

Journal of Fashion Business
Vol.22, No.6

—
ISSN 1229-3350(Print)
ISSN 2288-1867(Online)

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J. fash. bus. Vol. 22,
No. 6:115-130, December. 2018
[https://doi.org/
10.12940/jfb.2018.22.6.115](https://doi.org/10.12940/jfb.2018.22.6.115)

New Zealand National Brand expressed in Fashion Design

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Keywords

New Zealand national brand,
New Zealand fashion,
100% pure New Zealand,
Maori branding,
t-shirts design

Abstract

This study looked at how New Zealand's national brand is expressed in fashion design. In other words, the objective of this study was to offer a research methodology about the process that the conceptual national brand materializes through design. The method used in this research was the review of previous literature and research reports for New Zealand national branding. A direct market survey on the characteristics of fashion brands in each travel destination was conducted from February 2017 to February 2018. New Zealand announced its slogan for the national brand '100% pure New Zealand' in 1999, and in 2003 it announced the slogan 'new thinking New Zealand' with the value of 'newness' and 'innovation'. It also has 'Maori branding'. The study found that the three slogans had a consistent link from keywords to associated visual images. The above results were compared to the reminiscent visual images extracted from the website contents of the fashion brand. Then, using a t-shirt as an item, the t-shirt corresponding to each group was classified, and the design element analyzed. As a result, the four groups showed images of 'New Zealand ecology image', 'ethnic & Kiwiana image', 'nostalgic travel image' and 'pop image'.

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This paper was supported by
research funds of Chonbuk National
University in 2016

I. Introduction

As societies around the world matured and information became readily accessible, culture emerged as a means to define a country's brand. Countries engage in branding through the use of images and perceptions. The term 'national brand' extends the concept of a brand, representing the value of a company or product, to a national level (Park (Eds.), 2013).

A typical example is New Zealand. According to a report by the Korea Trade Investment Promotion Agency (Korea Trade Investment Promotion Agency, 2007), New Zealand ranked fourth place in a survey on 'the country I want to go', second place in 'the good business country' in the National Brand Index [NBI] conducted by Anholt-GMI in 2006, and was ranked by the National brand as an example of successful management.

New Zealand is an island country located in the southwestern Pacific Ocean. It is largely made up of southern and northern islands, with more than three-quarters of the country forming highlands above 200 meters above sea level (Song, 2011). The area of New Zealand is 2.5 times the size of South Korea, but it is a country with very low population density with only 4.67 million residents ("New Zealand population", 2018).

It was around the 11th century that immigrants settled too late in New Zealand because of their location and poor climate, far from the continent (Anawalt, 2007/2009). And until the middle of the 18th century it was not known to the Western world (Harmsworth & Tahī, 2008). As a nation, New Zealand is still young and lacks the history of more established countries (Roderick & Rahul, 2011) but it has Maori culture, an indigenous people not found in other parts of the world. It is also famous for its valuable natural heritage, well-preserved natural scenery, and clean environment. New Zealand launched its '100% pure' campaign in 1999 to make the most of its image. This was the first national brand marketing case (Park (Eds.), 2013). In addition, attempts have been made to add value by using the traditional culture of New Zealand's native Maori population as marketing and national branding tools

(Thomson, 2015).

Much research has been conducted on the national brand of New Zealand. Nigel (2002), Bell (2008), Roderick and Rahul (2011) and others have studied '100% pure New Zealand'. Harmsworth and Tahī (2008), Thomson (2015) and others have studied 'indigenous branding' using 'Maori'. In Korea, Song (2011), Roh (2014), Byun (2012) have partially covered New Zealand cases.

As one of the most visible means of expression, fashion can help us understand New Zealand's national brand and identity. This study will examine how the natural and cultural characteristics of New Zealand are translated into values and visions, and how these features are reflected in the identity of fashion brands. The purpose of this study is to offer a research methodology to understand how a country conceptualizes its brand through fashion design.

The method used in this research was the review of previous literature and research reports for New Zealand national branding. For this research, I've been in New Zealand for a year since February 2017, I conducted a direct market survey the characteristics of fashion brands in each travel destination.

II. Theoretical Background

1. The Concept of National Brand

A national brand is a term in which a brand concept representing the value of a company or a product is extended to a national level. (Park (Eds.), 2013) According to a report by National Brand Management Institute (2003), 'national brand' is an intentionally designed name, term, symbol, design or combination of these that people can identify and distinguish from other countries or groups, products and services. However recently, as the need to brand the country in various fields has emerged, there is also the opinion that national brands should also be classified and thought by their respective purposes and use. Roh (2014) said that it is necessary to divide the national brand into perspectives

such as publicity, communication, tourism and marketing. This is because the national brand for public relations and communication is an important factor in the slogan or awareness of the state.

In recent years, as the information age has progressed, 'soft power', which refers to the charm, personality and cultural aspects of a country, is emphasized. Nowadays, with this background, an emotional and friendly national image is one of the factors that measure the competitiveness of the nation. In other words, it is time to have a professional and careful image strategy that matches the trends of the world.

In this regard, I think we should pay attention to 'visual image strategy'. According to Byun (2012), the 'visual image' consists of a 'symbolic visual image' and an 'associated visual image'. Among them, 'symbolic visual image' refers to images created to show national images such as logos and slogans and so on. However, there are many images that are difficult to express by itself. It is an 'associated visual image', and a typical example is advertising and promotional materials. This can have a great effect because it creates a story in the basic strategy and delivers it directly to consumers. Based on the above, this study examines what kind of national brand in New Zealand is and what its characteristics are. In particular, in terms of national image, I have mainly analyzed 'symbolic visual images' such as logos and slogans, as well as 'associated visual images' such as advertisements and promotional materials.

2. New Zealand National Brand

1) Types

(1) 100% Pure New Zealand

According to Bell (2008), New Zealand has been promoting itself to the world largely as a remote and ancient place with an incredible, unique and varied landscape. For example, "the dominant nineteenth century promotion slogan for New Zealand was 'scenic wonderland.' Early enticement of potential settlers to support the colonial project, then the first advertising for New Zealand's tourist attractions, drew heavily upon the

pristine, beautiful and abundantly productive environment" (Bell, 2008, p. 346).

Attempts to build the image of New Zealand as a national brand began in the 1980s but at that time, it was only a simple advertising campaign. According to KOTRA (2007), around 1985, the topic 'New Zealand – the best, naturally' was used, and in 1987, New Zealand conducted an ad campaign called 'New Zealand where paradise was never lost'. And we started using the current fern leaf logo (Rho, 2014), but it wasn't enough to create a differentiated image of New Zealand's products. Nigel(2002) described the situation at the time as follows.

"From 1991 to 1998, the world changed dramatically over this period, fueling a shift in emphasis. International travel became more desirable and accessible, competition became more aggressive, and country (or destination) brands assumed far greater importance. This, coupled with swift changes in technology, meant that the New Zealand Tourism Board needed to evaluate its strategy in order to remain competitive on the world stage. It recognized the need to develop and communicate a single concise brand across all markets; one that was consistent, clear and single minded as to what is unique to New Zealand and the emotional benefits associated with this destination. A new vision and mission were also required" (Nigel, 2002, pp. 342–3).

Thus, after the brand feasibility study in 1992, the government-led 'brand New Zealand' campaign was launched, and in July 1999, the slogan '100% pure New Zealand' was published (KOTRA, 2007) and began promoting this slogan as a unified New Zealand brand to the world. The basic themes of '100%' and 'pure' were used as '100% pure romance', '100% pure spirit', '100% pure adventure' and 'in five days you'. The silver fern-shaped logo, which delivers images of 'pure nature' and 'trustworthiness', has become a trademark of the national brand (KOTRA, 2007).

From 2001 to 2003, the 'The Lord of the Rings' film trilogy all was shot in New Zealand. The film's incredible success has upgraded the existing national brand to a new level. In this regard, Bell (2008) explained that "The success of this film was repositioning New Zealand as middle earth. The middle earth campaign lined up nicely beside 'scenic wonderland', 'clean and green', and '100% pure'" (Bell, 2008, p.346). New Zealand has successfully acquired the images of 'nature' and 'pure' through the above. As Bell (2008) explained, it is such as sustainable tourism, green tourism, nature tourism, landscape tourism, and responsible tourism.

(2) New Thinking New Zealand

In 2003, the New Zealand Trade and Enterprise [NZTE] launched an advertising campaign called 'New Thinking New Zealand' (KOTRA, 2007). This is New Zealand's second national brand that complements the brand '100% pure'. The existing brand slogan has succeeded in promoting an image of clean nature to people around the world, but the need for new changes has emerged according to the trend of the times has emerged.

'New thinking New Zealand' is a slogan with the value of 'newness' and 'innovation'. So New Zealand has a pure natural image of '100% pure' and a creative and innovative image of 'new thinking' at the same time. Through this, New Zealand has fostered and exported future innovation industries and has attempted investment attraction (KOTRA, 2007). For example, 'new thinking week 2007' held in Auckland in March 2007 promoted national brands, biotech and information and communication companies as a program to promote the next generation of New Zealand industries (Song, 2011).

(3) Branding Maori

Maori branding is to brand Maori an indigenous New Zealander. They arrived in New Zealand for the first time since leaving their homeland Hawaii during a canoe voyage about 1,000 years ago (Anawalt, 2009), and today the Maori make up 15% of the total population ("New Zealand Population", 2018).

In a global economy, the cultural differentiation of a

nation has become an important property. Therefore it is important to analyze the values and characteristics of a culture. Maori cultural elements such as imagery, language, symbols, colours, designs, textures, methods, dance, music, and emotional and spiritual concepts have been inherent parts of Maori culture for centuries (Harmsworth & Tahī, 2008).

Thomson (2015) defines Maori culture as 'integrity', 'hospitality', 'custodians or guardians', and 'relationships' as a brand. Also according to Harmsworth and Tahī (2008), the images and stories of the natives reflect romantic notion such as Maori warriors with fear, power and courage.

2) Images

(1) Symbolic Visual Image

For promoting the national brand, New Zealand made the logo of '100% pure New Zealand' slogan, which conveys the image of 'pure' and 'nature' (KOTRA, 2007) and this is still consistently used not only for advertising but also for national promotional materials and official websites for national publicity. The logo design of Table 2 shows that the black and white colors of the letters are a simple but strong image. And the '%' letter in the shape of New Zealand's land makes fun. Especially, the shape of the bold fonts and angled letters make them feel like primitive pieces (Byun, 2012).

Next, 'new thinking New Zealand' is New Zealand's second national brand slogan that conveys the value of 'newness' and 'innovation' (KOTRA, 2007). The logo design of Table 2 shows that the simple feature is the same as the previous logo, but it is used a cleaner font than before to convey the image of creative and innovative New Zealand. The logo is maximizing the effectiveness by using the policy of the umbrella brand, a form used in both government - sponsored programs and products (KOTRA, 2007).

In addition, the leaf-shaped logo called 'silver fern' is used in various products of New Zealand with the slogan. 'silver fern' is a symbol of New Zealand. According to the 'Tourism of New Zealand' [TNZ] website, Māori hunters and warriors used the silver

underside of the fern leaves to find their way home. When bent over, the fronds would catch the moonlight and illuminate a path through the forest. This symbolizes the spirit of New Zealand, which is called ‘credibility’ and ‘guardianship’. It has been the symbol of New Zealand’s national rugby team since the 1880s and is now proudly worn by all our top athletes and prominently carried by many of our top companies.

(2) Associated Visual Image

The portrayal of New Zealand in advertisements is mostly composed of the associated visual images centering on the landscape and human leisure activities. Byun (2012) explained that these images symbolize the concept of ‘pure, natural New Zealand’ and furthermore, ‘the country that keeps the purity of the most ancient’ (Table 2).

Nigel (2002) also said that the ‘100% pure’ campaign is New Zealand’s first global branding slogan, which symbolizes New Zealand’s rich four assets: landscape, people, adventure and culture. These images are similar in the results of actual consumer surveys too. For example, in a study by Nigel (2002), “New Zealand was felt by participants to be a vibrantly colourful and warm destination and was felt to be warm, friendly and welcoming a down to earth destination characterized by openness and a laid-back approach. It was also seen to be natural and unpretentious, offering particular

opportunities for eco/adventure based tourism”(Nigel, 2002, pp.344–5) and of particular interest was its unique Maori heritage. Table 1 summarizes the key perceptions of New Zealand.

In addition, one of the associated visual images that are often seen in New Zealand advertising is ‘All blacks’. ‘All blacks’ is the national team name for the New Zealand Rugby Football Union [NZRFU] . The name ‘All blacks’ come from the fact that the tops, bottoms and socks are all black uniforms. In particular, ‘Maori All blacks’ is a historic team representing New Zealand’s proud culture. Adidas and AIG are big sponsors of the All blacks and New Zealand rugby. When Adidas first sponsored the All blacks and the NZRFU, the German company launched the ‘Black’ campaign worldwide to tie in with the 1999 Rugby World Cup and there new partnership with the All blacks. (Thomson, 2015)

According to the All blacks website, ‘All blacks’ plays ‘Haka’ as part of the ceremony before playing international games. Haka is the generic name for all Maori dance. Haka is not merely a pastime of the Maori but was also a custom of high social importance in the welcoming and entertainment of visitors. (Stafford, 1997) Now, it has become a distinctive feature of the ‘All blacks’. Table 2 summarized the above.

Table 1. Key Perceptions of New Zealand

• Sense of achievement an prestige in visiting New Zealand
• Adventure
• Landscape of real contrasts
• Reputation for good-quality wines
• Friendly and welcoming to visitors
• Space and a sense of freedom
• Nature/outdoors destination
• Fresh, clean, pure air

(Nigel, 2002, p.345)

Table 2. Nation Branding for New Zealand

Slogan	100% Pure New Zealand	New Thinking New Zealand	Maori Branding
Logo Emblem			
Concept Value	Nigel(2002)	eco/adventure-based tourism	
	KOTRA(2007)	pure nature, credibility / newness, innovation, creative	
	Bell(2008)	clean & green, middle earth, sustainable, nature, responsible, ecotourism	
	Harmsworth & Tahi(2008)	romantic	
	Byun(2012)	the country that keeps the purity of the most ancient, simple, natural	
	Stephen(2015)	integrity, custodians(guardians), hospitality, relationship	
Image List	Nigel(2002)	landscapes, people, culture and tourism activities, Maori heritage /vibrantly, colorful, warm, friendly, welcoming, natural, unpretentious	
	Bell(2008)	Pastoral landscape(majestic kauri forests, volcanic plateau etc.)	
	Byun(2012)	landscape, city, leisure sports, people, dolphin	
	Stephen(2015)	All Blacks(welcoming, entertainment, challenging)	

III. Analysis and Review

1. Research Contents & Analysis Methods

This study consists of four research contents, and each research method is as follows.

First, I visualized the three slogans of the New Zealand national brand and compared the differences. For that purpose, I have extracted keywords from preceding research such as shown in Table 2 about values, concepts, and reminiscent visual image lists. Then, I classified the keywords using two axes with anodes. One is the axis with 'pure' and 'innovative' and the other axis with 'static' and 'dynamic'. As a result, Figure 1 made up, and the map became the 'Basic Classification Map (BCM)' for data analysis of this study. I will use this from now on abbreviated as 'BCM'.

Second, I compared the difference between the classification of keywords and the classification of

associated visual images. I extracted the images which are uploaded to the 'TNZ' website for that. The 'TNZ' website has been a complement to national brand campaigns by actively promoting New Zealand to people all over the world. According to the KOTRA (2007), the 'TNZ' website is a government-funded one million dollar program, which has seen 500,000 views in seven months since its establishment and more than 25% of New Zealand travelers have been receiving travel information for more than one time. So, I used the 'TNZ' website as a research material, and I extracted 40 images from 20 categories introduced in the 'things to do' items(Figure 2, 3), and classified them into 'BCM' and compare their differences.

Third, I analyzed the visual images of the New Zealand National brand expressed in fashion design. To find out that, I've been in New Zealand for a year since February 2017, I conducted a direct market survey the characteristics of fashion brands in each travel

destination. And I collected 15 brands that fit the purpose of this study. After that, I gathered data from each brand's website to collect more objective and diverse data. In the process, only the six brands that can obtain sufficient data were finally decided. (Table 3) And I extracted main keywords and associated visual images related to brand value and concept in each brand websites.(Figure 4, 5) After then, I classified them into

'BCM' and compared their differences.

Fourth, with regard to fashion design, I analyzed how subgroups are classified in the BCM. For this purpose, I collected T-shirts that are uploaded on the website of six fashion brands(Table 3). Then, I analyzed the characteristics of the design by classifying subgroups considering the color and pattern of the T-shirt. In order to obtain more accurate results, the data analyzed

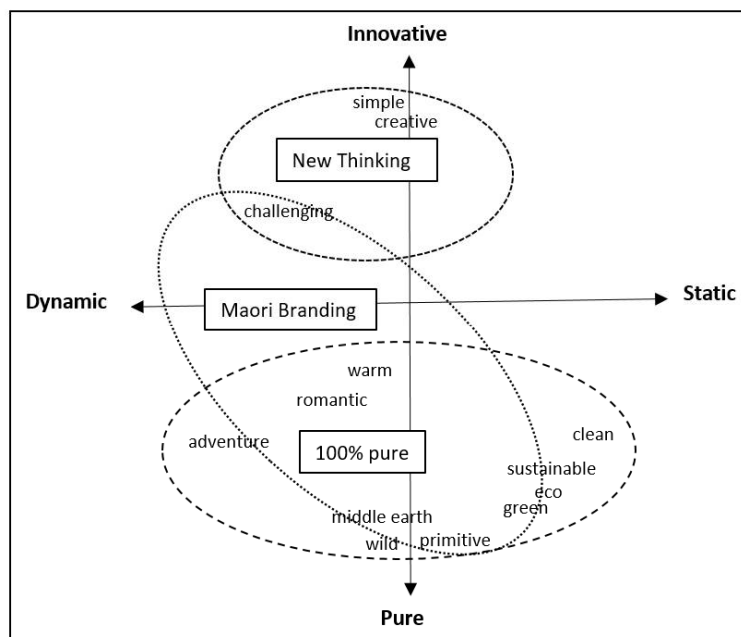


Figure 1. Basic Classification Map (BCM)

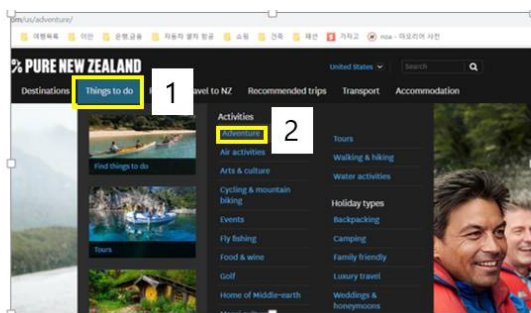


Figure 2. Extracting Associated Visual Images from TNZ website I (media.newzealand.com)

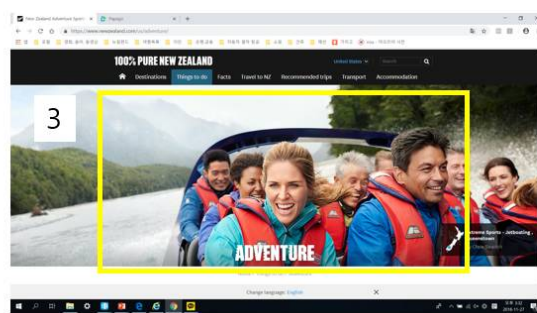


Figure 3. Extracting Associated Visual Images from TNZ website II (media.newzealand.com)

first was decided after two reviews by two researchers who majored in fashion design. The reason I used T-shirts as analytical items was that all six brands were handling T-shirts. Also, as discussed in the studies of Yon and Yim (2012), Kim and Yang (2000), because T-shirts convey personal tastes as well as social and cultural messages through design elements.

The above contents are shown in Figure 6.

2. Analysis Results

1) Visualization of 3 Slogans and ‘BCM’

Figure 1 is the result visualizing the keywords of the three slogans which extracted from preceding research using two axes. This map became the Basic Classification Map (BCM) for analyzing the four research contents. In ‘BCM’, ‘100% pure’ slogan is widely located in

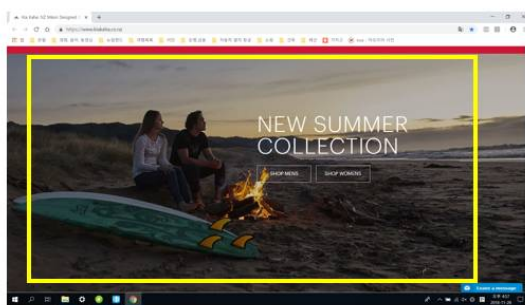


Figure 4. Extracting Associated Visual Images from Fashion Brand website I (www.kiakaha.co.nz)

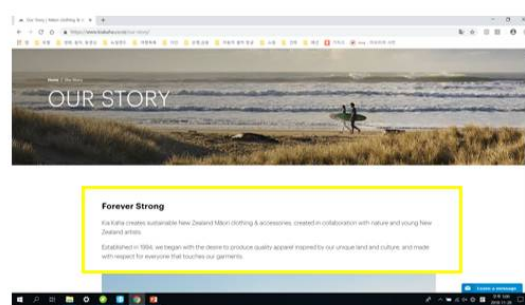








Figure 5. Extracting Associated Visual Images from Fashion Brand website II (www.kiakaha.co.nz)

Table 3. List of Fashion Brands

No.	Brand Logo/ Website	Items	Establishment
a	 globalculture www.globalculture.co.nz	Mens/Womens/Kids/ Accessories/Jewellery	1974
b	 KIA KAHĀ www.kiakaha.co.nz	Mens/Womens/ Accessory	1994
c	 parrs www.parrs.co.nz	Ceramic/Clothing/Dolls	1951
d	 Roam www.roamclothing.co.nz	Hoodies/MensT/ WomensT/Beanies/ Caps/Kids	2004
e	 THE WOOL COMPANY www.thewoolcompany.co.nz	Womens/Mens/Kids/ Accessory/Yarn	1958
f	 wild kiwi www.wildkiwiclothing.co.nz	Men/Womens/Kids/ Accessory	1996

*displayed in abc order

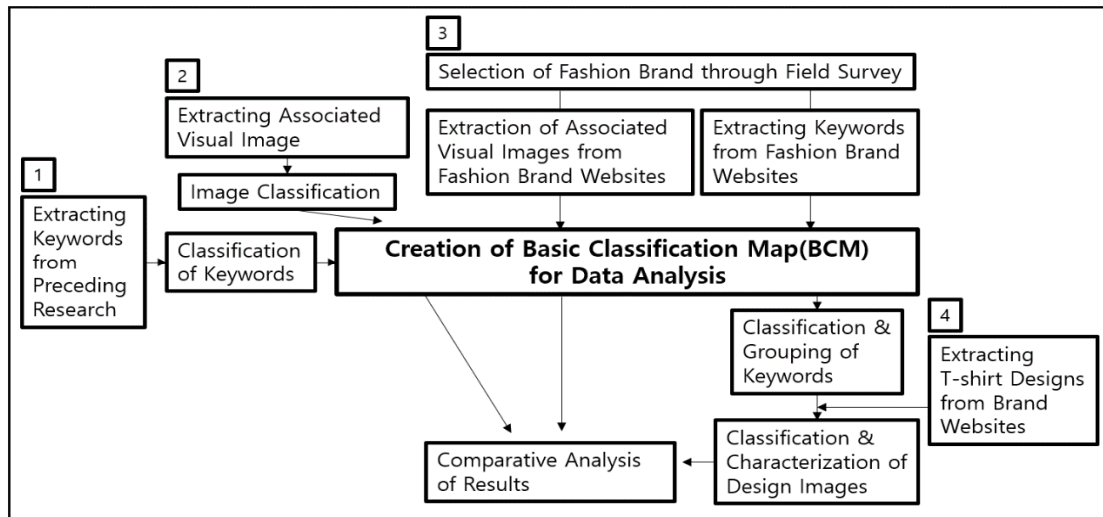


Figure 6. Flowchart of the Study

‘pure–dynamic’ and ‘pure–static’ zone.

The second slogan, ‘new thinking’ is above in the ‘BCM’. Meanwhile, ‘Maori branding’ is universally found in ‘innovative–dynamic’, ‘dynamic–pure’, and ‘pure–static’ zones.

In other words, according to this research method, the three slogans were classified into specific places with specific keywords for each slogan. I think this is the result of matching the planning and development of several slogans for the diversification of New Zealand national brands. However, it is worth noting that there were no keywords corresponding to the zone of ‘innovative–static’.

2) Extraction & Classification of Reminiscent Visual Image

Figure 7 is a result of categorizing 40 associated images extracted from ‘TNZ’ website into ‘BCM’. The images classified in ‘BCM’ appear similar to those in Figure 6, indicating that there is a correlation between keywords and images. In particular, the ‘pure–dynamic’ and ‘pure static’ zones have the most images in the image as well as keywords. However, the part related to ‘innovative’ appeared relatively rare. These results are consistent with a study that need to change their perceptions by

developing better images because they are ‘boring’ in New Zealand, which the outside world recognizes. Nigel said: “The branding consultants’ research concluded that the outside world sees New Zealand as begin full of green hills, sheep and aggressive Maori warriors, and that it is somewhat ‘boring’. This is very different to how New Zealanders see their country, and it became clear that this problem needed to be addressed via a better usage of images and representation of the brand to shift perceptions.”(Nigel, 2002, p.345)

3) Keywords, Image Extraction & Classification on Fashion Brand Website

Figure 8 is a result of grouping total 30 associated visual images into ‘BCM’. This is a collection of five images per brand from the content of six brand websites. Overall, these images are categorized similarly to Figure 7. Therefore, it was found that there was a correlation between the website of the Tourism New Zealand and the images uploaded to the websites of fashion brands. In particular, as with the results of studies 1 and 2, there were the most number of associated visual images in the ‘pure–dynamic’ and ‘pure–static’ zones in fashion brands too.

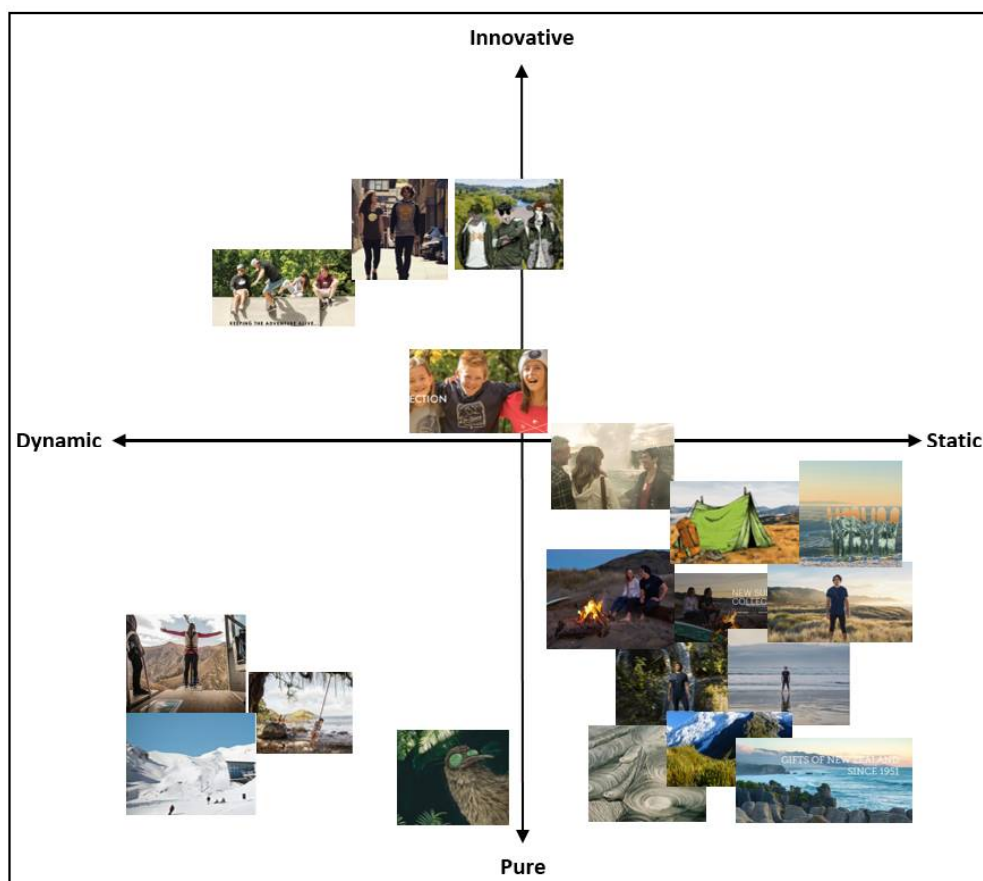


Figure 8. Associated Images Extracted from TNZ Website II
 (www.globalculture.co.nz www.kiakaha.co.nz parrs.co.nz www.roamclothing.co.nz
 www.thewoolcompany.co.nz www.wildkiwiclothing.co.nz)

Next, Table 4 is the result of displaying keywords extracted from each brand. For this result, I extracted 55 key keywords that express the brand value and concept from the contents of 6 brand websites. After that, I categorized all keywords into four types by grouping them with similar meaning. And the types were arranged into subgroups in 'BCM' as shown in Figure 9, and the duplicate keywords were displayed bigger and thicker. Among the keywords, only 'landscape' was placed in a duplicate position of 'Group A' and 'Group C'.

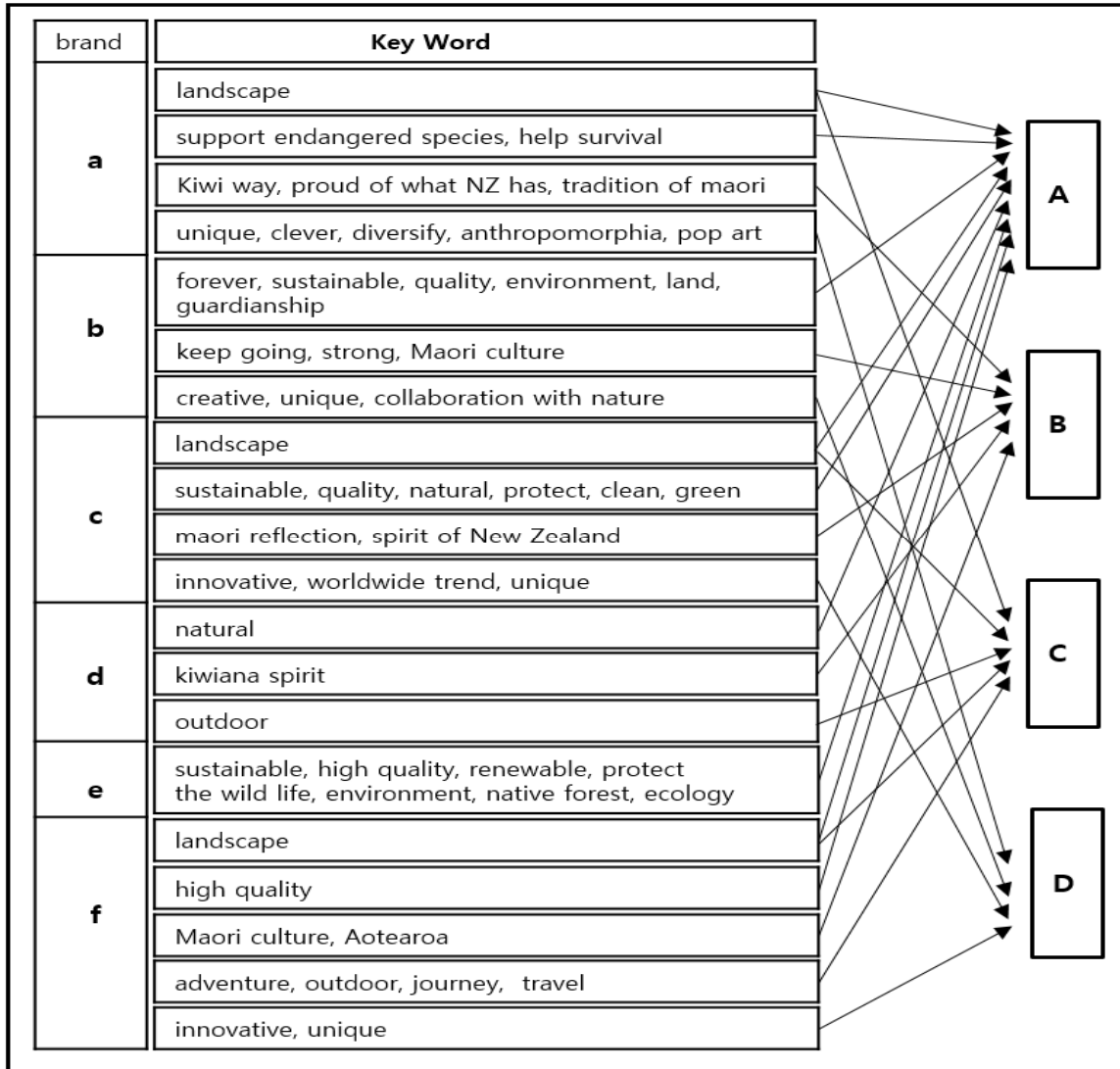
The results are as follows. 'Group A' contained keywords such as 'natural', 'environment', 'protect of wild life', 'quality', 'sustainable' and so on. 'Group A', which emphasizes the environment and nature of New

Zealand, contains the most keywords. It was also consistent with the results of Study 1 and 2. 'Group B' contained keywords such as 'tradition of Maori', 'spirit of New Zealand', 'Aotearoa' and so on. 'Group C' contained keywords such as 'adventure', 'outdoor', 'journey' and 'travel'. 'Group D' contained keywords such as 'innovative' and 'creative'.

4) Analysis of Image Classification & Characteristics of T-shirt Design

Table 5 shows design elements and examples of T-shirts corresponding to 'Group A'. The T-shirts which is called to 'Group A' emphasized 100% Merino wool and cotton, and there were many relaxed style fit and draped

Table 4. Keywords Extraction & Classification on Fashion Brand Website



T-shirts. There were also 'slogan design which means environment or sustainable' and 'New Zealand landscape mountain' as elements of design. In addition, there were motifs such as 'South Pacific', 'Globe', 'leaves and flowers', 'beach', and 'dolphin'. There was also a T-shirt that gave a stale feel with a stone wash finish with a worn look, and the colors included indigo blue, aqua blue and burgundy color etc. Considering these characteristics, I named 'Group A' as the 'New Zealand Ecology Image'.

Table 6 shows design elements and examples of T-shirt corresponding to 'Group B'. The T-shirts which is called to 'Group B' emphasized traditional Maori patterns such as spiral and scrolling, or used Maori face tattoos as patterns. The design characteristics of this group are mainly black, filigree design, asymmetrical design. There were also many motifs, such as sheep, kiwi birds, silver spears, rugby balls, and New Zealand flags, as well as trees, flowers and birds in New Zealand. Considering these characteristics, I named 'Group B' as the 'Ethnic & Kiwiana Image'.

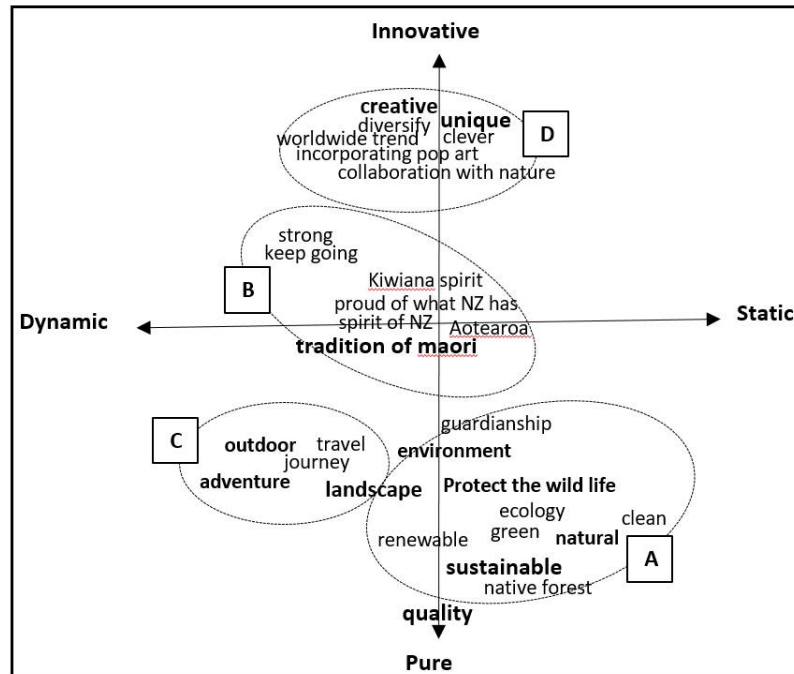


Figure 9. Subgroups in BCM

Table 5. New Zealand Ecology Image

A Group	New Zealand Ecology Image			
Examples				
Design Elements	<ul style="list-style-type: none"> · 100% merino, Cotton · Relaxed style fit, Drape · Slogan design which means environment or sustainable · New Zealand landscape mountain · South Pacific, Globe · Leaves, Flower, Beach, Dolphin · Stone wash finish with a worn look · Indigo blue, Aqua blue, Burgundy etc. 			

Table 6. Ethnic & Kiwiana Image

B Group	Ethnic & Kiwiana Image			
Examples				
	www.kiakaha.co.nz	www.kiakaha.co.nz	www.wildkiwiclothing.co.nz	www.wildkiwiclothing.co.nz
Design Elements	<ul style="list-style-type: none"> · Combined with traditional Maori patterns(spiral shape, scroll pattern etc.) · Maori facial tattoo pattern · Sheep, Kiwi bird, Silver fern print, Rugby ball, NZ flag, NZ map · Pattern of native tree flowers, Many kind of naive birds · Filigree design · Asymmetric design · Mainly black 			

Table 7. Nostalgic Travel Image

C Group	Nostalgic Travel Image			
Examples				
	www.wildkiwiclothing.co.nz	www.globalculture.co.nz	www.globalculture.co.nz	www.wildkiwiclothing.co.nz
Design Elements	<ul style="list-style-type: none"> · Mountain biker & Kombi bus · New Zealand landscape road with sheep · Phrase about travel and life · Sunset background · Stylized animal pattern · Mint, Green, Orange, Denim blue 			

Table 7 shows the design elements and examples of T-shirts corresponding to 'Group C'. The T-shirt which

is called 'Group C' emphasized image regarding romantic travel. For example, it is like kombi bus or and

Table 8. Pop Image

D Group	Pop Image			
Examples				
	www.parrs.co.nz	www.globalculture.co.nz	www.wildkiwiclothing.co.nz	www.globalculture.co.nz
Design Elements	<ul style="list-style-type: none"> · Anthropomorphize New Zealand iconic animals · Contrast color combination · Pop art image · Combination with letters 			

mountain biker in the background of New Zealand local road and sunset. There were also stylized animal patterns, colors such as mint, green and orange, and phrases which meant life and travel. Considering these characteristics, I named 'Group C' the 'Nostalgic Travel Image'.

Table 8 shows the design elements and examples of T-shirts corresponding to 'Group D'. The T-shirt which is called 'Group D' emphasized images of pop art. For example, there were New Zealand icon animals were anthropomorphized or combined with letters, and contrast color combinations. Considering these characteristics, I named 'Group D' the 'Pop Image'.

IV. Conclusion

In the global era, Nations have opened an era of branding. Many countries are planning and promoting many brands, but it is difficult to grasp clearly how originally planned values and concepts are communicated with visual images, and how designed in general products.

This study took New Zealand, known as a success

story of national branding, as an example, and looked at how their national brand is expressed in fashion design. In other words, this study aims to offer a research methodology about the process that the conceptual national brand materializes through design.

New Zealand announced its slogan for the national brand '100% pure New Zealand' in 1999, and in 2003 it announced the slogan 'new thinking New Zealand' with the value of 'newness' and 'innovation'. It also has Maori branding.

This study had four research contents about three slogans of New Zealand.

The study found that the three slogans had a consistent link from keywords to associated visual images. In other words, each slogan was classified into a specific place, with images mainly composed of 'nature' and 'pure'. I think this is consistent the result of New Zealand's planning and development of several slogans to diversify national brands. However, the part related to 'innovative' appeared relatively rare. In the future, New Zealand needs to develop a better image so that recognition can be transformed.

Next, I compared the above results to the reminiscent

visual images extracted from the website contents of the fashion brand. As a result, it has been found that mostly the concept and value of a national brand are expressed in the same contents in the case of individual fashion brands. However, due to the characteristics of fashion brands, it was divided into a little more and smaller subgroups. In this study, I divided into four groups. Then, using the t-shirt as an item, the t-shirt corresponding to each group was classified, and the design element was analyzed. As a result, the four groups showed images of 'New Zealand ecology image', 'ethnic & Kiwiana image', 'nostalgic travel image' and 'pop image'.

Fashion is one of the most important means of expressing the identity of a culture and state as well as a concrete means of self-expression. Now that culture is becoming an important power, it is necessary to study the examples of various cultures and nations. This is the significance of this study, and I hope that more research will be done based on the research methods and results designed in this study.

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Received (November 26, 2018)
Revised (December 18, 2018)
Accepted (December 23, 2018)