

A photograph of a Māori man and a Pākehā woman performing a hongi, a traditional Māori greeting where they press their foreheads and noses together. The man has traditional Māori tattoos (moko) on his face and chest, and a wooden comb (toi) in his hair. The woman has blonde hair tied in a ponytail and is wearing a red patterned dress. They are outdoors with green foliage in the background.

Susan Kinnear

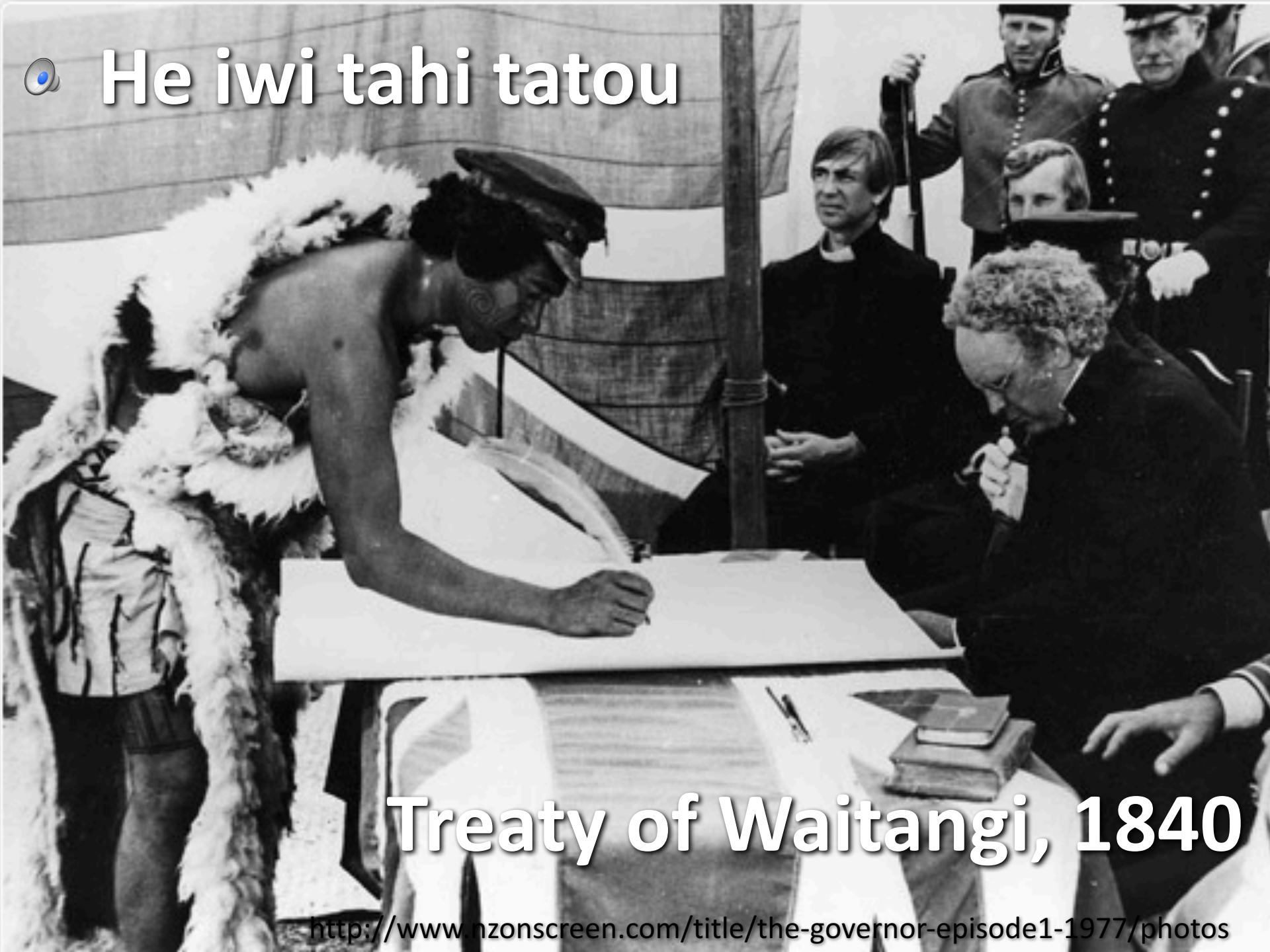
He iwi tahi tatou

Cultural Pioneering in New Zealand





He iwi tahi tatou



Treaty of Waitangi, 1840

<http://www.nzonscreen.com/title/the-governor-episode1-1977/photos>

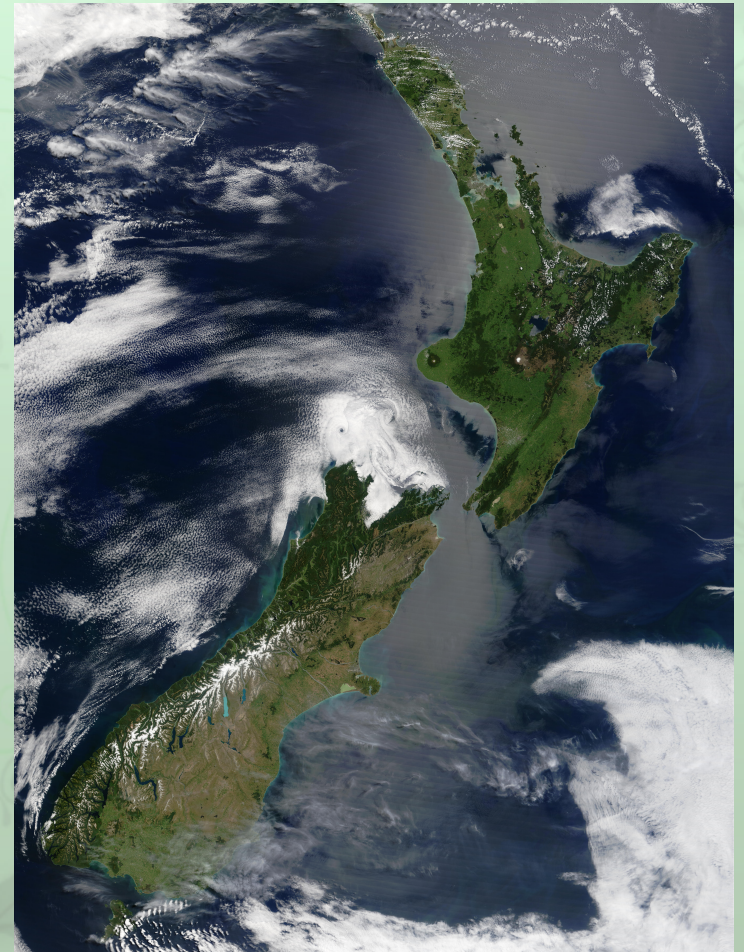
Research Subject

- Basic premise - How do you create a nation?
- How do you persuade people from
 - different home nations
 - different cultural groups
 - different religions and
 - different ethnic groups
- that they are now, in fact, one people?



Why New Zealand?

- New Zealand is unique
- It is the youngest country in the world
- It was the last landmass to be discovered by both 'native' and 'settler' populations, and the last to be fully colonised (Mein Smith, 2005)
- It was an incubator of social experiment through the settler contract both in the 19th and early 20th century
- And it is my home



The purpose of Creative Communications

- “‘Who gets what, when and how’ is determined by power balances, ideological movements, tyrannical or democratic regimes, foreign intervention, booms and slumps of industrial production, patterns of trade within borders and across them - and much more. All these structures and processes are manmade. They began as schemes in the minds of statesmen and entrepreneurs, or as systems of thought in the literature of philosophy and society.”

(Banks, 1984, p3)

- It is this conjunction of literature, thought and political direction that forms the meeting place for creative communications, politics and persuasion.

Creation through creativity

- “Companies seek to gain marketing advantage in the battle for hearts, minds and wallets through the application of superior creativity.” (Tench and Yeomans, 2006, p425)
- My argument is that this applies equally to Brand New Zealand; to the concept of internal and external marketing of New Zealand as a nation worth investing in, both in terms of capital and culture.
- This study looks at how New Zealand in the early part of the 20th century sought to utilize creativity to persuade its new citizens that they were now ‘New Zealanders.’

Brand 'New Zealand'

- Holt (*The Principles of Cultural Branding, 2004*) argues that brands emerge through a **story telling** process which fills the brand with meaning.
- In the first half of 20th century, this was achieved for 'Brand New Zealand' through a wide range of government and corporate sponsored 'creative communications' including:
 - Government Information Films
 - Advertising
 - Journalism, magazines and commentary
 - Fiction films focussing on the 'New Zealand' experience
 - Poetry
 - Novels and short stories
- Brand 'New Zealand' required marketing both externally and internally.



<http://www.pureadvantage.org/blog/2011/07/26/element-makeover-brand-new-zealand/>

Why create a unified identity?



<http://www.nzhistory.net.nz/media/photo/maori-battalion-haka-in-egypt-1941>

Members of the 28th Maori Battalion, the most celebrated and highly decorated unit of all New Zealand's forces, perform a haka, Egypt, June 1941.

Kingitanga leader Te Puea Herangi, questioned why Maori should fight for an Empire that had, within living memory, invaded and occupied their lands.



http://www.tainui.co.nz/tridevunit/tribal_dev_unit.html

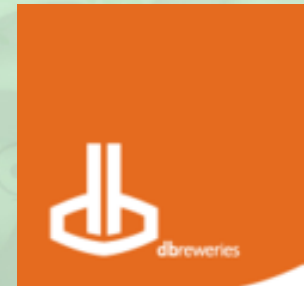
... to buy national brands...



Edmonds Baking Powder
Est 1879, Lyttelton.

<http://www.lovemarks.com/index.php?pageID=20015&lovemarkid=1365>

Dominion Breweries
Est 1930, Otahuhu



http://en.wikipedia.org/wiki/DB_Breweries

Fisher & Paykel, Est 1934, East Tamaki



http://en.wikipedia.org/wiki/File:Fisher_%26_Paykel_Appliances_logo.svg

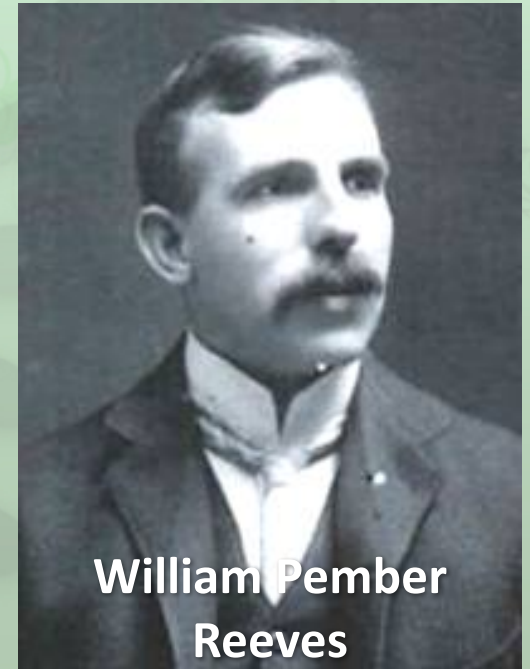
NZ Identity Overseas

- In 1901, the NZ liberal government established a 'Tourism and Publicity Department' said to be the first such institution in the world. (Belich, 2001)
- Most of the publicity activity was focused on London
- "'Tourism' appears to have functioned as a proxy and focus for a much wider and more significant type of national self promotion."
(Belich, p82)



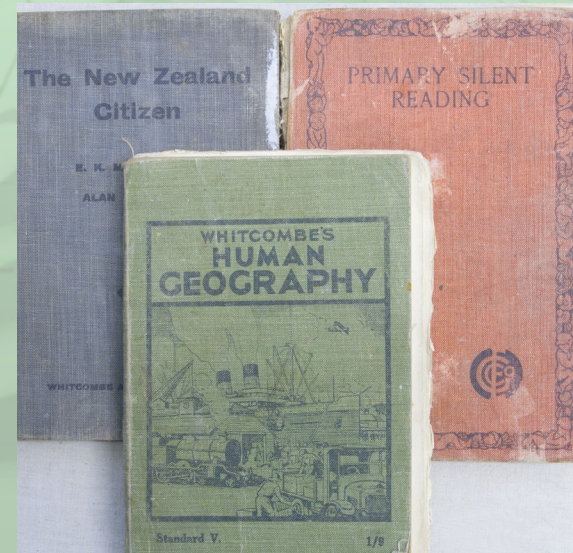
NZ Identity Overseas

- New Zealanders travelling to Great Britain were given ‘literature’ about New Zealand “likely to assist them in disseminating useful information” about the country (Belich).
- Between 1920 and 1926, New Zealand’s High Commission in London sponsored over 800 lectures and 47 exhibitions and shopping days.
- “High Commissioners, who were usually leading politicians such as William Pember Reeves, doubled as managers of an ongoing promotions campaign.” (ibid, p83)



Domestic Identity: The New Zealand Citizen

- So how do you create this New Zealand identity where there isn't one before?
- How do you persuade all these people that their previous stories and identities are now one story, one identity?
- Reach children through education
- In 1905 the government published school text "The New Zealand Citizen: An elementary account of the citizen's rights and duties and the work of government."



The New Zealand Citizen

- Written by the government's inspector of schools, E K Muglan and later updated by his son, newspaper editor Alan Mulgan.
- It was a response to Australia's plan to create a Federation of Greater Australia, including New Zealand, in 1901.
- Became the definitive text of cultural identity for children, in print for nearly 40 years.

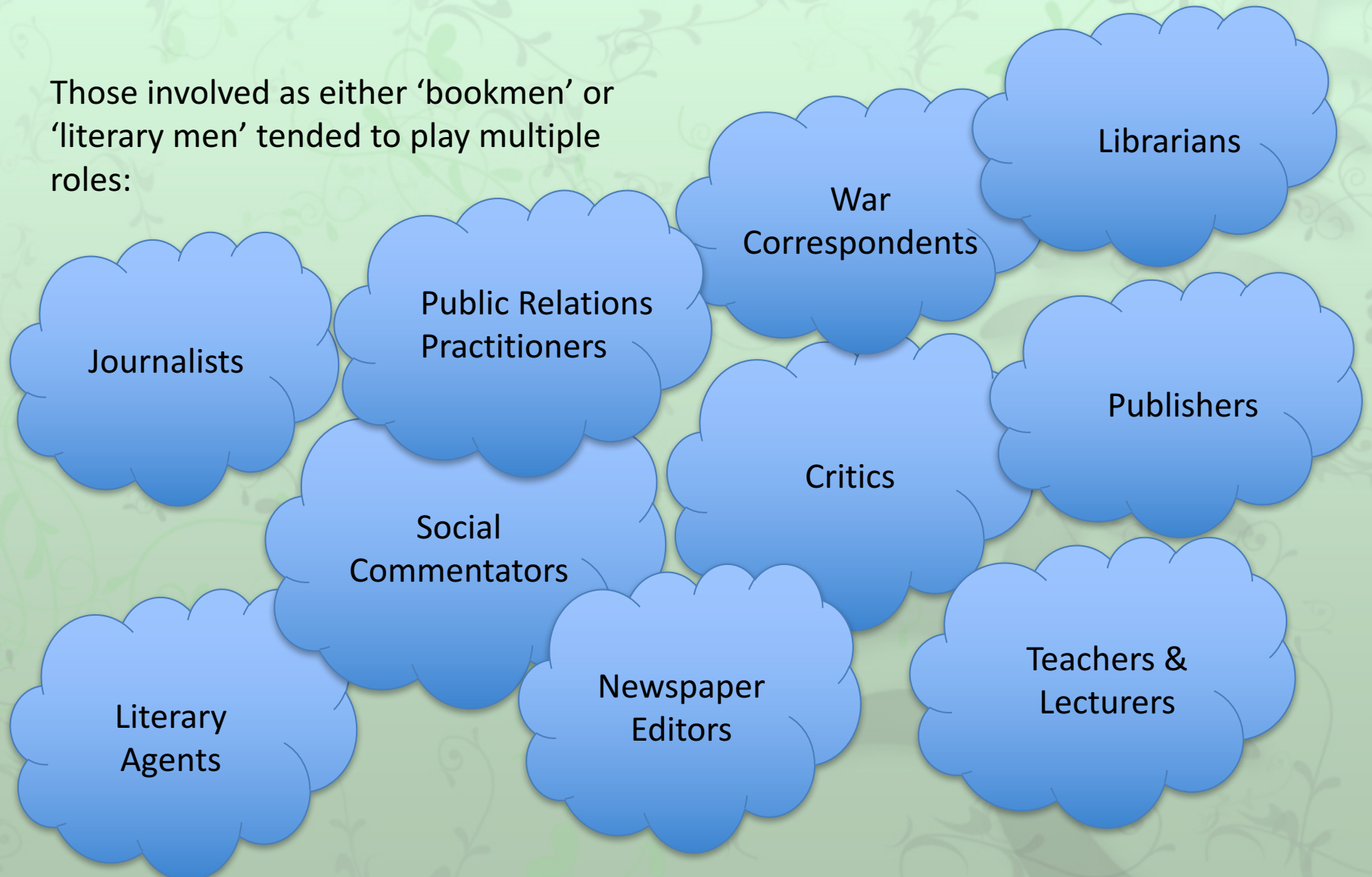


Cultural Pioneering for an adult audience

- The New Zealand government maintained a parliamentary press core to inform the public of its mandate through journalism, and were so concerned to create a national literature for New Zealand that they
 - had state organised and funded Authors Weeks from 1936
 - staff in the prime ministers office dedicated to enhancing cultural communication
 - state sponsored magazines that promoted and published poems and short stories by New Zealand writers
 - and, overseen by the Minister of Internal Affairs, a state literary fund to encourage young writers to play their part in shaping and reflecting a cultural identity for New Zealand

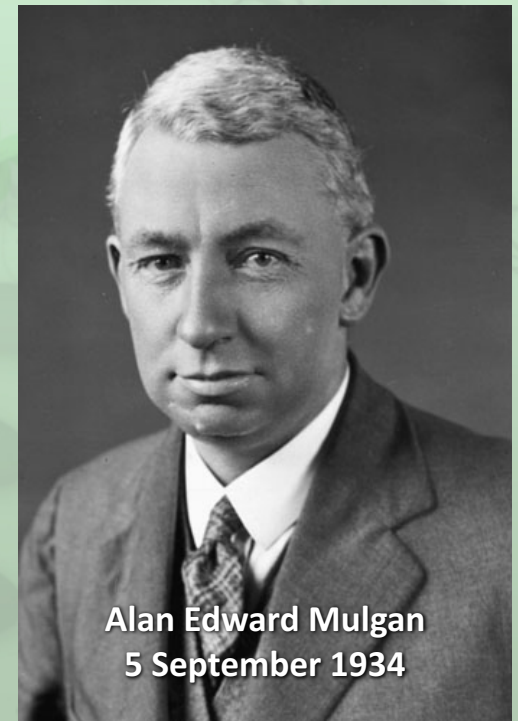
Cultural Pioneering

Those involved as either 'bookmen' or 'literary men' tended to play multiple roles:



The Bookmen: Alan Mulgan

- Editor of the Auckland Star
- Co-author of later editions of *The New Zealand Citizen*
- Author of *A Pilgrims Way in New Zealand* and *Home, a New Zealander's Adventure* as well as numerous novels, anthologies and biographies
- Published a series of journalistic articles explaining the need for New Zealand's engagement in the Second World War
- Supervisor of Talks for New Zealand Radio – the equivalent of the Reith Lectures
- President of the state sanctioned New Zealand Poets, Essayists and Novelists Society (PEN) 1940-42
- Lecturer in Journalism at Auckland University
- Awarded an OBE 1947



Alan Edward Mulgan
5 September 1934

The Bookmen: Leo Fanning

- New Zealand's first and most prominent Public Relations practitioner
- Parliamentary press gallery member
- Journalist
- Pamphleteer
- Writer
- PEN member



Leo Fanning

The Literary Men: John Mulgan

- Editor of the Oxford University Press and editor and correspondent of WB Yeats and WH Auden
- Novelist and author of *Man Alone* and *Report on Experience*
- Poet, Biographer, Essayist, Critic
- Scholar, Farmer, Rugby player
- New Zealand Representative at the League of Nations
- Journalist and War Correspondent
- Lieutenant Colonel in the British Army
- Veteran of El Alamein
- Recipient of the Military Cross
- SOE Commander and hero of the Mountains of Greece



The Literary Men: Denis Glover

- Poet and author of *The Magpies*, *Sings Harry* and *Arawata Bill*
- Publisher
- Founder and Editor of the Caxton Press
- Journalist
- Critic
- Lieutenant Commander in the British Navy
- Recipient of Distinguished Service Cross and Soviet Veterans Medal



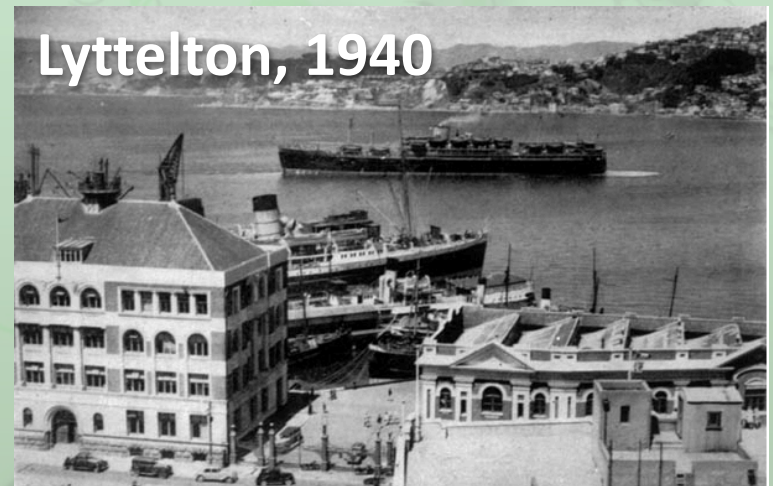
Denis Glover, 1973

Denis Glover

- Glover provided the commentary to *The Coaster* by the New Zealand Film Unit, New Zealand's answer to Basil Wright and John Grierson's 1936 film *Night Mail*

The Coaster

<http://www.nzonscreen.com/title/the-coaster-1948>



Lyttelton, 1940

<http://nzetc.victoria.ac.nz/tm/scholarly/WH2MMed-fig-WH2MMe02b.html>

Denis Glover

- He also wrote commissioned works such as his collection *The Air* in 1957, including *To the Plane* for TEAL, later to become Air New Zealand
- Denis Glover, *To the Plane*, 1957:

*Sky-rider, sweeping your wings against
The cobweb cloud, asking the sun's proximity,
You intimate of thunder,
What rich plunder
Do your instruments pluck from the skies?*



<http://airandspace.si.edu/images/collections/media/full/a19860324000cp03.j>

Warrior Writers

- Mulgan and Glover were 'strong poets' (Bloom, 1973) in every sense.
- University educated first-class scholars, competitive, accomplished sportsmen, both men had attended the workers riots of 1932 as special constables, only to find themselves 'facing the wrong way' (Ogilvie, 1999, p50) when they reached the barricades.
- Their distinguished service records, argues Jensen, gave additional credence to their role as warrior writers and '... added a special weight of masculine authority to the new literature.... Glover and Mulgan... seemed close to that ideal combination of literature and manliness, the whole man.' (Jensen, 1996, p59).

Literary Women: Robyn Hyde

- Accredited as the world's first female war reporter to detail the war in China*, Hyde walked the trans-Siberian railway to arrive in Hsuechow when the Japanese attacked the city in 1938.
- Harried, captured and assaulted by the Japanese and shunned by New Zealand society for her illegitimate child, mental illness and avant-garde writing style, she took her own life in 1939.



**(Robinson and Wattie, 1998)*

<http://www.nzepc.auckland.ac.nz/authors/hyde/>

Hyde and Public Relations

- From 1927-8 Hyde worked for the New Zealand Publicity Bureau and wrote 50 articles on place tourism in New Zealand.
- She also wrote screen titles for the Bureau's silent films.
- “I go in and watch a wild jumble of scenes which might mean anything. I have to try to make them into [a] titled sequence.”
(Hyde to Schroder, 28 November 1927)



[http://www.nz museums.co.nz/account/3359/object/94984/Stafford_Street_Timaru_NZ_\(Tourist_Series_3017\)](http://www.nz museums.co.nz/account/3359/object/94984/Stafford_Street_Timaru_NZ_(Tourist_Series_3017))

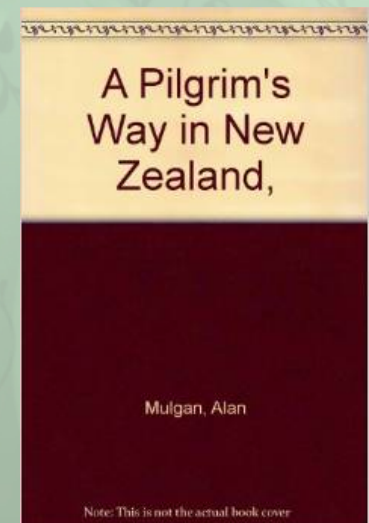
A challenge to the 'Whole Man'

- Jensen argues that Hyde was writing at a time when New Zealand culture was “...defined by excitement over masculine language and material, where criticism praised good writing with enthusiastic metaphors of the robust male body.” (Jensen, p102)
- For example, Bertram dismisses Hyde’s work for its fragmentation, which he sees as stemming from her turbulent life, which he dismisses as “.... a rather embarrassing record of dangerous living and overstretched ambition” (Bertram, 1955, p17)

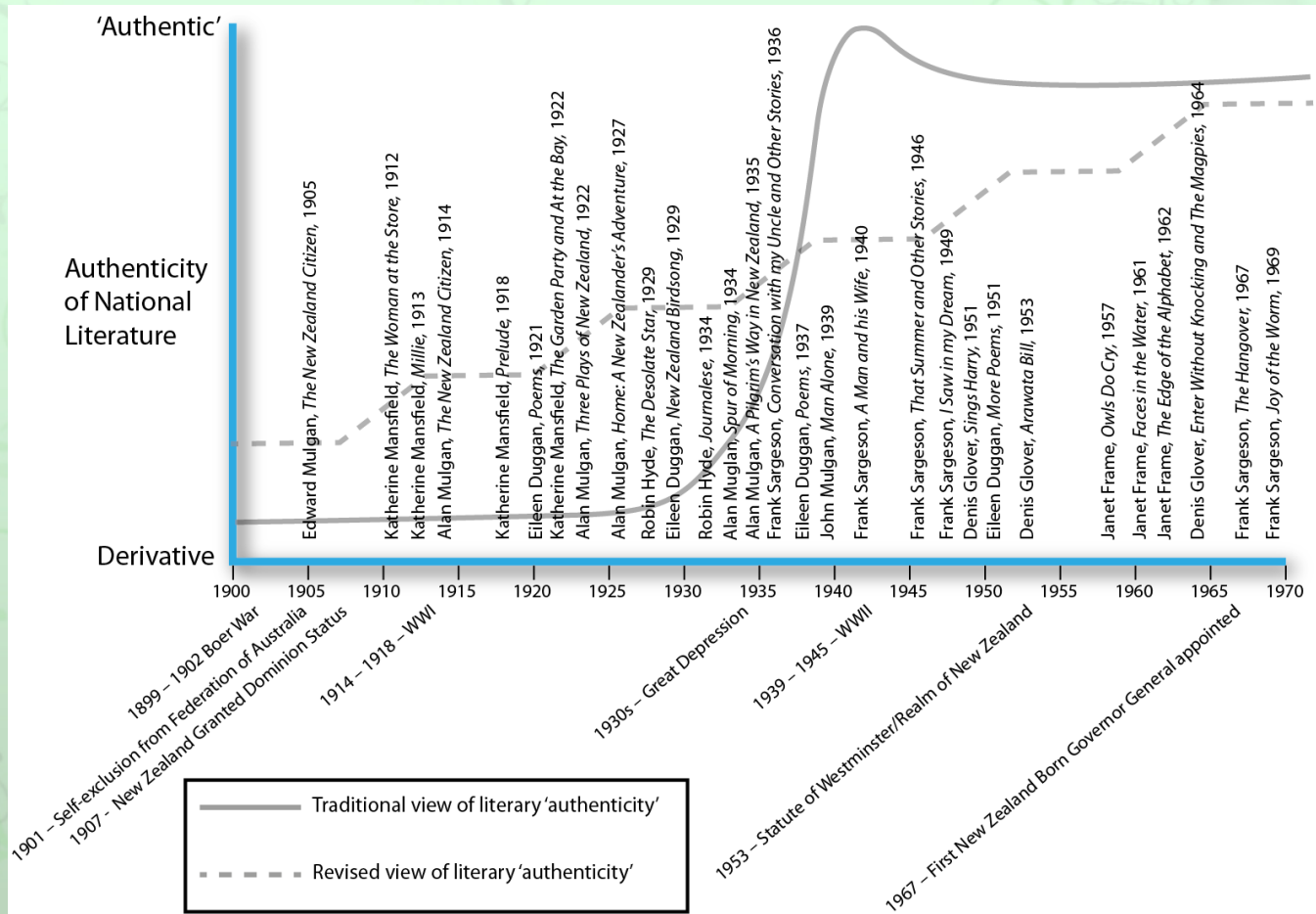


Theoretical Framework

- Mein Smith argues that “..the 1930’s and 1940’s was a formative era in nation-building, through the conscious ‘making’ of New Zealand” (p150)
- Likewise, Murray contends that “...the writing of the 1930’s is one event, certainly the most important one, in New Zealand’s process of self-imaging as a nation” (1998, p18)
- “The era from 1930 to 1949 proved to be one of cultural nationalism, state sponsored under a long-serving Labour government from the introduction of public radio in 1936 to state patronage of the arts, a national museum, art gallery and orchestra” (Mein Smith p172).



Models of Authenticity and Post colonialism



The 'man alone' motif, created as the exemplar of cultural identity for New Zealand by

- writers such as Mulgan and Glover
- directors such as Rudall Hayward
- the films of the New Zealand Film Commission, such *The Coaster*
- and The Dairy Export Control Board's *The Empire's Dairy Farm*

combined to create a public consciousness that excluded women and Maori.

The 'Man Alone'

- Jensen argues that while Mulgan's novel supplied the name '... the man alone was said to manifest himself in the drifting men of Sargeson's stories [and] the solitary male figures in Glover's poem sequences *Sings Harry and Arawata Bill...*' (p65).
- This 'man alone' was a white male, living an all but isolated existence in combat with an unwilling but beautiful natural environment he eventually masters.



1950's Resurgence

- The government's social experiment reached its zenith in the 1950s when New Zealand's dominion status was ratified.
- Pakeha New Zealanders enjoyed a standard of living higher than any other country in the developed world.
- Air travel and immigration booming
- New Zealand was viewed internationally as paradise re-forged (Belich, 2009).



A new identity for New Zealand



http://commons.wikimedia.org/wiki/File:Coat_of_arms_of_New_Zealand.png?uselang=de//www.virtualoceania.net/newzealand/photos/maori/nz0219.shtml



<http://www.gavinshoebridge.com/news/should-new-zealand-become-a-republic-a-list-of-pros-and-cons/>

Excluded Women Fight Back



Women's rights group asserted their independence through numerous marches then, famously in 1984, dragged University of Auckland playwright and academic Mervyn Thompson from his office and tied him to a tree in the public park, spray painting 'rapist' over his car.

http://en.wikipedia.org/wiki/Women's_suffrage_in_New_Zealand



“It’s no coincidence that a playwright was chosen as communal sacrifice to inaugurate the concept of sexual harassment here.... male writers have had a peculiarly prominence in our discussions of New Zealand [identity]”

(Jensen, p3).

<http://solomonsmindfield.blogspot.com/2010/02/feminism-today-with-nina-power-and.html>

Maori Response to 'Kiwi' Identity



<http://www.guardian.co.uk/world/2009/feb/12/haka-war-dance-history>

Postcolonial Maori Identity



<http://www.listal.com/viewimage/1704171>

Once Were Warriors, (Lee Tamahori) 1994:

[Film Trailer](#)

<http://www.youtube.com/watch?v= NV45ZuepZo>

Conclusions

- The New Zealand social experiment in nation building through creativity was therefore effective in defining **an** identity for the nation, but this was not a **new** identity; it invigorated an old one that is still being perpetuated.
- Nor was this an inclusive identity. It did not create **one** people; instead it excluded **some** people and has implications for all state sponsored activity in this area.
- In a globalised world where European colonialism has been replaced by corporate imperialism, international communications is still an area rife with colonial representation.



Adaptive Communications

- In such an environment, creative communications provide a powerful tool for promoting a cohesive identity in a diverse population, at a time when multiculturalism and globalisation challenges national identity and social integration.
- The New Zealand experiment shows, that in such circumstances only fully adaptive communications, that take full account of **all** cultures and identities present, can ultimately be sustainable.



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