Saying 'I Do' to the Heritage Venue: The Significance of Heritage

The Motivations Behind Wedding Venues in Heritage Places

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Abstract

Heritage management and protection mechanisms within urban planning are facing unprecedented pressure from the expansion of the urban environment. New Zealand, particularly Auckland is undergoing rapid change which has negative implications for its heritage landscape. Heritage connects people, both past and present, and creates spaces for celebration. Recent shifts within the heritage discourse, have led to changes in how heritage is perceived as well as managed. Weddings represent a significant ritual within society, indicating that the wedding venue itself holds meaning and importance, creating a unique opportunities for research. In light of this, this dissertation explores how heritage is understood, used and valued by the community.

This is achieved through qualitative methods, such as interviews and questionnaires, critically analysing what motivates people to choose heritage locations as their wedding venue. Five heritage venues were investigated as well as couples who used a heritage venue, aiming to understand the perspectives from both heritage management and the wider community. It is through understanding the motivations and influences during the decision-making process, what is deemed to be valuable and important can be uncovered.

This study has revealed that the aesthetics of the heritage venue are a significant motivator and influence. Therefore, the study understands that heritage value is derived aesthetical appearance, indicating that heritage protection must ensure that the authenticity of this remains. Consequently, the significance of heritage within the Auckland context is directly associated unique and elegant architecture, character of place and heritage appearance. While this dissertation cannot expect to be a through, in depth analysis, it concludes that heritage within the urban environment provides relief and sense of place, that only heritage attributes can.

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1.0 Introduction

Auckland has significant heritage landscapes, which contribute to the fabric of our urban environment and give identity to local communities. Heritage plays a role in connecting the past and the present through the creation of shared spaces, values and identities (Rahman, 2013; Smith, 2006). However, cities are undergoing unprecedented rates of population growth which increases pressure felt by the urban environment. Consequently, there has been a shift in how heritage is perceived in urban planning resulting in increased rates of heritage loss within cities (McEwan, 2017). It is essential that the relationship between heritage and the community is understood in order to provide for it within urban planning. Furthermore, it is fundamental to understand the significance of heritage to both the community and urban planning.

Heritage is strongly interlinked with social, cultural and spiritual ideologies. Heritage is socially constructed and is theoretically defined as anything that a community wishes to protect and preserve for future generations (LeBlanc, 1993; Smith, 2006). However in practise, traditionally heritage was tangible, physical objects and places (Ramshaw, Gammon & Huang, 2013; Tyler, Ligibel & Tyler, 2009). Recently the definition has shifted towards the inclusion of social practises, traditions and language (Ramshaw et al., 2013). As urban planning is predominately concerned with development and land use patterns, this dissertation focuses on built heritage places and locations rather than natural or intangible heritage.

The New Zealand planning system implements a hierarchical framework where lower tiered planning documents are guided by higher-level instruments (Warnock & Barker-Galloway, 2015). This creates a decentralized, interconnected network of policy documents, instruments and planning mechanisms (Warnock & Barker-Galloway, 2015). Therefore, identification, protection and management of heritage at the local level is ultimately guided by the Resource Management Act 1991 (RMA) and the Heritage New Zealand Pouhere Taonga Act 2014 (HNZPTA).

The RMA is the cornerstone document that directs the New Zealand planning system and drives how local authorities can offer statutory protection (McEwan, 2017). The RMA uniquely creates a single purpose for the New Zealand planning system which is "to promote the sustainable management of natural and physical resources" (RMA s2). It defines natural and physical resources to include "land, water, air, soil … and all structures" (RMA s2). Furthermore, within the RMA, heritage is defined as those "natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures…" which demonstrate a variety of defined qualities (RMA s2).

Consequently, the RMA directs the planning system to identify, protect and manage heritage in a manner that is consistent with the overall purpose and its subsequent provisions (Gregory & Stoltz, 2015).

The HNZPTA replaced the previous Historic Places Trust Act 1993 in 2014 due to the increased rates of heritage loss (Gregory & Stoltz, 2015). While it retained the same purpose of the Act ("to promote the identification, protection, preservation and conservation of the historical and cultural heritage of New Zealand" (HNZPTA s3), it has generated greater protection for archeological sites (McEwan, 2017; Gregory & Stoltz, 2015). Under the power of the Act, the Heritage New Zealand Board and the Maori Heritage Council create and maintain the New Zealand Heritage List (HNZL) which identifies places or areas of heritage significance (McEwan, 2017; Gregory & Stoltz, 2015). The HNZL sits outside of those lists created by local authorities within their associated District Plans and does not hold any statutory weight (Gregory & Stoltz, 2015). While local authorities must have regard to the HNZL, it does not need to give effect to rules or regulations within their planning provisions for places on HNZL (Gregory & Stoltz, 2015). Critically, this results in discrepancies within the New Zealand planning system and heritage protection.

In Auckland, there are 2248 protected historic heritage places which are throughout the urban environment (Auckland Council, 2018a). Auckland Council has developed a schedule of historic heritage which are protected by provisions within the Auckland Unitary Plan. Many of these are listed within the HNZL resulting in continued support for protection and maintenance. However, while the importance of heritage protection is well-documented, often it is harder to implement without contextualizing and understanding the local community perspectives and values (Gregory & Stoltz, 2015). Consequently, heritage loss is of significant concern in Auckland, due to the recent increases in development resulting from population growth.

Cities are undergoing rapid urbanization and recent patterns of the urban fabric have been adapted to accommodate significant population growth. Governments, especially within Auckland, are increasingly looking to unlock potential development capacity and decrease development controls (Auckland Council, 2018). Consequently, there is constant conflict between heritage protection and developmental pressures. Often, heritage places are undervalued resulting in widespread loss and the creation of a discourse that heritage is not important, or that 'one' less heritage place should not be prioritized over the sacrificing the potential growth of the urban environment (Hall & McArthur, 1996; McEwan, 2017). Protection and preservation can only occur through appropriate and efficient planning systems and approaches (McEwan, 2017).

Communities only protect what is deemed valuable. As a result, heritage provides unique insights into different communities and their values (De la Torre & Mason, 2002). Consequently, heritage value is derived from the differing perceptions that are generated from visiting, belonging to or understanding heritage (Poria, Reichel & Biran, 2006). It is through the shared space and experience of a heritage place that enable people create landscapes of celebration and significance (Monteiro, Painho, Vaz, 2015). Within these landscapes of celebration, lies the wedding venue.

The wedding day is considered to be the single most important day of one's life (Ruonala, 2013). A wedding symbolizes the joining of two lives and two communities, resulting in a significant social event (Mahmoud, 2015; Lau & Hui, 2010; Ruonala, 2013). In recent times, the concept has been idealized and romanticized through popular culture, increasing the pressure to have the 'perfect day' (Ruonala, 2013). This has been seen through changes in the wedding industry, predominately through increases in wedding spending and budget (Guan, 2014). The wedding trend continually shifts to accommodate different demographics, cultures and their associated wants and needs.

Due to the significance of a wedding, decisions and the associated motivations are linked to societal values (Myung and Smith, 2018). Within wedding planning, options for each element, such as the venue, are often perceived to be endless, thereby placing greater significance and importance on the final choice (Guan, 2014). Consequently, by understanding the motivations behind the venue choice, the value of the venue to the community can be explored. Therefore, utilizing the lens of wedding venues will enable an understanding of the motivations behind choosing a heritage venue as well as the significance of heritage to the community.

1.1 Research Question

This led to the following research question:

> *To explore the use of heritage places as wedding venues to understand the influences and motivations behind choosing a heritage location.*

1.2 Research Aim

The purpose of this research is to recognise the importance of heritage within the community, and the role it plays within society, through understanding the use and choice of heritage places as wedding venues. Particularly, it aims to understanding what motivates people to choose heritage locations as their wedding venues. By focusing on wedding landscapes, it places social and cultural perceptions and values at the center of the heritage discourse.

1.3 Structure

Following this introduction chapter, the dissertation has been structured into five chapters. Chapter Two explores the current literature surrounding heritage and wedding discourses, providing an overview of the definition of heritage, heritage value and management, before exploring weddings and decision making processes. Within Chapter Three, the methodological approaches employed are set out for the collection of primary and secondary data. Chapter Four contains the findings, beginning with a summary of the five venues, before exploring the results from interviews and questionnaires. Finally, Chapter Five contains a discussion on the interpretation of the collected findings and its implications for the influences and motivations behind choosing a heritage venue. It draws the dissertation to a close, aiming to understand how heritage is perceived within the community, and the significance of heritage within urban planning.

2.0 Literature Review

The relationship between heritage and the community is fundamental to urban planning practise. Weddings represent a societal belief in which the decisions surrounding a wedding can represent community values. In order to further explore these relationships, it is essential to understand previous thinking surrounding this discourse. This literature review is structured in two sections, how existing studies have understood heritage, heritage value and heritage management, and the significance of weddings and the associated decision making attributes.

2.1 Heritage

Heritage is a creature of modernity, where the present recognises and acknowledges the past through affirming the former identity, values and their continuation within the current society (Maskey, Collins & Brown, 2013; Harrison, 2010). Essentially, heritage is a cultural practise which aims to create connections between the past and the present through social discourse (Smith, 2006). Heritage, whether it be an object, place or practise, is perceived to be a representation and articulation of a time through a collective identity (Ramshaw, Gammon & Huang, 2013). The construction and regulation of heritage practises stem from the creation of a range of differing values and understandings (Smith, 2006).

Within the literature there is a notable recognition of changing perceptions and understandings of heritage and its definition. Traditionally, heritage was thought to predominately only include items which are real and tangible such as built heritage or historical objects (Ramshaw et al., 2013; Tyler, Ligibel & Tyler, 2009). However, recently there has been a shift towards seeing the intangible as heritage, including aspects of a culture such as social values and practices (Ramshaw et al., 2013; Tyler et al., 2009. Ramshaw et al. (2013) state that this inclusion does not "marginalise the role of tangible objects and places but rather understands that these tangible entities are only heritage because of the intangible meanings and values constructed about them" (p. 18). Therefore, it is essential to understand heritage as not only the place, but also as the practises that occur within the places themselves (Hall & McArthur, 1996; Ramshaw et al., 2013).

2.1.1 Heritage Value

It is only through understanding heritage as a cultural practice that literature begins to recognise the different dimensions of heritage and its associated value (Monteiro, Painho, Vaz, 2015). While literature notes heritage value is a modern movement within the heritage discourse, it is also an essential component of heritage protection and heritage management (Hall & McArthur, 1996;

Monteiro et al., 2015). Smith (2006) and Ramshaw et al. (2013) both argue that as heritage is interwoven with the construction and regulation of social practises, it cannot be separated from social values, both individually and as a collective community.

Heritage value is actively shaped by different stakeholders and their interpretation of identity and meaning (Hall & McArthur, 1996). Voase (2003) argues that individuals "bring with them a set of memories and set of anticipations based on those memories" when visiting a heritage setting (p. 260). Furthering this, Poria, Reichel & Biran (2006) explain that people perceive and encounter all heritage objects (spaces, artefacts) in different ways based on their own backgrounds. Consequently, heritage evokes a wide range of differing emotions and meanings that enhance the connection between heritage and the individual (Ashworth, 1996, as cited in Poria et al., 2006). It is this ability to generate emotion and differing interpretations that give heritage value (Poria et al., 2006; Voase, 2003).

Heritage value is the result of interactions between the individual, community, society with heritage, rather than the object itself, therefore indicating value can only be understood with the associated social, historical and spatial contexts (Ramshaw et al., 2013; de la Torre & Mason, 2002). The concept of heritage value leads to intrinsic motivation for heritage protection and conservation (Monteiro et al., 2015). Value is, and always has been, the fundamental reason for protecting heritage buildings, monuments and culture (de la Torre & Mason, 2002). Heritage is anything that anyone wishes to preserve for future generations, heritage value drives the societal norm of conservation and preservation (LeBlanc, 1993). Simply stated by de la Torre & Mason (2002), "it is evident that no society makes an effort to conserve what it does not value" (p. 3). It is collectively seen as 'our' duty to protect and preserve heritage (Tyler et al., 2009). Therefore, heritage value plays a significant role in symbolic and instrumental functions in society as it drives heritage protection (Hall & McArthur, 1996; De la Torre & Mason, 2002).

2.1.2 Heritage Management

Furthermore, as heritage is non-renewable and irreplaceable and the increasingly complex urban heritage discourses, literature discusses the importance of strong protection and management systems (Tyler et al., 2009; Rahman, 2013). While the definition and role of heritage protection continually shifts, there has been a recent movement towards the more umbrella term of heritage management (Hall & McArthur, 1996; Rahman, 2013). Heritage management relates to the identification, assessment, protection, management and stewardship of heritage resources (Hall & McArthur, 1996). Often, the term heritage management is applied to the management of heritage places, from buildings to the wider settings.

Traditionally, heritage management was undertaken by heritage specialists, who determined heritage value from historical evidence (Torre & Mason, 2002). However, recent literature challenges this concept, and aims to recognise a shift towards the inclusion of external factors and stakeholders (Hall & McArthur, 1996; Torre & Mason, 2002). It is these external factors that understand heritage as a social construct which cannot be separated from its cultural ties (de la Torre & Mason, 2002). Heritage is socially, culturally and politically constructed, creating a melting pot of heritage management practises (Hall & McArthur, 1996; de la Torre & Mason, 2002). Tyler et al. (2009) state that heritage should be preserved and managed to maintain its full meaning, rather than just its physical structure. Hall & McArthur (1996) further this by demonstrating how a people-orientated focus utilises the dynamic role of values to develop a more strategic approach to heritage management. Consequently, heritage management is becoming an increasingly complex area of heritage (Rahman, 2013).

Literature furthers this, by recognising that the economic sustainability of a heritage place is dependent on heritage tourists, people who seek out and use heritage settings (Maskey et al., 2013). Traditional heritage management placed the heritage resource at the centre of the management approach (Hall & McArthur, 1996; Poria et al., 2006). However more modern practices place the user at the focus, shifting from the use to the user (Hall & McArthur, 1996; Poria et al., 2006). This shift has been driven by the need to understand how heritage places are seen by the community and the requirement to provide a heritage resource which meets the diverse needs (Poria et al., 2006; Hughes & Carlsen, 2010). Consequently, Poria et al. (2006) argue that heritage management fundamentally depends on understanding the motivations behind heritage visitors.

In addition, heritage management is costly and monetary resources are required for maintenance, protection and availability of the heritage place, leading to the commodification of heritage (Maskey et al., 2013; Hughes & Carlsen, 2010). There is significant tension between commodification and heritage protection (Maskey et al., 2013; Hughes & Carlsen, 2010). A key theme in the heritage management discourse is the balance between the commodification of heritage and the authenticity of said heritage. Authenticity is a critical aspect of heritage, as it essentially creates truth and value within the heritage landscape (Maskey et al., 2013; Hughes & Carlsen, 2010). Hughes & Carlsen (2010) explain that authenticity can be presented through the history of the heritage and the associated stories, or through the "tangible representations of characters, buildings and trades" (p. 18). Therefore, balancing commodification and authenticity in a manner that is considered appropriate to the community can only be understood by recognising the role heritage management plays in visitor motivations (Hughes & Carlsen, 2010).

2.1.3 Relationship between Heritage and Urban Planning

Fundamentally, urban planning is the management of physical and natural resources. As such urban planning is directly concerned with the management of heritage (McEwan, 2017). Heritage management and protection exclusively rest on how planning legislation and mechanisms formally recognise heritage (Hall & McArthur, 1996; Gregory & Stoltz, 2015). Therefore, protection and preservation can only occur through appropriate and efficient planning systems and approaches (McEwan, 2017).

In addition, due to the highly political nature of urban planning, the identification and protection of heritage has become a political process (Hall & McArthur, 1996; Harrison, 2010). The very definition of heritage changes with the nature of politics, to serve different political ideologies and histories (Hall & McArthur, 1996). Furthermore, rapid urbanisation has changed urban environments to address population growth. While internationally and nationally, heritage protection is recognised as important, the conflictual relationship between heritage and development is continually assessed by urban planning practice (Gregory & Stoltz, 2015).

2.2 Wedding and Venue Significance

Weddings are significant life events; they are considered to be the single most important day of one's life (Ruonala, 2013). Recognized as an important social event, weddings are the most common form of cultural celebration, throughout different cultures and countries (Mahmoud, 2015). While wedding traditions, ceremonies and receptions differ worldwide, they are the celebration of a sacred bond, generating unique expectations and interactions between the couple, their guests and the surroundings (Mahmoud, 2015). A wedding symbolises the existence of gratification within a community, where everyone comes together to celebrate two people (Guan, 2014; Lau & Hui, 2010). Furthermore, a wedding aims to celebrate the love that the couple shares, as well as the combination of two lives to begin a new journey (Lau & Hui, 2010; Ruonala, 2013).

Traditionally, marriages occurred due to the economic advantages that the two families could offer each other (Ruonala, 2013). It was common that women were 'sold' to future spouses to generate a payment, or dowry, consisting of land, property, or money to the women's family (Ruonala, 2013; Mahmound, 2015). It was very uncommon that weddings occurred for the predominant reason of love (Ruonala, 2013). However, in today's society, particularly in western culture, weddings are viewed through an idealistic, romanticised lens, where marriages occur as the result of a "binding love between two people" (Ruonala, 2013, p. 1). Consequently, a wedding celebrates the signing of a marriage contract through the gathering of a community (Mahmound, 2015).

Literature recognises that the place the couple chooses is of upmost importance; venues are key in the decision and celebration processes (Lau & Hui, 2010; Ruolana, 2013). Venue choice is often one of, if not the first decisions made, which has a significant impact on the remainder of the purchase decisions (Myung & Smith, 2018). Mahmoud (2015) argues that venue selection determines the success or failure of the celebration. Ronala (2013) furthers this by stating that the venue is responsible for creating the desired atmosphere of the wedding and is forever linked to the memories of the celebration. There are essentially two desired outcomes for the venue, to "create a celebratory atmosphere and to ensure the physical and emotional comfort of guests" (Post, 2006 cited in Guan, 2014, p.6). Consequently, venue selection is a crucial decision in wedding planning.

2.2.1 Decision Making Principles

Consumer decisions, such as wedding venue selection, are subject to several intrinsic and extrinsic attributes that both subconsciously and consciously drive decision making (Guan, 2014). Literature refers to these attributes as 'push' and 'pull' factors which contribute to the process of choosing one alternative over the other. Each factor is based on "individual motivations, preferences, knowledge, cognitive processes, resources and constraints" (Lau, & Hui, 2010). Consequently, decision making principles in relation to weddings vary between cognitive and affective perspectives and change between individuals (Lau & Hui, 2010).

2.2.2 Push Factors

Push factors are internal influences which drive the search for venues, and are derived from differences in personality and self-perception (Lau & Hui, 2010). Personality and self-perception are understood as push factors in decision making as the venue needs to meet the couple's status and prestige, as well as the common desire to 'stand out' from other wedding celebrations (Lau & Hui, 2010; Ruonala, 2013). First impression is continually noted within the literature to significantly impact the elimination process, and studies have found that the final venue decision never has a negative first impression (Lau & Hui, 2010; Guan, 2014). Therefore, push factors are formed by individual preferences and the desire to find a venue which fits the couple's personality and self-image (Lau & Hui, 2010; Ruonala, 2013).

2.2.3 Pull Factors

Pull factors are external influences which entice decision-making through specific venue attributes (Guan, 2014). They are externally applied, often based on wedding trends and desires, and can be changed over time to accommodate differences (Lau & Hui, 2010). Guan (2014) argue that each factor such as availability, location, atmosphere, facilities on offer and price combined with additional venue

features contribute to generate attractiveness. Due to the individualistic and unqualifiable nature of push factors, attractiveness is commonly used throughout literature to determine consumer motivation (Guan, 2014; Lau & Hui, 2010). Consequently, literature argues that it is essential that these push factors are understood.

Availability

Availability is defined as the matching of an intention and a vacancy (Forsyth, 1999). Within wedding planning, it is seen as the couple being able to reserve the venue for the date they want to hold their wedding celebration (Lau & Hui, 2010). Literature recognises that prospective couples often face difficulties in terms of venue availability, as desired wedding dates are commonly preferred to be on Friday, Saturdays or Public Holidays (Gaun, 2014; Lau & Hui, 2010). Consequently, there are few feasible dates in which are desired, resulting in lengthy reservation periods.

Location

Within wedding literature, location is defined to be the physical location of the venue, and its accessibility, including parking convenience (Guan, 2014; Lau & Hui, 2010). In more general terms, a venue must be picturesque but also convenient to access for both the wedding party as well as the guests (Callan and Hoyes, 2000 cited in Guan, 2014). Lau & Hui (2010) argue that a good location increase venue value, and therefore increases its attractiveness.

Atmosphere

Atmosphere is understood to be the mindful design of the venue which generates emotional responses (Lui & Jang, 2009, cited in Lau & Hui, 2010). These can be enhanced by both tangible and intangible elements, such as the lighting, decoration, design and cleanliness (Lau & Hui, 2010). Atmosphere is directly related to the elegance of objects placed within the venue, as these communicate the venues values to the guests (Lau & Hui, 2010). Furthermore, Guan (2014) found that the atmosphere of a venue was the most important pull factor within their study.

Facilities on Offer

Weddings have many functional and logistical requirements, including the ability for the venue to physically provide for the guests (Lau & Hui, 2010). Consequently, literature defines facilities on offer as physical venue size, catering services, accommodation and provision of audio equipment (Guan, 2014; Lau & Hui, 2010). Size and capacity are essential logistical requirements for the venue to be considered an option (Guan, 2014). While it is recognised as a push factor throughout the literature, Lau & Hui (2010) note that it is often ignored as a motivation or reason in studies.

Price

It is well recognised that weddings can be an expensive event, therefore indicating that price is an important push factor within wedding decision making (Guan, 2014; Mahmound, 2015). The entire wedding industry represents approximately an 80 billion US dollar market (Myung & Smith, 2018). Price is defined as the cost for venue hire, and what facilities are included within this price (Gaun, 2014). Consequently, Lau & Hui (2010) found that wedding packages which simply the planning process are more popular, as the couples perceive this to be a 'better deal'. Therefore, while it may not be the most important pull factor, Guan (2014) argues that price is the single most important *consideration* in the decision-making process. Mahmoud (2015) furthers this, by stating that although wedding trends and intentions have evolved, price continues to have a significant influence over the decision-making process.

2.2.4 Wedding Trends

Trends are continually shifting in regards to popularity of wedding elements, which literature recognises as a significant driver in decision making process (Ruonala, 2013). These trends are influenced by different demographic factors, including culture and generational desires (Mahmound, 2015). Myung & Smith (2018) explored within their study the wedding preferences of millennials, who are becoming the "driving force of the wedding industry" (p. 693). They found that the millennial generation are more likely to reject traditional wedding procedures, remove the formality of the wedding (Myung & Smith, 2018). Consequently, wedding venues are more likely to separated for the ceremony and the reception (Myung & Smith, 2018; Runala, 2013).

Furthermore, recent wedding trends indicate that couples are desiring unconventional or unique wedding venues (Ruonala, 2013). Lesonsky (2015) argues that these venues are able to better reflect the couples' personality and individual desires. Ruonala (2013) and Myung & Smith (2018) concur that the most preferred locations include gardens, farms and historic houses and buildings. Literature also recognises that the changes in venue desires has allowed these 'unconventional' spaces to generate greater financial benefits that otherwise would not be achievable only through visitors (Myung & Smith, 2018).

2.3 Summary

The first section of this literature review explored heritage value and the heritage protection, more specifically the challenges of heritage management and the role it plays within the community are at the forefront of the heritage discourse. The latter section of this review explored the significance of weddings and how decisions are made regarding the choice of the wedding venue. Recent trends

indicated that there is increased desirability in unique venues, such as heritage places. However, literature acknowledges the limited research on weddings and consumer behaviour as majority of the studies were held internationally, particularly in Asia. Therefore, while these studies provide a basis for understanding there is a significant literature gap in regards to the wedding industry in New Zealand.

Additionally, the literature recognised the relationship between heritage and urban planning is placing increased pressure on heritage management practices on defining how heritage is significant. Consequently, throughout the literature there is a call for heritage management to refocus on the user of heritage and to understand the motivations behind heritage use and/or visits. However, there is limited research on how heritage management goes about this as well as a literature gap on what motivates heritage users.

Furthermore, the relationship between weddings and heritage venues has not been explored in the literature. While literature recognises that weddings contribute to the management of the heritage resources, it does not explore how this relationship works, nor how to provide for weddings within heritage venues. Consequently, it is an individualised aspect of heritage venue management, one which results in differing practises.

In addition, there is a literature gap in how weddings and consumer motivations could be used to determine how heritage is valued within the community and this relationship with urban planning. Overall, there are two major literature gaps, one surrounding the wedding industry in New Zealand and the other on the relationship between heritage and celebrations. Therefore, this dissertation aims to address the identified literature gaps in a manner that relates the wedding couple's motivations to why heritage is an important consideration within urban planning practise.

3.0 Methodology

The research was undertaken using three methodologies; Desktop Research, Interviews and an Online Questionnaire. These methods provided a holistic understanding of the research topic. Due to the nature of the research question and the requirement to gather data that reflected human behaviour, perspectives and motivations behind decision making, it was deemed that qualitative methods would provide the most applicable data. Furthermore, these methodologies provide both primary and secondary sources, supporting the more qualitative study that the research question poses

3.1 Desktop Research

The nature of the research involved understanding heritage value and the context of decision making process. Blaxter (2010) argues that a desktop study provides deep and broader analysis of a topic and its wider context. Consequently, this dissertation utilised desktop study, particularly at the commencement of the research, to develop an understanding of previous research literature, heritage management, heritage venues, the importance of a wedding and decision-making process. It also gave the ability to understand what heritage means within the Auckland context, and its relationship with urban planning. Furthermore, desktop research enabled various media types to be used, including but not limited to; books, journals, reports, historic images and websites (Chapman & McNeill, 2005).

3.2 Interviews & Questionnaires

Interviews provide more in-depth and diverse data as respondents can give further clarification and details surrounding the question (Leedy & Ormrod, 2005). In addition, they tend to uncover both qualitative and quantitative data, as it gives numbers as well as providing the reasoning and motive behind the numbers (Chapman & McNeill, 2005; Bracken 2014). The interviews were semi-structured; with a list of topics to be discussed directing the interview which enabled a conversational tone during the interview. This also allowed for follow-up questions to clarify what was said, as well as the expansion of the understanding of the previously unknown. It also ensured there was comparable information between all the differing interviews. The relaxed nature of the interview, which enabled the full exploration of the topic, was recorded by hand by the interviewer and later used for analysis

The study group for this section of the dissertation includes any heritage place which is used for weddings within the Auckland region. In terms of recruitment, the method of direct recruitment was employed. The five venues were identified through the desktop study and under guidance from the Auckland Council Heritage Unit, due to their prominent role within both heritage and wedding

discourses. All venues interviewed are listed under Heritage New Zealand as well as scheduled under Auckland Unitary Plan. The semi-structured interviews undertaken with five heritage venue managers focused on how heritage venues are used for weddings and the role of marketing of the venues in the decision-making process. Interviews enabled a rapport to be built with the venue managers who provided significant insights into the use of heritage places as wedding venues, as well as how heritage is seen within the Auckland context. Furthermore, the interviews enabled a method of reaching married couples, and on our behalf the venues contacted these people asking them to participate in the online questionnaire.

Questionnaires focus on understanding characteristics or connections, and are more conducive to statistical analysis, utilising numbers to explain cause and effect (Leedy & Ormrod, 2005). Qualitative questionnaires provide richer and more diverse data, as they gather the numbers as well as asking for the respondents personal experience and reasoning (Chapman & McNeill, 2005). Furthermore, questionnaires are able to provide connections and correlations as well as the greater context surrounding the topic. The dissertation aimed to gather approximately 20 responses (4-5 per venue) from couples who had married at a heritage venue. The method used in recruitment was based off snow-balling, in which the couples were approached by others, such as the venue managers, who recommended participation. This was to ensure complete anonymity of the participants for ethical purposes.

3.3 Ethics and Limitations

Ethics approval was sought and granted from the University of Auckland Human Participant Ethics Committee (Appendix A). Recruitment, Interviews and Questionnaires were undertaken in compliance with these regulations, ensuring that all ethical requirements were met. Due to the short time period in which this dissertation must be completed within, the length of time to gain ethics approval restricted the amount of data that could be collected and analysed.

The nature of the research and the methodology used led to a more narrative analysis of the data. Narrative analysis is often utilised within the social sciences, as it ensures that qualitative, rich data can be compared between sets (Bamberg, 2011). Narrative analysis looks for themes among all interviews and questionnaires, which highlight the critical responses and aspects of the topic (Bamberg, 2011). The method has been criticised for generalising qualitative data, and can lead to issues regarding subjectivity as the key themes are determined by external parties. However, narrative analysis has been implemented as it explores the correlations between experiences, perspectives, behaviours and motivations of various actors and ensures the data collected enhances the discourse surrounding heritage wedding venues and the motivations behind decision making.

4.0 Findings

Interviews and questionnaires were carried and sent out over a period of two weeks using the methods detailed in the methodology section. Seven emails were sent out regarding the interview stage, and five responses were received. Twenty questionnaire were sent out via email and eleven responses were received. All the venues are on both the HNZL as well as in the AUP. Chosen venues aimed to cover a wide range of heritage types allowing interviews to capture a broader understanding of all heritage within Auckland (further detailed in **Table 1).**

Table 1: Characteristics of the Venues

Venue	Main Use	Characteristics & Attributes	Weddings per Year
One	Historic House Museum	- Large House with indoor facilities (Ballroom) & garden which can hold a marquee - Capacity of 100pax - Unique architectural style with large verandas, grand steps and park-like surroundings - Extensive original collection of items, in their original settings	10-12
Two	Historic House Museum	- Large house with 3 available spaces depending on guest size – Indoor & Garden/Lawn - Garden/Lawn can hold a marquee for 150pax - Capacity between 50-150pax - Relatively private but within close proximity to city centre - Gothic Architecture with large historic garden - Don't get exclusive access	10-11 (12 max)
Three	Church	- Historic Church with unique architectural features - Capacity for up to 500pax seated - Venue only offers a ceremony space, with small tea/coffee area - Close proximity to city centre - Venue Hire results in Exclusive Use	15-17
Four	Art Gallery	- Expansive house and park surrounds - Options for various spaces, both in and outdoor, ranging in capacity from 2-250pax. - Unique and grand architecture which is set on top of a hill in a historic park - Venue Hire results in Exclusive Use	15-20
Five	Museum	- Prominent Landmark in Auckland - Two options for spaces, with different heritage features - Capacity for up to 450 people seated - Venue Hire results in Exclusive Use	15-18

Married couples were approached and selected by the snowballing method, which ultimately resulted in low response rates. The questionnaires were structured to explore the main considerations in the wedding planning process including what attracted them to the venue as well as what heritage features were considered to be important when choosing their venues (Appendix B). The interviews were structured in a manner that aimed to develop an understanding of what the venue offered, how they market the venue and the common demographics between all couples (Appendix C). Subsequently, it asked the venue managers what they thought the key motivations of the couples would be to choose their venue over non-heritage alternatives.

Between the interviews and questionnaires, there is significant content overlap with the information gathered. Consequently, the findings from both methodologies will be presented within this section. The results are structured below to present the findings thematically, in order to highlight the key discussion points.

5.1 Use & Interest

5.1.1 Relationship between the Main Use and Weddings

A common theme throughout the data was the main use of the venue, and its relationship to weddings and other functions. All venue managers recognised the importance of holding wedding at the venue, as it generated revenue which supports the everyday functioning of building. Venue One and Two acknowledged that without the revenue generated by weddings, there would be a direct impact on the maintenance and ability to provide other visitors with the authentic and informative experience. Furthering this, venue two noted that weddings were their primary and 'major' source of their income.

In addition, venue four stated that utilising the heritage place as a wedding venue provides a "give and take" scenario. The interviewee explained that as weddings are revenue generating, it allows for the venue "to reach out to other arts organisations", including universities, and "offer the venue for no fee or reduced fees". In turn, this supported the arts in Auckland and made them feel as if the weddings were doing more than just a 'revenue generator'.

Furthermore, Venue Five stated that they are one of the only large-scale museums to offer wedding services both nationally and internationally, as others had recently stopped offering wedding venue hire. This was to protect the artefacts and items within the museum, as intoxicated wedding guests had caused damage to the precious items within the museums. Venue Four furthered this as previous guests had touched the art and tried to remove it from the walls. Recently, Venue Two changed their conditions of hire in order to retain a level of respect to the venue. Venue One and Two both place

strict restrictions on how inside the historic house is used, in order to protect it. This includes prohibiting stiletto heels, or heels without plastic caps on the hardwood floor, limiting what food and drink can be served (no red wine or flaky pastry) as well as limiting what decorations can be hung, nothing can permanently impact the house. Consequently, there is a precarious relationship between the main use of the venue and its use as a wedding venue.

5.1.2 Interest of Potential Couples

Most venue managers expressed that there is a low booking rate, in comparison to the number of enquires received. Venue One estimated that they receive approximately 15 email requests a week verses 10-12 bookings a year while Venue Two estimated that for every 21 enquires, only 3 of these were turned into actual bookings, but this number includes all functions, not just weddings. All venue managers assumed that many of these were sent 'en masse'. Venue Three was the only venue that didn't share this sentiment, and stated "if couples want the venue, then they will usually get it".

5.2 Wedding Events

5.2.1 Number of Weddings per Year

The stability of the number of weddings per year varied in each venue. Venues Two and Three have remained stable over the past few years, Venues Four and Five has increased and Venue One has significantly decreased. Venue Two expressed that they generally did not want any more than 12 a year, as the benefits of the wedding such as money generation, must be weighed up against the "wear and tear" on the property.

The manager of Venue Three also manages other more modern religious venues, which have seen declines in wedding events, but Venue Three has remained the most used and most stable over the years. Venue Four and Five have recently increased significantly, which the managers attribute to increased marketing and prominence within the wedding industry market in Auckland. Furthermore, Venue Five has only started focusing on weddings within the past five years, which has generated further increases in the number of weddings.

However, Venue One has significantly declined in the number of weddings held a year, with the past wedding season being the slowest summer in 25 years. The manager attributes this to an increase in hiring rates, which were recently raised for the first time in several years.

5.2.2 What part of the weddings were held there

Another common theme through the data collected was how the venue was used, and for what part of the wedding celebration. Nearly 55% of questionnaire respondents indicated that the heritage venue was used for the ceremony, followed by 27% for everything (ceremony, reception and photos) (**Figure 1**). Only 18% used the heritage venue for reception only, and none used it only for photos.

Figure 1: Part of the Wedding that was held at the Heritage Venue
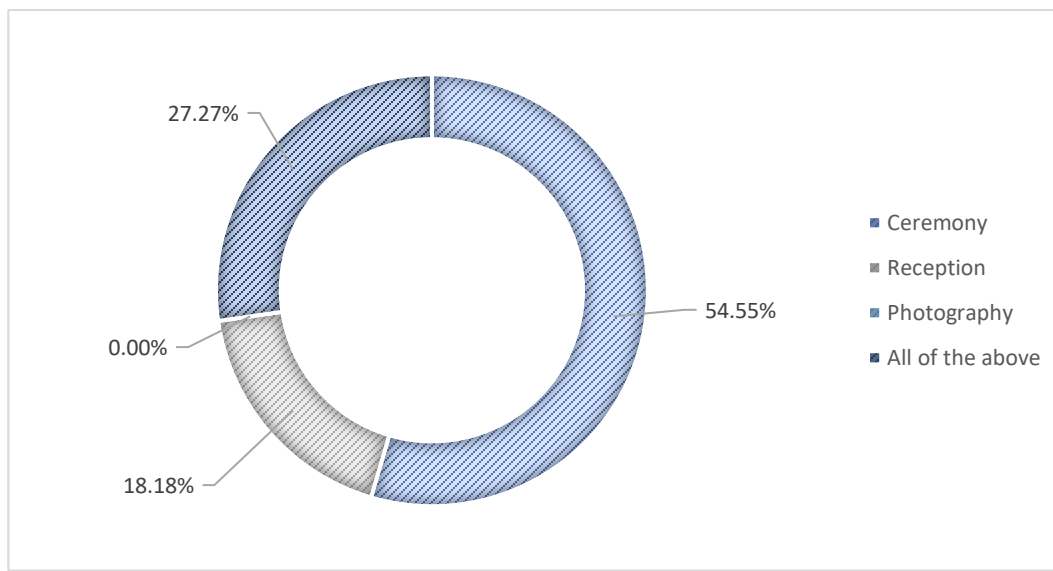
Venue One predominately holds both ceremonies and receptions, but the general pattern is that these are separated for each couple. The venue manager indicated those who held only their reception there favoured a church wedding, whereas those who held only their ceremony favoured an indoor venue with more facilities offered for their reception. Information gathered from both interviews and questionnaires for Venue Two indicated that the common trend was to have everything (ceremony, reception and photos) at the venue. Due to the type of venue, Venue Three only held ceremonies at the venue.

Additionally, as Venues Four and Five are only available after the venues are closed to the public (after 5pm), they rarely hold just ceremonies or a combination of a ceremony and reception. Therefore, while couples may have been initially interested in the venue for both parts, the managers found that timeframe constraints often discouraged them. However, despite these differences a common trend is the decreased numbers of only photographs. Venue One mentioned that this used to be extremely common but has reduced to zero in the past three years. Similarly seen at Venue Two explained this may be due to increases in rates, as it is less profitable than holding another wedding on the same night. Contrastingly, Venue Three and Four remain popular for photography which are often taken outside of the building.

5.3 Marketing

5.3.1 Venue Marketing

All venues use online marketing as their core tool, either their own website or external wedding websites. In addition, three venues had previously been to an Auckland wedding show, but all indicated that it was "not useful" or "not worth the time or the cost". Venue Three indicated that they do not actively market their venue, other than on their own website, but acknowledged that if the number of wedding slows, then this would be further explored. Most venues have recently increased their marketing budgets but are "in the dark about what actually works". Styled shoots were all mentioned by all venues and recognised as being useful to show potential couples what the venue could look like when set up. This was especially relevant for Venue One, Two and Five who indicated that due to the nature of the venue, it was harder for people to imagine. Venue Five was open to further developing this area of marketing, due to reduced awareness of the venue.

5.3.2 Choice of wording

Almost 91% of questionnaire respondents knew their chosen venue was a heritage listed, which is directly related to how the venue is marketed. Three of the five venues use 'heritage' and terms associated with heritage in their marketing strategies "Historic", "Colonial", "Majestic" as well as descriptions of the venues history. While Venue Three does not necessarily see this as a strategy ("it simply is what is it, a heritage venue"), Venue One and Two use this to their advantage. Venue Two shares the same sentiments, noting that without the history, the venue would not be here today. In addition, using heritage wording indicates they "don't want to just be seen as a green space within the city", rather as a historic heritage building and setting. In addition, Venue One adds that using heritage wording helps to advertise that hiring the venue comes with its "quirks", such as the strict conditions mentioned above. Venue Five does not include any type of heritage wording or associations within their marketing, rather it is assumed to be known.

5.3.3 Demographics

Marketing plays a role in the demographics of heritage users. Venue Four stated that marketing is aimed towards a younger generation, as the predominant users of the gallery are older, and aren't requiring a wedding venue as such. However, while others shared this sentiment, most venues indicated there wasn't a particular demographic that they chose to market towards. Venue Three requires at least one member of the couple to have previously been baptised or confirmed in any Christian tradition, but does not target their marketing towards this. Furthermore, both Venue One and Two indicated that there have been recent efforts to shift their marketing towards more inclusive of genders, cultures and sexual orientation.

This variation is represented in the questionnaire data, with majority of respondents falling between the ages of 26-30 when they got married (**Figure 2**). Majority of respondents and their partners were New Zealand European. Venue managers indicated that almost all couples are from Auckland, with a few from wider NZ and internationally. Accordingly, all respondents lived in Auckland at the time of the wedding.

Figure 2: Age when Married at the Heritage Venue
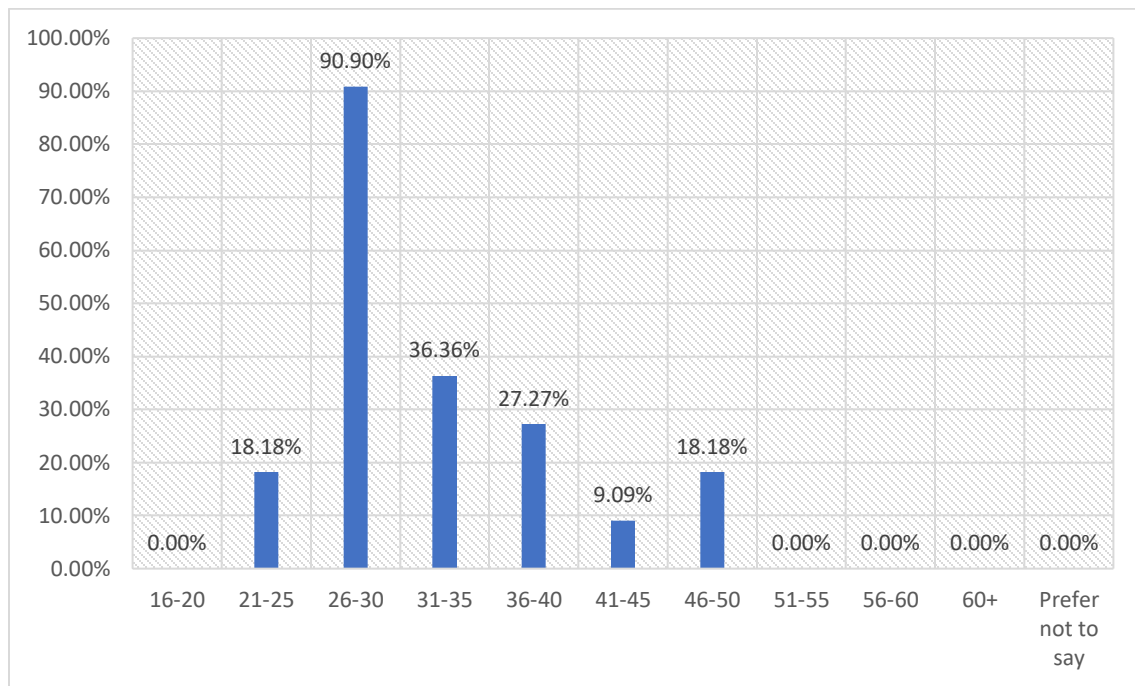
5.4 Influences and Motivating Factors in Decision Making

5.4.1 Primary reason for choosing the venue

The questionnaires specifically asked for the primary reason for choosing the venue (**Figure 3**). Respondents further explained that their requirements were for their wedding to be in building that was "beautiful", "picturesque" or had "architectural merit". Other respondents indicated that the venue aesthetics and the character of the place went with the overall "look" and "vibe" that they were going for. Location was said to be important as the venue was near where they lived, located near where other parts of the wedding were being held or had some alternative personal connection.

Figure 3: Primary Reasons for Choosing the Venue
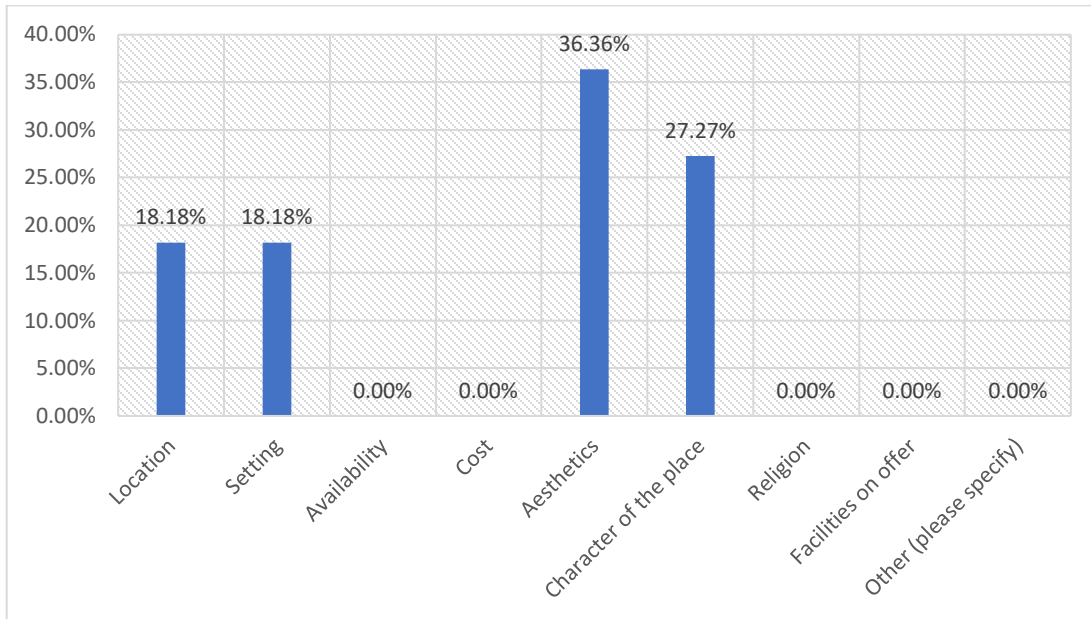
5.4.2 Influencing Factors

Additionally, questionnaire respondents were asked to rank particular factors that influenced the decision making process (**Figure 4**). Aesthetics was ranked the upmost important factor, followed by location and cost. Religion was ranked the least important factor. One respondents noted that the terms such as aesthetics and character of place would have been ranked the same if this was an option.

Figure 4: Ranked factors that influenced the venue decision
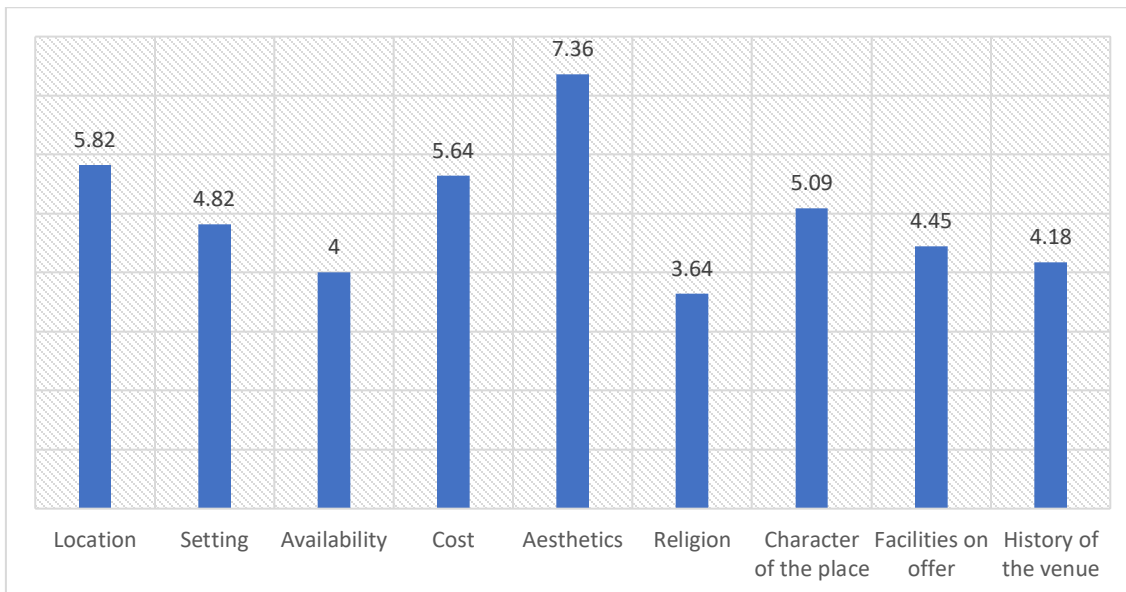
(Please note: Respondents were asked to rank the factors from 1-9. These were then converted into the average rank between respondents, with aesthetics being continually ranked as more influencing)

In the interviews, all venue managers indicated that they believed that the architecture of the building was a key influencing factor in the decision-making process. Venue Three furthered this by stating "people just like pretty" and that couples are often just "spiritually looking for a beautiful place". Venue Five stated that the grandeur of the building added elements of stateliness and greatness to a wedding celebration. The venue manager of Venue Two noted that often couples love to have a story associated with the venue, as it creates depth and gives more meaning to the building itself.

Furthermore, both Venue One and Four indicated that many couples have a personal connection to the venue. Venue One has held weddings of descendants of the original owners of the house, while Venue Four, which was originally used as an orphanage, has recently held weddings of those who grew up in the home. Due to the nature of the venue, Venue Three indicated that the weddings held there were often more traditional and are conducted as a 'church wedding'. This results in more conventional and conservative celebrations.

The importance of size was highlighted by all venue managers. Venue managers indicated that it was hard to provide for everyone, as the venues were either too small or too big. Venues Two, Four and Five all mentioned the ability to adapt and provide different spaces depending on the size of the wedding celebration. Consequently, it was imperative to adapt and offer different uses of the venue.

5.4.3 Attractive Heritage Attributes

The questionnaire asked respondents to select as many as applicable heritage attributes which made the venue attractive. 100% of respondents selected aesthetics as an attractive feature of heritage (*Figure 5*). Conversely, being an attraction was not selected as an attractive feature.

Figure 5: Attractive Heritage Features

22
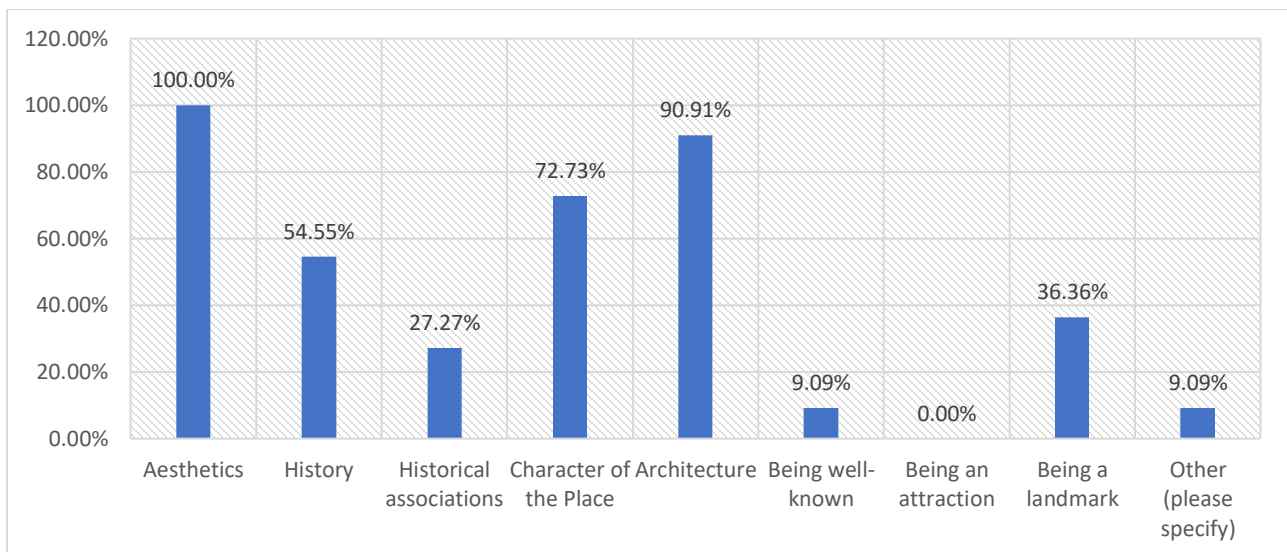
5.4.4 Facilities on Offer

It is thought that wedding venue decisions are significantly influenced by the facilities offered. This was a key area highlighted which highlighted the differences between the results from the questionnaire and the data collected in the interviews. Questionnaire respondents ranked facilities on offer as the sixth (out of nine) most important factor. No respondents indicated that they chose the venue due to facilities provided.

However, all venue managers indicated that they believed what facilities were provided influenced the decision significantly. Venue One and Two only offer venue hire, the couples they must organise and supply their own decorations, food, drink and music. Consequently, venue one indicated that this resulted in more "hands-on" couples who want to plan and organise their own wedding. Furthermore, guests are invited to explore the house during the reception, and the venue provides workers who are able to talk about the house to create an experience.

Venue Three offers exclusive use of the church, including clergy members to minister the ceremony, as well as a sound system, including the use of the organ and piano. Venue Four and Five require couples to use specific vendors, especially caterers. Venue Five has their own caterers who run out of the café at the venue, whereas, Venue Four has a list of vendors which the couple can choose from. In addition, Venue Four makes a commission from the vendors that the couple chooses.

Throughout the interviews, it was highlighted the importance of Indian weddings and the ability to provide an area for the traditional fire ceremony (*Saptapadi)*. Both Venue One and Two provide areas within the historic gardens for this to occur. In addition, Venue Five offered the ability to have an indoor fire pit, as the smoke sensors in a particular room can be disarmed from the remainder of the museum. Consequently, the venue manager indicated that this was a unique selling point, stating they are one of the only venues in Auckland that provides this.

5.0 Discussion

Heritage plays a significant role in the construction of a shared space between past and present to create landscapes of celebration and significance (Monteiro et al., 2015; Rahman, 2013; Smith, 2006). This dissertation aims to investigate the influences and motivations behind choosing a heritage venue. While the findings are set out above, this chapter will discuss and interpret the significance of the findings, to understand the role heritage plays within the community.

5.1 Interest in Heritage Venues

Heritage venues in Auckland generate a high level of interest. While the stability of the number of weddings varied per venue, all venue managers received large amounts of enquiries per week. Recent wedding trends have resulted in the desire for more unique and unconventional spaces with prominent or distinctive architecture (Lesonsky, 2015; Ruonala, 2013). Consistent with this, the findings suggest that visual appearance of the venue are considered to be the most important motivating factors. The heritage venues explored presented a different interpretation of the traditional wedding venue, developed in a manner that was respectful and distinctive. Consequently, the changes in wedding trends has resulted in increased interest in the use of heritage places as wedding venues.

Equally, changes in policy and marketing strategies have realised the potential of the heritage venue in terms of bookings. While some venues perceived a disconnect between interest and actual booking rates, the findings suggest the increased interest corresponds with changes in marketing. Recently, heritage venues have recognised a shift in the landscape of the wedding industry, and the role marketing plays within this. Both wedding and heritage literature argues that venue managers must continually update marketing campaigns, to reflect changes in society (Myung & Smith, 2018; Poria et al., 2006). Furthermore, the findings concur with the literature, suggesting that venue managers could benefit from understanding current wedding trends, and adapting marketing strategies to generate further appeal.

5.2 Heritage Factor Influences

The findings suggest that heritage venues are selected and valued for the venue's appearance, rather than alternative heritage quantities. Aesthetics was repeatedly positioned as the most important motivating factor in the decision-making process, and was indicated to be the primary reason for choosing the venue. Furthermore, other factors relating to the appearance of heritage venues, such as Architecture, Character of Place and Setting, were more attractive and had a greater influence on motivations than the history of the venue or historical associations.

Myung & Smith (2018) argues that the venue is often the first decision made, while Mahmoud (2015) argues that the venue determines the success or failure of the celebration. Furthermore, the venue is responsible for creating the desired atmosphere of the wedding, and was found to be the most important factor within Guan's (2014) research. Therefore, venue aesthetics play a critical role in decision making processes for celebrations. Consequently, the findings of this research are consistent with literature and previous studies, despite being conducted in different geographic locations.

Additionally, respondents indicated the importance of the visual appeal of the venue in photographs. Wedding photography aims to reflect the essence of the happiest day of the couple's lives. The aesthetics of the photo must represent the overall atmosphere of the wedding, as well as love, happiness, and the 'perfect' moment. Ronala (2013) state that the venue and photographs are forever linked to the memories of the celebration, creating a way to relive the moment. Consequently, the findings recognise the importance placed on photography and the role the venue plays within creating the appropriate wedding aesthetic and memories.

Myung & Smith (2018) stated that millennials use social media to connect and stay in touch with people, and play an important role in communication. The findings suggest the importance of aesthetic photography for sharing on social media platforms. Furthermore, venue aesthetics play a significant role in ensuring 'perfect' photographs, as the venue sets the atmosphere of the wedding, which must be portrayed appropriately though social media channels (Myung & Smith, 2018; Ruolana, 2013).

Understanding the importance of venue aesthetics as well as visually pleasing photography on social media, can create unique social media marketing opportunities for the venue managers. When the core motivational influences are understood, they can be focused on in marketing campaigns. Consequently, venue managers should focus on investing in their social media marketing, to improve consumer relationships and promote heritage venues.

As the findings indicate the main motivating factors are dependent on the aesthetics of the venue whereas, other heritage elements do not appear to play as much of a role. However, while venue managers recognised the appearance of the venue as an important factor, they placed greater emphasis on the history of the place than the questionnaire respondents. Although initially perceived as two contrasting perspectives, this is to be expected and is noted within previous literature.

Heritage value is derived from individual, community and societal experiences with heritage and is interpreted in different manners (Poria et al., 2006). Therefore, the aesthetics of a heritage venue cannot be appreciated without some understanding of the history of the venue (Hall & McArthur, 1996;

Ramshaw et al., 2013). In fact, heritage is aesthetically pleasing because of the articulation of the venues history and associated stories, through shared spaces and experiences (Hall & McArthur, 1996). Consequently, the findings suggest the wider community may not recognise the relationship between venue aesthetics and venue history. Furthermore, the findings indicate that the portrayal of this relationship therefore falls to the venue managers to protect, communicate and market. Accordingly, this study has found that decision-making relating to heritage wedding venues is predominately driven by venue aesthetics, which are derived from alternative heritage attributes.

5.3 Non-Heritage Factor Influences

Although questionnaire respondents knew their venue was a heritage place, and this was deemed to be more favourable, most decision-making influences were not heritage in nature. Location was a significant factor in the decision making, falling just under aesthetics. This finding is supported by the literature, which notes that venues must not only be picturesque, but also positioned in an appropriate location (Callan and Hoyes, 2000). Furthermore, respondents noted that they were more willing to compromise on other factors, such as setting or facilities on offer or incur increased costs to attain the location they preferred. Therefore, the findings suggest that the location of the heritage venue determine the success of the use as a wedding venue. Consequently, while location is not a heritage attribute, it plays an important role in the motivations behind choosing a heritage place.

Furthermore, the findings found that the venue being a landmark or being well-known was considered an important factor in the decision-making process. This is consistent with the push factor motivations identified in the literature. The idea that the venue is a landmark or well-known fits into the concept of status and prestige, where the couple wants a venue that suits or elevates their position in society (Lau & Hui, 2010; Ruonala, 2013). Landmark heritage venues were preferred as they highlighted the importance of the wedding, and signified to the community the importance or status of the couple.

Additionally, the sense of grandeur associated with landmark heritage venues was considered as a key factor in creating the desired atmosphere for the couples. Venue managers recognised the importance of this, by stating that the venues had played a prominent role in the history of the city, and contributed to 'high society'. Furthermore, they acknowledged that this often was marketed as a selling point, to drive the importance of heritage, and the creation of the elite within modern celebrations. Consequently, while these factors are generally not necessarily derived from heritage, venue managers use the history of the venue to enhance these decision-making influences.

Another non-heritage factor that was a commonly noted as important was the facilities on offer which includes aspects such as size. This finding highlights the importance of marketing the venue, and providing flexibility in how the venue can be used. This was highlighted by Venue Two, who have a variety of spaces with various capacity to suit differing needs. Additionally, heritage venues are more likely to have reduced facilities on offer, such as catering. Consequently, heritage venues are more likely to be turned down, over more inclusive wedding packages at more modern venues.

Literature argues that venues with wedding packages are more favoured (Lau & Hui, 2010). As heritage venues generally do not offer wedding packages, the findings are consistent with this, as they suggest that couples who choose heritage venues are more likely to be 'more hands on' or willing to organise the wedding themselves. However, the findings deviate from literature when seeing a wedding package as a 'better deal'. Respondents noted that while they were required to be more involved in the wedding process, and organise higher numbers of vendors, they felt that they were able to save more money and choose vendors that were of higher quality. Consequently, non-heritage factors have a significant influence on the motivations behind choosing a heritage venue.

5.4 Relationship between Main use and use as a wedding venue

There is a precarious relationship between the main use or purpose of the venue and its use as a wedding venue. It is this relationship that must balance use and protection and conservation. The findings suggest those venues that have non-religious uses, are tolerating use as a wedding venue out of financial necessity in order to continue heritage management operations. However, while the venue manager's primary interest is to protect, conserve and preserve heritage, use as a wedding venue comes with many associated risks to this.

Heritage management is costly and requires significant financial resources (Maskey et al., 2013; Hughes & Carlsen, 2010). The venue managers have begun to realise the growth potential within the wedding industry, and recognise the need to capitalise on this. Aiming to provide the balance, the findings indicated that the venues prefer to hold a ceremony rather than a reception, due to the reduce risk of damage and disorderly attendees. Essentially, the use of heritage places as a wedding venue is predominately driven by the need for financial gain.

In addition, the heritage manager must ensure that the community is able to view the properties through authentic and honest experiences. This is supported by the literature which argues that the balance between the commodification and the authenticity of heritage must be maintained (Maskey et al., 2013; Hughes & Carlsen, 2010). Furthermore, the findings suggest that this is a constant consideration of the venue managers, who recognised the commodification of heritage, such as the

use as a wedding venue, must be balanced with those visitors who want to experience the authenticity of heritage.

5.5 Importance of Heritage within Urban Planning

Overall, the findings of this study suggest that heritage and their use as a venue is valued due to its aesthetics and location within the city. Heritage value is the mere reason as to why heritage is protected (Torre & Mason, 2002). This is supported by the findings that indicate heritage venues are still valued by the community. The respondents felt that the heritage venue represents a unique record of time, through the aesthetics and architecture of the building. Heritage provides representations of previous societies, through its appearance and stories told (Ramshaw et al., 2013). Consequently, heritage value through the lens of weddings is directly related to aesthetical values, appreciation for character of place and unique architecture which demonstrates yesteryear.

Furthermore, respondents, both from questionnaires and interviews, recognised the importance of the how the venue feels and the values that the heritage represents. Heritage cannot be separated from social and cultural practises and traditions, as heritage value derived from the ability of heritage to generate emotions (Ramshaw et al., 2013; Smith, 2006; Poria et al., 2006; Voase, 2003). The findings understand heritage in a manner that is consistent with the literature, where the present recognises the past through shared space. Furthermore, the findings suggest that the respondents recognise heritage as a representation of values and practises. This responds to the changing definition of heritage towards the inclusion of the intangible within heritage landscapes. Consequently, the findings show the recognition of heritage by the community, and how the use of heritage venues for weddings can create a landscape of celebration and shared memories and values, between past and present.

The findings suggest that respondents also felt as if the heritage venue was a moment of time, and felt as if the venue was separated from 'outside world'. This indicates that heritage venues are perceived to provide relief within the urban environment, through the provision of green space as well as aesthetically different environments and character of place. This provides greater evidence that urban planning should utilise the values appreciated within heritage. In New Zealand, planning legislation is fragmented and dependent on contextual relationships, which can cause tensions and heritage loss (Gregory & Stoltz, 2015). Consequently, the findings of the study indicate that heritage venues provide significant value to the community, and has continual appreciation within the modern world. Therefore, the findings support literature which argues that urban planning should offer greater protection of heritage, over increased urbanisation.

5.6 Limitations

This dissertation has several limitations. Firstly, the methodology for gathering questionnaire respondents resulted in a small sample size as well as a relatively similar demographic of people. In addition, the small number of venues, the findings of the study are an oversimplification of the view of couples, and cannot be generalised to fit the motivations of the entire group of couples who chose heritage venues. This limitation could be avoided in the future by using a larger representation of couples and heritage venues, and by including more diverse demographics.

Secondly, due to the nature of this dissertation, there was limited time to explore all opportunities, and gather as much data as possible. The ethics approval process consumed much of available time, resulting in a limited sample, range of information and low response rates. Therefore, this limitation could be avoided in the future through a longer research period, and earlier ethics application.

6.0 Conclusion

Heritage is strongly interlinked with social, cultural and spiritual ideologies. However, recent patterns of urbanisation have resulted in increased heritage loss, limiting the ability of the community to connect through the significant heritage landscapes in Auckland. Therefore, the purpose of this dissertation was to explore the significance of heritage within Auckland, looking through the lens of weddings. It aimed to understand what motivates people to choose heritage locations for their wedding venue, and to recognise the role heritage plays within the community, through social and cultural values and perceptions.

To undertake this research, three methodologies were implemented providing diverse, qualitative data. Desktop research was used to provide a contextual background on previous literature surrounding the themes of heritage, heritage and urban planning, weddings and decision-making factors. Furthermore, a range of interviews and online questionnaires were undertaken to provide greater insights and to understand motivations and influencing factors in the decision-making process.

The research clearly determined that couples are most motivated by venue aesthetics, which are perceived to be highly desired and are a significantly valued aspect of heritage. Additionally, the findings indicate factors which are not derived from heritage, such as location and cost, play a significant role. Therefore, heritage value is derived from the heritage venues appearance, requiring the unique and picturesque buildings and settings are protected. Consequently, the significance of heritage within the Auckland context is directly associated with aesthetical values, appreciation for character of place and unique and elegant architecture.

Finally, the dissertation hopes to generate greater evidence for the protection of heritage, as it explored community perception and understanding within the urban context. Importantly, heritage is seen to liberate the harsh urban environment, as well as providing an authentic connection between past and present societies. It is essential that this is protected by planning legislations, and urban planning responds respectfully to heritage within the urban fabric. Consequently, this dissertation has aimed to provide insights into how heritage is valued within Auckland, and the reasoning behind this.

It should be noted that this dissertation is not exhaustive, rather it aimed to provide a foundation for filling the literature gap, for both the wedding industry in New Zealand, as well as heritage wedding locations internationally. Further research is required to provide a comprehensive understanding of the topic at hand, and to explore the significance of heritage.

Appendices

Appendix A – Ethics Approval

THE UNIVERSITY OF
AUCKLAND
Te Whare Wānanga o Tāmaki Makaurau
N E W   Z E A L A N D

UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS ETHICS COMMITTEE (UAHPEC)

17-Sep-2019

MEMORANDUM TO:

Dr Elizabeth Aitken Rose
Architecture and Planning

Re: Application for Ethics Approval (Our Ref. 023602): Approved with comment

The Committee considered your application for ethics approval for your study entitled: **The Significance of Heritage: The motivations behind wedding venues in heritage places**.

We are pleased to inform you that ethics approval has been granted for a period of three years with the following comment(s) or required minor change(s):

In the contact detail section of the PIS, please ensure that the Head of School's name and University of Auckland contact details are shown after the research team's details and before the Chair statement and contact details.

The expiry date for this approval is 17-Sep-2022.

Completion of the project: In order that up-to-date records are maintained, you must notify the Committee once your project is completed.

Amendments to the project: Should you need to make any changes to the project, please complete an Amendment Request form giving full details along with revised documentation. If the project changes significantly, you are required to submit a new application to UAHPEC for approval.

Funded projects: If you received funding for this project, please provide the approval letter to your local Faculty Research Project Coordinator (RPC) or Research Project Manager (RPM) so that the approval can be notified via a Service Request to the Research Operations Centre (ROC) for activation of the grant.

The Chair and the members of UAHPEC would be happy to discuss general matters relating to ethics approvals if you wish to do so. please contact the UAHPEC Ethics Administrators at humanethics@auckland.ac.nz in the first instance.

Additional information:

1. Do not forget to complete the 'approval wording' on the PISs, CFs and/or advertisements and emails, giving the dates of approval and the reference number. This needs to be completed before you use the documents or send them out to your participants.

Please quote Protocol number **023602** on all communication with the UAHPEC regarding this application.

(This is a computer generated letter. No signature required.)

UAHPEC Administrators
University of Auckland Human Participants Ethics Committee

c.c. Head of Department / School, Architecture and Planning
    Dr Elizabeth Aitken Rose

Appendix B- Questionnaire Questions

Welcome. Thank you for participating in our questionnaire.

Your agreement to take part in this study is appreciated. The research project is aiming to understand the significance of heritage places to the community, in particular, why these venues are chosen as wedding venues. The purpose of the study is to understand the motivations behind heritage venues being chosen as wedding venues.

Participation in the study is voluntary and the questionnaire is anonymous. Your data will be combined with the data of the other participants, and will not be identifiable at any stage. Please note, submitting your responses to this questionnaire will be taken as consent. Once completed, data will not be able to be removed.

The questionnaire consists of three sections, and should take roughly 10 minutes to complete.

Participant Information

Project Procedures:
You will participate in an online anonymous questionnaire which will take no more than 10 minutes. The topic of discussion will be surrounding your motivations behind choosing a heritage venues. It will be able to take place online, at your convenience. Data collected from the questionnaire will be used to inform a Bachelor of Urban Planning (Honours) dissertation. The dissertation will draw on primary and secondary sources, and accumulate into a report of 10,000 words.

Data storage/retention/destruction/future use:
Data will be stored securely in password protected electronic files and will be subsequently destroyed when the research is complete. I shall retain a copy of my report for record purposes and provide a copy to the Auckland Council Heritage Unit as a contribution to the Auckland Heritage Counts research project. Information about this project (this sheet, and the questionnaire) will be securely stored and retained at the University of Auckland by Elizabeth Aitken Rose, as principal investigator, for six years after the end of the project and then destroyed

Right to withdraw from Participation:
As the online questionnaire is anonymous, a consent form will not be provided and submission of the completed questionnaire will be taken as consent. Additionally, as the questionnaire is anonymous, there will be no opportunity to withdraw data from the research.

Anonymity and Confidentiality:
All data collected will be anonymised and will not be able to be traced back to you. Your data will be combined with the data of the other participants, and will not be identifiable at any stage. As the data collection is web-based, anonymity is guaranteed as your IP address will not be collected, nor will any other identifying information. The data collected will be used to inform an honours dissertation. Results from the study may be reproduced by Auckland Council, but they will not be given raw data.

Summary of findings:
You will be offered a summary of findings, in the form of the final dissertation when completed. If interested, there will be an opportunity to opt in to this at the end of the questionnaire. Please note, that this will be separated from the data collected and will not remove the anonymity of the data.

Contact Details
For further information or queries, please contact Elizabeth Aitken Rose, Supervisor, Senior Lecturer at <e.aitken-rose@auckland.ac.nz> or Laura Everett, Student Researcher at <leve835@aucklanduni.ac.nz>.

For any queries regarding the ethical concerns you may contact the Chair, The University of Auckland Human Participants Ethics Committee, Office of Research Strategy

Approved by the University of Auckland Human Participants Ethics Committee on 17 September 2019 For three years. Reference Number 023602

The Significance of Heritage: The motivations behind wedding venues in heritage place
Section One

* 1. What venue did you choose?

_____

* 2. What part of the wedding was held there?

○ Ceremony

○ Reception

○ Photography

○ All of the above

○ Other (please specify)

_____

* 3. Did you know your venue was a heritage venue?

_____

* 4. What was the primary reason for choosing the venue?

○ Location   ○ Aesthetics

○ Setting   ○ Character of the place

○ Availability   ○ Religion

○ Cost   ○ Facilities on offer

○ Other (please specify)

[ ]

* 5. Please help us understand why you selected the answer above:

[ ]

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Section Two

* 6. What other venues were considered?

[ ]

* 7. Did being a heritage place make the venue more favourable?

[ ]

* 8. Please rank the following factors that influenced the decision on venues (10 being most important and 1 being least important)

☰ [ ] Location

☰ [ ] Setting

☰ [ ] Availability

☰ [ ] Cost

☰ [ ] Aesthetics

☰ [ ] Religion

☰ [ ] Character of the place

☰ [ ] Facilities on offer

☰ [ ] History of the venue

* 9. Please help us understand why you selected the answer above:

[   ]

* 10. What heritage factors made the heritage venue attractive? (Select all that apply)

[ ] Aesthetics   [ ] Architecture

[ ] History   [ ] Being well-known

[ ] Historical associations   [ ] Being an attraction

[ ] Character of the Place   [ ] Being a landmark

[ ] Other (please specify)

[   ]

* 11. Please help us understand why you selected the answer above:

[   ]

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Section Three

* 12. What age were you when you got married?

( ) 16-20   ( ) 46-50

( ) 21-25   ( ) 51-55

( ) 26-30   ( ) 56-60

( ) 31-35   ( ) 60+

( ) 36-40   ( ) Prefer not to say

( ) 41-45

* 13. What age was your partner when you got married?

( ) 16-20   ( ) 46-50

( ) 21-25   ( ) 51-55

( ) 26-30   ( ) 56-60

( ) 31-35   ( ) 60+

( ) 36-40   ( ) Prefer not to say

( ) 41-45

* 14. In what year did you get married? (enter 4-digit birth year; for example, 2012)

[   ]

* 15. Which ethnic group do you belong to?

( ) New Zealand European   ( ) Tongan

( ) Maori   ( ) Niuean

( ) Samoan   ( ) Chinese

( ) Cook Island Maori   ( ) Indian

( ) Other (please specify)

[   ]

* 16. Which ethnic group does your partner belong to?

( ) New Zealand European   ( ) Tongan

( ) Maori   ( ) Niuean

( ) Samoan   ( ) Chinese

( ) Cook Island Maori   ( ) Indian

( ) Other (please specify)

[   ]

17. What was the fee paid to the venue?

[   ]

* 18. What area did you live in? (Suburb/City)

[   ]

Thank you!

Thank you for taking the time to complete our questionnaire, it is much appreciated!

19. If you would like a copy of the results, please enter your email address below. Please note that this information will be separated from the completed questionnaire, and will not compromise the anonymity of the data

[   ]

20. If you would like a copy of the results, please enter your postal address below. Please note that this information will be separated from the completed questionnaire, and will not compromise the anonymity of the data.

Address	[ ]
Address 2	[ ]
City/Town	[ ]
Post Code	[ ]
Country	[ ]

Appendix C – Interview Questions

1.0 Venue Background & Weddings

1) How long have you managed the heritage venue for?

2) What is the heritage venue predominately used for?

3) What facilities does your venue offer?

   a. What facilities?

      o Size/Capacity

      o Indoor/Outdoor

      o Catering? Communal Kitchen?

4) How often is the venue used for weddings? (%)

   a. How many weddings in the past year have you held here?

   b. Has this number increased or decreased recent years (say the past five years)

   c. What part of the wedding occurs here?

      i. Ceremony, Reception, Photos, All?

   d. Do you have many people that come through to look that don't eventually book the venue?

      i. Why do you think this is the case? (Availability, Location, Size, Something else?)

   e. Alternatively, is heritage often a reason for choosing to get married at your venue? How common is this (%)

   f. In your opinion, what are the main reasons for choosing your venue?

      o It obviously will be different for everyone, but just the most common

2.0 Marketing

5) How do you market your heritage place?

   a. Online?

   b. Local Newspapers

   c. Do you actively market it to potential couples? Through wedding magazines, wedding shows?

6) Do you market the venue as a heritage place?

   o Might not be able to get around it, but do you mention heritage or historic house etc in marketing

   a. Do you think this is a bonus for couples?

   b. Do you think people consider this when making their final decision?

   c. In your opinion, do people seek out heritage venues?

3.0 Demographics

7) Is there a particular demographic that you market towards?

8) Are particular people interested in the venue because it is heritage?

   - What type of people are more attracted to heritage?

   - Is there a common theme? (People support heritage/locals)

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