

t h i n k

diversity

EDITION 3

Fabric of Cultures



d i v
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i t y



welcome



Wearing cultural clothing makes a powerful statement. It's a way of saying to everyone around us that we're proud of where we come from. It's also a strong, sensory way for us to connect with our own heritage, and the people and places that we miss. We all love living here in NZ – it's our home – but, as we go about our daily lives, it's easy to let our cultural traditions and celebrations take a back seat. Putting on clothes that are meaningful to us is a conscious way to bring some of that back, helping us to remember and celebrate who we are.

We decided that our 3rd issue of Diversity should celebrate these beautiful, vibrant symbols of different cultures and we're grateful to everyone who responded to our request to share their clothes. We had a wonderful time taking the photos and it was a powerful reminder to us all that culture and art forever hold hands. And yet we could only scratch the surface of the 200+ different ethnic groups that we have living here in NZ. We have managed to capture 30 different ethnic styles, but if your culture isn't represented on the following pages, please know that our intention is a celebration of them all!

So, next time you put on your own national clothing, be purposeful in your pride, and enjoy the emotions that it brings. And, if you see someone else wearing their cultural clothes, accept the invitation for conversation that it represents. Ask about what they are wearing – the colours, the fabric, the design. Listen to the stories that your questions will prompt, and learn something new. Cultural dress is just another way that we can share our differences and learn about others, which is at the heart of true diversity.

Wherever you are, look after and preserve your culture; it's who you are, be proud of it, and pass it onto the generations to come.

Herow Ali-Azi2

Founder

Meet the Team



I believe, for society as a whole and for the sake of all our children, we need all races, faiths and ethnicities to be represented equally. We hope that our work here at Eyeview Ethnic Trust will champion that goal and is a step in the right direction.

Weeam Bassiouni



Karen Ndarowa

Culture is a part of our identity. Cultural clothing is an important part of my identity, when I'm in my cultural clothing I feel comfortable, beautiful and empowered. In a world where we are so accustomed to looking the same and following trends it makes me happy to know that one trend will never die, cultural attire will never die and it will always have significant meaning. Don't be afraid to be yourself and wear your beautiful vibrant colours, your extraordinary outfit and your shiny jewels. Your Culture is a part of you, own it.



Our unique upbringings, lifestyles and experiences are so important for an evolving world. Diversity is a strength and the more we broaden horizons and learn about one another, the more we can find out how our society could reach its potential!

Tabby Al-Jebouri

As an Afghan Kiwi, I've always been proud to show the beauty of my Afghan heritage. The Afghan "Kamees" I'm wearing represents traditions handed down over thousands of years, it has roots in many parts of Central Asia and beyond. The beauty of our culture is even within Afghanistan we have many ethnicities with their own clothes, food, and languages. I ask you to explore more and through this, you will see that there are so many similarities between us and even the differences we find are what make us special.



Fanoq Nasim



Aoteanora



He wahine Māori, he wahine o Ihirama.

My piupiu is made from muka - the fibre prepared from flax leaves. It has an uncomplicated straight line pattern etched into the dried flax leaves. The whiri is the plaited fibre of the waistband.

This piupiu holds a story about cultural preservation.

This Kāhu Huru (feathered cloak) was machine stitched together using contemporary materials that are most likely manufactured offshore.

The taniko border has pātikitiki (flounder, diamond) patterns and characterises our Ngati Porou traditions of self-sustainability.



The many huruhuru symbolizes whākapapa both here in Aotearoa and overseas. The Kāhu Huru (feathered cloak) carries many stories as it has feathers.

Significantly this modern style cloak is embracing my whānau intersecting identities.

This Kāhu Huru holds stories of our cultural resilience and manaakitanga.

Ko Hikurangi te Maunga
Ko Waiapu te Awa

Noeleen



Austria



A Dirndl is a primary folk costume for women and girls in Austria,

Switzerland, parts of Germany and Italy. It consists of a close-fitting bodice with a low neckline, a white blouse that is worn under the bodice, a high waisted skirt attached to the bodice with an apron. Some women choose to wear a beautiful silk scarf with their dirndl to cover the décolletage in line with traditional Catholic ideas around modesty.

Most Dirndls will maintain these basic features, but their style and colour will vary based on the different regions.

There is less of an emphasis on individuals having to wear the style connected to their hometown compared to wearing a dirndl which just resonated with them and what they like. Traditional Dirndls were made of dark, heavy cotton so that they could withstand the wear and tear of everyday life. More modern designs are made of linen, velvet or silk, but cotton remains the most favoured material.

Lisa





Bumundi



The mushanana is a beautiful traditional dress worn in Burundi, Rwanda and Uganda. It consists of a wrapped skirt bunched at the hips with a sash draped over one shoulder, usually worn over a bustier or tank top to give a beautiful and elegant look. The fabric used for this will contain some traditional African print along with bright, vibrant colours. This garment is composed of thin, airy, light and breathable fabric that covers the body.



At social functions such as weddings, church services or formal events, you will see women wearing mushanana in different colours, various accessories and extravagant hairstyles. Over the years, mushana has evolved into a fashion trend beyond the confines of tradition. We are proud of our traditional dress.

Zoe



Chile



Chile is geographically diverse from North to South. Such differences are seen within its people and their outfits. Here the focus is the North and Central regions. The attire from the North is vibrant and colourful, made from natural woven fabrics (llama, alpaca, and now cotton) with Inca motifs. Women carry a beautifully folded piece of fabric on their back called an Aguayo. The Aguayo is used to carry food and various items.

Men wear vests made with the same fabric and carry a small bag, in this bag, they have a handkerchief and coca leaves (both used at the high altitudes).

In the countryside of Central Chile, men and women wear boots and spurs, a short jacket, and a hat for horseback riding. Women who work on the haciendas wear flower dresses with a petticoat and large ruffles. These are also worn during the Independence Day festivities celebrated in September by all members of the community.

Kunza Chilean Dance Group





China



This beautiful Chinese dress is a modified version derived from the traditional Chinese dress. The dress was modernised and made easier to wear while the original elements remained. In the olden days, getting dressed was time-consuming. The modernised attire has more breathable fabric, fewer layers and is less time-consuming to put on.

Annemarie and Claudia



Colombia



Variety abounds in Colombia. Colombia is divided by regions; these are the Caribbean, Orinoquía, Pacific, Andean and Amazon. Depending on the region, the climate is cold, hot or temperate. Each region has typical costumes that identify it. Most Colombian costumes are colourful, striking and full of textures, complemented with accessories on the head.

As Colombia is a country with diverse climates, the locals adapted their clothes with different materials and designs that merged with the environment. For example, those in the Caribbean region choose light, thin, colourful fabrics and hats to cover themselves from the sun. On the other hand, women wear dresses decorated with embroidery, flowers, flat shoes that do not attract attention, and a wreath of natural flowers that highlight feminine beauty in the Andean region. Men also wear white; a shirt, thin pants, a red scarf and a hat.

Tienna Viva Colombian Dance Group





Egypt



Seen in the picture is an Egyptian winter Jallabiya. It is a comfortable, loose-fitting garment, usually with no buttons, long in length and wide sleeves. The Jallabiya comes in all sorts of colours and patterns. In the summer it is worn in lighter colours and fabrics, and in winter it is a thicker fabric and darker colours. In ancient Egypt, linen was by far the most common textile. Linen helped people to remain comfortable under such subtropical heat.



Egyptian men and women tend to wear a plain Jallabiya for everyday life. In this photo, I am wearing a hand-made black Jallabiya with beautiful traditional Bedouin patterns and symbols embroidered mainly in blue. Blue was an important colour in ancient Egyptian hieroglyphics and art. It represented the divine aspect of being. The colour blue also symbolises the waters of the Nile, without which Egypt would have just been an inhabitable desert.

Hannah



Eritrean

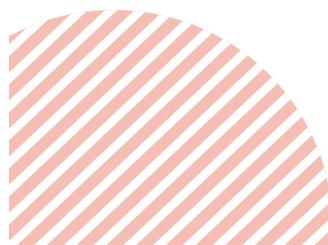


Eritrea is a northeast African country located on the Red Sea coast. My sisters and I are wearing our cultural dress made in Eritrea by a family member that sent it to New Zealand. This design, in particular, is worn on special occasions such as graduations, birthdays and weddings. We also wear similar dresses to church. This particular dress that my sisters and I are wearing was made especially for a graduation ceremony.



Wearing this dress brings back memories of happiness from that day. We are very proud and patriotic Eritreans. Every opportunity we get to showcase our culture and all of its unique traditions, we do not hesitate one bit. Thank you Eyeview for giving us the space and platform to showcase our beautiful culture.

Yohana





Inaay



These outfits are beautiful Iraqi Galabiya's traditional outfits worn for prestigious events such as weddings, engagements or gatherings for cultural events such as Eid. They are made with several different layers, the lower one being silk, and thus quite delicate. As they are normally worn in celebratory events, they are often in boisterous and eye-catching colours, as pictured here in a deep sapphire blue and bright emerald, green. They are decorated with elaborate jewels and stitching, emphasising their celebratory and prestigious nature, important when having to attend events in the Middle East like Eid.



Women love dressing up in the gowns, searching for the perfect one in anticipation of the event, and younger generations always get excited at their chance to wear a breathtaking one when they're older. However, don't be deceived, they are very heavy with all the jewels on them, so you must be very careful not to trip over the long material at the bottom where the layers overlap profusely. "No running in the galabiya" was a common phrase yelled at us when we were younger. Beauty has its price.

Tabby



Iran



These pictures demonstrate the traditional Gilani and Azari clothes.

The most important part of women's local clothes in Gilan, is the vibrant scarves with colourful shirts, well-structured coats, beautiful skirts and pants. The most outstanding feature of Gilani women's clothing is their pleated skirts with horizontal coloured ribbons.

The Azari people who live in the northwest of Iran have also designed beautiful traditional dresses for women with various unique patterns and decorations immersed in beautiful colours. Most of these clothes are made of cashmere, silk, and velvet fabrics. One of the most beautiful and distinguishing features of this dress is its sleeves, which are long and have different shapes at the end. Although the arrival of modernity in Iran in the 20th century overtook the traditional costumes and introduced a new dress code, at times you might see these beautiful clothes, especially at weddings or other ceremonies.

Zahra





India

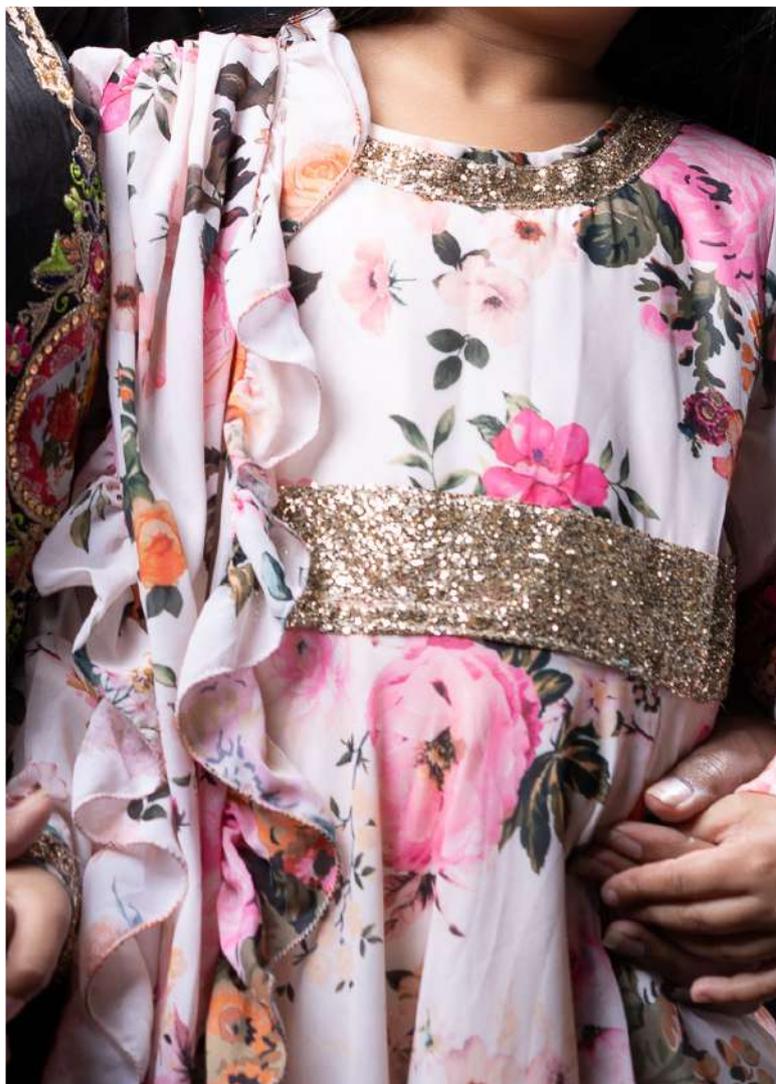


A Sari is an Indian cultural dress made for women. Besides the Sari, there is a wider variety of local clothes that women also wear during casual and ceremonial settings.

The salwar kameez—salwar is one of them. This consists of loose pants, and kameez is the shirt. As you can see, it's custom-made with beautiful tassels and exquisite lace attached to the dupatta, embroidery and sequins work on the Kurta.

Another type is Anarkali style. It is a long shirt that flows out (great for spinning around), usually worn with a churidar underneath and a dupatta/scarf. A churidar is tighter than a Salwar, it bunches at the ankles.

Traditionally men wear Kurta Pyjama - kurta is a loose-fitting tunic/ knee-length shirt that is worn with Shalwar or Churidar. There are different types of work done on the Kurta. In this picture, you will see some simple embroidery work done on the collar and neckline. This can be custom-made depending on the occasion.



Sana



Kundistan



The traditional Kurdish clothing symbolises the prominent Kurdish heritage and culture, with women's Kurdish clothing consisting of extreme colour and style.

Traditionally for women, a long dress is worn with a cropped vest or a long cardigan. The undergarments tend to match the colour of the dress and accessories are also worn such as gold chain belts. The traditional male clothing consists of faint earth-toned baggy pants, which are completed by a large belt or sash tied around the waist. As for the top half, plain shirts are worn with vests or jackets that match the colour of the pants. As for traditional headpieces, men tend to wrap a turban around their heads, but this has become uncommon due to modern shifts. Kurdish clothing differs from men to women, as well as from town to town. Usually, you can recognise which area a Kurd is from just by looking at their traditional Kurdish clothing.

A beautiful aspect of the clothing is that it is worn daily by many people in Kurdistan. It is not only reserved for special occasions.

Kurdish traditional clothing is an incredible way for many to maintain the love and expression for their cultural identity.

Bana and Kovan





Malaysiia



The term 'Kurung' means 'enclosure' or 'covering' of the body. The concept has brought a significant effect on how Malays wear their clothes after the arrival of Islam. 'Kurung' just means loose, long and comfortable. Many other types of Baju Kurung vary in style. The one being worn in the picture is Baju Kurung Kedah, from the state of Kedah. It is also believed to be inspired by South Thai.



The top is usually made of cotton and is cut short to back level, often worn with kain batik or pelikat without many decorations. It's very comfortable and can be stylish if you know how to pull it off with the right accessories like selendang and brooches. Baju kurung is still a very popular choice for many Malay women in Malaysia for occasions such as religious gatherings, celebrations like Hari Raya Aidilfitri and wedding events.

Zharifa



Myanmar



Myanmar, formally known as Burma, is a beautiful country enriched with diversity. Traditional clothing dates back to the 1750s. It was first designed with stunning jewellery by those who held higher positions of power. Back then, women wore colourful floral head ornaments, uniquely decorated blouses, felt footwear, and a htamein, which you can see many women wearing today.

Unlike many other traditional costumes worn on special occasions, the traditional dress of Myanmar is worn regularly in daily life. It is worn around the house, riding a motorbike, going to work and even in sports competitions. Due to the extremely hot weather in Myanmar, the locals feel very comfortable wearing these clothes daily as the fabric is light and keeps them cool.

In the diaspora, we wear traditional clothing to special events such as weddings, birthdays and funerals. The dress I am wearing is handmade from Myanmar, the Kayan tribe. This is a special piece for me as this dress reminds me of home. I wear it proudly as I represent my tribe and country.

Mu





Nepal



“Kurta Suruwal” is the traditional costume worn by women in Nepal. It consists of super light baggy pants, a beautiful blouse, and a large scarf. This outfit is often used by Nepali females in modern days. The trousers are loose, mainly cotton and can come in a wide range of vibrant colours. Majority of the time they are solid-coloured without any patterns. Some modern suruwal might have prints and patterns as an embellishment.

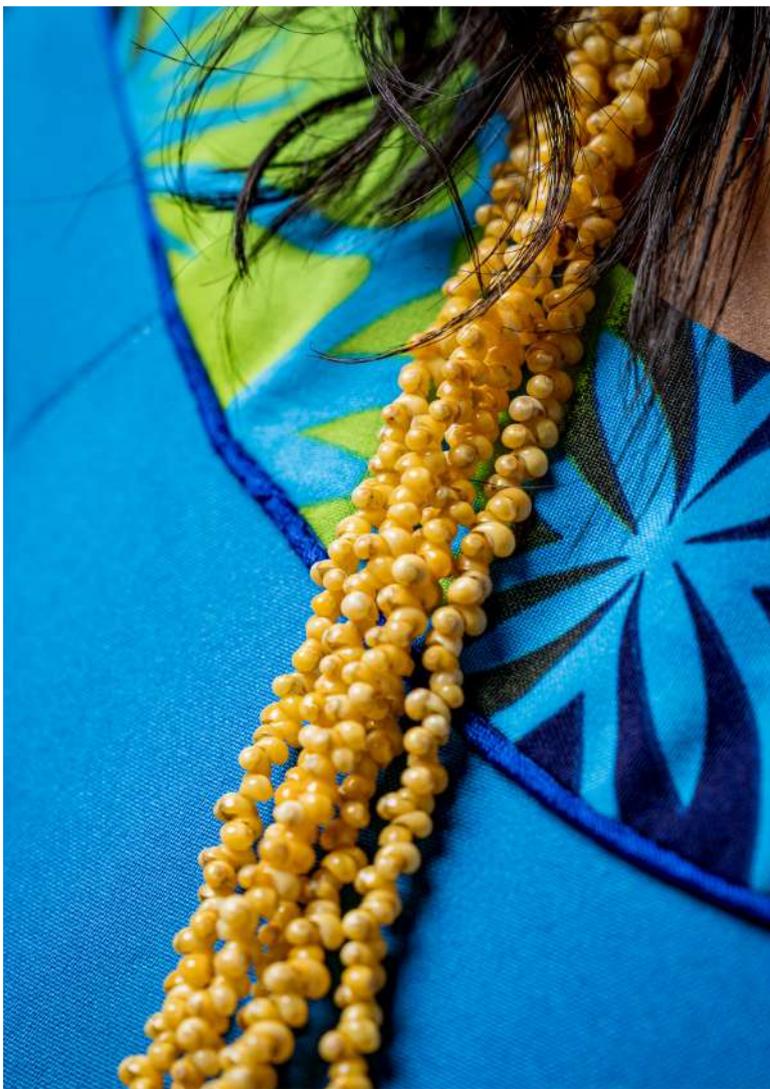
The blouse contains beautiful fine details, composed of unique colour combinations and prints. The scarf is large; it is worn draped over the body. The pattern on the scarf matches usually matches the one on the blouse.

Sanjeeta





Niue



In Niue, our cultural clothing is super unique and stands out amongst many. What I am wearing is a 'Lausi', the vibrant green leaf wrapped around my waist and wrist is made from a beautiful exotic plant. The headpiece on my head is called a "foufou", ladies and men wear this piece to functions or when performing. The necklace is called a "kahoahihi" a beautiful piece created from tiny yellow snail shells, it is often worn by women at celebrations, for example, weddings or during cultural performances.



Men also wear the kahoahihi as part of their costume when performing. It is presented as a gift and holds significant value to the Niuean culture. The unique patterns at the bottom of the dress and around the neck are called Hiapo patterns. My cultural clothes make me feel special. I love to represent my culture and share it with others around me.

Amazing



Pakistan



In these photos, my 3-year-old son and I are both wearing the Shalwar Kameez and waistcoats.

Shalwar Kameez is the national dress of Pakistan and worn by men, women, and children in all five provinces.

Since 1982, all Government officials working in the Secretariat have been required to wear traditional clothing. Each Province has a unique way of wearing a Shalwar kameez. Pakistan is famous for the Sindhi Shalwar kameez, Punjabi Shalwar kameez, Balochi Shalwar kameez and Pashtun Shalwar kameez.

The clothing has been influenced by years of old heritage. Clothing is the identity of any nation. The dress in each region reflects the climatic conditions, lifestyle and unique style that gives it a distinct identity in all cultures.

Imran





Palestine



The Palestinian traditional clothing has been around for over 3,000 years, and is rich with culture and history.

The women's thobe (traditional dress) stands out for its vibrant colours. Each thobe is unique in its tatreez (cross-stitched embroidery), and uses different motifs between regions in Palestine. They are known for their delicate and complex designs that are used to tell a unique story, as each motif has a meaning of its own.

The men's clothing is typical of the Levant region, multi-layered and perfectly adapted to the Middle Eastern climate. The Palestinian Kuffiyeh has traditional patterns depicting fishnets, olive leaves, and trade routes. There's only one factory left that weaves Palestinian Kuffiyeh - Hirbawi. Farmers used to wrap a Kuffiyeh around their head to soak up sweat during summer, and protect from cold in winter. Now it's a symbol synonymous with strength and resistance.

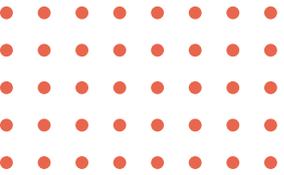
Our traditional clothing is a very important part of our Palestinian identity.

Hamin





Philippines

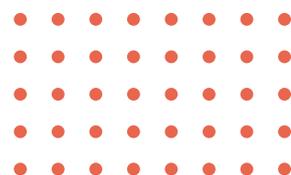


The Philippines is well known for having an abundance of beautiful beaches and delicious fruit, and alongside the beautiful scenery we also have our vibrant traditional clothing. Our garment is known as "The Barong Tagalog" or commonly referred to as "Barong". We wear this beautiful garment during special or formal occasions.

The barong is thin to keep men cool in the hot Filipino climate. This garment is composed of pineapple leaf or "jusi" material (banana silk). The word Barong comes from the word "Baro", which means dress or clothing. The word Tagalog is from Luzon, the Tagalog speaking province of the Philippines.

The styles of Barong Tagalog have continued to evolve since the Spanish Colonial Era from 1565. We are proud to wear our traditional clothes, not only because they are worn by prominent citizens and high officials of the country, but because they have more than four centuries of rich history.

Divinia and Mario





Samoa



Ula Nifo:

The whale-tooth necklace is the most valued of Samoan necklaces and is traditionally worn only by chiefs and their offspring. Anciently, the 'ula lei (ula nifo) were a symbol of status and wealth. Made from the teeth of the sperm whale, they were split and ground down into curved and pointed pendants. From there, they were smoothed and polished, threaded onto a cord and worn around the neck. Nowadays, replicas originally made from whales' teeth are now made from bone pieces, white plastic and threaded onto a nylon line. A modern adaptation includes dark soap seeds in between the long bone pieces. However, as seen in this photoshoot, I wore a traditional ula nifo.



Siapo:

The Siapo originated from the Kingdom of Tonga. The cloth is handmade using bark strips from a Mulberry tree. There are a variety of ways people use a siapo. For events such as weddings, funerals and birthdays, Siapo are essentially used as decorations or gifts. Traditionally, it was a common form of clothing. This tradition is still honoured at cultural events and ceremonial events, where high chiefs or taupou (daughter of a high chief) are often seen wearing a siapo during gift presentations. I decided to wear a siapo for the photoshoot because of its traditional significance in the Samoan culture.

Eliza



Sienna Leone



The lavender material that I am wearing is Bazin Riche with some black intricate embroidery design. Bazin Riche is also known in English as Brocade. The English name of Brocade comes from the Italian word broccato, which means embossed cloth. Bazin Riche fabric is a very high class of woven cotton and is usually very decorative. Bazin Riche or is made in all different kind of ways of weaving. Each brand and each quality has its own bindings of weaving.

Typically yarns that are used includes Egyptian cotton. One Bazin Riche fabric is not like any other Bazin Riche. The market for Bazin Riche is big in West -Africa and especially in Sierra Leone (my home country), Senegal, Mali, Niger and Nigeria and many more. Each country has its own preferences in the way they wear it. Both men and women can wear it with vibrant colours and intricate designs.

Fatumata



South Africa

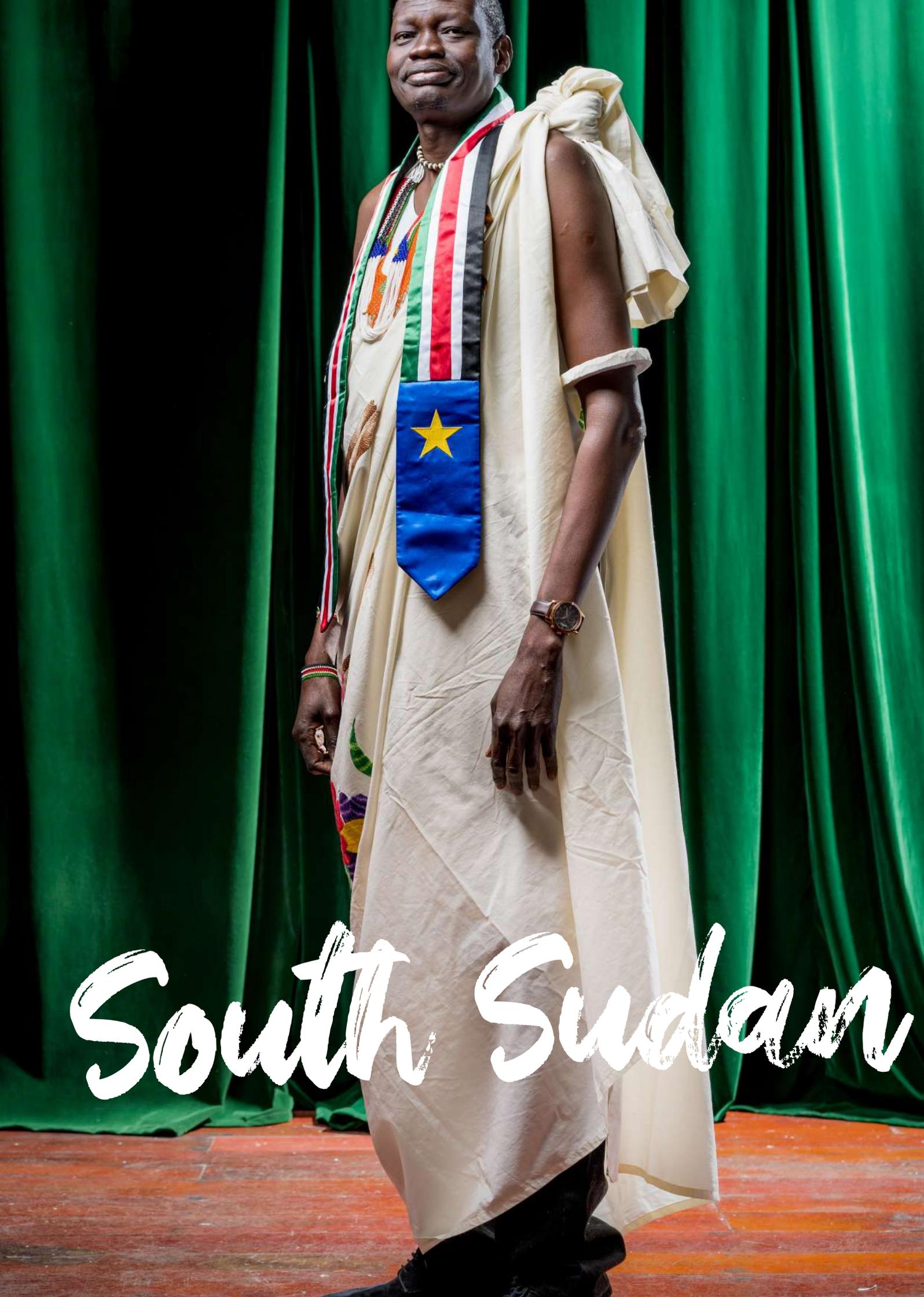


South Africa is a beautiful country filled with many different attires, traditions and cultures. Its diverse mix of cultures, ethnic groups and religions has seen a large variety of traditional clothing introduced through the country. In most African cultures, age and social status are reflected through clothing and presentation. There are so many different cultures, but the most known is the Zulu culture. In Zulu culture, women also wear different attire at different stages of their lives.



The Ndebele tribe are mostly known for their stunning beadwork and brightly coloured home-painted and unique geometric designs. Venda girls are known to wear a shedo, a small apron that covers the pubic area. These are just a few of the cultures with many more to explore. Personally, I think the way we dress is a form of communication without words; it also reflects who we are as people and society. Wearing clothing from my homeland allows me to carry on my heritage and express myself whilst still feeling close to home.

Lauren



South Sudan



Lawa is a South Sudanese cultural dress worn by all genders. The rule of thumb is that men tie the knot on the right and women tie it on the left. Lawa is hand knitted, and the beads are hand-made. History is passed down from generation to generation in a tactile way. It is all about the human touch. The normal Lawa is not embroidered, it's simply plain. The embroidered pieces are for special occasions and they involve dance. These occasions could be weddings, celebrations, harvest, peace, and any happy moment that has anything to do with dance.



Beads come in many different designs. The tip of the long tail of the beads at the back is made of sheep's wool. The bead's tail at the back measures body movements. The best dancers are recognised through the movement of the beads on the tail. The hand bracelets reflect the South Sudanese flag and must match the flag on the beads worn in the front. It is not about the outfit but the details that go with it.

Gattuak



Sri Lanka



Traditional Sri Lankan attire has many features based on appearance, decoration and colour, and these have changed over time.

Sri Lankan traditional dress is known as Kandyan Saree. Worn by women and commonly spelt as Sari. Sarong is the attire worn by men. Sri Lanka has been known for its unique, handmade woven looms and batik design- a technique of wax-resistant dyeing applied to the whole cloth that contributes to its history in the dress.

Osaria is a popular attire in Sri Lanka and is also worn by women based on different occasions. This dress is worn in many different elaborate styles. Kandyan can be smoothly dyed and embroidered or printed with patterns like batik.

Sarongs are simple, well-designed attire for men. Sri Lankan men wear the popular and widespread sarongs - a long piece of cloth wrapped around the waist. In various regions, men combine a sarong with a long-sleeved shirt.

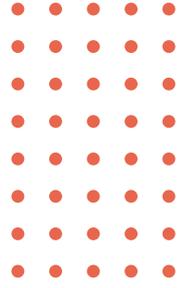
Sri Lankan traditional dress was affected by both Asian and European cultures, making them more beautiful and alluring.

Niki



Sudan





The "thoub" is the national dress for women in Sudan. It is a beautiful long garment (about 5 metres long) wrapped around the body and worn on top of a dress, or a top and skirt. The "thoub" can be made from silk, satin, polyester, cotton, or other fabric. It can be of any colour and may include various beautiful designs and patterns. Sudanese women wear their "thoub" with a lot of pride as it represents their culture, identity and unique heritage and background.

Fatima





Taiwan



This is the beautiful traditional clothing from the Halawan hapu, Pangcah / Amis tribe in Taiwan. This gorgeous garment is carefully hand-made and crafted. The crown featured is worn by married women. The bag alongside the garment is known as the lover's bag. The girls will pass this bag to their significant other during the festival as a sign of building their relationship, and the boys would respond. This became a symbol that the tribe values the relationship with the person they gifted it to.

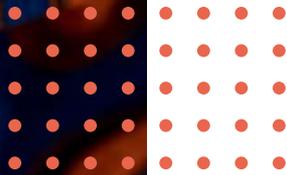


There are strict rules on how our traditional clothes should be worn. When we wear traditional clothing during the festivals it is to acknowledge our ancestors and Gods who give us a good year for harvest. The traditional clothes I am wearing were given to me by the chief of Halawan. Since then, I have been able to introduce myself as the daughter of Halawan.

Eva



Tanzania



Khangas and Kitenge are made from cotton and produced locally in Tanzania. Anywhere you will find these beautiful and vibrant colourful garments for sale. Tailors throughout the country design and create fashionable clothing and accessories from the Khangas and Kitenge. This trend has adopted in other continents such as Europe where designers use African fabrics in traditional European clothing.

The Kitenge is similar to khangas, it is composed of a thicker textile and sold in three pieces. For Tanzanians, khangas and kitenges are part of Swahili culture. Our traditional clothing belongs to us from birth until death as it will always be in our possession.

Most times the Kitenge is used for carrying children or luggage which makes it very practical in daily life. It is also common to present it to the female members of the family at a wedding.

The Kitenge is more than just a piece of cotton. It is the fabric of Tanzania.

Asya





Thailand



Thai costumes represent culture, tradition, race, history, and the identity of the people in each locality. The evolution of Thai costumes is divided into five groups according to the era. The reign of Kings Rama 1-4 which is group one, the reign of King Rama 5; group two, the reign of King Rama 6; group three, the reign of Kings Rama 7-8; group four and the reign of King Rama 9 which is the final group, group five. The two women in the front are wearing Sabai.



The Ratchapatan shirt is white and still a popular style for men on very important occasions nowadays. According to historical origins, it arises from the initiative of King Rama 5 (1868–1910) as the first Thai monarch to visit abroad for the main purpose of building good relations. The Ratchapatan shirt created a modern image.

Morhom costumes originated after World War II, starting in Phrae Province (Northern part of Thailand) and were brought by the Lao Puan people who migrated to Mueang Phrae district who sewed indigo-dyed cotton clothes to sell to workers and forestry workers first. Therefore, it is popular to buy and wear widely.

Jan



Tibet



Tibet is a high-altitude place (known as the Roof of the world) that is surrounded by snow-capped mountains of the Himalayas. Due to the cold weather, both male and female clothing is a long robe called CHUPA covers the whole body with authentic vibrant colours. Tibet has a rich culture and hence why there are so many different traditional attires depending on the province.

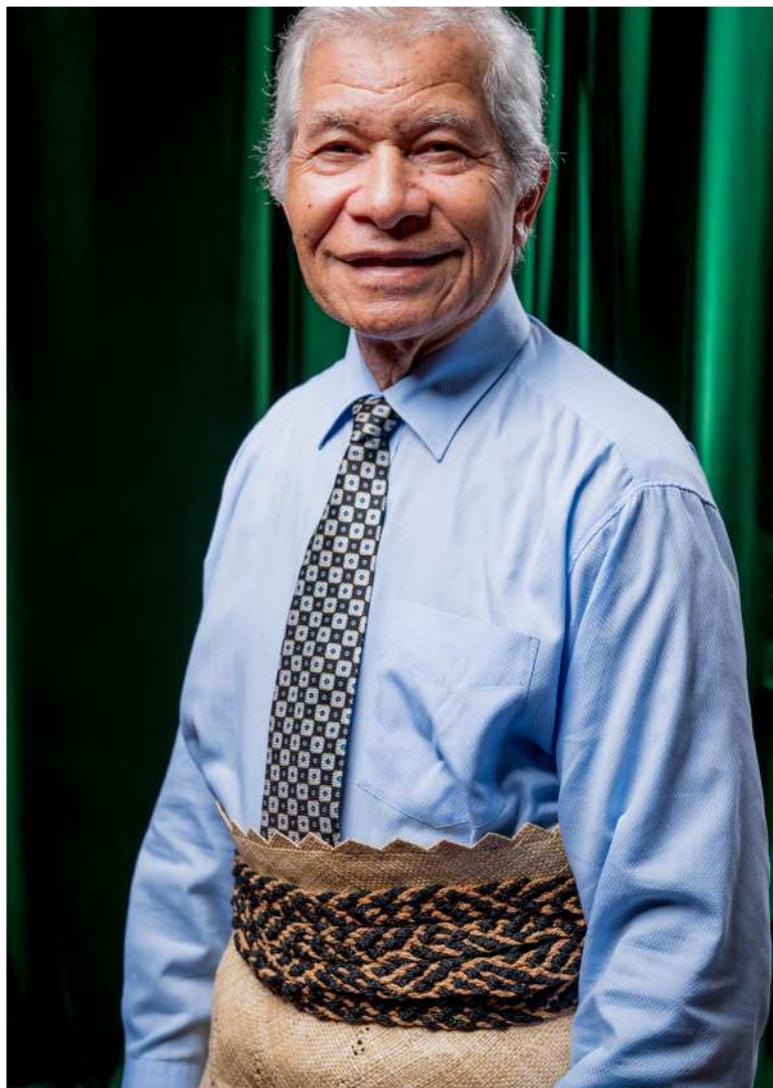
With evolving generations, different materials have been used with a fancy blend of colours. What I am wearing is a simple day to day wearable traditional dress of TOEPA which comes from U-stang province. Women wear an undershirt called 'uangchu' and an outer body wrap robe called 'chu ba'. Married women like me have to wear a multicoloured apron known as 'pangden' in the front. An extra layer of pangden called 'kiptee' is worn around the high waist and held by silver jewellery called 'Belcha'. These layers of apron make indigenous people cope better with the alpine climate. Generally, every woman of the house weaves their apron and quilt. Women grow long hair and use rainbow-coloured hair looms called 'tabshu' to do plaiting to keep their hair nice and tidy.

Dawa





Tonga



Our traditional Tongan clothing is a way for us to show respect. We wear these radiant attire when attending church and or any other special occasion. The women must cover their knees and elbows, and men are usually dressed in pants or Tupenu (cloth wrap skirt) and don't show their knees. We use our clothing as a symbol of acceptance as we welcome people that visit our community and visitors from overseas to Tonga. This form of respect and humility is also how we welcome the King, royalty and any honoured guests. The reason why we tie the Ta'ovala on our waist is to show our humility by lowering ourselves to praise others who are higher than us, or people from other cultures here in New Zealand.

Asinate





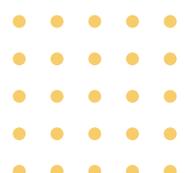
Zimbabwe



Zimbabwe is an extravagant country enriched with diverse cultures. Diversity plays a major role in Zimbabwean attire. A distinctive feature of our traditional clothing is the use of bright festive colours, different patterns and figurative symbols to communicate status and distinguish cultures. Colours tend to play a huge role in our cultural clothing. Colours range from blues, greens, reds, yellows, and browns. Clothing for us can be a symbol of creativity, status and relation to our tribes. Our cultural clothes are more than just a fashion statement. Each sign, colour, and shape have a meaning or some form of significance.

I love wearing African printed clothes because it reminds me of the vibrant beauty and richness that lies within the land of Zimbabwe. Embracing your culture is not rooted in how much you learnt about it. It's rooted in how you incorporate your culture into your everyday life.

Kudzwai

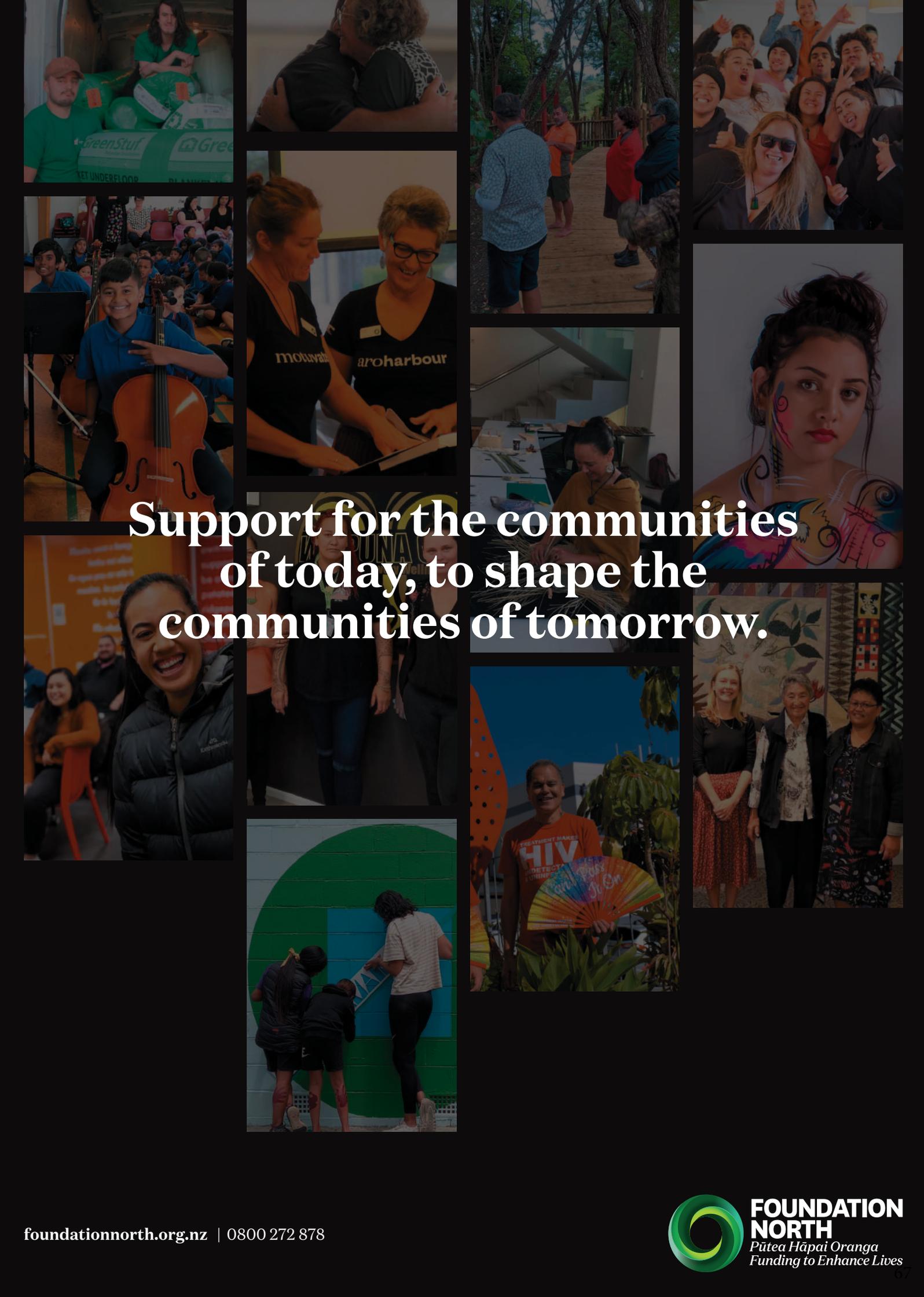




Enabling diversity to thrive.



Ministry for
**Ethnic
Communities**
Te Tari Mātāwaka



Support for the communities of today, to shape the communities of tomorrow.



As a Japanese-born, Kiwi-raised company with a diverse workforce, FUJIFILM Business Innovation is a truly multicultural business. We celebrate the diversity of Aotearoa and our company through our support of this magazine.

Our Ongoing Commitment to Diversity

Though our staff come from many different countries and backgrounds, we believe these differences are a source of strength and that all our people should feel welcomed in the workplace for their contributions toward making it a better place.

We have launched several initiatives this year to foster greater inclusivity across our company, including inaugural Matariki celebrations at our head office, a series of

company-wide roundtable discussions about female leadership in business, and a learning and development programme for staff wanting to improve their English language skills.

FUJIFILM Business Innovation remains proud to continue our support in this second edition of Think Diversity magazine and its mission to foster a more diverse and inclusive Aotearoa.



MINISTRY OF EDUCATION TE TĀHUHU O TE MĀTAURANGA

Born and raised in Te Kuiti, a small community the central North Island of Aotearoa New Zealand, I am of Māori and Pākehā descent with affiliations through my father to Rangitaane and Ngāti Raukawa ki Otaki.

I love my work and am motivated by my desire as tangata whenua to see all peoples settled in Aotearoa living in harmony, confident and strong in their own languages and identities, and confident to be a part of the total fabric of life that is New Zealand.

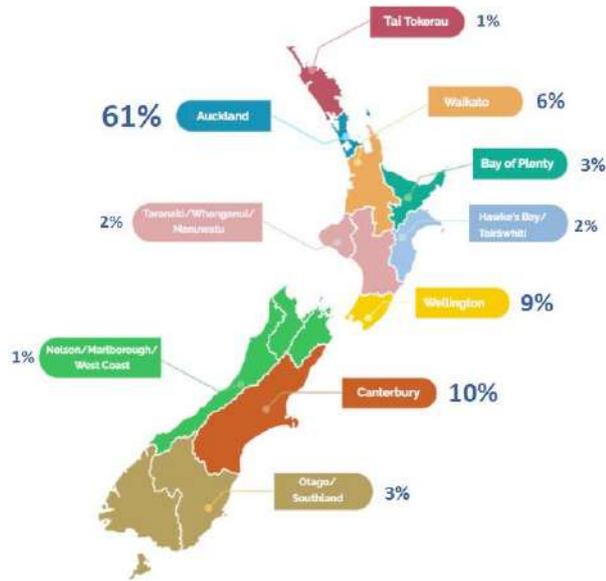
Our team of dedicated advisors are here to support the inclusion of culture and language diverse students and their whānau (families) in schools and early learning services. We are often called upon to help teachers to better understand these students and also to help families understand how our education system works. We love sharing what we know, and because we are so diverse, we have a lot of knowledge between us. Of course, we don't represent every culture and language in our schools- there are more than 150 of these! However, between us we speak around 16 languages.

The Ministry of Education is committed to equity and excellence for all. We are here to ensure that our culture and language diverse students have a voice and access to all education services.

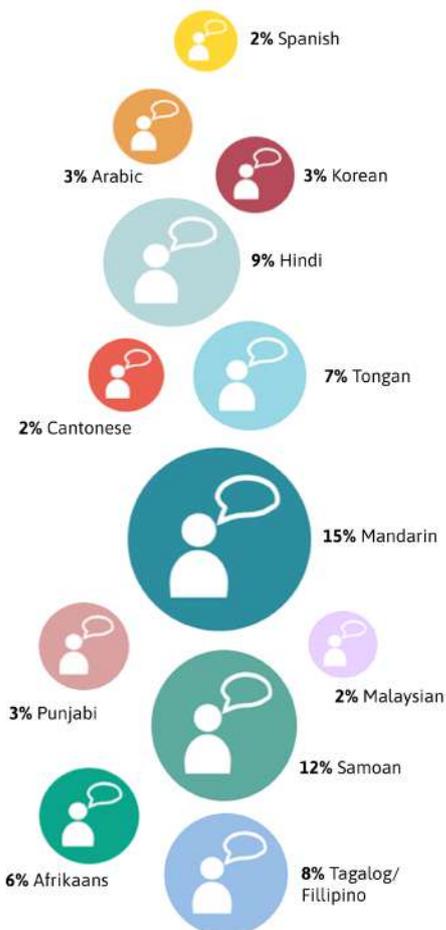
Maree Jeurissen
Manager ESOL Migrant Refugee & International



Breakdown of ESOL Funded students around the country



Most Common First Languages of ESOL Funded Students





At Eyeview Ethnic Trust we firmly believe that understanding is the key to respect, empathy and compassion in society; that if we take the time to understand differences – in ethnicity, background and upbringing, religion and choices – we will appreciate and respect them more.

And, in recognising the differences, we will see more clearly the things that we all share, such as joy, grief, compassion, family and love. In other words, our shared humanity.

Once we reach this place of mutual understanding, respect and appreciation, we believe the benefits to society as a whole will be immense. Negative stereotyping will be dispelled, as will preconceived biases and the fear that often comes from ignorance. Tensions that currently exist between different cultures will fade and our communities will become safer, more collaborative and happier places to live and work.

The Think Diversity magazines are to give our readers an insight into the importance of cultural diversity and an understanding that being different is not just okay, but something to be celebrated. New Zealand is a wonderful cultural melting pot, and we hope that this gives you a flavour of the richness just outside your door.

Ash Ali-Aziz





Thank You

We would like to thank our contributors for sharing their wonderful cultural attire with New Zealand. We would also like to thank our funders, it's fantastic to see organisations recognising the importance of diversity in our society, and also believing in Eyeview Ethnic Trust and what we are trying to achieve.

Help us build a more inclusive New Zealand

Whether you are an organisation or an individual, we have a range of ways in which you could support our initiatives. If you support our goals, we would love to talk with you. We are always looking for more sponsors, and will give them the recognition they deserve.

Please get in touch to find out how we can work together to build a more inclusive New Zealand.

Email: info@eyeviewethnictrust.org.nz

Facebook: [@EyeviewEthnicTrust](https://www.facebook.com/EyeviewEthnicTrust)

www.eyeviewethnictrust.org.nz



Designed by Faroq Nasim



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