



VIEWING GUIDE

Presented by
the Intellectual
Property Issues in
Cultural Heritage
Project

MANAGING CULTURAL COMMODIFICATION

From an Indigenous Perspective for the Benefit of Indigenous Communities



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Video URL: <http://bit.ly/1IJQo7a>

SUMMARY

This presentation draws on examples from New Zealand and the Pacific to describe an Indigenous framework for protecting traditional users and their traditional knowledge.

KEY CONCEPTS

Reciprocity, authenticity, misappropriation, trademarking, commodification, heritage.

DISCUSSION QUESTIONS

1. Maui discusses two central concepts in relation to the appropriation and commodification of cultural heritage: respect and reciprocity. How does he explain these ideas?
2. What limitations does Maui identify to using legal avenues such as trademarking to protect cultural symbols and images?
3. Can cultural heritage be “owned”? By whom, and in what circumstances?
4. How does Maui explain the relationship between “rights” and “responsibilities” when it comes to cultural heritage?
5. What constitutes “authentic” heritage? What about “inauthentic”? Is there a tipping point where one becomes the other? Who has the authority to make this judgment?



ACTIVITY / ASSIGNMENT

A. Cultural Heritage Appropriation/Commodification Case Study

1. Identify an example of where Indigenous cultural heritage has been appropriated or commodified, and provide a short summary.
2. Outline the perspectives of at least three different groups on this example.
3. Identify any relevant professional heritage association Codes of Ethics concerning this issue. How could these be used to resolve conflicts?
4. What is the current situation of the case study? Was any conflict resolved?
5. Drawing on the points raised in Maui's presentation, what is your opinion on the use of cultural heritage in this example? Would you have done anything differently? Why or why not?

B. Indigenous Cultural Heritage and Professional Codes of Ethics

1. Identify five heritage/archaeological/anthropological organizations with Codes of Ethics (local, national and international).
2. Provide a summary of how each code addresses the responsibilities of professionals to a) heritage sites and objects, b) intangible heritage, c) Indigenous communities, and d) the public.
3. Do these codes address the issue of cultural commodification? If so, how?
4. How would you improve these codes to accommodate issues of appropriation and commodification? Use the issues and examples discussed by Maui to craft an additional statement addressing these concerns.

RESOURCES

Australian Museum (2012). The Meaning of Ta Moko - Maori Tattooing. <http://bit.ly/1pFj8iv>

Comaroff, John L. and Jean Comaroff (2009). *Ethnicity, Inc.* University of Chicago Press: Chicaco, IL.

Egan, Brian (2013). Appropriation (?) of the Month: Fiji Masi for Air Pacific or for Everyone? *IPinCH Blog*. <http://bit.ly/1hH9maD>

Fiji Airways (2012). *Air Pacific Reveals New Brandmark for 'Fiji Airways'*. <http://bit.ly/1tvm41h>

Fiji's Coral Coast. *Air Pacific Reveals New Brandmark For 'Fiji Airways.'* <http://bit.ly/1pFj4iy>

Koya Vaka'uta, Cresantia Frances (2013).

Anthropological evidence of the 15 intended iTaukei Tapa Cloth (Masi) Motifs pre-dating the creation of the Air Pacific/Fiji Airways logo. <http://bit.ly/1nMpNla>

Solomon, Maui, and Susan Thorpe (2013). On Partnerships & the Perpetuation of Culture: an Interview with the Hokotehi Moriori Trust. *IPinCH Blog*. <http://bit.ly/1nBBsfm>

Solomon, Maui, and Susan Thorpe (2012). Taonga Moriori: Recording and Revival. *Journal of Material Culture* 17(3): 245-263.

Toi Maori Aotearoa / Maori Arts New Zealand Website. www.maoriart.org.nz

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