TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI

VICTORIA
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Doctoral Thesis Proposal: Overview

Developing Cultural Heritage Management Practice By Understanding Community Relationships to the Preservation of Submerged Cultural Heritage in Taranaki, Aotearoa New Zealand

Submitted to: Dr. Lee Davidson and Dr. Conal McCarthy
            Museum and Heritage Studies Programme
            Stout Research Institute for New Zealand Studies

Prepared By: Susanne Grieve Rawson
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1.0 INTRODUCTION

Taranaki has a rich and diverse history related to maritime culture. Located on the lower west coast of the North Island, this region was most notable historically for the Taranaki Land Wars and the peaceful resistance at Parihaka (Houston 2006; Lambert and Lambert 1983; McAlister 1976; Moorhead 2005; Prickett 1990; Sole 2005; Tullet 1981). However, there are also important heritage sites that are located within submerged environments. Referred to as submerged cultural heritage (SCH) to represent the large range and type of sites, these have been identified as numbering more than 180 and are found in completely submerged environments, intertidal zones, swampy areas and rivers (Dodd 2012).

SCH sites can represent varied significance to the communities that surround and utilize them as resources. For this proposal, communities are defined as a group of individuals that make up a larger body of people with a vested interest in SCH and include local residents and landowners, local business owners, local iwi, heritage professionals, avocational groups, tourists and the sport recreation community. Additionally, the local district councils (South Taranaki District Council, Stratford District Council and New Plymouth District Council) and regional council of Taranaki hold responsibility for the identification and management of these sites. Heritage New Zealand and the Ministry for Culture and Heritage have statutory and regulatory oversight in the management and protection of SCH resources overall.

While these sites may be identified as historically important or of interest to individuals or groups, there remain challenges in our understanding of coastal heritage that includes identification, protection and preservation. I will view communities through Harrison's (2013, 36–37) interpretation of Actor-Network Theory with SCH as the central actor and explore the human networks that cause change. Utilizing qualitative research methods, including 'sit-down' interviews and focus groups, this research examines whether a better understanding of these influences on the preservation of SCH will allow for improved collaboration with Cultural Heritage Managers in attempts to understand possible scenarios for integrated practices in management. Over the course of one year, this data will be compiled to be the first comprehensive study of community relationships with the preservation of SCH in the Taranaki region and contribute to the literature related to community engagement for heritage in sites New Zealand.
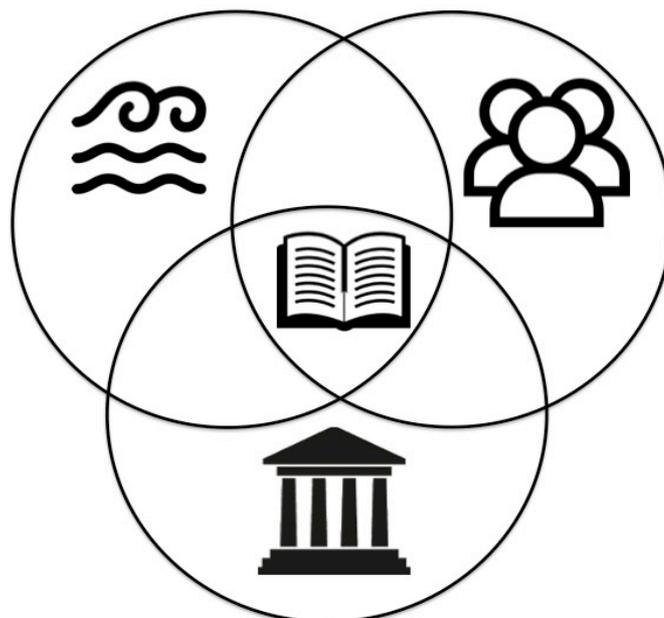
2.0 RATIONALE

The Rationale is represented in three phases to introduce the reader to the concept of submerged cultural heritage, the types of communities that exist in Taranaki and lastly the position of SCH within New Zealand heritage management practice (i.e. the heritage, the people and the management) as illustrated in Figure 1 below.

2.1 Introduction

Ocean exploring peoples who sought new resources founded Aotearoa New Zealand. Even today the coastline is integral to national identity, history formation and industry (Jøn 2008, 221; Munro 2015). Taranaki has had an important role in this history. The coastal and riverine areas provide unique environments in which historic and modern peoples interacted. Submerged Cultural Heritage (SCH) refers to remains of the past that have been made or modified by humans, encompassing artefacts and landscapes, and that currently reside in an inundated or waterlogged environment. These environments include bays, rivers and riverbanks, swamps, lakes and lakeshores and intertidal zones. Broad examples include shipwrecks, wharves and piers, taonga waka, petrogylphs, individual objects and archaeological sites (Delgado 1998; Jameson and Scott-Ireton 2007; Spirek and Scott-Ireton 2003; Tripathi 2015). These places can also be referred to in the broader literature as Underwater Cultural Heritage or as Submerged Cultural Resources, indicating the economic and social value that heritage items can have as a resource in society (Carter and Dodd 2015; UNESCO 2001).

Figure 1: The examination of submerged cultural heritage, communities and management strategies are the foundation of the Rationale and assist in identifying the research direction.

2.2 Submerged Cultural Heritage

Shipwrecks, as a unique category within SCH, are more frequently noted than other examples with approximately 2500 shipwrecks found throughout New Zealand waters (Davies 2017; Munro 2015). Over 100 shipwrecks were identified for the Taranaki-Whanganui region in 1975 by maritime historians (Ingram 1977). Through the compilation of data and known locations, Dodd (2012) increased the number of SCH sites in Taranaki specifically to over 180.

While the existence and location of a large number of sites are known and documented, the current condition is frequently unknown and it is not always possible to identify whether the sites are at risk of loss. It is clear that how well a site is preserved is directly linked to its value as declared in Prickett (2002, 140) when he documented several coastal whaling sites in New Zealand.

Within Taranaki, there are several factors that threaten SCH that can be divided into human and non-human-caused changes. Table 1 organizes these factors into those that directly impact a site thereby causing deterioration and those that have an indirect effect.

Table 1: Factors of deterioration for SCH.

Direct Causes of Deterioration	Citations
Removal and fossicking of artefacts or parts of the site by the public.	(Carter and Dodd 2015; Dodd 2012; Heritage New Zealand 2016c; Scott-Ireton and Mckinnon 2015, 158; Walton 2000)
A turbulent and aggressive coastline.	
Environmental changes including threats from climate change.	(Berenfeld 2008, 67; Department of Conservation 2010, 6; McIntyre-Tamwoy, Barr, and Hurd 2015; Noort 2013)
Indirect Causes of Deterioration	**Citations**
Development of coastal areas.	(Carter and Dodd 2015; Department of Conservation 2010, 5; Prickett 2002, 142)
Limited legislation.	(Carter and Dodd 2015)
Lack of knowledge in site locations and lack of condition documentation.	(Carter and Dodd 2015; Munro 2015; Taranaki Regional Council 2009; Walton 2000)
Reduction of resources for management and preservation.	(Munro 2015)
Undeveloped understanding of heritage values and significance.	(Department of Conservation 2010, 5)
Increased tourism.	(Davidson 2011, 108, 116–17)

If, indeed, preserving heritage for future generations is a desirable outcome, then it is a serious situation for SCH in Taranaki. Walton (2000) describes the 'growing concern' of the rate of destruction for New Zealand heritage sites in general since the 1950's, highlighted through the loss of pa sites. More recent literature on the rate of loss is not available, especially for Taranaki since a baseline has not been established, and is only relayed from anecdotal feedback by local archaeologists[1] (Dodd 2012, 13). However, there are increasing efforts in localized areas to study coastline erosion with a heritage component, particularly through DOC[2].

2.3 People

Without people's use or appreciation of heritage, there would be no resource. Within Taranaki, there are several groups with a vested interest in the preservation of SCH. These include:

- Recreational sports enthusiasts (e.g. SCUBA divers, fishers, surfers)
- Professionals (e.g. archaeologists, curators, cultural heritage conservators)
- Local iwi[3]
- Tourists (e.g. local, national, international)
- Local business owners (e.g. dive shop owners, tour agencies, charters)
- Local residents and land owners
- Avocationals (e.g. maritime historians, Heritage Taranaki)
- Managing agencies (e.g. Councils, Heritage New Zealand)

These communities all care for and interact with SCH in different ways. For example, Carter and Dodd (2015, 512) noted that there is an attitude among recreational SCUBA divers that if artefacts are not collected from unmanaged sites, they will be lost to history, whereas to professionals this may been seen as diminishing the resource. Also, little is understood about Māori perspectives of cultural heritage preservation, although there is evidence that the Māori community value taonga through the close connection shared with the natural world (Harmsworth and Awatere 2013, 274). This is represented as kaitiakitanga, a guardianship role (Harmsworth and Awatere 2013, 275; Roberts et al. 1995). More work is needed by heritage

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[1] Ivan Bruce, conversation with the author, September 2, 2017.
[2] Richard Nester, email correspondence, November 8, 2017.
[3] The iwi in Taranaki are comprised of eight groups: Ngāti Tama, Ngāti Maru, Ngaa Rauru Kiitahi, Ngāti Ruanui, Ngāti Mutunga, Ngāruahine, Taranaki and Te Atiawa (Taranaki Regional Council 2017).

professionals to interact with Māori communities in order to better understand their desired relationships with heritage items and preservation processes.

2.4 Management Practices in New Zealand

Garrow (2015) defines cultural resources management as being cultural heritage management that is practiced within the boundaries of a legal framework; therefore, it is important to consider policy for heritage sites in New Zealand. This is summarized as:

1. Legal repercussions for damage or modification to sites dating pre-AD1900 (independent of whether they are known or identified) through the Heritage New Zealand Pouhere Taonga Act 2014;

2. 'Recognition' (not legal protection) for the significance of sites listed on the New Zealand Heritage List Rārangi Kōrero;

3. A process of 'gazetting' that provides the same legal protections to sites that are post-AD1900 as those under the Heritage New Zealand Pouhere Taonga Act 2014;

4. Heritage covenants which establish an agreement between property owners and Heritage New Zealand to guide future development and changes to heritage sites.

While there is policy in existence to protect heritage sites and taonga tūturu, this is largely limited to those sites established prior to AD1900. There are no efforts by the Taranaki Regional Council to manage any SCH sites for preservation (beyond the consent applications process through the Resource Management Act 1991) due to the perceptions of deterioration being a natural process, a feeling that great loss has already occurred due to the high intensity coastline and an unclear management responsibility[4]. Additionally, submerged areas of archaeological sites receive significantly less research attention than later and historically documented sites in New Zealand (Walton 2000).

Only two pre-AD1900 shipwreck sites have been placed on the New Zealand Heritage List Rārangi Kōrero from Taranaki offering a degree of recognition and protection: PS *Tasmanian Maid*, SS *Alexandra*. While documentation of SCH sites is completed on an irregular basis in Taranaki, there are other models for survey within New Zealand such as the Southland Coastal Heritage Inventory Project (Brooks and Jacomb 2012; Munro 2015).

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[4] Nicolette West, conversation with the author, November 14, 2017.

2.5 Current Issues

As described above, there are several issues in the preservation of SCH sites within New Zealand:

- *The relationship of communities within Taranaki to SCH is not clearly understood or related.*

    Scott-Ireton and McKinnon (2015, 158) explain that the limited accessibility to submerged sites fosters the mind-set that items can be collected because they are not frequently accessed. Locally, Carter and Dodd (2015, 512) highlight a similar sentiment in that 'ideas around preservation of underwater archaeological remains are varied amongst New Zealand recreational divers and many still maintain a 'finders keepers' attitude, or consider that artefacts must be removed from sites to prevent them becoming 'lost' again'. However, the professional community may consider any form of modification to the sites as loss of authenticity or diminishment of the resource (UNESCO 2016), which goes against the intention of the Heritage New Zealand Pouhere Taonga Act 2014. This leads to questions about how these communities perceive preservation through their relationship with SCH and whether sites can and should be better managed. Additionally, numerous studies have been conducted with the recreational sport diving community in efforts to understand willingness to pay (Saayman and Saayman 2014), overall value (Jewell 2004; Schoeman, Van der Merwe, and Slabbert 2016), underwater behaviour (McKinnon 2015; Ong and Musa 2012; 2011; Salim, Bahauddin, and Mohamed 2013), diver education programs (Camp and Fraser 2012) and the impact of divers on the environment (Davenport and Davenport 2006), but none appear to discuss preservation of the resource in conjunction with other communities. Even more so, studies directly conducted with New Zealand diving and iwi communities related to preservation are non-existent.

- *Desire for preservation of heritage is unknown among communities.*

    Ethical codes for professional societies and international heritage organizations promote preservation as being imperative for all cultural heritage (American Institute for Conservation 1994; Australian Institute for Conservation of Cultural Material 2002; ICOMOS 1996); however, recent professional discourse has questioned whether preservation should be the ultimate aim (Holtorf 2010; L. Smith 2006; 2012). Managing agencies in New Zealand are not taking any steps to enact preservation measures on

SCH sites. The Regional Coastal Plan stipulates that councils should manage the conservation of historic heritage, but NZ legislation doesn't provide legal protection against modification for sites after AD1900 limiting the necessity for Councils to take action. Additionally, other community perspectives on preservation are unknown and undocumented.

- *The current condition of the majority of SCH sites within Taranaki is unknown.*

  While some sites have been identified and the historical significance noted, the current condition of the site is unknown and unmonitored posing problems for understanding what level of deterioration is occurring.

- *There is a gap between heritage theory and cultural heritage management practices.*

  McCarthy (2015) provides a thorough overview of the disparity between academic theory and practical applications in museum environments and highlights the lack of a voice from practitioners in the professional scholarship. While there are calls for inclusivity and the destruction of official forms of heritage appearing to become more prevalent in the literature, the implementation in practice appears to be lagging: '…social value and related forms of public participation have become increasingly prominent in international heritage frameworks and the conservation policies and guidelines of national heritage bodies. Yet they remain relatively marginal in many areas of heritage practice' (Jones 2017, 33).

2.6 Conclusion

Through in depth observations, reflections and a review of the literature, I have revealed opportunities for research related to a lack of background knowledge in how community relationships differ towards submerged cultural heritage, the void in our understanding of heritage sites located in these environments and the disconnect occurring in heritage studies between theory and practice.

3.0 SELECTED COMMUNITY THEORY

When examining the issues that are effecting the preservation of SCH within Taranaki, there are two influencing factors, those that are human driven and those that are non-human driven. Technologies allow for non-human factors to be measured and mitigated with examples of SCH preservation efforts visible internationally (i.e. raising of shipwrecks, erosion prevention barriers, reburial). However, the impact by human networks is more difficult to understand. Examining the various communities that exist in relation to SCH can attempt to add to this knowledge.

3.1 Exploring Community

In the simplest definition, a human community represents a group of people that have a common feature or interest. Some examples have been defined geographically (e.g. Taranaki community) or professionally (e.g. archaeology community). However, the formation and identity of these communities is complex particularly when examined through Heritage Studies.

Community is, in itself, a concept used to describe behaviours and relationships. In Heritage Studies, the focus of community includes people and the past with the latter represented through experiences or artefacts to shape identity. Rather than continuing to define community, I will use a variety of theories to explore the ideas of community that pertain to this proposal.

3.1.1 Assemblage Theory

While the literature on communities is wide and varied, Schorch (2017, 32) provides an analysis from a South Pacific perspective of a 'less homogenous and territorially confined' definition. He interprets community primarily through assemblage theory, originally proposed by philosophers Deleuze and Guattari (1987) and expanded upon by DeLanda (2006). It has been used to explain the formation and ordering of relationships between 'heterogeneous' entities (DeLanda 2016, 1). Schorch (2017) interprets assemblage theory through a New Zealand lens capitalizing on the concept of mana taonga and the role of curators and curatorial practices 'through which the relationship between objects, communities and knowledge becomes assembled, disassembled and reassembled' (37). While this concept is based in sociological processes, it has been applied to several disciplines including Heritage Studies (T. Bennett et al. 2016a; Rodney Harrison 2013, 34; R. Harrison, Byrne, and Clarke 2013) and cultural heritage conservation (Pendlebury 2013). Assemblage theory appears to be very effective in describing groupings of communities and

explaining the associated complexities in relationship forming. Harrison (2013, 34) draws sharply on DeLanda's work by explaining 'assemblage theory exists as an alternative to the metaphor of society as a living organism…'. However, the author elaborates that 'unlike organisms, assemblages are not governed by a central 'nervous system' or head.' This theory most closely resembles the approach taken in this proposal to re-envision communities as complex entities, responding and adapting to other communities. It allows the actual object of study (submerged cultural heritage) to be used only as a lens of interpretation and to focus on the community response. In summary, assemblage theory could define community as individual eco-systems influencing and being influenced by each other.

3.1.2 Communities of Practice

Presented as a socio-cultural theory on community formation, communities of practice (CoP) describes a group of people that share a common concern, idea or problem that involves learning and finding solutions. First proposed by Wenger (1998) in challenging traditional learning theories, CoP proposes that learning occurs not just through fact memorization or the 'master-apprentice' relationship but rather through engaging with a community of people (Mercieca 2017, 4, 8, 9). 'Communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly' (Wenger 1998, 1). Wenger identified three characteristics that set CoP apart from general communities including the domain (i.e. the shared concern), the community (i.e. not the people themselves, but rather the processes that enable people to gather) and practice (i.e. the sharing of learning and progress towards solutions) (Mercieca 2017, 10–12).

While it is tempting to classify all of the communities presented in the Rationale as communities of practice, there are three that appear to include the CoP criteria: professionals, avocational groups and the local iwi. Professionals and avocationals seek to continually develop an understanding of heritage and history to add to identity and practice through the extended time of a career or hobby. 'Members of a community of practice are practitioners. They develop a shared repertoire of resources: experiences, stories, tools, ways of addressing recurring problems—in short a shared practice. This takes time and sustained interaction' (Wenger 1998, 2). Local iwi also embody communities of practice and pass on knowledge through traditional Māori customs of whangai (i.e. establishing relationships) and wānanga (i.e. meetings and discussions with the purpose of learning). In one sense, a desired outcome of this proposal is to create a CoP where caring for and engaging with SCH is the domain. Based on these

descriptions, it is possible that through successful leadership, a community of practice could be created to foster an environment of learning for all engaged communities regarding SCH.

3.2 Relationships

Having explored the formations and complexities of individual communities, I will now examine the relationships of communities to each other. While the literature does highlight community involvement in heritage projects, there remains a gap in understanding multiple community voices in preservation efforts for submerged heritage. An exploration of relationships in communities reveals two main theories that apply to this proposal: authorized heritage discourse and actor-network theory. These are discussed in more detail below.

3.2.1 Authorized Heritage Discourse

Firstly, it is important to understand a foundation for authorized heritage discourse before exploring the theory further. Authorized heritage discourse incorporates notions of expert-driven value, which is the declaration of significance for heritage by experts with limited consideration of public values. This is explained by Jones (2017, 22) as 'expert-driven modes of significance assessment tend to focus on historic and scientific values, and consequently often fail to capture the dynamic, iterative and embodied nature of people's relationships with the historic environment in the present'. Harrison (2013, 111) reiterates this by adding 'decisions about what constitutes heritage (and, perhaps equally importantly, what does not) are made by 'experts', and the representations that are produced from their select canon of heritage are thus exclusive of minorities, the working classes and subaltern groups'.

The Authorized Heritage Discourse (AHD), a theory first proposed by Smith (2006), observes that heritage practices are limited and controlled by those with an authorized voice, such as experts, with the majority of archaeology and cultural heritage conservation theory based on a 'Western' interpretation (Rodney Harrison 2013, 110; Heyd 2005; Jones 2017, 25; E. D. Pishief 2012; L. Smith 2006). This is also observed by Pishief (2017) in New Zealand in stating 'Western discourse controls the development of independent heritages' (55).

The AHD expands upon heritage as a process rather than a specific component of the past and is closely related to identity (L. Smith 2006; 2012). Additionally, it encompasses space and memory and describes less the tangible remains that concern archaeologists and conservators and more

the fluid past that is personal and emotional. Pishief (2017, 64) considers this theory from a New Zealand perspective by introducing the 'Iwi Heritage Discourse' which is largely influenced by Smith's work on Authorized Heritage Discourse when examining relationships between Pākeha and Māori communities and describes that '…Māori have their own ways of practicing heritage within their own framework…'.

The AHD can be used in this proposal to explore the dominance of one community over another and highlights the divides that can occur between the realm of the public and the ivory tower of the professional. This proposal seeks to acknowledge the existence of the AHD within heritage and attempt to eliminate it by creating one community of practice where there is no single 'authorized' voice.

3.2.2 Actor-Network Theory

Established as a social theory related to science and technology, actor-network theory (ANT) is similar to assemblage theory in explaining the formation and exchanges of entities, but differs by incorporating the influence of the concrete on the formation of the actor. On initial glance, ANT could be explored in this proposal through the relationship between communities (actors) and larger social processes (networks). An example of this is research by Bennett et al. (2016a, 177) into the analysis of four early 20th century anthropological assemblages in New Zealand presenting Māori. While largely examined through assemblage theory, the authors viewed the anthropological museums and the curators of the exhibitions as the actors and their relationship to 'sociomaterial' networks of global institutions and practices (Bennett et al. 2016b, 5, Chap. 5). Harrison (2013, 36–37) applies ANT to material remains as the actors of the past and the elements that impact them (both human and non-human). In highlighting the importance of objects in heritage creation, Harrison (2013, 36) cites Olsen 2007: 586, as 'Landscapes and things possessed their own unique qualities and competences which they brought to our cohabitation with them.' ANT can then examine communities as the networks through SCH as the actors.

As such, SCH as the central form of analysis in ANT warrants further discussion. This in situ form of heritage highlights the importance of place and environment on identity formation. Modern dualist theoretical approaches to interpreting coastal landscapes often include an exploration of the influence of the environment on human behaviour and, alternatively, how humans have shaped landscapes. SCH shares close ties with notions of landscapes, the

definition of which is explored by (Abbott, Ruru, and Stephenson 2010, 15) as a 'tangible product of culture' and 'a record of symbols, bearing and transmitting the beliefs and power relations of different social groups'. The ANT as presented here, then challenges the authors' description and interprets human relationships and interactions through the landscape essentially asking, how have people been affected by this particular type of environment rather than how has this environment been created by and had influence over people[5]. The concept of a 'maritime identity' is further explored below when examining the relationship of community and SCH.

3.3 Māori Communities

The goal of the project is be as inclusive as possible to these narrowly defined communities and give them all power through having a 'voice at the table'. However, the group with the least power is likely to be the Māori community as sacred submerged cultural heritage sites can still be used in ways against their wishes without repercussions. Māori, in particular, often share a deep spiritual connection with the Earth which emphasizes the relationship between people and nature, contrasting with Western approaches of utilization (A. Smith 2010, 26, 29; Abbott, Ruru, and Stephenson 2010, 15). While this research may not be conducted on behalf of or for Māori communities, it is seeking to provide an opportunity to own and define relationships with heritage and have input over the management independent of the culture of origin. My aim is to, very simply, provide the platform on which Māori can inform their own view of preservation. In an effort to successfully include Māori communities, I am creating a 'power sharing model' through community based participatory research (Smith 1990 as cited by (Cram 1997, 57). Unfortunately, my lack of knowledge as someone originating from the US may mean I am just as ignorant as those who intentionally or unintentionally oppress Māori in their research. In an effort to combat this ignorance, I will incorporate two important concepts into my research design: kaupapa Māori and Iwi Heritage Discourse. Kaupapa Māori is used here as research with Māori which considers 'culturally safe' research methodologies that:

- Acknowledges Māori 'cultural values and systems';
- 'Challenges dominant non-Māori constructions of research' and interpretation;
- Follows Māori protocols (Walker, Eketone, and Gibbs 2006, 43).

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[5] Acknowledging that submerged cultural heritage as an environment is defined by the presence of elements of human activity.

Additionally, as described above, Pishief's (2017, 64) Iwi Heritage Discourse acknowledges that Māori heritage practices are unique within heritage interpretations and are practiced outside of non-Māori traditions. My lack of personal Māori perspective will become evident in the formation of the research methodology, which I will mitigate with further knowledge in Māori systems and will be checked against the ethics application process.

3.4 Summary

In this section, I have examined the shaping and forming of communities and how they relate to each other and to material remains. Initially, I used assemblage theory and communities of practice to define community. Assemblage theory was successful in highlighting the organic and dynamic nature of communities. Communities of practice illustrated the importance of community formation in learning processes.

A secondary examination was conducted of community relationships through authorized heritage discourse and actor-network theory. Authorized heritage discourse increases awareness for expert driven processes that may be exclusionary towards other communities. Actor-network theory was used to relate one central 'actor' to a network of influences.

The theory that revealed the strongest relationship to the issues outline in the Rationale is Harrison's (2013, 36–37) interpretation of Actor-Network Theory. This most closely resembled the factors of deterioration provided in Table 1 that describes the processes that affect the preservation of SCH within Taranaki (with communities of people being only one of those networks). Unlike assemblage theory, as interpreted above, Harrison's interpretation of ANT places the focus on the material remains and analyzes the communities in response. SCH is then the central actor compared to the human networks that cause change.

4.0 RESEARCH QUESTION

As outlined, there are numerous issues affecting the preservation of SCH in Aotearoa New Zealand and several communities that have a vested interest in these sites within in Taranaki. The factors contributing to the loss of SCH have been superficially identified. Research is necessary to understand if preservation is desirable among the populations that utilize these resources and what possibilities exist in managing the resource integrating communities. To this end, the central research question is:

How can community relationships with the preservation of submerged cultural heritage be used to inform Cultural Heritage Management practice?

I will investigate this topic through communities in the Taranaki region within New Zealand. I believe that this process will reveal unpredictable responses that can be interpreted in a broader environment.

To that end, operationalized research questions include:

- What relationships exist between communities and submerged cultural heritage and how are they similar and different from other communities?
- What participatory methodologies developed with the community can be incoporated into Cultural Heritage Management practices?

The proposed research will:

- Be the first comprehensive study of relationships between coastal Taranaki communities and cultural heritage.
- Foster the creation of a community of practice for engaging with SCH in Taranaki.
- Assist CHM practitioners in understanding community relationships with SCH; thereby contributing to Heritage Studies models and theories.
- Offer a new conceptualization of 'community heritage'.
- Add to the understanding of coastal heritage identity formation.

5.0 RESEARCH DESIGN AND METHODOLOGY

This proposal presents that there are various communities within Taranaki, that these communities have a vested interest in submerged cultural heritage (SCH) and that the knowledge contribution by **all** communities should be included at an equal level. Additionally, the preservation of submerged cultural heritage sites is impacted by numerous factors that I have identified as being human-driven versus non-human-driven. This section will establish the theoretical concepts and research frameworks that have been selected from the literature review to guide the proposed research. These research strategies will promote the paradigms and frameworks on which I will base the methods. Details surrounding the importance of participants in this process are then introduced. The research methods section will describe the methodology used to answer the research question. Finally, any identified limitations to the research will be proposed.

5.1 Community Based Participatory Research

Traditional models of engagement between heritage organizations and the public are described by Lynch (2017, 14) as a 'centre-periphery model' or a 'welfare model' where people are the beneficiaries of information from a benevolent agency. A community based participatory research (CBPR) framework endeavours to incorporate communities by working collaboratively to achieve research outcomes. Similar to citizen science or participatory science efforts, it is founded on a few principles including that both parties' benefit and that information is valued independent of the science and inclusive of 'diverse knowledge systems' (Atalay 2012, 4). It goes beyond just creating a reciprocal relationship to incorporating non-traditional data. There are established examples of integrating community efforts in heritage and archaeology such as archaeologists in the United Kingdom working with metal detectorists in identifying and protecting heritage (Thomas and Stone 2009). This type of bottom-up based research framework is also encouraged and utilized by Schofield (2008, 20–21) and Harrison (2010). The benefit of incorporating communities into research projects that affect them is 1) there is a more diverse and representative data set that would not have been possible to collect by only a researcher, and 2) it fosters community ties and may enable and empower the community. In their use rapid ethnographic assessment procedures, Taplin, Scheld and Low (2002, 80) summarized that 'In bringing local communities into the decision making loop, the research process itself nurtures those ties' and they were able to incorporate views of underrepresented communities. Harrison (2013, 230) also promotes 'hybrid forums' that 'can help undermine the antagonistic bureaucratic divide between laypersons and experts in relation to heritage, and simultaneously address

themselves to a broad range of technical, political, environmental and social issues, while opening a space for a consideration of the relationships between these various fields. These hybrid forums provide a context for the co-production of new knowledge and new ways of seeing, thinking and acting in the world.'

5.2 Community Interactions

When community values are incorporated into cultural heritage management practice, it is important to understand what these groups' relationships are towards SCH. Qualitative researchers use three main methods for data collection including participant observation, interviews, and documents and records review (Mertens 2015, 253). In order to capture this information, formal and recorded interviews (sit-down and group) and focus groups will be conducted after ethics approval. These will occur in two phases. Phase I will allow me to have the opportunity to interview people through sit-down and group interviews, which will provide an opportunity for direct questioning and to get a 'feel' for the community and interview process. Phase II will include the focus groups and encourage more discussion and participation. The purpose of **'sit-down' interviews** is to extrapolate abstract information from a participant that can be interpreted to assist in answering the research question (Drew, Raymond, and Weinberg 2006, 5). These will be conducted in a manner that is open-ended and subject orientated which will create cross comparisons of data (Drew, Raymond, and Weinberg 2006, 9–10). Interviews to be conducted are with representatives of managing agencies, members of the communities associated with the site or business owners that utilize the resource such as tour agencies. They will be organized in advance and recorded during the session for reference. Advantages to using sit-down interviews are that you can capture one person's perspective in great detail and could go more in depth on particular topics. Disadvantages include that they are time-consuming and are not representative of a larger group. The use of **group interviews** will allow me to ask direct questions to a small group of participants, but will limit the amount of interaction between participants.

Focus groups are an effective method for extracting information and observing interactions from a group of people. They have been used extensively across the social sciences for groups that are largely homogenous and share a common interest. I anticipate using focus groups of six to eight people to capture the voices of community groups that share similar ideology, but perhaps different opinions. Participants will be arranged beforehand and I will moderate the meeting with a set of structured questions. The session will be recorded and transcribed.

Advantages of using focus groups are that you can capture a range of information in one session and document discussions that may occur between focus group members to identify any agreements or tensions. Disadvantages are that some participants may dominate the conversation or may not feel comfortable sharing opinions in a group setting.

Examples of the community interaction types and participants are provided in Table 2 below. Those identified relate to the communities defined in the Rationale section.

Table 2: Proposed specific community participants for interviews and focus groups.

Group Interviews	Individual Interviews	Focus Groups
Local Residents	**Professionals**	Community Circle
Community Circle, New Plymouth	Ivan Bruce (Archaeologist)	South Taranaki Underwater Club
Recreational Communities		Te Kāhui o Taranaki
South Taranaki Underwater Club	**Managing Agencies**	Ngā Ruahine
New Plymouth Sport Fishing and Underwater Club	Chris Spurdle (Taranaki Regional Council Project Manager)	Ngāti Ruanui
Yakity Yaks	Kelvin Day (New Plymouth District Council Project Manager, Previous Manager Puke Ariki)	Te Āti Awa
Taranaki Iwi	Cath Sheard (South Taranaki District Council Library and Cultural Services Manager)	Ngāti Tama
Taranaki	Vanessa Tanner (Heritage New Zealand, Manager of Archaeology)	Ngaa Rauru Kiitahi
Ngā Ruahine	Pam Bain (Heritage New Zealand, Director of Regional Services)	Ngāti Mutunga
Ngāti Ruanui	**Business Owners**	Ngāti Maru
Te Āti Awa	Oceans Alive Dive Shop	Professionals
Ngāti Tama	Chaddy's Charters	
Ngaa Rauru Kiitahi	Canoe and Kayak Taranaki	
Ngāti Mutunga		
Ngāti Maru		
Avocational Groups		
Underwater Heritage Group (NZUHG)		
Maritime Archaeological Association of New Zealand (MAANZ)		
Heritage Taranaki		

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