely competitive with new and innovative products having to reach their markets faster than their competitors (Burpitt & Rondinelli, 2000). This can be challenging for some firms because either they do not have the financial or human resources, or are discouraged by factors such as customer repayments, insufficient knowledge of the market and pricing (Johanson & Vahlne, 1978; Poorsoltan, 1990; Gabrielsson, Sasi & Darling, 2004; Shaw & Darroch, 2004). For a born global firm in particular, Gabrielsson et al (2004) recommended business angels and public financing companies as financial sources and business advice (Frederick, 2005).

Communication technology for retailers through the Internet has been successful with positive profits for sellers such as Amazon.com. Maltz et al (2004) maintain that attracting buyers to your website in the first instance is an issue businesses in any sector have to be aware of; as well as in keeping them as customers and enticing them to come back. An advantage though is that businesses do not have to carry large inventories of stock and can do away with the “brick and mortar” type of selling and the costs associated with this.

Furthermore, the delivery of products is perceived as a major part of the supply chain in ensuring these positive profits (Maltz et al, 2005). So, factors such as the fluctuation in currencies is crucial in terms of transportation costs along with insuring products, as any delay in products reaching destinations or sometimes not at all will cost the seller in the long term. Receiving overseas payment for goods and accepting orders that are incapable of being filled are others barriers to exporting, especially for entrepreneurial firms (Fillis, 2002). Most importantly is

the trust put in the consumer at the other end as payment for goods may not arrive and retrieving goods already sent, can be problematic as well as costly.

#### *2.7.4.1 Financial Challenges for Māori Businesses*

Māori in the past have had great difficulty in securing funds for new ventures, because as a collective they have predominantly focussed on the asset base of their hapū or iwi and not so much on individual pursuits (de Bruin & Mataira, 2003). The set-up of traditional marae, whānau or iwi-based organisations and the complexities of collective procedures that these structures present (e.g. efficient management, decision making and reporting) can create barriers for potential “funders” when accountability issues fail to meet their standards for assistance.

In New Zealand, \$5,000 start-up grants are available for Māori microenterprises, but trying to access venture capital is seen as risky and investors generally want to have some controlling interest in the actual business operations. The business needs to have a turnover of more than \$100k to have any chance of being considered by potential investors (Tū Mai, 2006), and there is a recognised gap for Māori seeking funds in the category of \$50-100k. However there are institutions that are now looking more to fund Māori initiatives especially if they have the backing of iwi assets as collateral, or the assistance of asset rich Māori-owned Trusts and Incorporations (Love & Love, 2005).

#### **2.7.5 Managerial Challenges**

Early studies (Bilkey & Tesar, 1977; Czinkota & Johnston, 1983) on small firms identified communicating with and understanding foreign markets as significant barriers for experienced exporters. Even more important, is the success of a firm operating in a technologically and globally changing environment dependent on the human capital a firm possesses (Hitt, 2000). The more knowledge, international experience and education the decision-maker has, including the ability to speak a foreign language, are considered as advantages to entering international markets (Simpson & Kujawa, 1974; Johanson & Vahlne, 1977; Anderson et al, 1998; Westhead et al, 2001).

A lack of commitment, managerial attitude, aptitude in terms of international business and understanding that environment and customers are some of the issues for firms (Bilkey & Tesar, 1977; Cavusgil & Zou, 1994; Karagozoglu & Lindell, 1998; Hitt, 2000; Manolova, Brush, Edelman & Greene, 2002; Klatt, 2004). Most importantly Beaver and Prince (2002) found that there is the need for a “clear strategy” and a “plan” to guide decision making for a business, especially when it comes to unexpected changes. In addition, Fillis (2002) discovered the most significant factors for the smaller firm were in not having adequate production capacity, too small to handle exporting, and insufficient time to research new markets. For SMEs, the differences between those foreign markets in relation to product requirements and consumer needs, as well as finding suitable agents were further challenges faced by these businesses.

Another study on the barriers to exporting for New Zealand exporters (Andrew Fletcher Consulting, 2006) found that being confident is the difference between those that export and those that do not. To achieve success in the international market place, factors such as information, knowledge and support are emphasised as the main ingredients for our exporters. However, the non-exporter is more apt to consider the reasons for failure and thus be more likely to want to remain at home where they have more control (Andrew Fletcher Consulting, 2006).

New Zealand exporting managers it is suggested (Irving, 2004) are being hindered by their own incompetence and have been found to benefit from relevant export programmes (e.g. on markets, selling, resources, ownership, distance and scale, culture and attitude) in order to achieve export growth. Export opportunities can be the key to survival and growth (Prasad et al, 2001) of small firms, especially in times of recession and depressions according to Czinkota and Johnston (1983). Factors such as management control systems, the approach to competition and the development of intermediaries (Chetty & Hamilton, 1993; Leonidou, 1995) are further seen as export performance challenges for SMEs.

In terms of the creative industries, a fundamental barrier to exporting expressed by Gibson et al (2002) is in the characteristic of the industry and the individuals that make up this sector. Gibson et al (2002) perceived the creative industry sector

as risky and not determined just by supply and demand, as individuals move from being an amateur to a professional (e.g. musicians), and from informal creations to full on industry production (e.g. wider domestic to export markets). Ultimately it is thought (Gibson et al, 2002) that the level of involvement in the creative industries will depend on the desires of that individual.

#### *2.7.5.1 Managerial Challenges for Māori Businesses*

Māori are said to have lower levels of managerial experience and is put down to less people attaining higher degrees in education, although this is on the increase due to a greater focus and support by Māori individuals, trusts and organisations (Love & Love, 2005; Checkley, 2006). They are also said to lack the necessary confidence in starting a business in the first place and this constraint has been put down to not enough training opportunities, a lacking in management skills and knowing how to apply them (Zapalska, Dabb & Perry, 2003).

However, this “lack of confidence” has been refuted by a number of Māori individuals who see themselves as opportunity entrepreneurs (Edmond, 2004; Frederick & Henry, 2004). They are hard working with no time to “promote themselves” (Kite, cited in Edmond, 2004: 19) and see a positive “go-get-it attitude” in Māori businesses (Reo, cited in Edmond, 2004: 19). Some good sound advice is that one has to stop listening to the negative views of other, and learn to say “no” (Checkley, 2006). For others, in just having the support of the Māori community and whānau gives added security and confidence to what these entrepreneurs are trying to achieve (Edmond, 2004).

#### **2.7.6 Māori Values/Māori Tikanga**

Māori culture is stated as being undervalued at home in New Zealand whereas when promoted overseas it is appreciated a lot more by Pākehā looking for that little bit of Aotearoa to hang onto (Fenwick, 2006). Māori culture, tikanga and its influences on business models are perceived as challenges to Māori in business (Jayne, 2005; Warriner, 2007). For iwi investments such as Ngai Tahu Holdings, the company has had to operate along Māori values or there may be nothing left

for future generations, and that is determined as being no longer than three generations for 95% of family-owned businesses (Jayne, 2005). Māori values such as whakawhanaungatanga (relationship building) is something that Māori are stated as doing particularly well, and considered as being easily transferable into business practices (Jayne, 2005).

A further impediment for Māori business owners is reflected in the phrase “tatou tatou” or what’s yours is mine (Love & Love, 2005). This literally means if you have something and another is in need of it, and you are able to spare or give it away, then you must give it away for free. It is similar to the act of “utu” or reciprocity (Mead, 2003) where if you give a koha to others (gift of food, money or items), do not expect something in return. When another is able to give a koha back to you then they will, and is not to be asked for or expected. For example, if an individual member is doing well in business there is a certain expectation from whānau members (plus extended whānau), that you should give your help and services to them for free (Warriner, 2007). The tension between succeeding as an individual and giving support to whānau can influence important decisions for Māori in business. It can place limits in their ability to not only sustain operating at a domestic level, but if they had the opportunity in taking further growth initiatives such as moving into international markets, they may be unable to do so.

## **2.8 Conclusion**

I began with an overview of the international environment. Following that the focus was on why firms undertook the various entry modes to internationalisation, and included a review of major studies on the stages, born global and network approaches. Others briefly mentioned were the resource-based view and traditional modes such as FDI, but will not be taken any further in this thesis since much of the literature involves micro-enterprises or small firms and focuses on the former three approaches.

Motivators that drove firms into international markets were discussed next, and indicated that characteristics, aspirations, and the perceptions of managers played key roles to these decisions. Firm export behaviour was also considered to be

driven by reactive and proactive factors, and having a unique product was another success factor to exporting. Opportunities enabling firms to export were as a result of push and pull reasons, capability leveraging and technology such as the Internet. In addition, a study on aspirations further explained why entrepreneurs sought opportunities. Strategies followed and covered initiatives and features such as niche markets, creativity, authenticity, technology and how they assisted firms to globalise. International entrepreneurship also featured in this section.

Support infrastructures followed and included a review on the government and its role in the creative industries. Family, friends, foolhardy people or informal investors were also part of this discussion. Māori business drivers and the role of Māori tikanga in business as well the motivations, opportunities and strategies that enabled Māori to export their products and services were assessed next. Once again, the various agencies and support people helping Māori businesses to internationalise was also addressed. Subsequently the challenges (or barriers) faced by exporters were explored, and related to the industry, firm, markets, financials and managerial areas. Similarly, factors relating to Māori businesses in those business areas were also considered and brought the discussions of this chapter to a close.

# Research Approach

He nui maunga, e kore e taea te whakaneke;  
He ngaru moana, mā te ihu o te waka e wāhi

A big mountain cannot be moved along, but a great ocean wave can be pierced by the prow of the canoe. The solution of some problems is as difficult as moving a mountain. Others however, can be solved as easily as the canoe parts the wave with the right vessel, i.e. the instrument, method or technology (Mead & Grove, 2001:102).

## 3.1 Introduction

The pepeha<sup>1</sup> that opens this chapter is an appropriate beginning to laying the pathway to understanding the difficulties fraught with writing this PhD thesis. For instance, when I initially mentioned to my family and extended whānau my intentions to begin this study they were all extremely supportive. Albeit later on, one whānau member in particular made it somewhat clear that my thesis was not going to be just an individual activity on my part. He stated that this tohu kairangi<sup>2</sup> would not just be about “me” (the researcher) but “ours”; and would “belong to the iwi and hapū” after all he politely reminded me it is “they” that got you there. With due respect to those of my whānau that have this thought in mind, I would like to point out that it is “me” as well as the constant assistance from my supervisor that has done the bulk of the hard work in bringing this piece of research together.

Another issue that kept arising through the writing of this thesis is that I tended to omit information and facts relevant to Māori. These aspects I probably take for granted and did not even consider that others might want to know or that I needed to even tell them. Hence, when I came across the opening proverb I found it to be

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<sup>1</sup> Pepeha: Proverb, saying.

<sup>2</sup> Tohu kairangi: Doctorate.

an appropriate pepeha to guide my research, and provide inspiration and encouragement towards the daunting job of writing and completing this thesis.

To recap, the previous chapter presented the literature sources in support of the topic areas in my thesis and the dimensions portrayed in the koru framework. This chapter is organised as follows: research considerations are discussed first in the next section 3.2. For example, participatory research is being advocated for this study as well as a mixed-method approach. The process for this will include a postal survey and individual interviews. Significant research approaches that are derived from Māori and indigenous world-views will also be presented in this section (Henare, 1988; 2001; Durie, 1992; Bishop, 1994; 2005; Smith, 1999; Battiste & Henderson, 2000; Durie, 2005; Pihama, 2005).

Subsequently, ethical considerations are covered in 3.3. It includes an assessment on the principles of conducting research with indigenous peoples and more specifically Māori (Te Awekotuku, 1991; Durie, 1992; 2005; Bishop, 1994, 2005; Pihama, 1999; Smith, 1999). In undertaking this kind of research, important aspects concerning ethical protocols and appropriate techniques for “kanohi ki te kanohi”<sup>3</sup> interviews are further highlighted here.

The research procedures are reviewed in section 3.4. It discusses the pre-testing of the pilot survey, describes the sample chosen for this study and explains the selection criteria for the participants who are representing the population group. Also included will be an explanation of the survey design, the response and data collection stage, as well as the presentation and analyses sections. Limitations in the methodological strategy chosen to satisfy the parameters of this thesis are presented, with the summary section bringing this chapter to a close.

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<sup>3</sup> Kanohi ki te kanohi: Face-to-face.

## 3.2 Research Considerations

Davidson and Tolich (2003) advise researchers to understand and acknowledge what their fundamental beliefs are, including the position that they are coming from, before embarking on any research strategy they might be contemplating. This has been achieved through the developmental stage and previous chapters written for my research, and will continue until all parts of the thesis is completed.

Participatory or cooperative research has been chosen for this study as it supports and is consistent with the approach I have adopted. Based on three characteristics this method is where research ownership is shared, analysis of the problem is community based and any action taken is directed back into that community (Kemmis & McTaggart, 2005). It is a methodology that causes people to examine their own knowledge base, and to critically reflect *on* how *they* perceive and interpret the world, rather than *on* others (Kemmis & McTaggart, 2005: 567).

Bishop (2005) describes this participatory approach as participant driven in relation to his Kaupapa Māori research. He further emphasises that this approach is where the “interests, the problems and the preferences of the whānau are what drives the research processes” (2005: 120). It is a method that also relates to the whānau determining the approach that is to be applied; in collaboration with others to analyse and construct meaning from a culturally based viewpoint. Additionally, it is only through a participatory mode of understanding including a mutually agreed position of benefits for whānau as a group, are researchers then considered to be part of the research process (Bishop, 2005).

In my research I make the comment here that an extended whānau consisting of whānau members, Māori involved in the creative industries and other Māori researchers have a part to play in my methodology. Additionally, I considered from the outset that if my thesis had a kaupapa Māori focus then the outcomes would perhaps become more relevant and of use to the industry group being investigated. In essence, the survey and interview participants in my study became

part of the whānau drivers of how this research would be conducted in terms of the interview process, how the results would be interpreted and disseminated.

### **3.2.1 Mixed-Methods Approach**

The pluralist or mixed methods approach is recommended as a practical means to answering inquiries that require a qualitative stance and one that includes data that is quantitative (Guba & Lincoln, 2005). Likewise, Hurmerinta-Peltomäki and Nummela (2004) advocate a pluralist approach for research in the field of international business, which often deals with complex and comprehensive phenomena. Furthermore, using a mixed approach can provide a more holistic and complete picture of the issues under consideration. These factors are likely to be missed suggest Hurmerinta-Peltomäki and Nummela (2004) if a more straightforward research design is implemented.

A number of researchers who applied a mixed approach are identified in the following areas from chapter two's literature review: the internationalisation process (Chetty & Wilson, 2003); entrepreneurship (Coviello & Munro, 1995; Loane & Bell, 2006; Mort & Weerawardena, 2006); creative industries (Fillis, 2002; 2004; McAuley & Fillis, 2005) and Māori businesses (Zapalska et al, 2003). For example, Chetty and Wilson (2003) initially used a postal questionnaire with a single in-depth case study to follow in their study. This approach allowed for points from the initial quantitative method to be expanded on in the case study. They believed that carrying out the process in this way would provide more justifications for their findings.

Others, such as Zapalska and Brozik (2006) used the multi approach in sending out a survey, conducting telephone interviews and on-site questionnaires. Instead of interviews the Andrew Fletcher Consulting Group (2006) employed focus groups, as did Mort and Weerawardena (2006) in their study. Fillis (2000), Zapalska and Brozik (2003) initially pre-tested questionnaires, then sent them out as postal surveys and followed up with in-depth interviews and case studies. Moreover, Denzin and Lincoln (2005) suggest a variety of methods qualitative researchers can apply to collecting empirical facts. The techniques I use in this

study are initially to review documents such as articles, studies, publications, reports and company websites. Later on a survey instrument is to be sent out and following that phase I will be conducting personal interviews.

### *3.2.1.1 Interviews*

The interview process is seen as an “active” collaborative effort and a powerful way of understanding others (Fontana & Frey, 2005: 696). Face-to face interviews with individuals, Fontana and Frey (2005) contend is the most common technique, however, phone surveys and focus groups can also be applied. Even in everyday business communication the use of personal interviews Winger (2005) asserts is considered essential to productivity and has two important advantages.

Firstly, this technique allows people to be physically close to what is said or expressed through body language, and in the interviewee giving more in-depth responses through their narratives. The other is the speed in which responses are transmitted to the interviewer and the instant reactions to a question that can be noted. Those benefits I would agree with and add to the justifications as to why I am using face-to-face or *kanohi ki te kanohi* interviews. Most of these relate to Māori tikanga and the respect I need to give to my participants, who are so generously giving up their time to assist with this study.

Interviews can be used in conjunction with other techniques, especially when employing a mixed-methods approach. A few of the studies I refer to in chapter two are based on interviews and are found in the areas of international marketing (Cavusgil & Zou, 1994); competitive advantages (Katsikeas, 1994); changes in entry mode (Calof & Beamish, 1995) and SMEs (Chetty & Blankenburg Holm, 2000a; Bell et al, 2004).

Homogeneity and impressions of “sameness” are the cultural biases and assumptions between interviewee and interviewer and are situations that should be guarded against (Rehman, 2002: 48). This is especially relevant to my study as most of the participants belong to the same ethnic grouping as myself. Rehman suggests “sameness” (2002: 48) can lead to information given in interviews being

misinterpreted, producing incorrect analysis and data results. I will attempt to deal with this issue by giving all my participants the opportunity to amend their transcripts for any inaccuracies before the analysis stage commences.

### **3.2.2 Research Pathway for Māori**

During the early colonialist period there arose a concentrated effort to erase indigenous ways of living, learning and knowing (Smith, 1999). For Māori, it was initiated through the New Zealand Government of that time, and their legislation and assimilation programmes (Walker, 1990; Durie, 2005). Given that, historians on economic disintegration theory further thought they would see a collapse of Māori traditional values and confidence (Wright, 1967) and Māori culture and its economy destroyed (Cumberland, 1960). Fortunately, this did not happen and Māori did indeed survive through adapting and adopting western ways, and through the development of new strategies (Schaniel, 2001).

Nevertheless, with that colonised worldview in mind, traditional western research and their results became the accepted norm and representation of Māori, their experiences and voices over the years. As such, there was no requirement for non-Māori researchers to account for much of the research conducted. Consequently, Bishop (2005) argues the view held by many New Zealanders today are a result of those misrepresentations of Māori cultural practices and meanings. In addition, many of those non-Māori researchers were considered the “expert” (Bishop, 2005: 111) in their field, and so were never really challenged on their views until the period known as “Māori revitalization”<sup>4</sup> (Bishop, 2005: 114).

This revitalisation period coupled with the decolonisation<sup>5</sup> movement (Smith, 1999) brought a resurgence of Māori faith in themselves and aspirations to

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<sup>4</sup> The period of revitalization followed the urbanisation of Māori after the end of the Second World War in New Zealand. (Bishop, 2005: 114).

<sup>5</sup> “Decolonisation is recognized as the long-term process involving the bureaucratic, cultural, linguistic and psychological divesting of colonial power” (Smith, 1999: 98).

achieve *tino rangatiratanga*<sup>6</sup> (Pihama, 2005). These motivators are perceived as the main drivers for indigenous researchers to seek their own cultural ways in carrying out Māori based research. In doing so they were endeavouring to give voice and explanations for those communities or individuals under investigation.

Also thought to influence these changes related to the growing frustrations Māori endured over the years, with those researchers doing exploratory research “on” their communities, rather than “with” them (Te Awekotuku, 1991; Teariki, Spoonley & Tomoana, 1992). As a result, new approaches were considered critical to reflect a Māori worldview rather than those based on research that was considered “individualistic, benefiting the researchers and their agendas” (Bishop, 2005: 114).

Pihama (2005) for example, is one writer who has sought to address this need. Her theory “*Mana Wahine*” is an inquiry from a feminist perspective into the multifaceted lives of a group of Māori women, and incorporates Māori values in terms of gender and gender relationships. “*Mana Wahine*” also brings forth an analysis to assist in reclaiming Māori worldviews in terms of those subject areas (Pihama, 2005). As such it is a theory reflecting the call for the acknowledgment and justification of theories Māori are lacking and now insisting upon (Pihama, 2005).

The purpose of the following section is to question philosophical underpinnings based on western ideologies. This approach is considered to rule through science, logic and mathematics, whilst at times rejecting theories and other approaches based on metaphysics and theism (Smith, 1999; Henare, 2001). The following part also acknowledges and discusses the ideas of other researchers; their theories, models and frameworks that are known to have made significant changes to the research domain for Māori and continues to do so (Smith, 2005).

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<sup>6</sup> The struggle for *tino rangatiratanga* as noted within Te Tiriti o Waitangi, is a struggle for Māori sovereignty and as is the case for many indigenous peoples around the world, that struggle has been a part of New Zealand since colonization. *Tino rangatiratanga* is an expression of Māori aspirations for self-determination, Māori autonomy, and Māori sovereignty. As such it is expressed as a key objective in many Māori movements. (Pihama, 2005: 361).

### *3.2.2.1 Indigenous Knowledge*

“What is indigenous knowledge?” Battiste (2005: 1) says is a question often asked by Eurocentric scholars trying to comprehend a way of thinking that is foreign to them. For Māori, indigenous knowledge evolves and is shaped from Māori philosophies and whakapapa links to the physical and social environments of their communities. It is a knowledge base that has always existed and as Durie states “is a collective good” (2005b: 138). However, this knowledge base has for many years been recorded by Eurocentric educationalists in systematic ways that suited them and their purposes. In the minds of those researchers, other means of portraying this kind of knowledge had no legitimacy, no visibility and is often dismissed as irrelevant to the modern world (Battiste, 2005).

Fortunately, this indigenous knowledge and its revitalization eventuated through decolonisation and the fight for autonomy by various groups of native peoples (Battiste, 2005; Pihama, 2005; Smith, 1999, 2005). Even certain articles in the “Draft Declaration on the Rights of Indigenous People” (1993) specifically recognises and outlines the relevance of indigenous knowledge and culture:

That indigenous peoples should have access to the indigenous world with its values and resources, access to the wider society within which they live, access to a healthy environment, and a degree of autonomy over their own lives and properties (cited in Durie, 2005: 139).

In addition, this approach covers all knowledge that is passed down and belonging to a particular group of people and their lands:

Systemic, covering what can be observed and what can be thought. It comprises the rural and the urban, the settled and the nomadic, original inhabitants and migrants. It is also “folk knowledge”, “local knowledge or wisdom”, “non-formal knowledge”, “culture”, “indigenous technical knowledge”, “traditional ecological knowledge” and “traditional knowledge” (Battiste, 2005: paragraph 17).

Battiste also sees indigenous knowledge as a means of enabling her people (the Mi’kmaq from Unama’kik, Cape Breton, Nova Scotia) to reclaim their own ways of being, and to give voice to their own histories and struggles (2005). Rigney

further supports Battiste's view on what he calls "indigenist" approaches, where certain beliefs are connected to "liberation and to the history of oppression and racism" (Rigney, 1999, cited in Smith, 2005: 89). Rigney emphatically sees this research approach as aiding the indigenous struggle for development and structural change in political, social, economic, cultural and environmental areas.

To add to the debate Cram (2001) insists indigenous research should be carried out by researchers belonging to the same indigenous group, in partnership with the community and for the sake of those groups of people. The approach can also make claim to validation based on ethical and cultural reasons. These are that it requires the views of the indigenous communities under investigation to be reflected, and the investigator would be held account to and by the communities involved. Acknowledging the views of Cram (2001) I maintain that I have certain responsibilities to my participants in this thesis and its outcomes.

#### *3.2.2.2 A Māori Worldview*

In order to understand Kaupapa Māori research that follows, it is first necessary to describe Māori culture and our ways of being as a people. We are a collective people based on tribal (iwi) roots and affiliated to each other through whakapapa, with iwi connections through whānau and hapū groups. This worldview is intricately linked with religion, metaphysics and philosophy, and it is a belief that can only be understood from an inward subjective perspective (Marsden, 1992; Henare, 2001). Marsden (1992) for example writes that this worldview is based on the institution of Māoritanga and tikanga; including customs, mores, traditions, and their view on reality and meaning. These are all passed down from our tupuna<sup>7</sup> and through the generations that follow. It defines us as a people who are living with the past, which is also implicitly linked to who we are and how we live today.

Equally important is Henare's comments on this Māori worldview (1998, cited in Henry & Pene, 2001; 235). His philosophy is centred on the analysis of Māori

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<sup>7</sup> Tupuna: Ancestors.

cosmology as presented in his framework called the “koru of Māori ethics”. At the centre of the “koru”<sup>8</sup> is the life principle and represents core beliefs: “Io” the Supreme Being or origin of all life, from which came “Papatuanuku”, the earth mother and “Ranginui”, the sky father. Their offspring or “atua”, are guardians of every facet of life and the human environment (Henry & Pene, 2001: 235). In addition, Henare’s koru represents the basic ethics or what is considered tika (authentic) for traditional Māori culture, and arises from those central beliefs:

...like a *koru* on the fern, each ethic reveals an inner core as it unfurls, and they are the foundations of Māori epistemology and hermeneutics – knowledge and interpretation of oral traditions, events and history... Together they constitute a cosmic, religious world-view and its philosophy, from which can be identified an economy of affection and the utilisation of resources (that) aims to provide for the people in Māori kinship systems (Henare, 1998: 7, cited in Henry & Pene, 2001: 236).

Also at the core of Māori beliefs are spiritual attributes of tapu, mana, mauri, hau and wairua<sup>9</sup> (Henare, 2001; Mead, 2003). These five elements are the essence of vitalism inherent in Māori philosophy; where spiritual energy exists, connects and permeates everything in the cosmos including inanimate objects.

### 3.2.2.3 *Kaupapa Māori*

Kaupapa Māori is collectivistic and is to do with identity. It is about being Māori, acting and practising as Māori and is at the heart of Kaupapa Māori (Bishop, 1994, 2005; Irwin, 1994; Pihama, 1999, 2005; Smith, 1999; Henry, 2007). It is specific to Māori rather than being “indigenist” (Rigney, 1999, cited in Smith, 2005: 89) and developed out of the struggle to establish language schools known as Te Kohanga Reo, Kura Kaupapa Māori and Wānanga Māori (Bishop, 1994; Smith, 1999, 2005; Penetito, 2004). This approach further gave rise to a theoretical approach based on Kaupapa Māori principles and practices, and later

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<sup>8</sup> Henare’s koru (cited in Henry & Pene, 2001: 235) – is a “spiral or fern frond shape representing new life, or the coiled ropes of the navigators who steered the original canoes to Aotearoa (NZ)”.

<sup>9</sup> Tapu – at the time of creation a being has the potential of power; mana – religious power, authority and ancestral efficacy; mauri – unique power, a life essence, a life force, and a vital principle; hau – is a cosmic power and vital essence embodied in all persons; wairua – a spirit akin to a soul and is necessary for existence (Henare, 2001; Mead, 2003).

applied to fields of inquiry such as education and health (Johnston, 1999; Keefe, Ormsby, Robson, Reid, Cram, Purdie & Ngāti Kahungunu Iwi, 1999).

Graham Smith, one of the leading academics and early writers on Kaupapa Māori, sees this concept as taking a broad approach to research (1992, cited in Linda Smith, 1999). It is a process that is a definite plan, a rationale and includes principles that guide the ideas underpinning Kaupapa Māori. As such, these values can be summarised as:

1. Related to 'being Māori';
2. Connected to Māori philosophy and principles;
3. Taken for granted the validity and legitimacy of Māori, the importance of Māori language and culture; and
4. Concerned with the 'struggle for autonomy over our own cultural well-being' (G. Smith 1992, cited in L. Smith, 1999: 185)

Meanwhile, a thesis by Irwin (1994) based on Kaupapa Māori is significant as its research methodology is imbued with cultural protection. Essentially, her study drew on the kinship of "whānau" for supervision and the "mentorship" of kaumātua<sup>10</sup> (Irwin, 1994: 34). Her approach is a good example of research that is culturally relevant, recognised as being accurate and appropriately undertaken by a Māori researcher. She also wrote from a Māori community perspective, and not as an individual who is Māori doing research solely for personal reasons.

Similar to Irwin (1994) is Bishop's work (1994), advocating the significance of whānau and whakawhanaungatanga to Māori methodologies. He suggests an "empowering" (Bishop, 1994: 175) approach in what he calls a "research whānau of interest" group. This group could utilise a framework Bishop developed; which focuses on all areas of the research procedure and has the wellbeing of the whānau at its core. He further states this "research whānau of interest" (Bishop, 1994: 180) group would allow and maintain a stakeholder control for their members, as well as giving guidance to any researcher involved in Māori research.

Kaupapa Māori research is however, not without its critics. For example, Marie and Haig (2006) express their concern at the lack of debate surrounding this

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<sup>10</sup> Kaumātua: Elders.

approach. They appear upset with Kaupapa Māori gaining wide acceptance into New Zealand's national science framework, without proper discussion or review of the approach. As a result, they offer an alternative to the field of science and to supporters of Kaupapa Māori theory with their "scientific realist methodology". The following quote aims to justify their perspective:

Science investigates a world that exists independently of human experience and our knowledge of that world; science aims to construct theories that are true, or at least approximately true, of both the observed and unobserved features of the world; and, science is often successful in coming to know about the world (Marie & Haig, 2006: 20).

Marie and Haig (2006) further believe that if Kaupapa Māori theorists engage in the above proposed scientific methodology, Māori researchers would be able to find enough resources to apply to their own chosen fields. I consider however, Kaupapa Māori is an approach for "Māori" researchers like myself to employ if they so choose to. It is a research approach that indigenous investigators are able to apply and assists us in addressing those complex issues that involve research with Māori organisations, communities, whānau and individuals.

#### *3.2.2.4 Mātauranga Māori*

Also known as Māori knowledge, the beliefs of mātauranga Māori are similar to those of indigenous knowledge, where everything in the natural environment is interconnected and has their own wairua and mauri (Durie, 2005). Mātauranga Māori is a body of religion, mythology and reality, is considered tapu (sacred) and belongs solely to the iwi and hapū who are the possessors of that knowledge. Even today there are Māori with apprehensions about just who should be in the possession of Māori knowledge. Further debated is whether it should be given to Māori as a collective and especially whether it should be out there in the global arena (Durie, 1996). So important is this knowledge to iwi and hapū that it is only passed on to others who are thought ready to receive it, and had displayed the necessary skills to respect it (Marsden, 1992; Henare, 1998).

Additionally, mātauranga Māori might be considered as Māori philosophy. In terms of research, mātauranga Māori is actioned Mead believes (2003) through tikanga Māori practices and appropriate frameworks:

It encompasses all branches of Māori knowledge, past, present and still developing...is entwined with the tikanga of learning and knowledge...[such as] customary ideas, values, and notions of correctness and appropriateness (Mead, 2003: 306).

Further, Mead (2003) stated that the traditional tikanga of research is different to the expectations of western methodologies. In the latter, all information is open to critical debate and examination. This is an issue with tikanga research due to uncertainties surrounding cultural misunderstanding and the misuse of any information that is obtained. With tikanga research the “values of manaakitanga, whakapapa, mana, tapu, utu and ea<sup>11</sup>” are concepts that ought to be considered (Mead, 2003: 318). The mana of the people is always protected in terms of the knowledge they impart when the research methodology is tika<sup>12</sup>, and ethical principles are observed so nobody is harmed in any way.

Over the years, much discussion and debate ensued in how Māori knowledge and the scientific approach to research could be integrated in order to advance Māori development (Stokes, 1985; Dickson, 1994; Durie, 1996, 2005; Walker, 1997). Durie illustrates the possibility of this with his “research at the interface” model where he integrates Māori methodology and scientific research (2005: 138). He states that this could be done within the boundaries of Māori knowledge and methodologies based on mātauranga Māori. Durie also suggests this fresh approach could bring forth another way of learning, and through its application would enhance progress in areas of indigeneity, research, science and technology.

Underpinning this new “research interface” are four principles (Durie, 2005: 142). The first two are in the “mutual respect” for both indigenous knowledge and science; and the “shared benefits” to indigenous communities involved including those profits made from intellectual property and scientific findings. The other

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<sup>11</sup> Manaakitanga – hospitality; whakapapa – genealogy; mana – prestige; tapu - state of being set apart; utu – reciprocation; and ea – satisfaction (Mead, 2003: 318).

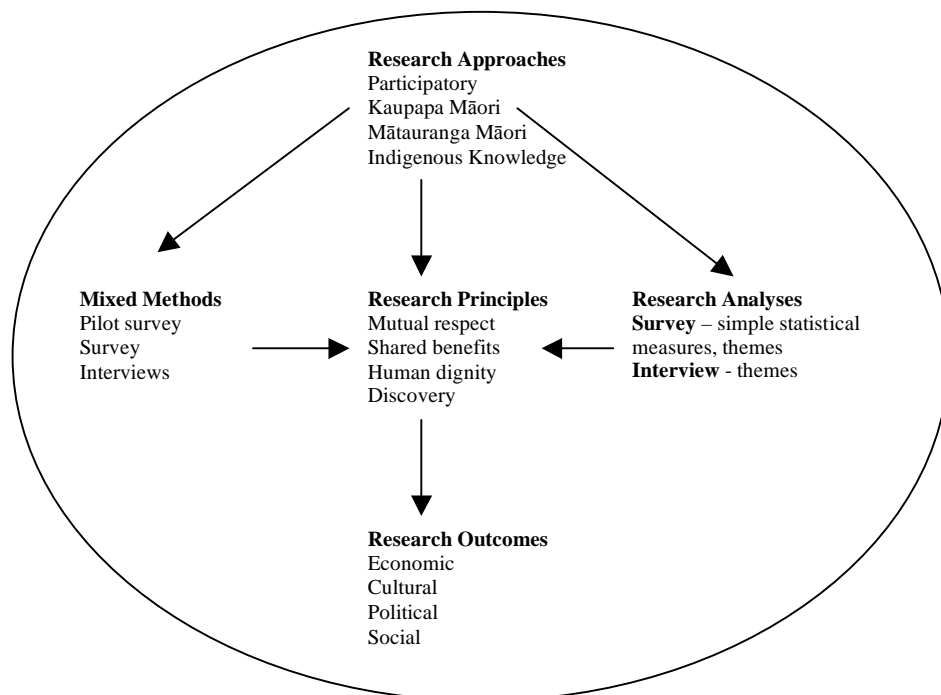
<sup>12</sup> Tika: Appropriate behaviour, good grace.

two principles involve “human dignity” where indigenous worldviews are not to be compromised; and the “discovery” belief through inventing and developing innovative approaches to research from two knowledge systems (Durie, 2005: 142).

### 3.2.3 Research Approach Framework for this Thesis

At this point I summarise in Figure 3, the Research Approach Framework that underpins this thesis and incorporates research based on Māori philosophies and practices, including Durie’s “interface” approach. These I consider as integral to my research as they are steeped in Māori tikanga, take a Māori-centred<sup>13</sup> and culturally sensitive approach essential to the interviews and analyses sections of this study.

**Figure 3: The Research Approach Framework**



<sup>13</sup> Māori-centred research involves “Māori participants, largely Māori researchers and methods of analysis using mainstream standards for research” (Cunningham cited in Durie, 2005: 144).

### **3.3 Ethics and Māori Values**

The way in which indigenous research historically had been carried out and the amount of criticism that followed has brought forth much discussion over the years. These issues centre on how to conduct research in a way that would be considered appropriate by indigenous groups. Critical debates held by Māori and others, eventually produced philosophical positions and principles on ethical conduct to research involving Māori (Walker, 1990; Te Awekotuku, 1991; Durie, 1992; Bishop & Glynn, 1999; Johnston, 1999). More importantly, it has led to the implementation of more stringent rules and requirements relating to research methods, especially in the disciplines of health, education and science.

In New Zealand research conducted at Massey University involving human participants is assessed and approved by a select Massey University Human Ethics Committee before it can be undertaken. Where the study involves Māori participants there is a compulsory section in the Research Ethics Application on the Treaty of Waitangi for researchers to complete. This section gives evidence to the Ethics Committee that consultation has been carried out with the groups intending to be part of the research, and with those with expert knowledge on cultural issues pertaining to Māori. In addition, written evidence granting permission is sometimes required in situations (for example) when the study involves a Māori health organisation and its employees. These ethical issues and others are elaborated on in the following subsections and are matters I had to consider before embarking any further with this research (see Appendix 1).

#### **3.3.1 Māori Values and Protocols**

Te Awekotuku (1991) was one of the first to propose a set of guidelines on ethical conduct for researchers in the Māori community. She specifically outlines the principles of responsibility a researcher had to iwi, the wider iwi and to Manatu Māori (Ministry of Māori Affairs). Some of these basic duties to iwi include respecting the rights of the people being studied, gaining informed consent to undertake the research and being clear about the intentions of the study. Others,

are the right for iwi to know what will happen to the information, their control over this data, the right to remain anonymous, and most importantly the exploitation of iwi must not occur in any way.

Arohia Durie (1992) another leading founder on Māori research methodologies developed ways in which cross-cultural research could be carried out. Although some are similar to Te Awekotuku's (1991), the main principles Durie identified are for the research to "make a positive contribution to Māori needs, aims and aspirations as defined by Māori, a question of maramatanga or enlightenment through explanation and the enhancement of mana" (Durie, 1992: 140). "Partnership" is another belief where the research needs to be shared; in its development, the methodologies that are applied, the monitoring process and the information that arises. Durie makes a final key point on how the research findings are to be disseminated. She states that it needs to be written in both Māori and non-Māori for all stakeholders and those with a vested interest in the research.

Subsequently, Walker's (1997) paper highlighted the issues surrounding research and the misconceptions that Māori themselves commonly held on the value of social science studies involving Māori. As an outcome of research and knowledge that had been acquired however, he pointed out that Māori were right to assume that it should benefit Māori in some way. The research ought to add value and an obligation of reciprocity (koha) is always given for what had been received (Bishop & Glynn, 1999). Walker (1997) further identifies what he considered as a researcher's responsibility when acquiring Māori-related knowledge:

- the acquisition of knowledge carries with it responsibilities and obligations to those whose knowledge it is;
- knowledge should not be equated with power;
- research be carried out for the benefit of the group;
- in seeking knowledge subjectivity must be acknowledged through the identification of who one is and what one's cultural beliefs and values are;
- there are processes of inquiry that can be identified as Māori (Walker, 1997: 12).

Whilst drawing upon the views of writers on ethics and Māori up to this point, I found many are similar to those ideas located in Linda Smith's (1999) Kaupapa Māori framework. This model consists of seven sayings and intents recommended

by Smith, to researchers as a guide to ethical conduct for both Māori and non-Māori researchers:

1. Aroha ki te tangata (a respect for people).
2. Kanohi kitea (the seen face, that is present yourself to people face to face).
3. Titiro, whakarongo ... kōrero (look, listen ... speak).
4. Manaaki ki te tangata (share and host people, be generous).
5. Kia tūpato (be cautious).
6. Kaua e takahia te mana o te tangata (do not trample over the *mana* of people).
7. Kaua e mahaki<sup>14</sup> (don't flaunt your knowledge). (Smith, 1999: 120).

These proverbs are considered common to other indigenous people and the word “respect”, above all else, Smith (1999: 120) asserts is to be maintained in relationships with all others and in relation to the environment. Consequently, I am attempting to apply these principles to the way in which this thesis is conducted.

### *3.3.1.1 Research Ethics Approval*

In order to comply with Massey University's ethical standards, I submitted an “Application for Approval of Proposed Research” to the Ethics Committee before I began the data collection stage for this thesis (see Appendix 1). Ethical issues in this proposal focused entirely upon the sample group that I intended to study and how the rights of my participants were going to be respected. These issues included: anonymity and confidentiality, the conducting of interviews, factors of potential harm and benefits, informed consent and withdrawal from the research process, as well as cultural issues involving Māori and the Treaty of Waitangi.

My application displayed that I had carried out discussions and consultations with various members of the sample group as well as those from the industry sector, and including those with expertise in Māoritanga. My ethics proposal was further scrutinised in order to assess my competency in what I intended to achieve

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<sup>14</sup> Professor Reedy who after reading this chapter stated that the word “mahaki” means, “humble”. Reedy suggests that a more correct word to fit this phrase would be “kaua e whakahihi”, meaning, “don't show off or be arrogant”.

through my research. Also assessed was my understanding of the cultural values and protocols pertaining to Māori.

### **3.3.2 Informed Consent**

It is my role as the researcher to inform participants what the study is about and their rights, what is expected of them and what they are required to do. In the first instance these details were provided in the information sheets (see Appendix 2, Appendix 4). These were either given or mailed to participants I accessed from databases as well as through whānau and Māori business networks. After reading the information sheets they had the opportunity to ask me any questions or my supervisors in person, by phone or email before agreeing to become a participant. Consent to take part in the postal survey was considered given as soon as I received the survey in the reply-paid envelope that I included with the information sheet. Written (see Appendix 5) or verbal consent was also obtained from the interviewees.

### **3.3.3 Ethics and Interviewing**

In considering Smith's (1999) proposed ethical framework towards undertaking interviews with Māori a "kanohi ki te kanohi" is an approach that is recommended to both Māori and non-Māori. This custom is one of the principles at the heart of Māori tikanga (Smith, 1999: 120). It also shows genuine respect and interest towards those at the centre of the discourse. Likewise is Smith's saying 'he kanohi kitea' or a face that is seen often, be it on the marae, and at hui or working with Māori is a face that gets noticed. For those who aspire to undertake individual, collaborative (or ethnographic) research with Māori communities, a researcher needs to be proactively involved with those communities long before the research commences. A researcher's chance of being considered as an insider is far greater if they follow these ethical processes, rather than be treated with suspicion and disdain (Bishop, 2005).

Oral consent to participate in the interviews will be an option for my participants. This decision is based on Māori tikanga, and as a culture based on oral traditions

it is appropriate for my respondents to be given this choice. If this is their preference then respect for this will be given precedence. I am also prepared for anyone wishing to give their responses in ‘te reo Māori’ at their interview, and have already made prior arrangements with an interpreter fluent in te reo Māori who will do so if required.

Similarly and before any interview can begin, whakapapa connections are usually established from the outset through initial dialogue. ‘Tēna koe! kia ora! ko wai koe? no hea koe?’ saying ‘hello!’ asking ‘who are you?’, ‘where are you from?’ or ‘where do you live?’ As such, these are the formal introductions that I will begin my interviews before moving on to the business at hand. The person I may be talking to might be my relative and it is considered ‘whakatoī’ (impolite or rude) not to enquire after family and whānau, and tika (correct) to pass on your aroha (best wishes) to others before leaping into your own interests.

## **3.4 Research Procedures**

### **3.4.1 The Survey**

The constructing of my survey (see Appendix 3) took on many drafts and rewrites (see section one - pilot and survey) until it finally got to the stage where it was ready to be sent out. This survey in the end consisted of three parts in order to address the aims, scope and objectives laid out in chapter one of this thesis. Ideas for the survey design were gathered from previous studies on the creative industries (de Bruin & Hanrahan, 2003), the small-medium business sector (MED, 2008), and my two supervisors.

Part one of the survey began with demographic questions on the background of the business and included; how many years the business had been in operation, the particular sector they belonged to in the creative industries and an exploration on the nature of their business. Next, reasons for business start-up, the ownership structure and number of staff they employed as well as the kinds of support they had received were explored. Tick boxes and options were also included for the

industry, business activity, reason for start-up, ownership and support questions. I felt it was important to provide choices, but at the same time to limit the amount of potential responses for managing the analysis and interpretation of results that would come later. However, if they had “other” answers for the questions on industry, business set-up, ownership and the amount of staff they employed, then an extra space was included for these.

The focus of part two in the survey was international markets and exporting initiatives. As my thesis had three categories (“yes”, “not yet” and “no intention”) I needed to establish from the outset the level of exporting they were involved with at that time. If they ticked “yes”, then they carried onto the next question. If they ticked “not yet”, then they were directed to a similar set of questions but based on their future intentions, and if they ticked “no intention” then they were asked to just fill out the last part of the survey.

Questions in this part started with key markets, the target age group and what motivated them to internationalise their products and services (e.g. Burpitt & Rondinelli, 1998; Westhead et al, 2002). For the latter, I provided some examples of what could have brought about the incentive to venture into the exporting arena. Following that, descriptions on the way in which they entered international markets were requested, with prompts included (Johanson & Vahlne, 1977; Oviatt & McDougall, 1994; Fillis, 2001; Chetty & Wilson, 2003). The next query focussed on the strategies adopted to help them internationalise and yet again more options supplied (Gabrielsson, 2005; McAuley & Fillis, 2005). In addition, the role central government had in assisting the respondents and what kinds of support would be beneficial was also addressed, and if they wanted to make any further comments I left space for them to do so.

At the end of part two, I included a table consisting of twenty challenges to exporting identified previously in other studies (e.g. Kerr, 1995; Fillis, 2002; NZIER, 2003a; Frederick, 2004; Shaw & Darroch, 2004). I asked my respondents to select by circling, using a Likert scale (1=strongly disagree, 5=strongly agree) whether they found or could potentially face any of these when entering the

international marketplace. More space was added after the table for participants to add any other challenges they thought specific or significant for their business.

Personal demographics made up part three and began with a gender category, followed by four age brackets ranging from 20-29, 30-39, 40-49 and ending with the fifty + age group. The main reason for setting these age categories in this manner was again in being able to manage the likeliness of a high response rate to my survey. In the end I decided to keep this to a minimum and those were the categories chosen. Educational background, whether they had worked overseas and the length of time, seemed to be factors that may influence a person's incentive to internationalise so these were posed as well. All respondents were offered a summary of the results as stated at the end of the survey, and if they wished to take part in the interview stage they were invited to do so.

#### *3.4.1.1 Piloting the Survey*

Initially, I employed the use of a pilot survey as a way of gauging the level of understanding from potential participants on the topics under investigation in this research. From this pre-understanding stage the pilot study assists with general information and adjustments, and increases the clarity in what is being sought (Hurmerinta-Peltomäki & Nummela, 2004). Once all corrections are made during this preliminary stage then the main survey can be sent.

The first of my pre-test participants made comments on the survey questions, wording, the layout and presentation based on their immediate reactions and impressions. One issue highlighted the lack of enough invitational words such as “*please tick as many boxes as apply*” rather than my restrictive answers of “*you may tick only one box*”. Another, concerned the restating of instructions for the “*yes*” exporters in part one, to read similarly for the “*not yet*” category in part two. Once amended, this ensured that the group with intentions to export would answer a similar line of questions to those already exporting. These changes provided the survey with a more consistent interpretation of strategies for both groups of firms.

Pre-test two was conducted on another four participants, and from their advice changes were implemented to the second version. The information sheet was also analysed at this time for lack of detail, simplicity and clarity. Feedback was once again sought from my supervisor, and more alterations introduced before trialling the pilot survey on a further three participants who were involved in the creative industries. Once all their recommendations were considered and adjustments made then my survey was ready to be sent.

#### *3.4.1.2 Selection Criteria*

In the pre-selection phase, initial participant consideration focused on those that were thought to have an insight on my chosen topic and key objectives laid out in chapter one. The inclusion/exclusion criteria shifted to the draft stage once consultations had been completed with whānau and friends, my supervisor/s and colleagues, leading business people (both Māori and Pākehā), and contacts in the industry. In addition, parameters were set after I received invaluable feedback from Māori at hui<sup>15</sup>, business symposiums and in reading widely on the subjects being investigated. Hence, the criteria I settled upon for this study required that respondents identify in line with the following aspects:

1. they operate a business in the creative industries (e.g. NZIER, 2002a), thus excluding other sectors such as dairying, horticulture, food and beverages; and
2. they are currently involved in exporting, not yet, or have no intentions to do so (e.g. Shaw & Darroch, 2004); and
3. they are of Māori descent (Marsden, 1988, 1992; Smith 1999; Henare, 2001); or they consider themselves as being a Māori business, or involved in producing Māori goods and services (e.g. French, 1998; Durie, 2003).

Moreover, in determining this criterion and the fact that the creative industry is relatively new to the New Zealand exporting scene, it seemed highly probable the type of firms that “fitted” my sample could be SMEs in size (MED, 2008b).

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<sup>15</sup> Māori hui: One in Wellington on ‘Māori and Innovation’, ‘Toitu te Wahine’ as well as many other iwi and hapū hui.

### *3.4.1.3 Sample Search*

In my early explorations, I soon found the number of potential Māori businesses was relatively small and those exporting in the creative industries even more so. This fact initially restricted the number of participants eligible for selection. To begin with, my investigations centred on business directories that included Māori organisations who appeared to belong to the creative industry sector. These were the “The Data Book 2004”, “The Brown Pages” and “Te Aka Kumara”. The first directory listed companies in New Zealand’s film and television production sector, the second consisted of Māori and Pacific Peoples in the arts and media categories and the third was a reference to Māori organisations and businesses from regions all over New Zealand. Another trade directory I also accessed was the “UBD Importers and Exporters” information on New Zealand businesses.

Subsequently, Māori databases of attendees at various conferences I had been to and connections with Māori organisations were other resources. Further invaluable resources were Māori websites including FOMA, maoribiz.co.nz, Toi Māori Aotearoa, maoriart.nz, Whenua04.com. Additionally, the “Te Puna Web Directory NZ” and “Tuia” were found to be extremely useful, as were magazines and publications such as “Mana”, “Tū mai” and “Kōkiri Paetae”.

After searching for likely candidates, purposive sampling was used to deliberately choose those that best matched my selection criteria (Davidson & Tolich, 2003). Later, some of those participants became part of my snowballing sampling where they recommended others who might have an interest in taking part in this study. Davidson and Tolich (2003) appear to support my stance in using this method of non-probability sampling, especially in regard to qualitative research and small sample sizes:

...it is more about studying the social lives of small groups in detail, the issue of “representativeness” is not as important because there is no argument about whether the sample “represents” the population (Davidson & Tolich, 2003: 118).

#### *3.4.1.4 Survey Documents*

The survey documents comprised an information sheet (see Appendix 2) and the survey instrument (see Appendix 3). In the information sheet I greeted respondents in “te reo Māori”, identified who I was, outlined the key objectives of the study, stated how they came to be selected and invited participation to my study. A brief explanation was given next on what would happen to data collected and the option for receiving a summary of the results. Also included in this sheet, was the length of time it would take to complete the study. This point is important because if they were busy I did not want them to be put off, if they considered it would take too long to complete. Consequently, the survey consisted of nine pages and included closed data as well as many open-ended questions (Taylor, 2005). For the latter, there was enough space for respondents to provide in-depth answers on their experiences, perceptions and requirements. A pre-paid envelope for the survey was included as well.

#### *3.4.1.5 Responses*

The mail-out consisted of two phases over a period from the end of May 2005 to the beginning of August. The reason for sending the survey twice was because of incorrect addresses and a very slow initial response rate. For instance, out of 140 surveys sent thirty-seven were returned undeliverable, even after postal services and others had tried forwarding them on. I persisted with those returns for another month in the hope of locating a few and because of the small numbers identified through my sample search. In spite of my efforts and the help from many others these individuals could not be found. Additionally, reminder letters were sent out a month after the first mail-out to those whose surveys had not been returned. I was able to identify these persons by putting a number on the survey before it was posted which corresponded to their contact details. These letters were also a prompt in case people had misplaced the survey or forgotten to fill it out.

Nevertheless, out of 103 postal surveys I received twenty-four replies giving a response rate of 23%. This is a reasonable response rate when comparing it with other research on SMEs and the creative industries. For example an exploratory

study (Chetty & Wilson, 2003) on the role of networks to the internationalisation of firms had a response rate of 23%. Another was Fillis' (2002) on the barriers to exporting for microenterprise craft firms in the United Kingdom and Ireland. In this study Fillis also tried to increase his response rate with follow up phone calls, and eventually ended with 24.6%. Shaw & Darroch (2004) had an even lower response rate at 16%. They attributed this to the fact that an excessive amount of smaller firms in New Zealand (90%) have fewer than 10 EFTs. In addition, many small businesses in New Zealand are too busy to fill out surveys and being a small country, businesses are continuously swamped with questionnaires or surveys such as mine. As such, I would agree with Shaw and Darroch and add further that many Māori would rather you speak to them in person about what it is you are wanting, than respond to just another piece of paper. Nevertheless, if a survey had not been used in the first instance, then participants for the interview stage may not have been identified so easily.

What is interesting is that two of the participants who filled out my survey, I realised much later, were Pākehā. They responded because the survey was sent to them and likewise considered themselves part of the study because they created Māori products. Legitimately, I had previously identified them through a Māori business database and off the Internet via their business websites. As they had already given so much of their time to answering the survey part and wanted to be interviewed I chose to include them in the study. I decided that they, along with my Māori participants also, needed to be given the chance to give their insights on the issues and to tell their stories.

Of the survey respondents, fourteen were already exporting so became part of my "yes" category. A further nine had aspirations to eventually becoming involved and so formed the "not yet" grouping. One participant was not interested at all in exporting and is the only one in the "no intention" group. Thirteen of those who participated in the survey consented to be interviewed for the next stage.

### **3.4.2 Kanohi ki te kanohi Interviews**

At this point I chose to include and interview a manager from a Māori government agency for perspectives on the main issues in my thesis. I was very interested in finding out whether this person had views that would be similar, or otherwise, to those of my participants. The organisation that I chose is in the business of providing support infrastructures to Māori businesses, and potentially to some of the individuals under investigation in this research. In the end fourteen interview participants became part of the “kanohi ki te kanohi” or face-to-face interview process.

The personal interviews were conducted only after the surveys had been returned, and I noted how many Māori participants wanted to be included in this process. I contacted each person either personally, by phone, or in some cases by email if they indicated this on their survey. I arranged interview times that fitted in with their schedule and at a place convenient for them. Of the fourteen interviews: six were held in the individual’s home, five at their place of work, two at Massey University’s Albany campus (one in my office and the other in the Massemo café), and the last in a Wellington café.

Before beginning I had all interviewees revisit the information sheet as some may have forgotten what my study was about since completing the survey. I also needed to discuss any concerns they might have with the way in which the interview was going to proceed. I informed them that they had the right to not answer any particular question and they could withdraw from the interview at any time. Permission to record the interview was negotiated and either given verbally or signed on the consent form if that was their preference (see Appendix 5). No one stated that they had a problem with being audio-taped and only four indicated that they wished for their tapes to be returned once my study was completed.

Everybody had the opportunity to pull out of the study altogether if they notified me by the time I needed to begin the analysis stage. Generally all my interviewees were given a couple of months to return their transcripts and gentle reminders

were sent to a few individuals. At least half of the respondents had no changes to their transcripts and corrections were made to the others.

I kept the process as informal as possible (open-ended, semi-structured questions) with a schedule covering five topic areas that related to those in the postal survey. The benefit of this approach is to gain more knowledge on my interviewees' experiences, their business activities and internationalisation strategies. The five matters that were discussed including the introductory and concluding sections are as follows:

1. Introductions: *Kia ora*....Show and discuss research information sheet, consent form for audio-taping, and release of tapes
2. Topic 1 - The Business: How, when and why did they get established? Structure and nature of the business activities, ownership, support infrastructure and turnover (optional)?
3. Topic 2 – Exporting: How did they get into exporting/or intend to? Exporting activities? (Strategies and drivers).
4. Topic 3 – Assistance: Government, other agencies, other support? Kinds of assistance that would be beneficial?
5. Topic 4 – Export Challenges: What do they perceive these to be? Or are experiencing? International experience relative to business?
6. Topic 5 – Future: Own and their business?
7. Concluding Remarks: Other comments? Follow up for tapes, transcripts, permission to disclose? Thank you, *Kia ora*....

There was no fixed time to these interviews and I was extremely grateful for any amount of time that they had put aside. Some were able to spare an hour and others talked anywhere between one to two-and-half hours. The added advantage of undertaking interviews in this informal way is it enables the interviewee to relax as a result of being in familiar surroundings and in having a sense of control in the dialogue being held.

I tried to show my appreciation and gratitude for their time with a “koha”, which is a culturally appropriate action for Māori to do (Bishop & Glynn, 1999). In some circumstances this koha was declined but many a “cuppa” was shared, or I bought lunch or food to eat during the interview. I also purchased a couple of small items made by a couple of my artists and one in particular from a fashion designer. I did not see any ethical problems with this action, as this was one way I could also show my appreciation for their time.

### *3.4.2.1 Transcripts*

I transcribed all fourteen tapes myself as I did not want to lose any of the business or Māori words that had been spoken, and the context they were being used. I also recorded all the nuances or subtleties of the participants' voices such as the sighs, the gaps of silences, and the sounds of frustrations. These I thought could make a difference in how I interpreted some of the responses and their meanings later on.

Furthermore, some of the participants tended to go off track with discussions on topics that had no relevance to the research (e.g. other artists, family problems). These I left in their transcripts for them to remove if they so wished when copies were returned to them, to make amendments and to add any further comments. If these are left in and have relevance to my discussions later on, then I will assess them in the interview analyses in chapter five. Thank you letters (see Appendix 6) were sent to all the participants for their involvement in my study.

### **3.4.3 Analysing and Interpreting the Data**

Sample size can influence the kind of method that is applied to research and the larger the sample, the analysing of data becomes more statistically significant (Taylor, 2005). As my survey sample ended up being relatively small with 24 respondents, I used simple measures in the form of summary or cross-tabulated tables to portray the results of the quantitative questions posed in the survey. In order to explain those tables, descriptive or interpretative analyses were provided to give more understanding and possible solutions to the objectives of my thesis. With regard to the open-ended questions in the survey, there was a pattern of similar responses from the participants' answers, which helped me to draw out emerging themes, and these are discussed later.

Effectively these themes were further confirmed in the interview analysis chapter. I use relevant quotes from the interviewees' transcripts as illustrations. This enabled the content of the participants' voices to be read and heard through their own words (Ellis & Bochner, 2000; Chase, 2005). Furthermore, the fourteen

interviews produced a vast amount of qualitative data to analyse, so extracts added immense value and understanding to those themes that had been chosen.

### **3.5 Methodological Reflections**

#### **3.5.1 Consistency with Worldview of Participants**

I acknowledge issues such as “connections to self” or the “narrative’s voice” (Chase, 2005: 664), as well as the trustworthiness in the interpretation of the data. The key issue lies in the fact that I am a researcher who is Māori, and a Māori person who happens to be undertaking this study. I am also quite aware of the necessity to capture the participants’ interpretations. I also acknowledge that it is unavoidable at times to not be quite as involved with the participants. As one who belongs to a collective group this is what is sometimes expected and required of you.

Other matters I ought to be aware of are factors such as stereotyping, or making assumptions of my respondents as being similar and lumping them all together as “Māori people” without proper regard for their individualities is an issue (Rehman, 2002: 48). On one hand, I have the responsibility of trying to manage the complexities in maintaining a position of objectivity, but on the other hand recognise the subjective stance that will arise naturally from being a part of this Māori worldview and making no apologies for this.

In addition, issues may arise as a result of the methodologies and approaches that are applied to this thesis and these will be considered. For instance these could include, what and how the instruments are to be employed, the way the analyses are undertaken and how the results will be interpreted. Sometimes I may find it easier to interpret what should be read and to make assumptions of issues that are not present in order to enhance results. Thus I have a role of vigilance in the methodology process being applied and in what is finally portrayed.

### 3.5.2 Limitations

Subjectivity or biases are considered weaknesses by scientific researchers or those undertaking inquiries of a quantitative nature. However with my research it would be virtually impossible, considered inappropriate as well as insensitive towards the participants to approach this study purely from an objective point of view. In Māoridom for instance, sometimes the only way to get things done is through networking and knowing people, who then connect you to others and vice versa. It is about whakawhanaungatanga, whakapapa, and “ko wai koe?”<sup>16</sup>

In the interviews for example, it is quite possible that some participants gave responses they felt would be more useful or suitable for my purposes not just because I was an academic, but also of my connections to others. This could also have an effect on the participants that finally became part of this thesis in terms of selection bias. Furthermore, as a researcher I could have unintentionally chose those that would suit the parameters of my thesis better, and they in turn could have had their own agendas that they wished to bring forth through this study.

I am also highlighting that some of the drivers that influence Māori businesses to internationalise are economic factors, Māori values and creative products. The latter I suggest are further relying on their authenticity and branding features to enter international markets. In addition, I am assuming that these businesses require the support of others to assist them with aspirations to export. As well as all these, there are exporting barriers that many firms in general face, so I am supposing these may, or may not be similar for Māori. Finally, I am also proposing there are differences between current exporters, potential exporters and those with no interest at all.

A further limitation is the size of the sample group for this research, which could make it difficult to generalise findings in anyway. However, the results and outcomes I suggest will find utility in directing and informing further research in the area of small businesses.

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<sup>16</sup> Ko wai koe? Who are you? (i.e. who do you belong to, your connections, iwi and hapū?).

## **3.6 Conclusion**

This chapter discussed the research and ethical considerations as well as the research procedure in relation to my thesis. I deliberated over the mixed-method approach undertaken and determined that a postal survey would be utilised followed by interviews with those who wished to participate further in this research. The way in which I conducted this research process was also expounded upon and any issues that had to be considered were presented.

Additionally, explanations were provided on the Māori research pathway I am offering as the foundation for this research (see Figure 3) and that it supports a Māori kaupapa approach. Accordingly, reflections, limitations and the conclusion complete this chapter. In the chapter to follow the survey responses are analysed and will lay the foundations for the interview findings in chapter five.

# 4

## Ko te Pae Tawhiti: He tiro whānui Distant Horizons: A Survey

Ko te pae tawhiti whāia kia tata,  
Ko te pae tata whakamua kia tina.

Seek out the distant horizons,  
And cherish those that you attain.  
(Rangi Mete-Kingi, Whanganui)

### 4.1 Introduction

The opening pēpeha is a dual message of inspiration. Firstly, to me it symbolises the export focus of my thesis, with exporters seeking out distant horizons - overseas markets. It therefore features as a front-end of the title of this chapter. Secondly, the pēpeha may be interpreted as an inspiration to the participants in my thesis who set goals, and in this context, search for international markets in order to sell their products and services. It is also a reminder that what they achieve in the end is to be valued. The title further reflects an intention of this research to contribute to pathways for Māori development, based on the knowledge and shared experiences of those who have already started this journey.

This chapter presents the survey findings of the three groups of respondents who were either already exporting, have intentions to export, and the single respondent who had no intentions to internationalise at all. Nearly all the participants (22) were Māori, with two other respondents identifying themselves as Pākehā. These Pākehā respondents, however, were Māori businesses in terms of my definition (see *1.2.5.1 Defining a Māori business for this thesis*) and were genuinely involved in delivering Māori services or products to the market place. One for instance, had lived and been brought up with Māori and always worked with Māori materials, whilst the other had for the larger part of his working life focussed on creating Māori products.

In presenting the data results from the survey, complex quantitative statistical analysis was not applicable because of the small number of participants. Quantitative analysis that has been used identifies any associations between variables, or displays frequency of single subject responses. As many questions were open-ended the results are primarily descriptive in nature. This chapter is organised into four sections, and include the introduction, two parts corresponding to the survey and a conclusion.

Part one, Section 4.2, opens with an analysis of firm variables such as gender, age, years of operating and the number of employees relative to the male and female categories included in this study (Table 4.1). Next are the creative industry sectors and the three groups the respondents correlate to (Table 4.2), followed by a summary of the participants' main business activities (Table 4.3). The products and services the individuals provide (Table 4.4) are further outlined, as well as details on their business operations (Table 4.5). The reasons and explanations why the male and female respondents set up their business, and the types of support they receive (Tables 4.6; 4.7; 4.8) complete this part of the chapter.

Part two, Section 3, begins with an account of the international markets currently being accessed by respondents in this research (Table 4.9) and the principal markets they are targeting (Table 4.10). Two summary tables and discussions follow: firstly the participants' entry modes to exporting (Table 4.11) and secondly (Table 4.12) the motivation factors to internationalise and the steps and strategies to attain this goal. Throughout the survey's analyses recurring comments kept emerging (Table 4.13) and an assessment of those is further provided. The role of central government, its agencies and other national bodies play in assisting participants to become exporters is then explored. Possible challenges to exporting faced by the respondents are presented and examined (Table 4.14); including the kinds of international work experience and whether or not it assists current business practice, conclude this section. Lastly, a summary of the results and any other final comments brings this chapter to a close.

## 4.2 Participant Profile

### 4.2.1 Business Characteristics

Table 4.1 presents the results by “sex” and “age”, and two further variables “years of operation” and “employees”. Of the 24 respondents that took part in this survey, over 50% are male (13 participants) with the majority of all respondents (10 or 41.66%) belonging to the 50+ age group. Two female owned businesses have been operating longer than 21 years and the absence of males in this category is particularly noted. On the other hand, more businesses owned by males appear to be in the early set-up stage (1-5 years) or growth stages of their businesses (6-10 years).

**Table 4.1 Gender and Business Profile<sup>1</sup>**

Gender	Age		Years of Operating				No of Employees	
			1-5	6-10	11-20	21+	< 5	6-19
<b>Male</b> (13)	20-29	4.17 (1)	4.17 (1)		4.17 (1)		4.17 (1)	
	30-39	16.67 (4)	8.33 (2)	4.17 (1)	4.17 (10)	12.50 (3)	4.17 (1)	
	40-49	12.50 (3)	12.50 (30)		12.50 (3)		12.50 (3)	
	50+	20.83 (5)	12.50 (3)	8.33 (2)		16.67 (4)	4.17 (1)	
<b>Female</b> (11)	20-29							
	30-39	12.50 (3)	4.17 (1)	4.17 (1)		4.17 (1)	8.33 (2)	4.17 (1)
	40-49	12.50 (3)	4.17 (1)	4.17 (1)	4.17 (1)	12.50 (3)		
	50+	20.83 (5)	4.17 (1)	4.17 (1)	8.33 (2)	4.17 (1)	16.67 (4)	4.17 (1)
<b>Total</b>	<b>100.00</b>		<b>100.00</b>				<b>100.00</b>	

1. Figures in brackets represent the number of respondents who identified as belonging to those categories.

Importantly, 83.34% (20 respondents) are small firms employing less than five FTEs and the remainder are small-medium to large firms employing between six and 49 staff (MED, 2008). A similar amount of males and females (14 participants) are also employing up to five people and those employers are in the 40-49, and 50+ age brackets.

### 4.2.2 Creative Industry Sectors

Table 4.2 reveals the relationship between the sectors of the creative industry, the number of male and female respondents belonging to each sector, and whether they

exported or not. It shows that some of the respondents fit into more than one creative sector, as the total number of sectors chosen (40) exceeds more than the 24 survey respondents. In addition, 58.33% (14) of those 24 are involved in exporting or the “yes” exporters, 37.5% (9) are the “not yet” group with one single person (4.17%) who has “no intention” to enter into international markets.

**Table 4.2 Creative Industry Sector: Gender and Exporters<sup>1</sup>**

Creative Industry Sector	No of Respondents		No of Exporters			% of Exporters (24)	
	No.	%	Yes	Not Yet	No Intent	M	F
Visual arts (arts, crafts, antiques)	15	62.5	10 (7M/3F) <sup>3</sup>	4 (2M/2F)	1 (F)	33.33 (Y) <sup>4</sup>	25.00 (Y)
						20.83 (NY)	16.67 (NY)
Film & video	5	20.83	1 (F)	4 (3M/1F)			4.17 (NI)
Designer fashion	4	16.67	1 (M)	3 (F)			
Design	4	16.67	3 (1M/2F)	1 (M)			
Music & performing arts	3	12.5	1 (F)	2 (M)			
Television & radio	3	12.5		3 (2M/1F)			
Publishing	2	8.33	1 (M)	1 (M)			
Architecture	2	8.33		2 (M)			
Advertising	1	4.17		1 (M)			
Software & computer services	1	4.17		1 (F)			
<b>Total Responses</b>	<b>40</b>		<b>Total</b>	<b>40</b>		<b>Total</b>	<b>100.00</b>
<i>Other</i>	4	16.67					

1. Many of the respondents fitted into more than one industry sector making column percentage sum to more than 100%. M/F = Males/Females. Y = Yes; NY = Not Yet; NI = No Intention.

From the table (4.2), visual arts were found to be the most significant creative industry sector for 15 (or 62.5%) participants. This result includes 10 active exporters, four intending to internationalise and the one other respondent in visual arts with no interest in exporting. There are noticeably fewer participants in the other sectors, with five respondents in film & video (20.83%), four in design and designer fashion (16.67%), and three in the music & performing arts, television & radio (12.5%). Further, publishing and architecture had two respondents each (8.33%), with only one firm (4.17%) in advertising and another in the software & computer services industry. More males (9) than females (6) are involved in the visual arts sector with females being slightly more predominant in the designer fashion sector. The four “*other*” responses are tourism, workshop facilitation,

genealogy and manufacturing toys. These industries/services are not the focus of this thesis and will play no further part in this analysis.

### 4.2.3 Business Operations

Table 4.3 portrays the results of the business activity question. It reveals that there were seven respondents who ticked more than one of the seven given categories, even though only the **main** activity of their business was asked for in the survey.

**Table 4.3 Business Operations: Gender and Creative Industry Sector<sup>1</sup>**

Business Activity	Respondents				Creative Industry Sector
	No.	%	M	F	
Manufacturing/Production	12	50	7	5	Visual arts, film & video, designer fashion, design, music & performing arts, television & radio, publishing, architecture, software & computer services
Retailing	9	37.5	3	6	Visual arts, designer fashion, design
Service Supply	4	16.67	2	2	Visual arts, designer fashion, music & performing arts, architecture
Distribution	3	12.5	2	1	Visual arts, film & video, design, music & performing arts, television & radio, publishing, advertising
Exporting	2	8.33	1	1	Visual arts, design
Importing	2	8.33		2	Visual arts, design
Wholesaling	2			2	Visual arts, design
<b>Total Responses</b>	<b>34</b>				
No response				1	Visual arts

1. Many of the respondents fitted into more than one business operation category making column percentages sum to more than 100%. Many of the respondents operate in multiple creative industry sectors.

The results from the table show that 50% of the 24 participants are involved in manufacturing / production activities, followed by nine who are in retail (37.5%). Service supply is an operation carried out by another four individuals (16.67%), a further three are distributors (12.5%), and two each (or 8.33%) are either involved in exporting, importing or wholesaling. The females outnumber the males by 2:1 in only one occupation and that is retailing; and visual artists are identified as functioning in all seven work areas.

In contrast to the results in the previous table (4.2) where 14 respondents were identified as “yes” exporters, only two in Table 4.3 see exporting as their main business activity. One possible explanation is that even though firms are exporting

it may only account for a small proportion of their business activity and their primary focus remains on the domestic market. In addition, the “no response” is the one visual artist that has no intention of marketing products overseas and gave no response to their main business activity. The reason given is that the business is in the early set-up stage and only concentrating on the domestic market for now. The in-depth interview in chapter five gives more detail on this respondent and the business.

#### **4.2.4 Products and Services**

Table 4.4 illustrates the services and products the respondents provide to the marketplace. I determined that many of the answers would be best portrayed by grouping several creative industry sectors and cross-categorising those with business operations (Miles & Huberman, 1994). For example, many of the participants in the visual arts category also belonged in other sectors (e.g. design, designer fashion, architecture) and in one case seven sectors. In addition, by using a number of the respondents’ smaller quotes as illustrations, a more informative understanding of their business activities is reached, as well as contributing to the findings on the goods they supply.

Thus, Table 4.4 reveals that many of the participants generate Māori art, clothing, designs, music, film and theatre for the local and international market; including other indigenous goods for a specific target group (e.g. Sioux Indians). For example, one Māori carver is simultaneously trying to educate the wider public when they purchase an item off his website. Also, when they buy from him in person and want to know how to carve, he will teach anyone that wants to learn.

Another participant, a Māori architect, designs for all groups including marae and corporate business. Furthermore, a Māori film production respondent is in the business of translating animated films into te reo Māori<sup>1</sup>.

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<sup>1</sup> Te Reo Māori: The Māori Language.

**Table 4.4 Products and Services Summary**

Type of Business Activity	Products and Services	Illustrations
<b>Selling, wholesaling, retailing, distributing</b> - Visual arts	Māori art pieces	“We sell contemporary Māori art...original artworks, prints, posters, cards, children’s story books”. “Retail bone, jade and shell carvings via our website...carvings are done by us, guest artists and some are purchased from other carvers then on sold”.
	- Design	Māori designs
<b>Manufacturing/production</b> - Designer fashion	Māori and indigenous clothing	“I do Māori designer clothing, New Zealand Made, fuller figure clothing for men and women, from casual to corporate and formal”. “I make indigenous design both Māori and Sioux, ready to wear, corporate, business, bride and groom, and medical attire”.
	- Music & performing arts	Māori theatre
- Film & video, software & computer services	Films and animation, television	“Māori film development company and TV productions company...post production editing and sound facilities...dubbing from one language to another on film and animation”.
<b>Service supply</b> - Visual arts	Indigenous designs	“Providing indigenous designs to corporate, residential and marae based communities”.
	Māori art and education	“We endeavour to educate our customers where possible about Māori art”. “The website gives info to encourage customers...I also teach bone carving to tourists and locals”.

The following quotes also express the commercial interests of other participants’:

We provide product from our workshops for the gallery [their own] carvings, paintings, large mega sculptures in stone, hinuera and omaru, wood, clothing, jewellery, weaving, pounamu, bone, pearl and shark teeth jewellery, pearl and furniture. – *Male, 50+, visual arts/fashion designer, exporter*

I work at home, from a very creative perspective. I like to produce works that may appeal to people. I also like to create work that has special meaning. I work with kōrari (flax), kōhatu (stone), rimurapa (kelp), and hue (gourds) as my main mediums. – *Female, 50+, visual arts, non-exporter*

The service supplied is that of musical media to consumers both domestically and abroad. The products involved are whakairo/Māori carving, korowai/Māori cloaks, raranga kete/Māori flax baskets and finally Toi Māori/Māori design. – *Male, 20-29, multiple sectors, not yet exporter*

These responses show that several of the participants create and/or sell quite distinct products. Furthermore they are producing them from a variety of unique materials and at times only for a special reason. Of note, the second respondent stressed that they have no intention of exporting and creativity factors were found to be one of the main reasons for not taking products into the international market place (see chapter five for more insight into this artist’s reasons).

The previous statement is similar to Fillis’ (2002; 2004) studies on small craft firms producing their “art for art’s sake”, rather than “art for business sake”. Fillis found that many of the small craft firms were not prepared to compromise their artistic creativity in order to satisfy customer demand. Rather, respondents in the Fillis studies believed in making items that they had “feelings for”, and “creativity” in itself was seen as the stimulus to achieving this.

#### 4.2.5 Ownership Structure

Table 4.5 on the ownership structure of the business, identified three participants with dual or multiple structures and all managed by women exporters over the age of 40.

**Table 4.5 Ownership Structure: Gender, Age and Exporting Status**

Gender	Age	No. of Exporters		
		Yes (14)	Not Yet (9)	No Intention (1)
Male (13)	20-29		Whānau Trust (1)	
	30-39	Private Company (2)	Private Company (2)	
	40-49	Self-employed (1) Family Owned (1)	Private Company (1)	
	50+	Self-employed (2) Private Company (1) Family Owned (1)	Private Company (1)	
Female(11)	20-29			
	30-39	Incorporated (1) <i>Other</i> <sup>1</sup> (1)	Private Company (1)	
	40-49	Incorporated/Partnership (1)	Self-employed (1) Private Company (1)	
	50+	Private Company (1) Private Company/Family Owned (1) Private Company/Self-employed/ Family Owned and Partnership (1)	Private Company (1)	Self-employed (1)

1. *Other*: Crown Entity.

The first is complex in being family owned, a sole trader, in partnership and a private company. The second is an incorporated company and in partnership, and the third is a family owned/private company. On the whole, over half of the firms in this study are privately owned (13). This category also includes six exporters and seven potential exporters, as well as six females and seven males in the 30+ age groups.

Furthermore, six are self-employed or sole traders and evenly distributed between the genders. Of those six, four are currently exporting, one has intentions to and the other is the single non-exporter. In addition, family ownership is the set-up for four participants, with an equal split between the sexes and all involved in exporting. Another female exporter is part of an incorporated body; with the only whānau trust<sup>2</sup> owned by a male and the youngest of all the respondents looking to venture into overseas markets; and the last is a Crown Entity.

#### **4.2.6 Motivations for Business Start-Up**

Respondents again gave multiple answers for establishing their business even though only the **main** reason was requested in the survey. Five options were provided in the survey and an extra space for “*other*” was also included to allow respondents to offer their own reasons for business start-up. Table 4.6 portrays the motivation responses, which are cross-tabulated for both the men and women, and included the age categories.

The results in Table 4.6 show that the most significant reason 50% (12) of the respondents established their business was “to use their own creative skills”. Further noted is, of the 12 respondents seeking the opportunity to be creative in their business activities, eight are in the 50+ age group and equally divided between the genders. In revisiting Table 4.1 at least three of those individuals over the age of 50 have been operating for less than five years (2 males/1 female), and one of the

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<sup>2</sup> Whānau Trust – Ture Whenua Māori Act 1993 “The land, money and other assets of a whānau trust shall be applied, for the purposes of promoting health, social, cultural, and economic welfare, education and vocational training, and general advancement in the life of descendants of any tipuna [whether living or dead]...” (Mead, 2003: 278)

males has been in business for eight years. This could suggest that after years of having to “earn a living” they may be seeking to start a business, which enables them to focus on utilising their creative qualities (Zapalska et al, 2003; Love & Love, 2005).

**Table 4.6 Motivations for Set-Up in Creative Industry: Gender and Age<sup>1</sup>**

Motivation Factors	Age and Gender of Respondents								Total	
	20-29		30-39		40-49		50+		No.	%
	M	F	M	F	M	F	M	F		
To use my own creative skills			4.17	4.17	4.17	4.17	16.67	16.67	12	50.0
To fulfil a dream	4.17		4.17			4.17	20.83	4.17	9	37.5
To make money				4.17	4.17	8.33	4.17	8.33	7	29.1
Identified a gap in the market			4.17	8.33	4.17	4.17	4.17	4.17	7	29.1
Customer demand			4.17			4.17		4.17	3	12.5
<i>Other</i>				4.17	4.17		4.17		3	12.5
<b>Total Responses</b>									<b>32</b>	

1. Many of the respondents fitted into more than one motivation factor making column percentage sum to more than 100%.

The finding “to use their own creative skills” is significant and is supported by one of the few studies on self-employed Māori women and their motivations and aspirations in starting a business (Simpson & Raumati, 1991). In their research, one of the three major *push* and *pull* factors identified was the “opportunity to be creative through work” which came in second place. The other two reasons were “independence and flexibility” which ranked first, and the “opportunity to earn more money” ranked third (Simpson & Raumati, 1991: 26). Another recent article (Zapalska et al, 2003) on New Zealand environmental factors and their influence on Māori entrepreneurs in starting a business further support this finding. In this paper “independence and flexibility”, the “opportunity to be creative through work” and the “opportunity to earn more money” were the most favoured motives for business start-up (Zapalska et al, 2003: 169).

Admittedly, “independence and flexibility” was not included as an option in the survey and the choices given were prompts only for the respondents to initially choose from. I also did not want to influence the participants’ responses in any way so a limitation was placed on the specific options provided. Furthermore, a space

for “*other*” reasons was added for respondents to write further reasons that were not on my list.

Thus, my result also differs to Fox (1998) on similar factors for self-employed Māori. In that discussion paper one of the motives focussing on an individual’s personal ambitions “to give the founder(s) independence” was found not to be highly valued by both the males and females (Fox, 1998: 6). A reason stated by Fox (1998) is that Māori are predominantly brought up to focus on the collective or whānau (family and extended family), hapū (sub-tribe) or iwi (tribe), rather than the “self-interests” of the individual. Furthermore, ranked first as the primary motivating factor in his study was “to make the most of a commercial opportunity”. Whereas a similar motive to Fox’s in my survey results “identifying a gap in the market place” had relevance for only seven firms and ranked 3<sup>rd</sup> equal with “to make money’.

However, returning to the second highest set-up factor and considered important for nine firms in my study was the “need to fulfil a dream”. This reason was even more so for seven male participants, including the youngest of the respondents. Likewise, as with the first motivation finding in this research, the same four male respondents in the 50 + age group also chose this reason as one of the incentives for business start-up. This enhances my initial notion that individuals (e.g. the participants in this study) are in the business for other reasons than just pure monetary gains.

Furthermore, Table 4.6 reveals that seven individuals did establish their business so they could make money. This was especially so for five female participants and a fact similarly upheld by previous research (Simpson & Raumati, 1991; Zapalska et al, 2003). In addition, the least influential factor for three firms was the need to meet customer demand. This appears to be a challenge for some of the Māori entrepreneurs in this study due to a variety of reasons. For example, the only person with no intentions to export is choosing not to as she is reluctant to make “supply and demand” products, for fear of losing the creativity aspect to her work:

To focus on orders of a specific nature can be off-putting. I find it more rewarding to create, to let the work flow; then present the finished article for sale. After the experience of “spiritual weaving” I see myself heading towards more “commissioned” type work, with the challenge of producing work that brings the most satisfaction to the most people – *Female, 50+, visual arts, non-exporter*

What is also particularly interesting, are the “*other*” motivation factors specified by three participants for their business start-up. The incentives all relate to assisting other artists, the community or their whānau. For example, one male visual artist started their business as no one was providing quality New Zealand carvings, and he wanted to help other carvers in need. A further male visual artist involved in designer fashion has aspirations of building personal finances to fund local projects (Zapalska & Brozik, 2006). Finally, a female visual artist and fashion designer set up her operation to become more self-sufficient as well as building a business for her children and grandchildren (Zapalska et al, 2003).

The previous finding is important as it appears to reflect the views of what it is to be a Māori business, and the values of Māori tikanga and business (Love & Love, 2005; Sharples, 2007). For instance, Love and Love (2005) stated that a Māori business is based on whānau and thus has an obligation to the greater concern for wider Māori prosperity and the well-being of all Māori (2005: 251). In addition, Sharples (2007) emphasised the Māori value of whakawhanaungatanga and the relationships formed with others, including those in the community. As such, Māori tikanga requires a certain amount of responsibility through whānau to create benefits for others, and in the instance of a whānau trust it is usually one of the legal requirements in their deed.

#### **4.2.7 Support Networks**

In analysing the results for the support that respondents receive, again several choices were made with three firms selecting ten or more groups that provided them with assistance. Similarly, those three participants agreed that their “family /whānau, iwi/hapu, a business mentor, creative mentor/teacher, colleagues in own industry, other creative industries and another industry altogether” were integral to their support system.

Table 4.7 displays that 15 respondents (eight males, seven females) selected family and whānau as the most significant support group to their business activities. In addition, ten have the backing of their friends, another nine are receiving help from colleagues in their own industry, and a further nine are seeking the support of colleagues in other creative industries. Also identified is that business mentors are giving advice to five individuals and government agencies are assisting five others.

The following sources; iwi and hapū, creative mentor or teacher, industry network and national organisation are each supporting four individuals. A further three are assisted by community organisations, or colleagues in a different industry altogether. Two other respondents have an agent that is helping with their businesses, and another two are being assisted either by their local organisation or a manager.

**Table 4.7 Support Networks: Gender and Exporters<sup>1</sup>**

Support Structure	No. of Exporters						Total	
	Yes		Not Yet		No Intention		No.	%
	M	F	M	F	M	F		
Family/whānau	20.83	12.5	12.5	12.5	4.17		15	62.5
Friends	16.67	4.17	8.33	8.33	4.17		10	41.67
Colleagues in your industry	4.17	12.5	12.5	8.33			9	37.5
Colleagues in other creative industries	4.17	12.5	4.17	16.67			9	37.5
Business mentor	4.17	8.33	4.17	4.17			5	20.83
Central Government agency	8.33	4.17	8.33				5	20.83
Iwi/hapū		8.33	4.17	4.17			4	16.67
Creative mentor/teacher	4.17	8.33		4.17			4	16.67
Industry network		8.33	4.17	4.17			4	16.67
National organisation	4.17	8.33	4.17				4	16.67
Community organisation		4.17	8.33				3	12.5
Colleagues in another industry		8.33		4.17			3	12.5
Agent		4.17		4.17			2	8.3
Manager		4.17					1	4.17
Local organisation				4.17			1	4.17
<i>Other</i>	8.33	12.5	8.33				7	29.16
<b>Total Responses</b>							<b>86</b>	

1. Many of the respondents fitted into more than one support structure making column percentage sum to more than 100%.

The seven in the “*other*” categories included the support of a Māori organisation (not specified) and another four firms received no support or were self-supporting. A sixth firm did not give a response and the last one stated it was not applicable.

A key feature worth noting from the results is that on one hand more males (6) than females (4) rely on friends. Similarly, more men (4) than women (1) sought the support from government agencies for assistance. Females on the other hand, looked to their colleagues and others in all industry areas; as well as mentors, their iwi and hapū for support. However what is more apparent and significant is the apparent lack of support from government agencies, the industry network and other organisations towards both the exporters and those with intentions to export.

Nevertheless, one significant finding is that family/whānau is ranked first for the majority of individual respondents in this thesis. This outcome is somewhat different to a previous study on family, friends and government agencies and their relationship as part of the SMEs’ support infrastructure (Lewis et al, 2005). In that report family was rated only fourth as a “source of assistance” behind accountants, seminars/training and banks. It was also placed fourth for “usefulness” and “significance”, and fifth for “frequency” of use.

Another worthwhile result from the table and in contrast to Lewis et al (2005) is the difference in ranking of friends as a support network. Ranked 2<sup>nd</sup> out of 15 support structures in my findings, it rated only 11<sup>th</sup> out of 24 on the sources of assistance and 10<sup>th</sup> on the “significance” and “frequency” tables in Lewis’ report. Nonetheless, one respondent in that report made a vital comment relating to business assistance and the impact that “without the support of friends, families and business networks their firm wouldn’t be there. It’s as simple as that really” (Lewis et al, 2005: 18).

Statements made by the participants in my survey further uphold this view and are displayed as a summary in Table 4.8. Sources are categorised into “strong ties” or “weak ties” (Granovetter, 1973; 2005). Weak ties for example third parties, acquaintances and business contacts are considered to be more important to businesses in the long-term, because they can provide information and access to new opportunities (Granovetter, 1973; 2005). Strong ties such as family and friends

were invaluable as sources of assistance in the firm’s start-up phase, but equally recognised as not possessing the range of knowledge required as firms develop over time (Loane & Bell, 2006).

Furthermore, it is evident in Table 4.8 that family [and partners], whānau, and friends were giving immeasurable support in terms of business advice, acting as a creative mentor and providing finance, physical, moral or spiritual support. Central government and its agencies such as Creative NZ, Te Waka Toi, Toi Iho and Te Puni Kōkiri, as well as Kapiti District Council also played a part in assisting five respondents in areas of mentoring, funding, free registrations and advertising. Other national Māori organisations for example Poutama Trust, Māori Women’s Development Incorporation and Māorimusic.com have assisted with finance, assessing opportunities and distribution sponsorship (music).

**Table 4.8 Support Networks**

Source	Type of Support	Illustrations
<b>Strong Ties</b>		
Family/whānau/partners and friends/colleagues in own industry	Creative mentors, advice encouragement, funding, knowledge, materials, expertise, physical	“Encouragement to continue despite finances...knowledge for up-skilling and re-tooling”. “Advice, expertise, materials or anything that we require is within the family or extended whānau and friends”. “I have a very supportive husband who helps collect the material that I need...I have whānau I can call on if he’s not available...friends are my mentors”. “Whānau support to remain high spirited, focussed and determined to succeed, and/or achieve goals set”. “Family/whānau help with workload [packing] in busy time”.
<b>Weak Ties</b>		
<i>Central Government/ Local Councils</i>		
Toi Iho/Creative NZ	Communication Moral, financial	“Free registrations and all benefits of advertising Toi Iho does”. “...with other artists, exhibitions”. “Financial...minor”.
Te Puni Kokiri Kapiti District Council	Mentoring	
<i>Others</i>		
Poutama Trust	Financial	“Mostly whānau but [MWWDI] Poutama Trust has assisted with new directions”.
MWWDI	Financial	
Māorimusic.com	Sponsorship	

Poutama Trust is in fact one support body favourably mentioned by many of the Māori respondents throughout this study (see chapter five), especially so in terms of “new directions” for which they have been recognised. In 2006 Poutama Trust were

joint winners of the “Vero Excellence in Business Support Awards”. This award is for the most significant contribution by a Not-For-Profit organisation (Poutama Business Trust, 2007) and recognised their key role in developing and supporting Māori micro and small businesses over the past 18 years.

In addition, a design institute is giving support to a Māori visual artist who is also an architect. Likewise an industry mentor and academic institution is an important support source for another of the fashion designers:

Industry mentor – to restructure current retailing...students/HOD from SIFE<sup>3</sup> - AUT and external consultants to investigate and provide updated business plans/strategies etc. – *Female, 40-49, not yet exporter*

Furthermore the one respondent involved in multiple creative industry sectors is featured here claiming support from up to 12 different categories:

Creative NZ-Te Waka Toi, NZ on Air, Māorimusic.com [Māori organisation – other category]...financial support from Te Waka Toi...distribution sponsorship from Māorimusic.com...also Agent-X for marketing and promoting...Mana News and magazine...Alan Duffs books in homes programme...Te Rūnanga o Te Whānau ā Apanui...K-Fm and Borboleta Entertainment Ltd., and Seahorse Swim Music. – *Male, 20-29, not yet exporter*

Last, but not least, “clients” were signalled by one respondent as essential to his business ongoing operations. He commented “What about clients? They are a major source of support and we have to make sure we keep our networks strong”.

### **4.3 Internationalisation**

This section will now analyse the exporters and those with intentions to export. The single “no intention” to export firm will not be considered in this part as, not surprisingly, they offered no responses to the export section in the survey. They did however take part in the interview part of this research, so their opinions will be presented later in chapter five. The export categories chosen for this research are very similar to Shaw and Darroch’s (2004) study on New Zealand exporters who

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<sup>3</sup> SIFE – Student in Free Enterprise run by AUT (Auckland University of Technology, New Zealand). A scheme set up by the Business School’s HOD and students in conjunction with consultants to investigate and provide business plans for new start-ups.

categorised exporters as: “exporters”, “likely exporters” and “non-exporters”. So just to reiterate, 58.33% or 14 respondents in my study are involved in exporting and 37.5% (9) are intending to do so.

### 4.3.1 Exploring the International Environment

#### 4.3.1.1 International Markets

Table 4.9 presents the analysis of the main international markets selected by the “yes” respondents. The countries chosen have then been grouped into regions according to the DHL Export Barometer<sup>4</sup> as a guideline and an analytical tool utilised by NZTE (2006a). Likewise, markets that have the most potential for the “not yet” participants products or services were also included in this table. Again, the respondents gave multiple answers to this question. One visual artist/fashion designer nominated six countries or regions that they intended targeting as their main markets. Three “yes” participants also stated that they exported on a “global scale” including two from the “not yet” group who are seeking to access markets “anywhere/everywhere”. Thus, these five were excluded from the summary and the discussion that followed.

**Table 4.9 International Markets Summary<sup>1</sup>**

Regions	Countries	“Yes” Exporters	“Not yet” Exporters
		% of 11 Respondents	% of 7 Respondents
Asia & Pacific	Australia	45.5	71.4
	Pacific Islands	9.0	14.3
	Asia (generally)		28.6
	Japan	9.0	28.6
Europe, Middle East & Africa	United Kingdom	72.7	57.2
	Europe (Germany, Italy, Sweden, Spain)	27.3	14.3
	South Africa		14.3
Americas	USA	72.7	57.2
	Canada	9.0	42.9
	Hawaii	9.0	
	Peru	9.0	

1. Many of the respondents fitted into more than one country or region making column percentage sum to more than 100%. 11 exporters (three firms excluded) and multiple markets accessed; 7 “not yet” exporters (two firms excluded) and multiple markets chosen.

<sup>4</sup> DHL Export Barometer is the only large-scale evaluation of export confidence within New Zealand. The barometer measures the opinions of exporters, 73% of whom have been exporting for more than 10 years (NZTE, 2006a).

The results presented in Table 4.9 illustrate that the UK and USA are the most accessed international markets for 72.7% of 11 exporters; second is Australia and the European countries a distant third. In addition, single firms selected the Pacific Islands, Japan, Canada, Hawaii or Peru as one of their designated international markets. For 71.4% of the “not yet” respondents, Australia is seen as the market with the most potential, followed by the UK and the USA (57.2%) being ranked second equal. Canada is the fourth chosen export destination, then Asian countries in general and Japan are in sixth place. Two individual firms chose either Europe or South Africa as potential international markets.

#### 4.3.1.2 Principal Markets

Table 4.10 displays the countries to which the participants identified as being the most important market for their businesses, or those intending to be the main focus in the future. Out of 11 respondents, one stated that this was “unknown as stats not collected yet” thus reducing my number to ten for this table. However, the “not yet” group remained the same at seven, and again multiple answers were given from several members in this group.

**Table 4.10 Principal Markets Summary<sup>1</sup>**

Regions	Countries	“Yes” <sup>1</sup> Exporters	“Not yet” <sup>2</sup> Exporters
		% of 10 Respondents	% of 7 Respondents
Asia & Pacific	➡ Australia Asia	50	57.2 28.6
Europe, Middle East & Africa	➡ Europe (Germany) Africa	10	28.6 14.3
Americas	➡ USA North America Americas (in general)	40	14.3 14.3

1. Many of the respondents fitted into more than one country or region making column percentage sum to more than 100%. 10 exporters (four firms excluded); 7 intending to export (two firms excluded) and multiple markets chosen.

An important finding depicted in Table 4.10 is that 50% of the 10 “yes” exporters recognise Australia as their main export market. This clearly is in contrast to the previous table (4.9) where the USA and the UK were the most exploited markets for this exporting group. Those former markets, important as they are, were not the

principal preferences for the respondents' products or services; rather they are in fact their second and third choices. Likewise more than half of the "not yet" group or 57.2% (4 participants) anticipate Australia to be their largest market. A further two respondents (28.6%) chose regions, and one in particular responded in this way "because of our connections there [i.e. regions]".

The difficulty of marketing Māori products in Europe has been highlighted by one participant who has had an unfortunate experience when she took their firm's products to the European market. She found that there was little interest in products from New Zealand and this is a challenge in trying to enter the international arena. She wrote the following:

Lesson for me that the European market are not necessarily interested in South Pacific cultures. Some countries, Holland, Germany, Austria, Nordic areas have connections with New Zealand via early ethnologists, anthropologists so have a moderate knowledge of Māori culture and the arts – the rest simply don't care. – *Female, 50+, visual arts/ design, exporter*

Nevertheless, from contemplating the survey respondents' choices, a recent analysis on "New Zealand Export Trends" (NZTE 2006a) considered Australia as the most lucrative country for New Zealand exporters followed closely by North America. Additionally, it is a prominent export destination for New Zealand firms because of its closer proximity to New Zealand (Major, 2005/2006). Likewise, the "psychic distance" factor for businesses can be overcome by accessing Australia in the first instance (Johanson & Wiedersheim-Paul, 1975; Reid, 1981). Besides those, a Closer Economic Regional Trade agreement between the two countries enables easier access for New Zealand businesses to enter the Australian market, and vice versa (Statistics New Zealand, 2002). Other positives to bear in mind is that the risks and costs involving financial and managerial capabilities can be controlled better if working closer to home.

#### *4.3.1.3 Target Age Group*

As a result of this question, an important finding identified that 58% (14 participants) are targeting specific age groups and niche segments in their chosen

markets. For example, four exporters (involved in publishing, visual arts, design, and designer fashion) and two with intentions to export (involved in television & radio, film & video and architecture), stated they are targeting all age groups. A further two respondents (involved in design, music, performing arts, film and video) are focussing on children as young as eight to any age.

Meanwhile four more visual artists are intent on the 15+ and up to 40 years of age as their market group, and another visual artist is looking towards a more mature consumer group, from 25 to 55 years of age. Six other individuals (including one fashion designer, two more visual artists, two fashion designers who are also visual artists; plus an architect) are focussing on a wider age group, anywhere from 21 to 70 years of age.

The one individual who happens to be the youngest of all the participants in this study (i.e. in the 20-29 age bracket) is aiming towards a much younger set of individuals, from 16-28 years of age. This could be due to the fact that this respondent is also of a similar age group and a common understanding of the needs of this particular sector is highly probable. Furthermore, the individual is involved in multiple creative sectors and is looking to market his products in the very near future.

Lastly, four respondents failed to specify any particular age group. For instance, one in particular noted that they were targeting international audiences to access “festivals and indigenous communities” in relation to the music and performing arts they produce. Another stated “anyone who breathes” would be their target group, with the last two firms giving no reference to any specific age group.

#### **4.3.2 Towards Internationalisation**

In this section, results from the two groups of respondents on their motivations to internationalise, the entry mode they adopted, as well as the strategies implemented to achieve this process will be scrutinized. This helps to identify any findings relating to the first two research questions underlying this thesis. How do Māori businesses internationalise? What are the drivers behind this approach?

In the first instance, limitations to be taken into consideration when analysing the outcomes is that one “yes” exporter opted not to respond to any of the three concepts being investigated, and a further two failed to comment on their entry modes. Besides those firms, two of the “not yet” respondents gave no indication on how they would enter the international marketplace. For example, one simply said they would do this by “selling” and the other is going to seek assistance from an industry expert such as “BIZ Enterprise”. Out of 24 participants, those five firms plus the “non exporter” are not included in Table 4.11 and so the focus is on the other 18 respondents.

**Table 4.11 Entry Modes Summary**

Exporters	Stages %		Networking %		Born Globals %		Total
	M	F	M	F	M	F	%
“Yes” group (11)	9.1 (1)		18.2 (2)	27.3 (3)	45.5 (5)		100
“Not Yet” group (7)	14.29 (1)	28.58 (2)	42.87 (3)		14.29 (1)		100

The first significant finding in this analysis is that of the 18 participants only five were females, and this number includes three exporters and two with intentions to internationalise. Further the latter two females are seeking to take incremental steps as a strategy to go international and the other three are currently using the networking approach as their entry mode to markets. Also worth noting is that there are no female respondents involved in the born global approach, whereas this entry mode is heavily weighted towards the males. Five exporters and another in the “not yet” group were born globals.

A further result is the way in which the “yes” group commenced exporting, and this was equally shared between the network approach (Coviello & Munro, 1995; 1997; Chetty & Blankenburg Holm, 2000a; 2000b; Fillis, 2001; 2008), and the born global’ (Oviatt & McDougall, 1994; Knight & Cavusgil, 1996; Sharma & Blomstermo (2003). These entry modes were the most significant approaches for 10 respondents who identified as exporters. Curiously, only one respondent implemented the stages approach as a way to internationalise markets (Johanson & Wiedersheim-Paul, 1975; Johanson & Vahlne, 1977; 1990; 1992).

Findings for the seven “not yet” group is also not surprising where there is a mixture in how these respondents intend to export. It seems that three firms are eager to network and three others are utilising the services of an independent agent or distributor, thus suggesting that they are adopting the “stages” approach to exporting. Interestingly though, only one firm appears to be following the born global approach, and yet again the majority of responses received from the “not yet” were males.

### **4.3.3 Incentives and Strategies to Export**

In the section that follows, Table 4.12 portrays the motivators and opportunities that persuaded, or are inspiring the participants in this research to internationalise. Also included are illustrative quotes on the measures the respondents employed, or applying to assist with their exporting initiatives. Similarly, these extracts are linked to the main internationalisation approaches. A discussion on these will follow this motivation and opportunity section.

#### *4.3.3.1 Motivations and Opportunities to Exporting*

Firstly, the motivations and opportunities based on the survey responses were assessed for similarities, and then clustered into principal incentive motives to come up with the final lists shown in Table 4.12. For example, the “yes” group provided many motivators in their initial decision to export. Some of these drivers follow and motivation headings have been included in the brackets:

- demand, orders via Internet (customer demand)
- offer unique products, no-one offering such a range of quality work, something different in Māori designs (unique products)
- not enough of a local market (low sales)
- needed to expand (expand sales)
- went to markets where people pay a fair price (increased domestic competition)

In addition, responses for the “not yet” group identified four similar factors to the exporters. However, they also submitted three others points\* (see below) deemed as

relevant to their motivations to internationalise. Again these are listed in Table 4.13 and include the following:

- offer unique products (unique products)
- to supply products (customer demand)
- maximise investment (maximise investments\*)
- increase sales (expand sales)
- increased competition in local market (increased domestic competition)
- global product (offer a global product\*)
- give more people a chance to participate in our business (opportunity for others to participate in business\*)

**Table 4.12 Motivations and Opportunities to Exporting<sup>1</sup>**

Motivation and Opportunities to Export					
“Yes” Exporters (13)	No.	%	“Not Yet” Exporters (9)	No.	%
1. Meet customer demands	7	53.85	1. Offer unique products	5	55.55
2. Offer unique products	6	46.15	2. Meet customer demands	2	22.22
3. Low domestic sales	3	23.08	3. Maximise investments	1	11.1
4. Expand sales	2	15.38	3. Expand sales	1	11.1
4. Increased domestic competition	2	15.3	3. Increased domestic competition	1	11.1
			3. Offer a global product	1	11.1
			3. Opportunity for others to participate in business	1	11.1

1. Many of the respondents fitted into more than one motivation or opportunity factor making column percentage sum to more than 100%.

Accordingly, to “meet customer demands” is the main motivation. Such is its importance, it is ranked number one by the “yes” exporters and in second place by the “not yet” group. This motivator/opportunity is similar to studies where it was found that firms react to external changes (Czinkota, 1982) or are pulled (Westhead et al, 2002) into the marketplace. It could also be a consequence of fearing they will miss out on an international market opportunity (Czinkota, 1982; Czinkota & Tesar, 1982; Pope, 2002). I further suggest this is comparable to the respondents’ actions in my research where they want to satisfy the needs of their customers, as well as taking opportunities when they arise rather than regretting it later if they had of turned it down.

Secondly, to “offer unique products” (Vahlne & Nordstrom, 1993) is the primary motivator/opportunity for the “not yet” respondents and positioned at number two for the “yes” group. This is similar to one of seven proactive reasons identified as influencing firms to export (Czinkota, 1982; Czinkota & Tesar, 1982). This driver was also found (Pope, 2002) to be the case in a later study as one of only two reasons why small firms export; the other was in having a technological advantage over other firms.

In addition, “to expand sales” and “increased domestic competition” are found as having relevance to both groups of respondents. These factors are previously identified in other research where the need to increase profits and sales (Czinkota & Johnston, 1983; Brush, 1992), and an increase in domestic competition have compelled firms to seek commercial opportunities overseas (Westhead et al, 2002). Meanwhile, “low domestic sales” is another important incentive identified by the “yes” participants; however it is not a feature for the “not yet” group. Again this factor has been found in earlier studies on the reasons why firms export, which found to be in response to a declining domestic market (Burpitt & Rondinelli, 1998; Westhead et al, 2002).

“Maximising investments” (Pope, 2002; Rodriguez, 2007) is another motive that is significant to the “not yet” group, as is the opportunity to offer a “global product”. These two reasons have been identified in other studies why firms are born global from the outset (McDougall et al, 1994; Knight & Cavusgil, 1996; Oviatt & McDougall, 1997). Finally, the last factor identified by this group of respondents is to provide an “opportunity for others to participate in business”. This could be likened to the Māori values of whakawhanaungatanga and manaakitanga (Love & Love, 2005; Sharples, 2007) where a Māori business has responsibilities to look after and provide benefits to others.

#### *4.3.3.2 Internationalisation Strategies*

Whilst examining the participants’ responses for all the previous sections and the current segment, I discovered that similar comments kept appearing. As these were particular meaningful and significant in terms of this analysis and likewise for the

interviews in chapter five, they have been depicted in Table 4.13 as emerging themes. Short illustrative quotes have also been included in the far column of the Table (4.13) as examples of those themes.

The discussion that follows relates to the themes from Table 4.13 in more detail. It also includes any further comments on exporting made by the respondents at the end of the international markets section in the survey.

### *Uniqueness/Ahurei*

The desire of half of all the participants in this analysis section is to produce or offer something different to the international arena; and even more so if targeting niche markets (Porter, 1980; 1996; Zuchella & Palamara, 2007). For example, in response to growth potential one of the born global firms was able to offer a unique and original service to the overseas marketplace. Further, a visual artist is focusing on two niche markets, “the high end quality market in USA, then Europe”. Another is seeking the following:

There is a desire for something different (i.e. Māori designs) overseas...in fact we believe with the right marketing, there is a greater demand/ appreciation there [overseas] than here. – *Male, 30-39, visual arts, exporter*

A further respondent is concentrating on Māori brands as a differentiation strategy (Porter, 1985; Gabrielsson, 2005; Mallard, 2006; Panoho, 2007)) is significant:

Continued trading domestically...networked with indigenous artists and groups – focussed on products by Māori...didn't do any advertising but constantly sourced Māori products at exhibition, hui, conferences etc. – *Female, 50+, visual arts/ design, exporter*

### *Authenticity/Tūturu Māori*

Cheap imports were the determining *push* factor for one participant's need to enter international markets as well as having to compete with “rip offs” from overseas. These replications cost far less and most local buyers, this participant found, were none the wiser that the product was a fake imitation of the genuine New Zealand product. He also felt that cost wise his hand carvings became too expensive and

were being *pushed* out of the New Zealand market, and in order to survive they had to internationalise:

New Zealand market is now flooded with Chinese or Indian made replicas at very low pricing so local sales slowed...did not want to lower hourly rate so went to markets where people are prepared to pay fair prices for work. – *Male, 40-49, visual arts, exporter*

A further comment expressed this respondent is that action needs to be taken so as to stem the flow of cheap imports flooding into New Zealand. These products are seen as a threat to artists' livelihood and this respondent insists the government do something about it. His views are further expanded on in chapter five where the interview findings will be reported.

Government help is needed urgently to clarify where work is made. NZ market is flooded with very cheap Asian copies of bone & pounamu carvings. This makes it impossible to export "bread & butter" lines or to sell them here. – *Male, 40-49, visual arts, exporter*

Accordingly, Toi Iho's Māori Made Mark for example, is vital to a visual artist's exporting as it signifies that they produce authentic Māori products. As such, this trademark can also be implemented as a strategy to offset challenges from replicated copies and cheap imports.

#### *Quality/Pai o Ngā Mea*

Becoming registered under the Toi Iho Māori Made Mark was important for one of the respondents as it demonstrated that his products were of a high quality (McAuley & Fillis, 2005; NZ Business, 2005/2006). Another participant involved in the music and performing arts category also stated that their organisation's strategy was to focus on a chosen market segment so products had to be "presented at an international quality".

### *Māori Values/Māori Tikanga*

Similarly, I would suggest that Māori values are being upheld by many of the participants in my research. In addition, another value factor creating opportunities for several respondents is in “proudly being Māori” (Love & Love, 2005). The participants in my survey appear to be using their Māori identity as a point of difference to their creative skills and in fashioning unique products and services.

However, one of the architects in this study made the comment that Māori tikanga is not recognised by many New Zealand businesses or the government due to a lack of understanding. He also says the problem begins here at home (New Zealand) due to a lack of understanding things Māori:

Often a bias or misunderstanding of tikanga by people in the business world and government – *Male, 40-49, architecture, not yet exporter*

Meanwhile another artist appears to support the previous statement and calls on government, to assist more in developing the international customer’s awareness of Māori opinions. For example:

We feel that there is a real demand in the international market for Māori art. However, there is no channel for this need....Government should make it easier for international customers to understand Māori sensibilities and point them to a suitable provider. – *Male, 30-39, visual arts, exporter*

Those two former comments resemble the findings in previous studies (Zapalska et al, 2003; Zapalska & Brozik, 2006), on the need for government programmes and policies to coordinate support for Māori (Beaver & Prince, 2002). Also noted in those studies was the need to conduct evaluations on business training programmes, the necessity to make resources available, the requirement to encourage local entrepreneurs as well as to promote indigenous businesses (Smallbone et al, 2005).

### *Networking/Whakawhanaungatanga*

In the entry mode column in Table 4.12, there are various strategies that respondents utilised or employed in their initiative to export their products and

services. The networking approach for example has many respondents using this as a means to building relationships through agents, distributors, industry and personal contacts, other artists and community groups. Some of the comments made were as follows:

Networked with indigenous artists and groups – focussed on products by Māori...didn't do any advertising but constantly sourced Māori products at exhibition, hui, conferences etc. – *Female, 50+, visual arts/ design, exporter*

To offer unique products as lots of expats live overseas – *Female, visual arts / fashion designer, not yet exporter*

Meanwhile, networks are being equally utilised by participants exploiting the stages approach to internationalisation. For instance, a musician is selling his product through a music website and its distributors, and another involved in the performing arts is aiming to set up a base in Australia so as to work through the connections via this focal point.

#### *Spirituality/Taha Wairua*

Also highlighted in Table 4.13 is a spirituality theme. For instance the youngest participant is intent on networking once more with like-minded artists in other countries, “who share a passion for making the world a better place”.

A further comment made by another Māori artist and relates to being responsible to one's community and increasing benefits for all is:

Our drive is to enhance community business by exporting overseas...we have exported aboriginal art overseas. Benefactor where we help across the dynamics of life, that everything and everyone expands as a group. – *Male, 50+, visual arts/designer fashion, exporter*

#### *Reputation/Ingoa Pai*

Further noted by a respondent is one's reputation in the domestic market as well as having a niche market strategy. These two factors were the starting points to a publishing firm venturing overseas. In “being known” to overseas contacts was also

recognised by a further artist and was a part of his firm's natural progression to internationalise products.

Many of the respondents also commented on how Māori have a certain reputation and are known overseas for example the "haka" and our products. They are furthermore appreciated for these features by clients overseas and homesick New Zealanders. As the respondent below stated:

Māori are recognised more outside their own country than internal e.g. fashion, song, writing. Māori who are leaving NZ are export commodities in themselves, why can't we capitalise on this? – *Male, 40-49, architecture, not yet exporter*

#### *Economics/Ngā Ohanga*

The incentive "meeting customer demand" (Leadbeater, 1999) is the main motivation factor for the "yes" exporters and identified as second choice for the "not yet" group. The following comments further support these findings:

Increased competition in local market...to increase sales overall...to supply, to export...while investigating exporting to Australia, I am looking at the alternative to opening another store in Australia. – *Female, 40-49, designer fashion, not yet exporter*

Expand sales...many enquiries through Internet led to doing commissions (intention of websites). – *Male, 40-49, visual arts, exporter*

Furthermore a born global respondent expressed this forcefully with a single word:

Hunger!...all sales go overseas, have never supplied the NZ market. – *Male, 50+, visual arts/designer, exporter*

However, one respondent noted that "the government is not doing enough to assist new emerging fashion designers". She pointed out that small start-up firms such as hers are not able to afford the fees government agencies charge for their services (e.g. consultancy advice). She further asserts that more needs to be done to acknowledge the economic plight of smaller firms trying to access the international market place. Her situation is as follows:

The “Listener” had a wonderful article, which stated help don’t come until you hit rock bottom. This has been my case due to a burglary, poor summer sales for most retailers and incredible bullying from suppliers. Why doesn’t the government implement someone who is more positive in helping NZ fashion designers who have the capabilities of achieving export sales? Start up companies can’t afford NZTE’s scoping consultancy fees. FYI there are a lot of designers put off exporting due to cash flow issues and lack of support. – *Female, 40-49, designer fashion, not yet exporter*

### *Technology/Putaiiao Taha Tangata*

The Internet and websites are strategies being utilised by five participants, in order to engage in internationalisation activities and to network with others (de Berranger & Meldrum, 2000; Arenius et al, 2006; Nieto & Fernandez, 2006; Mostafa et al, 2006). A born global participant for example stated that he was able to adopt this export approach as the firm was on the Internet. The following respondents’ quotes appear to agree with that comment and offer some of the benefits:

Didn’t need to be on-site anymore... gave info as advertising...it is a one-by-one ordering system paid via secure visa on-site, posted/couriered to customer. – *Male, 40-49, visual arts, exporter*

Originally we designed images for NZ companies...we signed up with Worldpay to accept payments in 6 currencies...rather than marketing to the international market we are marketing to an interest group in an international forum. - *Male, 30-39, visual arts, exporter*

Being on the internet we had more questions and queries from expats and others overseas - - *Female, visual arts /fashion designer, not yet exporter*

All the emerging themes highlighted in Table 4.13 will be revisited again in the analyses of the interviews in chapter five.

#### **4.3.4 Government Export Assistance**

Whilst examining the responses of whether central government and its agencies support the participants in this study, 57.14% or eight out of the 14 “yes” exporters strongly expressed that they received “absolutely none, nil or no help at all”. Another received “some basic info from Export NZ” but was interminably frustrated in his attempts to do so:

Found it virtually impossible to get direct answers about what, when and how much it took to send work overseas from Customs...had to send stuff blind and hope it got through. – *Male, 50+, visual arts, exporter*

These comments are similar to other studies conducted on governmental export assistance programmes (Moini, 1998; Knight et al, 2003), where exporters were reported to have a low awareness of those initiatives, and there was evidence of widespread dissatisfaction with government services. A further report on SMEs in New Zealand (Massey et al, 2006) showed that most business owners are confused about government agencies, its services and how they operate. Some firms had been put off by certain government agencies finding them not helpful. Others had not bothered because they were uninformed in the fact that they were entitled to any kind of assistance.

NZTE however, was found to have given support to a few respondents “in general terms” and in combination with Investment NZ for one film Production Company to attend international markets. In addition NZTE along with Poutama Trust (a Māori charitable organisation) have been a source of constant support for another individual visual arts designer in financial and practical business terms. Likewise Poutama Trust has given a small amount of assistance to a publisher in order to attend international book fairs, as well as for airfares and accommodation. Interestingly, one individual in the music and performing arts category has acknowledged Creative NZ as having contributed funding for, “freight and airfares when festival fees do not cover these expenses”.

Meanwhile the “not yet” group were mixed in their statements with one respondent making no comment at all. What is more surprisingly, only two of the remaining eight participants made comments similar to the “yes” group of exporters in receiving government assistance considered of any use to their business. Moreover these individuals were much more critical in their remarks as the following quotes illustrate:

Nil as yet...often find that bureaucracy of government is a barrier in itself...filling in forms, accountability, misunderstanding of whānau based business and political bias. - *Male, 40-49, architecture, not yet exporter*

NZTE are not helpful overall to new designers, they look after the biggies not us! ...given up enquiring. – *Female, 40-49, designer fashion, not yet exporter*

Nevertheless, some respondents are being assisted, albeit in small ways. One Māori film production company in particular is receiving funding from the New Zealand Film Commission, while another is acquiring modest amounts from government funding for “trips for festivals and film projects but not specifically for business ideas”. Not so fortunate is one architect, where an insignificant amount of government support has been given in terms of “offering advice, some of which is helpful”. By contrast, one fashion designer is optimistic and has taken firm first steps in her effort to export:

I have not yet made contact with anyone to aid me in the process but am a licensed member of Toi Iho (Trade Mark/Creative NZ), and I have been attending workshops to learn about the channels as a collective or cluster. Have had indications from – Horowhenua Textile Cluster, Te Āra a Maui Tourist Operators, Kapiti Māori Cluster and other groups wanting to form artist clusters – *Female, 30-39, fashion designer, not yet exporter*

#### **4.3.5 Beneficial Government Assistance for Exporters**

Findings on what kinds of government export assistance would be beneficial to the 14, “yes” respondents had one stating that she was “unsure”, and a further individual simply wanted “money!!” In addition another artist stressed that he did not wish for anything from central government or its agencies and appeared to be put off by the thought as “all government funding it seems ends up with \$\$\$\$ for materials only”.

Nevertheless a publisher does require subsidies for transporting their firm’s products to attend international trade fairs (Herbig et al, 1998), and equally important for a performing arts company is assistance with their freight and airfares. As well as all those kinds of support one artist would like help to “do initial surveys” on entering new markets, and a further would like funds to go overseas on a promotional trip. Likewise another visual artist needs backing for his promotional work and other monetary matters:

Promotion of culture and country... to fairs etc in USA or Europe for small companies like us...tax help to compete internationally and recover some shipping costs...and exchange rates. – *Male, 40-49, visual arts, exporter*

Being able to find suitable contacts in relevant interest areas is important for an artist in Māori designs “specifically people involved in culture, arts and media”. Another participants’ dilemma is in finding the most apt markets (Westhead et al, 2002); she needs expert advice on internationalisation due to having experienced a negative response to her products in the European market:

Any help in sourcing “*appropriate*” markets. For example, on an export sojourn to Italy we (group of Māori exporters, performing artists, visual artists, Māori Chef) were based in Florence, the singer “Moana & The Tribe” and the Chef Charles Royal attracted interest and attention. But the Italian people “*value*” metals (gold and silver, hundreds of year’s history in jewellery trading) not really interested in pounamu and bone jewellery...no “*value*” in it for them, similar to sticks and stones. – *Female, 50+, visual arts and design, exporter*

On a more positive note, two other participants suggested practical ways in which government could assist their internationalisation initiatives. For example, a smoother customs entry is one idea and some form of support structure is another:

Set up legitimate channel to send bone and woodcarvings where we didn’t have to reinvent the wheel with every order...Government stamped credibility could go with every order to smooth customs entry. – *Male, 40-49, visual arts, exporter*

Set up a framework for design/furniture expos overseas...we could ‘piggyback’ the art and some of the furniture...we don’t have the resources to do it ourselves. – *Male, 50+, visual arts/architecture, not yet exporter*

Similarly, assistance from government for packaging, transport, airfares and accommodation is required by the “not yet” group of respondents. Likewise, less government administration would be of help to one architect in particular (NZ Business, 2005/2006). For instance, governmental bureaucracy is perceived as a “barrier in itself” and the whole process of trying to access assistance is just too much trouble:

Less red tape...the proving process with government is almost too much trouble to justify the effort...it’s easier to just get on with the job without involving them...their salaried people have little idea what it takes to run a

business and try to deal with their bureaucracy...tax relief as an incentive. –  
*Male, 50+, visual arts/architecture, not yet exporter*

In addition, a visual artist who is also a fashion designer is seeking a whole range of export assistance and information:

1) How to get started mentoring. 2) Funding to get started. 3) Networking to identify key assistance. 4) Marketing advice and mentoring. 5) Profiling of business (internationally). 6) Assistance in overcoming any identified barriers and 7) Sound financial planning assistance. – *Female, 30-39, visual arts and designer fashion, not yet exporter*

A final comment is from another fashion designer who is seeking realistic outcomes from government programmes and in relation to her sector:

More realistic overviews...even after attending export ready classes I realised “*fashion*’ is not regarded as highly” as other areas...More support to up and coming designers. – *Female, 40-49, designer fashion, not yet exporter*

#### **4.3.6 Challenges to Exporting**

This section focuses on the perceived challenges that the respondents have in operating in the international marketplace. Using a five-point Likert scale (5 = *strongly agree*; 1 = *strongly disagree*) the participants were able to state to what the extent each factor was a challenge to them. The 20 challenges chosen are those that were noted in the methodology chapter (C.3) of this thesis, and similar to those barriers to internationalisation for New Zealand ENVs (Shaw & Darroch, 2004). In that study these were grouped into financial, managerial, market-based, industry and firm specific barriers.

Table 4.14 depicts the responses from both groups and are separated into two columns. The results are displayed in this way so as to gain a better understanding and comparison of what the differences might be for the two groups. The findings are ranked from one to 20 with the top challenge first and the others in descending order. In addition, random challenges not in my table were put forward by respondents, which will be referred to later on. Again, three individuals did not select any challenges, including the non-exporter and two “yes” exporters. What’s

more, one of the current exporters considers that there are no barriers to internationalisation, and further claimed “there isn’t anything we can’t accomplish with the right contacts and advice”. Fortunately this individual gives more detail in his interview in chapter five, whereas the other “yes” participant declined to be part of the interview process and participated no further in this study.

The results in Table 4.14 have been presented in such a way that if the same number of respondents selected a particular challenge, but their responses differed on the five-point scale (e.g. No.2 and No.3 challenges in the “yes” column), then the challenge with the most *strongly agree* responses was placed higher up the list. Conversely where a similar amount of firms selected the same challenge with identical responses, then they were allocated equal weighting (e.g. No. 4 challenge in the “yes” column). Likewise, the figures in the brackets represent the number of respondents who selected this particular challenge. For instance, No.4 challenge in the “yes” column ‘access to funding’ has 8 respondents and is equally weighted with ‘lack of investors’. This means both these challenges had 8 responses, respectively. This grading system was applied to both groups of respondents.

Findings indicate that the most important factors for the established exporters in this thesis are *economics/ngā ohanga*, and relate to market-based, financial and firm specific barriers (Morgan & Katsikeas, 1997; Andrew Fletcher Consulting, 2006). These include the ability to find suitable contacts/agents or distributors, the costs involved of operating in international markets and in the firm’s capacity to compete in those markets (i.e. in terms of size).

Two other significant challenges are both financial barriers (Bilkey & Tesar, 1977), and are the ability to access sufficient funds including finding investors. Factors that did not appear to cause major difficulties for the “yes” exporters were; firm specific in having enough skilled workers as well as managerial in being able to deal with diverse markets and communicating with other cultures.

**Table 4.14 Challenges to Exporting<sup>1</sup>**

“Yes” Exporters		“Not Yet” Exporters	
Challenges	% of 12 Respondents	Challenges	% of 9 Respondents
1. Finding suitable contacts/agents/distributors	83.3 (10)	1. Cost of compliance with o/s regulations	77.8 (7)
2. Costs of selling o/s	75 (9)	2. Access to funding	66.7 (6)
3. Small size of firm	75	2. Lack of Government assistance/incentives	66.7
4. Access to funding	66.7 (8)	4. Fluctuating exchange/interest rates	66.7
4. Lack of investors	66.7	5. Lack of investors	55.6 (5)
6. Lack of Government assistance/incentives	58.3 (7)	5. Costs of selling o/s	55.6
7. New Zealand geographical location	58.3	7. Finding suitable contacts/agents/distributors	55.6
8. Establishing networks/building relationships	58.3	8. Establishing networks/building relationships	44.4 (4)
8. Lack of marketing skills and knowledge o/s	58.3	9. Political instability	44.4
10. Setting the right price for the o/s market	58.3	10. New Zealand geographical location	44.4
11. Cost of compliance with o/s regulation	50 (6)	11. Setting the right price for the o/s market	44.4
11. Fluctuating exchange/interest rates	50	11. Lack of marketing skills and o/s market	44.4
13. Increased o/s competition	50	11. Shortage of skilled labour	44.4
13. Diverse consumer tastes/preferences	50	14. Increased o/s competition	44.4
13. Moving from local ethnic/cultural markets to global mainstream	50	14. Communication problems	44.4
16. Political instability	50	16. Diverse consumer tastes/preferences	33.3
17. Lack of business skills	50	16. Moving from local ethnic/cultural markets	33.3
18. Shortage of skilled labour	33.3 (4)	18. Small size of firm	22.2
19. Coping with cultural differences	33.3 <sup>7</sup>	19. Lack of business skills	
20. Communication problems	25 (3)	20. Coping with cultural differences	

1. Many of the respondents fitted into more than one challenge making column percentage sum to more than 100%.

For the group that have intentions to internationalise, the top three challenges were financial as well as market-based (Shaw & Darroch, 2004). They were as follows: compliance costs to meet international requirements, to access funding (Tū Mai, 2006) as well as the lack of support and incentives from Government (e.g. Lewis et al, 2005). The next two were monetary in terms of fluctuating exchange and interest rates, and in not having enough financial backers. Challenges causing the least problems for the “not yet” respondents were firm and managerial specific; such as firm size, not having enough business skills and in being able to deal with other cultures.

Similarities in the challenges to internationalisation are evident with seven challenge factors appearing in the top ten of the lists for both groups. For instance *access to funding*, is rated highly by both groups, fourth on the “yes” exporters list, but having greater significance to the “not yet” group which ranked second.

Secondly is the *lack of investors*, chosen fourth equal (with access to funding) for the exporters and fifth for the likely exporters. Just as important to both groups is *the lack of Government assistance/incentives*, being one of the major challenges to the “not yet” respondents at number three and sixth for the active exporters. The other four barriers chosen in the top ten by both groups with varying degrees in weighting were as follows: finding suitable contacts/agents/distributors, the costs of selling abroad, New Zealand’s geographical location and establishing networks / building relationships.

Whereas most of the previous barriers are based on *economic* reasons one of the “*other*” challenges offered by one of four respondents appears to relate to the topics of *authenticity* and *Māori values*. Once again this involved the issue of cheap imports and the threat to the New Zealand artist’s livelihood as well as to the materials they used. An illustrative comment follows:

Massive fraud and imported work in every shop...perception of whalebone use as being a threat to species...protection of designs (personal and cultural) and copyright. – *Male, 40-49, visual artist, exporter*

Another exporter cites a further two challenges, one that could be identified as targeting a niche market or *uniqueness* whereby he is trying to “obtain position on search engines”. The other challenge concerns *creativity* and the ability for artists to be “doing things beyond and outside the square” (Fillis, 2002; 2004). One further respondent intending to internationalise has two issues which could be related to *Māori values* and *economics*. Firstly, he is worrying about the well being of the whānau, to factors on a wider and more global scale that includes “intellectual property rights, grievances, legal support and advice”.

More overriding global factors were a cause of concern for a fashion designer; with “climatic changes getting out of control” and “war and terrorism” (Cavusgil, 1984). Finally, many reasons appear to be on the mind for the one multi-sectored business in this survey analysis:

Collusion by various parties to monopolise markets, embargoed illicit sanctions enforced by rogues, religious parochialism and discrimination. Tall poppy syndrome in New Zealand...local authorities pilfering and embezzling

funds, nationally distributed to regionally irresponsible delegates. – *Male, 20-29, multi-sectored, not yet exporter*

#### **4.3.7 Overseas Experience**

It has been found that having worked overseas assists firms into the international arena. For example, it is thought that businesses with international experience will continue exporting from having developed new skills, firm competencies and technology (Burpitt & Rondinelli, 2000). As such the question in my survey on international experience and its link to their current business drew a response from sixteen of the 24 participants. Of the remaining sixteen, five respondents believed their overseas experiences did not help, apply or link to their current business in any way.

Nevertheless, six individuals did note various ways where, having worked or lived overseas aided their present business activities. For instance, in making connections, including “other artists and sharing of networks” was mentioned by two respondents. Likewise, an artist who is also a fashion designer, confirmed that it is the networks formed with indigenous peoples that are assisting their business practices. Moreover, having worked in the film industry in Europe, gave another respondent in the film and video sector a “better idea on how things work there”. Equally important to a further artist in having worked abroad, was the knowledge gained on logistical issues on how to get his work overseas. The final participant in this group, an architect, declared that international experience has helped him being recognised by his peers, thus “making it easier to set up a dialogue”.

In addition, the other five respondents gave some explanations on what they had achieved in their international endeavours, and in particular three implied that these activities still had links to where their firms are currently engaged in. For example, a graphic artist who worked in Australia and lived there for 14 years; is now home in New Zealand and exporting his products overseas. Another is a visual artist and fashion designer, who is also an experienced kapa haka performer as well as involved with creating stage and costume designs. This person now has intentions on exporting their own fashion range in the near future. Finally a musician, who is

now working in the music and performing arts, as well as in design sectors in New Zealand, has undertaken filming in thirteen countries for rāpumentory<sup>1</sup>. He has also performed solo live in the USA, Australia, Canada, and Rarotonga.

## **4.4 Conclusion**

From the survey findings the desire “to use their own creative skills” was identified as the most significant factor for the participants to set up business. “To fulfil a dream” was found to be the second most important driver. Two others were to “earn money” and having “identified a gap in the market place”.

Strong ties such as family/whānau were found to be the most influential of all the support networks followed by friends. Government agencies however are only highlighted briefly, whereas organisations such as Poutama Trust were looked upon favourably.

The UK and the USA are the most markets accessed by the exporters in this study, followed by Australia. However when it came to their most important export market, Australia was their first choice. The “not yet” group recognise Australia as their most favourable export destination, with the UK and USA sharing second place. Accordingly, this group of respondents are intending to initially export to Australia, then into regions such as Asia and Europe.

The networking approach was identified as the most preferred internationalisation mode utilised by the participants in this research. The born global approach was next with the stages entry mode to markets the least exploited.

“Meeting customer demands” and the “desire to offer unique products” were identified as the main motivation and opportunity drivers for both groups of participants. Low domestic sales, to expand sales and increased domestic competition, to maximise investments, expand sales and increased domestic competition were others.

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<sup>1</sup> Rāpumentory: Documentary.

Overall there appeared to be a general dissatisfaction towards government and its policies towards the needs of the small businesses in my study. Many participants perceived government and its agencies to be a hindrance to the small exporter and they further appeared to lack the understanding of whānau and family businesses.

The findings also revealed that the main challenges for exporters were in finding reliable contacts, agents and distributors. Others were in the costs associated with exporting as well as being able to seriously compete internationally. Compliance costs, the ability to source funds, the lack of government backing and incentives were found to be significant factors for the “not yet” exporters.

Importantly, ten themes emerged from the survey respondents and were as follows: uniqueness/ahurei, creativity/auaha, authenticity/tūturu Māori, quality/pai o ngā mea, Māori values/Māori tikanga, spirituality/taha wairua, reputation/ingoa pai, networking/whakawhanaungatanga, economics/ngā ohanga and technology/putaiao taha tangata. These themes became the “Māori business drivers” dimension in the koru framework in chapter five (figure 5). They will also be the key headings for the analyses of the interviews and the discussion that follows.

# Ka whaiwhai Te Ao: Ngā uiuinga

## Chasing the World: Interviews

### 5.1 Introduction

In the previous chapter, I analysed and presented the survey results. Thirteen survey respondents consented to take part in the interview stage and their experiences form the basis for this chapter. Additionally, a Manager who worked for a government organisation assisting Māori businesses with their exporting initiatives, also consented to be interviewed. It is hoped this interview would reflect the policy perspective of the organisation and also that it could provide further context and balance to my research findings. Fourteen “kanohi ki te kanohi” interviews were conducted in total. Although I had permission to use the participants’ real identities, I decided to give a degree of anonymity to all and use pseudonyms instead to present the stories of each interviewee.

The ten thematic areas that emerged from the findings in Chapter Four (see Table 4.13) lay the foundations for describing and interpreting the interview material in this chapter. Again, these themes related to the participants’ products or services including their exporting strategies and in terms of the following: uniqueness / ahurei<sup>1</sup>, creativity / auaha<sup>2</sup>, authenticity / tūturu Māori<sup>3</sup>, quality / pai o ngā mea<sup>4</sup>, Māori values / Māori tikanga<sup>5</sup>, spirituality / taha wairua<sup>6</sup>, reputation / ingoa pai<sup>7</sup>, networking / whakawhanaungatanga<sup>8</sup>, economics / ngā ohanga<sup>9</sup> and

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<sup>1</sup> Uniqueness/Ahurei: Māori brands, indigenous products, innovative products, niche markets.

<sup>2</sup> Creativity/Auaha: “Art for art’s sake”.

<sup>3</sup> Authenticity/Tūturu Māori: Toi Iho, “Being Māori”.

<sup>4</sup> Quality/Pai o Ngā Mea: Replicas, cheap imports.

<sup>5</sup> Māori values/Māori Tikanga: Whanaungatanga, relationships, participation, manaakitanga.

<sup>6</sup> Spirituality/Taha Wairua: Products, skills, towards others.

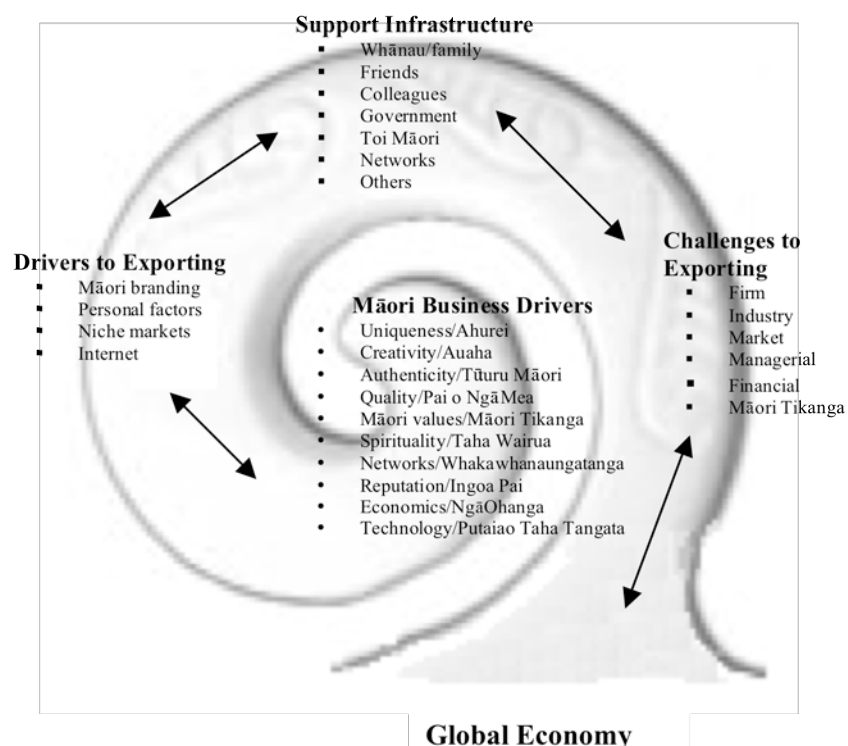
<sup>7</sup> Reputation/Ingoa Pai: Known by others, established a name.

<sup>8</sup> Networking/Whakawhanaungatanga: Connections, contacts.

<sup>9</sup> Economics/Ngā Ohanga: Customer demands, low domestic sales/increased domestic competition, increase/expand sales/maximise investments.

technology / Putaiao taha tangata<sup>10</sup>. Some of these characteristics were previously portrayed in the “Māori Business Drivers” dimension of the koru framework in chapter one. However as a result of the survey analyses in chapter four, other drivers were identified and are now ten Māori business drivers presented in the re-titled koru framework below (Figure 5: Relevant Aspects of the Koru Framework). Besides the Māori values/Māori tikanga aspect, the other nine would be considered as generic characteristics to other industry sectors. Thus for example, creativity characterises the creative industry sector and quality, reputation and technology are aspects that are central to businesses across industry sectors. However, I categorise these as “Māori business drivers’ because they pertain to the Māori participants in my survey. As such, these merely reflect ten aspects identified by the Māori businesses who responded to my survey.

**Figure 4: Relevant Aspects of the Koru Framework**



Thus the ten themes, and including aspects of the challenges, drivers to exporting and the support infrastructure dimensions, form the discussions that will follow. However, one dimension missing this time from my framework is the internationalisation category as this aspect was primarily covered in the former

<sup>10</sup> Technology/Putaiao Taha Tangata: Internet, websites.

chapter under the internationalisation section. It will though, be re-introduced in chapter six when the survey and interviewee findings are integrated. In addition, networking was strongly featured in the survey results, and as such, it is a theme that has been incorporated into the analyses for that reason. As can be seen Figure Five has also been re-titled differently to indicate that it is not the full koru framework as shown in chapter one.

Section 5.2 opens with the findings from the single interviewee who has “no intentions” to enter the international marketplace. The discussions focus on nine of the themes, excluding technology as it was found to play no role in this participant’s business operations. Section 5.3 is next and begins with Table 5.1 illustrating the eight “not yet” or nascent group of exporters. Table 5.2 follows and presents a summary of the group’s internationalisation drivers, the support they receive and the challenges they are currently experiencing in order to internationalise. A descriptive account of the interviewees’ relationship with the ten themes follows, and extracts from their transcripts are included where relevant to support the findings.

Section 5.4 commences with Table 5.3 highlighting the four “yes” exporters, and is the focus of this part of chapter five. Similar to the previous section, Table 5.4 portrays a summary of identical aspects, but specifically in relation to this group who are already involved in the global arena. Again, an assessment of the ten themes is provided from the interviewees’ perspective with appropriate quotes added to supplement their views. Section 5.5 features the considerations from an individual working for a government organisation on Maori in the creative industries. In addition, the former participant offered recommendations to Maori working in this industry and in general to other business sectors. This chapter concludes by outlining the key findings, and setting the scene for chapter six.

## 5.2 The “No Intention to Export” Participant

The reason for assessing the “no intention” participant at the outset is to highlight the importance of this respondent’s reasoning for her decision not to venture into international business at any time in the near future. As such, **Kara** was the only participant in my thesis who had no intentions of exporting. Two significant reasons for this is that she feels that her age is against her and the business is only in its set-up stage.

Kara is in the 50+ age bracket and has been running a small business from her home for more than two years. She is a visual artist and produces pieces out of materials such as kōrari (type of flax bush), kōhatu (stone), rimurapa (kelp) and hue (gourds). The key motivators for Kara to sell her art are related to the ten themes previously mentioned and will be presented if they have relevance to this section. Factors such as the possibilities for working with indigenous materials and the ability to use her creative talents, as well as to teach others were other strong drivers for business start-up.

### 5.2.1 Themes

The first of the ten themes to be addressed is the uniqueness or ahurei of the products Kara has been producing.

#### 5.2.1.1 Uniqueness/Ahurei

Kara learnt to weave whilst living and growing up with a grand-aunt; a weaver of kete (flax bag). As a child though, Kara recalls feeling that there was a certain stigma to Māori kete, until she began to notice how people were beginning to value these goods and wanted to purchase them. In addition, the motivation to produce and exhibit her own work occurred more recently, when at an exhibition Kara realised that a Canadian man was doing “lovely” work:

My [Kara] heckles rose and I thought...Māori should be doing this! It was a challenge for me to get out there and say, well Māori do weave. So I put out

a challenge to other weavers, got a lot of publicity, had a solo exhibition for that Mana Kōrari – the prestige of the humble flax bush.

From that exhibition Kara received a vast amount of comments and people wanting to buy her work. This uplifted her and made her realise that her work had gained a lot of recognition and prestige, not only for herself but for her people (NZ Business, 2005/2006). However, Kara believes that one of the biggest challenges for artists is that the work has to be unique or innovative, whereas any opportunity that presents itself should be “grabbed”, then focused upon and carried out.

I think it's always the challenge of all artists is that they want to be innovative, and they don't want to do the same old, same old. You want to....dig into your....I don't mean talents, but just see what else you can come up with. Focus on what you want. I've got about fifty ideas....that's where I'm at; problem is to put it into practice.

#### *5.2.1.2 Creativity/Auaha*

Kara was one of the participants who created a product with a special meaning to it and for creative reasons (Amabile, 1983; Fox, 1998; Fillis, 2002; 2004; 2008). Kara also emphasised that Māori either take for granted the skills that they have or underestimate their potential and value. She gives an example of how she applied this with the following illustration:

We had to translate Cinderella to Hinuera and then my mates wanted to go down to the costume shop to get ball dresses. I said “e hoa, Māori play, Māori costumes..... piupiu<sup>11</sup>, cloaks, ties”. I had a [Māori] waistcoat, tie and a dress with Māori perspectives on it. You know we forget aye, we forget what we've got.

Simultaneously an artist's piece of work Kara acknowledges has to appeal to the public rather than for reasons of grandeur or self interest (Howkins, 2001; Fillis, 2002; 2004; Florida, 2002).

I think all artists want to produce this one thing that's going to take the world by storm, that's going to give them the big bucks. But around me I see a lot of the ordinary person wanting something that they can't make or don't

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<sup>11</sup> Puipui: Māori grass skirt

intend to make, but really want to own. Like a little bracelet even, or a little hanging paua that they can give their Nana.

For Kara one of the main motivating factors as an artist is producing a creative piece that the ordinary person in the street can afford, relate to and enjoy.

### *5.2.1.3 Authenticity/Tūturu Māori*

In terms of how artists might be able to export their goods, Kara has heard that Toi Māori Aotearoa (Māori Arts Council New Zealand)<sup>12</sup> is considered as the backbone for Māori arts (Creative NZ, 2002). It is one strategy Māori artists and those artists affiliated with Māori products could apply to differentiating their work from those cheap goods imported from overseas (Catherall, 2002).

You need to have the Toi Iho Māori Made Mark... someone asked me why I wasn't working under that trademark. I said I will, I just haven't got around to it. I've seen some Toi Iho Māori Made Marks, some of them... I wasn't impressed with some of the standards and I thought "I'd be much fussier than that".

Although supportive of Creative New Zealand, Kara has misgivings about their overseas promotional tours such as the "Eternal Thread" tour of America, because she considered it could be seen as exploiting Māori weavers through the Toi Māori trademark. Nevertheless, to further her weaving and studies on the materials she uses (e.g. kelp); Kara acknowledges that grants from Creative NZ would allow her to do this.

I really would like to study the properties of kelp....to see what uses.... because a lot of people want to weave it, but would like to know more. They [Creative NZ] said "for goodness sake, apply!" But it's the same thing with people like us [Māori] look at those application forms and then get put off.

### *5.2.1.4 Quality/Pai o Ngā Mea - Authenticity/Tūturu Māori*

Equally important, is the quality and authenticity of a piece of work, its price and how it is presented, including a correct explanation and use of Māori words. This

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<sup>12</sup> Toi Māori Aotearoa (Māori Arts New Zealand) is a charitable trust and is supported by Creative New Zealand through Te Waka Toi (the Māori Arts board of Creative NZ). Te Waka Toi is responsible for developing Māori arts and artists (Creative NZ, 2008).

is significant for Kara's work as it ensures that her pieces differentiate themselves from the works of other artists, as well as enlightening prospective buyers on who the artist is and the meaning behind a particular piece. For example, on visiting a gallery recently Kara noticed that the kōrero<sup>13</sup> for a particular piece was inaccurate and she was quite adamant that they needed to be correct in the use of their Māori words. The following is an exchange between Kara and the shop attendant Carol:

**Kara:** Who gave you that kōrero?

**Carol:** Oh, I asked.

**Kara:** Who did you ask?

**Carol:** Oh somebody.

**Kara:** You be careful of those Māori that you ask, you know they just say it...they don't write it and then you get people like us going....have you seen it written like that? Well go to the dictionary [Māori] or go to somebody who writes the language.

**Carol:** I will whaea, aroha mai whaea<sup>14</sup>

**Kara:** And you need to get your prices right, some of these kete are too cheap, tell your boss I said so!

Kara further stated that this is what some Māori artists are doing, underselling themselves just to receive the money and forgetting about producing high quality goods. In the long term, she is concerned that the actions of these artists will have an effect on buyers willing to invest in the higher end of the market and for the same products.

#### *5.2.1.5 Māori Values/Māori Tikanga*

In the art of weaving, Kara feels that people are doing it for the wrong reasons and most of them are predominantly Pākehā<sup>15</sup>. Māori tikanga is not being observed and for Kara, karakia (a prayer) is an essential part of the weaving process (Mead, 2003). At one summer school for weavers she made the following observation:

I was quite sad that they weren't keen to do the tikanga Māori thing...I thought "mm I'm not happy about this" that people are weaving for the

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<sup>13</sup> Kōrero: A written explanation attached to the piece of work being sold.

<sup>14</sup> "Aroha mai whaea": Expression of endearment meaning "forgive me aunty" (or mother).

<sup>15</sup> Pākehā: A person of European descent.

wrong reasons, maybe they shouldn't have Māori weaving and where they have it is at the Māori Pa<sup>16</sup> site!...I told you aye, I karakia for all the things...for our tupuna<sup>17</sup> to help me and they do.

Similarly, whanaungatanga (Mead, 2003) is a particularly important Māori value that Kara practices where given any opportunity she will teach other young Māori girls the art of weaving. She invariably holds weaving classes either in her home or at the marae next door.

Kara also has strong support from her husband and strong ties from her immediate whānau, as well as the marae whānau around her (Granovetter, 1973; 2005). These strong ties were crucial to the viability of her enterprise.

#### *5.2.1.6 Networking/Whakawhanaungatanga*

By handing out a business card and a small kōrero attached to all her pieces, are significant tools in Kara's whakawhanaungatanga<sup>18</sup> strategies (Sharples, 2007). For example an acquaintance took one of Kara's pieces to Sydney with her card so that when people admired it she could say "well there you go, get in touch with her".

#### *5.2.1.7 Technology/Putaiiao Taha Tangata*

A website on the Internet is also a medium that Kara wants to develop (Nieto & Fernandez, 2006). However this mode was also perceived to not be without its problems, such as the costs involved, being time consuming and the continuous need to keep up with possible orders.

#### *5.2.1.8 Economics/Ngā Ohanga – Business Challenges*

Funding is one of the greatest challenges for Māori and understanding the process of accessing finance and filling out funding applications is one of the difficulties

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<sup>16</sup> Māori Pā: Traditional Māori village.

<sup>17</sup> Tupuna: Ancestors.

<sup>18</sup> Whakawhanaungatanga: Relationship building.

many Māori face (Frederick, 2004; Zapalska & Brozik, 2006). Kara's situation at the moment is not requiring a lot of money but she has been involved with others in putting funding applications together in the past. In those cases she found:

That many Māori are put off...that's why they fall down with their applications, they haven't done them properly. They need help. Like me!...and I thought well maybe I'll go to a professional and get them to fill them in for me.

In addition, a number of Māori artists Kara believes are reluctant to sell their products and would prefer not to. However, if they want to attend wānanga (courses) and learn more, then they need the putea (money), and in reality they know they have no choice but to sell pieces in order to survive. For example, the money from Kara's sales enables her to travel around the country to wānanga and seminars to up-skill or teach others.

Furthermore, meeting customer demand on the domestic scene is one of the major factors why Kara has no intention of exporting, and currently she knows that she would not be able to keep with the demand. This, plus the fact that she does not want to see "people who really want things to have to go to a gallery and pay 40% mark up" on her work.

I sort of want to cater not only for the big galleries but for the average person....because when I went to the gallery a young girl said "oh so many people come in and they so want to buy something to take home, but they can't afford it". That's why they have all those plastic tiki<sup>19</sup>....

#### *5.2.1.9 Spirituality/Taha Wairua*

Consequently, Kara is not interested in making a lot of money or becoming Toi Iho registered, which would undoubtedly bring her more recognition and more money for her pieces. Presently though, she is content to continue producing pieces for spiritual and creative reasons, as well to work with and teach others.

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<sup>19</sup> Tiki: Neck pendant.

In the next section, I will cover the interviews held with the eight “not yet” participants, but with intentions to export. These transcripts will be conveyed through descriptive content analyses and supported by studies, reports and other sources from my literature review in chapter two.

### 5.3 The “Intending to”/ Nascent Exporters

Table 5.1 portrays the eight respondents who belong to the “not yet” or nascent group of exporters. Their ages fell into all the age brackets in the survey (20–50+) and there was an even ratio of both males and females.

**Table 5.1 “Not Yet” Exporters**

Age	Male	Female
20-29	<b>Anaru:</b> Business has been in operation for eight years. Involved in seven sectors of the creative industries: visual arts, advertising, publishing, music & performing arts, design, television & radio, film & video.	
30-39		<b>Merita:</b> Business has been in operation for four years. Involved in visual arts and designer fashion.
40-49	<b>Henry:</b> Business has been in operation for six years. Involved in architecture.	<b>Chrissy:</b> Business has been in operation for 10 years. Involved in visual arts and designer fashion. <b>Naomi:</b> Business has been in operation for three years. Involved in designer fashion.
50+	<b>Wilson:</b> Business has been in operation for 20 years. Involved in visual arts and architecture. <b>Keri:</b> Business has been in operation for three years. Involved in visual arts and designer fashion.	<b>Rose:</b> Business has been in operation for 13 years. Involved in software & computer, television & radio, film & video.

The stories in the following section portray the eight participants’ endeavours to embark into the international arena. The themes in the Māori business drivers of the koru framework in this chapter, including the other three dimensions lay the pathway for the discussions that follow. Table 5.2 portrays these features and indicates what strategies the interviewees are initiating, the types of support they receive (or not) and the challenges to export they are currently facing. So as to

identify the interviewees, the first letter of their name is used in the top line (e.g. A for Anaru).

**Table 5.2 Internationalisation: Drivers, Support and Challenges**

<b>Interviewees</b>	<b>A</b>	<b>C</b>	<b>H</b>	<b>K</b>	<b>M</b>	<b>N</b>	<b>R</b>	<b>W</b>
<b>Sex</b>	<b>M</b>	<b>F</b>	<b>M</b>	<b>M</b>	<b>F</b>	<b>F</b>	<b>F</b>	<b>M</b>
<b>Māori Business Drivers</b>								
Uniqueness/Ahurei	●	●	●	●	●	●	●	●
Creativity/Auaha	●	●			●	●		●
Authenticity/Tūturu Māori	●	●		●	●	●		●
Quality/Pai o Ngā Mea					●			●
Māori Values/Māori Tikanga	●		●		●			●
Spirituality/Taha Wairua	●			●	●		●	●
Networks/Whakawhanaungatanga	●	●	●	●	●	●	●	●
Reputation/Ingoa Pai	●							
Economics/Ngā Ohanga	●	●	●		●	●		
Technology/Putaiiao Taha Tangata				●	●			
<b>Drivers to Exporting</b>								
Māori branding								
Niche markets			●		●	●	●	
Personal factors							●	●
Internet				●	●			
<b>Support Infrastructure</b>								
Whānau/Family		●		●	●	●	●	●
Friends		●		●		●	●	●
Colleagues							●	●
Government		●			●	●		●
Toi Māori	●				●			
Networks		●		●				
Others			●	●	●		●	●
<b>Challenges to Exporting</b>								
Firm			●			●		
Industry			●				●	
Market			●		●			
Managerial		●	●		●			●
Financial	●		●	●	●		●	
Māori tikanga	●					●		

### 5.3.1 Māori Business Drivers

It is apparent from the findings that a product or service's uniqueness is the most influential and significant of the ten factors for those interviewees who are seeking to venture offshore. Thus the following segment begins with the youngest and most multi-sectored participant in this nascent group.

#### 5.3.1.1 *Uniqueness/Ahurei*

**Anaru** has already established two brands and is in the process of launching these. The first is a Māori design based on the four elements of nature; fire, water, earth and air. This design would potentially be a front for a few initiatives that he is putting into place (e.g. language, music), and also incorporates the fern frond because he says it “represents to us the beginning, the unfolding and the continuous cycle of life”. The second brand integrates both Māori and Pākehā words as Anaru's group is “trying to foster and evoke a relationship between Māori and Pākehā” (Checkley, 2006; Sharples, 2007). This brand relates to a line of clothing that Anaru perceives as being worn by both cultures.

Next **Chrissy**, the first of the three participants involved in designer fashion and visual arts, believes the reason why her business has survived is because she has always diversified her range of Māori clothing (Porter, 1985). Chrissy would always work on her retail garments for the shop first, because as she stressed “one thing I've always hated is an empty shop”. Then she would “hui hop” (visit events) to see what her customers were wanting in terms of Māori designed clothing and she would cater for those clients needs. For example, Chrissy would design and make her garment sizes anything up to 3XL, as many of her Māori clients tended to be of the larger size frame.

Additionally, **Henry** established his architectural business in 1997. It has recently been re-branded to represent Henry's “niche market with a selective base of services” (Zuchella & Palamara, 2007; Racic et al, 2008) and also a specialisation in indigenous architectural design. As the following quote illustrates, his firm is

trying to establish a point of difference to their business and likens it to the beauty of taonga puoro<sup>20</sup>:

I am passionate with taonga puoro which has many similarities with architecture. Instruments encapsulate sound and rhythm and are objects of great beauty. In Māori custom these objects are held in high esteem and are treasures of genealogy, function and grace. In the same ways buildings not only perform the basic need of humans, which is shelter- they are houses of whakapapa and ornate form. If one can understand this, “then that is the difference”.

Then there is **Keri**, a Māori master carver, fashion designer and artist, has a 30-year-old dream to carve giant sculptures. He and his wife’s idea is to fill a ship container with these mega sculpture pieces along with other types of art, and exhibit their works around the world. They also want to take a culture group along to support these exhibitions, which has whakapapa links not only to New Zealand Māori but across the Pacific region as well. The dream has already begun for Keri with the carving of a giant Māori fishhook for a local vineyard. Internationally, he has already been invited to exhibit these sculptures at an airport in Amsterdam and is looking for other opportunities in the future to do more.

Furthermore, **Merita** the third visual artist and fashion designer in this section speculates, that it is the universal appeal of whakapapa or ancestral links in her garments that helps sell her work. More especially, she has sold to indigenous peoples from Hawaii and Africa as well as the American Sioux Indian with whom she has whakapapa connections through a grandfather. In addition, Merita tries to bring together her iwi as well as her Dakota Sioux Indian links into her designs. She has also created for overseas customers who specifically requested Māori inspired designs in their wedding outfits.

Besides those, **Naomi** is another participant involved in designer fashion, and is also a designer she says who happens to be Māori. However, she believes to promote her work in this way is not going to bring the extra dollars in the door. In spite of this, a Māori inspired show would make her marketable in Europe she feels because they embrace it, whereas in New Zealand it isn’t respected in the

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<sup>20</sup> Taonga Puoro” Musical wooden flute

same way (Fenwick, 2006). Just as important though is in having a brand name that is European and a strategy leading to international recognition, wherein she can then market New Zealand's Māori culture in a different way (Hui Taumata, 2005a). This she says is her niche market where she can produce subtle Māori designs in combination with a Scottish tartan or Celtic symbol. As such, Naomi's comment in being Māori and whether it is an advantage:

I've realised now being Māori doesn't make me any more special out there, especially as a fashion designer. You've actually got to develop your own niche market, that's a key thing...and I've always liked menswear, they're easier to please than women, they've [women] got issues.

**Rose** is the seventh interviewee in the group who is mostly involved in the software and computer industry, as well as the television and film industry. The product she is seeking investors for at the moment and giving her business that point of difference is a digital synchronised text system over video software packages. This product is currently being used here in New Zealand for translating children's cartoon shows into Te Reo<sup>21</sup>, and she hopes in the near future will be used for other indigenous languages. Of importance though, Rose emphasised it was an "entrepreneurial spirit and being driven from a pure necessity to survive and I having to keep a child that got her where she is today".

Finally there is **Wilson**, the other architect in this group. He tended to agree with Henry's earlier point where New Zealanders are being able to compete internationally as long as the product is different:

Things that are important to us as Māori, that set our product apart, it's about the reinforcement of identity... so in some ways my analysis of it is that we're looking for the more unique dimensions of what we do, and we're looking to amplify those so that we can make them appeal to the market outside New Zealand.

Wilson further stated that in terms of getting the branding right for his products and the essence of being Māori has its relevance. However the product has to be really good, well presented and the story behind that product has to be worthy (Creative NZ, 2002; Edmond, 2005; Mallard, 2006)

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<sup>21</sup> Te Reo: The Māori language.

### 5.3.1.2 Creativity/Auaha

Creativity is the second of the Māori business drivers to be discussed. It is also that special feeling says Wilson, which he has been trying to recapture ever since completing his first piece; a wooden spoon for his baby made out of tōtara<sup>22</sup>. This desire to continue creating something unique is very similar for many others in this chapter in how they started their business, and is also supported by some of the studies already highlighted in my thesis (Zapalska et al, 2003; Love & Love, 2005).

Naomi for example is passionate about creating contemporary pieces where she can incorporate art and craft together, or with designs. For instance, she has taken the Scottish thistle and put it together with Māori designs in her garments, and now she is looking to take the Japanese apple blossom and combine it with the Māori koru. Naomi feels this symbolises “that we can all live together as one nation” and is something she firmly believes in. Her current passion though is to produce beautiful, classical suits like the ones her Austrian and Māori grandfathers would have worn. In their day, both her grandfathers were always impeccably dressed and everything was beautifully pressed.

Meanwhile, Anaru emphasises that creativity comes down to always being Māori, “he Māori tēra, i a tātou, i a tātou”<sup>23</sup>, and in providing some kind of benefits for others (Zapalska et al, 2003). He also states that being creative and having lots of ideas is all very well but:

Unless you have someone there to listen then you’re going to go ahead and do it by yourself and if it gets you into trouble, then it gets you into trouble...it doesn’t mean to say that your heart is bad, you’re just amateurish and your wisdom is misplaced. At the end of the day you have to create a theme, have some sort of ethos behind what you are doing. A message which people will flock to and what it brings into people’s lives, which is positive and imbues beneficial elements.

Chrissy would agree with Anaru in determining what it is that you are creating, and for what reasons. For instance, when she first started out the artistic side of

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<sup>22</sup> Totara: New Zealand native tree

<sup>23</sup> He Māori tēra, i a tātou, i a tātou: That’s us; we are Māori, all of us.

her drove the business, but after three years experimenting with all sorts of ideas, Chrissy decided it was time to settle down and “do the business”:

Oh when I first started it was everything. Because I was more of an idealist I used to “tutū”<sup>24</sup> with all sorts of things which made it fun...I had the “art side” of things but after three years “okay enough!” Those were my “tutū takes”.

Besides those others is Merita where all she wants to do is create pieces for all those untouched areas. However, she realises that you have to be realistic and in the end it comes down to discipline:

That’s what happens when you’re designing. You itch to do stuff but you’ve got to stay onto the business and work on it, you can’t just go from here to there to satisfy your creative juices, that’s the discipline of it.

### *5.3.1.3 Authenticity/Tūturu Māori*

Next the interviewees address aspects of authenticity and a feature that relates strongly with uniqueness. Also depicted are the experiences participants have had in trying to protect their products from being replicated. For example in terms of being recognised as producing authentic Māori work, Wilson was one of the first artists to take on the Toi Iho Māori Made Mark. Although he believes in having this Toi Iho mark, Wilson is at the same time a little unsure what difference it makes to his business and admits:

In order for my product to be in the international marketplace, people are only partly interested in the fact that I am Māori and from New Zealand. In some ways “small is beautiful” [New Zealand] but it’s ridiculous to think we can compete in the market say on “price”. We can compete on design but what the world out there doesn’t want to see is designs that are the same as their own.

Merita is also a Toi Iho member and sees it as an affirmation to people that she is committed to her art form, the work is of high quality, and gives some form of protection to her products. Actually, it was a tourist at a Māori Expo who took photographs on his phone of all her garments that encouraged Merita to become a

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<sup>24</sup> Tutū: Meddle.

member. Fortunately, a Toi Iho committee member happened to be there at the time, and confronted this person and made them delete them. This person from Toi Iho then explained the benefits to her in having the Toi Iho mark which was as follows:

There are two types of people out there, one that wants something that is quality and it's going to last them a long time, and the other person just wants cheap stuff....That is why you need to apply, because if you bring that Toi Iho Mark on all your stuff, it gives you more strength out in the marketplace...not only for the kind of buyers you need to attract, but also to deter people who are contemplating doing something that they shouldn't.

By having one of her patterns trademarked is how Naomi was able to protect one of her special designs from being copied or stolen. She recounts an incident where a Māori company rang her and said they wanted to use her pattern; which she replied and said they couldn't do that. They in turn said "oh we can" to which Naomi said "well you do that and I'll see you in court". She had been told when she first designed it to trademark it straight away, and it is also internationally recognised. Furthermore Naomi, like Merita, has had a tourist come into her shop and start taking photos of her work; but unlike her she was really annoyed:

What are you doing? [Naomi speaking to the tourist]...What are you doing? Just get out, you don't just take photos of my stuff, I don't know who the hell you are? You either buy it if you want to knock it off or you want to copy it!.

Furthermore, this issue of people stealing your work and copyrights was a particular concern and a challenge for other participants (Ernst & Young, 1999; James, 2001; Cooney, 2006). "Copyright? Yeah definitely, some people just have no integrity and it's a mentality that is spread across the world" states a frustrated Anaru. Moreover he has witnessed many a tourist taking photos of top designer pieces and knowing that these will be reproduced overseas and resold back in New Zealand stores as cheap replicas.

Even so, Chrissy reasons that when people from overseas copy her work which is inevitable as far as she is concerned, she just changes her ideas. People she explains are only there to make a "quick buck" and generally they make next to nothing on their copies anyway. Chrissy stated that:

People from Asian countries came into my store and scanned what I had and in no time the market was flooded with replicas. Pākehā were doing it too. They do it because it's "in vogue". They'd go to Bali and produce heaps of Māori sarongs [for example]...eventually they killed the market.

Although this was happening, Chrissy was not perturbed as she knew that Māori would continue buying from her because she was Māori as well as creating pieces that they wanted. Others who were reproducing her work she reckoned, were only selling for four hours each week (e.g. weekend marketplaces), whereas she had been operating for 10 years now and was in for the long haul.

Similarly, Keri suggests that people who complain the most about copyrights, replicas and cheap imports, are usually the biggest plagiarists of other people's work. Instead, what Keri's business does is to share their knowledge and teach others how to make a piece if that is their wish. However, this only happens after their business has made something out of a new piece, which is usually in the first six months of being introduced to the marketplace. According to Keri, this is how long it would take someone to copy your work, reproduce it and sell it as their own. In short, Keri has no concerns at all about others copying his work as he feels it happens all the time and everybody does it:

Oh we do it all the time [tongue-in-check response]... But look if you hold anything that tight you're not doing the work, you're so busy worrying...that was the problem with that guy and why he couldn't expand because he owned everything. He was one of the biggest plagiarists that there was, he thought that everything he designed was his...he even tries to sue people whose designs look like his.

Nevertheless, wasting any more money on patents and advice is something that Rose is not keen on doing any longer. Over the years she has spent a great deal of time and money drawing up corporate structures and plans when seeking investment partners. In the end however, it usually has turned out to be a fruitless exercise as the investor would have their own kind of structure and strategies that they wanted to implement. Rose believes she could have worked smarter and learnt earlier that whoever is investing in business is always in the end going to call the "shots".

#### *5.3.1.4 Quality/Pai o Ngā Mea*

Quality is a key feature of the Toi Iho Māori Made Mark and is a clear indication to the customer, according to Merita and Wilson, that not only is their work authentic, but also of a high standard. Further, the main advantage in having this Toi Iho mark is that it demonstrates to people that you are a participant of your art form believes Merita. Furthermore, Toi Iho teaches members about quality as this is a high priority for them, and a feature Merita knows is what her clients are wanting in her products:

There's more to it than just the image and another area I picked up a lot about was the quality. They [Toi Iho] run workshops that we go to where they bring people in to talk about specific topics.

Quality is an area, Merita reiterates, is what her designs are based on anyway. She explains that sometimes you can work that out before you make a piece, and then maybe you do it after you find out what needs fixing. So in terms of quality Merita feels “there's a lot of ground there that always needs to be covered”.

Wilson's belief is that the total product process has to be applied deliberately in how it is brought together. As such one thing that he is also clear about when it comes to the quality of a product that it has to be:

A really good product and it's got to be presented very well... and of all things that are probably going to support it or the response in the market place, it's how good the story is behind it.

Wilson further adds that it is more the feeling, the quality and the character of that early experience when he first crafted a spoon for his child. It is that whole initial event recalls Wilson, is what he continues to seek, capture and reproduce in all his work.

#### *5.3.1.5 Māori Values/Māori Tikanga*

Māori tikanga is the fifth element in the koru framework and in business, says Henry, is related to the values and the processes in how we do things to reach a

desired outcome. Basic values such as pono (truth), aroha (love) and whakapapa (genealogy) are as much a part of his business as they are of his architectural work. These processes and values have been established on the marae from times of old and for Henry they are:

Simple things like saying a karakia at the start of the working day would not go down well with some people in the office much the same as any religious rite in the office space. However businesses should consider the needs of other ethnic, indigenous or native people in the work place.

Henry was at the time in the process of re-branding his business to encapsulate the kaupapa or philosophies he believes in. Thus, values such as environmental sustainability, excellence in design, upholding traditions and valuing people are some of those kaupapa. His motto is:

If someone wants a house designed, kei te pai [well and good]; or if they're upgrading their marae, they may require the services of a Māori architect... and as they say in the trade "have piupiu, will travel".

Of immense interest are Wilson's views on Māori tikanga. His Māori identity, his identity as a Māori in New Zealand society is mostly governed by Pākehā principles. This latter factor also has connections with his business, is one where he will affirm those practices of "being Māori" as they are the essence of our culture. This "bi-cultural relationship" of cultural dimensions and business principles is a concept Wilson says his clients find difficult to understand at first:

Now I find that when I talk to clients about that [being Māori] they often don't understand any of those dimensions and they certainly don't understand why it should have a bearing or an impact on my work practices. But when I introduce them to those philosophical considerations and say that's the work that you see but this is some of the thinking and the kaupapa that's gone on behind that work, then in some ways it helps to inform understanding. In a way that's why our relationships have become very strong. Interesting eh?.

In addition, Wilson firmly believes that "the most powerful of all the things" that he brings into a relationship with his clients is a "sense of identity". This he says is what sets his products apart from others, "identity and being Māori" and the unique dimensions of what this represents is imparted into his work.

Meanwhile for Anaru, it is people and the building of relationships he perceives as the most important factor, or that whakawhanaungatanga with others. For example, his business strategy to enter the international arena is by word of mouth, because “at the end of the day you can spend millions and millions of dollars on marketing and advertising, but it doesn’t guarantee your commodity will sell”. Anaru also relates an old Māori proverb as he continues to elaborate:

He tangata, he tangata, he tangata. What is the most important thing in the world? It is people, it is people....that’s what it’s all about. It’s about reaching out and relating to people, building bridges, building relationships and maintaining them. Unfortunately not everyone is like that.

As for Merita, a Kaupapa Māori approach underlies the vision and the goals in her work. This includes operating the business based on “tikanga Māori” where the “mana” of the people involved in the business is of primary importance to her:

It’s not just about me but it’s about presenting the kaupapa of the work. I would say the mana of what’s in place but it’s not in a “mana crunching” way, it’s in a way of the integrity that comes from everyone else that’s been involved. Like I’ve got contractors that I’m very close with that put a lot of effort into it and then I’ve got all the whakapapa that I’ve been given that I put into it. So on that level I like to operate the business on a tikanga Maori based practice.

The training for this Merita puts down to having grown up with Kohanga Reo (Māori early childhood centre), Kura Kaupapa Māori (primary and secondary school) and Whare Kura (tertiary level). It was during years spent in these areas and working on visual arts programme that has given her the direction where she is today.

It’s probably the long-term kaupapa of my work and that’s working with kaupapa Maori and that vision in the goals that I set. The things I can do if they align with that kaupapa I find that I can still achieve the same types of returns rather than jumping on this one because it looks great.

### 5.3.1.6 Spirituality/Taha Māori

The spirituality aspect Anaru alleges is associated with the creative industry and is about connecting the physical and the spiritual, whilst always ensuring there is a balance. He also believes in fate and enthuses that there is a reason why things happen in everyone's life as the following illustrates:

I don't believe in coincidence, I believe in fate and I believe in destiny and that he [a friend] came into my life to resurrect the spiritual element of my life that had disappeared somewhat. I mean it's [spiritual element] always been there but it's not just thinking about it you have to actually embrace it.

Wilson also deliberates on the spirituality notion in relation to Māori, Māori business and being in the creative industry. Wilson further muses that it's this "strange mix" of what he calls "wairua", "gut feeling", "instinct" or "hunches" (Fillis, 2002; 2004; 2008). Wairua or spiritual reasons and gut instincts in business is not a concept that he feels is talked about as they are elusive principles in business. Moreover for Wilson, these two dimensions are important to the foundation and growth of his business, and stresses:

To hell with statistics, to hell with this cold clinical analysis. If business isn't enabling us to create meaning, which is really what the whole purpose of being involved in a creative industry, what's the point? They're some of the solid planks or foundations that I find myself and which I've set out to build a business.

Similarly, are Keri's comments about art having its "special wairua" and "is the nearest thing to the well-being in a human". He also believes that whatever form it is, be it dance, be it painting, carving, sculpting, how you make clothes, weaving, all those things are an art. Keri is also convinced that art offers the following:

They're the things that bring joy in the doing or the viewing...That's what we've got to get people back to doing, because everyday when you look at a painting that you own, you get benefit from it.

Furthermore, Merita believes that her pieces draw people to them and when she explains the meaning on the swing tag, more specifically Hawaiian and American

Indian people immediately understand the connection. Again, the wairua of the work was mentioned by Merita:

I suppose it's got wairua too [the garment], which people have said speaks to them in person, that's what draws them in, and then they learn about the rest of the stuff. When it's written they see it. Then I come away knowing that's it's been a worthwhile sale for me and that person, because you've exchanged something a lot bigger than just a garment.

For Rose, the creative area in her work is through her innovative products as well as the films and television programmes she has produced. Rose also feels that currently hers is a spiritual journey and is something she has denied herself during her twenties and thirties. Her philosophy now is to work with her wairua first and the money will come later.

#### *5.3.1.7 Networks/Whakawhanaungatanga*

Networks are the business approach to exporting Anaru is exploiting. However, the “trick is to find the right networks” and getting those people interested in his group's music. He already has some high profile people who are looking to get involved because they like the message, the kaupapa and the theme behind their music. Most importantly, it's “by word of mouth that's the best one” reckons Anaru because at the end of the day:

You can spend millions and millions of dollars on marketing and advertising, it doesn't guarantee your commodity sells. At the end of the day you have to create a theme, have some sort of ethos behind what you are doing, a message and so if we can get that out then people should flock to it.

Current networks for Chrissy are her clientele, suppliers and customers at national Māori events. For example, she often goes to hui such as the 28<sup>th</sup> Māori Battalion and the Māori Women's Welfare League as well as Kapa Haka<sup>25</sup> festivals where she would set up her “shop” and sell her garments. International networks are also important, places like Bali where she goes to purchase her materials. She recalls her last visit to a factory in Bali and was working alongside the employees. One person said to her “oh you're the first person that's done that, where are you

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<sup>25</sup> Kapa Haka: Māori song and dance team.

from?” So she’d tell them, and to Chrissy this is what networking and relationship building is all about:

That’s all part of that relationship building with people, doesn’t matter where they come from. That’s the philosophy that I have with anybody really, it doesn’t matter what colour you are especially when you’re working with people. It’s what you can do for me and what I can do for you type of thing.

Henry is fortunate in having a resource base of artists, on-call in Wellington where he lives. Another advantage is in being able to put a whole design package together because he has at his fingertips other design consultants, electrical engineers and structural engineers. What he would like to do is network with indigenous people overseas where he already has established links:

I would like to work with other indigenous cultures throughout the world through my architecture and toanga puoro. I have links with Native American Indians already through taonga puoro. They were here last year making and playing Native American flutes, which was so inspiring and interesting. They have very close cultural similarities with Maori, it’s almost unbelievable. Ka mau te wehi, te ihi, te wana<sup>26</sup>!

For Keri, every client, every customer who he has contact with becomes someone who will potentially promote his work and they also have a website where people can order pieces. However, one of their best strategies is a “red book” in which everybody they know and the skills these people have is in that book. He insists that’s what people need to do, communicate:

See that’s what happens, you get into communication with your client and it’s amazing what you find out. What they know or what they do. All the time you’re building your networks, all the time.

For instance they have people ringing from England saying “oh I bought some greenstone earrings off you when I was out there, can I have ten pair? I want to give them to people for Xmas”. He also firmly advocates to others that every overseas tourist is a potential export market. In carrying out this belief they have been able to access jade from Alaska.

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<sup>26</sup> Ka mau te wehi, te ihi, te wana: Awesome, spectacular, wonderful!

Merita's networks are the friends of her whānau and extended whānau who were happy to be her "eyes and ears". They would go out and do the research on what was happening in the wider regions, like events, opportunities and contacts which would all be fed back to her on a regular basis. Merita has also attended Māori business conferences where she has networked with other like-minded people in her industry. This provided the opportunity to learn from others who had been in business for twenty years or more. However, she feels that decisions have to be carefully considered and this includes the "right" networks:

I've got to think very carefully about what products I put where and really the other thing is that I simply just need to find the right places, get the right relationships going and outlets to put them into. I email stuff out to the networks, but I don't have anything in place, I haven't gone looking.

By participating in New Zealand's Fashion Week may have built contacts for Naomi but it did not bring in the amount of sales she was hoping for. However, she does have a renowned uncle as part of her international network, and who is also a fashion designer to the wealthy Arab families living in Dubai. For Rose, with being in the film industry she has many networks and as she puts it you can have many people walking the path or paddling the waka<sup>27</sup> with you but in the end:

It's a one-seater [waka] and every now and then you can add an extra seat and then someone will come along with you for a bit and rip it out from under you. Or they'll just join the party for a time and hand on information and then they're gone.

Lastly, Wilson advocates that going to international marketplaces and conferences in person, helps relationship building for the branding of his products. Essentially, the market is there and if he builds on those key initial connections, then the spin-offs to others just happens. In tough times, relationships are the key to the effective operation of the business believes Wilson.

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<sup>27</sup> Waka: Ship, boat.

### *5.3.1.8 Reputation/Ingoa Pai*

Although participants spoke about their product's brand (which will be covered later) only one interviewee mentioned anything in regards to reputation. This is similar to two of the survey responses where one stated it was because of their firm's reputation in the domestic market and for the other, being known overseas assisted with the internationalisation process. From the interviews it was the youngest participant Anaru who stated that he has been seeking:

people's help for eons now, but for some funny reason you only get somewhere if you have a name, belong to a major recording company and are prominent in your field, or know someone who is renowned in the industry that you're pursuing.

### *5.3.1.9 Economics/Ngā Ohanga*

Many of these economic factors are covered in the later section on the "challenges to exporting" that the interviewees are currently facing, so will only be briefly mentioned here.

Accordingly, making money and being in the right place at the right time are basic realities of life for Anaru even though he finds it hard to accept, and similar to Kara is not willing to charge exorbitant prices for his work.

To be honest I don't even want to be up here [Auckland] I want to be back home, but I want to do something with my life, something positive. You have to be at the coalface, no good if you're down there on the other side of the mountain [Mt. Hikurangi]. You have to be at the cutting edge and the cutting edge more often than not is where the strongest economic base is because money makes the world revolve. Sad to say but it does.

Furthermore, in having to trust others that someone is going to do something for your business like they promised, or trusting investment partners to do the right thing, has taught a few of the participants a lesson or two. As Anaru puts it "if people continue to be greedy which they will because that's human nature, then they're not going anywhere [on the other hand] I suppose we have to be more financially savvy", which he feels is sad because he doesn't believe people should have be this way.

Merita has also been caught off guard, and at the time of this interview was still waiting to recover some garments which appear to have been lost in transit. She admits that sometimes the “waka” looks great but:

You don't always get it right sometimes you can see those things quite clearly that there's no real integrity to what's happening in this waka...it's a gut feeling....then again sometimes you don't see it as well and you have to board it to find out. You get stung a few times, but hopefully not too many.

Learning not to be so generous is how Naomi feels. For instance, she lent her pattern maker to another designer and they came back to her late, which really “stuffed up work” that she had due. So she has learnt now not to be too willing to help others and reckon she needs:

To keep my big mouth shut...it's all very well giving discounts but it's about charging value for my design and my business...sometimes you need a kick up the bum. If everything was that easy then everybody would be in business and this is my last chance.

Meanwhile, Chrissy knows that if she is going to export overseas then she has to actually look at her “supply on demand” structures. First and foremost she would have to work out what kind of range she was going to send and this would require her to attend events such as Fashion Week.

Finding good staff that can operate efficiently and effectively is an issue for Henry, especially when he's not there as the business tends to grind to a halt. CAD operators are always hard to find says Henry and employing graduates is always a gamble:

You employ them straight from university. You get them to the point where they can start earning money for your company and they leave. Your time, effort and technical knowledge are wasted on training. In fact it has a double-loss effect for your business.

#### *5.3.1.10 Technology/Putaiiao Taha Tangata*

The final element of the Māori business drivers is technology and includes the Internet and websites. From the interview findings these modes appear to play a

smaller role to many of the participants' export intentions. However this could mean that they had not reached an internationalisation stage where these tools were necessary; or they were already being utilised in everyday business operations and thus were taken for granted.

In this respect a website is how Keri and his wife presently sell their art work overseas, although it's not their main focus. Currently, they are concentrating on exploiting the local market first and then looking to export kauri timber products to Australia:

We haven't really started yet [exporting kauri timber products] but we're negotiating with a guy in Australia that imports...He's very, very interested in exotic timber tables and things like that. So, Australia is the big market for that and European timber products it's just huge.

Merita is also fortunate in having a dot.com website which is "user-friendly" and has received orders for complete wedding outfits from as far away as New York. For example, an order came through from a woman who was marrying a "Māori guy" and had found her through searching the Internet for Māori fashion:

I sent her shirts and ties, oh and a wedding suit. It was amazing! I've had a few, well I call them "lucky dips" where people have come back to me and said that they've gone searching and didn't find anything and came across me.

What was interesting is that Merita stated and considered that she really did not have any telecommunications strategies at all. She also had not gone looking for work, but felt it was now happening.

### **5.3.2 Further Drivers to Exporting**

Further elements such as branding, niche markets and the personal factors in the "Drivers to Exporting" dimension in the koru framework are discussed in the next section.

### *5.3.2.1 Māori Branding*

All the interviewees were in the business of producing unique products (see *5.3.1.1 Uniqueness/Ahurei*). Interestingly though, in doing the analysis on this group I found that nobody had actually mentioned using a Māori brand to export their products under. A few were creating products for the domestic market under a brand name but nobody really stated that they would be using this to market their products overseas. However this finding could relate to the fact that all the participants are in the “not yet” stage to exporting. Thus they will have many more decisions and steps to take before embarking on an important strategy such as branding.

Moreover, Naomi in particular said she was pleased that she had a European name “because it leads to something international”. Besides, she was not sure whether our Māori culture is being sold appropriately overseas (for example by focusing on dolphins and whales) and it also should be marketed better.

### *5.3.2.2 Niche Markets*

Yet again, niche markets have been briefly covered earlier in terms of unique products; and for instance Henry’s business specialises in a niche market through their architectural business. Furthermore, Merita moved into a niche group where she could design specifically for certain people and to build a clientele base. Rose’s niche market, the postproduction market, all costs money and she says “there’s not a lot of people or companies who have successfully commercialised an IT product internationally that we’re in”.

Then there is Naomi who wanted to develop her niche market because the market is too small in New Zealand. She also has a specific line of garments that she wants to produce and for other personal reasons:

Everybody’s on a margin so the thing is to develop my niche market here so I can put food on the table and my wholesale ranges will be the icing on the cake. Then I can pour money back out of the company and buy another house. We’ve only got four million people in New Zealand; the market’s

really small so you've got to establish yourself in a niche market. The only place I'd probably export to is Australia because it's close, we have a Common Agreement, the freight charges are less.

### *5.3.2.3 Personal Factors*

Creating pieces for Wilson was always part of his own personal development and learning curve. His personal pieces of architecture are not produced for the client, but as he says it is for "my own expression" for people to look at in galleries. Overseas visitors are free to purchase these items but if they do not, then he is not worried as the experience of creating the piece is part of a spiritual journey he has been on for many years:

Well I started off with a kind of a spiritual experience with a piece of totara. I'm talking thirty years ago and I found an old gate that had been made out of totara, one of our most highly prized timbers. I needed some timber to make a little eating spoon for my child, so I took this piece of wood and I started to shape it. In that moment I discovered something which set me off on a course and I'm still on that path now.

In addition, whānau and family support have been one of the key factors that have assisted in many of the participants to get "through the hard times". As Wilson muses "my family's really important, no question...but my mother kept asking me questions for 20 years like "when are you going to get a real or decent job? So she never really understood what I did".

However, one issue that really annoys Rose is how other people perceive her because she is a woman; she is also Māori and then they wonder if she is really serious about her business. It's the assumptions and stereotypes about Māori which really anger her:

That we're [Māori] not really doing it as a lifetime career and ambition, it's just something that we play at now and again and then we're [Māori] very rarely successful. I'm not one to cry racism absolutely friggin not but I see it. So how do you get past that? Well you become commercially successful; you get investment.

Rose also adds that she has rarely been supported by Māori business and Māori in general. She further senses that many Māori are scared of her and tend to think

that she is too aggressive “but in this business, you have to be”. Plus, she has built this business for her whānau and extended whānau, and what she calls her “generational wealth”. Other people have called this a “whānau thing” or “unique to Māori”, which she disputes. To her it’s no more unique than the Fletchers and Carters doing business for their families.

### **5.3.3 Support Infrastructure**

The kinds of support portrayed in the support infrastructure dimension of the koru are now deliberated on next. These are the types of assistance as chosen and commented on by the interviewees in this research.

#### *5.3.3.1 Whānau/Family*

Chrissy has only ever relied upon her husband and a friend to help out with the business. Similarly, Keri works in partnership with his wife, and Wilson as well as Naomi have the support of their families. Naomi’s family and extended family helped her out when her company nearly went “broke”.

Merita’s Mum and Dad share the role of caring for her children when she has to go away on business and her whānau all pull together to help as they want her to succeed. Even to the point where if she didn’t it would affect them in some way and recounts what her whānau have said to her:

You know you’re not to stop what you’re doing, you’re to keep carrying on and even if you have a holiday, you’re not to stop. You’ve worked too hard, you’ve gone too far to not do it...and we’ve worked too hard [as a whānau] for you not to carry on.

Moreover, Rose is trying to create a family business for the future generations of her extended families. Many family members have already left their own careers to work alongside her and to learn the operational side of the organisation and industry sector.

### 5.3.3.2 *Friends*

Friends were mentioned by Chrissy, Keri, Rose and Wilson as giving support to their business but only Naomi really commented on this source as having a lot of input into her business. For example Naomi has friends that are design artists and in the skin product area who are “amazing!” Then there’s a Sales Manager and a few others that she says “come and go”.

### 5.3.3.3 *Colleagues/Peers*

Peer support has been of immense value to Wilson, who sees this as vital to the growth of their business. In his line of work, artists make themselves available to each other, and are at the stage now where they could work on projects together. He also feels this is a unique time for Māori:

I can work with another Māori architect, I can work with other Māori interior designers. I prefer to give other work that comes out of my studio process to Māori because I know that what I’m doing is helping to inform the skill base and to develop the understanding of what it is to work in this field. So, more than anything I think that support [peer] has probably what has carried me through at the times when I’ve really needed it. I just can’t begin to estimate how valuable it’s been.

A Hawaiian colleague has provided Rose with the support that she needed to showcase her product at a film festival in Hawaii. However, in Rose’s case she sees people who share her journey as passengers on the way and values them all for the tremendous support that they have given to her. In the end though this is her journey, she is an entrepreneur and explains further:

As an entrepreneur all you can do is take the gems out of that passenger [supporter] for a little while and then they’re off. Then someone else will jump in and you take that gem. I don’t take it personally anymore. This is my journey, this is my dream and I can’t expect anyone else to buy into it. If they do and for a time we spend part of that journey together then that’s fantastic and hopefully it works well for both of us. But I have no need to hang on to anything because it’s not where it’s at.

#### 5.3.3.4 Government

One organisation that participants speak highly of in the way they have been able to assist their businesses is Poutama Trust. For example, Chrissy has been fortunate in receiving a Poutama Trust grant which has enabled her to go to Thailand in order to source materials. Similarly, Merita has had training assistance from Poutama Trust. Another is Naomi, who received a grant from Poutama Trust to assist her to attend New Zealand's Fashion Week, and issues with intellectual property rights. Poutama Trust to her are:

Very, very professional, it's like going for a bank loan. At the end of the day you've got to be honourable with it...I was really, really lucky to get Poutama...I'm going to Poutama again.

Naomi has also received a grant from Te Puni Kōkiri who she says are also very professional, and at one time has had a loan from the Māori Women's Welfare Development Incorporation.

A few of the participants particularly mentioned NZTE as not being of much assistance to them as they did not meet this government organisation's criteria for export funding assistance (i.e. size, amount of exporting dollars etc.). Wilson for example, feels that some people that work for NZTE do not understand what it takes in terms of people resources, for some small business operators to fill out 30 page documents plus attachments. In addition, the amount of time devoted to this task could be taking them away from something that is demanding and critical.

However, Merita firmly supports NZTE, as one of their e-commerce mentors has assisted her with the initial set-up part of the business, and continually feeds her with vital information in terms of market research questions. This mentor has also given Merita advice on her branding name in regards to marketing in North America. Furthermore, the advisor keeps in touch to see how Merita is progressing and all this assistance has been greatly appreciated by her, who says they're "fantastic!"

Finally, Rose stressed that it is the patronising and insulting remarks from advisors working for government agencies that has upset her most when seeking business assistance. One particular phrase that really gets on her nerves is when they say, “oh you should have done your homework” and her answer to this is “bullshit! If everybody just sat on their arses and did nothing else but their friggin homework!!”. Then another example was when an advisor from NZTE visited and kept telling her not to depend on them for funding, and for her to get out there and find it herself. Rose’s reply to him was none too polite:

F\*\*\* off! Don’t sit in my office and you know I haven’t been sitting here for thirteen years with my finger up my ass...no, I don’t think so.

#### *5.3.3.5 Toi Māori/Te Waka Toi*

Although not a great recipient of Government funding, Anaru’s group have been fortunate to gain assistance from Te Waka Toi to produce their music on CD. In addition, Merita has nothing but praise for Creative NZ since she has been Toi Iho registered; the level of support she has received from them has just been “amazing!” The reason she feels is that Toi Iho is a Māori group helping other Māori and they are also artists themselves.

#### *5.3.3.6 Networks*

Clients, both current and previous, Wilson acknowledged were “fantastic” sources of ongoing support because of the strong relationships that are formed (Loane & Bell, 2006; Chetty & Agndal, 2007). He also emphasised that in terms of his business, it was more important to hold onto the clients that you have rather than expand because these current clients already have an interest and understanding in what you do. Furthermore, Keri would agree with Wilson, as overseas visitors that bought from their gallery, become ongoing clients when they return home and order more pieces.

Small businesses helping each other at large hui or events are how Chrissy sometimes operated. Some businesses she found could not even afford basic costs

such as the registration fees to attend national gatherings, so they would all pitch in together. Sometimes this meant that all staff at these events ate and slept together marae style. Beforehand however, Chrissy would always insist on the following from any group who worked alongside her:

Make sure you come well stocked, don't just come with things that you're going to sell for the day and piss off, because the thing is you have to be prepared for these hui. You've got to have your card [business], a nice smile and product....some say this is too much...well I say, that's what it's like [if you're serious about business].

#### *5.3.3.7 Others*

Local people, Māori and other artists are part of Keri's support network, plus someone that does all the computer work. For Keri and his wife, their business has always been about helping people in their local area who wanted to learn, as well as those with a focus on traditional Māori art or contemporary Māori art.

Subsequently, Merita has around ten seamstresses assisting her who she also relies on to be her mentors. Further Rose has contractors and whānau working for her and when she does go offshore she will call on her "mates" and the relationships she has already formed. It is the expertise that they have "as well as their money" that is of importance to her:

I want their money, I want their expertise...but I also want them to give a shit about what we're doing and what this product is.... I'm fifty-one years old, if I was twenty-one, you could buy me. You can't buy me now (Rose, 2005).

"Piggybacking" (Westhead et al, 2002) on someone else's experience and using a good exporting agent were other suggestions put forth by Keri, but he warns that "you've got to know that you're not getting rorted as well" Trade fairs was another way of getting your goods to the marketplace says Keri, as it also allows a business to assess its potential market on which products are wanted, where and in what form (Herbig et al, 1998).

### 5.3.4 Challenges to Exporting

The following section assesses the interviewee findings of those challenges affecting business export operations and shown as a separate dimension of the koru framework.

#### 5.3.4.1 Firm Size

New Zealand's geographical location and the small size of its domestic market is another factor for many SMEs (McAuley & Fillis, 2005), and as Naomi says "with the local market being so small you have to develop yourself a niche market". Australia was the obvious export choice for her as it was closer to New Zealand, plus the bonus of having the CER agreement between the two countries (Chetty & Hamilton, 1996; Statistics NZ, 2002; Major, 2005/2006).

Clusters Henry suggests should be set up where small businesses can be assisted with "getting off the ground" and keeping up with "the play". He also advocates that groups help to "bounce ideas" between those who need assistance and necessary to get feedback, good or bad. Furthermore, if there were any creative industry discussion groups out there that Henry could have joined, he had not heard of them.

#### 5.3.4.2 Industry

Even in New Zealand, Henry reports that "competition is quite stiff for architectural firms who compete with draught offices, design firms and individuals. Larger architectural firms, who have been around for a while, often promote kaupapa Māori and make a good job with what they do". Henry appears to be more than disillusioned and disappointed with some Māori. In one particular instance, a Māori group wanted Māori designers involved in an ongoing project, but did not have these designers follow through on the project:

One project was in the end given to a non-Māori firm. I was annoyed that the Kura [Māori based school] wanted kaupapa Māori in their design and gave

the final design stages to a non-Māori firm. Michael, a Māori architect designed the first part of the school, which was about \$3 million, but he didn't get the rest of it.

Henry further suggests that Māori organisations like Poutama or Te Puni Kōkiri can assist small businesses in many areas such as websites, overseas information gathering, product identification, market research, R&D, business training, and accountancy expertise.

Governmental compliance requirements are just another problem and not just for Māori wanting to venture into exporting, but a problem for many SMEs who constantly have to disseminate knowledge and fill out endless forms (Klatt, 2004). The desire to be one's own master and cut down on the number of variables in business and make it as streamlined as possible is what Henry is aiming for as well as the need to make the most of any opportunities that may arise:

Identifying overseas opportunities, having smart ideas or knowing there's an event coming up and what they need. Spring-boarding off other opportunities can be interesting....a group going to an overseas museum can promote Māori business with a kete of taonga and a message saying "what about a Māori exhibition? We've got designers back in New Zealand that could come over and do all the displays for you". You can only try.

Or involving iwi can be interesting. Arrange your collections, shift the exhibition over to England on a temporary basis, and send it back when it's all over. Iwi would attend the exhibition and enjoy a very memorable event.

Government knowledge of the creative industry is a real issue for Rose. Over the years she has battled with many an advisor when they have visited to talk about investments. For a start they could not understand which sector of the creative industry she belonged to, whether it was IT or the creative sector and as she said "both" they were saying she had to choose. This lack of understanding has been incredibly frustrating for her:

If you're [government] going to go out there and you're going to support those industries or those sectors of those industries, then learn something about it.

#### *5.3.4.3 Market*

A major challenge for Henry is doing the business in person or *kanohi ki te kanohi* and it is critical to his business dealings and finding work overseas. This could equally be said for Merita as she distributes most of the work herself through international conferences, more so at indigenous ones as she particular finds these worthwhile.

Moreover, there are other factors for his business to consider when looking the international markets according to Henry. There are inherent risks with trying to market overseas; like identifying the market group; whether your product or service is internationally acceptable, whether you are prepared financially to seek new horizons, time frame issues, isolation and whether you have the passion to do it. In addition, setting the right price is another factor and just one of a number of key issues for businesses intent on embarking overseas (Shaw & Darroch, 2004; Andrew Fletcher Consulting, 2006).

#### *5.3.4.4 Managerial*

Keeping up-to-date with international business requirements, knowing how to market your product and ensuring that your business meets the market demand (Bilkey & Tesar, 1977; Czinkota & Johnston, 1983), are key management issues that Wilson is currently actioning. On the other hand, difficulty in finding skilled labour and good staff is also a challenge for Māori businesses. This factor is especially more so for those that need to operate effectively and efficiently when the employer is absent for any reason. As Henry emphasises “the business can grind to a halt if they are not there, and you are the only employee”.

Hence, planning is another major issue highlighted by both Chrissy and Merita. For Chrissy, being organised is critical and more so if she has an overseas trip coming up, as well as trying to fill local orders before she leaves. Furthermore, as time goes on and she is “getting older”, Chrissy knows she has to plan this properly as well as being more organised. Similarly, Merita knows that assistance

is required with creating a better business plan, including as she puts it “you know with the SWOT analysis, all the strategising stuff and the budget stuff”.

A final challenge, “communicating with other cultures” was brought up as a further issue by Merita. For example, she pondered on how she would “cross one cultural boundary to another” when she first contemplated taking her work into America. As Merita had links with the Native American network she resolved this by working with those familiar links first and then to others when she gained more knowledge and understanding.

#### *5.3.4.5 Financial*

Accessing finance (Shaw & Darroch, 2004; Andrew Fletcher Consulting, 2006) was a key factor for many of the participants, “especially if you are trying to expand your business” as Keri explained. Their business has received no funding or assistance from anyone and they have done everything themselves. A concern Keri has with contacting someone from those agencies that are meant to provide business assistance is, that he and his wife probably know more than the professionals. More importantly, Keri sees a real dilemma when it comes to funding:

Because on one hand our business would really like to be self-funded; and on the other hand if you don't go for funding your business doesn't get the recognition. It's a real bummer!

In terms of investors, Merita has had offers from people but is not the kind of person to make long-term decisions quickly. “Yeah I've had offers of investment. It's just on “gut” feeling I've not gone there”. Even so Anaru espouses that there are “heaps of Pākehā investors and heaps of Asians and Indians” and Māori ought to be involved as well:

This is our whenua [Aotearoa] and when it comes to accumulating investors they [Māori] should be investing in people who belong to the whenua. Fair enough I can understand why people [Māori] want to bring in outside investors to invest in their businesses so they can propagate overseas but we need to take care of our own as well.

The government however could assist more with packaging and transporting costs states Anaru, who says that “unless you’ve got an efficacious line of packaging and distribution then you’re not going to get anywhere”. In addition, he is adamant that the product needs to be able to get to the people, to be seen so they can buy it. Putting your goods on a plane and getting them to your target market, as well as networking and building relationships, was considered by Anaru as the easy part to exporting.

Coupled with that issue is a lack of understanding, from these same people, of the products that businesses are producing, and in what markets they are potentially going to export to. As Rose reckons, if these people are going to be working for organisations that are in the business of assisting others, then they need to learn something about it and do more market research. The main problem for Rose though, and especially in her industry sector, is in finding international investors who are willing to invest substantial amounts of money into her products.

#### *5.3.4.6 Māori Tikanga*

Anaru explains from his experiences that Māori can be their own worst enemy and has experienced the “Tall Poppy Syndrome” and jealousy even from his own relatives when seeking their support (Frederick et al, 2004). Whereas even if it was just moral support he would appreciate this input, and his intent one day is to help and feed back benefits to his own once his business is up and running.

Naomi says she is a little sceptical about the Māori “thing”. “Tension” is the word she uses and elaborates further “I don’t fit into the mold or I don’t speak Māori”, and used to feel intimidated in the presence of some Māori but now refuses to. In fact she puts this down to her own family not knowing the protocol, not being able to speak Māori and the whole dynamics that goes with being Māori.

## 5.4 The “Yes Exporters”

Table 5.3 presents the four “yes” exporters in this section. They will once again be portrayed in relation to the relevant themes as employed in the previous section of this chapter. As can be seen there are three males and one female, and their ages range from the 30-39 to 50+ brackets.

**Table 5.3 “Yes” Exporters**

Age	Male	Female
30-39		<b>Anna:</b> Business has been in operation for twenty years. Involved in music and the performing arts.
40-49	<b>Allan:</b> Business has been in operation for eight years. Involved in visual arts.	
50+	<b>David:</b> Business has been in operation for five years. Involved in visual arts and design. <b>Pruhi:</b> Business has been in operation for 14 years. Involved in publishing.	

The stories in the following section portray the internationalisation journey of the four exporters in this section. The themes in the Māori business drivers dimension of the koru framework in this chapter, including the other three dimensions lay the pathway for the discussions that follow.

Thus, Table 5.4 portrays these features and indicates what strategies the interviewees initiated, the types of support they received (or not) and the challenges to export they faced along the way. So as to identify the interviewees, the first letter of their name is used in the top line (e.g. **A** for Anna). As can be seen in the table above some of the themes have not been highlighted, as no responses were given from the interviewees in relation to those factors. Therefore these aspects will not be included in the analysis that follows the table.

**Table 5.4 Internationalisation: Drivers, Support and Challenges**

<b>Interviewees</b>	<b>A</b>	<b>A</b>	<b>D</b>	<b>P</b>
<b>Sex</b>	<b>F</b>	<b>M</b>	<b>M</b>	<b>M</b>
<b>Māori Business Drivers</b>				
Uniqueness/Ahurei	●	●	●	●
Creativity/Auaha	●	●	●	●
Authenticity/Tūturu Māori	●	●	●	●
Quality/Pai o Ngā Mea	●	●		
Māori Values/Māori Tikanga	●			●
Spirituality/Taha Wairua		●		
Networks/Whakawhanaungatanga	●			●
Reputation/Ingoa Pai	●	●		●
Economics/Ngā Ohanga		●	●	●
Technology/Putaiiao Taha Tangata		●	●	
<b>Drivers to Exporting</b>				
Māori branding				
Niche markets	●			●
Personal factors		●	●	
Internet		●	●	
<b>Support Infrastructure</b>				
Whānau/Family		●	●	●
Friends			●	
Colleagues			●	
Government	●		●	●
Toi Māori	●	●		
Networks				
Others	●	●		●
<b>Challenges to Exporting</b>				
Firm		●	●	
Industry				
Market		●	●	
Managerial	●		●	●
Financial		●	●	
Māori tikanga				

*5.4.1.1 Uniqueness/Ahurei*

The first participant is **Pruhi**, owner and partner in a publishing business. The company has three divisions: the commercial publishing of books, educational

publishing of Māori language or bilingual books mainly under contract to the Ministry of Education, and a communications division. This previous department provides public relations and marketing material for government organisations (e.g. the Ministry of Health) as well as other public companies. Their international initiatives include selling books to overseas publishers and distributors, in Australia, the United Kingdom and France, as well as publishing with “Press” groups in the United States and Hawaii. In having these three divisions it is a way of keeping ahead of the competition and to be innovative, which is their biggest challenge.

For **David**, exporting Māori designed products made out of pāua<sup>28</sup> shell products to overseas exhibitions, where other artists have taken them for him and sold on his behalf. Even though he is not a great exporter in terms of products and income, he was one of the two Pakeha participants in my thesis who answered the survey and consented to be interviewed. As well as that, David has spent a great deal of his life creating Maori designed products out of pāua shell and bone. His pieces have been sold in Budapest as well as in Cancun, and Pruhi believes that a pāua market is out there because these pieces are so different:

New Zealand pāua shell is so outstandingly beautiful compared with abalone which a lot of countries have but not the same brilliance in colour. The woman that sold my piece was wearing one and she was interviewed and the thing they commented on most was the pāua shell hanging around her neck. Everybody wanted to know what it was.

The next interviewee is **Allan**, a sculptor and also Pākehā who has lived most of his life around Maori. Over these years he has learnt the art of carving Māori designed pieces out of bone, pounamu,<sup>29</sup> wood and stone. Allan’s mode of delivering his products to the world is through the Internet and he has found that large amounts of costs are saved in terms of advertising and marketing through this vehicle. Furthermore, Allan had a website featuring “taonga puoro”<sup>30</sup> that was up for a long time before many others caught on to the practice, and this mode has

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<sup>28</sup> Pāua: Shellfish, abalone.

<sup>29</sup> Pounamu: Greenstone.

<sup>30</sup> Taonga Puoro: Māori Flute

given him an edge (Porter, 1985) over some of his competitors for his other products.

**Anna**, a director for a music and performing arts company believes it is our indigenous population that distinguishes us from others in the world. As she sees it, there's a whole generation of Māori as well as Pākehā, who have been through Kohanga Reo or are learning Māori at mainstream schools and are desperate to see New Zealand stories. This company not only produces shows for the domestic scene but they have also taken a Māori production to Hawaii, England, Canada and Greece. Just to add, Anna contemplates how they started on the international scene:

I guess it's our status of being the only professional Māori theatre company. That's what international producers want to see is Māori work, because that's what is unique about us and our company. That's how it started.

At the time of this interview they were also making plans to do an indigenous touring circuit for theatre between New Zealand, Australia, and Canada.

#### *5.4.1.2 Creativity/Auaha*

In terms of creativity Pruhi did not state anything specific except that they do like to publish the work of new Māori writers, even PhD theses if the researcher can turn it into a book form. Just recently, they published the theses of three Māori writers and one has become very successful. Moreover, Anna says their company likes to support Māori actors and writers and they hold development sessions for them. However, to put on a Māori production the company thinks it is easier to teach someone to act, than to teach them the language in a short period of time.

Meanwhile, a style of theatre that Anna has been trying to create is one that is visually based and for the international market. She envisages this as being a production that was not reliant on the language and could be exported. So, even though the production might all be in Te Reo Māori<sup>31</sup>, it could be understood though the images that were being portrayed as Anna explains:

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<sup>31</sup> Te Reo Māori: Māori language.

I wanted to create a piece for the international market that was a visual based piece of theatre so it wasn't reliant on language. This also means we could tour to other places and we weren't confined to English speaking nations....The international market is far bigger than what it is here, and to have a piece that would be able to be exported...everything that is spoken in Te Reo Māori we had to find a way to present a piece of theatre that people could understand through the images.

On the other hand David believes he has always had a creative side to him, and sometimes he has discovered this by mistake. For example, he has a special way of dyeing bone as a result of trying to dye some material with a piece of beef bone over ten years ago. From this error, he has made many bone pieces and integrated these with sterling silver. Although not of Māori material, other striking pieces he shows me have been made out of a trochus shell from Papua New Guinea and a pink mussel shell from the Mississippi River. He has however, made koru designed pieces out of these resources, but as he states:

The whole fabric of business background and all the diversity of things that I've my done overseas has helped me here in a way, in that I've just got that worldly experience that applies here [in New Zealand] but on a smaller scale. So it has helped, but it hasn't made me wealthy.

Likewise, Allan has not made a fortune out of what he produces and states that it's only when you get off the bottom of the breadline that you can expand your creativity. However, he does enjoy making a wide range of pieces because he gets "bored!" Besides, Allan especially likes creating taonga puoro (flutes) and figures he has made them out of every material possible, even emu eggs. He also believes these instruments connect with the soul and if you listened to someone playing them you would be able to figure out what was going on inside them:

They're [taonga puoro] really a spiritual thing, they really connect and affect people in a way you can't really fake...you play a tune to someone who's never heard them before and they have a profound effect.

#### *5.4.1.3 Authenticity/Tūturu Māori*

In reference to the Toi Iho Trade Mark, Pruhi makes the following point that it is a marketing strategy, but it's not something that their company has signed up for

because “we don’t think it adds value to our work”. He comments further that publishing is deemed to be on the outer of the arts and is not supported as such by the government. Unlike the symphony orchestra which gets the most amount of funding Pruhi says:

The ones that get the most money here [New Zealand] are the symphony orchestra which are of no...and I believe they’ve been funded to go around the world. You know what the hell use or promotion of New Zealand culture is that?

Anna would agree with Pruhi’s last comment, as when they took a production on “New Zealand’s colonisation to the colonisers they were astounded”. According to Anna the English people would say “oh I didn’t realise it was so bad and you had the Treaty?<sup>32</sup>” This is what their company like doing and that is to take these stories to the world and present them.

Cheap imports, is what Allan says has killed the market here in New Zealand and he has written to the government with his concerns. But as he says to spend money on taking people to court who bring these products into the country and pass them off as the genuine thing is just too much. However, Allan is adamant that some special designs he has created over the years he would protect with his life from people copying them:

Yeah I know, it’s just soul destroying. You can come up with a lot of designs over your life, only some are special. I mean this one [shows me] I would go to jail to protect that. If I had to walk into every shop in the country that had a copy of that I’d soon rip it out.

#### *5.4.1.4 Quality/Pai o Ngā Mea*

Moreover, Allan does not believe in doing high volume cheap work and some people can tell the difference, they don’t want to buy “junk” and the price is not what matters (Cooney, 2006). This is how he also feels about doing the right thing with a fine resource:

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<sup>32</sup> Treaty: The Treaty of Waitangi.

If you've got a nice piece of stone, to me the respectful thing is to do best piece of work that you can out of it. If you want to slab it up into rough souvenir work I know a lot of Māori who would find that offensive and I do too...to sit down and make 100 cheap carvings out of a really nice piece of stone, it's sacrilegious really.

#### *5.4.1.5 Māori Values/Māori Tikanga*

The essence of Māori values continuing and having relevance in Pruhi's business has been helped by established and well known writers such as Witi Ihimaera, Patricia Grace and Alan Duff. Those writers themselves say Pruhi, have a load to bear because not only are they seen as great authors but as mentors and everything else as well. Other mentors or advisors have assisted in terms of governance, and some have been useful and some not so:

We found this person in the Ministry of Education who was incompetent and we weren't making much money. This person was just a total tyrant and unbelievably objectionable, we weren't having a good time and we weren't in the business to be stuff our heads around. We actually got the wrong advice and spent money in the wrong areas.

Pruhi is also intent on seeing a new generation of Māori language speakers who will be readers of their books, and that there'll be a lot more novels written for them in the not so distant future. One thing he has been assured of is that the decline of the Māori language has stabilised, so they will continue making books and better books and not just at the Kohanga or junior levels.

In working with Māori and iwi, Anna has had to learn and deal with some very delicate situations. After all if you don't treat your own people in the correct way or with the proper protocols, then how can you deal with other cultures that you know little about without offending them. For example, Anna and her company have had productions to organise wherein they were unaware of the past history, and have unintentionally offended some people.

One instance Anna remembers is when they were welcoming people into a theatre and feeling very uncomfortable about doing so, and then realising it's because she was not of the area and it was quite inappropriate for her to perform this

ceremony. For Anna, it's about "not treading on people's toes", making sure that things are done properly according to Māori tikanga as well as consulting with others so they understand the areas they are going to perform in.

#### *5.4.1.6 Spirituality/Taha Wairua*

Allan states that a lot of Europeans are attracted to Māori art, and he thinks it's because of the feeling they get from it "essentially a feeling of magic". He has had people also tell him that in Europe they've lost the magic, whereas they've had great artists for centuries, and now they've sort of "lost that soul".

In addition, Allan perfectly understands why some Māori are against non-Māori carving a piece of whalebone for example and he argues; if they do not respect it or understand the spiritual significance of that resource then they shouldn't have it in their hands. However, this could also be said of some Māori artists as well if all they want to do is hack it up and make cheap matau<sup>33</sup>.

#### *5.4.1.7 Networks/Whakawhanaungatanga*

As far as Pruhi's company is concerned, being in business is about a two-way partnership when you take on big projects, and when the right people come along then it goes smoothly. Networking and having the right contacts is important to their business, especially when selling their books overseas. He is also adamant that you can't just sit on your laurels and having competent distributors has been a problem in the past and one that is constantly being attended to.

A strategy that has helped Pruhi was to build a partnership through an overseas book fair with another publisher and to have them co-edit one of their books. This meant the costs and risks were spread, plus the overseas firm had a much bigger global marketing network so gaining access to markets that they did not have previously.

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<sup>33</sup> Matau: Fish hooks.

Building and establishing partnerships is a short-term goal for Anna and they have been forming links with other indigenous theatre companies around the world. For example they have plans in Canada which NZTE are linking in with and a relationship is being formed with an indigenous company in Western Australia.

#### *5.4.1.8 Reputation/Ingoa Pai*

Allan believes he has a better name and reputation overseas and puts this down to the Internet. It's about being noticed and in having a name, and he believes he has a better one overseas through having his website.

The organisation that Anna works for is also recognised internationally for its status of being the only professional Māori theatre company at that time. Anna is also of the mindset that international producers want to see their company's work because it is unique to Maori and the people of New Zealand.

#### *5.4.1.9 Economic/Ngā Ohanga*

Once again accessing finance and funding is no different for these exporters than the other participants in my thesis. Furthermore, Pruhi comments that if you're not in the "in crowd" in New Zealand, then forget it you will not get the support. His main priority is to get some assistance to expand overseas, and the rest they'll do themselves.

#### *5.4.1.10 Technology/Putaiiao Taha Tangata*

Basically, Allan's website is like a shop where overseas buyers can go online and choose what they want or something else that they would like Allan to design for them. Lately, he has found that customers want pieces that have a pure simplicity and more of an art form rather than a craft look to it. He also senses that Māori art has been evolving and they are giving people what they want, and that is the "newer stuff" because it's simpler:

Funny thing is the sort of work I'm doing now, sometimes it's simpler, it takes less time and I'm getting more money for it because it's [seen as] art. Once it's crossed over into art you tend to have a much better chance of getting paid what you should for it.

Furthermore, New Zealand Allan feels is so isolated from the rest of the world, having his products on the Internet is a strategy that has helped his business.

## **5.4.1 Drivers to Exporting**

### *5.4.1.1 Niche markets*

More recently, Pruhi's business has been trying to grow their passion in Māori as well as Pasifeka writers in order to broaden out the literature in New Zealand, which he believes should reflect our society. Pruhi says they are also considering exporting some of their Māori language resources as there is the demand out there:

On the Māori side, we've got the market here and we've thought about exporting some of the intellectual property that we've come across as publishers of Māori language resources. The principles of greater demand apply not only to Māori language but probably to Indians [Native of America] and various other places where languages are under threat, potentially that's something we find exportable.

### *5.4.2.2 Personal Factors*

In the meantime, a personal factor for David and one he feels is putting others off promoting and selling his work, is because he is a Pākehā artist. For instance, he had work sent to New Zealand House in London and a "kiwi" lady returned it saying "no, this won't sell in London". He found out later that she had another connection here in New Zealand who were a Māori group making pāua pieces, so she was buying from them instead. Regardless, David continues to concentrate on producing quality pieces and that includes ensuring he uses the best coloured pāua shells for his work.

## **5.4.2 Support Infrastructure**

### *5.4.3.1 Whānau/Family*

Pruhi's business is a husband wife team, with 25 staff and many more contractors. Through their business they have a kaupapa or strategy to support Māori writers, authors, designers and illustrators. Pruhi says this is part of their "consciousness" where they seek to employ Māori only in order to develop them further.

#### *5.4.3.2 Friends*

David has a very good friend who does all his sketches and another in Papua New Guinea who sends him the exotic shells for his pieces. Artist friends are also supportive of Allan and provide him with pounamu, galleries to sell his work on commission and a "kind ear when needed".

#### *5.4.3.3 Government*

Pruhi adds that they have had good support in the past from TPK and Poutama Trust in terms of small grants for business activities such as to attend book fairs overseas. Similarly, the theatre company that Anna works for has had support from TPK for business planning and NZTE is assisting with international agents and contacts. Perhaps not so fortunate is David who is going to approach NZTE for a project that he really believes is worth it in comparison to some of the ones they have funded in the past:

Some of the silly things they give out funding for, Bebop trips to the States...if they don't say this is a worthy project I'll eat my hat because they've given out money for yodelling lessons.

NZTE however are "pretty blimin' hopeless" with grants as Pruhi puts it and there are always so many strings attached. He has tried to get funding but it's only for small amounts to set up a stall at a book fair which Pruhi reckons you could fit ten books on. What money they do have is not filtered to people in business such as their's and the CD and catalogues that NZTE have produced Pruhi says are "absolutely useless".

#### *5.4.3.4 Toi Māori/Creative New Zealand*

Further, Allan like David and being a Pākehā, has firm views on the Toi Iho Māori Made Mark. He understands that it is for Māori, but what about Pākehā artists who are doing the same quality of work? What he would like to see is a New Zealand Mark for all artists where he could put his name to, even if it had strong Māori branding to it. Furthermore, he assumes that most of the Māori artists that have this label are also well known artists:

Most of the people that I've seen that have this mark don't really need it, they were pretty much top of their field, they had a name, they were doing okay...I don't blame Toi Iho for how it was done because they had an idea, they applied for it, they've been given it and good on them...But a universal symbol, label and registrar of quality New Zealand crafts and arts could help a large number of people. At the moment much of what I see in the shops is imported bone work, and most of the jade is either Canadian, Russian or Chinese.

In terms of funding and support, Anna's company is fortunate to receive core funding from Creative New Zealand, and the rest comes from box office takings, sponsorships and other grants.

Nonetheless, Allan has not received assistance from anyone and reckons that it's pretty difficult getting anything out of Creative New Zealand, although he does admit what Toi Iho is doing is positive in that they are presenting high quality arts to the world. Allan goes on to say that even though he's not Māori, he's Ngāti Pākehā<sup>34</sup> and is part of this country:

I'm a fifth generation, I've done everything I can to be part of this partnership through supporting Māori, through how I treat the land, through how I treat people. I think it's time that I'm able to move forward with this felling of equality, to feel like I'm just as important as anybody else and that I do understand what I'm doing.

#### *5.4.3.5 Others*

Anna states that their performing arts group have had the support of local iwi when putting on a production in their tribal area. Allan has also had the blessing

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<sup>34</sup> Ngāti Pākehā: European tribe.

and support of local kuia<sup>35</sup> in the Māori pieces that he produces. In addition, a mentor and a business advisor is assisting Pruhi's business.

### **5.4.3 Challenges to Exporting**

#### *5.4.4.1 Firm Size*

The small size of firm and trying to do everything is a problem for Allan, plus the fact that he is unable to afford a manager or skilled workers who can produce the quality of work that he needs. If he just had more workers Allan reckons he could do so much more with his exporting but at the moment it's more about surviving.

#### *5.4.4.2 Market*

A problem Allan feels is that there is still a lack of knowledge and understanding overseas of New Zealand Māori art and he thinks the culture needs to be promoted more (NZIER, 2002b). Then in a comment made further on, he states that in general the Americans and Europeans don't like the highly detailed work one tends to find in artefacts as it complicates the piece and then they consider it more as craft piece than art. So consumer tastes and preferences in relation to our art form in New Zealand, is a factor that Allan is aware of and one that he also believes government should be concerned about.

One further challenge for Allan is in the materials that he uses and it is whalebone. For example, if an artist wants to send whalebone to Australia for an exhibition they have to first seek cultural permission to do so, and it is not to be sold whilst it is overseas. Whalebone also has to be traced back to the original carcass and to the place where it was found.

#### *5.4.4.3 Managerial*

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<sup>35</sup> Kuia: Old lady.

There are two other challenges for Pruhi and that is an increase in customer demand and in growing too fast (Czinkota & Johnston, 1983; Bell et al, 2004). Coupled with these is the fact that it is difficult finding good editors and they have had to train them on the job. Now he feels they have it under control, and all it came down to was re-allocating and delegating work to others.

The other final challenge is in watching their overheads and how much they charge out for staff time. For example, Pruhi relates an incident where they had a big national campaign they were working on and had not realised that they needed to track everything they were doing and used the analogy of a “leaking sieve” to explain their lack of systems:

We got really close to getting into difficulty and when we got someone in to track the money he said “you’ve got a leak out here that is you’re not charging enough for your overheads. You’ve got another leak out here where you’re not charging enough for your staff time...and the biggest leak is your staff not charging to the jobs”. All this added up to us losing and making nil profit, anyway that’s all turned around now and we have an intranet that tracks all jobs so it now works (Pruhi, 2005).

In knowing the potential of your business and similarly having access to resources and funding for overseas tours are challenges for Anna and the company she works for. This includes having skilled people with a business background as all the people who currently worked there, all had an arts background. So Anna was in the process of being up-skilled in the area of business practices.

The challenges for David are similar in that he lacks marketing skills. Also being able to establish networks and find agents, as well as having access to funding and investors are others.

#### *5.4.4.3 Financial*

This challenge is no different for these exporters as it was for the “not yet” group. One interesting issue solely mentioned by Allan, was the trust you put in other artists to pay for the pieces that are lent to them on consignment. In general Allan says, these goods have to be paid for by the 20<sup>th</sup> of the following month but

sometimes it takes a lot longer and they have the benefit of keeping their business looking good whereas he is missing out.

## **5.5 Government Interviewee**

Eru is a manager of a government organisation whose main purpose is to assist Māori businesses with business advice. I considered this interview with Eru quite relevant to this thesis, as not only would it present a Governmental view in terms of how they assist Māori, but also where they thought Māori should be heading if they were intent on exporting.

According to Eru, there are immense opportunities for recognised artists in New Zealand to become more exposed internationally through overseas art exhibitions, such as Toi Iho's exhibition to San Francisco. He is also convinced that our New Zealand artists are not going to make it internationally if "they just think about it" and continue to just focus on the local economy. Eru uses his artist brother as an example:

I look at my brother, he'd been applying his trade for 40 years or the best part of it, and it's only been in the last 10 years...typical of struggling artists...that he's started to reap the benefits of his art and there's a whole lot of others like that...a whole lot of really highly talented young Māori artists around to take Māori to the world.

In addition, it's about giving Māori that point of difference and the organisation Eru works for needs to provide avenues or vehicles for this to happen (Edmond, 2005, 2006; Mallard, 2006b).

Moreover, Eru stated when people returned from the Toi Iho exhibition trip to San Francisco, they said that in America New Zealand does have a profile which is mostly connected to movies such as the "Lord of the Rings" and "Whale Rider". For example, the Americans were really struck with our East Coast town

Whangara in the “Whale Rider” movie and our culture. Furthermore Eru emphasises, tourists are tending to want a more authentic experience when they visit here, which may also include a marae stay (Love & Love, 2006). However, most importantly it now comes down to the quality of a product he surmises, and that’s where Toi Iho comes in with its Toi Iho Māori Made Mark for artists.

Once again, Eru talks about Toi Iho and that point of difference that they and Māori have made in building relationships through their international trip. This, he puts down to whakawhanaungatanga and how Māori go about doing business; whereas when Pākehā or the mainstream way of establishing a relationship is to say “Hello, how are you? Let’s get down and do business”. He feels that cultural connections between First Nation peoples in North America (e.g. Canada) as well as in Asia gives Māori opportunities. The key to that however is in establishing relationships, even if it takes a year or two and Eru sees that as a natural thing for Māori to do:

It’s a cultural value for Māori, that’s whanaungatanga....So this is where a strategy comes in, call them strategies if you like but it’s just being Māori. From a Māori perspective it’s staying within your own cultural values and applying them...and the nations that you are engaging with operate under the same dynamics. Yeah, that’s a strategy if you like, being Māori.

So partnerships Eru firmly believes, is a strategy for New Zealand to be part of the international scene and Māori can be a key market there. Māori, however need to be a “real” partner, they should start realising this as well as assert their position of value towards this relationship.

Meanwhile, the organisation that Eru belongs to was set up to provide programmes to Māori businesses that had commercial objectives as their main purpose of operation. One of the criteria for assistance though, is that they had an overall strategy on how their business is going to progress, grow and expand. Moreover, the key word for Eru’s organisation is “facilitation”, in that they get in there and work alongside these organisations. Further assistance offered is to bring in private sector people and mentors, or refer those Māori firms to access other appropriate service providers if needed.

More importantly though, Eru reckons that the biggest challenge for Māori is that we have a lot of “hang-ups” (e.g. Treaty claims), and we need to get over it and “get real” (Hui Taumata, 2005a). He is convinced that it’s a different world now and a different set of business skills is required in this economic climate. This is coming through he feels, with more younger, professionally skilled and qualified Māori (i.e. in the 30-40 year old bracket) who are very comfortable in “Te Ao Māori”<sup>36</sup> as well as the rest of the world:

They are quite comfortable, that’s where the future is and those people are coming through more and more...In another five to ten years they’ll be in decision-making positions if they aren’t there now...The world does not stand still, a whole lot of opportunities will keep passing you by so you [we] need to be looking at those things as well.

One final challenge and a question that Eru puts forward to Māori and the creative industry sector; is it any different for this sector looking to export than it is for any other sector? Once your business enters into a commercial environment there are no kinds of “ethnic disparities”. Business is business according to Eru, it “doesn’t matter whether you are a Greek or an Indian” and he also sees the challenges to exporting mostly generic. However, he does acknowledge that Māori may have an advantage, particularly in this creative area because of the indigenous relationship they have with other cultures:

Globally indigenous people, indigenous art is seen as a potential future investment and so from that perspective it may well be the Māori creative sector may actually have some advantage.

## **5.6 Conclusion**

This chapter identified the themes, drivers, support systems and challenges to exporting for the interviewees in this part of the thesis. In addition, the discussions corresponded to ten thematic areas and linked to the koru framework illustrated in this chapter. Results were also presented in simple table format and elaborated on further through narratives. Initially, the analyses focus was on the

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<sup>36</sup> Te Ao Māori – the Māori world and its principles.

single “no intention” participant, followed by the eight nascent exporters, with the four exporters and one government organisation ending the previous section.

For example, from the non-exporter I was able to discover reasons why Kara is not willing to embark into the international arena, and these mostly related to the Māori business drivers and personal factors in the koru framework. Basically, creative and spiritual incentives are the motivations to why Kara produces her art pieces. Money is not a driver although she admits it does get her around the country to conferences and hui. Another rationale for not internationalising her products was her age. Besides that, Kara is satisfied with what she is making as well as being busy enough with just having to supply the domestic market.

Meanwhile, the “not yet” group of exporters are being influenced by many drivers to internationalise their products and services. For instance, the wish to create unique pieces was selected by all the interviewees in this group. Many confirmed that in order to be able to compete internationally, differentiating the business and identifying products as indigenous and Māori has its advantages. These export strategies are significant, but as stressed by two interviewees the product still has to be excellent, well presented and a good story attached will also help. Furthermore and similar to Kara, six participants were discovered to be creating products for “wairua” or those “special feelings”. One person in particular just wanted to design and make “beautiful, classical suits”.

In terms of authenticity or tūturu Māori, issues such as copyrights, replicas and cheap imports are significant for six of these nascent exporters. Others felt that there was not a great deal that could be done to prevent this from happening and suggested techniques to overcome these problems. Consequently, being ahead of the plagiarists (as one respondent called them), registered with Toi Iho or having your designs patented or trademarked, are some of the advice proposed. Linked with Toi Iho is the quality of a product and stated once again as being of important to six of the “not yet” group.

Māori tikanga or the values that are incorporated into the business is important to another six with intentions to export. This driver draws on the whakapapa and

connections with others or whakawhanaungatanga and highlighted as being essential to getting the business done. Values such as the use of karakia at the beginning of a meeting and having a vision based on kaupapa Māori were also at the centre of business operations for some respondents. Moreover, this set of individuals commented on how vital their networks of family and whānau, friends, peers and clients, including other artists and local communities were incremental in their business success and survival.

Also essential to one of the interviewees was their reputation, and economic factors being mentioned by five others. The Internet interestingly had relevance for only a single individual. Economic factors for this nascent group is about making profits and overcoming challenges such as competition, fixing the right price, accessing finance and transport costs to name a few. Others are the geographical distance from international markets for these firms, the amount of governmental compliance requirements as well as the small size of firms.

Meanwhile, managerial problems appear to relate to insufficient knowledge of how to operate in the international arena, finding skilled staff, planning and communication issues. Further pointed out by these participants, is the lack of support from government agencies and some comments were especially critical of NZTE. Hence, networking and doing business in person are positive strategies advocated, or being known in your expert field is also seen as being beneficial. Likewise, “piggybacking” with others who have the necessary experience, having reputable distributors, updating one’s knowledge and understanding your intended markets are further advantages.

Next, the “yes” exporters tended to be influenced by the same aspects as the “not yet” group in relation to the dimensions of the koru framework. Yet again, the push for these exporters to internationalise their Māori designed pieces and resources, were either through distributors, via the Internet or in person. In terms of auaha or creativity, the driver for the participants is on Māori products and services which include their writers, actors, materials (e.g. paua) and artistic pieces.

Even though two of the respondents in this export grouping were Pākehā they were committed to the tūturu Māori part of my koru, more so in how they valued and created products with the materials they were using. For these two, Toi Iho was not an option and for another individual (who is Māori), he could not identify how this Toi Iho Māori Made Mark had added value to their business. Once again cheap imports was an ongoing problem for one of the businesses in this set of exporters.

With reference to Māori tikanga, three members of this “yes” group acknowledge the worth of this factor. For instance, publishing Māori books in te reo is significant for the revitalisation and survival of the Māori language. Subsequently, having to work collaboratively with Māori and iwi has taught another person (she admits) a lesson or two. Additionally, the barriers for this set of exporters is not unlike the “not yet” group, the only difference for them is that it is a living reality. The problems of accessing finance and markets, then keeping up with the demand and having the resources to do so are noted. Further challenges are in finding skilled staff or training them, watching overheads and pricing jobs correctly, as well as waiting to be paid for goods already sent. Finally, the consumer preference of overseas buyers is mentioned as a difficulty for one individual, especially more so in the European market as they are stated as preferring art that is not so detailed like our Māori artefacts.

The last Māori participant in this chapter manages a government organisation whose main role is to assist Māori firms with information on business matters. This particular individual made references and suggestions on how the participants in my thesis should go about exporting including how to make it work. Firstly, his instruction to New Zealand artists is to create products that have that “point of difference” and their businesses need to provide ways in which this can happen. Product quality is also a must and Toi Iho has been advocated as assisting in this area. Furthermore, the relationships Māori form with other indigenous or “First Nation” peoples is a key strategy to internationalisation. However, a major challenge he sees for Māori in business are personal challenges and the issues surrounding the Treaty. Essentially, he says Māori need to “get

over it” and “get real” and as far as he is concerned “business is business” and it doesn’t matter what race you belong to and there are “no ethnic disparities”.

In the chapter that follows, I will discuss the findings of the themes and the survey outcomes in chapter four. The results will also be supported by relevant sources from the literature review in chapter two.

# Integrating the Findings

## 6.1 Introduction

The main purpose of this chapter is to integrate the survey and interview findings and to turn the lens on how these findings address the overarching question and five sub-questions of the study. To focus the lens, I repeat here the key question of this thesis:

*How do Māori exporters in the creative industries internationalise and what are the key factors driving this process?*

This chapter will direct the findings to this question by picking up and organising around the five sub-questions. The internationalisation dimension omitted from chapter five is re-introduced and a final version of the koru framework highlighting the chief findings will be presented at the end. Further, the ten themes identified in the “Māori Business Drivers” category and the connections to other characteristics of the koru framework are discussed.

The next section thus opens with Table 6.1 and is a summary of the findings to answer the first sub-question in chapter one on internationalisation (*1.1.1 Research Objectives*). The results around the second and third sub-questions of this study follow and are jointly examined as four themes in the “Māori Business Drivers” dimension, are also connected to characteristics in the “Drivers to Exporting” part of the koru. The fourth sub-question on support networks and government incentives is evaluated next, with the fifth sub-question on the challenges to exporting concluding this chapter.

## 6.2 The Internationalisation Approach

Internationalisation is defined as “the process of increasing involvement in international operations” (Welch & Luostarinen, 1988: 36). In line with this definition, only one participant in my thesis is not intending to export at any time in the future. Thus the following analysis addresses the first of the sub-questions from chapter one and the focus for the other twenty-three participants in this study:

### *1. What internationalisation process is undertaken by Māori businesses in the creative industries?*

Table 6.1 presents the three main internationalisation approaches focused on in this research. These have either already been adopted, or are being considered by the participants in this study as their choice of entry mode to exporting. Of the 24 survey respondents, eighteen clearly contributed to this question in the survey, four gave no answer at all, and another two gave a minimal response but provided more in the interviews. For example, Rose in the survey used the word “selling” and “marketing” as ways of getting her goods to the international marketplace. However, in her interview the company was seeking international investors and partners to assist with their exporting endeavours, and had many networks to assist with this process. I therefore categorised Rose as having a networking approach to internationalisation.

Chrissy as noted in her survey is utilising an “industry expert” to help with her exporting initiatives. She has also been in operation for a decade now and catered mainly to customers buying her range of Māori clothing from her retail shop. Nonetheless, when Chrissy goes to national hui or overseas to conferences she also takes a range of garments with her to sell. Thus, it appears Chrissy is employing the stages approach in her intent to export goods and has been classified as belonging to this group.

Further noted from Keri’s interview is the fact that he appears to be intent on two approaches to internationalise his products as highlighted in chapter five (see 5.3.1.7 *Networks/Whakawhanaungatanga* and 5.3.1.10 *Technology/Putaiiao Taha Tangata*). As such, Keri has been positioned in two categories in Table 6.1, the networking and stages approach to internationalisation.

Accordingly, the previous three participants have been included in Table 6.1 with the survey respondents from section 4.3.2 *Towards Internationalisation* in chapter four. Also indicated in the table (6.1) is the exporting stage of the participants: yes = Y and not yet = NY.

**Table 6.1 The Internationalisation Approach**

<b>Respondents</b>	<b>Stages</b>	<b>Born Global</b>	<b>Networking</b>
Male, artist, Y.		●	
Female, software & film producer, NY, <b>Rose.</b>			●
Male, publisher, Y, <b>Pruhi.</b>	●		
Female, artist, Y.			●
Female, artist & designer, Y.			●
Male, artist, Y, <b>Allan.</b>		●	
Female, music & performing arts, Y, <b>Anna.</b>			●
Male, artist, Y.		●	
Male, architect, NY, <b>Henry.</b>			●
Female, artist & fashion designer, NY, <b>Chrissy.</b>	●		
Male, artist & fashion designer, NY, <b>Keri.</b>	●		●
Male, film producer, NY.		●	
Female, artist & fashion designer, NY, <b>Merita.</b>	●		
Male, artist, Y		●	
Female, fashion designer, NY, <b>Naomi.</b>	●		
Male, multi-sectored, NY, <b>Anaru.</b>	●		
Male, artist & designer, Y, <b>David.</b>		●	
Male, film producer, music & performing arts, Y.			●
Male, artist, Y.			●
Male, architect, NY, <b>Wilson.</b>			●
<b>Total Survey and Interview Responses</b>	<b>6</b>	<b>6</b>	<b>9</b>

The most significant result from the table is that networking was the predominant approach, being utilised by nine participants (Oviatt & McDougall, 1994; Coviello & Munro, 1995). Of those nine, three females and two males belong to the “yes” exporters, with another three males and one female in the “not yet” group. Apart from Rose’s business which employs eight FTEs, the other firms are either sole traders or have five or less staff members, and as such, are the smaller type firm. Furthermore, the networking approach has been found to be a

characteristic of the smaller entrepreneurial firm and one strategy to exporting (Czinkota & Johnston, 1983; Johanson & Mattson, 1988; Shrader et al, 2000).

Additionally, Table 6.1 reveals that six participants are born global firms. This includes five who are currently exporting and a single person who is seeking to exploit this approach in his intent to internationalise (McDougall et al, 1994; Oviatt & McDougall, 1994; Knight & Cavusgil, 1996). Five of the respondents adopting this approach are microenterprises with nil or one staff member, and the other employed seven FTEs. Of note, all the individuals in this exporting sector are males.

Interestingly from the summary, is that only one “yes” exporter has adopted the stages or sequential approach to internationalisation (Johanson & Wiedersheim-Paul, 1975; Johanson & Vahlne, 1977). Additionally, five participants with intentions to internationalise (including Keri) are employing this as an exporting strategy. Reasons why few individuals have applied this entry mode could be due to the small size of the firm, as well as a lack of resources and knowledge to initialise this approach (Johanson & Wiedersheim-Paul, 1975, Reid, 1981; Dana, 2001; Fillis, 2004). Furthermore, three males and three females belong to this exporting approach.

### **6.3 Māori Business Drivers and Drivers to Exporting**

This section captures two elements of the koru framework portrayed in chapter five (see Figure 5): “Māori Business Drivers” and “Drivers to Exporting”, and I assess here the second and third sub-questions of the thesis. While the three themes of uniqueness, authenticity and creativity are central to the second question, I found that quality and spirituality were also interwoven with these themes and so they too enter the discussion on the second sub-question below:

*2. Does uniqueness, authenticity and creativity of a Māori product/or service play a part in this process?*

Firstly, as previously revealed in Table 4.2 of chapter four, the two primary motivational and opportunity factors to export for both groups of survey respondents; were to “meet customer demands” as well as to “offer unique products” (Czinkota & Tesar, 1982; Vahlne & Nordstrom, 1993). Such was the desire to offer a unique product to the international marketplace it was ranked first for the group with intentions to export, and second place for the exporters in my study (Dalgic & Leeuw, 1994; Zucchella & Palamara, 2007). In addition, uniqueness emerged as one of ten recurring themes from the survey responses, and had significance for all thirteen interviewees in chapter five (including the non-exporter).

Further, this internationalisation process requires firms to modify its operations in relation to chosen or projected global markets (Calof & Beamish, 1995). Thus four survey respondents and a further twelve interviewees were diversifying and generating that point of difference to their products as well as targeting niche markets (Fillis, 2001; Zucchella & Palamara, 2007; Racic et al, 2008). For two in particular, niche markets were selected due to the specialist industry sectors they were operating in (e.g. architecture, film and publishing) and the clientele they were marketing to (e.g. indigenous designs).

However, the interview analysis process divulged that Māori branding was not a key exporting driver for both groups of interviewees. For instance, even though the participants were in the process of creating unique products, this Māori branding theme was not mentioned as being relevant to their internationalisation strategies. However, this could be due to the fact that some of the individuals had not reached the stage where their business was dependent on a particular brand to sell their products. Also pointed out by two “not yet” individuals was the fact that it was the product international buyers were more interested in, rather than the fact that it had been made by a business or person who happened to be Māori.

It is clear that authenticity was significant to four survey respondents and eleven of the interviewees (including the non-exporter). This element of authenticity was also connected to the uniqueness and quality aspect drivers in the Māori business dimension. For example, a single survey respondent and three interview

participants who hold the Toi Iho Māori Made Mark see it as distinguishing their pieces as high quality and a genuinely Māori made product (Creative NZ, 2002). One fashion designer in particular was protecting her special pattern design with a registered trademark.

Meanwhile, cheap imports, replicas and others stealing their work are the main concerns expressed by four of the interviewees. Two interviewees were upset that the government was failing to do anything with regard to this issue which was affecting their livelihood. However, a further two interview participants who are not holders of the “Toi Iho” Māori Made Mark appear not to be perturbed by this issue. They suggested that this problem is always inevitable in their line of work and an artist just had to accept it or find ways of not having their pieces copied. Also, one of the interviewees had doubts about the benefits of being a Toi Iho member, and another admitted that being registered with “Toi Iho” added no value to his business.

Additionally, the element of quality in the Māori business drivers’ dimensions is as mentioned previously, linked to authenticity. It is another of ten characteristics found to have relevance for two survey respondents and five of the interview participants (including the non-exporter). It is also essential if registered with Toi Iho and your product holds their Māori made mark. Furthermore, the “quality” of a product is considered to be a way in which products are able to compete with cheap imports and replicas both on the domestic scene as well internationally (McAuley & Fillis, 2005; NZ Business, 2005/2006).

Also the creativity of a Māori product /or service and the third aspect of sub-question two, had meaning for two survey respondents and ten of the interviewees in this research (including the non-exporter). For example, seven of those participants referred to producing pieces with special meanings or for creative instincts (Fox, 2002; Fillis, 2002). Further noted were two artists who had concerns that their creative flair would get the better of them. As such, one of the artisans stated that it was okay to be creative but there was a distractive side to it; and in the end the work still had to be completed.

Finally, the element of spirituality was a further theme and one that connected to the creativity aspect in the koru. It was also found to have significance for one of the survey participants and seven of the interviewees in this study (including the non-exporter). This characteristic was also one of the reasons why the single non-exporter has no intentions of internationalising her art pieces for fear of losing the spiritual side to her work.

The question that follows is the third of the sub-questions in this research and focuses on the fifth aspect in the Māori business drivers' dimension of the koru framework. This aspect also became one of six challenges to exporting for the Māori businesses in the study.

### ***3. Is there a role for Māori Tikanga?***

Two survey respondents as well as another seven interview participants (including the non-exporter) emphasised how being Māori assisted them towards creating and selling unique products. It was especially so for three of the interviewees where Māori tikanga is reflected in the strategy, values and processes of the business (Sharples, 2007). For the other three it is in the way they build and maintain relationships with their clients, other Māori and local iwi, and all people in general (Mead, 2003).

However, one architect referred to Māori tikanga as being Māori, and at the same time in having to walk a “bi-cultural” pathway between Pākehā business principles and those based on Māori values (Mataira, 2000). He did emphasise though, it is his Māori identity that differentiates and is representative of his architectural business.

#### **6.3.1 Other Drivers to Exporting**

This sub-section discusses four other themes from the “Māori business drivers” dimension in Figure 5: networks, reputation, economic factors, technology. Along with these personal factors and the Internet which feature in the “drivers to exporting” category of the koru framework are also discussed.

Networks were found to be especially significant to five survey respondents and eleven of the interviewees in this research (including the non-exporter). In fact one of the simplest comments made in a survey was “by word of mouth”. Of particular relevance were family, relatives and friends or the strong ties to three of the survey and nine interview participants (Granovetter, 1973; 2005). Furthermore, the clientele, customers and suppliers as pointed or a firm’s weak ties were significant to three of the interviewees (Granovetter, 1973; 2005; Loane & Bell, 2006, Chetty & Agndal, 2007).

Four of the interviewees stated that a person’s reputation and being known was signalled as being critical to internationalisation. In particular one of the exporters considered he had a better reputation overseas. Another pointed out that it was because the business she worked for was producing something unique that was Māori. This in turn, was giving the company their well-known international reputation.

The importance of economic factors already highlighted in Table 4.2, ranked to “meet customer demands” as one of top two motivating factors to internationalise for both groups of exporters in the survey chapter. For the interviewees, issues relating to economic reasons were a feature for nine of the participants (including the non-exporter).

Finally, technology was the last of the themes for three survey respondents and five of the interviewees (including the non-exporter). Of the five participants interviewed, four were utilising the Internet or had a website for selling their products. Only one of these businesses employed more than five staff members (i.e. seven) and the other six were all sole-traders. This mode of doing business is recommended as a means to competitive advantage for small entrepreneurial firms and an entry mode to those that are born global from the outset (Namiki, 1988; Bell et al, 2003; Mostafa et al, 2006).

In the interviews, personal factors were found to be the reason behind one participant’s unwillingness to export. These were because of her age (i.e. the 50+ bracket), being able to keep up with “customer demand” and others were for

creative and spiritual motives. Nevertheless, one interviewee's inspiration for internationalising the business is based on an early spiritual experience, and continues to drive his intent to export. For another, there are personal factors of a family nature in assisting the family and extended whānau through her business ventures. In addition, the motivator for the two Pākehā businesses is to continue producing Māori designed products.

## **6.4 Support/Network Infrastructure**

It has been found that some firms depend on others to assist in implementing a collective strategy to exporting (Blankenburg Holm et al, 1999). Further, it is promoted as being one of the characteristics of the smaller entrepreneurial firm (Czinkota & Johnston, 1983; Shrader et al, 2000). In addition, the importance of collaborative business networks has been suggested as the answer for those firms lacking the necessary resources, skills and export knowledge to globalise alone (Oviatt & McDougall, 1994; Knight & Cavusgil, 1996; Chetty & Campbell-Hunt, 2003b; Mort & Weerawardena, 2006). Moreover, government incentives have been identified as assisting firms in various ways to access international markets (Frederick, 2005; Creative NZ, 2005). The following discussion addresses the support that the businesses in this research received in order to enter international markets, and to answer the fourth question of my thesis:

### ***4. What kinds of support networks and government incentives assist Māori businesses in their exporting endeavours?***

Whānau and family were highlighted as being the most significant type of support for fifteen survey respondents (Survey: Q8), and equally reiterated for nine of the interview participants. In addition, friends had significance for ten respondents in the survey results and further supported by six of the interviewees. The importance of family and friends has been supported by previous literature in this study (Lewis et al, 2005). They are also considered as being those strong ties and an important source of support in the early set-up stage when implementing international strategies (Frederick, 2005; Loane & Bell, 2006).

The support that colleagues in one's "own industry, other creative industries and another industry altogether" (Survey: Q8) has been indicated as being beneficial to twenty-one of the survey responses. Additionally, the support of colleagues has been acknowledged by three interview participants, more so for one in particular where the peer support he has been given is considered "invaluable".

As a result of the survey however the comments on government agencies were highlighted as assisting only eight participants. When it came to the interviews seven participants remarked on the usefulness of government and their agencies as support systems. However, six survey respondents and three interviewees highlighted that they either received no assistance, or had problems in their attempts to access information on government export programmes and incentives. Moreover, one interviewee appeared to be particularly confused on what these government agencies actually did for businesses in general (Moini, 1998; Knight et al, 2003; Massey et al, 2006). This further reflects the findings of the literature in this research where government agencies were not trusted as being useful sources of assistance businesses (Lewis et al, 2005).

Meanwhile, what has assisted four of the interviewees is the funding they received from Te Waka Toi, the Creative New Zealand committee of Toi Iho. Of note however, is a remark from one of the Pākehā participants in this study of his concern that the Toi Iho mark is predominantly awarded to Māori. As such, he would like to see a similar "mark" instigated for all artists who produce authentic and high quality Māori designed pieces. Essentially, it was suggested there should be a level playing field for all artists, regardless of ethnicity.

In order to gauge the kinds of government assistance that would benefit the participants in this thesis, a question (Survey: Q17/26) on this issue drew various comments. Factors such as more money, tax relief, exporting subsidies, help to find suitable contacts and assistance with exporting costs were mentioned in five of the surveys. Another respondent wanted a clearer indication from government of the specific creative industry sectors they had intentions of assisting. Yet a further issue is the government's lack of understanding of things Māori, and a call

for government policies and assistance programmes to reflect this focus and give more support for Māori initiatives.

The kinds of network support are connected to the networking approach already established as a result of the surveys, and the networks theme earlier in this section. However, it has been pointed out by two of the interviewees that networks have high relevance to their business operations.

Finally, the “other” kinds of support for eight of the interview participants were also varied. For instance, a local community, other Māori, artists and seamstresses are said to provide assistance and mentorship to the businesses in this research; local iwi and kuia were giving support to others.

## **6.5 Challenges for Māori Exporters**

The challenges for exporting in this study, has been primarily based on the work of Shaw and Darroch (2004). Their research concentrated on three groups of New Zealand entrepreneurial new ventures, and their challenges to internationalisation as “exporters”, “likely exporters” and “non-exporters”. The challenges or barriers in Shaw and Darroch’s study (2004) were also categorised into five areas: firm, industry, market, managerial and financial. Thus these sectors are analysed in the following section and further includes Māori tikanga as shown in the “Challenges to Exporting” dimension of the koru framework. They are also examined in relation to the last sub-question in this thesis:

### ***5. What are the challenges to exporting experienced by Māori businesses in the creative industries?***

Firstly, the results from Table 4.14 (Challenges to Exporting) in the survey highlight that the most significant challenge (in 1<sup>st</sup> place) to exporting for the “not yet” group of exporters are the compliance costs associated with overseas regulations. This was followed by (in 2<sup>nd</sup> equal place) the problems in having access to funding and the lack of government assistance/incentives. Other

challenges were (in 4<sup>th</sup> equal place) the fluctuating exchange and interest rates followed by (in 5<sup>th</sup> equal place) the lack of investors and the costs of selling overseas.

For the “yes” group of exporters in the survey the most important challenge (in 1<sup>st</sup> place) the ability to suitable contacts/agents/distributors. This was followed by (in 2<sup>nd</sup> place) the cost of selling overseas and (in 3<sup>rd</sup> place) the small size of firm. Following those is (in 4<sup>th</sup> equal place) in having access to funding and the lack of investors, with (in 6<sup>th</sup> place) the lack of government assistance/incentives.

It is evident that having access to funding, the lack of government assistance and incentives, the lack of investors and the costs of selling overseas were factors common to both group of exporters. Other factors identified as challenges by four survey respondents that were not on my survey list were cheap imports, having a market position on the Internet and the ability to do things “outside the square”, the issue of intellectual property rights and legal issues, as well as global concerns in relation to war, terrorism and climate changes.

Meanwhile the interviews found that challenges relating to the firm were relevant for four of the participants. All four were either already targeting international markets or seeking to as the domestic market in New Zealand is too small (Katsikeas, 1994; McAuley & Fillis, 2005).

Furthermore, the industry was identified as a challenge for two of the interview participants. Clearly it was the strong competition in the domestic market for both interviewees, and the compliance requirements from government was more of an issue for one of those individuals (Burpitt & Rondinelli, 1998).

Additionally, the market challenges to exporting for four of the interviewees appeared to be significant. For example, some of the factors highlighted by this group were: the associated costs to exporting, which markets and products to focus on as well as the distance factor and whether you have the ability to stay in this marketplace. Also the lack of international knowledge and having overseas

experience; and the unknown factor relating to the “consumer taste” of international customers were others.

Managerial challenges had relevance for seven of the interviewees. The key issues mentioned were factors such as in being up to date with international business information, having product and market knowledge, finding skilled staff, as well as increased product demand and being aware of the growth of the business. Also the need to plan, having marketing skills, watching overheads and being able to communicate with other cultures were further problems being experienced by this group.

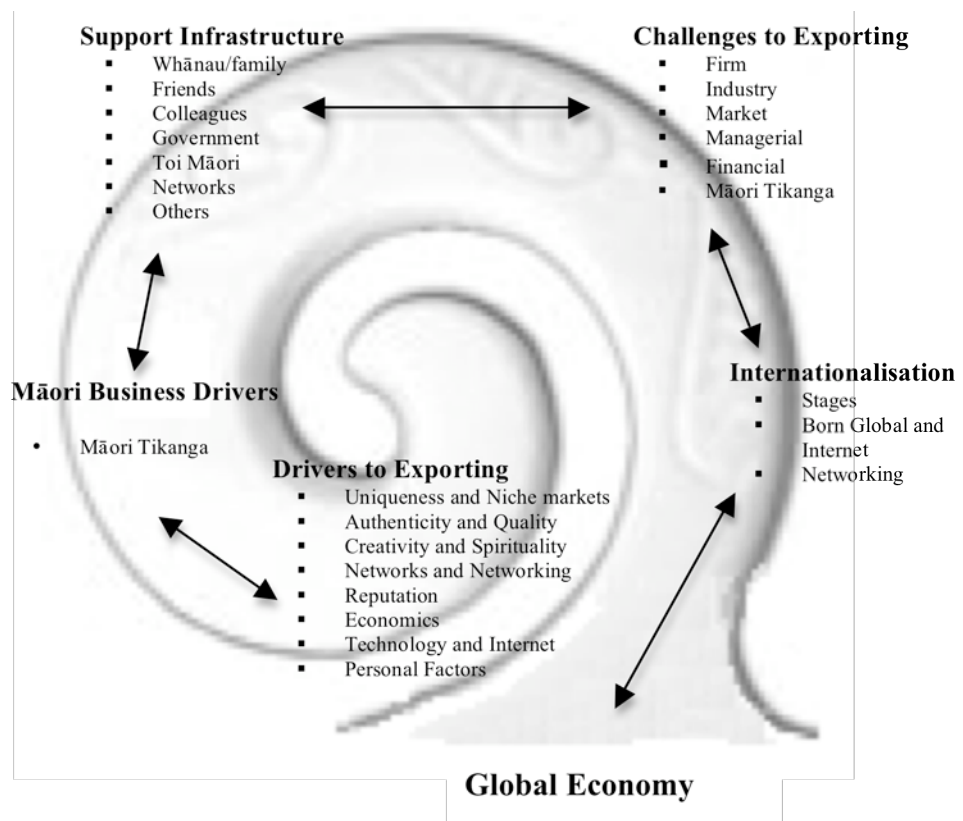
Then there are the financial factors that were presenting major challenges as mentioned by seven of the interview participants. The biggest problems found were in having the ability to access finance, finding investors and relying on customers to pay for their goods, as well as pay on time.

The last of the aspects in this dimension of the koru framework was Māori tikanga and highlighted by two of the interviewees. For example, one issue related to problems one of the participants had with his own Māori relatives being jealous of his success. The other had trouble with trying to fit in with being “Māori” according to her whānau’s expectations; after awhile she just gave up and now remains true to herself and in what she is attempting to achieve.

## 6.6 Conclusion

As a result of integrating the survey and interview findings connections are made between the dimensions of the koru framework. These are now displayed in Figure 6, the finalised version.

**Figure 5: The Koru Framework - Final Version**



Firstly, the major change to the framework is that the “Māori business drivers” dimension is no longer at the core of the koru. The fact that nine of the themes identified in chapter four and five could be found in many other businesses in the sector and not just specific to Māori businesses in the creative industries was the reason for this alteration. As such, this dimension incorporating the nine themes now becomes the “drivers to exporting” category. Within this grouping, the uniqueness theme and niche markets have been connected according to the survey and interview findings. Similarly, authenticity and quality were found to be elements that linked to each other as portrayed in the framework. Further, the

creativity and spirituality themes had like associations and are also represented as such in the koru.

Secondly, Māori tikanga is the only theme now retained in the “Māori Business Drivers” dimension. It is also a feature highlighted as a challenge to exporting for the businesses in this research. The support infrastructure and challenges to exporting are the same as in chapter five, so no changes have been made to these categories. Moreover, the “internationalisation” dimension is re-introduced to the koru framework for this chapter. However, “others” was omitted from this category because it was deemed no longer relevant to the findings from the survey or interviews.

Most importantly, the “networks” theme was identified as the key that linked the business drivers to the support infrastructure, and to the “networking” approach in the internationalisation dimension. This finding was especially so for nine participants who were exploiting this approach to export their products and services. Furthermore, seven of the survey respondents and eleven of the interviewees highlighted “networks” as assisting their businesses’ strategy to internationalise. “Networks” were also considered as an integral part of the overall support system for the businesses in this study.

One last finding is the relationship between the born global firm and the use of technology such as the Internet. In this research it was found that this medium is the way in which two of the exporters were selling their products abroad. Similarly, another two participants have intentions of employing this mode as part of their internationalisation strategy.

The final chapter is next and will provide an overview of this study and a review of the significant research findings which address the key question and the main objectives to this thesis. It will also present any implications for Māori businesses in the creative industry sector and recommendations to government on policy guidelines. Limitations of this investigation and suggestions for future research will also be included.

# Conclusion

The overall aim of this exploratory study was to investigate how Māori businesses in the New Zealand creative industry sector internationalise, and to understand the drivers behind this process, the associated challenges and the nature of the support received. Although the literature on the approaches to internationalisation is prolific, there is scant academic research on the way in which Māori businesses embark and sustain their export journey. This study mitigates this gap. The koru framework utilised to present the findings of this thesis is an original contribution. The koru is a tohu for Māori and the changing dimensions in the framework reflect the evolving findings of the study.

A key finding of this study was that the preferred mode of export entry to markets was the networking approach, with this approach featuring for nine of the participants. However the born global and stages approaches were not far behind in preferences. Each of these two approaches were favoured by six participants in the study.

The findings on export markets were interesting since the main markets targeted by the exporters in this study were the UK and the USA, followed by Australia. For the respondents with intentions to export, however, the market with the most potential was Australia. Nevertheless when it came to the principal or largest market for the “exporters” and “not yet” group, more than 50% of both groups selected Australia. The CER trade agreement, “psychic distance”, lower costs and lesser risks appear to be reasons supporting this choice.

There were ten themes that emerged from this study: uniqueness/ahurei, creativity/auaha, authenticity/tūturu Māori, quality/pai o ngā mea, Māori values/Māori tikanga, spirituality/taha wairua, networks/whakawhanaungatanga, reputation/ingoa pai, economics/ngā ohanga and technology/putaiao taha tangata.

There was clear evidence that uniqueness was the most important factor driving the respondents in this research in their endeavours to internationalise. Of note is that Māori branding however, had little relevance to the participants in their present international business operations.

Not only did the networking feature as the predominant internationalisation mode, but it was also a theme found to link to other dimensions of the koru framework. Networks were identified as being integral to the support infrastructure for participants. Strong ties such as whānau, family and friends are evident in the early set-up stages. Weak ties such as Poutama Trust and Toi Iho on the other hand are instrumental in assisting with funding, information, networks, mentorship and long-term support.

A further important finding is the need for artists to retain their own “creative spark” rather than lose the uniqueness and spiritual attachment to their product. Although for some, it is perceived as creating a further challenge to their business’s intentions to enter international markets.

Another key finding is that Māori tikanga was found to be the only Māori business driver to have specific relevance to the Māori businesses in this study. Even though all other nine had a role in many of the participants’ business operations, this aspect could only be said to be significant to the findings for this research.

This study also set out to explore the nature and quality of support received by Māori businesses in the creative industries. The study revealed that NZTE was not looked on too favourably by the participants. NZTE was considered not much use to the participants. Some of them were strongly critical of the support provided by government organisations such as NZTE and felt that there was a need to be more in tune with smaller sized Māori business in the creative industries. Additionally, the incompetence of government in understanding and doing anything about the concerns of artists in relation to copyrights, cheap imports and replicas flooding the New Zealand marketplace, is also a key finding of this study. The situation has made it extremely difficult for some to earn a living on the domestic scene. As a

result this factor has motivated the born global firms in this research to move products off-shore via the Internet and find new markets elsewhere.

The major challenges faced by the participants in this study are finance and costs associated with exporting. This is in line with Shaw and Darroch's (2004) study and therefore was not surprising. Once again a lack of New Zealand government assistance and initiatives was highlighted and found to be the next important challenge, following on from finance and costs of exporting. Two other challenges which were more specific to the "yes" exporters is the need to find suitable contacts, agents and distributors as well as the small size of the firm and competition in the domestic market. For the "not yet" group, New Zealand's fluctuating interest and exchange rates were an important consideration which they had to take into account if they are to venture into the international marketplace.

A tikanga related issue that featured for several participants in this study, was the complexity of trying to accommodate the principles and values from two worlds. The need to hold on to their Māori values and incorporate these with principles from the business world of the Pākehā, was a challenge. Finally, perceptions, assumptions and stereotypes of women in business and especially more Māori women, was a major challenge experienced by one of the female participants in this study.

## **7.1 Implications and Policy Recommendations**

This study raises several implications for Māori businesses, both exporters and those with intentions to do so as part of their expansion strategies. There are also policy suggestions on the role New Zealand government and its agencies should play in assisting these businesses, and especially in relation to relevant and timely initiatives.

For the Māori businesses in this study, domestic competition from cheap imports was a major concern. Given strong competition from other domestic producers in

the industry, a market flooded by cheap imports and low quality replicas posed significant difficulties. The small size of the firm and lack of resources to internationalise are further challenges. Producing a product with a point of difference is one answer to offsetting the competition in the domestic and international marketplace. Further, targeting niche markets in the global arena is promoted as another strategy that could assist with this internationalisation process, and to overcome the lack of resources due to small size of the firm.

Clustering of similar firms was another suggestion to overcome the lack of resources and support required to venture into exporting. It was also suggested that more programmes should be implemented to assist smaller firms into the international marketplace. For example, a “piggyback” scheme could be a way in which the smaller firm is assisted with the whole internationalisation process by a larger exporter or “big brother” firm.

Those firms with intentions to export, ought to embark on the journey with adequate knowledge, careful planning and sufficient financial backing to do so. In this study, the amount of international experience already gained appears to assist some participants in their current exporting initiatives. Nevertheless, international market knowledge and being prepared to meet your customers in person are musts if an owner is serious about doing business overseas. Accessing finance and funders and knowing how to go about it are also basic requirements for business owners. One suggestion is that Māori businesses and Māori entrepreneurs could be financially assisted by some of the larger Māori iwi organisations and whānau trusts.

The issue of copyrights, cheap imports and replicas flooding the domestic market are major concerns and problems for high quality and genuinely authentic Māori products being made in New Zealand. This problem is one that the government should deal with immediately as it continues to threaten the livelihood of local artists. Promotional campaigns such as “Buy Kiwi Made” and “New Zealand, New Thinking” are a step in the right direction, but this issue has recently been reported as one that is still ongoing.

The Toi Iho Māori Made Mark is a mark of quality and authenticity for some respondents, but for others there has been no evidence of what it actually means for their business. Government policy makers should assess Toi Iho and its Māori Made Mark and evaluate whether it is meeting the needs of current holders and those potentially seeking its benefits.

Government and its agencies are identified as providing an inadequate service. This also includes appropriate support, information and sufficient resources towards the international initiatives of the participants in this study. Government, its key agencies and the people who deliver these services, need to make certain they are skilled in their knowledge of New Zealand SMEs and Māori businesses. Government also need to ensure they provide relevant initiatives that specifically meet the requirements of for example the participants in this study.

Furthermore, many of the small businesses in this study point out that it is the compliance requirements of government that wastes people time and dissuades firms from venturing into exporting. As such, these compliance requirements of government for small businesses in New Zealand, is an internationalisation barrier in itself. Many participants complained about the endless filling in of forms, accountability requests and not meeting the criteria for funding has put many off seeking government assistance (e.g. a certain amount of export sales is one of the criteria for NZTE).

Government and its policy makers should reduce the amount of paperwork and criteria needed for the smaller firm to access their initiatives, funding support and international endeavours. For example, a worthwhile initiative as suggested by one of the participants is that a legitimate channel could be set where the New Zealand government gives a “stamp of approval” for Māori products up to a certain amount (e.g. \$2,000) to be exported. This stamp of approval would allow for a smoother customs exit and entry into other countries and lessen the time and money spent on the whole exporting process.

A further implication from this study is a real understanding of things Māori and Māori products as these are not being marketed well overseas. Trade fairs and

commissions are helpful but more is wanted by Māori to promote their businesses. Government and its agencies ought to focus on the core business, understand what it is this industry needs and sell this to the international marketplace more aptly. A suggestion from one of the participants is for the government to implement an international indigenous exchange programme. Appointed Māori and overseas indigenous boards would do the promoting for their own countries and in each others. This would not only build understanding but it would increase beneficial networks through the international marketplace.

## **7.2 Limitations of the Study**

This study is exploratory in nature and the primary purpose was descriptive rather than prescriptive. One of the difficulties was in identifying a large enough sample size for the survey instrument.

As a result of the sample selection, a more equal split between age, gender and number of respondents for the three categories (i.e. the “non-exporter”, “not yet”, and “yes” exporters) also proved problematic. This is a factor that could not be surpassed due to the number of research sources available and the amount of suitable participants that could make up the sample group.

Factors of “objectivity” and impressions of “sameness” and being part of a Māori worldview that many of the participants in this study belong to, have previously been addressed in this thesis. This “sameness” could have lent to issues of misinterpreting the data and incorrect analyses. However, I have attempted to deal with this by having the participants amend and approve their interview transcripts going forward and through to the thesis’s completion. With issues of objectivity this is unavoidable, and I make no apologies for this as this is and has been a natural stance throughout this research for me to hold.

### **7.3 Future Research**

Exploratory studies such as this often point to new areas of research. The following are some suggestions.

A limitation of this study was its sample. Thus a similar study, but with a larger sample size and with an equal representation of all three groups, the “non-exporter”, “not yet” and “yes” exporters could provide differing results. Further, a similar number of participants in each age bracket and gender could also present interesting comparisons. Once again factors such as the age and size of a firm could present additional findings. Additionally a similar study could be undertaken on the internationalisation process for other indigenous cultures in the world. For example, one of the first nations people of Canada or one of the aborigine groups in Australia could provide a useful cross-cultural analysis.

Whilst the findings in this study have indicated the strength of the networking approach as it applies to Māori businesses in the creative industries, it would be interesting to discover if this was so for other Māori businesses in other industry sectors in New Zealand. The concept of Maori tikanga has relevance to the policies guiding how the Maori firms in this study interact and network with others. It would be relevant to delve into other industry sectors to gauge whether there were any similarities to this study.

Further research also needs to be undertaken on intellectual property rights in the creative industries. Furthermore, research on the challenges for Māori business and the entrepreneurial firm in other industry sectors, would also enhance our understanding and increase our knowledge in these industries as well.

There are many areas in the creative industry sector that are under-researched. For example creative entrepreneurs in music and the performing arts could be one area targeted for future research as Maori and other minority groups in New Zealand are active in this sector. Of particular interest also would be to further study the role that values play in the various creative industry sub-sectors, as Poettschacher

(2005) too highlights. This aspect is of particular importance given the role that Maori tikanga was shown to play in this study.

Furthermore, community enterprises in the creative industries or not-for-profit organisations are other areas of interest worth investigating. Whether they could be the drivers of exports for ethnic minorities and indigenous peoples is another topic for future research.

## **7.4 Concluding Comments**

In thinking back on this study and the changes that are currently occurring for Māori businesses in the New Zealand economy (and not just in the creative industries), I note with great interest that the initiatives coming out of the Hui Taumata 2005 are starting to unfold. The recent reports from Te Puni Kōkiri on economic transformation and Māori development are positive steps towards Māori entrepreneurs playing a stronger role in New Zealand's future economy. Strategies for example from the Hui Taumata have been projected to the year 2030 and are based on Māori seeking opportunities in areas of knowledge and innovation, technological new advances and exporting initiatives.

Concepts such as a "Māori edge" and the framework that encompasses it, I see as forward thinking and will help to develop Māori businesses in areas of innovation and creativity, and so move Māori away from the traditional industry sectors they currently are predominant players in. Thus, the creative industries are considered as providing immense potential for Māori businesses and it is envisaged that partnerships formed at a national and international level including networks with other indigenous parties will create channels for these opportunities.

"Being Māori" was also a feature of this study and one that has significance to many Māori businesses as they carry out their daily business activities. The need to adhere to Māori values and tikanga as well as operating under Pākehā principles is a notion that I can relate to. The complexities of trying to juggle two

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15 December 2004

Virginia Warriner  
College of Business  
Massey University  
Albany

Dear Virginia

**HUMAN ETHICS APPROVAL APPLICATION – MUAHEC 04/094**  
**“The Internationalisation process of Maori Exporters in the Creative Industry Sector”**

Thank you for your application. It has been fully considered and approved by the Massey University, Albany Campus, Human Ethics Committee.

If you make any significant departure from the Application as approved then you should return this project to the Human Ethics Committee, Albany Campus, for further consideration and approval.

Approval is for three years. If this project has not been completed within three years from the date of this letter, a new application must be submitted at that time.

Yours sincerely

Associate-Professor Kerry Chamberlain  
**Chairperson,**  
**Human Ethics Committee**  
**Albany Campus**

cc. Professor A de Bruin, Associate-Professor J Monin  
College of Business



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## Māori Businesses in the Creative Industry Sector

30 May 2005

Tēna koe,

Ka mihinui ki a koe ki te kaupapa o tēnei Rangahau.

My name is Virginia Warriner of Ngāti Whatua/Ngāti Porou descent and I am a PhD student at Massey University. This survey is part of my PhD study on the activity of exporting firms in New Zealand, more specifically Māori businesses in the Creative Industry Sector.

The objectives of this study are to explore the activity undertaken and challenges faced by Māori businesses who are involved in this sector. It will also look at strategies of your business in relation to the internationalisation process. The outcomes of this research will help Māori exporters involved in the Creative Industry and also those intending to export. Further on, interviews with Māori participants from this survey will be carried out for a more in-depth view.

Your business has been chosen either because you are known to be involved in this industry, or randomly chosen from public directories. All questionnaires will be disposed of after five years. If you wish to have a summary of the research findings they can be sent to you.

I would appreciate it very much if you could fill out the attached survey which should take about 15-20minutes. Your name is not required unless you want to be interviewed further on in the study, and in all other cases responses will remain strictly confidential.

Professor Anne de Bruin of the Department of Commerce and Associate Professor John Monin, Department of Management & International Business are the supervisors for this research. I do however have ongoing Māori advisory contact with Māori in business areas, iwi, rūnanga and hapu councils who will guide this research.

When you have completed the questionnaire, please return it in the reply-paid envelope as soon as possible. If you have any questions feel free to contact me or my supervisors:

**Researcher:**

Virginia Warriner  
Ph: 414 0800 x9573  
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Ph: 414 0800 x9106  
Email: [D.Monin@massey.ac.nz](mailto:D.Monin@massey.ac.nz)

Thanking you  
Nāku noa  
Nā

Virginia Warriner

This project has been reviewed and approved by the Massey University Human Ethics Committee, ALB 04/094. If you have any concerns about the conduct of this research, please contact Associate Professor Kerry Chamberlain, Chair, Massey University Campus Human Ethics Committee: Albany, telephone 09 414 0800 x9078, email [humanethics@massey.ac/nz](mailto:humanethics@massey.ac.nz).



**Massey University**

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# ***Survey***

## ***Māori Businesses in the Creative Industry Sector***

**Researcher: Virginia Warriner, Lecturer - Department of Management &  
International Business, Massey University, Albany.**

## CREATIVE INDUSTRY SURVEY

For each question, please select your answer by either ticking the box that most closely represents your situation or by writing in the space provided.

### Part 1: This first part asks for some background on your business

1. How long has your business been in operation?  years

2. Which industry is applicable to your business? (Please tick as many boxes as apply)

Visual Arts (arts, crafts, antiques)	<input type="checkbox"/>	Software & Computer Services (including Interactive Leisure Software)	<input type="checkbox"/>		
Advertising	<input type="checkbox"/>	Music & Performing Arts	<input type="checkbox"/>		
Publishing	<input type="checkbox"/>	Architecture	<input type="checkbox"/>	Design	<input type="checkbox"/>
Designer Fashion	<input type="checkbox"/>	Television & Radio	<input type="checkbox"/>	Film & Video	<input type="checkbox"/>

Other \_\_\_\_\_

3. Which of the following describes the main activity of your business? (Please tick only one box)

Distribution	<input type="checkbox"/>	Exporting	<input type="checkbox"/>	Importing	<input type="checkbox"/>	Retailing	<input type="checkbox"/>
Service Supply	<input type="checkbox"/>	Wholesaling	<input type="checkbox"/>	Manufacturing/Production	<input type="checkbox"/>		

4. Please give us a bit more detail about the nature of your business by describing the service(s) and/or products you provide:

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**5. What is the main reason for setting up your business in this industry?**

To make money  Customer Demand  To fulfil a dream

To use my own creative skills  Identified a gap in the market

Other \_\_\_\_\_

**6. What is the ownership structure of your business?**

Family Owned  Whanau Trust  Self-employed (Sole Trader)

Incorporated  Partnership  Private Company

Other \_\_\_\_\_

**7. How many staff do you currently employ? (If applicable)**

Full time \_\_\_\_\_ Part time \_\_\_\_\_ Casual \_\_\_\_\_

Other (please specify e.g. Contract) \_\_\_\_\_

**8. Are you supported by any of the following? (Please tick as many boxes as apply)**

Family/Whanau  Iwi/Hapu  Friends  Manager  Agent

Business Mentor  Creative Mentor/Teacher  Industry Network

Community Organisation  Colleagues in your industry

Colleagues in other creative industries  Colleagues in another industry altogether

Central Government agency  (please specify) \_\_\_\_\_

Local Organisation  (please specify) \_\_\_\_\_

National Organisation  (please specify) \_\_\_\_\_

**Please describe the nature of the main support you receive:**

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**Part 2: This part asks you about your international markets**

**9. Do you export?**

Yes

Not yet

No intention

*If “yes”, please go to question 10*

*If “not yet”, please go to question 19*

*If “no intention”, please go to Part 3 (p. 9)*

**10. What countries do you export to?** \_\_\_\_\_

\_\_\_\_\_

**11. Which country is your biggest export market?** \_\_\_\_\_

**12. What age group is your target market?** \_\_\_\_\_

**13. Describe what motivated your initial decision to export?** (e.g. a decrease in domestic sales, increased competition in local markets, to offer unique products, etc)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**14. Briefly describe the steps your business progressed through to become an exporter:** (e.g. initially no regular export activities, exporting via independent agents, having overseas production facilities, international focus from outset, etc)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**15. What strategies did your business adopt to enter the international market?**  
(e.g. exploited the domestic market first followed by international sales, ignored the domestic market to focus on international sales, focused on a niche market, etc)

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**16. What role (if any) did Central Government and its agencies play in assisting/initiating or implementing the export process?**

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**17. What kind of government export assistance would be of benefit to your business?**

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**18. Further comments that you would like to contribute concerning your international market experiences:**

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*Now please go to Question 28*

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*If you answered “not yet” exporters to question 9,  
please answer questions 19-28*

**19. What countries do you intend to export to? \_\_\_\_\_**

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**20. Which country do you expect to be your biggest export market?**

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**21. What age group is your intended target market? \_\_\_\_\_**

**22. Describe what is motivating your intention to export? (e.g. a decrease in domestic sales, increased competition in local markets, to offer unique products, etc)**

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**23. Briefly describe what steps your business will go through to become an exporter:** (e.g. export via independent agents, establish overseas production facilities, an international focus from outset, etc)

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**24. What strategies, if any, is your business adopting to enter the international market?** (e.g. exploit the domestic market first followed by international sales, ignore the domestic market and focus entirely on the international market, focus on a niche market, etc)

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**25. What role, if any, are Central Government and its agencies playing in assisting/initiating or implementing the international process?**

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**26. What kind of government export assistance would be of benefit to your business?**

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**27. Further comments that you would like to contribute concerning your intentions to export or break into the international market:**

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28. The following are **possible challenges** of operating in the international market. Please circle the number (using the 1-5 scale below) to indicate to what extent you agree or disagree that these are challenges you currently or potentially face:

1	2	3	4	5
Strongly disagree	Disagree	Neutral	Agree	Strongly agree

1. Small size of firm	1	2	3	4	5
2. New Zealand geographical location	1	2	3	4	5
3. Increased overseas competition	1	2	3	4	5
4. Diverse consumer tastes/preferences	1	2	3	4	5
5. Moving from local ethnic/cultural markets to global mainstream	1	2	3	4	5
6. Coping with cultural differences	1	2	3	4	5
7. Communication problems	1	2	3	4	5
8. Political instability	1	2	3	4	5
9. Establishing networks/ building relationships	1	2	3	4	5
10. Finding suitable contacts/agents/distributors	1	2	3	4	5
11. Lack of business skills	1	2	3	4	5
12. Setting the right price for the overseas market	1	2	3	4	5
13. Lack of marketing skills and knowledge of overseas market	1	2	3	4	5
14. Shortage of skilled labour	1	2	3	4	5
15. Access to funding	1	2	3	4	5
16. Lack of investors	1	2	3	4	5
17. Costs of selling overseas	1	2	3	4	5
18. Cost of compliance with overseas regulations	1	2	3	4	5
19. Fluctuating exchange rates/interest rates	1	2	3	4	5
20. Lack of Government assistance/incentives	1	2	3	4	5

**Are there any other challenges that you think are important?** *(please specify)*

21. \_\_\_\_\_

22. \_\_\_\_\_

23. \_\_\_\_\_

24. \_\_\_\_\_

25. \_\_\_\_\_

**Part 3: Finally, I would like to ask you a few questions about yourself**

29. Are you?  Male  Female

30. Which age group do you belong to?  
 20 – 29       30 – 39       40 – 49       50 and over

31. What is your educational background? \_\_\_\_\_

\_\_\_\_\_

32. Have you lived abroad?  Yes  No      If yes, for how long? \_\_\_\_\_

33. Have you had any international work experience?  Yes  No  
If Yes, please tell me where and how it links to (or helps) your current business:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Thank you for your time in filling out this survey, it is very much appreciated.**

*The next phase of this study will be in a few months time and consists of face-to-face interviews with participants who have taken part in this survey. This will enable the researcher to look at the Creative Industry Sector in more detail. If you would be prepared to be one of those participants, please fill in the following details:*

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone No: \_\_\_\_\_

Email: \_\_\_\_\_

**Would you like to have a summary of the study sent to you?**

Yes  No

If yes, please email: [V.Warriner@massey.ac.nz](mailto:V.Warriner@massey.ac.nz)



## Māori Businesses in the Creative Industry Sector

### Information Sheet for Interview Participants

Tēna Koe,

Ka mihinui ki a koe ki te kaupapa o tēnei Rangahau.

Around two months ago you took part in the survey stage of my PhD study on the activity of exporting firms in New Zealand, more specifically Māori businesses in the Creative Industry Sector. When completing this survey you indicated that you would be prepared to be interviewed on this topic.

As a reminder, the specific objectives of my study are to explore the activity undertaken and challenges faced by Māori businesses who are involved in this sector. It will also look at strategies of your business in relation to the internationalisation process. It is hoped that the outcomes of this research will help Māori exporters involved in the Creative Industry and also those intending to export.

All data from this interview will be disposed of after five years and once again if you wish to have a summary of the project findings they will be made available to you. If you wish for your tape to be returned to you please indicate on the consent form or let me know.

You have the right to decline to answer any particular question and ask any question about the study at any time during the interview. You may ask for the audiotape to be turned off at any time during the interview. Your name will not be used unless you give permission to the researcher and you may withdraw from the study up until the commencement of the writing up of the research, in October 2005.

Once again, many thanks for agreeing to participate in this study. If you have any further questions in relation to the study please feel free to contact myself or my supervisor, Professor Anne de Bruin, phone 09 414 0800, ext.9453, email [a.m.debruin@massey.ac.nz](mailto:a.m.debruin@massey.ac.nz).

Virginia Warriner  
Ph: 09 414 0800 x9573  
Email: [V.Warriner@massey.ac.nz](mailto:V.Warriner@massey.ac.nz)

This project has been reviewed and approved by the Massey University Human Ethics Committee, ALB 04/094. If you have any concerns about the conduct of this research, please contact Professor Kerry Chamberlain, Chair, Massey University Campus Human Ethics Committee: Albany, telephone 09 414 0800 x9078, email [humanethics@massey.ac.nz](mailto:humanethics@massey.ac.nz).



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## **Māori Businesses in the Creative industry Sector**

### **Participant Interview Consent Form**

I have read the information sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I agree/do not agree to the interview being audio taped.

I wish/do not wish to have my tapes returned to me.

I agree to participate in this study under the conditions set out in the information sheet

**Signature** ..... **Date** .....

**Full name – printed** .....



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Tēna Koe

### **Survey: Māori Businesses in the Creative Industry Sector**

Thank you very much for replying to my PhD survey and for indicating that you would be available to be part of the interview process. I certainly value your input into this part as it will greatly increase mine and others understanding of the issues that you and your business experience in this sector.

This letter is to acknowledge that I have received your expression of interest and that I will get back to you as soon as the survey process is completed and to make an interview time that is suitable to you. At this point in time I envisage this to be around mid-August.

Kia ora,  
Nāku  
Nā

Virginia Warriner  
Lecturer  
Department of Management & International Business  
Massey University  
Albany Campus  
Ph: 09 414 0800 ext.9573