# What's more Kiwi than a Buzzy Bee? An exploration of Kiwi identity and kiwiana

**Prepared by Lindsay Neill**
**Senior Lecturer**
**School of Hospitality & Tourism**
**AUT University**
**Auckland New Zealand**


**for**


**Electric Kiwi**
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# Electric Kiwi Research Grant: Background



In August 2017 Andrew Cooper, GM Brand Electric Kiwi, approached the Faculty of Culture and Society Research Office asking for AUT support to conduct research that explored New Zealand culture.

## About Electric Kiwi

Electrickiwi.co.nz is an independent power company using smart technology to bring New Zealanders low every day electricity prices. Part of a new generation of online power retailers, Electric Kiwi launched to the public in May 2015 with the aim to make power cheaper, smarter and easy to manage for Kiwis. Electric Kiwi is part-owned by a small team of young entrepreneurs who saw an opportunity to combine their expertise in technology and the energy sector.

## Request for Proposal

Core to Electric Kiwi's strategy is to be a good Kiwi citizen and to support other Kiwis that are doing valuable, especially challenging and innovative things. While putting together the Electric Kiwi strategic plan it struck Andrew Cooper, GM Brand Manager that is hard to define what 'Kiwi' means these days. Therefore, Kiwi Electric are looking to support an authentic academic research project that aims to produce compelling content and storytelling by looking into New Zealand culture to define:

- what it means to be Kiwi?
- what do we stand for?
- what are our values?
- what are we aiming for?
- who do we trust?
- what do we aspire to?

Defining who is a New Zealander is complex, and there are many different angles from which the research could be conducted such as linguistically, ethnically, economically,

socioculturally or psychologically. There is also existing data that could be utilised for example in the 2013 census.

We are looking for interested staff and postgraduate students to attend a meeting to identify interested researchers, to brainstorm ideas and explore angles from which the research could be conducted.

> **Budget:** $20-$30k (negotiable)
>
> **Timeline:** 1 year
>
> **Resources:** Electric Kiwi have a sound working relationship with Neighbourly and Fairfax Media (Stuff) and there is possible support available for an online questionnaire/survey.

**Outcome**

After several meetings with Andrew, the aims of the project were agreed (as noted above) and a request for proposals was circulated to Faculty of Culture and Society researchers. A number of high-quality proposals were received and presented to Andrew. After serious consideration, Lindsay Neill's proposal was selected for its innovative and dynamic approach.

# Introduction to the Topic

Electric Kiwi's research brief was clear. It required an exploration of New Zealand culture to answer the following questions:

- what does it mean to be Kiwi?

- what do we stand for?

- what are our values?

- what are we aiming for?

- who do we trust?

- what do we aspire to?

Obtaining a response to those questions meant exploring Aotearoa New Zealand's current socio-culture. That exploration begins with the history and positioning of Pākehā and Māori. Complementing that discussion is an exploration of the term 'Kiwi' including a section on the bird and how its name has become a common identifier of people from New Zealand. In those ways, Kiwi as a person identifier might be the most commonly used Māori word in the nation's lexicon.

Parallel to Kiwi identity is kiwiana. Kiwiana are material items that represent being Kiwi. Most items of kiwiana have come to reflect New Zealand's age of Golden Weather, when high export earning made the nation prosperous. Consequently, kiwiana has a retrospective focus. To update that view, this report also includes a section on Kiwi identity and new concepts of kiwiana as perceived by three migrant groups: Chinese, Latin Americans (Latinx) and Pacific Islanders (Pacifica). Additionally, this report presents the analysis of two online identity surveys hosted by electrickiwi.co.nz

In these ways, with a combination of existing knowledge, new research and survey models, this report responds to the questions posed by Electric Kiwi.

# About the Author, Lindsay Neill

I am a Senior Lecturer in Hospitality Management at AUT University in Auckland New Zealand. Before my university career, I was a chef in the hospitality industry. Since joining AUT in 1990 I have gained a BA in Social Anthropology, an MA in Sociology, an MA in International Hospitality Management and am about to graduate with a PhD. My research interests are in New Zealand's vernacular culture. I have published thirty-something academic journal articles and am the author of five books.

My interest in being Kiwi and the changing face of New Zealand has widened my research focus and fuelled my active interest in this research project.

# Literature Review

## An Introduction to Identities in Aotearoa New Zealand

Two identities dominate Aotearoa New Zealand: Māori and Pākehā (Statistics New Zealand, 2013). Māori are the nation's indigenous first people or tangata whenua.[1] The relationship between Pākehā and Māori was formalised in 1840 by the Treaty of Waitangi (Orange, 1989). The Treaty recognised a point of understanding between the Crown and tangata whenua. However, since the Treaty's signing, it has been used in ways that have marginalised Māori (A. Bell, 1996; 2004a; 2004b; 2010; Durie, 1995; Hawaikirangi-Pere, 2013; Chalmers, 2014).

### *Māori Identity*

As Durie (1995) explained:

> Far from being homogenous, Māori individuals have a variety of cultural characteristics and live in a number of cultural and socio-economic realities. The relevance of so-called traditional values is not the same for all Māori, nor can it be assumed that all Māori will wish to define their ethnic identity according to classical constructs. They may or may not enjoy active links with hapu or iwi, or other Māori institutions yet they will describe themselves as Māori and will reject any notion that they are 'less Māori' than their peers. (p. 15)

In 2013, the Māori population totalled 598,605. That figure comprised 14.9 per cent of the country's overall population (Statistics New Zealand, 2013). As Hawaikirangi-Pere (2013) observed, "pinpointing an exact definition of Māori identity is complex" (p. 11). That complexity reflects the dynamic nature and diversity within postcolonial identities (King, 2003) and the bifurcated nature of identity politics in New Zealand (A. Bell, 2006).

Bifurcation has promoted the binary identities Māori and Pākehā. Consequently, binary thinking has encouraged stereotyping rather than diversity awareness. Additionally, the English text of the Treaty has facilitated its overwhelmingly Anglo-centric interpretation. In those ways, and by the Treaty's signing, Māori were taken to have willingly compromised their judicial, social, economic and cultural sovereignty (Orange, 1989). However, Pākehā realised the compromises Māori had made with their own acknowledgement of the Māori cultural renaissance of the 1970s (King, 2003).

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[1] "Local people, hosts, indigenous people - people born of the whenua, i.e. of the placenta and of the land where the people's ancestors have lived and where their placenta are buried" (Māori Dictionary, 2018c, para. 3).

Rata (2012) proposed that Māori identity incorporated cosmology, marae protocol and spirituality. The inclusive 'we' promoted a Māori collectivism (Podsiadlowski & Fox, 2011). Collectivity is characterised within whanaungatanga tuakana/teina relationships, kaitiakitanga, or belonging (Rangatahi Tū Rangatira, 2016). In configuring te ao Māori (the Māori world-view), Dobbs and Eruera (2014) established six important Māori identity values. These included "whakapapa [kinship/collectivity], tikanga [enacting Māori values and beliefs], wairua [a spirit of passion], tapu [self-knowing/esteem], mauri [inner values, power influence, identity] and mana [outer values, achievement, power, influence]" (p. 9). For Dobbs and Eruera (2014) those themes were mediated by "te ao hurihuri (contemporary influences ... the most significant from these is colonisation) [and] ... transformative elements (the ability to apply te ao Māori constructs [within] the environmental and contextual influences of society today)," (p. 9). Time is cyclic within te ao Māori (Ka'ai & Higgins, 2004; Taituha, 2014) and encompasses everything.

Consequently, through the gods (Atua), everyone is linked to everything, the environment and whakapapa (genealogy). Dobbs and Eruera's (2014) constructs form the knowledge base of the Māori worldview. In these ways, Māori identity typifies the complexities inherent to all identities (Penetito, 2011). Penetito (2011) proposed that "whakapapa [genealogy], Māoritanga [Māori identity], iwitanga [iwi/tribal identity], hapūtanga [subtribe identity], and whānautanga [family identity]" (p. 46) were essential to Māori identity. Additionally, Rata (2012) described how "whānau [extended family and], marae [meeting houses maintained by whanau]" (p. 2) are important Māori identity constructs. Rata (2012) suggested that whakapapa and mana constituted the most important combination within Māori identity. Mana is derived from the atua.[2] However, Walker (1990) suggested that it was inherited at birth (Walker, 1990).

Māori identity is complex. To understand any basic element within it, it is necessary to disengage a Pākehā worldview and engage an understanding of what it means to be Māori from a Māori worldview. While Māori are often described as a collectivist culture incorporating spiritual elements and mana, that view does not accurately represent the identity of all Māori. Believing that all Māori share the attributes noted within my research would be to misunderstand Māori identity.

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[2] "Ancestor with continuing influence, god, demon, supernatural being, deity, ghost, object of superstitious regard, strange being - although often translated as 'god' and now also used for the Christian God, this is a misconception of the real meaning. Many Māori trace their ancestry from *atua* in their *whakapapa* and they are regarded as ancestors with influence over particular domains. These *atua* also were a way of rationalising and perceiving the world. Normally invisible, *atua* may have visible representations" (Māori Dictionary, 2018a, para. 1).

*Pākehā Identity*

Māori named the colonist settlers who came to Aotearoa New Zealand 'Pākehā' (C. Bell, 2004). Pākehā, as Orsman (1997) noted, "had been adopted in widely separated New Zealand localities, and [Pākehā] was a generic term for all whites" (p. 567). Pākehā was used in the Māori version of the Treaty of Waitangi (Orange, 1989). For Mikaere (2004), "Pākehā are the products of an invading culture" (p. 38).

Pākehā is a contested term. The 1966 *Encyclopedia of New Zealand* suggested that Pākehā derived from "pakepākehā: imaginary beings resembling men; [or from] pakepākehā: one of the sea gods noted had both fair skin and hair; [or] from keha: a flea; from poaka: a pig" (McLintock, 1966a, para. 2-5). For Māori, the new arrivals were perceived as "the apparition gods of the deep sea" (Nahe, 1894, p. 236). Ranford (2012) suggested that Captain Cook and his sailors were, for Māori, tipua or tupua: a terrorising supernatural goblin-like creature resembling pakepākehā.

Spoonley (1988) proposed that Pākehā are "New Zealanders of a European background whose cultural values and behaviour have been primarily formed from the experiences of being a member of the dominant group of New Zealand" (p. 63/64). Johnson (2005) suggested that Pākehā was "an early transliteration of 'bugger', or 'bugger you' from the vernacular language of sailors" (pp. 147-148). C. Bell (2004) noted that "Pākehā generally refers to locally born white New Zealanders, the term evolving from its earliest meaning of non-Māori" (p. 180). A. Bell (2004b) suggested that "in temporal terms, indigenous peoples [in this case Māori], are simply 'first peoples'. Settlers [Pākehā] can never be better than 'second'" (p. 30). Yet, as Spoonley (2017) noted, those settlers have become the nation's dominant group.

Adding to the complexity of the Pākehā identifier is that some descendants of colonist settlers deny the term's use and applicability (Spoonley, 1988). Spoonley (1995) suggested that Pākehā denying the term favoured "the inadequate label of European" (p. 57). Extending the complexities of the use of the term Pākehā are Michael King's postcolonial revisions.

*Postcolonial Pākehā Identity*

Michael King (1985, 1991, 1999)[3] re-positioned Pākehā identity. King has moved and smoothed Pākehā's 'political baggage'. This movement has reflected Pākehā meaning; smoothing has bypassed contemporary Pākehā's role in New Zealand's colonial history. King emphasised that Pākehā differentiated New Zealand's mainstream culture: "[Pākehā] is an indigenous expression; … because the words 'European' or 'Caucasian' are no longer accurate

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[3] King's 'Pākehā' publications included *Being Pākehā* (1985), *Pākehā: The Quest for Identity in New Zealand* (1991), and *Being Pākehā Now: Reflections and Recollections of a White Native* (1999).

or appropriate" (King & Locke, 2017, para. 14). King's (1999) research and experience consolidated his belief that he belonged in Aotearoa New Zealand. He formalised his view in *Being Pākehā Now:*

> Two decades on, with the Māori renaissance and Waitangi Tribunal process in full flow, that need [the right for Māori to be Māori in their own country] has been met. New Zealand is for the first time making a conscious effort to accommodate Māori grievances and aspirations. What I am conscious of now is a rather different but equally pressing need. It is to explain Pākehā New Zealanders to Māori and to themselves; and to do this in terms of their right to live in this country, practise their values and culture and be themselves. (p. 9)

King (1999) declared that Pākehā were indigenous. He linked indigeneity with materiality, specifically in the form of the wooden church and the macrocarpa tree. King (1999) asserted that people living in New Zealand by choice, who were committed to the land and its people, were just as indigenous as Māori. Additionally, King (1999) suggested that all New Zealanders were migrants. Because of the length of time that Pākehā had resided in New Zealand, King (1999) considered that they could no longer be considered an immigrant group. Additionally, King (2001) proposed that the ethnic blending of Māori and Pākehā had created a situation whereby the "sins of the fathers" argument could not be contemporarily justified (p. 113). That notwithstanding, King's (2001) rhetoric aligned Pākehā within Māori collectivism. King (2001) evoked tuakana and teina. He asserted that tuakana symbolically positioned Māori as an older sibling to Pākehā. Teina reflected the status of Pākehā as the younger brother or sister. Yet, for some Pākehā, the term 'Pākehā' was not a reflector of appropriation. Rather, 'Pākehā' constituted "an accessible means for non-Māori New Zealanders to set themselves apart from people in other countries" (Gray Jaber, & Angelem, 2013, p. 89). Consequently, Pākehā as an identifier is simultaneously aligned to Māori. That binary evokes and, for some people, provokes the other.

### The Kiwi: Defining the Kiwi Bird

The kiwi is a flightless, ground-dwelling avian ratite (Phillips, 2015a). Because kiwis have flat breastbones, they are unable to fly. Aotearoa New Zealand currently has five kiwi species (see Table 1).

Kiwi is a Māori word. The Māori Dictionary (2018b) defined kiwi as: "1. (noun) northern brown kiwi, North Island brown kiwi, kiwi feather, *Apteryx mantelli* and tokoeka, *Apteryx australis* – flightless, nocturnal endemic birds with hair-like feathers and a long bill with sensitive nostrils at the tip" (para. 1). A common error associated with the kiwi is that its name reflects the bird's call. As Calder (1978, cited by Phillips, 2015a) noted:

> The male does claim its territory with a half-whistle, half-scream, usually at dusk, and females answer with a hoarse(er) tone. But the sound is not *kee-wee*. In some species it is a single rising

note repeated up to 10 times. If it was named for its call, then *kree* would be a more accurate representation. The bird is probably named for its similarity to the Polynesian kivi, a migratory curlew that also has a long beak. (side panel, para. 1)

*Table 1: Species of kiwi in Māori and English.*

| Roa or Roroa | Great Spotted Kiwi |
|---|---|
| Kiwi pukupuku | Little Spotted Kiwi |
| Kiwi | North Island Brown Kiwi |
| Rowi | Okarito Brown Kiwi |
| Tokoeka | Southern Brown Kiwi |
| (extinct) | St. Bathan's Kiwi |

Source: Department of Conservation (2016d).

Land clearing and settlement has negatively impacted kiwi habitat. Kiwi are an endangered species (Department of Conservation, 2016d). Currently kiwi have low breeding numbers and a limited gene pool, and are impacted by predation (Department of Conservation, 2016d).

Unlike other indigenous birds, kiwi have not been renamed with an English language identifier. Table 2 reveals that many other indigenous birds have been renamed with English language identifiers.

*Table 2: Birds of Aotearoa New Zealand.*

| Māori name | Pākehā name | Characteristics |
|---|---|---|
| Hihi | Stitchbird | Hihi references the bird's yellow sunray breast feathers. |
| Hoiho, Pokotiwha, Kororā | Penguin | Hoiho - the yellow-eyed penguin. Pokotiwha - the Fiordland crested penguin. Kororā - little penguin. |
| Hōkioi, Te Pouākai | Haast's eagle | Extinct. Known via oral history. A bird of bad omen. |
| Kāhu | Harrier hawk | Kāhu are considered by some tribes to be a guardian bird. |
| Karariki | Red crowned parakeet | Small parrot. |
| Kea | Mountain parrot | A unique alpine parrot. |
| Kererū aka Kūkū/Kūkupa Parea | Wood pigeon | Two other pigeons on Raoul Island and Norfolk Island are now extinct. |
| Kiwi | Kiwi | Ratite avian. |

| Kuruwhengu | Shoveler duck | Shovelling reflects the duck's 'bottom up' feeding technique. |
|---|---|---|
| Pāpango, Matapōuri | Scarp | Bird has dark feathers and face. |
| Pīhoihoi | Pipit (whistler) | Incorrectly known as the ground lark and native lark. |
| Pitoitoi [or] Karuwai | Robin | Pitoitoi references the bird's call. Pitoitoi are believed to bear good or bad news depending on place and time. |
| Pīwakawaka | Fantail | "The fantail or pīwakawaka (Rhipidura fuliginosa) is 16 centimetres long, including its 8-centimetre tail. It weighs 8 grams" (Wild about New Zealand, 2016, para. 1). |
| Ruru | Morepork | Ruru are considered by some tribes to be a guardian bird. |
| Takahē | Hermit bird | Believed extinct until 1948. |
| Te Kura | Moa | "An old Māori chief, Urupeni Puhara, was recorded as saying: 'The moa was not the name by which the great bird that lived in this country was known to my ancestors. The name was te kura or the red bird; and it was only known as moa after Pākehā said so'" (New Zealand Birds, 2013, para. 5). |
| Tētē whero | Brown teal | Name references plumage. |
| Tīeke, Tiekerere | Saddleback | Name references bird's call. |
| Tītī | Muttonbird/Sooty shearwater | Stewart Island Māori are permitted to catch tītī annually from 1st April to the 31st May. |
| Titi pounamu | Rifleman | Bright green feathers are similar to the colour of pounamu. |
| Tūī | Parsonbird | "Early Europeans called the tui the 'parson bird' because the two white tufts of feathers at the tui's throat reminded them of a vicar's collar" (Wild about New Zealand, 2016, para. 2). |
| Whio | Blue duck | Named after its call - a whio (whistle). |

Sources: Adapted from Department of Conservation (2016a, 2016b, 2016c, 2016d), Lyver and Newman (2012), McLintock (1966b), New Zealand Birds (2005), New Zealand Birds on Line (2013), Troup (2015) and Wild about New Zealand (2016).

### *Māori Myth, Materiality and the Kiwi Bird*

Myths provide insights into cultural identity. Campbell (2017) suggested that myths are important because they help us to understand the universe and validate our ways of being. Consequently, myths provide security and reassurance (Campbell, 2017). Campbell (1988) proposed that myths are metaphors that encompass human potentials and being. In that way, Campbell (1988, 2017) provides an insight into Māori myths.

Exemplifying this is the myth of Tāne Mahuta (the god of the forest) and the kiwi. This myth not only informs us about the Māori worldview but also holds contemporary application. The myth, according to Phillips (2015a), suggests that when Tāne realised that insects were eating the forest, he invited several birds down from the trees (and flight) to become ground dwellers. As ground dwellers, Tāne believed that those birds would consume the insects and in doing so restore the forest's order.

Many birds negatively responded to Tāne's call. The tui disliked the forest floor's darkness. For the pūkeko, the forest floor was too damp. The saddleback simply refused (Ashby, 2016). However, when Tāne asked the kiwi, it responded positively (Ashby, 2016). Despite all birds being the children of Tāne, "Tāne-hokahoka made him [the kiwi] the most well-known and best-loved bird of all" (Ashby, 2016, n.p.). As a reward, Tāne Mahuta bestowed on the kiwi its distinctively long beak (Ashby, 2016).

Consequently, the kiwi and its feathers hold special significance for Māori. Kiwi feathers are used to adorn kākahu (Māori cloaks). As taonga, kākahu are considered to be treasured items that are often passed between generations. In that way, kākahu, reflect the cyclic nature of time by linking the past, present and future. Kākahu are part of tikanga (Māori customary practice) (Taituha, 2014) because they signify the wearer's mana.

Additionally, kākahu say something about their makers. Kākahu design, feather layering and weaving reflect their maker's skill, training, whakapapa and craft knowledge. As Rawiri Te Maire Tau (2001) observed, kākahu complete the circle of connection within te ao Māori: "Everything was related and all 'things' were held together by genealogical connections that eventually referenced back to the self" (p. 137). Kākahu also represent a form of wealth and gift exchange between Māori. As Harwood (2011) noted:

> At European contact, mainly men or women of high rank wore kaitaka, a large finely-made cloak decorated with tāniko borders (coloured geometric bands of tightly twined muka strands). Kahu kurī (dog skin cloak) helped to identify rangatira (chiefs) or fighting men of rank. Kurī were highly prized and valued for their hunting abilities, and their skin and hair were desired for cloaks and adornment of taiaha (carved fighting weapons). (p. 4)

While kākahu are utilitarian items, some are reserved for special occasions (Harwood, 2011). Over time, and as Harwood (2011) observed, the materials used to make them have changed. Exemplifying this Harwood (2011) noted:

> The incorporation of dog and bird skin and feathers provided warmth and insulation, but it is also theorised that these cloaks were highly-regarded prestige items based on the cultural value and rarity of the species. (p. 4)

However, kākahu using brown kiwi feathers were the most popular: "The lustrous brown feathers of the native brown kiwi ... were treasured and widely sought after for cloak production" (Harwood, 2011, p. 5). The most treasured feathers were sourced from the rare albino kiwi (Harwood, 2011). Dog pelts and feathers from the albatross, kākāpo, kakariki, kererū, tūī and weka were also used. Feather use reflected tribal locations and belief (Harwood, 2011). For some iwi the ruru was an atua (a god). Consequently, its feathers were desirable. Other iwi believed the ruru was an omen of death. Therefore, they believed its feathers undesirable (Harwood, 2011). With colonisation came new kākahu materials including California quail, chicken, mallard duck, peacock, peafowl, ring-necked pheasant and wild turkey feathers (Harwood, 2011).

### *Contemporary Identity, The Dream Begins: Settler Culture*

"Māori [were the] first human inhabitants of the country" (King, 2003, p. 19). Durie (1995) noted that "DNA studies [...] seem to confirm that a significant colony of Māori settlers was firmly established some eight hundred or so years ago" (pp. 13-14). European settlement of Aotearoa New Zealand began in the late 1700s (Bentley, 2007). However, The New Zealand Company brought the first registered migrants to New Zealand in 1840. It was from that time that settler populations grew (Phillips, 2015c). Companies like the New Zealand Company promoted New Zealand as a "rural idyll [ideally suited to] the bourgeois Victorian family [and as] a labourer's paradise" (C. Bell, 1997, p. 146).

Part of that idyll was the opportunity to own land (McAloon, 2008). Land ownership prompted C. Bell (1997) to propose that such an opportunity began the myth of an egalitarian society. Reinforcing the concept of wide-open spaces and sparse population, John Gully captured these potentials. His painting, *The Valley of the Wilkin from Huddleston's Run*, 1877 (see Figure 1), depicts a single person amid a vast landscape. This image and its implicit meanings contrasted with the overcrowding many migrants previously experienced (Phillips & Heam, 2013).

*Figure 1: The Valley of the Wilkin from Huddleston's Run (Gully 1877).*



Source: New Zealand History (2018).

## Settlers: Making a Name for Themselves

Men dominated New Zealand's early settlement. Phillips (1987), noting the lack of women, proposed that many early settlers were "explorers, then traders, whalers and sealers" (p. 6). However, the lack of women provided the small number of female migrants with a bargaining chip of distinct workplace advantage. Elphick (1975) indicated that settler women held "such a strong bargaining position [that it] gave colonial servants an independent and self-confident spirit" (p. 129).

The 'tyranny of distance' (Blainey, 2001) fostered innovation in men and women. As Phillips (1987) put it, "men appear to have a knack of turning to anything" (p. 20). The ability to do 'anything' was grounded in physicality not intellect: "[male settlers were] suspicious of undue specialisation and the technical learning which might underpin it" (Phillips, 1987, p. 24). Because men dominated settler culture, it was hardly surprising that a male-centric worldview emerged (Brickell, 2000). The physical strength needed to clear the land and 'making-do' through innovative practice developed mateship between men (Phillips, 1987). For Pākehā men, mateship included their ability to turn their hand to anything, in no-nonsense ways.

Again, land was important to settler identity. Wray (2011) explained this as follows:

> First, [the land] it distinguished New Zealand from England by providing a unique natural habitat for species that were found nowhere else in the world. Second, the wilderness landscapes enabled New Zealanders to showcase their outstanding natural heritage (in contrast to the cultural/built heritage of England). Third, wilderness embodied the pioneering ethic of adventure and exploration, which helped to define New Zealand settler society and to distinguish it from Europe. And finally, wilderness symbolised were believed to be lacking in England: freedom and egalitarianism, two of the fundamental values of early New Zealand society. (p. 88)

However, in the 19th Century, many settlers came to New Zealand to clear the land, undertake commerce and to establish Westernised infrastructure and business (Hunter, 2007). Within that amalgam, C. Bell (2012a) noted that contemporary male traits are traceable back to that time:

> 'Kiwi ingenuity' matches a longstanding well-celebrated New Zealand myth about creative problem solving. In remote New Zealand, anything needed could not always be obtained locally. Rudimentary tools were used to craft available materials to serve practical ends: a 'No. 8 wire mentality'. No. 8 wire was a standard gauge fencing wire … such 'do-it-yourself' (DIY) attitudes historically arose from necessity in a settler society. In true vernacular style and practice settlers gave priority to function. These terms continue to hold currency. (p. 421)

Differing perspectives on land, particularly constructs of land ownership, created friction between settlers and local Māori. Settler governments reinforced Pākehā concepts of land ownership (McAloon, 2008). Consequently, "land loss had a harmful effect on Māori social and economic development" (Rashbrooke, 2013, p. 4). Today, many of those losses are being addressed within the Waitangi Tribunal claims processes (King, 2003; McAloon, 2008). Yet, despite the differences between Māori and settlers over land ownership, land provided the foundations for Pākehā and Kiwi identities (A. Bell, 1999). Land also promulgated mateship, innovation, maleness, physicality and making do. Over time those attributes have become mythologised and were reinforced during the closed economy of the 1940s and 1950s.

### *What's in a Name?*

New Zealanders have had many names. They have included "Pākehā, Kiwi, Fernlander[s] and Māorilanders" (Wolfe, 1991, p. 36); "Anzac, Digger, Moalander, even Pig Islander" (Harper, as cited in Stone, 2015, para. 36). Kiwi has become a positive contemporary identifier for describing people from Aotearoa New Zealand (Sands & Beverland, 2010). Literature and history also record two other key identities: Māori and Pākehā (C. Bell, 2012c, 2014; King, 2003). Māori identifies the nation's indigene: tangata whenua. Pākehā identifies the settler colonists and their descendants (A. Bell, 2004a; Gray et al., 2013; Spoonley, 1991). Māori and Pākehā are terms of convenience formalised within the Treaty of Waitangi. The Treaty recognises the nation's biculturalism. Māori and Pākehā are binary (Awatere, 1984; A. Bell, 2004a; Bidois, 2013; Ranford, 2012) and contested terms (King, 2003; A. Bell, 2004b: Grennell, 2014) constituting the iniquitous power relations between and within each group (King, 2003; Orange, 1989; Walker, 2017).

*Figure 2: Kiwi Boot Polish.*
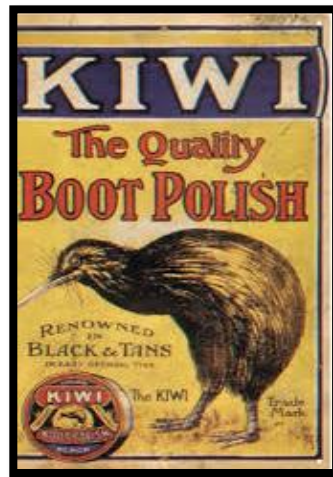


Source: Foot Talk (2018).

The mention of the word Kiwi before the beginning of the Boer War would nonetheless prompt New Zealanders to reference a flightless bird with "mole-like vision, cat-like whiskers and a shaggy plumage more like hair than feathers" (Wolfe, 1991, p. 7). Kiwi became a popular people descriptor during World War One, identifying soldiers from New Zealand. Use of the word Kiwi can be traced back to William Ramsay, the Victorian inventor of the Kiwi-branded boot polish (Wolfe, 1991) (see Figure 2). Ramsay branded it Kiwi because it was easy to pronounce and honoured his New Zealand wife's homeland. In the ten years following World War One, 30 million Kiwi nugget tins had been sold around the globe (Wolfe, 1991).

*Figure 3: Making the Feathers Fly (Lloyd 1915).*



Source: National Library of New Zealand (2014).

War-art also reflected the rise of Kiwi as a metaphoric person identifier. Trevor Lloyd's cartoon (see Figure 3) prompted the caption: "A kiwi bird has speared three turkeys through the middle, making their feathers fly" (National Library of New Zealand, 2014, para. 1).

Prior to 1915, the kiwi had appeared on a New Zealand Army military badge. As Elizabeth Mildon, Assistant Curator of Heraldry at the National Army Museum, Waiouru, confirmed:

> The 2nd (South Canterbury) Regiment was formed on 17 March 1911, changing its name to the South Canterbury Battalion, which was made up of rifle volunteer units. There are images of the South Canterbury Battalion badge in both D A Corbett's book *The Regimental Badges of New Zealand* and Geoff Oldham's *Badges and Insignia of the New Zealand Army*. Corbett dates the badge at 1886 whereas Oldham has it at 1903 (further research indicates that the 1886[4] date is the correct one). This badge features the Maltese cross with the kiwi in the centre and went on to become the WWI cap and collar badge for the 2nd (South Canterbury) Regiment. From this date onwards, the kiwi features regularly on New Zealand badges both official and unofficial. The kiwi is still used on badges today for the Royal New Zealand Infantry Regiment. (Personal communication, January 20, 2015)

As the result of war and Kiwi-branded nugget tins, Wolfe (1991) noted that "the obvious association was made and everyone began calling the New Zealander[s] a 'kee-wee' … by the time another World War came around, 'Kiwi' was second nature" (p. 36). Again, art reflected an emergent if somewhat dominating Kiwi identity (see Figure 4).

*Figure 4: Te Tangi o te Moa (Lloyd 1907).*
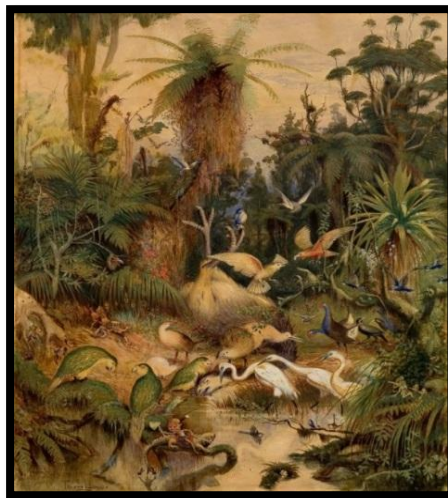


Source: Auckland Art Gallery Toi o Tāmaki (2018).

Trevor Lloyd's *Te Tangi o te Moa* (Death of the Moa) (Auckland Art Gallery Toi o Tāmaki, 2018) depicts two kiwi standing over the corpse of a moa. Other birds observe; they defer to

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[4] The kiwi appeared on banknotes issued by the Bank of New Zealand in the 1870s. The kiwi was also part of New Zealand Insurance's symbol from 1859–1989 (Wolfe, 1991).

the primogenitor status of the kiwi. While Kiwi was promoted through boot polish (Wolfe, 1991), military heraldry and art, Harper (as cited in Stone, 2015, para. 36) suggested that Kiwi was not used as an identifier between New Zealand soldiers in World War One. Rather, Harper (as cited in Stone, 2015) suggested that it was ascribed to them by other soldiers.

Yet, the popularity of the term 'Kiwi' has not been universal. A. Bell (1999) and Wilkin-Slaney (2008) claimed that Kiwi was a problematic identifier. As A. Bell (1999) noted:

> [The] appropriation of indigenous authenticity to give substance and distinctiveness to their own nationalist identity claims [suggests that] settler peoples are 'inauthentic' Others in relation to both the metropolitan/European and the indigene of the societies in which they live. They do not have ready access to a European identity. Nor are they able to easily claim an authentic belonging to and identity within their homelands … In addition, they appropriate indigenous authenticity as a key figure in the assertion of their own cultural distinctiveness/authenticity. (p. 122)

Wilkin-Slaney (2008) inferred that using Kiwi attributed endangered species status to people who identified with or used it. Additionally, Wilkin-Slaney (2008) proposed that using an indigenous moniker absolved users from the responsibility of their ancestors' actions. Wilkin-Slaney (2008) wryly pondered if an introduced bird might not have been a better choice. However, A. Bell (1999) and Wilkin-Slaney (2008) draw attention to how commonplace vernacular identifiers contribute towards C. Bell's (2014) "collective fictive history" (p. 45) and, in doing so, not only gloss over history[5], but also reinforce Pākehā primacy.

In 2018, the image of the kiwi and its use as an identifier are commonplace. A Colmar Brunton survey, published in the *New Zealand Herald* (Akoorie, 2014), revealed that 96 per cent of the 1009 respondents identified as being a Kiwi/New Zealander. 70 per cent of respondents held positive and strong feelings about being Kiwi. Consequently, using Kiwi and identifying with the term may bypass the bifurcated nature of Pākehā and Māori. In that way, Kiwi could be perceived as an identifier of convenience, assuaging the politics and inequities of other identities. Yet, Kiwi is enmeshed within the politics of identity. As Little (2014) commented: "Stick Kiwi in front of anything and people will buy it. It would be unpatriotic not to" (p. 41). Thus, Kiwi, like other identifiers, has slipped under the radar of identity and holds subtle and often taken-for-granted meaning.

As an identifier, Kiwi holds appeal to Māori. The Colmar Brunton survey in the *New Zealand Herald* (Akoorie, 2014) revealed that, "people of Māori descent (81 per cent) ... identified most with being a Kiwi" (para. 11). Given that appeal, identifying as Kiwi potentialises a more inclusive community than either Pākehā or Māori might. Yet, like all communities, a Kiwi

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[5] Particularly themes of Māori sovereignty, land appropriations, Māori equity and, as Avril Bell (2017) reminds us, the [conveniently] "forgotten […] telling of national history" (p. 66).

community is not necessarily tangible (Anderson, 1991), but more imagined. As A. Bell (2017) commented with reference to Billig (1995), being Kiwi, Māori, or Pākehā "is not based on knowing our fellow New Zealanders, but on *imagining* our connection to them" (p. 58). However, being Kiwi and performing 'Kiwiness' provides bonds of reinforcement within the embodiment of national identity (Billig, 1995). For New Zealanders, A. Bell (2017) suggested that national identity conferred "good feeling, solidarity and community" (p. 59).

Another *New Zealand Herald* survey in 2016 reinforced much of the Colmar Brunton research undertaken in 2014. However, the newer survey also identified some differences. Specifically, 25 per cent of the 2016 survey participants were not born in New Zealand. This compared to 100 per cent being New Zealand born in the earlier survey. Additionally, in the 2016 survey, respondents living in Auckland perceived themselves as outdoorsy, innovative and proud of cultural diversity. Less positively, this group believed that they were less friendly and less Kiwi than other New Zealanders. Table 3, below, notes the survey findings.

*Table 3: Kiwi Attributes, Negatives and Pride Themes.*

| What Kiwi Are (Positives) | Percentage Agreement | What Kiwi Are Not (Negatives) | Percentage Agreement | What Kiwis Hold Pride In | Percentage Agreement |
|---|---|---|---|---|---|
| Friendly | 79% | Intellectual | 45% | Natural beauty | 90% |
| Proud | 74% | Sophisticated | 14% | Outdoor access | 84% |
| Can do attitude | 73% | | | Can do attitude | 84% |
| Care about environment | 68% | | | Laid back lifestyle | 68% |
| Easy going/laid back | 67% | | | Sports achievement | 68% |
| Determined | 67% | | | Safety | 58% |
| Outdoorsy | 64% | | | Equality | 56% |

Source: Adapted from *The New Zealand Herald* (Wade, 2016).

In concluding this section, Kiwi can be understood as a self-ascribed contemporary identifier of people from New Zealand. Kiwi is also a brand: Kiwi boot polish (Wolfe, 1991). Kiwi holds military connections to army life and insignia (E. Mildon, personal communication, January 20, 2015) and patriotically-themed art. Like Pākehā, the characteristics of being Kiwi can be linked to the country's early settlers, especially men. Over time, Kiwi identity has become imbued with a male-centric worldview. Exemplifying that view has been the construct

of mateship. While Kiwi is widely used within media and politics, Kiwi is an identifier of preference for many New Zealanders. That preference, supported by research (Akoorie, 2014), deflects the politics of identity that are loaded within Pākehā and Māori identities. Kiwi opens up identity choices for all New Zealanders inasmuch as it provides anyone living in or identifying with New Zealand the choice and opportunity to use it in ways in which Pākehā and Māori may not. Therefore, Kiwi invites the potential for a wider sense of community, incorporating ethnic difference and encompassing, yet circumventing, the Pākehā/Māori binary.

**Kiwiana: An Introduction**

Next, I explore kiwiana. As the materiality reflecting Kiwi identity, kiwiana incorporates a male-centric worldview. Kiwiana provides actant reminders of Aotearoa New Zealand's Golden Weather: the 1950s and 1960s (Carlyon & Morrow, 2013; Dann, 2018). To complement my discussions of Kiwi identity and kiwiana, I explore why the North Island town of Ōtorohanga has embraced Kiwi identity and kiwiana as its point of difference. Then, extending those domains, my review presents sections on how Kiwi identity and kiwiana are mobilised with the overseas experiences (OE). That discussion reveals in practical ways how Deleuze and Guattari's (1987) rhizome construct propagates kiwiana and Kiwi identity. It also reinforces my emphasis on using D. Bell's (2003) mythscape lens. Finally, I conclude my literature review with a brief but critical discussion on the current myths associated with Kiwi identity and kiwiana.

Material items support Kiwi identity. These items are known as kiwiana. As a suffix, '-ana' denotes "a collection of objects or information relating to a particular individual, subject, or place: Shakespeareana, Victoriana, Americana" (Dictionary.com 2017, para. 13). Wolfe and Barnett (2001), proposed that kiwiana "celebrate[d] ... those quintessential customs and artefacts this country has made its own" (p. 7). For sociologist Claudia Bell (2012a), kiwiana provides positive "symbols of the nation [within] material objects … imbued with accumulated meanings" (p. 349).

C. Bell (1996, 2004, 2012a) considered that kiwiana was important because it differentiated New Zealanders from all others. Neill (2013a, 2013b) proposed that kiwiana items evoked nostalgia not a future-view. Consequently, kiwiana is important because it provides reassurance through material items of identity and, in doing so, reinforces New Zealanders' perceptions of their place in the world. As C. Bell (2004) argued, kiwiana is "one way of accumulating artefacts of Pākehā history and Pākehā experience, to claim [an] identity" (p.

180). However, and within that observation, C. Bell (2004) identified a linguistic flaw. Surely, if kiwiana reflected being Pākehā, then it would be called pākehāna. It is in the naming of materiality as kiwiana that the uniqueness of being Kiwi is evidenced: being Kiwi and kiwiana transcend the Māori/Pākehā political binary.

In cataloguing kiwiana, Wolfe and Barnett (2001) have included Wattie's peas, Ches 'n Dale (cartoon characters in a processed cheese advertising), bungy jumping, rugby, grass, sheep, pohutukawa, the godwit, New Zealand (the country), kiwi (the bird), No. 8 wire, Buzzy Bee (a toy), sheep dogs (specifically 'Dog' from the cartoon *Footrot Flats*), ice cream, paua, cabbage trees, corrugated iron, the Edmonds logo (baking products), Four Square shops, jandals, Lemon and Paeroa (a soft drink), New Zealand Railways cups, the silver fern, the Swanndri (outdoor clothing), the Taranaki gate, Weet-Bix (cereal), the colour black (and the All Blacks), and the bach or crib. Additionally, Florek and Insch (2008) proposed "chocolate fish, hei tiki (a Māori greenstone neck pendant), Marmite (a dark salty spread) and … the koru" (p. 294) as kiwiana. New Zealand Post (2015) added ANZAC biscuits, a barbecue, a chilly bin, chocolate fish, fish and chips, hot-dogs, kiwifruit, a lilo, a meat pie, pavlova, pipis, and Ugg boots.

*Figure 5*: *New Zealand Post 1994 Kiwiana Stamp Issue.*



Source: New Zealand Post (2015).

*Figure 6* : New Zealand Post Millennium Kiwiana Stamp Issue.
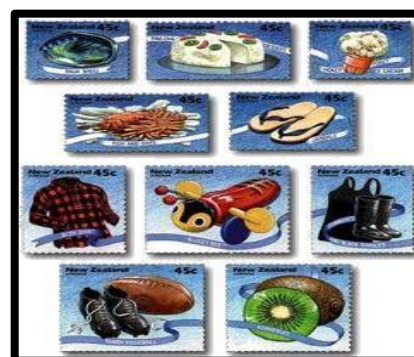


Source: New Zealand Post (2015).

As C. Bell (2013) described it, kiwiana includes "popular cultural items that distinctly reference New Zealand [that were] locally manufactured items originating mainly in the 1940s–50s, when import restrictions limited the availability of household goods" (p. 10-11). Carlyon and Morrow (2013) speculated that innovation was important because after World War Two, "returning to a comfortable life of plenty was not immediate, for either veterans or the general populace" (p. 11). Then, an inwards-focused economy and the nation's geographical isolation fostered a conservative worldview (C. Bell, 1996, 2002, 2007, 2012a;

C. Bell & Neill, 2014; Brickell, 2005; Carlyon & Morrow, 2013; Falcous, 2007; Gillespie, 2010; Neill, Bell & Bryant, 2008; Nolan, 2007). Brickell (2005) best encapsulated it thus:

> Until the mid-1990s it was argued that the New Zealand of the 1940s was a uniformly dull and conformist society which was harsh on dissenters and which labelled women who wished to remain engaged within the public sphere in preference to homemaking and child raising as 'deviants.' (p. 188)

However, McKergow (2000) challenged those notions, proposing that a deeper understanding of that time was needed. McKergow's (2000) perspective was supported by Labrum's (2000) suggestion that postwar New Zealand was "riven with contradictions, tensions and ambiguities" (p. 188).

Carlyon and Morrow (2013) continued those themes. They suggested that a less conservative way of being percolated under a convenient veneer of conformity, actively challenging the existing order of things. That thinking was not new. Milner (1932, as cited in King, 2003) suggested that "we stand on the threshold of a new order […] looking about us for suitable weapons in case the door has to be broken down. You will find this new spirit informing the work of our best younger poets" (p. 380). What Milner (1932, as cited in King, 2003) and Carlyon and Morrow (2013) recognised was that under a conservative veneer many people were engaged in "site[s] of struggle" (Cohen, 2012, p. 141).

Economically, it was not until the 1950s and 1960s that "the country basked in a long spell of golden weather" (Carlyon & Morrow, 2013, p. 3). Consequently, items of kiwiana came to symbolise that period within a rose-tinted view of life in Aotearoa New Zealand (Neill, 2013a, 2013b). Over time, kiwiana became imbued with the attributes inherent in being Kiwi. My own research (Neill, 2013a, 2013b) has detailed those associations. My research has linked the Buzzy Bee toy to industriousness (Neill, 2013b). Industriousness was seen not only in the clearing of the land (Phillips, 1987) but also in how subsequent industries maximised that land's bounty. As I posited in that research about the Buzzy Bee and Wattie's Industries, the qualities of turning your hand to anything, the mateship of work, and being innovative through necessity were reinforced (Neill, 2013a). Additionally, I pointed out that wearing the Swanndri, a signifier of hard manual work, reflected the physicality of settlers who cleared the land and this is now reflected by the farmers, power company employees and forestry workers who choose to wear it today (Neill, 2013a).

Claims that items of non-indigenous kiwiana are unique to New Zealand have been challenged (C. Bell, 1996, 2004, 2012a, 2012b, 2014; Florek & Insch, 2008; New Zealand Post, 2015). I have asserted that the Swanndri, jandals, Buzzy Bee and Wattie's Industries all originated somewhere else (Neill, 2013a). Specifically, I claimed that "jandal[s] derived from Japanese

traditional footwear, the Swanndri from the German Loden jacket, the Buzzy Bee from an early American Fisher Price toy and that Wattie's Industries were modelled on other overseas cannery operations" (Neill, 2013a, p. 101).

I have also critiqued kiwiana's retrospection (Neill, 2013a). I observed that existing kiwiana focused on the past and questioned if and when contemporary icons such as the beckoning cat (the Maneki-Neko[6], a commonplace item in many Asian-owned retail outlets in New Zealand) and Auckland's White Lady pie cart (Neill, 2013b) would be considered to be kiwiana. Wang and Ngamsiriudom (2015), acknowledging the popularity of the Maneki-Neko, discussed how some airlines had moved toward introducing livery representing fictional characters such as Hello Kitty[7] and Pokemon.[8] Livery identifiers are subtle and potent influencers that reinforce identity. They are often passively accepted art forms of generalised identity which reflect the persuasive nature of nationalism (Billig, 1995). Referencing Japan, Wang and Ngamsiriudom (2015) noted:

> In 1998, All Nippon Airways (ANA) puts Pokemon livery on its aircraft and offers a complete Pokemania experience to its customers during the flight. As a result of the Pokemon campaign, ANA reported a significant increase in the number of customers. (p. 112)

Wang and Ngamsiriudom (2015) observed that airline travel exposed its consumers to ideas of escape and nostalgia. Air New Zealand may have capitalised upon those themes too. Many of their jets are emblazoned with a stylised unfurling fern frond: the koru. The koru is an item of kiwiana (Wolfe & Barnett, 2001). In using the koru, Air New Zealand appeals to themes of escape via travel as well as a nostalgia evoked by knowing that the koru is the silver fern: a kiwiana signifier of home (Wolfe & Barnett, 2001). Air New Zealand's distinctive livery has made the airline recognisable to almost every New Zealander. The stylised use of the koru is not without its critics, however. As Neill (2013b) noted, "while Māori symbols like the koru are appropriated and changed to suit a marketing need, their appropriation has conveniently, and, in the case of the Air New Zealand koru, circumvented their [Māori] involvement" (p. 107).

C. Bell (2012a, 2012b) illustrated how Māori culture and materiality have impacted kiwiana. While asserting that kiwiana reflected "a confident nationalism … [demonstrating] bicultural

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[6] Maneki-neko (literally means 'beckoning cat') is a common Japanese lucky figurine that depicts a cat beckoning with an upright paw. Maneki-neko is normally displayed in front of shops, restaurants or other businesses to bring good luck to the owner. Maneki-neko is also known as welcoming cat, lucky cat, money cat, happy cat, or fortune cat (Wang & Ngamsiriudom, 2015, p. 112).

[7] Designed by Yuko Shimizu … Hello Kitty is a fictional character portraying a female white Japanese cat with a red bow. [It] was originally marketed to pre-adolescent female group; however, its market has been broadened to include adult consumers. The character has become not only a huge success, but also a staple of the Japanese popular culture. (Wang & Ngamsiriudom, 2015, p. 112).

[8] Pokémon is a collection of fictional creatures.

localism" (p. 275), she also noted that "Māoriana is a subcategory of this [kiwiana]". Within that observation, C. Bell (2012a) reflects the country's bifurcated identity hierarchy supporting Pākehā dominance.

Māori materiality is also seminal to kiwiana. Examination of multiple taxonomy of kiwiana revealed nine indigenous items (Florek & Insch, 2008; New Zealand Post, 2015; Wolfe & Barnett, 2001). These included: the pohutukawa, karoro (the godwit), the kiwi, paua, korokio (the cabbage tree), ponga (silver fern), pipis, the hei tiki and the koru. Their inclusion might cynically represent a "bicultural localism" (see C. Bell, 2012a, p. 275); however, that position has been transcended by a more popular position suggesting that, in lacking a culture of its own, Pākehā simply took one from Māori (Awatere, 1984). A. Bell (1999) proposed that Pākehā appropriated "indigenous authenticity to give substance and distinctiveness to their own nationalist identity claims" (p. 122). Mikaere (2004) supported that position:

> Little wonder that Pākehā New Zealand struggles with the question of identity, seeking to create cultural icons of gumboots, black singlets, pavlova, kiwifruit and the Buzzy Bee toy. When travelling overseas Pākehā leap forward to perform bastardised versions of the haka and 'Pokarekare Ana' and adorn themselves with Māori pendants in an attempt to identify themselves as New Zealanders. (p. 35)

Nevertheless, kiwiana and its imbued meanings are enthusiastically embraced by many New Zealanders.

### *Materiality Matters: Space, Place and Identity in Ōtorohanga*

Exemplifying the appropriation of Māori culture is the North Island town of Ōtorohanga. Ōtorohanga has made Kiwi identity and kiwiana its point of difference in an effort to distinguish itself from other townships (Kiwianatown, 2015).

*Figure 7: Gore's Trout.*



Source: Wall (2018).

*Figure 8: Te Puke's Kiwifruit.*



Source: SunLive (2018).

Ōtorohanga gives credence to C. Bell's (1996) claim that New Zealanders need constant identity reminders and Mikaere's (2004) observation that identity is often enacted through performance. Ōtorohanga is not the only town embracing Kiwi identity, kiwiana or other items as distinctive local attractions. The town of Gore has its trout (see Figure 7), Rakaia its salmon,

Ohakune a carrot, Taihape its gumboot and Te Puke its kiwifruit, (see Figure 8). These towns embody Hobsbawm and Ranger's (1983) notion of the 'invented tradition' because they actively seek to maximize the continuity inherent within the values of being Kiwi and its materiality, kiwiana.

According to Kiwianatown (2015a), however, it is Ōtorohanga that is the official 'Kiwiana Town' and epitome of all things 'Kiwi'. Ōtorohanga "celebrate[s] our national identity with Kiwiana displays of our NZ icons, heroes and traditions" (Kiwianatown, 2015a, para. 1). As Ōtorohanga's mayor, Max Baxter explained:

> The Ōtorohanga kiwi house is our town's popular tourist destination, however, in the 90's the town lacked a vibrancy and appeal that would inspire travellers to stop or an identity that would instil pride within our community. Introducing the iconic Kiwiana signage and history to our town was a natural link with what was already here and satisfied those needs. The iconic Kiwiana items on display are a significant part in identifying who we are as New Zealanders. The kiwiana theme is associated with positivity, warmth and fond memories, which is Ōtorohanga in a nutshell. That is why Kiwiana is important to Ōtorohanga as our point of difference. (personal communication, January 12, 2016)

Ōtorohanga's investment in kiwiana benefits the town through employment and tourism (Tourism Industry Association, 2014). Its emphasis on kiwiana and Kiwi identity has made national identity local and instilled a civic pride in the town's residents. Civic pride reflects Sands and Beverland's (2010) assertion that the Kiwi identity and, by extension, kiwiana are positive identifiers for New Zealanders.

*Figure 9: Kiwiana Posters for Sale in Ōtorohanga.*



Source: Kiwianatown (2015a).

### *Materiality Matters: The OE – I'm Outta Here and I'm Taking that Hei Tiki with me!*

Aotearoa New Zealand's geographical isolation promoted the development of Pākehā settler characteristics that are still evident today (Dupuis, 2009; Mallard, 2007). Blainey's (2001) tyranny of distance has been replaced today by the movement of many young New Zealanders who choose to travel in the opposite direction to their forebears. That movement is vernacularly known as the OE: the overseas experience.

Spoonley (1991) proposed that the OE was "part of an important coming of age Pākehā ritual" (p. 148). C. Bell (2002) concurred and noted that the OE was a "rite of passage for young adults [within] an extended journey overseas" (p. 143). For C. Bell (2002), the OE represented an "Antipodean secular pilgrimage ... [that was] just as important as religious pilgrimages" (p. 146). Wilson (2014) on the other hand suggested that the OE existed long before it was named as such:

> those who set off from New Zealand in the 1950s, 1960s and 1970s now recognise what they did as an OE. Back then [however] it was described as 'going Home', as a working holiday … the first use of the term OE is attributed to Tom Scott[9] in the mid-1970s. (p. 189)

As C. Bell (2002) observed, the OE came to replace the OT (overseas trip). Wilson (2014) defined the OE as "a two- to three-year working holiday during which young New Zealanders usually live and work in London and [then] travel extensively in Europe" (p. 13). C. Bell (2002) suggested that a key component of the OE was the anonymity that the large European populations provided Kiwis. Anonymity gave the necessary cover for Kiwis to participate in

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[9] A popular political commentator/journalist.

actions that were unimaginable back home such as taking "a 'booze tour' on a Kontiki bus [...] smoke[ing] drugs in Amsterdam, or dancing topless at parties" (C. Bell, 2002, p. ???). Stereotypically, the OE consisted of groups of young Kiwis roughing it in VW campervans, with Oktoberfest stop-offs and Spanish bull running participation, although travel was also characterised by its banality and the fact that most travellers returned home eventually (Wilson, 2014). Ell (1994) proposed that the OE enabled Kiwis to escape New Zealand's conservative narrowness whereas C. Bell (2002) suggested that it "exemplifies[d] the national do-it-yourself attitude, [and realised] part of the tradition of Kiwi ingenuity" (p. 150).

Many Kiwis take items of kiwiana with them on their OE as reminders of home. Those items also provide signs/symbols for others to read. Common items taken on an OE include "displays of Māori culture [especially the haka] … greenstone jewelry and Māori designs on clothing" (Wilson, 2014, p. 199). Other OE identifiers are Canterbury branded clothing, specifically All Blacks sportswear, and the Swanndri and its later version, the Icebreaker (Wilson, 2014). In London, homesick Kiwis can find material comfort in a range of London stores supplying Kiwi necessities. These, as Wilson (2014) noted, include "All Black essentials … sew-on patches with New Zealand motifs … koru pendants … L&P, Pineapple lumps … Jaffas … Wattie's Tomato Sauce … and Peanut Slabs" (pp. 200-201).

Wilson (2014) recommended that the best way to see how many Kiwis are in London on their OE is to participate in the pub crawl held on Waitangi Day. This ritual involves "thousands of people wearing all forms of kiwiana –Tui/Speight's/DB shirts, All Blacks jerseys, beige cricket outfits, inflatable sheep, [and] provincial rugby jerseys … anything that had a connection to their place of birth" (Wilson, 2014, p. 222). This highlights C. Bell's (2012a) observation that "material items are implicated in the wider socio-cultural processes which imbue them with value" (p. 275) and D. Bell's emphasis on the socio temporal relevance of myth. In this way, kiwiana and the OE exemplify the rhizomatic nature (Deleuze & Guattari, 1987) of Kiwi identity and materiality through their transfer through the movement of people.

### *Myths of Kiwi Identity and Kiwiana*

This literature review has noted forty-four items of kiwiana (Florek & Insch, 2008; New Zealand Post, 2015; Wolfe & Barnett, 2001). Those items link myths of identity and identity characteristics to the wider concept of national identity (Billig, 1995) and mythscape (D. Bell, 2003). My literature review also recognises the following myths and their socio-temporal placement of D. Bell's (2003) mythscape:

- That the egalitarian worldview and the Golden Weather.

- That the dominance of men can be challenged by exploring New Zealand's history.

- That brawn is valued more than brains.

The following sections explore those three domains.

### *Egalitarianism and the Golden Weather*

Settler land ownership facilitated the myth of egalitarianism (C. Bell, 1997; McAloon, 2008). Additionally, Wray (2011) observed that New Zealand's wilderness promoted feelings of freedom and egalitarianism for settlers. With settlement came economic prosperity, social and economic reform. Social changes "confirm[ed] in the minds of New Zealanders that their country was indeed the 'social laboratory of the world'" (Phillips, 2012, para. 11). However, during colonisation and latterly, Māori were "systematically excluded by settler governments from many egalitarian measures" (Rashbooke, 2013, p. 25). Māori disenfranchisement was perpetuated "often through punitive or coercive means" (Rashbrooke, 2013, p. 25). Government and social reforms influenced the ways in which Kiwis perceived themselves. Sidney and Beatrice Webb, visitors to New Zealand in 1898, observed that while the country and its people were reminiscent of England (Webb, 1959) there was a lack of intellectual life and public libraries. However, their perceived absence was compensated for by the Webbs' enthusiasm that there were "neither millionaires or slums" (Phillips, 2012, para. 10).

Writing in 1914, Frenchman André Siegfried noted that:

> Many New Zealanders are honestly convinced that the attention of the whole world is concentrated upon them, waiting with curiosity and even with anxiety to see what they will say and do next … they have been so accustomed to being taken seriously that they have become conscious of a mission to humanity … Like provincial celebrities who, coming to Paris, feel that everyone is looking at them, the New Zealanders, in their distant isolation, think that they fill a great place in the world. (p. 58/59)

While Siegfried's (1914) position could be seen as an expression of Kiwis being full of themselves, his statement is also underpinned by an important assumption. That assumption suggests that, in being full of themselves, Kiwis were positioning themselves as exemplars, within their own worldviews. This exemplary status promoted the belief, albeit a fictitious one, that their world and worldview was grounded in the equity they thought they experienced. However, between the Webbs' visit and World War Two, Aotearoa New Zealand endured significant social change that reinforced the nations lack of egalitarianism. Exemplifying that change were my ancestors Samuel and Jean Manson, for whom, as loyal servants to the Dean family, land ownership was not a priority. The Mansons had to repay their fares to New Zealand to the Deans by working for them for a set period. Only after that could they begin saving to buy land. As indentured servants, their relationship to the Deans was hardly an equal one: it was a master–servant relationship.

While Aotearoa New Zealand has enjoyed economic prosperity, that prosperity has not been equally distributed. During the early boom years of the 1880s (Hunter, 2007), employment inequity was widespread. As Vogel (1875), the Premier of New Zealand (1873-1875), recorded:

> the Company [The New Zealand Company] monopolised all the labour they imported: and there was no stipulation of a fair day's work for a fair day's wages [...] private capitalists found themselves unable to compete with the Company in the labour market. (p. 175)

Similarly, the Depression of the 1930s resulted in many Māori becoming unemployed, before Pākehā (King, 2003). There was the widespread perception that Māori could take care of themselves by "go[ing] home to the pa" (King, 2003, p. 343). While the post-World War Two economic boom facilitated the nation's recovery, that recovery was not equally experienced. Rashbrooke (2013) observed that less than 10% of married women were employed: half the number of their English and American counterparts of the time. Although women's wages rose during that time, they had not achieved parity with men's (Rashbrooke, 2013). Showing further iniquity undermining the egalitarian myth was the fact that wages for Māori during the Depression were 38% less than those of Pākehā (Rashbrooke, 2013).

However, adding to the myth of egalitarianism was the nation's period of 'Golden Weather'. That period lasted from 1952-1966. During that period, the economy achieved 86.46% growth over 58 consecutive quarters. Consequently, the 'golden weather' period of 1952-1966 was a time of economic prosperity was fuelled by the country's postwar economic recovery and soaring wool prices. However, by 1976, inflation was at 18% "and the country had slipped from fourth position on the OECD list of wealthy nations to around seventeenth" (Carlyon & Morrow, 2013, p. 185). Yet the 'Golden Weather' is fondly recalled as the time when you could leave the front door to your house unlocked or even open, and nothing untoward would happen.

Further deflating the egalitarian myth was the United Kingdom joining the European Economic Community in January 1973 (BBC, 2008). When that happened, New Zealand was cast adrift from its most reliable export market. Consequently, New Zealand had to find itself new export partners within a globalising economy. While that period reinforced the spirit of innovation, New Zealand began to find its own way in the world. However, larger political and economic forces were at work. Those forces, known as neoliberalism, would forever change the face of what it meant to be a New Zealander. Rogernomics was New Zealand's initial foray into neoliberalism. As Humpage (2017) observed, neoliberalism "constructs us all as self-interested, rational beings in pursuit of material advantage, even if it contributes to growing inequalities and precarious work lives for many citizens" (p. 121). By its very nature, neoliberalism promotes inequity.

In 2018, Aotearoa New Zealand lives in neoliberalism's shadow. Constructs of user pays, private health and education typify the growing void between rich and poor. Rashbrooke (2018) summarised it in this way:

> In the two decades from 1985 onwards, New Zealand had the biggest increase in income gaps of any developed country. Incomes for the richest Kiwis doubled, while those of the poorest stagnated. Middle income earners didn't do too well either. (para. 3)

### Dispelling the Myth of Maleness: That Brawn is Valued More Than Brains.

From the 1800s, New Zealand's early settlement was dominated by men (Bentley, 2007; McAloon, 2008; Phillips, 2015b). The physicality of early whaling, settler land clearing and the establishing of settlements necessitated strength (see Figure 13). Without modern technologies, those occupations were not activities for the faint-hearted.

*Figure 13: Kauri Logging Gang, 1840s.*



Source: New Zealand Native Riverwood (2016).

Crotty (2001) observed that the pioneer men "provided an imaginative escape from the effects of an effeminate civilisation and were employed as cultural symbols in the construction of rugged masculinity" (p. 20-21). The resilience and physical stoicism of Kiwi men was reinforced by war. As Loveridge (2013) related, "when a doctor asked a New Zealand soldier in the Boer War why he was not killed when he fell off a bridge he replied, 'oh, New Zealanders are very tough'" (p. 131). Phillips (1996) proposed that these stereotyped ways of being a Pākehā man derived from two socio-temporally unconnected occurrences. The first reflected the characteristics of the hard-working pioneer settler man. The second emerged in the 1920s. Then it reflected the development of that rough settler into an urbanised family man. Justifying his position, Phillips (1996) used a weight-of-evidence argument inasmuch as men outnumbered women in early settlement years. That ratio and its imbalance developed mateship: the relationships between men within their work and leisure lives: their

homosociality. As Phillips (1996) observed, "drinking was without doubt the most important and defining ritual of the male [settler] community" (p. 35).

As Pringle (2017) noted, "the image of the Pākehā [Kiwi] man is associated with mateship, social independence, a do-it-yourself mentality, hard work, and rugged or risky leisure pursuits such as rugby, hunting, gambling and binge drinking" (p. 203). Those activities and characteristics have developed the archetypal Pākehā Kiwi male, each reflecting aspects of Phillips' (1996) and Pringle's (2017) stereotypes.

However, the roles of both men and women at the time of European settlement in Aotearoa New Zealand were highly prescribed. That prescription incorporated Hughes' (2013) construct of 'separate spheres'. Separate spheres "rested on a definition of the 'natural' characteristics of women and men. Women were considered physically weaker yet morally superior to men, which meant that they were best suited to the domestic sphere" (para. 3). In 19th century New Zealand, this was enacted inasmuch as "women were expected mostly to be wives, mothers and homemakers. Men were expected to support their wives and children financially and to represent them in public affairs (Else, 2011, para 3). Furthermore, wives held no property or economic rights: then, all money and property belonged to their husbands (Else, 2011). As in many countries at that time, the role of women within wider socio-culture was compromised by biological determinants and a social structure set up by men that gave preference to men.

However, to totally subscribe to that view is to only relate half of the story of gender roles in Aotearoa New Zealand. While Aotearoa New Zealand was the first to give women the right to vote (in 1893) and the right stand for parliament (from 1919), women have made other significant and often controversial contributions to the nation and to the concept of being Kiwi. Those contributions represent a "site of struggle" (Cohen, 2012, p. 141) that many women have engaged in over prolonged periods of time. Those struggles have benefitted men and women. Outstanding exemplars of women engaging struggle have included Ettie Rout[10] and Helena Barnard[11]. Both women, in their different ways, were ahead of their times. Rout and Barnard provided inspirational leadership models for others to follow. Recognising this, I have suggested that the birth of nation myth needed revision inasmuch as the myth currently negates the role of women in the nation's war history despite borrowing from their exclusive domain in its naming as 'birth' (Neill, 2013a).

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[10] A World War 1 advocate of sexual health for servicemen.
[11] A Kiwi housewife who baked four and a half tonnes of gingernuts and sent them to soldiers during World War One and World War Two (Neill, 2013).

Within the triad that included the hard work needed for colonisation, the separate spheres of gender and the inequity experienced by women within New Zealand's socio-culture, it is little surprise that the myth of maleness and brawn has prevailed. It is evidenced today as Barton (2012) recounted:

> In his essay *The Public Intellectual is a Dog*, Auckland University English Department lecturer Stephen Turner sums up the problem: Just talking about public intellectuals make you, or rather me in this case, a wanker rather than a well-rounded bloke. (para. 3)

Again, this reflects that Kiwi intellectual contributions are bound within an unhealthy binary: brains or brawn. That unhealthiness has been noted in Finch's (2014) observation that the innovative No. 8 wire thinking is actually not beneficial to the economy. Compounding that is the lack of value Kiwis place on intellectual property, on which point Finch (2014) noted the following stories:

> In 1884 John Eustace, a Dunedin tinsmith, invented the airtight lid. This invention is still used on containers such as paint cans and tins of golden syrup. He sent his prototype to England to have a die made in order to mass-produce it but did not take out a patent on it. Soon many British companies began making lids using the Eustace design. One company even offered Eustace thousands of pounds for the rights to it, before realising they could legally copy it for nothing. (para.18)

> In the 1880s Thomas Brydone and William Davidson pioneered the export of frozen butter and mutton from New Zealand to Britain by retro-fitting a compression refrigeration unit to the *Dunedin*. At the time, sheep were only farmed in New Zealand for wool. Assorted experiments in refrigerated shipping had been attempted in the mid-1870s – sometimes successful on a small scale – but generally not successful on a larger scale. The first attempt to ship refrigerated sheep meat from Australia had resulted in the loss of the whole cargo. Although founding an entirely new industry, Brydone and Davidson obtained no formal IP protection for the method. (para. 19)

> A new fruit that became popular in New Zealand from the 1930s was first named the Chinese gooseberry, because the seeds had been imported from China. New Zealand growers began exporting the fruit to the US in the 1950s. It was the height of the Cold War and growers were advised to change the name to make their product more politically appealing. The name 'kiwifruit' was proposed in 1959 and later became standard. However New Zealand growers did not register the "kiwifruit" trademark internationally, so any country in the world could use it. Italy is now the world's leading kiwifruit producer. (para. 20)

There is more to Aotearoa New Zealand's narrative than its male-centric history. In *A History of New Zealand Women*, Brookes (2016) challenged Carlyle's (1841/2018) position that history was reflected within the biographies of great men. Instead, she posited that while men helped the nation evolve, women forged its socio-culture. In doing so, Brookes (2016) acknowledged the importance of the caring and nurturing roles of women, characteristics that contributed to the nation's development. Brookes' (2016) research recognised women's history and contemporary being as "site[s] of struggle" (Cohen, 2012, p. 141). Over time, that

struggle has been reflected in the gender inequity that has disadvantaged Māori and Pākehā women to varying degrees.

Society's emphasis on women as homemakers and mothers has created a mindset of taken-for-grantedness (Billig, 1995). Nonetheless, the position that caring is not valued has been actively and contemporarily challenged (Brookes, 2016; Waring, 1988). Brookes (2016) drew a parallel between the large number of war memorials throughout New Zealand and Plunket Rooms. For her, Plunket Rooms represented memorials to motherhood in that they were as valuable and commonplace as the nation's war memorials. In this way, Brookes (2016) shadowed the importance of women within Anderson's (1991) imagined communities and Billig's (1995) taken-for-granted nationalism.

Notwithstanding, Kiwi women have embraced – and in many cases surpassed – the attributes unconditionally afforded to Kiwi men. During the Depression in the 1930s, for example, women's innovation literally supported young men. Figure 14 shows a pair of short liners, or underwear, made from discarded flour sacks. As Pollock (2013) noted, "The material was soft and prevented the legs and buttocks from being chafed by the coarse wool of the shorts" (para. 1). In making something from nothing, women displayed a 'No. 8 wire' attitude generally attributed to men. Nonetheless, to dwell upon attributes within similar exemplars is to continue to stereotype and to ignore women's wider role in social history.

*Figure 14: Flour Bag Shorts.*



Source: Pollock (2013).

As early settlers, women were a minority. Their scarcity made them sought after (Elphick, 1975) and provided many with entrepreneurial opportunities. Consequently, women worked on farms, or became dressmakers or milliners (Brookes, 2016). Those opportunities contrasted

with the class restrictions many had experienced in their home countries's. Opportunity was tempered, however, by legislation such as the Married Women's Property Act of 1884.

Prior to settlement, Māori women enjoyed full property rights but with the enactment of that legislation, land owned by a Māori or settler bride was forfeited in title to their husband. While opportunity benefitted some women, legislation often did not.

Settler New Zealand was known as a drinker's paradise. Early settler women were instrumental in forming, in 1884, the Women's Temperance Union. While this institution had limited success in curtailing alcohol consumption, it was Kate Sheppard's Christchurch branch that facilitated the early stages of action promoting voting rights for women. After a series of petitions and debate, women gained voting rights on September 8, 1893 (Brookes, 2016). Health concerns among the female population prompted an initiative led by Ettie Rout to form the New Zealand Volunteer Sisterhood with the goal of caring for soldiers in Egypt and in particular their sexual health (Neill, 2013a). Rout advocated for prophylactics and recommended sexual services for soldiers in Paris that met her pre-established hygiene standards (Neill, 2013a). Rout was ahead of her time although her initiatives were not embraced by the New Zealand or British military. France, on the other hand, recognised Rout's pioneering initiatives and awarded her the Reconnaissance Française medal (Neill, 2013a).

Similarly, other women made significant contributions to the nation's war effort. Many wrote letters to soldiers, joined patriotic societies, baked or knitted items for soldiers (Brookes, 2016; Neill, 2013a). Exemplifying this was Helena Marion Barnard (aka the Gingernut Lady). Barnard made four and a half tonnes of gingernuts and sent the biscuits to soldiers during both World Wars (Neill, 2013a). World War Two, in particular, provided further work opportunities for many Kiwi women. With the conscription of 306,000 men, women were called upon to undertake many of the jobs previously held by men. Nonetheless, the return of men from war signaled a return to pre-war gender roles.

The opening up of the New Zealand economy and social changes from the 1960s onwards, however, promoted a second wave of feminism and the heralding of "Girls can do anything" (Cook, 2011, para. 1). By 2001, New Zealand was known as a "Women's Land" (*New Statesman*, 2001 as cited in Brookes, 2016, p. 471) with the four most prominent public positions – Prime Minister, Governor-General, Attorney General and Chief Justice – held by women. Women continue to play leading roles in the country's governance and businesses.

Another change that has benefitted women, in an ironic way, has been the perception of homemaker as "domestic goddess"[12] (Urban Dictionary, 2018, para. 2). While the stereotype of women as homemaker has generated their taken-for-granted-ness, women including Nigella Lawson and Kiwi Nadia Lim have turned domestic tasks into valued ways of being that have come to contrast previous perceptions.

Despite women's significant contribution to constructs of nation, New Zealand's history is a work in progress. As Brookes (2016) suggested, as New Zealand becomes more diverse because of inward migration and globalised technologies, the nation's future lies in the hands of young people. As Brookes (2016) concluded, "we now rely on them to imagine a future where the challenges of both respect for diversity and a commitment to equality can be met" (p. 483).

## Concluding the Literature Review

Kiwi identity and kiwiana hold male-centric values. Those values began within the characteristics that early Pākehā settlers brought with them or developed later. While an abundance of literature exists discussing Kiwi identity, much of it uses the established positions of the seminal authors upon which my literature review concentrates. Consequently, I have not included derivative works in my literature review, but this derivative research has nonetheless perpetuated Kiwi characteristics and their manifestation within kiwiana and myth. This perpetuation has added currency to unchallenged conceptions of kiwiana and Kiwi identity and necessitates their questioning. My questioning strikes at the heart of being Pākehā, albeit within the guise of questions about being and becoming a Kiwi. In this way, my literature review has shown that identifying as Kiwi avoids the politics of identity inherent in being Māori or being Pākehā. My literature review has also revealed that Kiwi identity is not devoid of political rhetoric.

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[12] A Domestic Goddess has skills in food, decorating, sewing, throwing a party, knitting, baking and more. She may or may not be married. 'She' might even be male (Urban Dictionary, 2018, definition 3, para. 2).

# Theories of Material Culture

Seymour-Smith (1986) defined material culture as "the sum or inventory of the technology and material artefacts of a human group, including those elements related to subsistence activities as well as those which are produced for ornamental, artistic or ritual purposes" (p. 183). For Woodward (2007), material culture explores "how apparently inanimate things [objects, artefacts] within the environment act on people, and are acted upon by people, for the purposes of carrying out social functions, regulating social relations and giving symbolic meaning to human activity" (p. 3). As Crane and Bovone (2006) recommended in their research on fashion, material culture can be explored in the following five ways:

- By exploring material culture as text expressing ways of being within cultures.

- In considering how materiality and its meaning are conveyed through media.

- By asking how collective meaning is conveyed within cultures through material items.

- In considering how people negotiate their own meanings of materiality cognisant of "the symbolic values attributed to material culture by producers of material culture" (p. 319).

- By exploring, in different locations, "cross-national studies of symbolic values expressed in material goods and of the systems that produce them in order to reveal differences in the types of symbolic values" (p. 319).

Bring together the positions of Crane and Bovone (2006) and Woodward (2007) means recognising that, within vernacular experiences, people in general and researchers in particular have "increasingly acknowledge[d] the embeddedness of 'things'" (Clarke, 2014, p. 17). For example, Tucker's (2011) exploration of coffee culture during the French Revolution revealed that coffee (as a material item) and coffee houses (as venues of consumption) "provided the city's sole social context in which different socioeconomic classes, and both men and women, interacted on an equal basis" (p. 56). Consequently, it can be seen that the symbolic meaning of an item reflects the relationship between it and people. That has been recognised within other material culture research including the work of Kidron (2012) and Woodward (2015).

Inherent within these realisations is the suggestion that the study of material culture may be best conducted by qualitative inquiry. However, quantitative research methods can equally inform our understandings of material culture, such as through the measurement of feeling and emotions associated with a material item. Data gathered in that way may utilise a Likert-designed research tool. Other measures may also prove useful, as noted in Lubar and

Kingery's (2013) research exploring antique coffee pots, where the pots' measured dimensions provided readers with a deeper insight into the pots' physicality.

Material culture links materiality and its understanding to an appreciation of how people make sense of their world. That understanding links materiality to Berger and Luckmann's (1966) social construction of reality. Reflecting that link, Hicks (2010) proposed that material culture bridges the gap between 'things' and being human. Within material culture theory, that gap is filled by the concept of actancy. Actancy reflects the dynamism between 'things' and people (Giddens & Sutton, 2013). On that basis, material items have biographies reflecting their actancy and their imbued symbolic meanings (Appadurai, 1986; Kopytoff, 1986). However, as a theoretical construct, actancy can be traced back to Latour's (1993) actor–network theory. In recognising how scallop farmers' lives were impacted by the needs of the scallops they farmed, Latour (1993) recognised both biography and actancy.

It is within these considerations that this research recognises the importance of material culture theory. Kiwiana, as C. Bell (2012b) noted, is imbued with symbolic meaning, actualised in many aspects of Kiwi identity. For example, describing her home decoration with Crown Lynn ceramics, this participant in C. Bell's (2012b) research illustrates this point:

> I am re-creating an idealised New Zealand childhood. I wanted a 1950s place, and to fill it with 1950s things. When I go there it's like acting out a fantasy about family holidays there, decades ago. It's like I've bought myself a national back-story or autobiography in material form. Whatever happens in the future, it is my own little world, even though it is modelled on myths about another world, 1950s New Zealand. (p. 422)

# Survey Research Project

**Data Gathering**

Two on-line survey tools were hosted by Electric Kiwi. Survey One, uploaded for the first half of 2018, sought participant responses to existing items of kiwiana. Those items included: the jandal, the Buzzy Bee, Four Square, hokey pokey ice cream, the Swanndri, Edmonds' Baking Powder, and Wattie's peas. The purpose of Survey One was to find out how important or relevant existing items of kiwiana were to research participants.

That information contrasted with the content of Survey Two (uploaded for the latter half of 2018). Survey Two asked participants about their thoughts and feeling of new kiwiana items. Those items included: the Bluff oyster, the Auckland City Sky Tower, the silver fern, the flat white, Kiwi wines and Māori culture.

**Research Methodology and Practice**

Key to the success of this research has been its simple but effective mixed methodology. Over the two surveys, research participants were asked to rate, on a Likert scale indicator, the numeric 'value of importance' an item had for them. The Likert indicator responses, in conjunction with participant percent ratios, provided the research's quantitative components.

Complementing that, participants were invited to make comments that enhanced and reflected the number values they assigned to each item. These responses provided the qualitative research responses. It was through the combination of qualitative and quantitative enquiry that data was gathered for the two research surveys.

While the statistical data provided a 'hard' data set for each survey, the qualitative responses required further interpretation and analysis. To achieve this, emergent themes were iteratively identified within participant responses. As themes emerged, codes were established to encapsulate that data. Over time and as the researcher became more 'in-tune' with what participants had noted, some themes and codes that were similar were conflated. However, within that process, key words that participants used were maintained.

This process provided an initial overview of participant responses. Then, to be sure of the research's validity, the researcher rechecked the data, questioned the themes that emerged and finally concluded that the themes identified within the data (the qualitative responses) accurately reflected participant experience.

**Research Findings: Survey One**

*Introducing Survey One*

The purpose of survey one was to explore participant perceptions of existing constructs of kiwiana and Kiwi identity. Survey One items were chosen from the list of kiwiana items noted in the literature review and included: the jandal, the Buzzy Bee, Four Square, hokey pokey ice cream, the Swanndri, Edmonds' Baking Powder, and Wattie's peas. The Likert indicator for Survey One ranged from 1 (low importance) to 10 extremely important.

*The Jandal*

- N = 310 with 10 invalid responses

**Theme percentages**
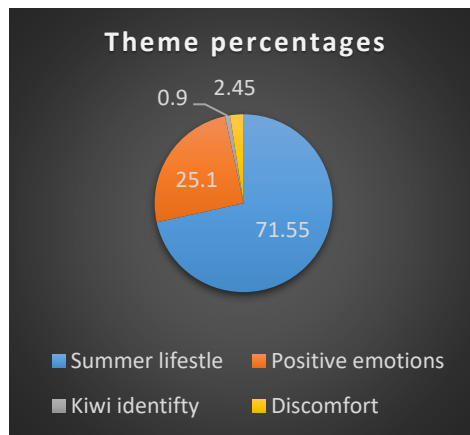


As kiwiana, the jandal held a strong and positive summertime emotional association. For respondents, those emotions included, 'happiness, fun, peace, pleasure, relaxation, casual, freedom, comfort, family times, childhood and whānau.' Reflecting those emotions 96.6% (71.55 plus 25.1%) of respondents' perceived jandals within 'summertime / holiday / Christmas' contexts. 'Relaxation' and 'whānau' (148 responses) were important signifiers underpinning themes that linked the jandal back to summertime and holiday lifestyle.

While only a small number of participants linked the jandal to Kiwi identity (11 responses, 0.9%), those who did held strong opinions. As a reflector of Kiwi identity, 91% of survey respondents acknowledged the jandal's association with Kiwi identity. However, the jandal also held negative associations. For these participants, jandals were cold and uncomfortable footwear (4 responses). Additionally, jandals were prone to wearers stubbing their toes and getting blisters between toes (5 responses). For others, jandals were dangerous footwear that often made the place 'look untidy' (6 responses).

The jandal's importance as kiwiana is noted in the following Likert scale ranking.
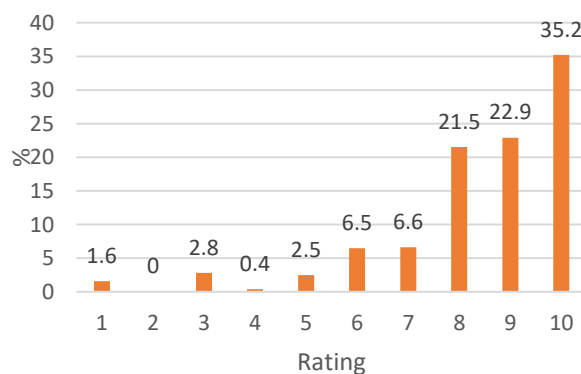


These findings, particularly the jandal's link to lifestyle and relaxation, agree with previous research inasmuch as the jandal is linked to relaxation and summertime fun. Specifically, and as noted in the literature chapter of this report, Wade (2016) observed that Kiwi attributes including outdoor access (84%); laid-back lifestyle (68%) and safety (58%) were key considerations in 'being' Kiwi.

*The Buzzy Bee*

- N = 304 with 9 invalid responses

The Buzzy Bee was a favoured kiwiana item for survey participants. For them, the Buzzy Bee held 'positive emotional connections' (18.6%); 'childhood nostalgia' (50.6%); and a strong link to Kiwi identity (30.8%). Those rankings gave the Buzzy Bee a 100% positive overall ranking. The Buzzy Bee held no negative associations for survey participants.
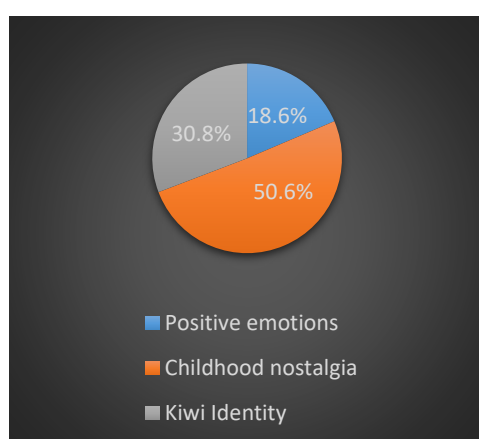


The positive respondent emotions associated with the Buzzy Bee included 'happiness, fun, joy, smiles and love' (81 responses). Other participants noted the positivity within the Bees' colouring, with 17 responses noting 'playful, bright, colourful and creative,' as the Bee's distinguishing characteristics. For others, the Buzzy Bee evoked feelings and associations of 'family time and whānau' (11 responses). Of particular note was the Buzzy Bee's association to childhood, and the nostalgia the Buzzy Bee promoted for participants. Nostalgic association included the Buzzy Bee's link to 'children/kids/babies [and] grandchildren' (195 responses). Additionally, the Buzzy Bee evoked 'childhood memories/nostalgia/classic old school toy' for 48 participants. Connecting those themes and promoting the Buzzy Bee, for 57 respondents, was their association of the Buzzy Bee with being a gift, toy, and something that made a unique clicking noise.'

The Buzzy Bee's importance, as kiwiana, is noted in the following figure displaying its Likert scale ranking.
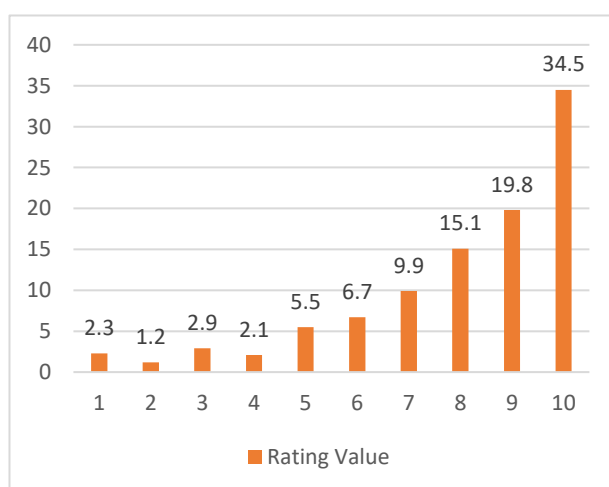


As a material item reflecting Kiwi identity, participants identified the Buzzy Bee as iconic (20 responses); uniquely Kiwi (121 responses); and as an item representing New Zealand (41 responses). On the Likert ranking, the Buzzy Bee scored highly. Supporting that, research survey participants scored the Buzzy Bee's importance as a signifier of Kiwi identity at 84.7% (182 responses). Clearly, the Buzzy Bee is still a firm part of contemporary Kiwi identity. As *Wikipedia* (2017) related:

> The Buzzy Bee is a popular toy in New Zealand. It resembles a bee with rotating wings that move and make a clicking noise while the toy is pulled along the ground. Possibly based on an earlier American concept, … it was designed and first produced in New Zealand in the 1930s, by Maurice Schlesinger. … It became popular during the post-war baby boom. Its bright colours and clicking sound call are familiar to many New Zealanders, making it one of the most well-recognised items of Kiwiana. (para. 1)

While some research suggests that the Buzzy Bee's popularity may be on the wane (particularly as a Kiwi identifier for migrant groups in Aotearoa New Zealand), personal communication with Wendie Hall, CEO of Lion Rock, owners of the Buzzy Bee revealed:

> New Zealand's annual birth rate is around 64,000 babies per year. At Lion Rock we sell around 34,000 Buzzy Bees a year.

*Four Square*

- N = 302 with 17 invalid responses.
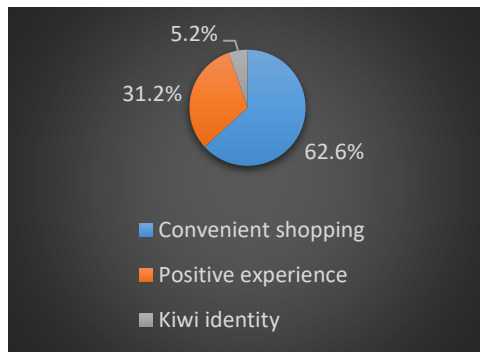


The Four Square grocery shop and its distinctive logo resonated with respondents. As an indicator of kiwiana distinctively referencing New Zealand, Four Square rated highly in categories of 'convenience' (41 responses), 'local, small town, rural' (85 responses) and 'essential food, groceries, ice-cream, corner shop' (208 responses). Additionally, Four Square evoked positive responses for research participants. These included 'a sense of community in holiday settings' (67 responses), and 'friendly, fun, honest, and always open' (60 responses). In those ways, Four Square resonated with respondents as representing Kiwi identity (being Kiwi) through traits of 'honesty, small town living, summer, friendliness and warmth/service.' Consequently, in exploring the meaning that Four Square held for respondents, it was observed that Four Square revealed values and ways of being and becoming that respondents believed were important Kiwi attributes and characteristics.

Four Square's Likert scale ranking, as kiwiana, is noted in the following figure.
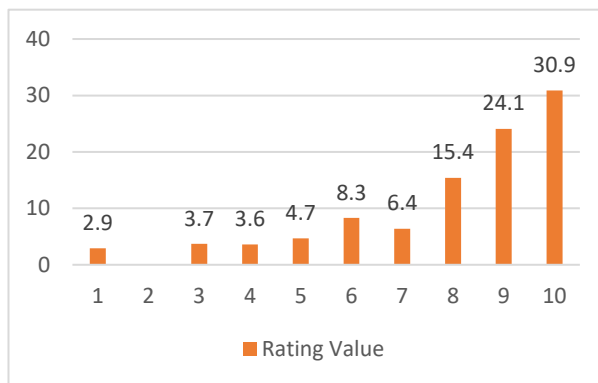


While only 5.2% of respondents directly linked Four Square with Kiwi identity that percentage may be misleading. Supporting that suggestion were two key factors. Firstly, and while the percentage response was comparatively small, 95% (of the 5.2%) held very strong feelings linking Kiwi identity and Four Square. Additionally, many responses within the questions about Four Square crossed over into other domains. Exemplifying that, 81 responses reflected themes congruent with a wider Kiwi lifestyle including 'nostalgia, memories, childhood, old-school, simpler times, and fun.' Those themes were like those of the jandal. Consequently, Four Square revealed more about the Kiwi psyche in as much as 'friendly, kind, fun, honest, pride and warmth' were identified as important Kiwi attributes.

*Hokey Pokey*

- N = 189 with 110 invalid responses
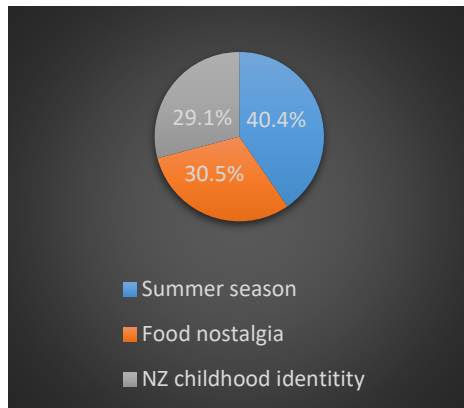


Hokey pokey ice cream held strong and positive respondent associations with 'summertime' (40.4%); 'childhood' (29.1%) and 'food nostalgia' (30.5%). Participants perceived that hokey pokey ice cream reflected summertime within themes of: 'holiday, vacation, camping and Christmas' (36 responses); 'the beach and swimming' (13 responses); and 'summertime, sun and warmth' (87 responses). Those themes have an association with the participant data on Four Square and jandals. Like other items of kiwiana, hokey pokey ice cream held nostalgic food values for some participants. Reflecting that respondents identified themes of 'delicious, taste, yum' (45 responses); hokey pokey's link to the Tip Top company (39 responses); and its clear nostalgic link as a 'food, snack and treat' (18 responses).

As materiality reflecting Kiwi identity, hokey pokey ice cream held a very strong association. 79.3% of respondents ranked hokey pokey ice cream 5 or higher in importance on the Likert scale, as seen in the figure below.
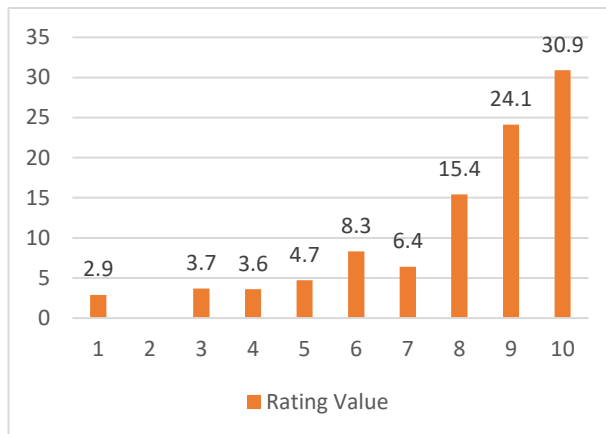


Within the link between hokey pokey and Kiwi identity (50 responses), two key themes emerged. The first identified a link between hokey pokey ice cream and Kiwi identity within nostalgic connections (48 responses). Secondly, the nostalgic connection signaled that hokey pokey was still actant in as much as people continued to purchase it (sometimes for their children). In doing so, those participants reinforced their own nostalgic memory, but also began the creation of a hokey pokey summertime ice cream fun memory for others.

However, the hokey pokey question, while providing valuable data, also caused participant confusion. The large number of invalid inputs (110 responses) recognised that confusion. Participant confusion was caused by the image of hokey pokey ice cream being perceived by respondents as a postage stamp image. Many participants commented on the item as a stamp, rather than the object of direct enquiry, i.e., hokey pokey ice cream. Consequently, this

observation emphasises the importance of having clear images for respondents' consideration, to minimise or avoid confusion.

*The Swanndri*

- N = 297 with 12 invalid responses
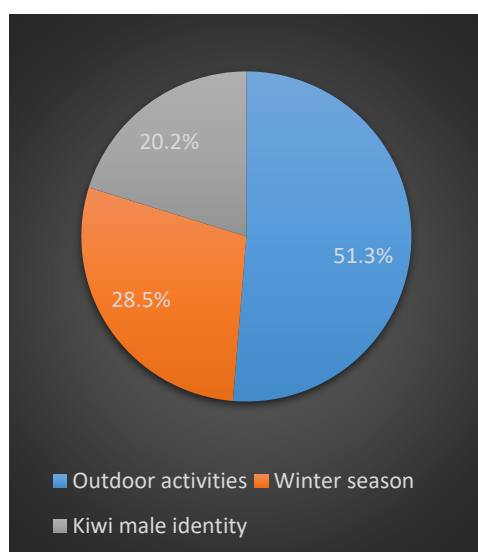


As an item of kiwiana, the Swanndri held a clear association for respondents who linked it with the outdoors. That association also positioned the Swanndri with 'winter' (65 responses). Within those links, two central components emerged: the Swanndri's link to 'farming' (177 responses), and to 'outdoor leisure pursuits' (114 responses). Both farming and outdoor leisure activity responses noted the Swanndri's value as an item of clothing that 'kept its wearers warm' (98 responses).

On the Likert indicator, 90.4% of participants ranked the Swanndri 5 or above, thus emphasising the Swanndri's importance as kiwiana. Of that percentage, 34.8% ranked the Swanndri as highly important by attributing it as 10 out of 10 on the Likert scale, as shown in the figure below.
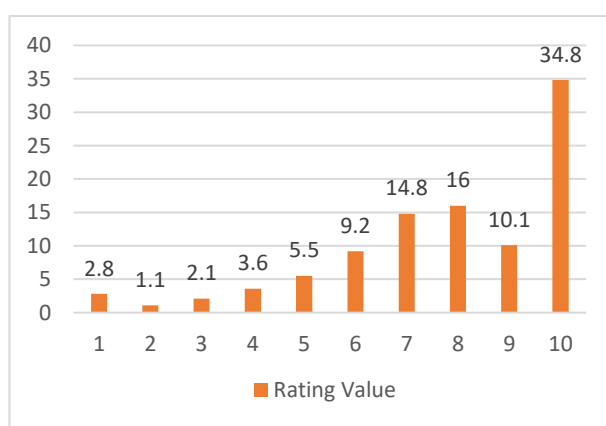


As a material item reflecting Kiwi identity, 94.85% of respondents (using the Likert scale) ranked the Swanndri as being an important indicator of Kiwi identity. Within that association, the Swanndri reinforced a male-centric worldview. Reflecting that, respondents (63 responses) directly linked the Swanndri to the identifiers 'dad, brother, grandad, Kiwi bloke, male and rugby.' Additionally, other respondents linked the Swanndri to 'farming' (32 responses) as a Kiwi identity and as an iconic Kiwi item (23 responses).

The Swanndri's popularity, within the survey, reinforced existing constructs of Kiwi identity and kiwiana inasmuch as the Swanndri emphasised male-ness. As the literature review revealed, being male and male characteristics are a cornerstone of Kiwi identity. That link, and its contemporary expression, reflects the characteristics of being Kiwi that were developed by early settler colonists and that are still evidenced today.

### Edmonds' Baking Powder

- N = 299 with 19 invalid responses
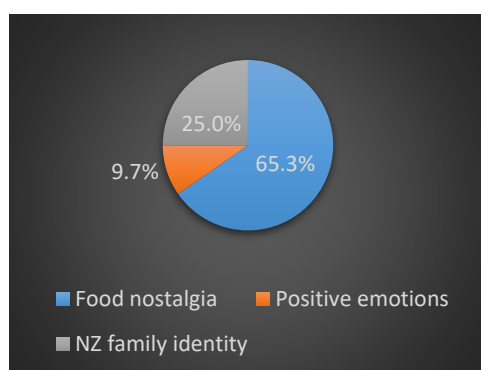


Edmonds' Baking Powder (EBP) ranked highly on the Likert scale with 90.8% of respondents ranking the product 6 or higher in importance to them (see the figure below). EBP incorporated themes of 'food nostalgia' (65.3%); 'family identity' (25%) and 'positive emotions' (9.7%). However, given the connection between nostalgic themes, family identity and positive emotions, the 9.7% link may be misleading. Central to kiwiana's nostalgic connection were participant responses linking EBP with 'recipes, baking tins, bakery teacher, baking, cakes and bread'. Oddly enough, bread is usually made with yeast or sometimes baking soda. Nonetheless, participants made a connection between bread and EBP. While nostalgia was linked to those themes, 63 respondents realised EBP's nostalgic link separate to baked products. They connected EBP with 'nostalgia, old school, memories and as a classic Kiwi item.'

As might be expected, in discussing baked goods, sensory factors contributed to respondent feedback. Themes of 'yum, smells, comfort, happy, excitement and tasty' were important for 35 respondents. Additionally, respondents linked baking and its sensory factors to 'mum, gran, parents, family and home' (122 responses).
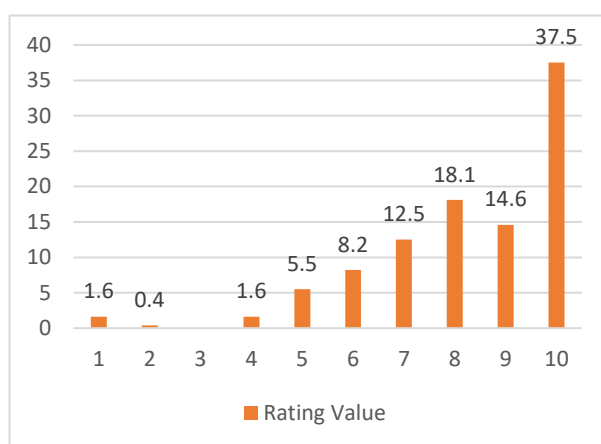


The link between Kiwi identity and EPB was positive and strong (92.2%). While only 18 respondents linked EBP directly to Kiwi identity, that number was supplemented by an additional 19 responses. Those extra responses identified characteristics of EBP that could be extrapolated into Kiwi identify characteristics. Of particular note were themes of 'trust and reliability.' While those themes reflect the aims of the original EBP makers, encapsulated within their 'Sure to Rise' tagline, themes of 'trust and reliability' are also characteristic of relationships of mateship. In those ways, EBP tells us more about being Kiwi than first thought may suggest.

*Wattie's Peas*

- N = 305 with 15 invalid responses
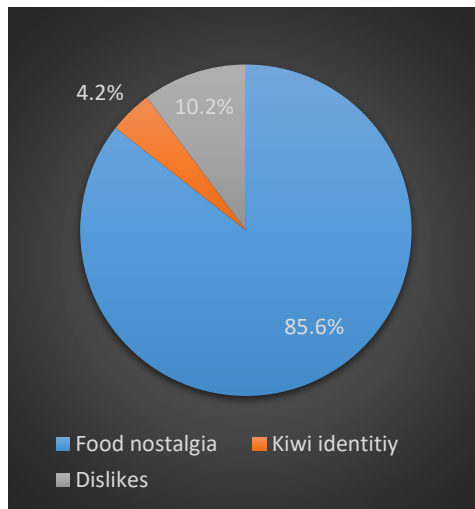


Of all the items within Survey One, Wattie's peas provided the widest Likert variance. Unlike all other items of kiwiana, within survey one, that showed high rates of importance on the Likert scale, Wattie's peas held a spread of results (refer Table below). Exemplifying that, 40% of respondents ranked Wattie's peas 5 or less on the Likert scale (i.e., it is of lesser importance to them). Additionally, 60% of respondents ranked Wattie's peas as important or very important. 126 respondents linked Wattie's peas with 'mum, home cooked meals, family meals, family, old fashioned, gran and old.' In that way, 85.6% of respondents linked Wattie's peas with food nostalgia. Wattie's peas also held respondent associations with the 'Sunday roast, fish and chips, canned food and school' (196 responses). However, some participants (29 respondents) disliked Wattie's peas. Rationales for that dislike included 'bad taste, yuk, dislike, hate it, boring, no taste and bland.'
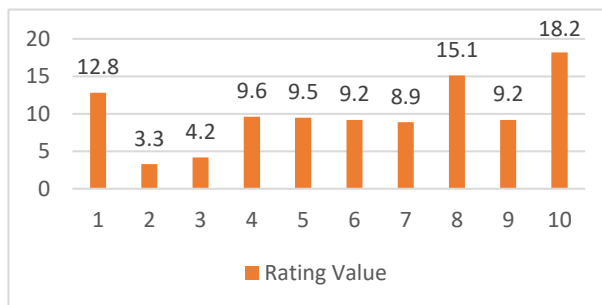


The link between Wattie's peas and Kiwi identity attracted 26 responses. While that number is lower than other responses, the respondents making that connection held strong opinions about it. On the Likert scale of importance, linking Wattie's peas and Kiwi identity, 10% of respondents rated Wattie's peas at 5 or less, whereas 90% rated Wattie's peas 5 or higher. However, Wattie's peas provides a valuable research insight into Kiwi food nostalgia emphasising the rituals of family, Sunday roasts and positive memories.

*Conclusions from Survey One*

While Survey One did not ask respondents their age, Pool and Jackson (2011) noted that New Zealand's high fertility rate (more than four births per woman) between the mid-1940s and the early 1970, positioned those births within the era of New Zealand's Golden Weather. Therefore, it is not surprising that the items of kiwiana and themes of Kiwi identity that permeated their early childhood and later years have emerged, within Survey One, as significant indicators of New Zealand's important materiality and identity. Additionally, participants in Survey One born within that time and other participants have endorsed the retrospective view of both Kiwi identity and kiwiana. This positions Kiwi identity and kiwiana as socio-temporal constructs.

However, within the lifetime of Survey One participants New Zealand's socio-culture has changed. Inward migration has fuelled that change. Migration has introduced new ways of being and considerations of materiality. Exemplifying that is further research work that can be accessed at https://aut.researchgateway.ac.nz/handle/10292/12057. Consequently, while many Kiwis find comfort in the nostalgic view promoted within the 'good old days', a new face reflecting Kiwi identity and materiality is emerging. With that in mind, readers are directed to the URL noted above and, within this report, to the following section outlining the results of Survey Two.

**Research Findings: Survey Two**

*Introducing Survey Two*

The purpose of Survey Two was to explore participant feelings and experiences of a range of 'new' items of kiwiana reflecting Kiwi identity. Those items were selected from a previous enquiry by the researcher that had identified them to be significant (new) indicators of Kiwi identity and kiwiana. Those items included: Auckland City's Sky Tower; flat white coffee; the silver fern; the Bluff oyster; New Zealand wine; and Māori culture. The Likert indicator for Survey Two ranged from 1 (low importance) to 5 extremely important. That range differed from Survey One. Because Survey Two introduced 'new' kiwiana items it was important that responses could be analysed in a consolidated way simply because the survey introduced 'new' items.

### Auckland City Sky Tower

- N = 985 with 10 invalid responses
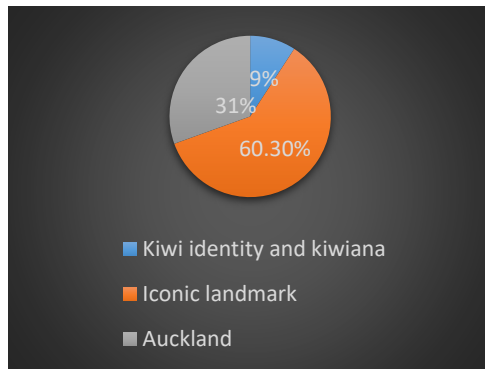


Participant perceptions that Auckland City's Sky Tower was an important symbol of kiwiana were divided. On the Likert indicator 67.4% of respondents proposed that the tower was important by ranking it 3 or higher on the 5-point indicator (see the figure below). Contrasting that, 32.7% of respondents believed that the tower to be of lesser importance by ranking it less than 3.
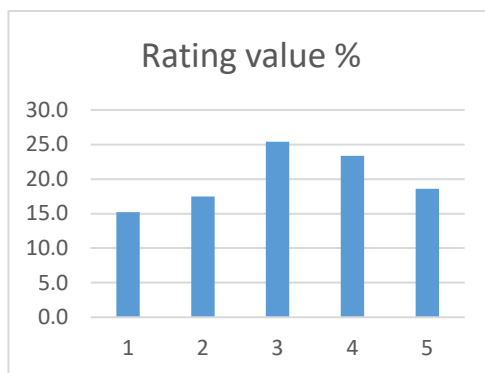


Clarifying those statistics, and from individual feedback relating to the Likert scale, 30.5% of respondents suggested that the Auckland City Sky Tower was only important to Auckland; 60.3% proposed it as an iconic landmark, while 9.2% directly associated the tower with Kiwi identity and kiwiana. As an iconic landmark, respondents (37 responses) proposed that the tower was a 'well known, identifiable tourist attraction.'

Comments reflecting participant views on the Sky Tower included:

- More of a landmark for Auckland than NZ in my opinion.
- It's a landmark, but not kiwiana ... doesn't relate to being a Kiwi.
- It is New Zealand's tallest buildings and well-known attraction to visit!
- Iconic, unique, defines the Auckland skyline. But only Auckland relevant. Auckland-ana?

*The Flat White Coffee*

- N = 985 with 9 invalid responses
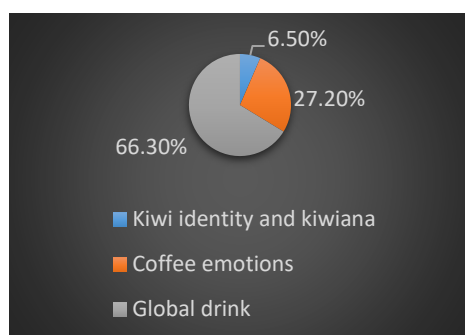


As an item of kiwiana, the flat white coffee divided respondent perceptions. Of the 985 respondents 39.3%, (387 respondents), attributed low value (ranking it 2 or less) as an exemplar of kiwiana. Contrasting that 60.7% (598 respondents) understood the flat white to be an important signifier of kiwiana (see the figure below).
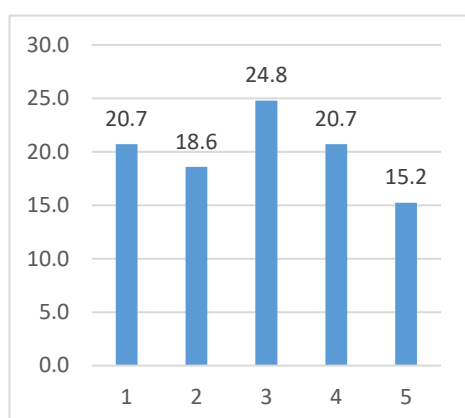


Supporting that variation were participant perceptions that the flat white, as a coffee style, was not unique to Aotearoa New Zealand. In considering that, 66.3% of participants believed that the flat white was a global beverage, rather than a local one. Within that, 23 respondents directly linked the flat white to 'America and Australia', with 50 other respondents directly linking the flat white to globalised coffee consumption. Only 6.5% (7 respondents) linked the flat white coffee to New Zealand. They associated 'iconic, kiwiana and Kiwi' to the flat white. Additionally, 15 respondents linked the flat white to 'coffee culture' with an additional 15 respondents associating the flat white with 'enjoyment, flavour, yum and taste.'

Comments reflecting participant views on the flat white coffee included:

- Coffee is everywhere.
- When someone says flat white coffee u don't automatically think oh New Zealand ... not a kiwi thing.
- It's more like America to me.
- Although shared with Australia, it is a symbolic coffee.

### The Silver Fern

- N= 985 with 10 invalid responses
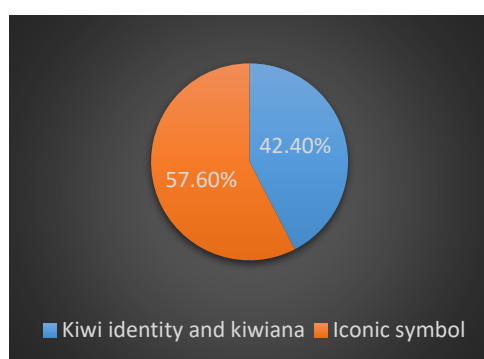


The silver fern, as an item of kiwiana, was a 'no-brainer' for research participants. Of the 985 responses to this question, 98% understood the silver fern to be a highly significant Kiwi symbol. Contrasting that, 2% of respondents perceived the silver fern to be an unimportant kiwiana symbol.

As iconic kiwiana, 94.20% of respondents associated the silver fern with the 'flag, Silver Fern All Blacks, ours, representation, and well-known, symbolic icon.' Contrastingly, 5.8% of responders did not perceive the silver fern in that way (see the figure below).
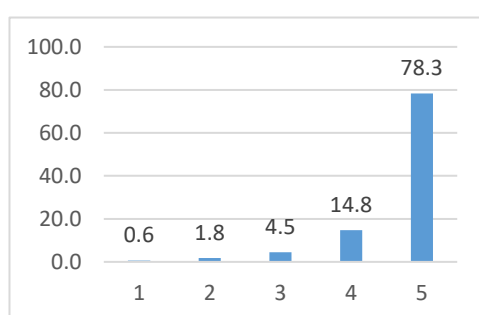


Consequently, the silver fern's importance as a symbol of Kiwi identity was reinforced by the survey's results. In that way, the silver fern remains an enduring symbol of Kiwi identity and kiwiana.

Comments reflecting participant views on the Silver Fern included:

- The Silver Fern is the most important symbol.
- It's our Taonga, our symbol. equal importance as our flag.
- It's unique, it's an important symbol to me as a Kiwi and also with All Blacks, who are Kiwi.
- It's how we're known by the world. Most important symbol of kiwiana we have.

*The Bluff Oyster*

- N = 985 with 18 invalid responses
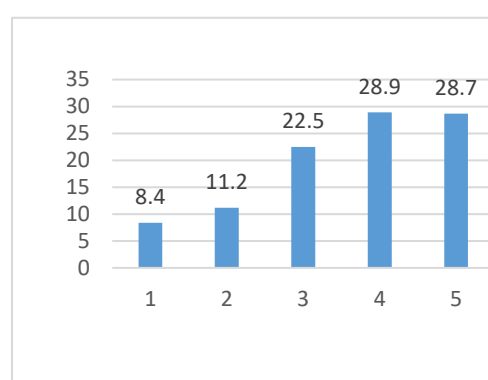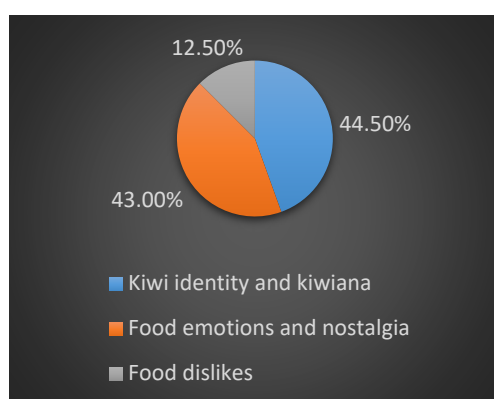


The Bluff oyster (*tiostrea chilensis*) (in Māori, tio paruparu) held appeal for respondents with 80.2% (791 respondents) rating them at 3 or higher on the 5-point Likert scale (see the figure below). That response rate was almost quadruple the number of responses (19.7%) (194 responses) that perceived the Bluff oyster to be less important.



Like other items of kiwiana, the Bluff oyster held a keen association with Kiwi identity. All respondents made this connection; however, that connection was not always a positive one. Exemplifying that response, while 87.5% of respondents linked the Bluff oyster to Kiwi identity and kiwiana, as well as 'food emotions and nostalgia,' 12.5% of respondents held negative opinions about the oyster, despite making this connection. Of those negative opinions, participants identified that the Bluff oyster in terms of 'yuk, dislike, hate them, don't like' (18 respondents). The oysters' retail price was also a negative issue for many participants.

Reflecting the oyster as food, in terms of emotion and nostalgia, 62 respondents noted themes of 'food, yum, taste, flavour, enjoyment treat, childhood trips and holidays to the south.' Survey respondents also connected the oyster geographically. Within that set, 82.4% of respondents linked the oyster to 'Foveaux Strait, New Zealand, iconic, kiwiana, Kiwi and the South Island'. In those ways, participants not only connected a material item to Kiwi identity and kiwiana, but in doing so recognised *terroir* and provenance.

*New Zealand Wine*

- N = 985 with 14 invalid responses
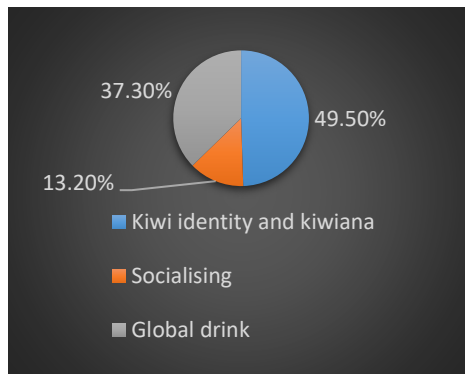


Kiwi wines were considered important symbols of Kiwi identity and kiwiana. Of the 945 respondents, 77.3% (762 respondents) ranked Kiwi wine as being important to Kiwi identity and kiwiana. By contrast, in the Likert 5-point indicator (see the figure below below), 22.6% (223 responders) understood that Kiwi wines were not significant in relation to Kiwi identity and kiwiana.
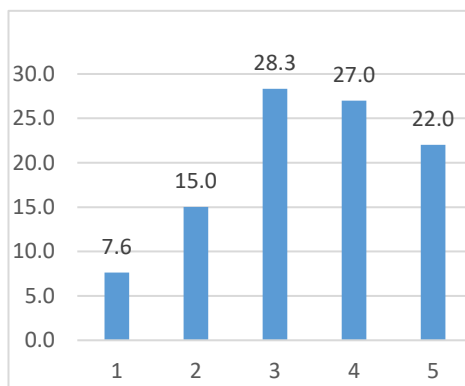


While almost half (49.5%) of wine related responses associated wine with Aotearoa New Zealand, 13.2% of respondents perceived wine with social contexts. Those combined elements (62.7%) suggested that local Kiwi wine was an important part of Kiwi socialisation.

Additionally, 37.3% of participants viewed wine within globalised constructs. In that way, wine was perceived as 'not only New Zealand, can get anywhere, overseas and global' (23 responses). In those ways, participants also linked wine to other countries. Those countries included 'France, USA, Australia and Europe' (19 responses). Kiwi wine was also recognised by participants for its export value (19 participants). However, Kiwi wine also reflected Kiwi identity (14 responses) *terroir* and local geography for some participants. Those respondents noted 'South Island, Hawkes Bay and Marlborough' (27 responses).

Finally, Kiwi wines were linked to socialisation. Comments reflecting that included 'wine-time, yum, enjoyment, love it, wine and drink with friends.'

*Māori Culture*

- N = 985 with 15 invalid responses
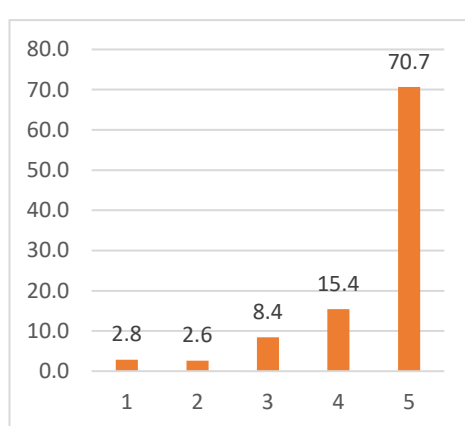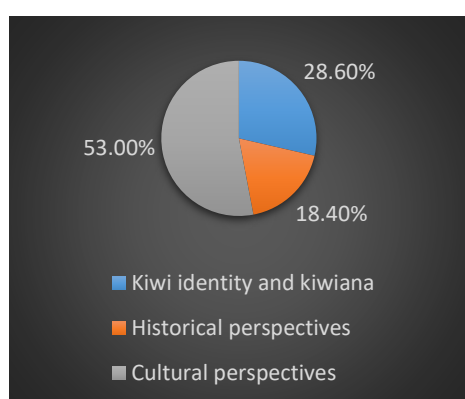




Māori culture stood out as being a vitally important signifier of Kiwi identity and kiwiana. Of the 985 respondents, 94.5% (931 responses) rated Māori culture 3 or higher on the 5-point Likert scale (see the figure below). Contrasting that, 5.4% (54 respondents) ranked Māori culture to be of lesser importance (2 or less on the Likert scale). Of primary importance to respondents were elements of Māori culture itself. That was significant for 53% of respondents. Other respondents directly associated Māori culture to kiwiana and Kiwi identity (28.6%). Historical perspectives related to Māori culture were important for 18.4% of survey respondents.

Themes underpinning the importance of Māori culture to constructs of Kiwi identity and kiwiana included the view that Māori gave Kiwi New Zealanders a global identity, one differentiating the nation from all others (38 responses).

However, exploring survey feedback regarding Māori culture and the holistic nature of te ao Māori requires some consideration. Consequently, and reflecting te ao Māori, combining historical perspectives (18.4%) and cultural perspectives (53%) suggested that almost three-quarters (71.4%) of respondents perceived the socio-historical importance of Māori culture. When combined with elements of Kiwi identity and kiwiana, Māori culture not only represented a retrospective view of Kiwi identity and kiwiana, but also potentialised a blue-sky view of being and becoming Kiwi and its associated materiality.

Exemplifying that for survey participants was 'respect for the land and Māori people; landmarks and names, the haka and tangata whenua' (15 respondents). Finally, and most importantly, 35 participants suggested that without Māori culture, Kiwis would lack a culture of note. In these ways, Māori culture was perceived, within the survey, as a seminal construct reflecting Kiwi identity and New Zealand's unique place in the world.

*Conclusions from Survey Two*

As the literature review revealed, Māoriana has been perceived as a sub-category of kiwiana. That classification is problematic because the prefix 'sub-' implies an inferior status to something more dominant, in this case Pākehā culture. However, Survey Two challenges that construct. Survey Two revealed that Māori culture and materiality were perceived by participants as being of vital importance to Kiwi identity and materiality. That finding was not surprising considering that the Colmar Brunton poll noted in the literature review found that 81% of Māori who participated in the survey keenly identified with being Kiwi. In those ways, Māori culture and ways of being have much to offer future constructs of Kiwi identity and materriality.

Similarly, Kiwi identity was positively reinforced within an emergent sense of self. That was best exemplified, in Survey Two, in *terroir* (wine and oysters). Additionally, the uniqueness of place and identity were reinforced by fauna, particularly the silver fern.

In concluding the findings from Survey Two, it is observed that the constructs of Kiwi identity and kiwiana are changing from points of retrospection toward points of future view. Rather than adopting a retrospective focus, Kiwis are beginning to look forward, toward a globalised worldview. However, a globalised worldview is still tempered by a parochial perspective for some Kiwis. That perspective was reflected by participants who viewed Auckland's Sky Tower as a symbol of Auckland, rather than a representation of wider themes of being Kiwi.

While this research has presented valuable insights into being and becoming Kiwi, in Aotearoa New Zealand, identity and its materiality are on-going works-in-progress.

# Further Conclusions: Answering the Bigger Questions: What Does it Mean to be Kiwi?

This research suggests that constructs of being Kiwi are changing. While Survey One relied on existing kiwiana materiality, and Survey Two relied on newer concepts of kiwiana, no participant in either survey questioned the choice or range of materiality offered for their consideration. This suggests that identity and materiality are viewed in holistic ways and within wider socio-temporal considerations. However, the extent to which participants associated changes in Kiwi identity and materiality from the retrospective nature of existing kiwiana (survey one) to the more forward-looking perspectives of materiality (survey two) remains an area for further research.

Additionally, increased migration has impacted how Kiwis view themselves and how others view them. While the impact of migration to New Zealand sits outside the scope of this research, readers are reminded that information relating to the impact of migration on Kiwi identity and materiality can be found online at the following URL: https://aut.researchgateway.ac.nz/handle/10292/12057.

## What Do We Stand for and What Are Our Values?

In presenting an overview of Kiwi identity, the literature review noted that being Kiwi, its values and positioning, emerged consequent to colonial settlement. The combination of coming to a new land, and resisting the restraints of class endemic to England, at that time, fostered a new way of being and becoming Kiwi. The practicalities of 'breaking-in' a new land, combined with New Zealand's geographic isolation, fostered the emergence of a male-centric worldview based in practicality. That view was reinforced not only by action but also by materiality. Consequently, and over time, Kiwi characteristics and values have tended to reflect being male. However, and as the literature review also noted, women's role in the nation's development has not been recognised with the same fervour attributed to the role of men.

While attributes of innovation and 'turning your hand to anything' remain potent, constructs of being Kiwi and the values within that identity are changing. As previously noted, migration is literally changing the face of New Zealand. Yet this research, particularly Survey One has identified some key foundations reflecting Kiwi values.

These are noted in the following Table 4.

*Table 4: Kiwi Values and Foundations of Being.*

| Kiwi Values and Foundations of Being: Survey One | Linked to Kiwiana |
|---|---|
| Importance of:<br>• Family, relaxation, holiday time, summertime. | Jandal |
| Being:<br>• Happy, creative, enjoying a happy childhood. | Buzzy Bee |
| Having and Participating in:<br>• A sense of community (belonging).<br>• Activities and being, friendly, fun, honest.<br>• Taking pride and being warm to others. | Four Square |
| Using food to:<br>• Have fun, create memories, evoke nostalgia.<br>• Instil and show trust and reliability. | Edmonds Baking Powder and Hokey Pokey Ice Cream |
| Enjoying the:<br>• Great outdoors as a farmer or outside worker, or in leisure activity. | The Swanndri |

In contrast, Survey Two revealed being Kiwi and its materiality, kiwiana, in more international and globalised ways. However, survey participants' recognition of globalisation was tempered by their emphasis on Māori culture, flora and fauna. For participants, those themes bestowed Kiwis and New Zealand with its unique place in the world. Table 5, below, presents those themes.

*Table 5: Alternate Kiwi Values and Foundations of Being.*

| Alternate Kiwi Values and Foundations of Being: Survey Two | Linked to Kiwiana |
|---|---|
| Opening up the Country:<br>• Tourism, the Sky Tower as attraction.<br>• Resistance to Auckland as 'being Auckland' at the expense of other regions. | Auckland's Sky Tower |
| Globalisation:<br>• That drinking flat whites is an expression of Kiwi's place in the wider world of consumerism.<br>• That New Zealand wine culture and consumption, while somewhat unique to the country are, nonetheless, part of a wider globalised pattern of consumption. | Flat White and Kiwi Wine |
| Kiwi's Uniqueness:<br>• That Māori culture and ways of being are pre-eminent in being Kiwi.<br>• That New Zealand's flora and fauna make the country and its people unique. | Silver Fern, Māori Culture, Bluff Oyster |

| • That the nation's sporting prowess contribute to New Zealand's uniqueness.<br>• That food reinforces uniqueness via *terroir*. | |

**What Are We Aiming For?**

This question implies that Aotearoa New Zealand is a cohesive body of people with a commonly shared set of goals. Unfortunately, that thinking is a convenience. While the myth of egalitarianism continues, New Zealand is riven with inequity. Popular media readily report that the socio-economic gap between various groups of Kiwis is increasing. Across that increasing gap, the aims of many Kiwis vary. For some Kiwis aims are basic: in consideration of economic hardship, can they put the next family meal on the table? Aims for other Kiwis may be different reflecting another set of socio-economic factors.

**Who Do We Trust and What Do We Aspire To?**

Themes of trust and Kiwi aspiration are grounded within the nexus of the nation's history, present being and future prospect. Once, during the Golden Weather, Aotearoa New Zealand enjoyed geographic and economic isolation from the 'outside' world. That isolation capitalised on Kiwi ingenuity, and a new cult of mateship and ingenuity emerged, creating a catalogue of kiwiana as well as prescribed ways of being.

As the nation has opened up and, since 1984, as immigration criteria have become more inclusive and less discriminatory, the face of New Zealand has changed. Further impacting those factors have been larger globalising forces including the Internet. Those forces have, to an extent, created a cosmopolitan Kiwi, who can, with access and Internet skills, become a global citizen.

This research has, through participant input, not only recognised that possibility, but also recognised something else that may be more important. While research participants have recognised global forces and the impact of such forces on their thoughts, they have none the less reserved a special place to clearly identity what makes Kiwis unique and what symbols reflect and promote that uniqueness.

In those ways, this report has captured something unique. Within the sameness of internationalisation and globalisation, Kiwis still consider themselves unique, and are not afraid to share the characteristics hallmarking that uniqueness.

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# Media Interest in this Research

Part of the researcher's brief was to maximise media opportunities throughout the life of this research project. To date, media has recognised this research in the following ways.

1. *The New Zealand Herald,* March 25,  2018

     https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=12017437

**Seeya Buzzy Bee, later hokey pokey: Kiwiana could change as New Zealand becomes more diverse and global**

25 Mar, 2018 5:00am
3 minutes to read



AUT Lecturer Lindsay Neill is conducting a study on Kiwiana. Photo / Doug Sherring

By: Cherie Howie
Reporter, NZ Herald
cherie.howie@nzherald.co.nz @CherieHowie

**Goodbye Buzzy Bee, hello beckoning cat?**

An academic reckons stuff we call Kiwiana, from Buzzy Bees to pavlova to Swandris, could disappear within a couple of generations as New Zealand grows more diverse and further away from the closed economy of the past.

Auckland University of Technology senior lecturer in hospitality management Lindsay Neill is launching a nationwide research project to find out what material items Kiwis aged between 18 and 40 believe symbolise our national identity.

The survey starts next Sunday and will be followed by a second one a month later inviting people to upload a photo and explanation of what they consider Kiwiana. Neill was inspired to run the surveys, the results of which will be available at the end of the year, after hearing from participants in his PhD investigating Kiwiana and Kiwi identity in three migrant groups.

Those groups - 30 people from the Chinese, Latin American and Pacific Island communities - had shown him people's views of Kiwiana was changing. "What they think it is is a million miles from the [Crown Lynn] swan, hokey pokey and buzzy bee. What constitutes Kiwi identity will change and migrant communities will have a say in that … will the beckoning cat be seen as a bit of Kiwiana?"

There was no reason why not, given other Kiwiana originated overseas before being adapted to New Zealand - the patent for the buzzy bee was originally held by US company Fisher Price, pavlova is based on meringue originally from France and jandals are an adaption of Japanese sandals.

Other objects-turned-Kiwiana emerged at a time when the New Zealand economy was closed and imports restricted. People had to make do, Neill said.

"Crown Lynn started with drain pipes and then diversified into the swans they're famous for, and the teacups ... because you couldn't get them from [overseas], you had to buy local. "Crown Lynn were in every home - whether a swan, a tea cup or the drainage to take your sewage away."

The majority of existing Kiwiana reflected being a male, such as the saying "She'll be right", and symbols reflecting male values were in decline in the Western Hemisphere, he said.

"Existing Kiwiana might be coming to an end. You could argue Kiwiana has hit a void. We need things to reflect today … in the future it will reflect the migration trends." For example, maneki-neko (beckoning cat), originally from Japan but widely adopted by Chinese merchants, could take on its own Kiwi flavour with generations to come, Neill said.

Based on what he'd heard from his own PhD participants about what they saw as Kiwiana, that could be focused around foods such as raw fish and cheese, and New Zealand wine. Fish and chips were still mentioned as Kiwi as, but they no longer necessarily came from the local takeaway - they were more likely to be those freshly caught by the person planning to eat them.

Raw fish was a Pacific Island favourite, and that could also eventually become part of what Kiwis see as Kiwi. "It could figure on the menu in future times." Another participant had identified New Zealand wine as her Kiwiana - she kept the empty bottles to look at again later. "The bottles were a narrative for her life in New Zealand."

**2. TV 1 Breakfast Television, May 1, 2018.**

Interview with Lindsay Neill, Auckland University of Technology, about Kiwiana. Neill says ElectricKiwi.co.nz wants to find out what it means to be Kiwi. He says they have done the first survey, in which their respondents have recognised bees, jandals, and cheese rolls. He states he hopes in the second survey, people will be able to provide new ideas about Kiwiana and Kiwi identity. He states the Maori identity has been a big part of Kiwiana. He says in the second, he encourages people to upload a picture to the ElectricKiwi.co.nz and provide a story behind the image. He notes it is imperative to follow the symbols that NZ holds dear since the country continues to change because of migration. He says the icons of Kiwi need to be identified since the country capitalised on them. He says his favourite icon for Kiwiana is the White Lady. Interview with Lindsay Neill, Auckland University of Technology, about Kiwiana. Neill says ElectricKiwi.co.nz wants to find out what it means to be Kiwi. He says they have done the first survey, in which their respondents have recognised bees, jandals, and cheese rolls. He states he hopes in the second survey, people will be able to provide new ideas about Kiwiana and Kiwi identity. He states the Maori identity has been a big part of Kiwiana. He says in the second, he encourages people to upload a picture to the ElectricKiwi.co.nz and provide a story behind the image. He notes it is imperative to follow the symbols that NZ holds dear since the country continues to change because of migration. He says the icons of Kiwi need to be identified since the country capitalised on them. He says his favourite icon for Kiwiana is the White Lady.

**3. Radio Live, The Long Lunch with Wendyl Nissen, July 3, 2018.**

https://audio.mediaworks.nz/content/radiolive/AfternoonTalk/LindsayNeil.mp3

**4.** *The Christchurch Star*, **November 3, 2018;** *The Sunday Star Times*, **November 3, 2018**

## The new Kiwiana: It's in our food and on the money

Philip Matthews 05:00, Nov 04 2018



Keisha Castle-Hughes in the film Whale Rider. Māori images top the list of new Kiwiana.

**New Zealand has changed but our national symbols are stuck in the past. From sheepdogs to beckoning gold cats, we discover what Kiwiana looks like today.**

Everything needs updating, even the past. When you say the word "Kiwiana" some familiar images come to mind. It is a gallery of the ordinary, the homely, the once-loved, that can almost be recited like a litany by now: buzzy bee toys, gumboots, hokey pokey ice cream, sheepdogs, pavlova.

There can be something a bit compulsory and oppressive about this list of Kiwiana, though. It says that whether you like it or not, this was your past. "The material culture that reflects Kiwi identity," is how Auckland University of Technology senior lecturer Lindsay Neill describes Kiwiana.

His research area is "vernacular culture". Not the elite, in other words, but the everyday. This often boils down to food: that ice cream, that pavlova, those pikelets, that Marmite. These are the markers that hit some deep nostalgic spot.



Rachel Hunter reckoned you "can't beat a Trumpet" and that became an icon in the old Kiwiana pantheon.

New Zealand is not alone in identifying national signifiers, but we seem particularly anxious about it. Neill recalls that his friend, academic Claudia Bell, has a great line about New Zealanders needing constant reassurance about who they are. Kiwiana has been a reliable way of doing that.

But what would new Kiwiana look like? Funny you should ask. This is exactly what Neill has been tracking. Research has taken him in two directions. His PhD, which is under

examination now, looks at how three migrant groups see Kiwi identity and Kiwiana. And some research he is undertaking for power company Electric Kiwi is about what Kiwis think of the same things. Auckland's Sky Tower is familiar enough to qualify as new, urban Kiwiana, he learned.

The old Kiwiana was criticised for being very white with perhaps the occasional Māori image as decoration. The new Kiwiana is very different, it seems. "The key to new Kiwiana is anything to do with Māori culture," Neill says. "For new migrant groups, anything Māori was number one. It could be language, it could be a meeting house, it could be anything Māori and they were really passionate about it. They had a huge amount of knowledge." Essentially, they did their homework.

"Some of them, before they came to New Zealand, would look at New Zealand money. They would look at the symbols on the notes and then research them. Their rationale was that these things must be important because they are on the money. They would Google these things and relate a story. It really impressed me."



New immigrants look to see what is important to us in learning about NZ culture – like the face of Sir Edmund Hillary on our $5 note.

Show me the money. Like most of us, Neill knew that Sir Edmund Hillary was on a note and the Queen's face was on everything, but other than that, he had barely noticed. "It's a form of banal nationalism, all these symbols that form nations, that many of us take for granted. Migrants have a new view. A view from without and a view from within."

The three migrant groups were Chinese, Latin American and Pacific. For both the Chinese and Latin American populations, bare feet stuck out as something deeply Kiwi. "They thought it was completely odd," Neill says. "But as they lived here, they saw the value in it and began to let the kids run round in bare feet."

A Flight of the Conchords-style tourist slogan suggests itself. "Welcome to New Zealand: take your shoes off." But when family members from back home came to visit, the Chinese kids would be made to put their shoes back on.

It is easy to speculate about what is tied up in this, with going barefoot acting as a passport back to rural settings, beach holidays, simpler times.

**Identities for sale**

But when new migrants think about being Kiwi, they do not think about gumboots, sheepdogs, No 8 wire and Barry Crump. Instead, Neill learned, "they form a Kiwi identity based on items of Kiwiana that you can buy". It might be a shock for New Zealanders who

are "entrenched in the myth" that people can buy things that reflect the identity they want to project: "That's part of a more modern sociological move about the mobility of identity."

So when new migrants identify wine and ice cream– any old flavour, not just hokey pokey– as specifically Kiwi items, they are actually responding to decades of marketing of wine and dairy as New Zealand success stories. According to entirely unscientific polling on the Neighbourly website, new items of Kiwiana have replaced old. Some of them line up closely with Neill's findings. Instead of jandals, Allbirds. Instead of the homemade pavlova, Whittakers L & P chocolate. Instead of the buzzy bee, the Pipi Mā doll that speaks Māori.



Pītau Pōtiki is one of a range of award-winning Maori-speaking dolls, made by a Rotorua company Punarau Media.

The Pipi Mā result reflects Neill's discovery that Kiwiana is increasingly Māori. The chocolate result might say that food as an identity is more likely to be bought off the shelf than prepared in the kitchens of old with an open copy of the Edmonds Cookery Book. Shopping replaces making. It is a kitsch item as well in its highly obvious Kiwiness. "Part of the whole Kiwiana thing, right, is knowingness, ironic distance, these old things that are crap and we love them," says Nick Holm, a Massey University senior lecturer with strong interests in media, comedy and popular culture.



The Topp Twins' embrace of Kiwiana comes with many ironies.

"Historically it's been incredibly white and rural. New forms of Kiwiana that emerge could be urban." There is also a way in which things must lose their edge before they can become Kiwiana. Fred Dagg is a cosy symbol of Kiwiana if you forget that the last verse of *The Gumboot Song* had lines about politicians of the day putting the country "in the s...". A similar thing has happened with the Topp Twins, whose embrace of Kiwiana comes with many ironies. "Turning them into Kiwiana necessitates forgetting what they meant in their moment," Holm says. "There is a harmlessness to Kiwiana. It's the opposite of subversive. It's building a memory of a community."

Kiwiana is about that common experience. But do we even have them anymore? Neill points out that one of the reasons why an item like Wattie's frozen peas is loaded with nostalgic Kiwiana appeal is that in the old days of a very prosperous but closed economy,

there was not much else to eat. Holm makes the same point using the Goodnight Kiwi cartoon: New Zealanders of a certain age love it and remember it because there was nothing much else on television.

A lot changed in the 1980s: the economy, immigration policy, the media landscape. New Zealand is unrecognisable to Old Zealand. "New people are going to emerge," Neill says, as he thinks of Kiwiana of the near future. New people and new icons. We should look to immigrant communities for at least some of them.



The gold Maneki Neko, a symbol of good luck, has become as common in New Zealand as it is in Japan.

He thinks that the maneki neko, or beckoning cat, could be Kiwiana one day. Every second shop in Auckland seems to have one. Equally, a figure like Indian-born Auckland chef Sid Sahrawat could be the face of a new Kiwi food identity, Neill suggests. Sid and Chand Sahrawat have just taken over the famous French Cafe, probably New Zealand's most renowned fine-dining restaurant, and are bringing their own flavour to its award-winning menu.



Pavlova? Kiwifruit? Fuggeddaboutit. Auckland chef Sid Sahrawat could be the new face of Kiwi food.

"The French Cafe has regulars going back three generations," says Sid, with respect. "We had one lot of regular customers who have been coming for years who we know for sure won't be back. That's OK, you can't win them all. But then another table of regulars loved it so much they've booked again for next week." His modern Indian dining, at the award-winning Cassia, has helped make his name – but as *Stuff* reports today, taking leadership of the kitchen of the French Cafe makes him almost a New Zealand institution. Lindsay Neill says he welcomes the emergence of new leaders like Sahrawat, the germination of new ideas. "We've just got to wait for someone to pop their head up."

# Appendices

**Appendix 1: Researcher Timeline**

**Timeline for Electric Kiwi Research**   January  10th 2018.

This timeline presents an overview of planned actions facilitating the Kiwi identity/kiwiana research requested by Electric Kiwi and researched by AUT's Lindsay Neill.  A draft ethics application is in preparation.

| **2018 Research Stream 1** | This research explores historical themes of Kiwi identity: within accepted notions of kiwiana[13]. | **PHASING** <br> **Ethics Application** |
|---|---|---|
| April <br> May <br> June <br> July Survey's end | E Neighbourly Format: Existing kiwiana images[14] are displayed and respondents asked: "What does this image mean to you"? | **Research/Data Gathering Phase** |
| August | Analyse feedback from respondents about the images reflecting constructs of Kiwi identity. | **Analysis/Discussion** |
| Nov <br> Dec | These findings reveal what people think about previous themes of Kiwi identity. | **Concluding Research by Written Report** |

| **2018 Research Stream 2** | This research explores emerging constructs of Kiwi identity. | **PHASING** <br> **Ethics Application** |
|---|---|---|
| April <br> May <br> June <br> July Survey's end | E Neighbourly Format: A qualitative survey asking Kiwi identity/value based questions is uploaded. | **Research/Data Gathering Phase** |
| August | Data analysis using 'open coding': the identification of themes are distilled from the participant data. | **Analysis/Discussion** |

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[13] Kiwiana is academically accepted as being the material items reflecting a Kiwi identity.
[14] See Appendix 1.

| Nov Dec | These findings show a future view, of Kiwi identity. These findings could integrate data from Research Stream 1 and in doing so provide a 'then and now perspective'. | **Concluding Research by Written Report** |
| --- | --- | --- |

**PR Research Opportunities for EK**

- The Buzzy Bee and Kiwi Race[15] 'It's downhill for the Buzzy Bee'.
- Auto-prompts "come-on Christchurch, we need to know what you think!"
- EK video uploads of progress, themes and what is hot from the survey to date
  (participant voices).
- Response worm showing regional participation numbers.
- Emergent theme, sound bites, video.
- Regional updates.
- EK directly invites its customers: 'tell us your Kiwi stories' via EK's URL.
- Identification of new themes and materiality/values reflecting being Kiwi.
- Full circle…a 'new' Buzzy Bee race.

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[15] Like Jaffa's down Baldwin Street, Buzzy Bees are raced down xxxxx street (local and regional) by EK staff in black singlets. This signals the beginning of EK research.

**Appendix 2: Researcher Proposal**

# Faculty of Culture and Society

# Electric Kiwi Research Proposal 2017

| 1. Project Title |
|---|
| **Kiwiana: Kiwi identities materiality** |

| 2. Applicant(s) |
|---|
| Lindsay Neill |
| http://www.aut.ac.nz/profiles/lindsay-neill |
| School of Hospitality & Tourism |
| lindsay.neill@aut.ac.nz |
| 09 921 9999 ext. 8442 |

| 3. Proposal |
|---|

**Research question**

What material items and associated characteristics do 'Kiwi' respondents, aged between 20 and 40 years, believe represent kiwi identity?

**Abstract**

This research proposal embodies Kiwiness. Research and everyday life confirm that many Kiwis are innovative thinkers and doers. This proposal reflects that thinking by incorporating the #8 wire spirit of innovation. Exemplifying this, my proposal goes beyond the research itself. My belief is that Electric Kiwi can maximise my research in multiple ways. Toward that goal, at the conclusion of my proposal, I present some innovative #8 wire value-added suggestions. These are designed not only to maximise my research but to specifically provide Electric Kiwi a value-added proposal.

Kiwiana is the material culture associated with being Kiwi. 'Kiwi' is, most likely, the most common Māori word used in Aotearoa New Zealand. Kiwi has been 'colonised' through Kiwi nugget and vernacular 'non-thinking' use. To date, research on kiwi identity and kiwiana has been retrospectively focused. This has negated the future view and potentialities of being Kiwi. With increasing migration to the country, the face of Kiwi identity is changing (Neill, in press). This research explores contemporary views of kiwiana. It will discover what material items people aged 20–40 believe to be important to Kiwi identity, and what values they associate with those items. Consequently, this research will add to existing knowledge by uncovering contemporary thoughts and beliefs on what it means to be Kiwi in Aotearoa New Zealand today.

**Participant prerequisites**

That participants self-identify as residents of Aotearoa New Zealand.

**Rationale**

Wolfe (1991), Wolfe and Barnett (2001) and Bell (1991, 2004, 2007, 2012, 2012a, 2012b, 2012c, 2014, 2014a) have established a catalogue of existing materiality vernacularly called kiwiana. More recent research has revealed that these items hold little relevance to younger people (Neill, 2017, in press; cf. Neill, 2013). Consequently, this research asks respondents what items and values do they consider represent kiwi identity. In doing so, this research will update existing knowledge with contemporary data.

**Methodology**

A mixed methodology will provide complementary data. Qualitative description will illuminate non-statistical material and provide narrative. This combination will facilitate a deep understanding and the ability to cross reference key findings.

**Literature**

Current kiwiana literature is found in two domains; popular press and academic writing. Wolfe (1991), Wolfe and Barnett (2001) dominate popular writing while sociologist Dr. Claudia Bell (1991, 2004, 2007, 2012, 2012a, 2012b, 2012c, 2014, 2014a) at the University of Auckland is kiwiana's academic champion. However, the commonality of these authors is their retrospective approach. This approach focusses on the 'good old day's' best exemplified by Bruce Mason's play *The End of the "Golden Weather* (Phillips, 2017). Retrospection has facilitated a 'rose tinted' view of being kiwi and its materiality. In researching contemporary views of kiwiana existing literature can be enhanced and a better understanding gained of what it means to be Kiwi in a multicultural Aotearoa New Zealand.

**Value-added research offerings**

To maximize my research findings, and to keep Electric Kiwi connected to its customers and the dynamic nature of Kiwi identity and characteristics, I suggest that value can be added to my research in the following ways:

- Electric Kiwi creates an online portal within their existing URL within which Electric Kiwi customers can tell their Kiwi stories – a Electric Kiwi blog.
- That my research be rewritten (by me) in a less academic way and posted by Electric Kiwi on their URL (in themed 'bites') to stimulate customer Kiwi stories.
- That Electric Kiwi promotes a competition for Design and Creative Technologies students to create a wine label for the company reflecting Kiwi and company values. This would necessitate a vineyard partnership.
- That the wine label and research are launched with a function at Electric Kiwi, featuring the company's branded wine and Kiwi food created and served by students from the School of Hospitality and Tourism at the Auckland University of Technology.

## 4. Budget

*Detail all expenses for which funding is being sought. Remember to include GST in your estimate of items in this section to which GST applies. Remember, that where you indicate a Research Assistant, you need an hourly rate. Indicate the time frame e.g. number of weeks and hours per week where appropriate.*

**Salaries, Equipment and Expenses:**

| Item | Funds sought (GST inclusive) |
|---|---:|
| **Lindsay Neill** 110 hours<br><br>  -  Research design<br>  -  Analysis<br>  -  Reporting results | $16,608.64<br><br>(inclusive overheads) |
| **Research Assistant** 140 hours, $28.19 per hour | $4,156.32 |
| **TOTAL** | **$20,764.96** |

**Appendix 3: Ethics EA1 Application**

**Auckland University of Technology Ethics Committee (AUTEC)**

**EA1**

## Application for Ethics Approval by AUTEC

*Please print this application single sided in greyscale and do not staple. Once this application has been completed and signed, please read the notes at the end of the form for information about submission of the application for review.*

For AUTEC Secretariat Use only

_____/_____

## Notes about Completion

❖ Ethics review is a community review of the ethical aspects of a research proposal. Responses should use clear everyday language with appropriate definitions being provided should the use of technical or academic jargon be necessary.

❖ The AUTEC Secretariat and your AUTEC Faculty Representative are able to provide you with assistance and guidance with the completion of this application which may help expedite the granting of ethics approval.

❖ The information in this application needs to be clearly stated and to contain sufficient details to enable AUTEC to make an informed decision about the ethical quality of the research. Responses that do not provide sufficient information may delay approval because further information will be sought. Overly long responses may also delay approval when unnecessary information hinders clarity. In general, each response should be around 100 words.

❖ AUTEC reserves the right not to consider applications that are incomplete or inadequate. Please do not alter the formatting or numbering of the form in any way or remove any of the help text.

❖ Comprehensive information about ethics approval and what may be required is available online at http://aut.ac.nz/researchethics

❖ The information provided in this application will be used for the purposes of granting ethics approval. It may also be provided to the Graduate Research School, the Research and Innovation Office, or the University's insurers for purposes relating to AUT's interests.

❖ The Form is focussed around AUTEC's ethical principles, which are in accordance with the *Guidelines for the approval of ethics committees* in New Zealand.

*To respond to a question, please place your cursor in the space following the question and its notes and begin typing.*

### *Project Information*

**A.1.** *What is the title of the research?*

*If you will be using a different title in documents to that being used as your working title, please provide both, clearly indicating which title will be used for what purpose.*

The Meaning and Values within Existing and New Concepts of Kiwi Identity and Kiwiana

**A.2.** *Is this application for research that is being undertaken in stages?*
☐ *Yes*

*If the answer is 'Yes' please answer A.2.1 and the following sections, otherwise please answer A.3 and continue from there.*

**A.2.1.** Does this application cover all the stages of the research? ☐ Yes

*If the answer is 'No' please provide details here of which stages are being covered by this application, otherwise please answer A.3 and continue from there.*

This research will be conducted in two stages. Stage 1, beginning in April 2018, will explore existing constructs of Kiwi identity and kiwiana. Stage 2, beginning in May 2018, is designed to explore new constructs of Kiwi identity and kiwiana.

## A.3. *Who is the applicant?*

*When the research is part of the requirements for a qualification at AUT, then the applicant is always the primary supervisor. Otherwise, the applicant is the researcher primarily responsible for the research, to whom all enquiries and correspondence relating to this application will be addressed.*

Lindsay Neill

## A.4. *Further information about the applicant.*

### A.4.1. In which faculty, directorate, or research centre is the applicant located?

Culture and Society

### A.4.2. What are the applicant's qualifications?

BA Social Anthropology; MA International Hospitality management; MA Sociology; PhD Candidate

### A.4.3. What is the applicant's email address?

*An email address at which the applicant can be contacted is essential.*

lindsay.neill@aut.ac.nz

### A.4.4. At which telephone numbers can the applicant be contacted during the day?

09-921-9999 extn 8442

## A.5. *Research Instruments*

### A.5.1. Which of the following does the research use:

#### ☐ *a written or electronic questionnaire or survey*

I enclose an appendix with this information.

*Please attach to this application form all the relevant research protocols. These may include: Indicative questions (for interviews or focus groups); a copy of the finalised questionnaire or survey in the format that it will be presented to participants (for a written or electronic questionnaire or survey); a protocol indicating how the data will be recorded (e.g. audiotape, videotape, note-taking) for focus groups or interviews (Note: when focus groups are being recorded, you will need to make sure there is provision for explicit consent on the Consent Form and attach to this Application Form examples of indicative questions or the full focus group schedule. Please note that there are specific confidentiality issues associated with focus groups that need to be addressed); a copy of the observation protocol that will be used (for observations); full information about the use of visual recordings of any sort, including appropriate protocols and consent processes; protocols for any creative, artistic, or design process; a copy of the protocols for the instruments and the instruments that will be used to record results if you will use some other research instrument.*

### A.5.2. Who will be transcribing or recording the data?

*If someone other than the applicant or primary researcher will be transcribing the interview or focus group records or taking the notes, you will need to provide a confidentiality agreement with this Application Form.*

The primary researcher and a research assistant.

This research explores what respondents aged between 20 and 40 believe are the implicit and explicit values and characteristics of Kiwi identity and kiwiana. Kiwiana is the accepted materiality that reflects a Kiwi identity. It involves two interactive online survey documents that will be uploaded in two stages. Stage 1 will be uploaded in April 2018. Stage 2 will be uploaded in May 2018. Anyone one is welcome to participate in either survey stage. It is possible that some respondents might respond to both stages of this research. However, no participant will be immediately identifiable or any identifiable link connecting them be revealed to them, the researcher, or anyone else should this happen.

Stage 1 of this research explores what research participants think and feel about existing constructs of kiwiana. These is an accepted academic list of material items or kiwiana (refer B.9) that, over time have come to incorporate values and themes associated with Kiwi identity. Sociologist Claudia Bell (University of Auckland) and Lindsay Neill (AUT; the primary researcher) have both written extensively on this topic/relationship. Their individual and joint research have shown that kiwiana tends to be retrospectively focussed and that its meanings and values appear to be of relative importance depending upon the age of research respondents. Through an online interactive survey document, research participants will be asked to comment on various images of kiwiana, and note what values and themes they believe are reflected in those items that they associate with Kiwi identity. Because kiwiana promotes a retrospective view, Stage 1 asks what is the relevance of these items to respondents aged between 20-40. After compilation, online survey responses will be themed according to the indicators that participants identify as being important to them. The data collected within Stage one, when analysed, provides, in conjunction with an overview of existing literature the beginning chapters of a final report on Kiwi identity and kiwiana.

Stage 2 builds upon the base knowledge supplied in Stage 1. Stage 2 asks participants what material items they believe reflect Kiwi identity and kiwi values. Stage 2 allows participants to upload images of items they consider to be important to Kiwi identity. Consequently, this stage opens up existing constructs of the materiality associated with Kiwi identity to new items that participants believe are important. In this way, Stage 2 contrasts the retrospective view of existing concepts of Kiwi identity and kiwiana in Stage 1.

Stage 1 and 2 surveys will use social media platforms including Facebook, Twitter, Linkedin and the Kiwi Electric database to connect potential participants to the survey documents. While social media provided the initial participant contact, clicking on the survey button there will take participants to a secure survey document hosted within Google Forms. The data from Stages 1 and 2 will be collated and then thematically analysed to discover participant perceptions of Kiwi identity and kiwiana. Stage 1 information will provide the introductory knowledge base of a final report. Stage two data will provide that report more contemporary themes and indicators of Kiwi identity and kiwiana by finalising the research report.

*For research in general, what is the difference between intervention, interaction, and observation? Intervention includes both physical procedures by which data are gathered and manipulations of the participant or participant's environment that are performed for research purposes. Interaction includes communication or interpersonal contact between the investigator and participant that are performed for research purposes. Observation is neither an intervention nor an interaction. (cf https://www.gvsu.edu/hrrc/faq-definitions-35.htm).*

*Within health and disability research, 'intervention study' has the meaning given to it by the National Ethics Advisory Council's Ethical Guidelines for Intervention Studies; namely, a study in which the investigator controls and studies the intervention(s) provided to participants for the purpose of adding to knowledge of the health effects of the intervention(s). The term 'intervention study' is often used interchangeably with the terms*

*'experimental study' and 'clinical trial' (s.24 Standard Operating Procedures for Health and Disability Ethics Committees).*

**A.7.2.** Is this Health and Disability Research? ☒ No

*Health and disability research is research that aims to generate knowledge for the purpose of improving health and independence outcomes (s.21 Standard Operating Procedures for Health and Disability Ethics Committees).*

**A.7.3.** Does this research involve people in their capacity as consumers of health or disability support services, or in their capacity as relatives or caregivers of consumers of health or disability support services, or as volunteers in clinical trials (including, for the avoidance of doubt, bioequivalence and bioavailability studies)? ☒ No

## *The Ethical Principle of Research Adequacy*

*AUTEC recognises that different research paradigms may inform the conception and design of projects. It adopts the following minimal criteria of adequacy: the project must have clear research goals; its design must make it possible to meet those goals; and the project should not be trivial but should potentially contribute to the advancement of knowledge to an extent that warrants any cost or risk to participants.*

**B.1.** *Is the applicant the person doing most of the research (the primary researcher)?* ☐ Yes

*If the answer is 'No' please answer B.1.1 and the following sections, otherwise please answer B.2 and continue from there.*

**B.1.1.** What is the name of the primary researcher if it is someone other than the applicant?

N/A

**B.1.2.** What are the primary researcher's completed qualifications?

BA Social Anthropology; MA In. Hospitality Mgmt; MA Sociology

**B.1.3.** What is the primary researcher's email address?

*An email address at which the primary researcher can be contacted is essential.*

lindsay.neill@aut.ac.nz

**B.1.4.** At which telephone numbers can the primary researcher be contacted during the day?

09-921-9999 extn 8442 …..021-164-9526

**B.2.** *Is the primary researcher*

### ☒ *an AUT staff member*

*If the primary researcher is an AUT staff member, please answer B.2.1 and the following sections, otherwise please answer B.3 and continue from there.*

**B.2.1.** In which faculty, directorate, or research centre is the primary researcher employed?

*If the response to this section is the same as that already given to section A.4.1 above, please skip this section and go to section B.2.2.*

Culture and Society

**B.2.2.** In which school or department is the primary researcher employed?

Hospitality & Tourism

**B.3.1.    What is their Student ID Number?**

N/A

**B.3.2.    In which faculty are they enrolled?**

N/A

**B.3.3.    In which school, department, or Research Centre are they enrolled?**

N/A

**B.4.    *What is the primary researcher's experience or expertise in this area of research?***

*Where the primary researcher is a student at AUT, please identify the applicant's experience or expertise in this area of research as well.*

I have extensive journal publications on this topic. I have been actively involved in this topic research for some time. I am also completing a PhD in the same subject area.

Here is a list of some of my recent publications:

- Neill, L., Poulston, J., Hemmington, N., Hall, C., & Bliss, S. (2017). Gastronomy or food studies: A case of academic distinction. *Journal of Hospitality & Tourism Education*, *29*(2), 91-99. doi:10.1080/10963758.2017.1297717
- Nemeschansky, B., Neill, L. J., Wright, S., & Brocx, M. (2017). His own kind of honour: Reluctant celebrity chef Michael Van de Elzen. *Celebrity Studies*, *8*(1), 1-15. doi:10.1080/19392397.2017.1288579
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**B.5.    *Who is in charge of data collection?***

Lindsay Neill, primary researcher.

**B.6.    *Who will interact with the participants?***

There will be no direct interaction with participants because their survey responses will be voluntarily completed on-line. Should research reveal the need for focus group refinement, a new ethics application will be made.

**B.7.** *Is this research being undertaken as part of a qualification?* ☒ No

*If the answer is 'Yes' please answer B.7.1 and the following sections, otherwise please answer B.8 and continue from there.*

**B.7.1.** What is the name of the qualification?

N/A

**B.7.2.** In which institution will the qualification be undertaken?

N/A

**B.8.** *Details of Other Researchers or Investigators*

**B.8.1.** Will any other people be involved as researchers, co-investigators, or supervisors? ☒ Yes

*If the answer is 'Yes' please answer B.8.1.1 and the following sections, otherwise please answer B.8.2 and continue from there.*

The research grant from Electric Kiwi has provision for a paid research assistant.

**B.8.1.1** What are the names of any other people involved as researchers, investigators, or supervisors?

N/A…the research assistant is yet to be appointed.

**B.8.1.2** Where do they work?

N/A

**B.8.1.3** What will their roles be in the research?

N/A

**B.8.1.4** What are their completed qualifications?

N/A

**B.8.2.** Will any research organisation or other organisation be involved in the research? ☒ Yes

*If the answer is 'Yes' please answer B.8.2.1 and the following sections, otherwise please answer B.9 and continue from there.*

**B.8.2.1** What are the names of the organisations?

Andrew Cooper: Electric Kiwi

**B.8.2.2** Where are they located?

CBD Auckland

**B.8.2.3** What will their roles be in the research?

Electric Kiwi has no direct research role. However, the company is keen to leverage media exposure from the research. Media exposure will raise the research, company and University's profiles.

**B.9.** *Why are you doing this research and what is its aim and background?*

*Please provide the key outcomes or research questions and an academic rationale with sufficient information, including relevant references, to place the project in perspective and to allow the project's significance to be assessed.*

I am completing this research because I was awarded a competitive research grant offered to the University by Electric Kiwi. Electric Kiwi is a retail electricity provider. As a new start-up company Electric Kiwi has provided funding for me to explore

respondents perceptions of 'what does it mean to be Kiwi'? Specifically, Electric Kiwi would like to know what values, themes and other concepts including material items reflect being Kiwi. Electric Kiwi is already aware of the existing catalogue of Kiwi values and materiality, kiwiana. However, with a rapidly changing demographic within the country, Electric Kiwi are keen to know how relevant existing constructs of Kiwi identity and materiality are (Stage 1) and, also find out new concepts reflected by that changing demographic which emerge from the research (Stage 2).

A large existing academic literature exists on Kiwi identity and kiwiana. Exemplifying this and identifying the need for more 'future view' research on these domains is the following precis of 'being Kiwi.

Today, as Sands and Beaverland (2010) noted, 'Kiwi' is a positive vernacular identifier describing people from Aotearoa New Zealand. However, literature records two enduring identifiers: Maori' and 'Pakeha (King, 2003; C. Bell, 2012; C. Bell, 2014). Maori identifies the nation's first people, Maori, and Pakeha, the settler colonists and their descendants (Spoonley, 1991; A. Bell, 2004; Grey, Jaber, Angelem, 2013). Maori' and 'Pakeha are contrived identifiers. One is known consequent to the other (Ranford, 2017). Consequently, Maori and Pakeha are binaries (Awatere, 1984; A. Bell, 2004; Bidois, 2013). Until the signing of the Treaty of Waitangi, in 1840, the terms were in limited use. As identifier, Pakeha was gifted to settlers by Maori (Wevers, 2017).

Simultaneously, The Treaty enshrined Aotearoa New Zealand as a bicultural nation (Orange, 1989; King, 2003). The Treaty recognised the formal relationship between tangata whenua and the Crown (Orange, 1989). While Maori and Pakeha have become common use identifiers, they are contested terms (A. Bell, 2004a: King, 2003; Grennell, 2014). Contestation reflects the power dynamics of identity consequent to the Treaty and colonial settlement (Orange, 1989; King, 2003).

Many settler colonists (Pakeha) came to Aotearoa New Zealand to clear the land, undertake commerce and to establish infrastructure (Hunter, 2007). Consequently, Pakeha men developed characteristic uniqueness (C. Bell, 2012). A culture of necessity within Blainey's (2001) tyranny of distance meant that colonists often had to make do. Consequently, innovation was key to survival. As Claudia Bell (2012, p. 421) encapsulated:

> 'Kiwi ingenuity' matches a longstanding well-celebrated New Zealand myth about creative problem solving. In remote New Zealand, anything needed could not always be obtained locally. Rudimentary tools were used to craft available materials to serve practical ends: a 'No. 8 wire mentality'. No, 8 wire was a standard gauge fencing wire … such 'do-it-yourself' (DIY) attitudes historically arose from necessity in a settler society. In true vernacular style and practice, settlers gave priority to function. These terms continue to hold currency.

However, mention of the word Kiwi before the beginning of the Boer War and almost all New Zealanders would reference a flightless bird with "mole-like vision, cat-like whiskers and a shaggy plumage more like hair than feathers" (Wolfe, 1991, p. 7). Kiwi became a popular descriptor during World War 1. Kiwi identified soldiers from New Zealand. Kiwis popularity can be traced back to William Ramsay (Wolfe, 1991). Ramsay invented Kiwi-branded boot polish. He branded it Kiwi because it was easy to pronounce and it honoured his wife's homeland: New Zealand. Consequently, within 10 years, 30 million Kiwi nugget tins were scattered across the globe (Wolfe, 1991).  Additionally, war-art of the day reflected the Kiwi's rise **(ref Figure 1)**. Trevor Lloyd's, **(Figure 1)** cartoon prompted the National Library of New Zealand (2014, n.p.) to caption: "A kiwi bird has speared three turkeys through the middle, making their feathers fly."

However, before 1915, the kiwi had appeared on a New Zealand Army military badge. As Elizabeth Mildon, Assistant Curator of Heraldry at the National Army Museum, Waiouru, confirmed:

> The 2nd (South Canterbury) Regiment was formed on 17 March 1911, changing its name to the South Canterbury Battalion, which was made up of rifle volunteer units. There are images of the South Canterbury Battalion badge in both D A Corbett's book *The Regimental Badges of New Zealand* and Geoff Oldham's *Badges and Insignia of the New Zealand Army*. Corbett dates the badge at 1886 whereas Oldham has it at 1903 (further research indicates that the 1886 date is the correct one). This badge features the Maltese cross with the kiwi in the centre, and went on to become the WWI cap and collar badge for the 2nd (South Canterbury) Regiment. From this date onwards, the kiwi features regularly on New Zealand badges both official and unofficial. The kiwi is still used on badges today for the Royal New Zealand Infantry Regiment. (Personal communication, 20 January 2015).

With war, Wolfe (1991, p. 36) noted that, "the obvious association was made and everyone began calling the New Zealander[s] a 'kee-wee' ... by the time another World War came around, 'Kiwi' was second nature". Again, art reflected change (**refer Figure 2**).

Similarly, Lloyd's *Death of a Moa* (Pinterest, 2017, n.p.) depicted two kiwi standing in quizzical gaze over the corpse of a moa. Other birds observe. They defer to the kiwis' now primogenitor status. While the kiwi was promoted through boot polish (Wolfe, 1991) and military heraldry, Harper (2015, as cited in The New Zealand Herald) suggested that the term was not used between New Zealand soldiers. Rather, it was ascribed to them by others. However, kiwi's popularity was not universal.

Avril Bell (1999) and Wilkin-Slaney (2008) claim that kiwi is a problematic identifier for Pakeha. As Bell (1999, p. 122) noted:

> [The] appropriation of indigenous authenticity to give substance and distinctiveness to their own nationalist identity claims [suggests that] settler peoples are 'inauthentic' Others in relation to both the metropolitan/European and the indigene of the societies in which they live. They do not have ready access to a European identity. Nor are they able to easily claim an authentic belonging to and identity within their homelands ... In addition they appropriate indigenous authenticity as a key figure in the assertion of their own cultural distinctiveness/authenticity.

Wilkin-Slaney (2008) inferred that kiwi attributed endangered species' status to its users. Additionally, Wilkin-Slaney (2008) suggested that using Kiwi excused Pakeha from any responsibility for the actions of their antecedents. In this way, Kiwi, for Wilkin-Slaney (2008), facilitated a romanticised national history. Consequently, Wilkin-Slaney (2008) pondered whether an introduced bird might not have been a better identifier choice. However, in raising these themes A. Bell (1999) and Wilkin-Slaney (2008) attention how Kiwi's vernacularity has helped to 'gloss over' history. This supports Claudia Bell's (2014, p. 45) position that Pakeha privilege has promoted a "collective fictive history", reinforcing Pakeha primacy.

Today, the image of the kiwi and use of the term 'Kiwi' are common and popular identifiers (*New Zealand Herald*, 2014). A Colmar Brunton (*New Zealand Herald*, 2014) survey revealed that 96 per cent (of 1009 respondents) identified as being a 'Kiwi/New Zealander'. Further, the survey noted that 70 per cent of respondents held strong, positive feelings about being Kiwi. While Bell (1999) and Wilkin-Slaney (2008) caution Kiwi's use, 'Kiwi' bypasses the bifurcated nature of Pakeha and Maori. In this way,

'Kiwi' could be perceived as an identifier of convenience because it assuaging the politics of identity and the inequities experienced by many New Zealanders. However, Kiwi is also a binary. Its binary opposite is located within individuals and groups not subscribing to its use.

Consequently, given the link between being Kiwi and being Pakeha, and in consideration of the demographic changes Aotearoa New Zealand has experienced since migration changes in the 1980s, new research exploring existing and new concepts of Kiwi identity and kiwiana is timely.

## B.10. What are the potential benefits of this research to the participants, the researcher, and the wider community?

This research enables participants to express their thoughts, feelings and beliefs about Kiwi identity and kiwiana in a manner in which they might not normally access. In this way participants provide valuable data that may reflect wider ways of being within Aotearoa New Zealand communities.

For me, the researcher, I am able to extend my existing and ongoing interest in this topic. Not only will I be able to supply Electric Kiwi a comprehensive research report, but I will also be able to use this research within my current publishing ambitions.

The wider community will benefit in that, through Electric Kiwi's URL they will be able to access report findings. It is the researchers and kiwi Electrics intent that report findings and progress will be made accessible to those subscribing to Electric Kiwi's URL.

## B.11. What are the theoretical frameworks or methodological approaches being used?

This research reflects the subjective participant experience within Kiwi identity and kiwiana. Within a mixed methodology (the survey tools hold qualitative and quantitative responses) participants explain their perceptions of existing kiwiana (Stage 1), and in Stage 2 respond to new themes that they believe represent Kiwi identity.

While my final research report will rely heavily on qualitative data, quantitative results, obtained from Likert style indicators (in Stage 1 & 2), will be used to enhance, complement and/or contradict participant qualitative data. Consequently, my research recognises and maximises the subjective nature of participant's own ontologies and epistemologies.

## B.12. How will data be gathered and processed?

Data gathering for Stage 1 and Stage 2 will be by internet survey link to social media sites including Facebook, Twitter, and Linked in portals. From that contact participants will be directed to survey documents (for Stage 1 +& 2) in Google Forms.

The data obtained through the survey will then be collated, then thematically analysed using Strauss & Corbin's (1990) open coding system. The quantitative data will be used to enhance qualitative responses.

The primary researcher and research assistant, under supervision, will undertake these processes.

## B.13. How will the data be analysed?

*Please provide the statistical (for quantitative research) or methodological (for qualitative or other research) justification for analysing the data in this way.*

Data analysis will recognise emergent themes from the data itself. In this way, my research captures participant experience within Strauss and Corbin's open coding system (1990). Quantitative responses will be collated within emergent themes.

*If your answer is 'Yes', please specify and provide evidence e.g. a letter of confirmation.*

See attchmt.

### ⊠ External Competitive Research Grant

*Optional exemplars for evidencing peer review are available from the Ministry of Health (HDEC) website ([http://ethics.health.govt.nz/](http://ethics.health.govt.nz/)) or from the Forms section of the Research Ethics website ([http://aut.ac.nz/researchethics](http://aut.ac.nz/researchethics))*

## *General Project Details*

### C.1. *Likely Research Output*

#### C.1.1. What are the likely outputs of this research?

⊠ *a journal article*
⊠ *conference paper*
⊠ *Some other output, please specify*

A final report of findings to Electric Kiwi.

Ongoing updates and limited findings throughout the research to be 'shown' on Electric Kiwi's URL.

These outputs will be made known to potential participants within the invitation/information upload.

### C.2. *Research Location and Duration*

#### C.2.1. In which countries and cities/localities will the data collection occur?

Aotearoa New Zealand

##### C.2.1.1 Exactly where will any face to face data collection occur?

*If face to face data collection will occur in participants' homes or similarly private spaces, then a Researcher Safety Protocol needs to be provided with this application.*

There is no face to face data collection:  My survey's, Stage 1 & 2, are online.

#### C.2.2. In which countries and cities/localities will the data analysis occur?

Auckland, Aotearoa New Zealand.

#### C.2.3. When is the data collection scheduled to commence?

April 2018: Stage 1; May 2018: Stage 2.

### C.3. *Research Participants*

#### C.3.1. Who are the participants?

Any person who can self-access any of the social networking sites noted in B.12 who holds interest and is prepared to allocate time to complete the survey. Any participant must be older than 19 years of age.

#### C.3.2. How many participants are being recruited for this research?

*If you are unsure, please provide an indicative range.*

2000-3000 are anticipated.

### C.3.3. What criteria will be used to choose who to invite as participants?

That participant be older than 19 years of age and voluntarily agree, by completing the survey form, to participant in this research. English language skills are required since the survey is presented in the English language.

### C.3.3.1 How will you select participants from those recruited if more people than you need for the study agree to participate?

Because the survey is computer based I do not anticipate any problems should more than 3000 respondents participate. Consequently, no one will be excluded because of response volume.

### C.3.4. Will any people be excluded from participating in the study?
⊠ No

*Exclusion criteria apply only to potential participants who meet the inclusion criteria. An exclusion criterion is any characteristic that ought to disqualify any potential participant from recruitment into the study. Consider exclusion criteria when there are heightened risks due to power differences in the relationship, recent injury, or other characteristics that might place potential participants at unreasonable risk of harms.*

*If the answer to this question is 'Yes' please answer C.3.4.1 and the following sections, otherwise please answer C.3.5 and continue from there.*

### C.3.4.1 What criteria will be used to exclude people from the study?

No one is excluded from participating in this research. However, any participant under the age of 19, or any persons response showing a fair and reasonable amount of English language confusion, who might complete either or both Stage 1 or Stage 2 of the research, will be deemed to be outside the scope of the research. Consequently, their inputs will be ignored and subsequently deleted.

### C.3.4.2 Why is this exclusion necessary for this study?

N/A

### C.3.5. Recruitment of participants.

*Please describe in detail the recruitment processes that will be used. If you will be recruiting by advertisement or email, please attach a copy to this Application Form*

### C.3.5.1 How will the initial contact with potential participants occur?

An invitation to participate in this research will be uploaded to the social media portals as noted in B. 12.

### C.3.5.2 How will the contact details of potential participants be collected and by whom?

No direct contact details will be collected. Participants need only provide indicators of age range, income range, gender and post-code.

### C.3.5.3 How will potential participants be invited to participate?

Invitation will be made through the social media portals identified in B. 12.

### C.3.5.4 How much time will potential participants have to consider the invitation?

The data-gathering phase of research runs between April 2018 and August 2018. Participants can consider and respond to this research at any time convenient to them within that timeframe. This information will be part of the invitation to participate.

By participating in the survey respondents confirm their acceptance of my invitation.

Consent is automatically confirmed by respondent participation on either or both Stage 1 and or Stage 2. No consent data will be given to Electric Kiwi.

That participants be older than 19 years of age, and need a reasonable level of English language ability, will be clearly stated on the information/invitation page of the research site.

No. However, the internet site is accessible throughout the term of the survey data collection. This may provide potential participants ongoing 'prompts to participate'.

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## *Partnership, Participation and Protection*

*How will your research design and practice encourage a mutual respect and benefit and participant autonomy and ownership? How will you ensure that participants and researchers will act honourably and with good faith towards each other? Are the outcomes designed to benefit the participants and/or their social or cultural group? How will the information and knowledge provided by the participants be acknowledged?*

Partnership: Participant input will be presented in a user-friendly format. The researcher's development of the invitation, the survey document and its interactive nature will provide a feeling of comfort for my participants. It will be user-friendly. Participants will be encouraged to offer their opinions in positive ways and in so doing promote a positive partnership, albeit online. The opportunity to contact the researcher is designed to promote a healthy partnership and dialogue. Facilitating partnership between researcher and participants is the construct of trust. This is an essential element if this partnership to work effectively. Trust facilitates an honesty of participant response the absence of which would jeopardise the credibility, validity and integrity of this research.

*What is the actual role of participants in your research project? Will participants be asked to inform or influence the nature of the research, its aims, or its methodology? Will participants be involved in conducting the research or is their principal involvement one of sharing information or data? Do participants have a formal role as stakeholders e.g. as the funders and/or beneficiaries of the research? What role will participants have in the research outputs (e.g. will they be asked to approve transcripts or drafts)?*

Participation: While participants will be involved on a voluntary basis, it is their expertise and experience that will provide the sharing of information needed for this research. Throughout the process participants will be encouraged to reflect and share their personal experiences and thoughts surrounding the research topic. No participant will be identifiable in the research output, and a summary of research findings will be made available to all research participants as noted in this document.

*How does the design and practice of this research implement the principle of Protection in the interaction between the researcher and other participants?*

*How will you actively protect participants from deceit, harm and coercion through the design and practice of your research? How will the privacy of participants and researchers be protected? How will any power imbalances inherent in the relationships between the participants and researchers be managed? How will any cultural or other diversity be respected?*

Protection: Participants are protected in as much as their identifying factors in the research will only include their post-code, age range, income range and gender. The participants are not expected within this research to disclose any emotionally sensitive or embarrassing details about themselves or of others in their narratives. There is no obligation for any respondent to participate in this research. The privacy of all participants will be strictly observed and respected by the researcher.

## Social and Cultural Sensitivity (including the obligations of the Treaty of Waitangi)

E.1. *What familiarity does the researcher have with the social and cultural context of the participants?*

I have lived in Aotearoa New Zealand for most of my life. Having researched and published 30 academic journal articles and 5 textbooks, I believe that I am sensitive to many cultural contexts that are 'not my own'. Further, I am aware of the subjective nature of any experience and value and respect the worldviews of others with the integrity they deserve.

E.2. *What consultation has occurred?*

*Research procedures should be appropriate to the participants. Researchers have a responsibility to inform themselves of, and take the steps necessary to respect the values, practices, and beliefs of the cultures and social groups of all participants. This usually requires consultation or discussion with appropriate people or groups to ensure that the language and research approaches being used are relevant and effective. Consultation should begin as early as possible when designing the project and should continue throughout its duration.*

*All researchers are encouraged to make themselves familiar with Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members which is able to be accessed through the Research Ethics website. Researchers may also find Te Kaahui Maangai a directory of Iwi and Maaori organisations to be helpful. This may be accessed via the Te Puni Kookiri website (http://www.tkm.govt.nz/). As well as these documents, the Health Research Council has published Pacific Health Research Guidelines, and Guidelines on research involving children. (see http://www.hrc.govt.nz). There are also guidelines by various organisations about researching with other populations that researchers will find helpful.*

E.2.1. *With whom has the consultation occurred?*

*Please provide written evidence that the consultation has occurred.*

N/A

E.2.2. *How has this consultation affected the design and practice of this research?*

N/A

E.3. *Does this research target Māori participants?* ☒ *No*

*All researchers are encouraged to make themselves familiar with Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members*

### E.3.1. Which iwi or hapū are involved?

N/A

### E.4. Does this research target participants of particular cultures or social groups? ☒ No

**AUTEC defines the phrase 'specific cultures or social groups' broadly. In section 2.5 of *Applying for Ethics Approval: Guidelines and Procedures* it uses the examples of Chinese mothers and paraplegics. This is to identify their distinctiveness, the first as a cultural group, the second as a social group. Other examples of cultural groups may be Korean students, Samoan husbands, Cook Islanders etc., while other examples of social groups may be nurse aides, accountants, rugby players, rough sleepers (homeless people who sleep in public places) etc. *Please refer to Section 2.5 of AUTEC's Applying for Ethics Approval: Guidelines and Procedures (accessible in the Ethics Knowledge Base online via http://www.aut.ac.nz/about/ethics) and to the relevant Frequently Asked Questions section in the Ethics Knowledge Base.***

### E.4.1. Which cultures or social groups are involved?

Any cultural or social group in Aotearoa New Zealand, meeting the age and English language research criteria of this research are welcome to participate.

### E.5. Does this research focus on an area of research that involves Treaty obligations? ☒ No

**All researchers are encouraged to make themselves familiar with *Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members.***

### E.5.1. Which treaty obligations are involved?

N/A

### E.6. Will the findings of this study be of particular interest to specific cultures or social groups? ☒ No

### E.6.1. To which iwi, hapū, culture or social groups will the findings be of interest?

N/A

### E.6.2. How will the findings be made available to these groups?

N/A

## *Respect for the Vulnerability of Some Participants*

*"Vulnerable persons are those who are relatively (or absolutely) incapable of protecting their own interests. More formally, they may have insufficient power, intelligence, education, resources, strength, or other needed attributes to protect their own interests. Individuals whose willingness to volunteer in a research study may be unduly influenced by the expectation, whether justified or not, of benefits associated with participation, or of a retaliatory response from senior members of a hierarchy in case of refusal to participate may also be considered vulnerable." (Standards and Operational Guidance for Ethics Review of Health-Related Research with Human Participants, World Health Organisation).*

**F.1.** *Will your research involve any of the following groups of participants?*  ☒ *No*

*If your research involves any of these groups of participants, please clearly indicate which ones and then answer F.2 and the following section, otherwise please answer G.1 and continue from there.*

None

**F.2.** *How is respect for the vulnerability of these participants reflected in the design and practice of your research?*

N/A

**F.3.** *What consultation has occurred to ensure that this will be effective?*

*Please provide evidence of the consultation that has occurred.*

N/A

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## *Informed and Voluntary Consent*

**G.1.** *How will information about the project be given to potential participants?*

*A copy of all information that will be given to prospective participants is to be attached to this Application Form. If written information is to be provided to participants, you are advised to use the Information Sheet exemplar. The language in which the information is provided is to be appropriate to the potential participants and translations need to be provided when necessary.*

Information on this research will be uploaded, as text, as part of the invitation to participate in this project to the portals noted in B. 12.

**G.2.** *How will the consent of participants be obtained and evidenced?*

*AUTEC requires consent to be obtained and usually evidenced in writing. A copy of the Consent Form which will be used is to be attached to this application. If this will not be the case, please provide a justification for the alternative approach and details of the alternative consent process. Please note that consent must be obtained from any participant aged 16 years or older. Participants under 16 years of age are unable to give consent, which needs to be given by their parent or legal guardian. AUTEC requires that participants under the age of 16 assent to their participation. When the nature of the research requires it, AUTEC may also require that consent be sought from parents or legal guardians for participants aged between 16 and twenty years. For further information please refer to AUTEC's Applying for Ethics Approval: Guidelines and Procedures.*

This research will not have a consent sheet. Participant give their consent via participation. This will be made clear to them on the invitation and information data relating to research participation.

**G.3.** *Will any of the participants have difficulty giving informed consent on their own behalf?*  ☒ *No*

*Please consider physical or mental condition, age, language, legal status, or other barriers.*

*If the answer is 'Yes' please answer G.3.1 and the following sections, otherwise please answer G.4 and continue from there.*

**G.3.1.** *If participants are not competent to give fully informed consent, who will consent on their behalf?*

*Researchers are advised that the circumstances in which consent is legally able to be given by a person on behalf of another are very constrained. Generally speaking, only parents or legal guardians may give consent on behalf of a legal minor and only a person with an enduring power of attorney may give consent on behalf of an adult who lacks capacity.*

N/A

### G.3.2. How will these participants be asked to provide assent to participation?

*Whenever consent by another person is possible and legally acceptable, it is still necessary to take the wishes of the participant into account, taking into consideration any limitations they may have in understanding or communicating them.*

N/A

### G.4. Is there a need for translation or interpreting? ☒ No

*If your answer is 'Yes', please provide copies of any translations with this application and any Confidentiality Agreement required for translators or interpreters.*

N/A

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## *Respect for Rights of Privacy and Confidentiality*

### H.1. How will the privacy and confidentiality of participants be protected?

*Please note that anonymity and confidentiality are different. For AUTEC's purposes, 'Anonymity' means that the researcher is unable to identify who the participant is in any given case. If the participants will be anonymous, please state how, otherwise, if the researcher will know who the participants are, please describe how the participants' privacy issues and the confidentiality of their information will be managed.*

N/A

### H.2. How will individuals or groups be identified in the final report?

*If participants or groups will be identified, please state how this will happen, why, and how the participants will give consent.*

Only by, post code, age range, gender and income brackets.

### H.3. What information on the participants will be obtained from third parties?

*This includes use of third parties, such as employers or professional organisations, in recruitment.*

None

### H.4. How will potential participants' contact details be obtained for the purposes of recruitment?

Respondent participation is voluntary. No details will be obtained from any source soliciting participation.

### H.5. What identifiable information on the participants will be given to third parties?

Only information on, post code, age range, gender and income brackets will be given to Electric Kiwi as part of the research findings.

### H.6. Who will have access to the data during the data collection and analysis stages?

Only the primary researcher and the research assistant.

### H.7. Who will have access to the data after the findings have been produced?

The researcher and Electric Kiwi.

**H.8.** *Are there any plans for the future use of the data beyond those already described?* ☒ *No*

*The applicant's attention is drawn to the requirements of the Privacy Act 1993 (see Appendix I of AUTEC's Applying for Ethics Approval: Guidelines and Procedures). Information may only be used for the purpose for which it was collected so if there are plans for the future use of the data, then this needs to be explained in the Information Sheets for participants. If you have answered 'Yes' to this question, please answer section H.8.1.1 and continue from there. If you answered 'No' to this question, please go to section H.9 and proceed from there.*

**H.8.1.1** If data will be stored in a database, who will have access to that information, how will it be used, for what will it be used, and how have participants consented to this?

Only the primary researcher and research assistant will have data access. This will be made known to respondents in the invitation to participate.

**H.8.1.2** Will any contact details be stored for future use and if so, who will have access to them, how will they be used, for what will they be used, and how have participants consented to this?

No

**H.9.** *Where will the data be stored once the analysis is complete?*

*Please provide the exact storage location. AUTEC normally requires that the data be stored securely on AUT premises in a location separate from the consent forms. Electronic data should be downloaded to an external storage device (e.g. an external hard drive, a memory stick etc.) and securely stored. If you are proposing an alternative arrangement, please explain why.*

In the Ethics Secure cabinet in WH 119.

**H.9.1.** For how long will the data be stored after completion of analysis?

*AUTEC normally requires that the data be stored securely for a minimum of six years, or ten years for health data. If you are proposing an alternative arrangement, please explain why.*

Six years

**H.9.2.** How will the data be destroyed?

*If the data will not be destroyed, please explain why, identify how it will be safely maintained, and provide appropriate informed consent protocols.*

Electronically deleted.

**H.10.** *Who will have access to the Consent Forms?*

There is no Consent Form for this research. Refer G2.

**H.11.** *Where will the completed Consent Forms be stored?*

*Please provide the exact storage location. AUTEC normally requires that the Consent Forms be stored securely on AUT premises in a location separate from the data. If you are proposing an alternative arrangement, please explain why.*

N/A

**H.11.1.** For how long will the completed Consent Forms be stored?

*AUTEC normally requires that the Consent Forms be stored securely for a minimum of six years, or ten years in the case of research involving health data. If you are proposing an alternative arrangement, please explain why.*

N/A

### H.11.2. How will the Consent Forms be destroyed?

*If the Consent Forms will not be destroyed, please explain why.*

N/A

### H.12. Does your research involve the collection of personally identifiable and sensitive data? ☒ No

*Sensitive data can be used to identify an individual, object or location and has a risk of discrimination, harm or unwanted attention. Sensitive data potentially poses a substantial threat to those who are or who have been involved in it, especially if it is shared inappropriately, or if it falls into the wrong hands. If you have answered 'Yes' please identify what data is being collected and how it is sensitive and provide a Data Safety Management Protocol (see the Forms section of the Research Ethics website for a guide to drafting one). If the answer is 'No', please answer H.13 and continue from there.*

### H.13. Does your project involve the use of previously collected information or biological samples for which there was no explicit consent for this research? ☒ No

*If the answer is 'Yes' please answer H.13.1 and the following sections, otherwise please answer H.14 and continue from there.*

### H.13.1. What previously collected data will be involved?

N/A

### H.13.2. Who collected the data originally?

N/A

### H.13.2.1 Why was the information originally collected?

N/A

### H.13.2.2 For what purposes was consent originally given when the information was collected?

N/A

### H.13.3. How will the data be accessed?

N/A

### H.14. Does your project involve any research about organisational practices where information of a personal or sensitive nature may be collected and / or where participants may be identified? ☒ No

*If the answer is 'Yes' please answer H.14.1 and the following sections, otherwise please answer I.1 and continue from there.*

### H.14.1. How will organisational permission be obtained and recorded?

N/A

### H.14.2. Will the organisation know who the participants are?

N/A

### H.14.3. How will the identity of the participants be kept confidential?

N/A

*Minimisation of risk*

## I.1. *Risks to Participants*

*Please consider the possibility of moral, physical, psychological or emotional risks to participants, including issues of confidentiality and privacy, from the perspective of the participants, and not only from the perspective of someone familiar with the subject matter and research practices involved. Please clearly state what is likely to be an issue, how probable it is, and how this will be minimised or mitigated (e.g. participants do not need to answer a question that they find embarrassing, or they may terminate an interview, or there may be a qualified counsellor present in the interview, or the findings will be reported in a way that ensures that participants cannot be individually identified, etc.) Possible risks and their mitigation should be fully described in the Information Sheets for participants.*

### I.1.1. How much time will participants be required to give to the project?

Not longer than 30 minutes.

### I.1.2. What level of discomfort or embarrassment may participants be likely to experience?

I foresee no discomfort or potential embarrassment for any respondent.

### I.1.3. In what ways might participants be at risk in this research?

I foresee no participant risk.

### I.1.4. In what ways are the participants likely to experience risk or discomfort as a result of cultural, employment, financial or similar pressures?

I foresee none of these problems for my participants.

### I.1.5. Will your project involve processes that are potentially disadvantageous to a person or group, such as the collection of information, images etc. which may expose that person/group to discrimination, criticism, or loss of privacy?
☒ No

*If your answer is 'Yes', please detail how these risks will be managed and how participants will be informed about them.*

N/A

### I.1.6. Will your research involve collection of information about illegal behaviour(s) which could place the participants at current or future risk of criminal or civil liability or be damaging to their financial standing, employability, professional or personal relationships?
☒ No

*If your answer is 'Yes', please detail how these risks will be managed and how participants will be informed about them.*

N/A

### I.1.7. If the participants are likely to experience any significant discomfort, embarrassment, incapacity, or psychological disturbance, please state what consideration you have given to the provision of counselling or post-interview support, at no cost to the participants, should it be required.

*Adult research participants in Auckland are able to utilise counselling support from the AUT Counselling Team, otherwise you may have to consider local providers for participants who are located nationwide, or in some particular geographical area or who are children. You may discuss the potential for participant psychological impact or harm with the Head of AUT Counselling, if you require. Please check the relevant Frequently Asked Question on*

*the research ethics website as well and ensure the appropriate wording in included in the Information Sheet when counselling opportunities need to be offered.*

Low risk, with nothing needing referring to counselling.

**I.1.8.** Will any use of human remains, tissue or body fluids which does not require submission to a Health and Disability Ethics Committee occur in the research? ☒ No

*e.g. finger pricks, urine samples, etc. (please refer to section 13 of AUTEC's Applying for Ethics Approval: Guidelines and Procedures). If your answer is yes, please provide full details of all arrangements, including details of agreements for treatment, how participants will be able to request return of their samples in accordance with right 7 (9) of the Code of Health and Disability Services Consumers' Rights, etc.*

**I.1.9.** Will this research involve potentially hazardous substances? ☒ No

*e.g. radioactive material, biological substances (please refer to section 15 of AUTEC's Applying for Ethics Approval: Guidelines and Procedures and the Hazardous Substances and New Organisms Act 1996).*

*If the answer is 'Yes', please provide full details, including hazardous substance management plan.*

**I.2.** *Risks to Researchers*

*If this project will involve interviewing participants in private homes, undertaking research overseas, in unfamiliar cultural contexts, or going into similarly vulnerable situations, then a Researcher Safety protocol should be designed and appended to this application. This should identify simple and effective processes for keeping someone informed of the researcher's whereabouts and provide for appropriate levels of assistance.*

**I.2.1.** Are the researchers likely to be at risk? ☒ No

*If the answer is 'Yes' please answer I.2.1.1 and then continue, otherwise please answer I.3 and continue from there.*

**I.2.1.1** In what ways might the researchers be at risk and how will this be managed?

N/A

**I.3.** *Risks to AUT*

**I.3.1.** Is AUT or its reputation likely to be at risk because of this research? ☒ No

*If the answer is 'Yes' please answer I.3.1.1 and then continue, otherwise please answer I.3.2 and continue from there.*

**I.3.1.1** In what ways might AUT be at risk in this research?

*Please identify how and detail the processes that will be put in place to minimise any harm.*

N/A

**I.3.2.** Are AUT staff and/or students likely to encounter physical hazards during this project? ☒ No

*If yes, please provide a hazard management protocol identifying how harm from these hazards will be eliminated or minimised.*

## *Truthfulness and limitation of deception*

**J.1.**  *How will feedback on or a summary of the research findings be disseminated to participants (individuals or groups)?*

*Please ensure that this information is included in the Information Sheet.*

Through the Electric Kiwi URL.

**J.2.**  *Does your research include any deception of the participants, such as non-disclosure of aims or use of control groups, concealment, or covert observations?*  ☒ *No*

*Deception of participants in research may involve deception, concealment or covert observation. Deception of participants conflicts with the principle of informed consent, but in some areas of research it may sometimes be justified to withhold information about the purposes and procedures of the research. Researchers must make clear the precise nature and extent of any deception and why it is thought necessary. Emphasis on the need for consent does not mean that covert research can never be approved. Any departure from the standard of properly informed consent must be acceptable when measured against possible benefit to the participants and the importance of the knowledge to be gained as a result of the project or teaching session. This must be addressed in all applications. Please refer to Section 2.4 of AUTEC's Applying for Ethics Approval: Guidelines and Procedures when considering this question.*

*If the answer is 'Yes' please answer J.2.1 and the following sections, otherwise please answer J.3 and continue from there.*

**J.2.1.**  Is deception involved?

No

**J.2.2.**  Why is this deception necessary?

N/A

**J.2.3.**  How will disclosure and informed consent be managed?

N/A

**J.3.**  *Will this research involve use of a control group?*  ☒ *No o*

*If the answer is 'Yes' please answer J.3.1 and the following sections, otherwise please answer K.1 and continue from there.*

**J.3.1.**  How will the Control Group be managed?

N/A

**J.3.2.**  What percentage of participants will be involved in the control group?

N/A

**J.3.3.**  What information about the use of a control group will be given to the participants and when?

N/A

## *Avoidance of Conflict of Interest*

*Researchers have a responsibility to ensure that any conflict between their responsibilities as a researcher and other duties or responsibilities they have towards participants or others is adequately managed. For example, academic staff members who propose to involve their students as participants in research need to ensure that no conflict arises between their roles as teacher and researcher, particularly in view of the dependent relationship between student and teacher, and of the need to preserve integrity in assessment processes. Likewise researchers have a responsibility to ensure that any conflict of interest between participants is adequately managed for example, managers participating in the same research as their staff.*

**K.1.** *What conflicts of interest are likely to arise as a consequence of the researchers' professional, social, financial, or cultural relationships?*

No conflict of interest is anticipated.

**K.2.** *What possibly coercive influences or power imbalances are there in the professional, social, financial, or cultural relationships between the researchers and the participants or between participants (e.g. dependent relationships such as teacher/student; parent/child; employer/employee; pastor/congregation etc.)?*

No influences in these domains are anticipated.

**K.3.** *How will these conflicts of interest, coercive influences or power imbalances be managed through the research's design and practice and how will any adverse effects that may arise from them be mitigated?*

N/A

**K.4.** *Does your project involve payments or other financial inducements (including koha, reasonable contribution towards travel expenses or time, or entry into a modest prize draw) to participants?* ☒ No

*If the answer is 'Yes' please answer K.4.1 and the following sections, otherwise please answer K.5 and continue from there.*

**K.4.1.** What form will the payment, inducement, or koha take?

N/A

**K.4.2.** Of what value will any payment, gift or koha be?

N/A

**K.4.3.** Will potential participants be informed about any payment, gift or koha as part of the recruitment process, and if so, why and how?

N/A

**K.5.** *Have any applications for financial support for this project been (or will be) made to a source external to* ☒ Yes

*If the answer is 'Yes' please answer K.5.1 and the following sections, otherwise please answer K.6 and continue from there.*

**K.5.1.** What financial support for this project is being provided (or will be provided) by a source external to AUT?

$20,764.96

**K.5.2.** Who is the external funder?

Electric Kiwi

**K.5.3.** What is the amount of financial support involved?

$20,764.96

**K.5.4.** How is/are the funder/s involved in the design and management of the research?

I have consulted with Electric Kiwi within each step in this research application. They are aware of the EA1 and my survey tool design.

**K.6.** *Have any applications been (or will be) submitted to an AUT Faculty Research Grants Committee or other AUT funding entity?*
☒ *No*

*If the answer is 'Yes' please answer K.6.1 and the following sections, otherwise please answer K.7 and continue from there.*

N/A

**K.6.1.** What financial support for this project is being provided (or will be provided) by an AUT Faculty Research Grants Committee or other AUT funding entity?

None

**K.6.2.** What is the amount of financial support involved?

N/A

**K.6.3.** How is/are the funder/s involved in the design and management of the research?

N/A Refer K.5.4.

**K.7.** *Is funding already available, or is it awaiting decision?*

The Research Office has a contact negotiated with Electric Kiwi for this research.

**K.8.** *Do the applicant or the researchers, investigators or research organisations mentioned in Part B of this application have any financial interests in the outcome of this project?* ☒ *No*

*If the response is 'Yes', please provide full details about the financial interests and how any conflicts of interest are being managed, otherwise, please respond to section K.9 and continue from there.*

**K.9.** *Are the participants expected to pay in any way for any services associated with this research?*
☒ *No*

*If the response is 'Yes', please provide full details about the charges and describe how any benefits will balance the burdens involved as well as how any conflicts of interest are being managed. Otherwise please respond to section L.1 and continue from there.*

---

## *Respect for Property*

*Researchers must ensure that processes do not violate or infringe legal or culturally determined property rights. These may include factors such as land and goods, works of art and craft, spiritual treasures and information.*

**L.1.** *Will this research impact upon property owned by someone other than the researcher?* ☒ *No*

*If the answer is 'Yes' please answer L.1.1 and the following sections, otherwise please answer L.2 and continue from there.*

## *References*

*Please include any references relating to your responses in this application in the standard format used in your discipline.*

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## *Checklist*

**Please ensure all applicable sections of this form have been completed and all appropriate documentation is attached as incomplete applications will not be considered by AUTEC.**

| | |
|---|---|
| *Have you discussed this application with your AUTEC Faculty Representative, the Executive Secretary, or the Ethics Coordinator?* | ☒ *Yes* |
| *Is this application related to an earlier ethics application? If yes, please provide the application number of the earlier application.* | ☒ *No* |
| *Are you seeking ethics approval from another ethics committee for this research? If yes, please identify the other committee.* | ☐ *Yes* ☐ *No* |

| | | |
|---|---|---|
| *Section A* | *Project information provided* | ☐ |
| *Section B* | *Research Adequacy information provided* | ☐ |
| *Section C* | *Project details provided* | ☐ |
| *Section D* | *Three Principles information provided* | ☐ |
| *Section E* | *Social and Cultural Sensitivity information provided* | ☐ |
| *Section F* | *Vulnerability information provided* | ☐ |
| *Section G* | *Consent information provided* | ☐ |
| *Section H* | *Privacy information provided* | ☐ |
| *Section I* | *Risk information provided* | ☐ |
| *Section J* | *Truthfulness information provided* | ☐ |
| *Section K* | *Conflict of Interest information provided* | ☐ |
| *Section L* | *Respect for Property information provided* | ☐ |
| *Section M* | *References provided* | ☐ |
| *Section N* | *Checklists completed* | ☐ |
| *Section O.1 and 2* | *Applicant and student declarations signed and dated* | ☐ |
| *Section O.3* | *Authorising signature provided* | ☐ |

*Spelling and Grammar Check (please note that a high standard of spelling and grammar is required in documents that are issued with AUTEC approval)*

**Attached Documents (where applicable)**

| | |
|---|---|
| *Participant Information Sheet(s)* | ☐ |
| *Consent Form(s)* | ☐ |

| | |
|---|---|
| Questionnaire(s) | ☐ |
| Indicative Questions for Interviews or Focus Groups | ☐ |
| Observation Protocols | ☐ |
| Recording Protocols for Tests | ☐ |
| Advertisement(s) | ☐ |
| Researcher Safety Protocol | ☐ |
| Hazardous Substance Management Plan | ☐ |
| Any Confidentiality Agreement(s) | ☐ |
| Any translations that are needed | ☐ |
| Other Documentation | ☐ |

## *Declarations*

### N.1. Declaration by Applicant

**Please tick the boxes below.**

☒ **The information in this application is complete and accurate to the best of my knowledge and belief. I take full responsibility for it.**

☒ **In conducting this study, I agree to abide by all applicable laws and regulations, and established ethical standards contained in AUTEC's Applying for Ethics Approval: Guidelines and Procedures and internationally recognised codes of ethics.**

☒ **I will continue to comply with AUTEC's Applying for Ethics Approval: Guidelines and Procedures, including its requirements for the submission of annual progress reports, amendments to the research protocols before they are used, and completion reports.**

☒ **I understand that brief details of this application may be made publicly available and may also be provided to the Graduate Research School, the Research and Innovation Office, or the University's insurers for purposes relating to AUT's interests.**

_____     _____
**Signature**                                            **Date**

### N.2. Declaration by Student Researcher

**Please tick the boxes below.**

☐ **The information in this application is complete and accurate to the best of my knowledge and belief.**

☐ **In conducting this study, I agree to abide by all applicable laws and regulations, and established ethical standards contained in AUTEC's Applying for Ethics Approval: Guidelines and Procedures and internationally recognised codes of ethics.**

☐ **I will continue to comply with AUTEC's Applying for Ethics Approval: Guidelines and Procedures, including its requirements for the submission of annual progress reports, amendments to the research protocols before they are used, and completion reports.**

☐ **I understand that brief details of this application may be made publicly available and may also be provided to the Graduate Research School, the Research and Innovation Office, or the University's insurers for purposes relating to AUT's interests.**

_____     _____
**Signature**                                            **Date**

### N.3. Authorisation by Head of Faculty/School/Programme/Centre

**Please tick the boxes below.**

⊠      *The information in this application is complete and accurate to the best of my knowledge and belief.*

⊠      *In authorising this study, I declare that the applicant is adequately qualified to undertake or supervise this research and that to the best of my knowledge and belief adequate resources are available for this research and all appropriate local research governance issues have been addressed.*

⊠      *I understand that brief details of this application may be made publicly available and may also be provided to the Graduate Research School, the Research and Innovation Office, or the University's insurers for purposes relating to AUT's interests.*

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| | |
|---|---|
| *Signature* | *Date* |

**Notes for submitting the completed application for review by AUTEC**

❖ Please ensure that you are using the current version of this form before submitting your application.

❖ Please ensure that all questions on the form have been answered and that no part of the form has been deleted.

❖ Please provide **one** printed, single sided, A4, and signed copy of the application and all related documents.

❖ Please deliver or post to the AUTEC Secretariat, room WU406, fourth floor, WU Building, City Campus. The internal mail code is D-88. The courier address is 46 Wakefield Street, Auckland 1010. Alternatively, please hand the application to the Research Ethics Advisor in person at one of the Drop In sessions at any of the four campuses (http://www.aut.ac.nz/researchethics/resources/workshops-and-drop-inns).

❖ Applications should be submitted once they have been finalised. For a particular meeting it needs to have been received in the AUTEC Secretariat by midday on the relevant agenda closing day [AUTEC's meeting dates are listed in the website at http://www.aut.ac.nz/researchethics]

❖ If sending applications by internal mail, please post them at least two days earlier to allow for any delay that may occur.

❖ Late applications will be placed on the agenda for the following meeting.

**MINIMAL RISK CHECKLIST**

Your application may be appropriate for an expedited review if it poses no more than minimal risk of harm to participants. To assist AUTEC's Secretariat to screen the application for assignment to the correct review pathway, please complete the following checklist: Does the research involve any of the following?

**ANONYMOUS SURVEY ASSESSMENT**

|   |   | Yes | No |
|---|---|---|---|
| 1 | The collection of anonymous and non-sensitive survey/questionnaire data only.<br><br>*(If YES is checked, the application may receive an expedited review if the data is from adults and poses no foreseeable risks to participants OR where any foreseeable risk is no more than inconvenience – no further questions on this checklist need be answered.)* | ☒ | ☐ |

**MINIMAL RISK ASSESSMENT[16]**

|   |   | Yes | No |
|---|---|---|---|
| 2 | Participants who are unable to give informed consent (including children under 16 years old), or who are particularly vulnerable or in a dependent situation, (e.g. people with learning difficulties, over-researched groups, people in care facilities, or patients highly dependent on medical care)? | ☐ | ☒ |
| 3 | A reasonable expectation of causing participants physical pain beyond mild discomfort, or that experienced by the participants on an every-day basis, or any emotional discomfort, embarrassment, or psychological or spiritual harm, (e.g. asking participants to recall upsetting events)? | ☐ | ☒ |
| 4 | Research processes which may elicit information about any participant's involvement in illegal activities, or activities that represent a risk to themselves or others, (e.g. drug use or professional misconduct)? | ☐ | ☒ |
| 5 | Collection of any human tissue, blood or other samples, or invasive or intrusive physical examination or testing? | ☐ | ☒ |
| 6 | The administration of any drugs, medicines, supplements, placebo or non-food substances? | ☐ | ☒ |
| 7 | An intervention of any form of exercise, or other physical regime that is different to the participants' normal activities (e.g. dietary, sleep)? | ☐ | ☒ |
| 8 | Participants who are being asked to give information of a personal nature about their colleagues, employers, teachers, or coaches (or any other person who is in a power relationship with them), and where the identity of participants or their organisation may be inferred? | ☐ | ☒ |
| 9 | Any situation which may put the researcher at risk of harm? (E.g. gathering data in private homes)? | ☐ | ☒ |

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[16] If "No" is checked to all items 2-14, the application's status as Minimal Risk will be checked by the Secretariat, and may be forwarded to expedited review. Applications with more than Minimal Risk (any one "yes" to questions 2-14 above), and applications where the checklist is not completed will appear on AUTEC's next agenda.

| 10 | The use of previously collected biological samples or identifiable personal information for which there was no explicit consent for this research? | ☐ | ☒ |
|----|------|------|------|
| 11 | Any matters of commercially sensitive information? | ☐ | ☒ |
| 12 | Any financial interest in the outcome of the research by any member(s) of the research team? | ☐ | ☒ |
| 13 | People who are not giving consent to be part of the study, or the use of any deception, concealment or covert observations in non-public places, including social media? | ☐ | ☒ |
| 14 | Participants who are in a dependent or unequal relationship with any member(s) of the research team (e.g. where the researcher is a lecturer/ teacher/ health care provider/ coach/ employer/ manager/ or relative etc.) of any of the participants? | ☐ | ☒ |