2006 Kapa Haka Stamp Issue



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Chapter 1 Introduction

Traditional Māori performing arts - Kapa Haka - is a growing part of Māori culture. Ranging from the haka (war dance) to the more peaceful waiata ā-ringa action songs, using the poi, patu or taiaha, kapa haka affirms Māori identity for those immersed in their cultural roots, and those who wish to return and be a part of these historical performances.

Kapa Haka has always been a strong spiritual and cultural part of Māori tradition. Kapa Haka is unique as performers sing, dance and coordinate expression and movement into each dance performance. Each action is deliberate and links to the words sung. The strong vocals accompanying the music are unlike those of many cultures. Beautiful harmonies and carefully executed body language combine to produce a clear and vibrant performance.

New Zealand Post scheduled the release of a new stamp set to commemorate Māori performing arts, known as Kapa Haka, for June 7, 2006. The set would consist of five stamps depicting various forms of those performing arts. The denomination of the stamps were to be 45c, 90c, $1,35, $1.50 amd $2.00, all gummed, with the 45c also being available in a 'Peel & Stick' format.

This document is free for download at sergent.com.au/2006kapahaka.pdf



45c Poi

The poi, if used by an experienced performer, is manipulated and twirled to the music and song of many performances. It is believed the poi was used as a means of training warriors to strengthen their wrists. During performances however, it is the women who use the long or short poi, singularly, doubly or in a quad formation. The long poi is mainly used for spinning movements and actions. The short poi is used for flicking, catching and slapping movements to mark a rhythm of a song.



90c Taiaha

The taiaha is a long staff measuring up to 1.5 metres in length. It has a carved face with an *arero* (tongue) on the end of it, often incorporating ornate carvings, feathers or paua shell. A work of art as well as a weapon, this staff is used in the kapa haka.



$1.35 Pukana

The pukana, or widening of the eyes, is part of the performance usually linked to *wiri*, or shaking of the hands. These expressions are used at various times in the performance to reinforce meaning and add force to the words. Pukana is described as the innermost expression of *wairua* (soul) being released.

The design of the $1.35 was changed from its original drawing to what is shown above. Refer **Appendix 1, Page 43** for the original image.



$1.50 Patu

The patu, mere or short club is popular for female performers in kapa haka. The mere symbolises the facing and overcoming of life's challenges and difficulties.



$2.00 Haka

The haka can be performed with or without weapons, and this stamp image shows the haka with precise choreographed actions. From pre-European times, the haka was performed without weapons, but with well defined actions. Following the First World War the haka developed in vibrant and vigorous forms, used to express many private or public sentiments.

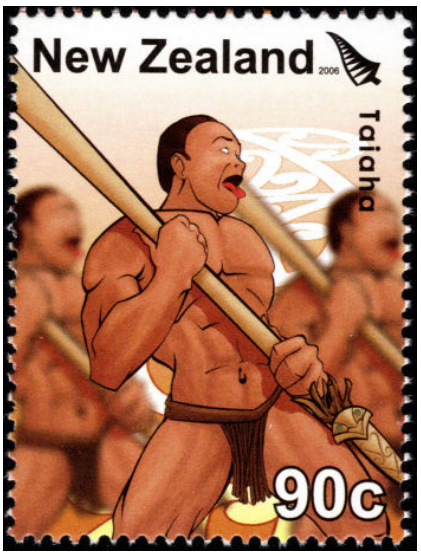
Along with the five gummed stamps, the 45c stamp would also be available in a Peel & Stick format. The plan was to issue a Booklet of 10 stamps at $4.50 and to produce coil stamps for the 45c in rolls of 100, contained in a dispenser box.

The proofs show that there was also a plan to issue the 90c in a Peel & Stick format. This was to be as a Booklet. **Refer Appendix 2, Page 45**.

Chapter 3 Proposed Formats

The proposed format for the five gummed stamps were sheets of 25 stamps per value. See **Appendix 3, Page 46** for Sheet Layouts.

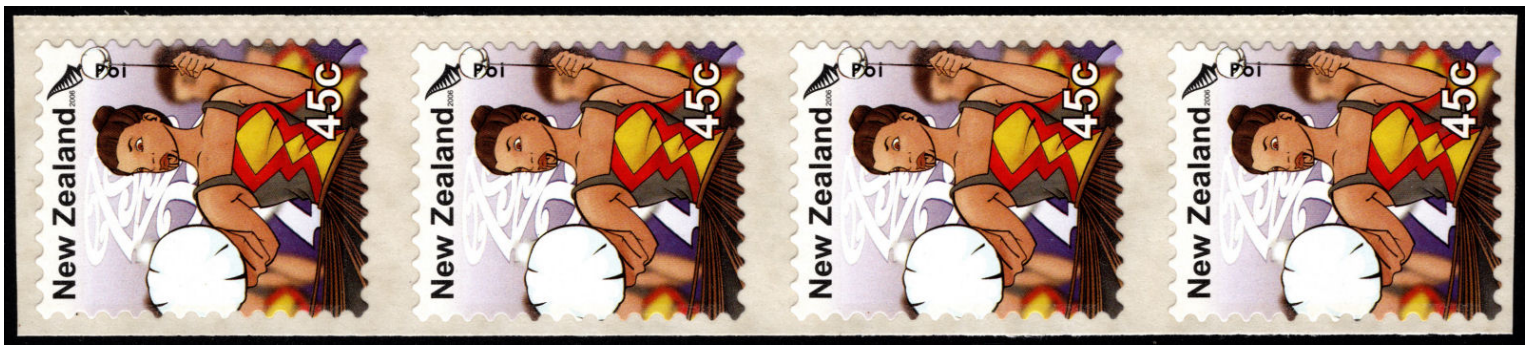












The 45c Coil Stamps were produced in rolls of 100 stamps. The rolls were housed inside a dispenser box. For Proof details of the Box, see **Appendix 4, Page 51**.



The $45.00 Coil Dispenser Box



The $4.50 Issued Booklet of 10 x 45c Stamps

For Proof details of the $4.50 Booklet and the proposed $9.00 Booklet, refer **Appendix 5, Page 53**.

Other items planned for the issue were a First Day Of Issue Cover, with the five gummed stamps and one 45c Peel & Stick stamp, and a Presentation Pack, containing the five gummed stamps only, along with a First Day Of Issue Cover.



First Day Cover, refer to **Appendix 6, Page 57** for original FDC with 90c P&S



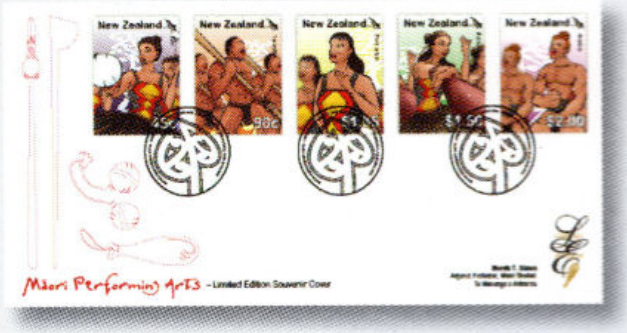
Presentation Pack, refer to **Appendix 7, Page 58** for Proof Artwork of the Pack

The final item was a Limited Edition, that is normally released shortly after the first day of issue. It was scheduled to be LE35 in the long running Limited Edition series. Each Limited Edition contained a signed gold foiled first day cover, a numbered sheet of 20 stamps, made up of four strips of five stamps, where each stamp rotates through the strip, and colour separations of the $2.00 Haka stamp. The Limited Edition FDC did not have a Peel & Stick stamp on it. The enclosed booklet consisted of 21 pages and contained a set of Plate blocks (6 Stamps 3x2)

For Proofs of the items in the Limited Edition, refer **Appendix 8, Page 62**.



Colour separations



Unique, signed first day cover

Chapter 4 Technical Details

The stamps were designed by Abel Vaireka of Brownstone Design Group in Petone, Wellington.

Stamps Business General manager, Ivor Masters, said that the stamps featured some of the key components of the Kapa Haka, which is of cultural and spiritual significance to Maori and has undergone a revival among school, workplace and tribal groups in recent years.

'These highly original stamps capture the power of the Kapa Haka with a series of stylised illustrations produced by the designer Abel Vaireka,' Mr Masters said. 'Each stamp has been carefully developed in consultation with experts at Te Papa Tongarewa (the Museum of New Zealand) and Te Puni Kokiri (the Ministry of Maori Development), to ensure that they present an accurate picture of an art form that is of huge importance to all New Zealanders.'

After being signed off by New Zealand Post management, the order was placed with Southern Colour Print, Dunedin, New Zealand for printing by offset lithography. All the stamps were four process colours. The gummed stamps to measure 40mm x 30mm (vertical) and the self-adhesive 30mm x 25mm (vertical).

The type for the gummed stamps was Tullis Russel 104gsm red phosphor gummed stamp paper. There were 25 stamps per sheet and they were perforated 14.

The following pages show details from the requirement documents to the printers for the gummed stamps and a second document for the Self Adhesive stamps.

All stock quantities had been agreed upon by the Printers and New Zealand Post by 25th January 2006 as shown by the quantities required and expected delivery locations.

As at this date, the intention was still to produce a 90c Self Adhesive, as it was included on the Jumbo Rolls, along with the expected booklets.

All stock was to be completed and delivered by April 3, 2006 for the Whanganui consignment and April 18, 2006 for the Auckland consignment.

The Stamp Centre in Whanganui is where all philatelic product such as First Day Covers and Presentation Packs are assembled.

Contract Logistics is located in Auckland and this is where all the stamps used for postage are held and dispatched from, to the Corporate and Franchise Post Offices, after processing their orders.

Stamp Requirements Specification

Design:

Stamps Order:	**2006 Maori Performing Arts Stamp Issue**
Date of Issue:	7 June 2006
Stamp Denominations:	45c, 90c, $1.35, $1.50 & $2.00
Products to be produced:	1. Sheets of each denomination (25 stamps, 5 rows of 5 stamps) 2. Limited Edition Sheet incorporating the five stamps repeating four times (perforated), individually numbered 0001 – 2000, in black ink. (100 sheets to be supplied un-numbered) 3. Colour separation strips of the $2.00 stamp, consisting of fours stamp images of the $2.00 stamp design each in a separate process colour, with the words 'colour separation' in gold ink across bottom right corner, and a completed $2 stamp. These are to be produced in sheets comprising five rows of five 'stamp' images – with no information on the stamp selvage. Concepts of the above products are attached for reference.
Number of colours:	1. Stamps: four process colours 2. Limited Edition sheets: four process colours 3. Colour separation strip: four process colours plus gold ink
Printing Process:	To be recommended by printer.
Size of stamps perforation to perforation:	40mm x 30mm (vertical)
Size of Limited Edition Sheet:	~~190mm x 180mm~~ (vertical) 184mm x 174mm

Quantity of product required:

Gummed	Stamp Centre		Contract Logistics		Total Stamps	Total Sheets
	Stamp Qty	Sheet Qty	Stamp Qty	Sheet Qty		
45c	175,000	7,000	360,000	14,400	535,000	21,400
90c	162,500	6,500	140,000	5,600	302,500	12,100
$1.35	162,500	6,500	20,000	800	182,500	7,300
$1.50	162,500	6,500	200,000	8,000	362,500	14,500
$2.00	162,500	6,500	200,000	8,000	362,500	14,500
TOTAL					1,745,000	69,800
Colour Separations		2,100				2,100
LE Sheet		2,100				2,100

Stamp sheet layout and marginal inscriptions:

The stamp sheet layouts for sheets of 25 stamps of each denomination are as the supplied plan.

1 The printer's name is not to appear on the stamps but is to be printed on the bottom left selvage of the sheet (see plan) and must occupy only the one stamp area.

2. Colour indicators (in the shape of a collar or a leash – which will be supplied) is to appear above the printers details (see plan) and must also only occupy a one stamp area.

3. The designer's name and address **(to be supplied)** is to be printed on the bottom selvage, (see plan) and must occupy the three-stamp area.

4. All of the above information is to extend out to the area indicated by on the plan, i.e. two stamps vertical and three stamps horizontal.

5. The stamp sheet value is to be printed in the top right-hand corner. The values to be shown are:

Denomination	Printing
45c	Value: $11.25 25 Stamps @ 45c
90c	Value: $25.00 25 Stamps @ 90c
$1.35	Value: $33.75 25 Stamps @ $1.35
$1.50	Value: $37.50 25 Stamps @ $1.50
$2.00	Value: $50.00 25 Stamps @ $2.00

6. Barcode numbers will be allocated to each stamp denomination for this issue:

The bar code is to be printed at two locations on each sheet as illustrated on the supplied plan.

Stamp Requirements Specification

Design:

Stamp Order:	Maori Performing Arts: Self-adhesive Products
Denominations:	45c, 90c
Products to be produced:	1. Stamp booklet incorporating ten 45c stamps 2. Stamp booklet incorporating ten 90c stamps 3. Coils of 100 45c stamps – supplied in dispenser boxes 4. First day cover (Jumbo) rolls and single 45c and 90c stamps
Number of colours:	Four process colours
Printing Process:	To be recommended by printer.
Size of stamps perforation to perforation:	30mm x 25mm (vertical)

Attached are colour copies of layouts for the stamp booklet, dispenser box (and coil) and first day cover roll for reference.

The successful tender will be required to complete the layout of the stamp booklet cover and stamp dispenser carton.

Number of products required:

- Self-adhesive booklet of 10 x 45c stamps
- Self-adhesive booklet of 10 x 90c stamps
- Dispenser boxes containing coils of 100 x 45c stamps
- First day cover rolls (supplied as a single row of 45c and 90c stamps repeating)
- Single 45c and 90c stamps, on backing paper, cut from rolls

Product	SC QTY (Wanganui Consignment)	CL QTY (Auckland Consignment)		TOTAL
45c Bklt	24,000	300,000		324,000
90c Bklt	14,000	25,000		39,000
45c Coil	2,000	60,000		62,000
45c & 90c Jumbo Rolls	25,000	0		25,000
45c Singles	40,000	0		40,000
90c Singles	40,000	0		40,000

Auckland Consignment required by 18 April
Wanganui Consignment required by 3 April

Product requirements:

Stamp booklet:

1. The 45c & 90c stamp booklet cover and inside layout is as per the attached layout – the cover being red (PMS 485) incorporating an image of the stamp illustration with text and a barcode on rear. In addition to the stamps on the inside there is a small postage chart.

2. **The successful tenderer will be required to complete the artwork for the booklet cover and the text to appear on the inside of the booklet.**

Dispenser boxes incorporating 100 x 45c stamps:

1. Dispenser carton is to be similar to the attached layout – red (PMS 485) with a 45c stamp design on one side and on top of the box with text and barcode as illustrated.

2. The successful tenderer will be required to complete the artwork for the carton – based on New Zealand Post's requirements.

First day cover (Jumbo) rolls:

1. The fist day cover rolls are to repeat the 45c self-adhesive stamp in a single line as illustrated in the attachment - each stamp 5mm apart.

2. In addition a quantity of the stamp is to be supplied on backing paper cut to single stamps.

Barcode Numbers:

Barcode numbers for the above products will be supplied to the successful tenderer with the finished artwork.

Quality:

1. The colouring and clarity of design of the stamps must be identical to the final proof approved by New Zealand Post.

2. Stamps which are of inferior quality as regards reproduction, centering of design within perforation, or through inaccurate or incomplete perforations, or in any other respects contrary to tender, may be rejected.

Jumbo (First Day Cover) Rolls

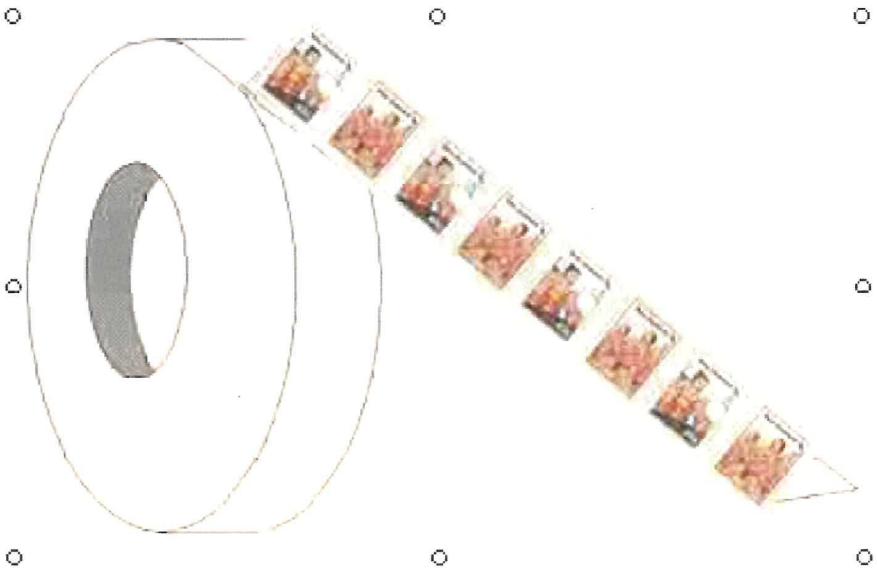


(5mm gap between stamps)

Individual Stamps



FDC (Jumbo) Rolls



Note: The FDC (Jumbo) Rolls should travel in a left to right direction. For those rolls containing repeating sets of four stamps the $1.50 stamps should be in front of the 45c stamps.

A summary of total stock requirements as at 25th January, 2006.

The Stamp Centre in Whanganui is where all philatelic product such as First Day Covers and Presentation Packs are assembled.

Contract Logistics is located in Auckland and this is where all the stamps used for postage are held and dispatched from.

Proofs were finally approved between 13th & 16th March. After this date and before the marketing brochure was issued early April, a decision was made to pull the 90c Self Adhesive stamp and the $9.00 Booklet, as there is no further mention of these items.

The Order Forms on the Electronic System, used by the Corporate Post Offices and the Franchise Post Offices to order their stock, only allowed orders for the $4.50 Booklet and the 45c Coil Stamps.

Maori Performing Arts Stamp Quantities 25 Jan

Gummed	Stamp Centre		Contract Logistics		Total Stamps	Total Sheets
	Stamp Qty	Sheet Qty	Stamp Qty	Sheet Qty		
45c	175,000	7,000	360,000	14,400	535,000	21,400
90c	162,500	6,500	140,000	5,600	302,500	12,100
$1.35	162,500	6,500	20,000	800	182,500	7,300
$1.50	162,500	6,500	200,000	8,000	362,500	14,500
$2.00	162,500	6,500	200,000	8,000	362,500	14,500
Colour Sep		2,100				2,100
LE Sheetlet		2,100				2,100

Self Adhesive	Stamp Centre	Contract Logistics	Total Stamps
	Bklt/Coil/stamp Qty	Bklt/Coil/stamp Qty	Bklt/Coil/stamp Qty
45c Booklet	24,000	300,000	324,000
90c Booklet	14,000	25,000	39,000
45c Coil	2,000	60,000	62,000
Jumbo roll 45c/90c	25000 (sets)		25,000
Cut S/A 45c	40,000		40,000
Cut S/A 90c	40,000		40,000

Chapter 5 Reaction To Designs

A marketing brochure announcing the new issue was printed and distributed to standing order customers and was also made available at post offices.

Within days of the issue of the brochure, showing the designs, a Rotorua stamp dealer, Mr Donald Ion, appeared in the newspapers saying that the "disgusting stamps" make New Zealand the "laughing stock of the world. Maori it is reported are outraged, saying the stamps are ugly and depict the culture in a bad light.

Mr Ion left no-one in the stamp trade or the community or the Prime Minister, in any doubt about his real feelings. As he was happy to go on record saying, "this is a disgusting set of stamps which ridicules every Maori person. This issue should immediately be destroyed. The "cartoon" type characters depicted are culturally insensitive and there would appear to have been little consultation with members of the Maori or European races on a production of "jam labels" which will make us the laughing stock of the world.

"The designs are ridiculous attempts at drawing historical Kapa Haka performers and are childish and cartoonish. The details are also inaccurate.

"Utu (or revenge) must be the aim of most New Zealanders unless immediate steps are taken to destroy this issue".

New Zealand Post in its original blurb on the issue had said that in an "increasingly globalised world nations like New Zealand are learning to treasure the characteristics that make them unique and to invest in preserving and protecting them for future generations".

"Our indigenous people, the Maori have taken this one step further by transforming a traditional art form into a contemporary expression of their culture, the result "Kapa Haka" combines music, rhythm, choreography and body language with which to create a modern powerful performance".

The debate over the designs became national and The Dominion Post of 17 May 2006 carried an editorial written by Jill Nicholas:

'NZ Post's stamp of insensitivity, Whatever can New Zealand Post be thinking of?' Its claim that its forthcoming series of stamps depicting Maori performing arts are a 'fresh and contemporary interpretation of Kapa Haka ' proves exactly how little the state owned enterprise knows about its own country's sensitivities. To Maori - and Pakeha - Kapa Haka is not an activity to be mocked , nor depicted lightly. It is a serious component of this country's culture and should be honoured accordingly.

New Zealand Post's general manager for stamps Ivor Masters says the organisation consulted with Te Papa and Te Puni Kokiri representatives during the development process. But just how far into the process was that? It is difficult to see how bodies so attuned to the nuances of Maori culture would approve Kapa Haka being given the 'once over lightly' touch. It's one that has seen these stamps become cartoon works not serious stamps.

Experienced Rotorua philatelist Don Ion is calling for the stamps withdrawal. It is his view they ridicule all Maori. Anyone with a hint of cultural awareness will agree. Local Kapa Haka tutor Anaru Grant, who fronts the brochure promoting the stamps, had no idea he would be promoting comic strip characters. By producing them New Zealand Post has sunk to the same depths as the controversial South Park cartoon lampooning Catholicism and the late Pope John Paul II.

Chapter 6 Decision To Cancel

There was enormous pressure placed on New Zealand Post and following further consultation and discussion, on Friday 2 June, 2006, New Zealand Post decided to withdraw the stamps before their release, scheduled for Wednesday 7 June, 2006. That was five days, but only three working days before release.

In a letter, New Zealand Post said:

I am writing to advise you that after careful consideration New Zealand Post has decided not to release the Maori Performing Arts stamp issue. This decision follows consultation with a range of Maori arts and culture communities over the past week. Some concerns about the design style of the stamp were raised within New Zealand Post when we first promoted the stamp issue. Consequently, we sought additional advice and we have concluded that the stamps would cause offence to some people. At New Zealand Post our intention is that New Zealand postage stamps carry images that celebrate aspects of New Zealand life and culture and can be proudly sent around the world. We will create a stamp issue that celebrates Kapa Haka in the future and will provide you with information about this issue closer to the time. As the stamps have not been released the stock is accounted for and will be destroyed according to New Zealand Post's processes.

Chapter 7 Slipped Through The Net

New Zealand Post immediately started calling in from Post Shops and distribution centres, any supplies of this issue which had by then been distributed. However, it seems they did not get them all. Several customers of New Zealand Post (not standing order clients) had ordered the issue prior to the first day. Presumably in an effort to get through the extra work, New Zealand Post distributed these stamps to their clients, invoiced them and charged them to credit cards. As soon as the issue was withdrawn, New Zealand Post in time-honoured fashion began phoning those clients and attempting to recover the stamps (which had been sent out and paid for).

Further investigation and discussion with some of those customers, indicate that they did not actually receive a phone call from New Zealand Post.

lvor Masters, General Manager, Stamps Business wrote "we recognise the importance of dealers and customers in the collector market and we are providing the following details relating to the non-issued Maori Performing Arts stamps".

"All stock that had been dispatched to Post Shops was recalled, and has been returned. Stock was/is also held in a range of other locations nominated by us as is typical in our business".

" ... Our reconciliation of all stock has shown that eight orders to customers who had placed casual orders for a variety of products, including the Maori Performing Arts stamps were fulfilled in error. Forward requests for these eight orders were processed and a mistake that occurred enabled these orders to be supplied was due to human error. Our processes have now been reviewed ... "

''Therefore the product known to be in circulation is as follows:

2006 Maori Performing Arts Gummed Products

4 x $2 single stamp mint
9 x First Day Covers
6 x sets plate imprint blocks
3 x complete single stamp sets mint
1 x complete single stamp set used

2006 Maori Performing Arts Self-Adhesive Products

1 x 45c dispenser box mint containing 100 stamps
2 x 45c single stamp mint
1 x 45c single stamp used
11 x stamp booklets

3 x presentation packs mint

48 x blank First Day Cover envelopes carrying Maori Performing Arts illustrative imagery.''

One of the 8 customers who paid for and received his items, acquired the majority of the released stamps.

His order consisted of 5 x First Day Covers, 6 x Plate Blocks, 1 x Box of 100 coil stamps, 10 Booklets and 2 x Presentation Packs.

Another customer ordered 4 x $2.00 stamps, 1 x Set Of 5 Mint stamps, 1 x Coil stamp mint and 1 x Booklet.

After these two customers, there wasn't much left to share between the other 6 customers.

The table below shows the distribution of the released items :-

	Total Released	Cust 1	Cust 2	Cust 3-8
Gummed Products				
$2 singles mint	4		4	
First Day Covers	9	5		4
Plate Imprint blocks	6	6		
Single sets of 5 mint	3		1	2
Single set used	1			1
Self-Adhesive Products				
45c Box mint x 100	1	1		
45c Single mint	2		1	1
45c Single used	1			1
Booklets	11	10	1	
Presentation Packs	3	2		1
48 x blank FDC Envelopes	48			48

Customer 2 was unaware that the stamp issue had been cancelled when he received his order and used one of the $2.00 stamps to post a letter to Edinburgh, Scotland. He also started using his booklet to mail regular letters in Auckland. When he learnt of the cancellation of the issue, he stopped using them. He only had the bottom pane of 4 stamps and a single, left in his booklet.

There have been unconfirmed reports that possibly two of customers, three to eight, returned their items. If that is true, then that would reduce the items shown in column Cust 3-8.

It should also be noted that no Limited Edition's were ever released to the market.

Customer 1 lived in the Hamilton area of New Zealand, and he contacted local stamp dealer, the late Alan Craig. He brokered most of the material, making a huge profit for Customer 1. Alan off-loaded a large chunk of the material to prominent Sydney dealer, Glen Stephens. What they then did with the material and who they sold items to, is something only they would know.

Glen was also contacted by Customer 2, from whom he purchased some items.



One of the remaining three $2.00 stamps purchased by Customer 2. The block of four he purchased was from the top left corner of a sheet. This is column 1 row 2.

Chapter 8 Sighted At Auction

Over the 20 years, since the issue was cancelled, various items have been offered at auctions, where most sold for extremely large dollar values, the rest have been via private sales. The coil stamps are the most regular to appear on the market as the Box of 100 has been cut into Mint Singles, Pair and Strips of 4. Some Booklet Pairs, and Singles have appeared, indicating that some of the 11 Booklets have been cut up.

With only three sets of 5 Mint stamps available, that was not enough for the serious collectors, so to fill the need, I know of at least two of the six Plate Block that have been split. This gave another twelve sets. Plate Block sets consist of, two with no selvedge, one with blank bottom selvedge, one with bottom selvedge including part printers imprint "Wellington New Zealand", one with a bottom selvedge with part printers imprint "Designed By Abel Vaireka" with a left selvedge with "Printed By Southern Colour Print etc", and also blank corner, and one with the printers four coloured traffic lights in the shape of fans.

To date, I can only find two sets with selvedges that have appeared at auctions, the Wellington selvedge and the traffic light selvedge.





Chapter 9 The 90c Self Adhesive Stamp

Along with the 45c Self Adhesive stamp, there was originally a plan to issue a 90c Self Adhesive stamp as well. There was to be a $9.00 Booklet containing 10 x 90c stamps and a Jumbo Roll, containing alternating 45c & 90c stamps, to be used in the production of First Day Covers. Evidence of the Booklet can be seen in **Appendix 5 Booklet Proofs**. The **Proof Images in Appendix 2** show a Booklet version and a Jumbo Roll version. The **Original First Day Cover in Appendix 6** shows a 90c Self Adhesive stamp.

The final proofs for the $9.00 Booklet were signed off on March 16, 2006, and between this date and the release of the Marketing Brochure at the beginning of April, the 90c Self Adhesive stamp was abandoned before the intended issue date, as the First Day Covers released only included the 45c Self Adhesive and no $9.00 Booklets were sold.

The most likely reason is that the previous $9.00 booklet, the Rangitoto Island, issued in April, 2004, had a 1-Kiwi reprint in May, 2005. With reasonable stock and the likelihood of another rate change, it was easier and cheaper to just do another reprint, to satisfy the requirements. A 2-Kiwi reprint was produced in June, 2006, the same date as the cancelled issue.

It is clear that some 90c stamps were printed, the Jumbo Rolls were received into stock, and some examples have come to light in recent times. When Southern Colour Print moved out of Dunedin and relocated to Napier, some paper work and stamps were found behind an old filing cabinet. The stamps were grubby and the gum had dried out, releasing them from the backing paper of the Jumbo Roll they were adhered to. What was found were five 90c Self Adhesive stamps, along with a 45c.



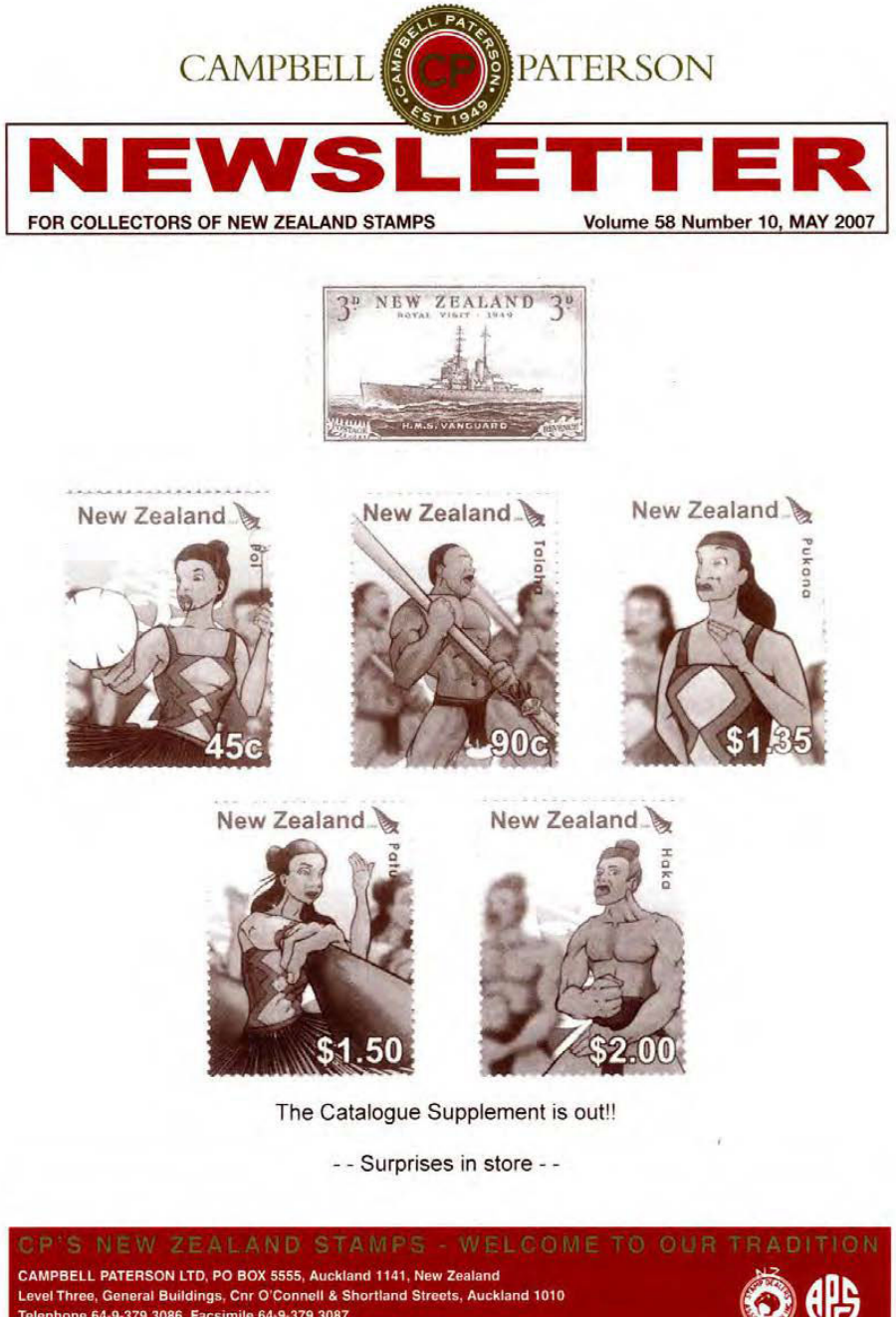
Chapter 10 Catalogue Status

So, where did it leave the status of these stamps in the eyes of the world of Philately.

New Zealand Post claimed that the status was "Issue Prepared For Use, But Not Released".

This is debatable as New Zealand Post actually received money from customers and delivered product for that money. So, technically they should have received normal status as they were issued, irrespective of New Zealand Post claiming an administrative error.

In May 2007, Campbell Paterson released their monthly newsletter, advising of their Catalogue Update, showing the Kapa Haka stamps on the cover.



Campbell Paterson's policy regarding listings in it's catalogue, has always been that "Stamps must have been given general release through its Post Offices".

When talking about the Kapa Haka issue, the supplement notes said,

"The rest of this page comprises the famous - or perhaps infamous might be a better word - 2006 Maori Performing Arts set, the Kapa Haka. Whatever your views and opinions on this set, the facts would appear to be indisputable that a number of sets, both sheet stamps and the 45c self-adhesive stamps were sold by the Philatelic Bureau, Wanganui, by filling orders that had been placed for the stamps. Please note that we need to stress here that we are simply acknowledging the existence of this set, we are not according them CP Catalogue listing status."

The fact that CP decided to not give the Kapa Haka issue, catalogue status, started a complete new round of debate and CP received a lot of correspondence on the matter. Collectors were questioning why the 1906 Christchurch Exhibition 1d Claret was given Catalogue status, and not the Kapa Haka.

A letter to CP from Dr Ken Markham was probably the best to represent what the collecting public felt. This letter, that appeared in the CP Newsletter from June 2007, is reproduced below in full.

The Catalogue Status of the 'Kapa Haka' Stamps vis-a-vis the 1 d Claret
by Dr Ken Markham

I have written this article to question the decision the catalogue editor has made regarding the treatment of the 2006 Maori Performing Arts Stamps (Kapa Haka stamps) in the recent catalogue update. To my mind there is an inconsistency between the catalogue treatment of these stamps and the 1906 1d Claret. Whilst the 1d Claret is accorded a catalogue listing status, the Kapa Haka set is relegated to a page entitled "Stamps prepared for use but never issued", yet there are compelling reasons why the reverse treatment might be more appropriate! The reasoning is outlined below.

The background to, and status of, the 1906 1d Claret
Detailed reasons are given by Dr Robin Gwynn ("Collecting NZ Stamps" pp.66-69, 1988; London Philatelist, Oct-Nov, pp238-241, 1990) in support of his fervent contention that the 1d Claret was never issued and I must say that the case he makes is convincing. His argument largely discredits the account given in the RPSNZ Handbook and includes the information outlined below.

1. The issue of the 1906 Christchurch Exhibition stamps was requested by the Exhibition organisers for publicity and revenue purposes (a third of the proceeds went to them). They were to be used solely on mail sent from the Exhibition, during the Exhibition.

2. The 1d Claret was the first to be engraved, approved and ordered. The printing was delayed however and in July a single sheet of 60 was requested, received and presumably accepted.

3. On 31 August 1906, 230,700 stamps were received. However at this point a decision was made by the Exhibition committee that the colour was unsuitable and a new printing in Vermilion was ordered at the Exhibition 's expense.

4. The Claret stamps were ordered to be destroyed, apart from one sheet which was sent to the Exhibition committee and 14 sheets which were retained by the Post & Telegraph Department.

5. The public were apparently unaware of this. Even the Christchurch Press article on these stamps makes no comment on the colour change in its November 9 (page 8) article on this stamp issue, nor do "the (previously) hostile columns of the Gibbons Stamp Weekly of 1907".

6. The Post Office clearly did not consider the Claret stamp issued since their POHQ stock card (No 381) for this stamp in 1928 is headed "Not issued".

7. Stanley Gibbons were for a long period sceptical about the stamp's validity and didn't list it at all for nearly 50 years (until 1954).

8. Used copies are rare compared with mint. Gwynn states that he was aware of only five copies at that time, three on cover and two on piece.

9. The only cover known to Gwynn contained three copies, and was addressed to the Exhibition secretary, E. J. Righton, in his own handwriting. lt is dated 20 April, 1907, five days after the Exhibition had closed and on the last day the Post Office was open. Because the Exhibition committee had been involved in the expensive decision (to them) to have the 1d Claret stamps destroyed and reprinted, committee member Righton would have been well aware that these stamps had been rejected and were not to be sold.

10. The used copies on piece seen by Gwynn were also dated 20 April.

11. Gwynn estimated that in excess of two sheets of these stamps are now in circulation. The bulk of these originate from the Post Office supply which has been used to provide presentation sets. prizes and gifts over the past century. This accounts for the (relative) abundance of mint copies.

12. On the basis of the above (and other) points Gwynn concludes that the " (1d Claret) stamp was never issued but was leaked onto the market and not sold to the public over the Post Office counter", and that "the stamp was never more than proof status and should be deleted from the catalogue listings"

More recently, another prominent philatelist, Alan S. Craig, has published an article (N.Z. Stamp Collector, 75, #4, pp93-95, 1995) which details some remarkable findings that emphatically confirm Gwynn's conclusions. Craig reports the existence of two more covers. One has three copies of the 1d Claret attached and the other has one 1 d Claret, and cutouts where two others had been removed! The cut-out areas fit jigsaw puzzle-like with the two 'on piece' 1d Clarets. In short, Craig's findings demonstrate unequivocally:

- That the known 1d Clarets on piece had each been cut from the third cover and thus that all nine known used copies originate from these covers.
- That all three covers were dated 20 April, 1907 and all were addressed to E. Righton in his own handwriting!

Craig concludes that "no such stamps were ever issued by the Post Office to any member of the public".

The background to, and status of, the 2006 Kapa Haka stamps.

With the above information in mind it is now possible to consider the situation relating to the Kapa Haka issue and to identify the similarities or differences relative to the 1d Claret. The background data on these stamps that is currently available to me is as follows.

1. The Kapa Haka stamps in all their forms were widely advertised by N.Z. Post and the order was printed in full for issue on 7 June 2006.

2. N.Z. Post cancelled this issue just three working days before the issue date following complaints by a variety of parties that the issue could cause offence.

3. The one million stamps, printed at a cost of $150,000, were ordered to be destroyed and stock that had been forwarded to some Post Shops was subsequently recalled (and was reportedly returned).

4. However, a significant number of stamps (>400) had already been sold to customers. About eight N.Z. Post mail order customers had received their orders (and paid for them). Only some recipients (Glen Stephens, cited below) were requested to return these.

5. In an e-mail to Donald Ion, stamp dealer. dated August 29 2006, an official of N.Z. Post Communications admitted that "though we have asked for these people to return these stamps, we are not expecting them to do so. Because a financial transaction, in good faith, was completed between NZ. Post and this small number of people, the stamps are no longer N.Z. Post's property".

6. At least one of the people who purchased these stamps used them on mail. Glen Stephens, in a recent article (Philatelic Exporter, Nov. 2006, pp.36-37), provides evidence that one $2 stamp and five 45c stamps were used on mail before the owner realised they might be valuable. This customer was not requested by N.Z. Post to return the stamps purchased.

7. N.Z. Post has published a list of the stamps that were sold and which remain in circulation.

8. Glen Stephens (loc. cit.) concludes his article with the statement "A member of the public ordering a new stamp issue from the Post Office, being charged for it, and using some of them on mail makes this a perfectly legitimate issue to list in stamp catalogues in my view".

Concluding Remarks

The information and views presented above, to my mind, provide compelling evidence that a better case can be made for the inclusion of the Kapa Haka stamps in the C.P. catalogue than for the 1d Claret. A key point is that, unlike the 1d Claret, N.Z. Post have admitted that they sold a significant number of the Kapa Haka stamps to the public. These sold stamps were then accepted for use on mail. In contrast it seems that the 1d Claret was used only by the custodian of these stamps, the well-informed Exhibition secretary E.J. Righton, after the Exhibition had closed. There is no evidence that anyone else used them.

The Kapa Haka stamps thus would seem to deserve a catalogue status at least equivalent to that of the 1d Claret and arguably higher.

That concluded the letter.

As of 2026, the Kapa Haka set is still listed under the section, "Stamps Prepared For Use, But Never Issued".

Stanley Gibbons have also taken the same approach as Campell Paterson, and they also still list the 1d Claret with full Catalogue Status, and only give the Kapa Haka set a mention.

In 2011 Warwick Paterson was asked a question about CP's listing policy and Warwick responded in the CP April 2011 Newsletter, as follows :-

Q: When New Zealand Post makes stamp issues and these are not listed in the CP Catalogue, why should this be so?

A: Such a non-listing is usually due to the following reasons:

1. The stamps were not given general release through Post Offices and Post Shops throughout the country, and therefore cannot be said to have been made available on an equal basis to all collectors. An example: The "Best of' issues which are produced and made available to loyal clients of New Zealand Post as an incentive. This also includes issues prepared and given as gifts by New Zealand Post.

2. Stamps prepared for use by New Zealand Post but never issued. This now includes a category of issues including the Vanguard issue of 1949, the Kapa Haka issue of 2006. While these are not listed in the Catalogue, some of them are illustrated. In theory this could also be seen as a 'half-way house" to allow collectors to express demand for them and conceivably earn a listing in the CP Catalogue.

3. Stamps issued by New Zealand Post for special limited reasons such as major philatelic exhibitions and/or including a premium over the face value. Many of these issues - like the Prestige Booklets- are attractive, intriguing and quite conceivably do earn a place in philatelic collections. Here the Catalogue tends to take a stand. Essentially, "these stamps were not issued for purely postal purposes, but also with the intention of raising funds for other purposes". Theoretically to list issues such as these in the Catalogue would be - with the greatest respect to New Zealand Post - to help open the floodgates.

4. Current stamps issued but not for postal use. Example: higher values (above £5) of the Arms Type Fiscal issues. (Above £1 for the Long Type Fiscal issues).

5. Stamps produced by New Zealand Post, never issued, but known to be stolen from New Zealand Post. Example: The "Cristmas" issues printed by Enschede en Zonen in Holland and containing the evident spelling mistake. These issues were intended to be destroyed at Waipa Mill in Rotorua. Some quantity of them were diverted, presumably at that point into private hands and eventually found their way onto the market. For obvious reasons these will never be listed in the CP Catalogue.

6. Items of dubious provenance. Example: Where we have grounds for suspicion that varieties or errors - particularly in the modern era - have uncertain provenance or that there are features in their emergence which lead us to believe that they have either escaped from the ""back door" at the printers or been diverted during the checking process at a New Zealand Post before issue, then we will not list them. As a point of interest, our normal procedure has been to obtain an affidavit from a vendor, that errors "have been purchased in the normal course of business" across the counter at New Zealand Post PostShop. Normally a receipt for the goods requires to be sighted as well. This is a difficult category to enforce but provenance of modern varieties is an essential part of cataloguing decisions at CP. Example: Several of the imperforate varieties emerging in the 1967 (First Decimal) Pictorials. In the case of several values the police became involved in establishing whether or not they were stolen goods. Circumstances of their appearance on the market were sufficient to persuade us that a Catalogue listing was not appropriate.

7. Proofs and essays. Examples of this category of philatelic material abound and they do deserve pride of place in any philatelic collection or exhibit. To list them however would be to enter a minefield and a very extensive one at that! The range of essays and proofs are so huge that attempt to codify these "not officially issued" items would require a book at least as large as the existing Catalogue. Moreover, since the mid-1930's I believe, New Zealand Post has claimed title over proofs and essays relating to New Zealand stamp issues under its contracts with designers and printers. Trading in such material - and of course listing it in the Catalogue - without reference to New Zealand Post would be an ill-advised policy.

8. Cinderellas. Examples: New Zealand Railway stamps. Exception: New Zealand Government Life Insurance Department issues. Postal history in its many ramifications including the Reefton Provisionals of 1907.

Chapter 11 Tracking The Stamps

News of the cancellation of the stamp issue and the controversy surrounding it, spread around the world, with newspapers reporting it as a significant news worthy story. Stamp magazines had it as front page news. There was suddenly significant interest in New Zealand Philately and demand for the escaped stamps increased. The Australasia Stamp News featured the story on its front cover and inside.



The set of 5 stamps have appeared in auctions on a regular basis and normally have been selling for around $10,000 to $12,000. An Auckland City Stamps auction in May 2022, saw a set with an estimate of $12,500, sell for $18,500 plus buyers commission. At the same auction, a single coil stamp sold for $1,200 plus buyers commission. Mowbray's Auctions handled two Complete Booklets, in 2024 and 2025. The first one sold, and the second one in March 2025, had an estimate of $17,500, but was passed in, only to sell privately the week after the auction.

It is now the 20th anniversary since the cancellation of the issue, and I have been doing research to find out as much as I can about the few existing examples of the issue that remain.

The sets of five Mint stamps that were sold, were 3 x Mint sets and 6 x Plate Block sets. This would give a total of 39 possible sets, if the Plate Blocks were all split up. You can add three more sets if you count the contents of the 3 x Presentation Packs.

I have seen evidence that at least two of the Plate Blocks were split, and it is likely that the others were as well. Unfortunately one set looks the same as another, and you can only look for subtle differences, like a pulled perforation, in order to tell if you are looking at the same set.

The evidence that two Plate Blocks have been split is by the image earlier in this report that shows a selvedge with the four coloured fans as a stand alone stamp. Compare to the image below that shows the same stamp joined to another from the same block.



Chapter 12 The 11 x $4.50 Booklets

The Booklets have been very interesting to trace and I have tried to find out what has happened to those original 11 Booklets sold.

By doing my own research and gathering enough images, indications are that two of the Booklets have been cut. The layout of the booklet has four stamps in the bottom panel, with a perforation at the top of the panel. The middle panel of four stamps, has that same perforation at the bottom and a white space above the top pair that includes the punched slot for the hanging hook. The top panel only has the two stamps with a large white space above and below, the below space also having the punched slot for the hanging hook.

The image below shows the inside and back of a opened booklet. Looking at the location of printing on the red outside, helps to locate the position of the stamps from a cut booklet. It is only the bottom four that have an all red backing, but generally the top pair will have a perforation along the top and a cut along the bottom.

1 & 2

3 & 4

5 & 6

7 & 8

9 & 10

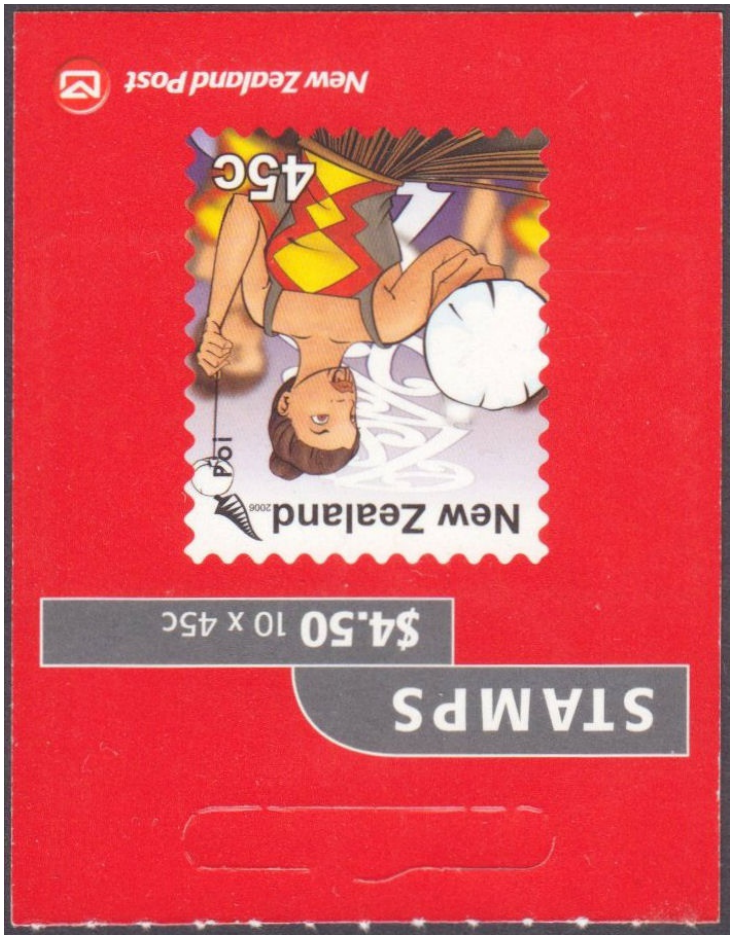



STAMPS
$4.50 10 x 45c
New Zealand
45c
New Zealand Post


CUSTOMER SERVICES
If you have any queries about New Zealand Post products and services, please ask at your local New Zealand Post retail outlet or call our Customer Service Centre
0800 501 501
COLLECT NEW ZEALAND STAMPS
www.nzpost.co.nz/stamps
Or write to:
The Stamps Centre
New Zealand Post, Freepost No.1
Private Bag 3001, Wanganui
The carriage of letters and parcels is subject to the New Zealand Post Public Contract available for reference at any New Zealand Post retail outlet. We reserve the right to change postal rates.
9 415599 042651


New Zealand
45c





Separated Booklet Pane with Stamps 1 & 2





Cut Booklet Pair with Stamps 3 & 4

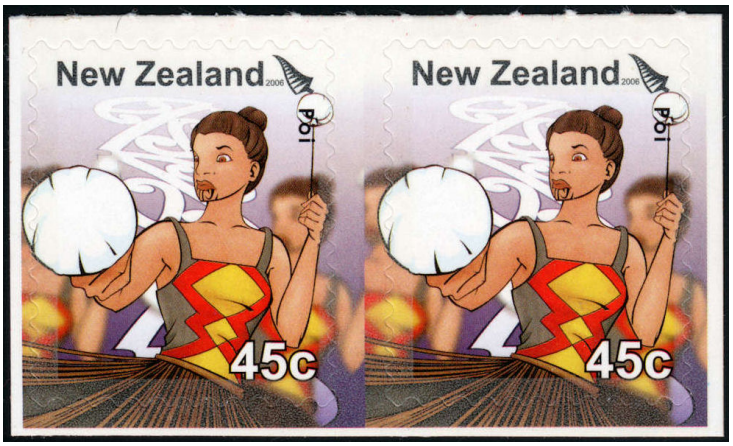




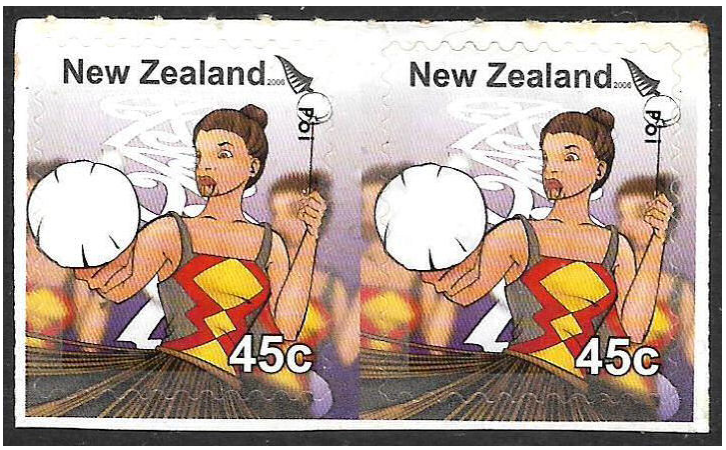
Cut Booklet Pair with Stamps 5 & 6, joins to pair above

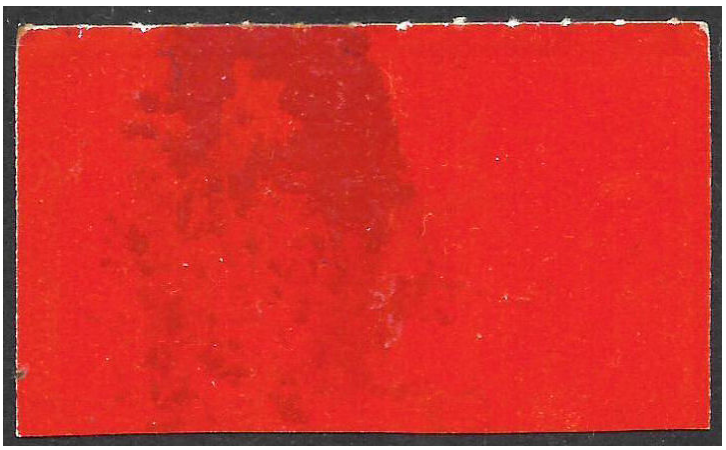


A second cut Booklet Pair with Stamps 3 & 4



A cut Booklet Pair with Stamps 7 & 8





A second cut Booklet Pair with Stamps 7 & 8



A single cut from a Booklet with Stamp 9



The remaining bottom panel of 4 from the booklet that was used before the customer became aware of the issue being cancelled, showing stamps 7 & 8 and 9 & 10.







Used copies of the 45c "Self-Adhesive" stamp exist. A few of them have appeared in auctions, over the years. It is likely that the above examples are from the part original booklet that was used, but they could be from the Coil Roll. Once they have been removed from their backing, it is almost impossible to distinguish between a Booklet stamp and a Coil stamp.

Chapter 13 Beware The Fakes

Not long after the release was cancelled, a couple of used copies appeared on internet sales sites. These were clearly fake copies that had actually made it through the postal system.

A colour illustration of the withdrawn stamp, was cut from the original advertising brochure and glued on top of a genuine stamp, lining up with the perforations of that genuine stamp on the envelope. A close inspection will show that there is a mis-match lining up those perforations.

An example of one of these fakes is shown below on an envelope that was mailed to stamp dealer Stephen McLachlan in Christchurch. That cover bears a forgery of the $1.50 denomination with an August 4th Auckland cancel.





Chapter 14 Destruction

After the decision was made to cancel the release, a thorough investigation took place to ascertain exactly what stock was on hand and where it was.

An audited list of stock held at Contract Logistics, the Whanganui Stamp Centre and Southern Colour Print was compiled and arrangements were made for the complete destruction of everything related to the issue.

A Certificate Of Destruction was issued by Southern Colour Print on August 7, 2006, for all items they held, including proof samples and Overs and Printers waste. The items were shredded and disposed of in a manner approved by NZ Post.

Ivor Masters, General Manager of New Zealand Post, was informed on August 15, 2006, that destruction of all material had been completed, with the exception of some product that had been put aside for Te Papa Museum.

A box was compiled that contained the only remaining stock. It was decided to retain ten of each item that had been scheduled for release.

The contents of the box held at the Te Papa Archive is as follows:-

10 x First Day Covers
10 x Sheets of 25 Stamps for each of the 5 values (Total 50 sheets of 25)
10 x 45c Dispenser Box of 100 Self Adhesive Stamps
10 x 45c Single Self Adhesive Stamps
10 x $4.50 Stamp Booklets
10 x Presentation Packs

It would appear at this time, that no Limited Edition boxes were kept.

Chapter 15 Summary

The story of the Booklets as my research has unearthed,

Eleven Booklets were sold to two Customers, Cust 1 got 10, while Cust 2 got 1.

Cust 2 uses five of the stamps on envelopes posted around Auckland, leaving the bottom pane of 4 and a single, unused.

I have evidence and proof of eight complete Booklets, six currently in Australia, one in the USA and one in the North Island of New Zealand.

Two Booklets were cut into pairs or singles. The only remaining block of 4 is the bottom block from the partly used Booklet.

That accounts for all 11 Booklets.

I have shown earlier, proof that two of the Booklets were cut up.

In my research, I am still looking to find and confirm anybody who knows of someone who actually cut the Booklets.

Any information that would enhance this document further would be greatly appreciated. I can be contacted by email at bsergent@iinet.net.au

In summary, I believe that this issue deserves the full catalogue listing as per any other issue, as the status of these stamps is certainly not "Issue Prepared For Use, But Not Released", as described by New Zealand Post.

Whilst the recent discovery of the 90c Self Adhesives from the Jumbo Roll is interesting and demonstrates that this stamp was planned, they are now, unfortunately, nothing more than 'Printer's Waste'.

So, what did the fortunate eight customers who received various items have in common. It would appear that they also received their order for the 2006 Washington Exhibition $4.00 Miniature Sheet that had been issued on 27 May 2006. New Zealand Post were filling those orders and decided to add the Kapa Haka items due to be released in a few days, at the same time.

While the Mint Sets of 5 are an essential part of a complete collection of New Zealand stamps, they are not as rare as the First Day Covers or the Presentation Packs. The Booklet, with only 8 complete copies in existence, will continue to be a very sought after item.

Chapter 16 References

The Postage Stamps Of New Zealand Volume X - RPSNZ 2013

New Zealand Post Publicity Brochure

Campbell Paterson Newsletters
- July 2006
- August 2006
- September 2006
- May 2007
- June 2007
- July 2007
- August 2007
- December 2007

New Zealand Stamp Collector September 2007

The Kiwi Vol 55, No 4, July 2006
The Kiwi Vol 55, No 5, September 2006

Glen Stephens article "$1 Million Collector Windfall" located on the Internet at
https://www.glenstephens.com/snnovember06.html

Glen Stephens Articles on Stampboards website at
https://www.stampboards.com/index.php

Mowbray Collectables Auction Catalogues

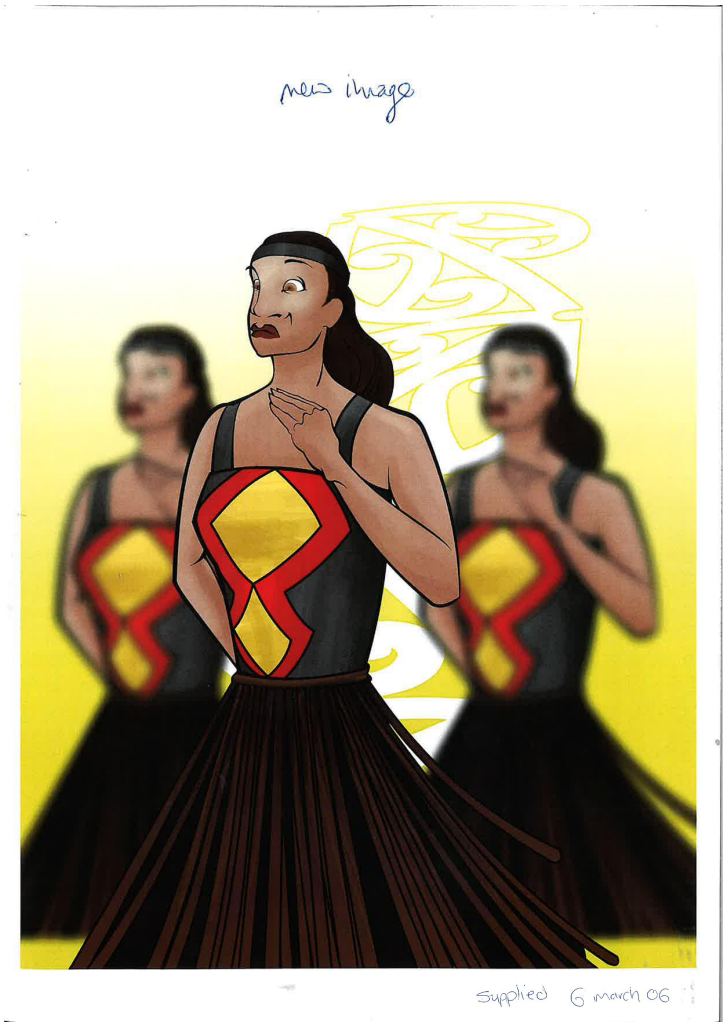
Auckland City Stamps Auction Catalogues

NZ Post Collection Te Papa - Box 31 File 55/06/09 Year 2006 Issue Maori Performing Arts (Not Issued)

And the appreciated help of some knowledgeable collectors and archivists.

Appendix 1 Design Change





This was the original drawing with the women facing to the right.

The image was rejected and then modified to show the women facing left. The other most significant change was giving the eyes more colour.

This modified image was then trimmed to the final version as shown in the proof image on the next page.

135_Pukana_30x40 bleed.eps 3/6/06 11:45 AM Page 1



Proof Approval

COMM ARTS

☐ PROOF APPROVED

☐ AMEND AS INDICATED DATE / /

SIGNATURE

NAME

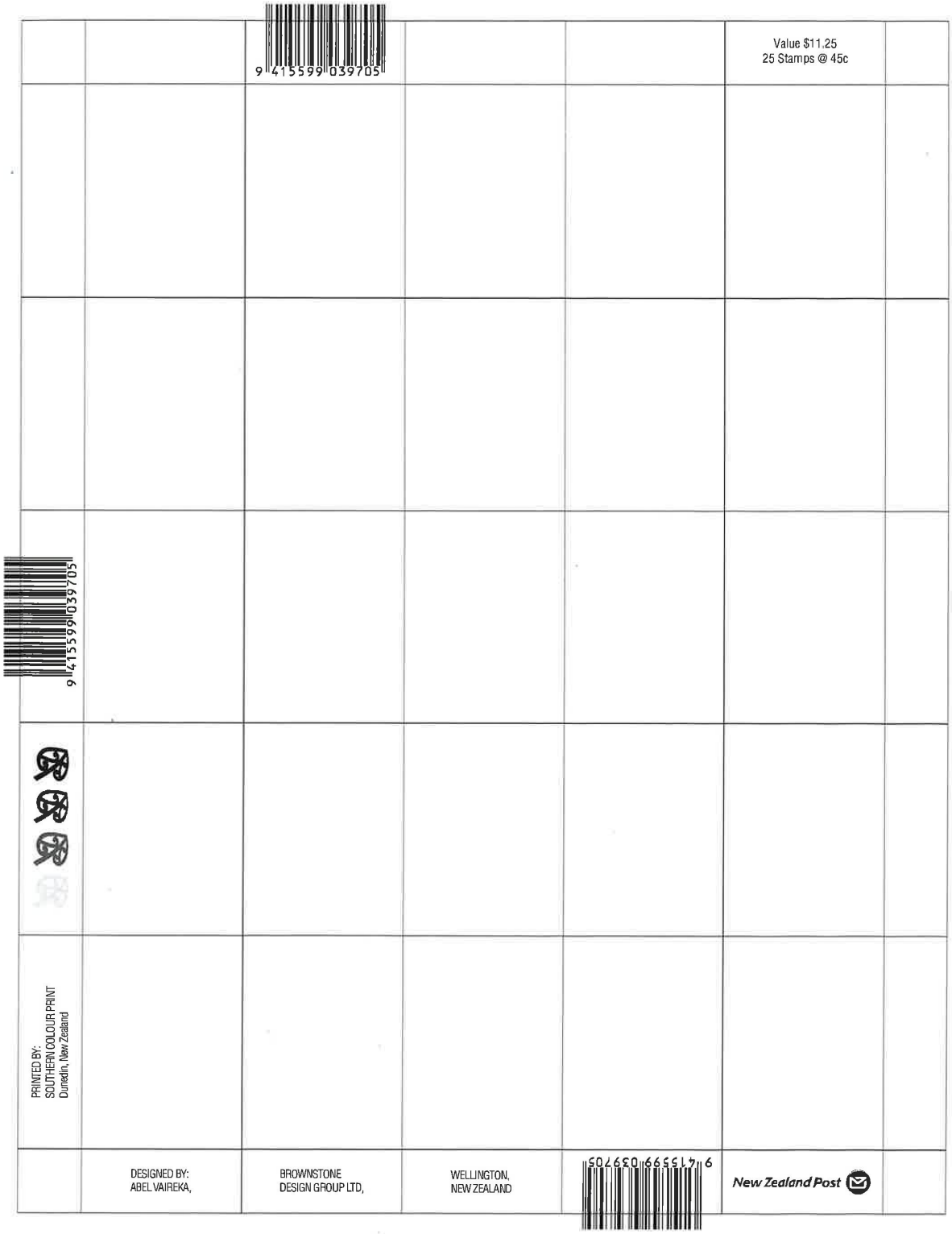
Every care has been taken to avoid errors in this proof, however final responsibility for the content of this proof lies with the client upon sign-off. Please be aware that colour proofs can only provide an approximate representation of the final colour.

Appendix 2 Proof Images



This Proof image shows the five gummed sheet stamps, along with a the 45c & 90c stamps with surrounding trim, as would appear in a booklet. Below them is another 45c & 90c without trim, as used in a coil roll. The 45c coil stamp was produced, but it appears that there was no plan for a 90c coil as well.

Approved 13/3
RMA



9 415599 039712
Value $22.50
25 Stamps @ 90c
9 415599 039712
PRINTED BY:
SOUTHERN COLOUR PRINT
Dunedin, New Zealand
DESIGNED BY:
ABEL VAIREKA,
BROWNSTONE
DESIGN GROUP LTD,
WELLINGTON,
NEW ZEALAND
9 415599 039712
New Zealand Post

Value $33.75.
25 Stamps @ $1.35

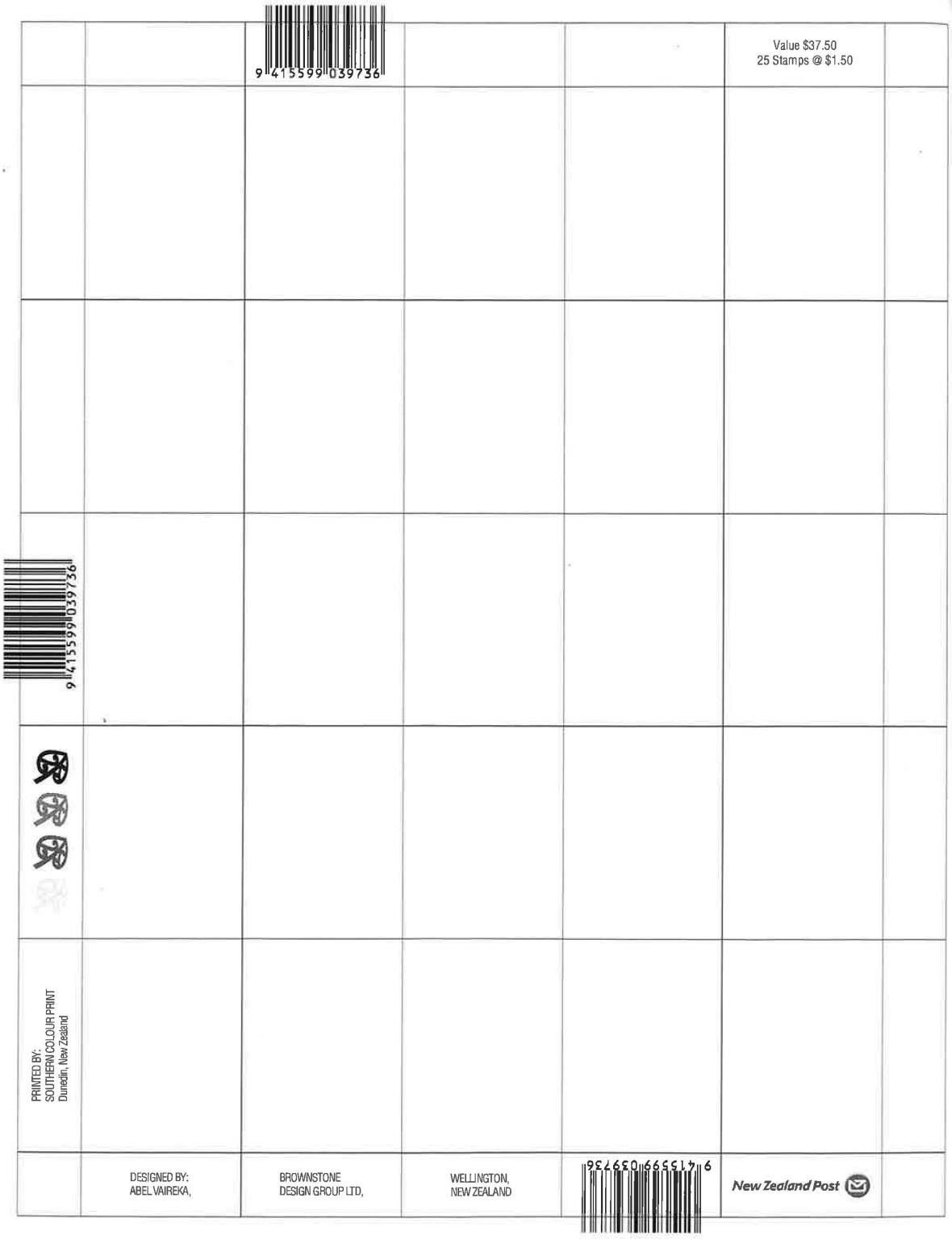
PRINTED BY:
SOUTHERN COLOUR PRINT
Dunedin, New Zealand

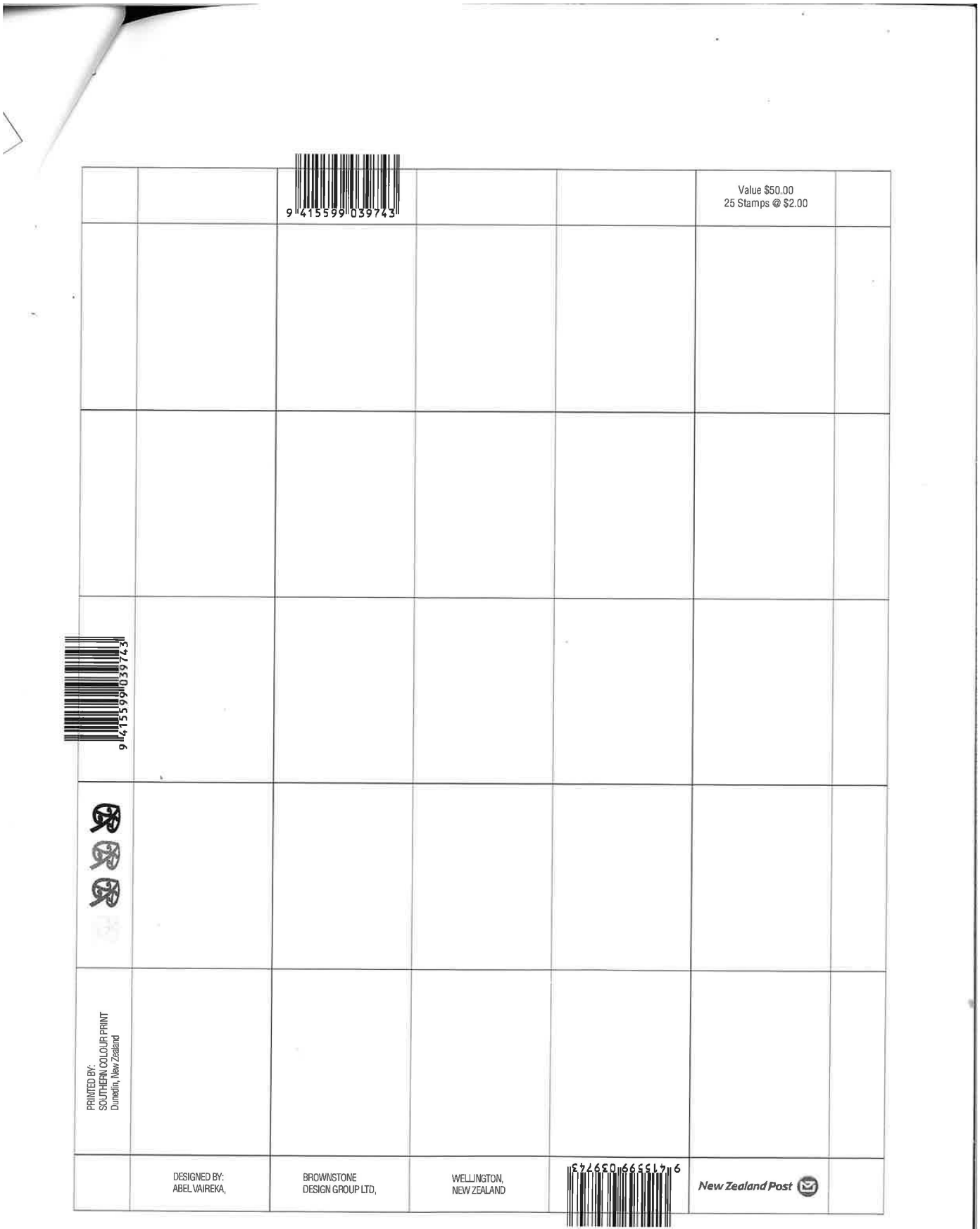
DESIGNED BY:
ABEL VAIREKA,

BROWNSTONE
DESIGN GROUP LTD,

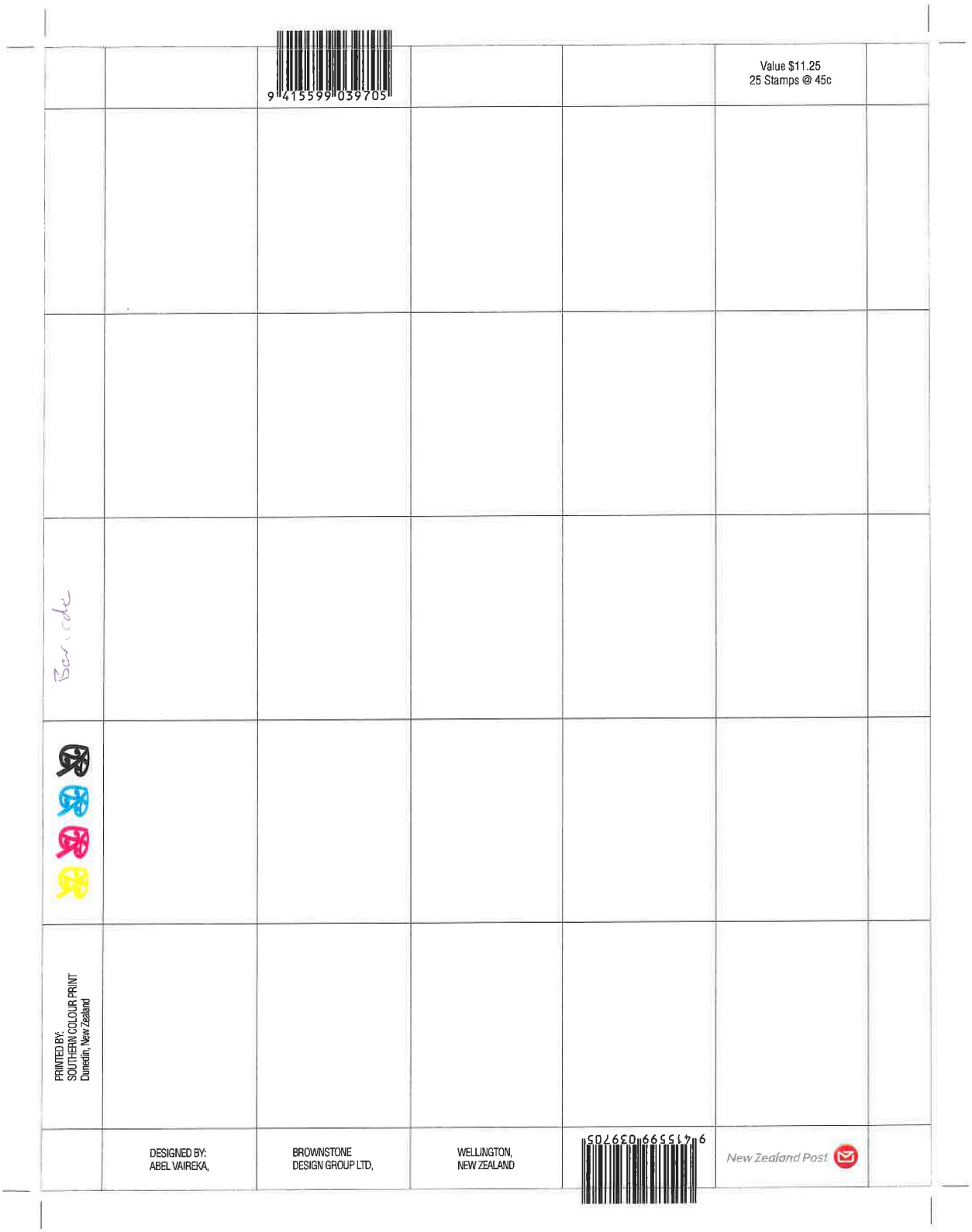
WELLINGTON,
NEW ZEALAND

New Zealand Post


9 415599 039736
Value $37.50
25 Stamps @ $1.50
9 415599 039736
PRINTED BY:
SOUTHERN COLOUR PRINT
Dunedin, New Zealand
DESIGNED BY:
ABEL VAIREKA,
BROWNSTONE
DESIGN GROUP LTD,
WELLINGTON,
NEW ZEALAND
9 415599 039736
New Zealand Post


9 415599 039743
Value $50.00
25 Stamps @ $2.00
9 415599 039743
PRINTED BY:
SOUTHERN COLOUR PRINT
Dunedin, New Zealand
DESIGNED BY:
ABEL VAIREKA,
BROWNSTONE
DESIGN GROUP LTD,
WELLINGTON,
NEW ZEALAND
9 415599 039743
New Zealand Post

Initial Colour Versions with 2 Barcodes, and a Suggestion of a Third





Value $22.50
25 Stamps @ 90c

Barcode



PRINTED BY:
SOUTHERN COLOUR PRINT
Dunedin, New Zealand

DESIGNED BY:
ABEL VAIREKA,

BROWNSTONE
DESIGN GROUP LTD,

WELLINGTON,
NEW ZEALAND



New Zealand Post

9 415599 039729
Value $33.75
25 Stamps @ $1.35
Barcode
PRINTED BY:
SOUTHERN COLOUR PRINT
Dunedin, New Zealand
DESIGNED BY:
ABEL VAIREKA,
BROWNSTONE
DESIGN GROUP LTD,
WELLINGTON,
NEW ZEALAND
New Zealand Post



Value $37.50
25 Stamps @ $1.50



PRINTED BY:
SOUTHERN COLOUR PRINT
Dunedin, New Zealand

DESIGNED BY:
ABEL VAIREKA,

BROWNSTONE
DESIGN GROUP LTD,

WELLINGTON,
NEW ZEALAND



New Zealand Post



Value $50.00
25 Stamps @ $2.00

PRINTED BY:
SOUTHERN COLOUR PRINT
Dunedin, New Zealand

DESIGNED BY:
ABEL VAIREKA,

BROWNSTONE
DESIGN GROUP LTD,

WELLINGTON,
NEW ZEALAND



New Zealand Post

Appendix 4 45c Dispenser Box Proof



The initial Proof of the 45c Coil Dispenser Box. The image shows a required change to the website address that had "www.stamps.co.nz". This was changed to "www.nzpost.co.nz/stamps" on the approved version.

Approved 13/3

Appendix 5 Booklet Proofs

Proof Approved
14/3/06

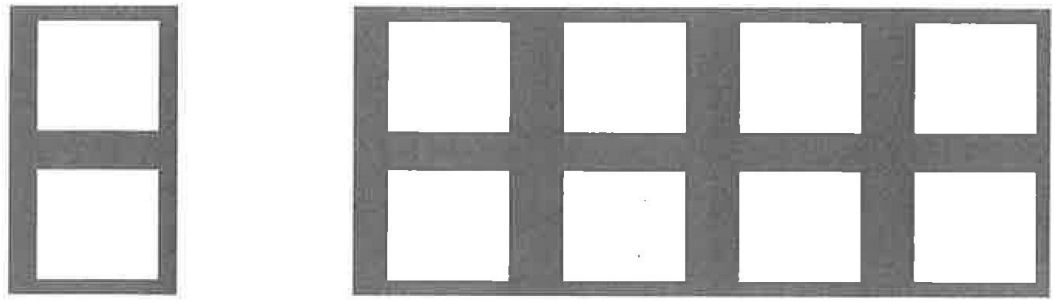
Booklet Proofs for the 90c & 45c stamps. These proofs show a silver/grey outline around each stamp. There is an alternate version on the following page, without the silver trim.

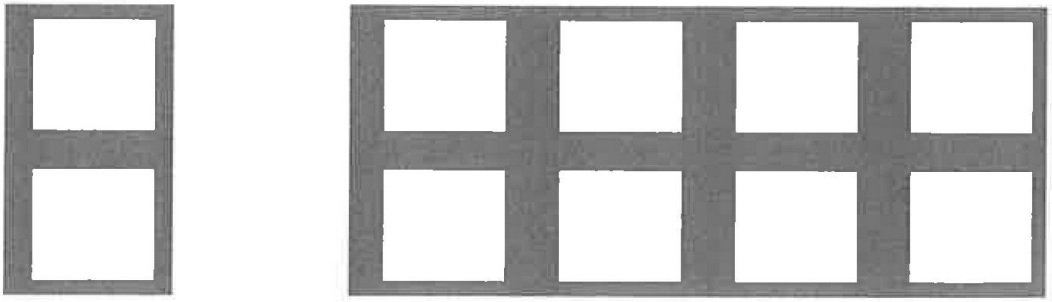
These were approved on 14th March, 2006.

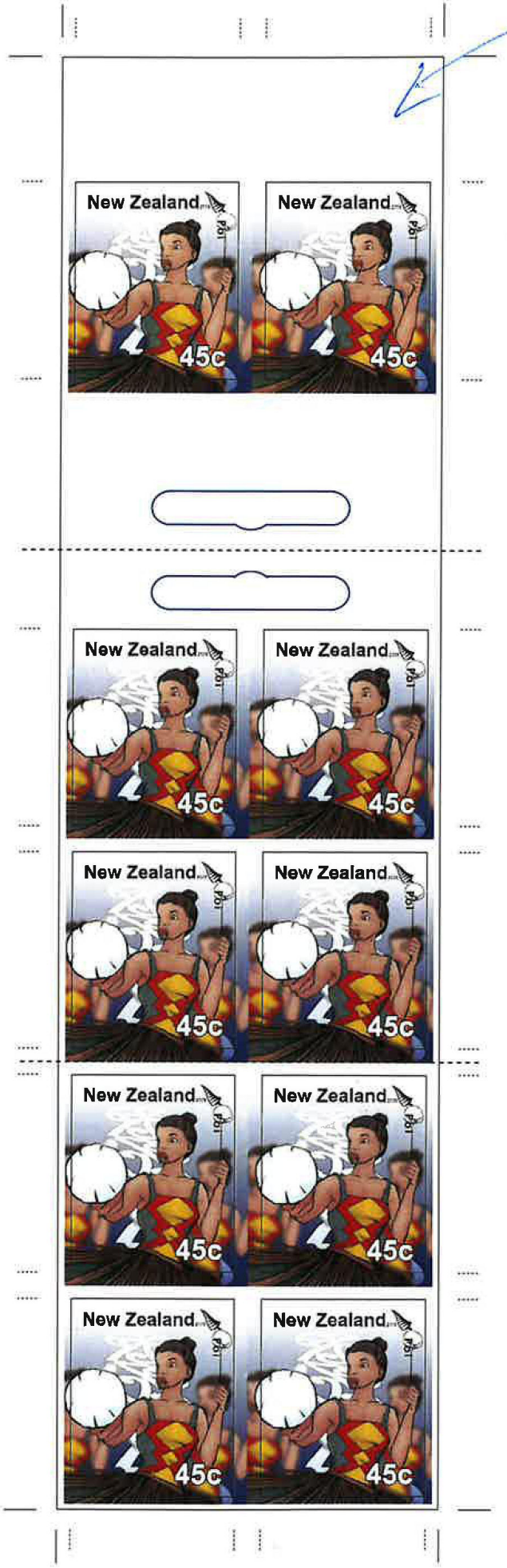



New Zealand
45c
90c
STAMPS
$4.50 10 x 45c
$9.00 10 x 90c
New Zealand Post

Proof showing the silver/grey outline.







The Rate Tables that can be seen on the 14th March Proofs were removed two days later. The image shown is the final released version, without the silver surrounds.

Appendix 6 Original FDC with 90c P&S



Appendix 7 Presentation Pack Proofs



In the early 1900s legendary Sir Apirana Ngata (Ngāti Porou of the East Coast), Tahupōtiki Wiremu Rātana (Ngāti Apa) and Princess Te Puea Hērangi (Waikato, Ngāruawāhia) travelled throughout the nation to raise awareness of better health and housing.

These great leaders walked with their cultural groups and performed to 'Te Ao Māori' – the Māori communities in all four quarters of the land. Sir Apirana was absolutely passionate about the retention of Māori carving in meeting houses. Many compositions were therefore aimed at teaching the legends and derivations of the arts.

Two World Wars followed and provided the perfect reason for further prolific compositions, the deaths and sadness for those lost to war. Many of the songs composed during that era, such as 'E Te Hokowhitu a Tu', 'E Pari Ra' and 'Tu Mai Hoea o Te Atua', are still sung to this day.

In the 1950s, various church gatherings were established to take the faith into the ordinary households. These were the Hui Topu (Anglican), Hui Aranga (Catholic) and Hui Aroha (Methodist), each one having a performing arts component. It was not until 1972 when the Polynesian Festival, later the Aotearoa Traditional Māori Performing Arts Festival, now Te Matatini, established the national Māori competitions that gave rise to a huge following.

The 1980s saw the establishment of the Kohanga Reo nurseries, the Kura Kaupapa Māori schools (total immersion), the Whare Kura (secondary school immersion) and tertiary learning institutes such as Te Wānanga o Raukawa, Te Wānanga o Aotearoa and Te Wānanga o Awanuiarangi.

Cultural groups at every level of performance present themselves to vie for the upper echelons of excellence.

45c THE POI

Few, if any, of the arts of the Māori appeal more than the graceful movements of the poi.

The haka (posture dance) and waiata a ringa (action song) have their equivalents elsewhere in Polynesia, but the poi is distinctive to New Zealand. There is a consummate artistry about a well executed poi dance which never fails to delight the audience.

There are two types of poi dance, that of using the long poi and that using the more familiar short poi. Some tribes maintain that the poi was used by women of high rank only, while other tribes hold that it began as a mechanism to strengthen the wrists of the men-folk preparatory to taiaha (long staff) training drills.

90c TAIAHA

The taiaha or long staff is often referred to as a spear but is designed not for throwing but for use in close combat in the manner of the old English quarterstaff.

Generally measuring about 1.5 metres long it is made from a single piece of hardwood. Although all long staffs have a blade for striking and a sharp end for stabbing, they were made in different shapes, each with its own name. The two most common forms are the taiaha and the tewhatewha.

$1.35 PUKANA

The distorted facial features during a performance are called pukana. Performed by both male and female, they are used to accentuate a specific action, draw attention to the subject matter and enhance one's delivery, and in the case of the women, even allude to subtle flirtation.

Pukana is very popular and is done both on traditional occasions (ceremonials on the marae) and on stage in cultural performances. Its execution varies from the wide-eyed example to the puute (closed eyes) accompanied by the whetero (poking out of the tongue by the men), all of these to enhance the overall performance of the individual.

$1.50 PATU

The patu (short club), used in close combat, was an integral part of a warrior's equipment and was made from native timbers (totara), pounamu (greenstone), paraoa (whalebone) and onewa (adzed black river stone). Today, when used on stage, it is to highlight the rank of the leader and his or her importance to the group as leader.

The patu varies in shape, length and weight by virtue of the material from which it is made. Even so, some of the greenstone patu are huge and require a powerful exponent to master them with dexterity and accuracy. At the other extreme are those made from totara, which are light and strong but still deadly when applied to the appropriate points of contact.

$2.00 HAKA

Haka is the complex dance in Māori culture that is the expression of the passion, vigour and identity of the people. At its best, it is truly a message of the soul expressed by word and posture.

An elder was asked to define haka and he replied, "Haka is likened to a symphony orchestra in which every faculty provides an instrument; eyes, ears, hands, feet, the slapping of the thighs, the poking of the extended tongue, the distended nostrils and the steady beat of the feet complemented by the raucous outrage of the voice".

Haka is the war cry of the people, encouraging each other to stand strong and proud, valiant and determined, until victory is reached or the aim of the tribe has been arrived at.

Māori Performing Arts
Kapa haka

Traditional Māori Performing Arts; kapa haka is a growing part of Māori culture. Ranging from the haka (war dance) to the more peaceful waiata a ringa action songs, using the poi, patu or taiaha, kapa haka affirms Māori identity for those immersed in their cultural roots, and those who wish to return and be a part of these historical performances.

Just this year, Te Arawa held a Super 21 competition, Aotea and Gisborne having already established Super 12 and Super 6 Performing Arts competitions. These smaller numbered contests proved popular as they allowed smaller communities to participate.

Māori Performing Arts have a huge following, allowing innovations to burgeon and flourish without compromising the life force of the tradition and culture.



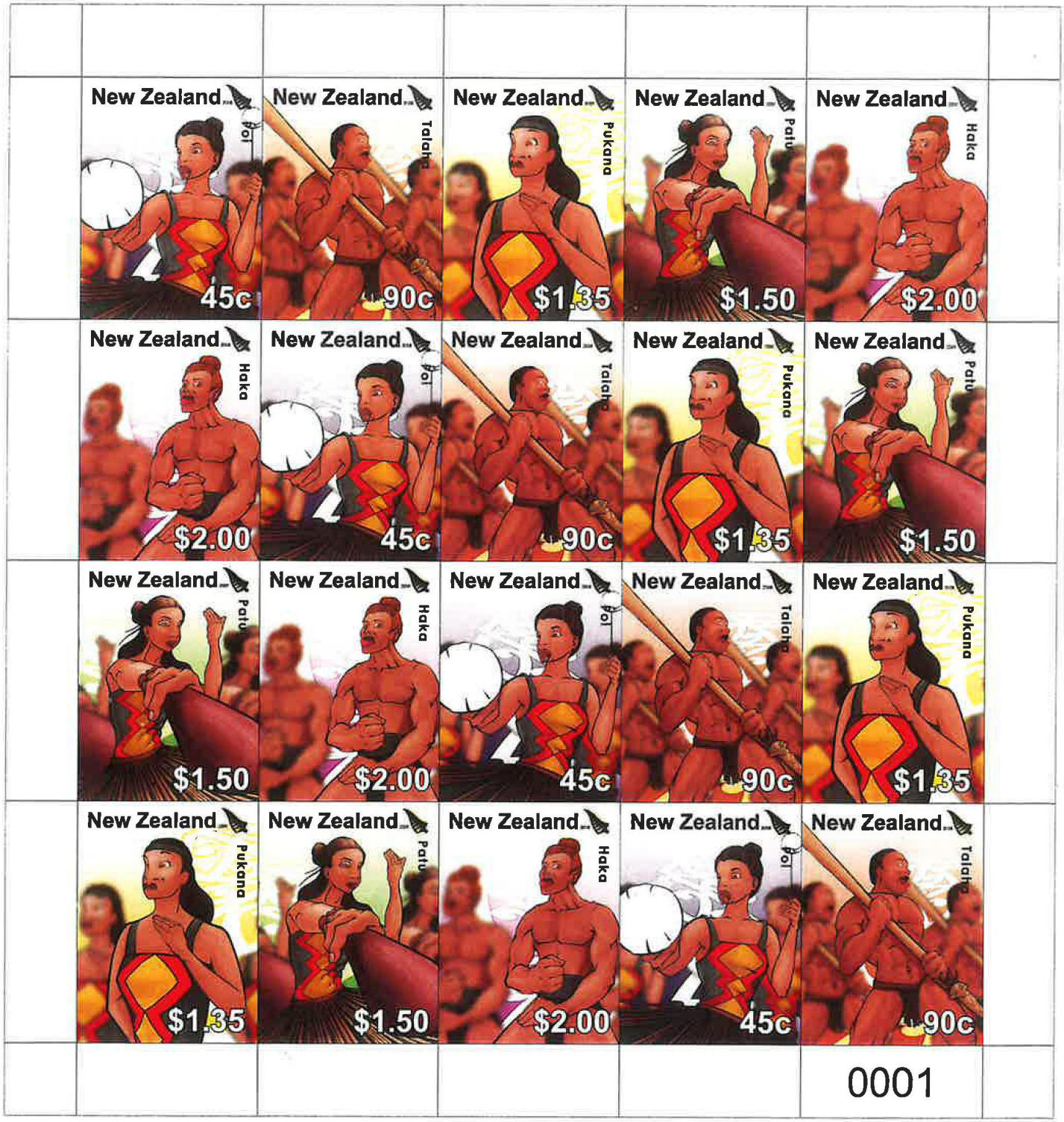
TECHNICAL DETAILS

Date of issue: 7 June 2006. **Denominations:** 45c, 90c, $1.35, $1.50, $2.00.
Designer: Abel Vaireka, Brownstone Design Group, Petone. **Printer:** Southern Colour Print, New Zealand.
Format: Vertical. **Stamp size:** 40mm x 30mm. **Stamps per sheet:** 25.

Appendix 8 Limited Edition Proofs

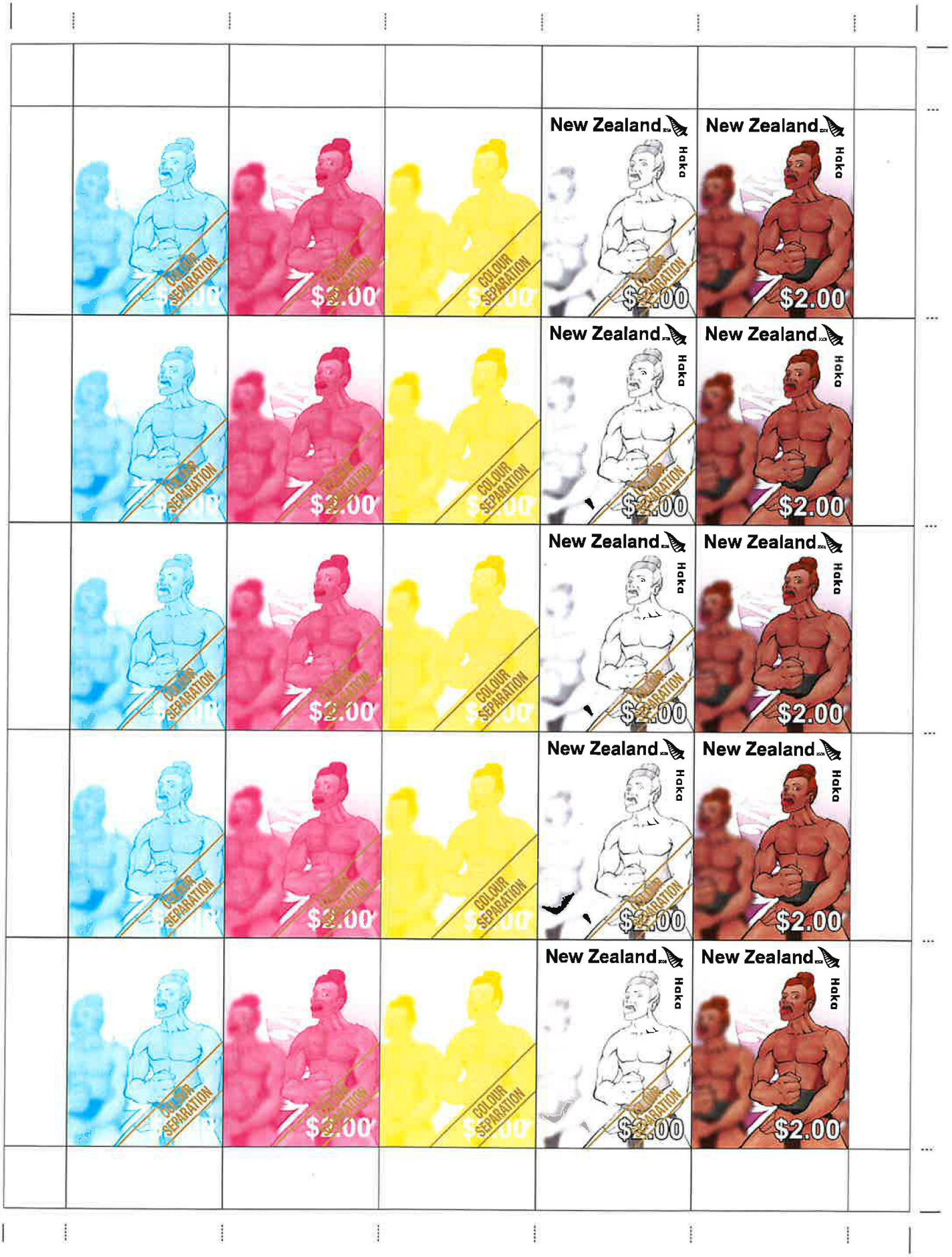


Artwork for the Limited Edition First Day Cover. None of the colour of the Standard FDC.



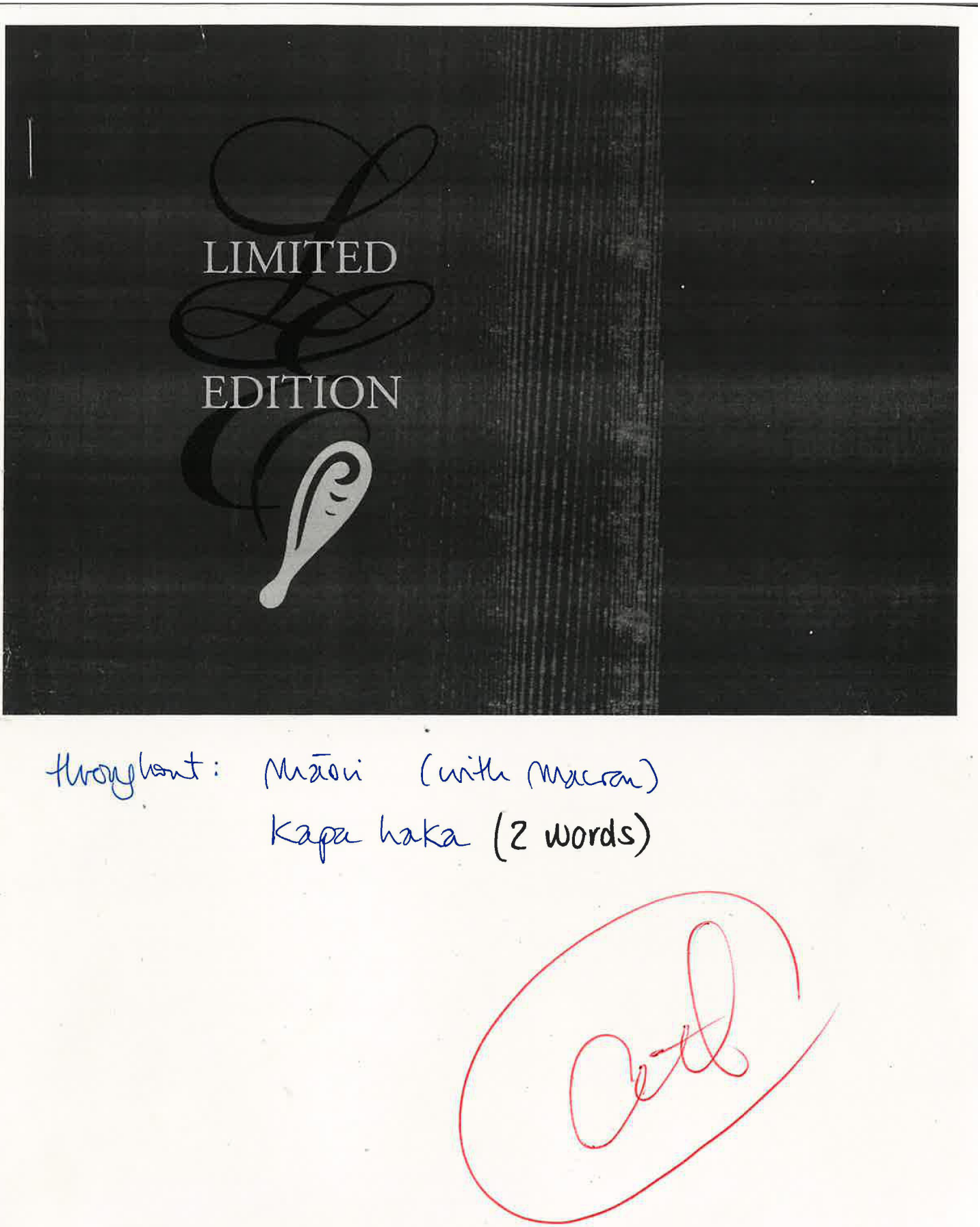
Proof for the numbered Limited Edition Sheetlet

Revised Proof
21/3



The Limited Edition Folder contained an information booklet, that contained a Certificate Of Authenticity, as well as a Plate Block for each of the 5 gummed stamps in the set.

Shown below are the 21 pages that make up the booklet, in its early proof stage. A number of alterations and corrections can be seen on various pages.



LIMITED EDITION

Certificate of Authenticity

This is to certify that only 2,000 Māori Performing Arts Limited Edition Packs have been produced.
This pack is number: 9

John Allen
Chief Executive
New Zealand Post Ltd

Māori Performing Arts Stamp Issue

Date of Issue
7 June 2006

Printing Process
Offset Lithography

Denominations of Stamps
45c, 90c, $1.35, $1.50, $2.00

Stamp Size
30mm x 40mm

Designer
Abel Vaireka, Brownstone Design, Petone

Stamps per Sheet
25

Printer
Southern Colour Print, New Zealand

Colour Separations

The process of reproducing coloured illustrations, be they photographs or artistic renditions, requires a set of printing plates – one to print the blue hues, another the yellow, a third the red and a fourth the black. These four separated colours, normally in photographic negative form, are termed 'colour separations'. In the final printing stage, these separate colours visually merge to produce an impression of many intermediate colours. The four basic colours are printed in a minute rosette pattern so that each colour does not overlap another, thereby retaining the purity and clarity of the original colour. While most colours can be reproduced satisfactorily with this system, enhancements or additional colour plates are sometimes needed to obtain even better results. The most common 'special' colours to be added are gold, silver or bronze – termed 'metallics'. Additionally, specially mixed inks are sometimes used to increase richness and depth of colour in the reproduction.

The Designer

Abel Vaireka



Abel's professional background is focused on graphic design particularly specialising in Māori art and design. Abel's mother descends from Taranaki Te Ati Awa and his father is from the island of Aitutaki in the Cook Islands. Within the past five years Abel has helped establish the company Brownstone Design in partnership with his brother Ma'ao Vaireka, together they form a unity of unique knowledge and skills as Māori design specialists.

lc / Ls
/ en
⊙/cap

Foreword

Tihēi mauri ora! Piki mai, kake mai!
Homai te wai ora ki ahau
e tūtehū ana koa te moe ā te kuia i te po!
Po, po, po!
Koi waka i raru ai,
ka hē te manawa i te ao,
he papaki tu ana ngā tai
ki Te Reinga, ka ao, ka ao, ka awatea!
Tihēi mauri ora!

The life-giving principle of man's inner being issues forth!
Rise up, ascend.
Give me the waters of salvation, the waters that beget life.
The sleep of the petrel has been disturbed in the long course of the night.
But now all is calm;
The tides merge placidly at Cape Reinga.
It is beginning to dawn; daylight appears.
Indeed, the vital spark of light bursts forth!

Kia hiwa ra, kia hiwa ra! Kei ngā maunga whakataratara, huri noa te motu, tu mai, tu mai ra. Tu mai me ngā pūkenga ka uhia iho ai e koutou ki raro nei ki ngā mania kia kapohia e rautangata mā. Ko ō tātou mate kua karangahia e te taiaha ō aituā, haere, whakangaro atu ra. Otia te po, nau mai te ao.

Rau-rangatira mā huri noa te motu, tenei taku tu whakaiti atu i runga i te kaupapa kei runga nei. E mihi atu ki te Tari Poutāpeta mo tō rātou aro mai ki ngā taonga ā kui mā, ā koro mā, me tō ratou hiahia kia kawe atu enei kōrero nei ki te tini ki te mano. Tenei taku mihi i runga i te hūmarire, tēna koutou, tēna koutou, kia ora mai tātou katoa.

Be on the alert, ever on the qui vive!

To those of our illustrious custodians of our culture and traditions throughout the nation, greetings to you all. Greetings, together with the privileges and treasures stored in the repositories of our ancestors, may these be handed down to be made available to all and sundry. We pay our respects to those passed from this life, who have been called to higher stations. We bid them farewell.

We now focus on the living whereupon I stand in all humility to offer this humble greeting.

I wish to acknowledge New Zealand Post for their interest in the treasures of our ancestry and their desire to take these to the people. With humility and aroha (sharing and caring) and wellwishes, again, greetings to all!

Morvin T Simon

Introduction

The widely accepted progenitors of performing arts are the legendary Sir Apirana Ngata (Ngati Porou of the East Coast) and Princess Te Puea Herangi (Waikato, Ngaruawahia) who at the beginning of the 1900s travelled extensively throughout the nation to raise a more focussed awareness as to better health and housing, as did Tahupotiki Wiremu Ratana (Ngati Apa). All of these great leaders walked with their cultural groups and performed to 'Te Ao Māori' – to the Māori communities in all four quarters of the land. Sir Apirana at this time too, was absolutely passionate about the retention of Māori carving in general, carved meeting houses in particular. Many compositions therefore, were aimed at teaching the legends and derivations of the arts.

Two World Wars followed, and provided the perfect reason for further prolific compositions, the death and sadness for those lost to war. Many of the songs composed during that era are still sung to this day.

In the 1950s, various church gatherings were established to take the faith into the ordinary household. These were the Hui Topu (Anglican), Hui Aranga (Catholic), Hui Aroha (Methodist), each one having a performing arts component.

But it was not until 1972 when the Polynesian Festival, later the Aotearoa Traditional Māori Performing Arts Festival, now Te Matatini, ~~in earnest~~ established the national Māori competitions that gave vent to a huge following. The 1980s saw the establishment of the Kohanga Reo nurseries, the Kura Kaupapa Māori schools (total immersion) the Whare Kura (secondary school immersion) and tertiary learning institutes such as Te Wananga o Raukawa, Te Wananga o Aotearoa, Te Wananga o Awanuiarangi, and others. Cultural groups at every level of performance presented themselves to vie for the upper echelons of excellence.

In 2006 Te Arawa held a Super 21 competition, with Aotea and Gisborne having already established Super 12 and Super 6 Performing Arts competitions. These smaller numbered contests prove popular for it allows the smaller communities to take part.

Performing Arts in the here and now has a huge following allowing new innovations to burgeon and flourish without compromising the life force of the tradition or culture.

~~Performances~~ from the time of the first colonials to the present, have been described under a multitiude of verbal tints and variants. Despite that however, there is no denying by the various authors ~~through time~~, that they were touched

...he passion and urgency of the items they were privileged ...witness. Peter and Dianne Beatson in their publications, ...he Arts in Aotearoa, New Zealand, tell of such an observer ...ho noted that the performers "turned up their eyes so that ...with horrible effect, the pupils are absolutely hidden under the eyelids while at the same time they twist their hands with outspread fingers very rapidly before their faces, and yet what sublime and terrible effects are produced by this savage music. When by a final effort, ~~the delirium of bowls and contortions is borne to a climax, suddenly~~ the whole group utters a deep moan and the singers, now overcome by fatigue, all let their hands drop at the same moment back on to their thighs".

Not all works of art or music fit tidily into one camp or the other, as most contain elements of anarchy and order, passion and purity, decorative confusion and controlled formality. In the above description, for instance, the author is primarily conscious of a sublime frisson in face of barbarity incarnate. At the same time, the description unconsciously reveals the disciplined orchestration and formal control clearly at work in the haka. The performers, "roll their eyes, quiver their hands, drop their arms and moan in unison. This is not a spontaneous savage outburst but the result of prolonged training and aesthetic calculation".

With almost every sector having access to Te Reo Māori and Māori Cultural Awareness initiatives (including Māori Television programmes), the general New Zealand community is becoming more culturally savvy. Performances of yesteryear were relatively predictable, but those presented by cultural groups today use anything and everything as the theme of their compositions. As suggested earlier, the whole gamut of life's experiences becomes the altar from which is drawn many items that thrill audiences throughout the world.

15c — Poi

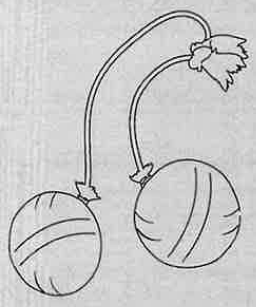
Few, if any, of the arts of the Māori appeal more than the graceful movements of the poi.

The haka (posture dance) and waiata a ringa (action song) have their equivalents elsewhere in Polynesia, but the poi is distinctive to New Zealand. There is a consummate artistry about a well-executed poi dance which never fails to delight the audience. The late Alfred Hill captured the spirit when he wrote in his famous song 'Waiata Poi':

"Watch her supple wrist
and the poi twirl and twist,
hear the gentle tapping
against the raupo wrapping
of this fascinating thing"

There are two types of poi dance, that of using the long poi and that of using the more familiar short poi. Some tribes attribute the poi to have been used by women of high rank only, while other tribes hold that it began as a mechanism utilised to strengthen the wrists of the menfolk preparatory to taiaha (long staff) training drills.

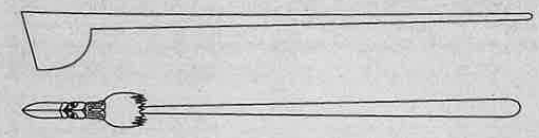
The poi itself was and is still a work of art. The dressed fibre of the flax plant was woven into a fine textured material and this covered an inner filling made from the pappus of the bullrush. The cover was often adorned with tāniko (tapestry) designs in geometric shapes, formed by weaving dyed fibres into the fabric. Long white dog-hair (awe) or feathers were usually attached to the collar of the ball and were called 'Poi Awe', whereas the ordinary poi (unadorned) was called 'Poi Kōkau'. Ordinarily, the string for the short poi is approximately 22 centimetres in length whereas that for the long poi is the length of the user's arm.



90c – Taiaha

The taiaha or long club is often referred to as a spear but is designed not for throwing but for use in close combat in the manner of the old English quarterstaff.

Generally measuring about 1.5 metres, it is made from a single piece of hardwood. Although all long clubs basically have a blade for striking and a sharp end for stabbing, they were made in different shapes, each with it's own name. The two most common forms are the tewhatewha (wood) and the taiaha (wood), as illustrated:



Others are:

Hoeroa *(whalebone)*

Pōuwhenua *(wood)*

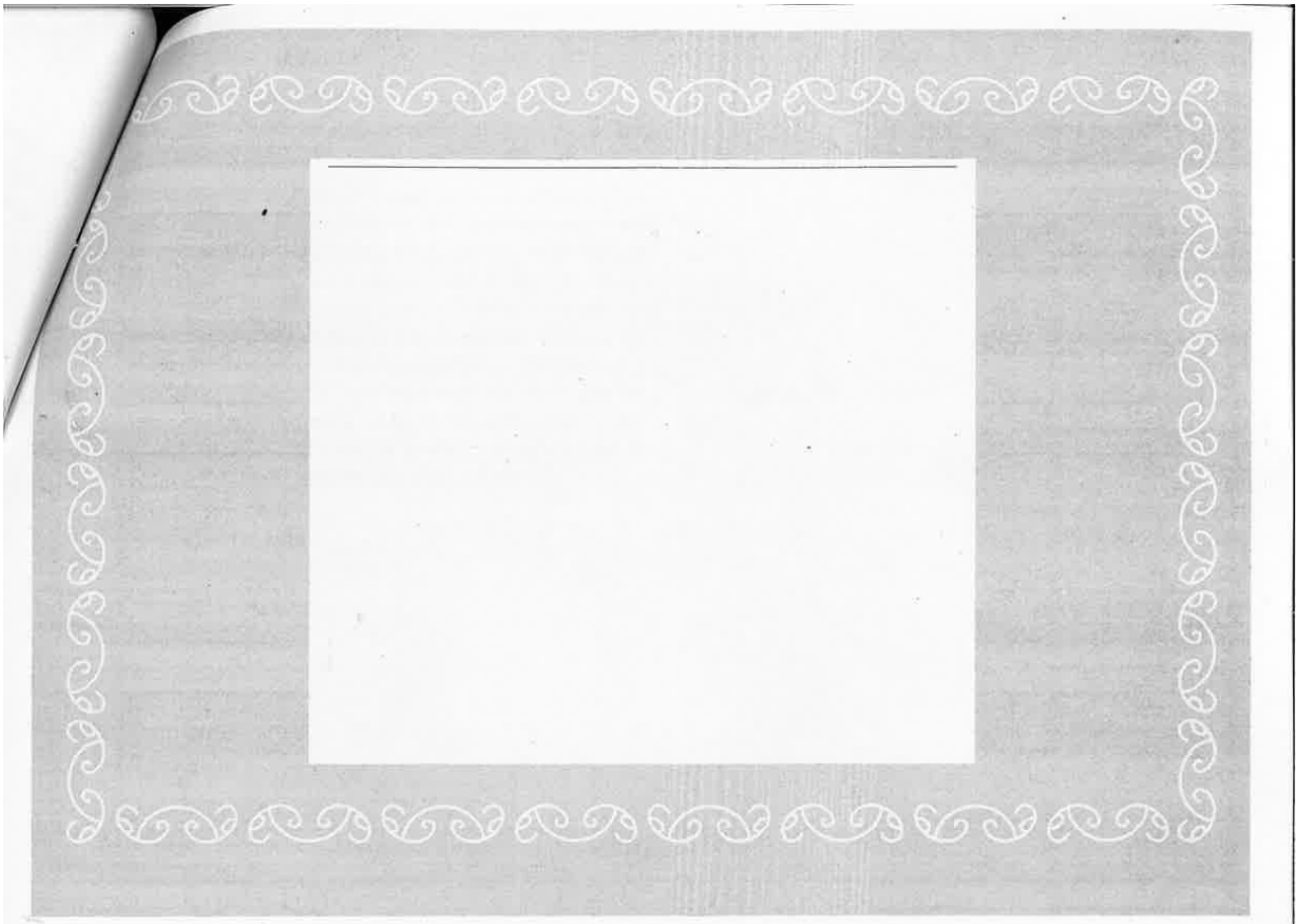
Toki Kakāuroa *(wooden handle with trade axe head) – used after the arrival of the European.*

Koikoi (Spears):

The koikoi or spear (about 1.8 metres in length), sharpened at both ends was also used as an effective weapon at close quarters along the lines of the taiaha. (Note: Koi means sharp). Other versions of the koikoi were longer, some up to twenty feet or more, and used to spear birds.

Taoroa (Long shaft):

The taoroa too, like the koikoi was used both as a weapon and to spear birds high in the trees. Sharpened at one end, the more robust taoroa was used to fend off people climbing up the palisades (tuwatawata) some being positioned at strategic places around the ramparts. The long taoroa was a deadly weapon because the defender wielding same was still safe on the inside of the palisade whereas the offender requiring both hands to climb the parapet, was an open target and suffered as a consequence.



\$1.35 — Pūkana

The distortion of the facial features during a performance is called pūkana. Performed by both male and female, it is used to accentuate a specific action, draw attention to the subject matter and enhance one's delivery, and in the case of the women, even allude to subtle flirtation. Pūkana is very popular and is done on both traditional occasions (ceremonials on the marae) and onstage in cultural performances. The Māori say, "Kia puutē ngā karu" (Dilate the eyes so that the whites are exaggerated and the pupils barely seen) accompanied by the whētero (poking of the tongue by the men), all of these to enhance the overall performance of the individual.

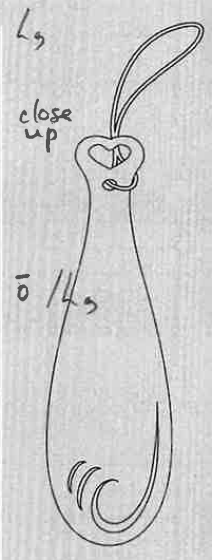
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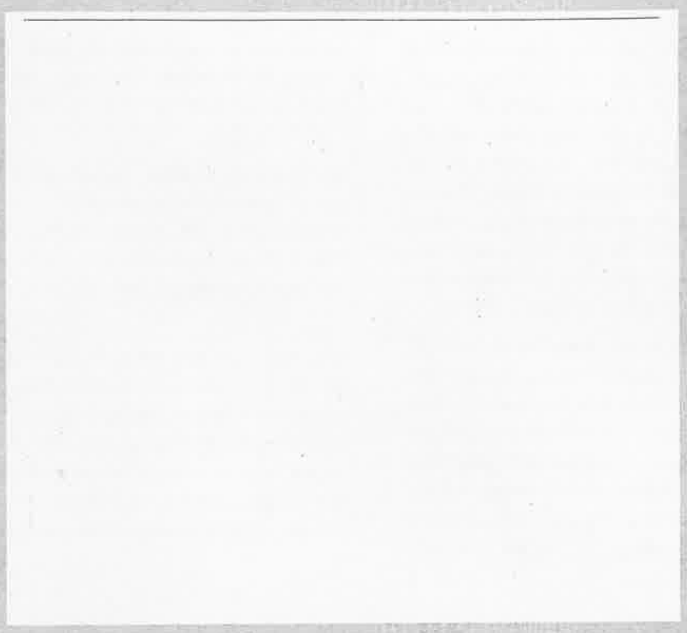
describe it as

both

51.50 — Patu

The patu (short club) used in close combat, was an integral part of a warrior's equipment and was made from native timbers (tōtara), pōunamu (greenstone), parāoa (whalebone), and ōnewa (adzed black river stone). Today, when used on stage, it is to highlight the rank of the leader and his or her importance to the group as leader. The patu varies in shape, length and weight by virtue of the material from which each is made. Even so, some of the greenstone patu are huge and require a powerful exponent to master it with dexterity and accuracy. At the other extreme are those made from tōtara which are light and strong, but still deadly when applied to the appropriate points of contact.





$2.00 – Haka

Haka is the complex dance in Māori culture that is the expression of the passion, vigour and identity of the people. At its best, it is truly a message of the soul expressed by word and posture.

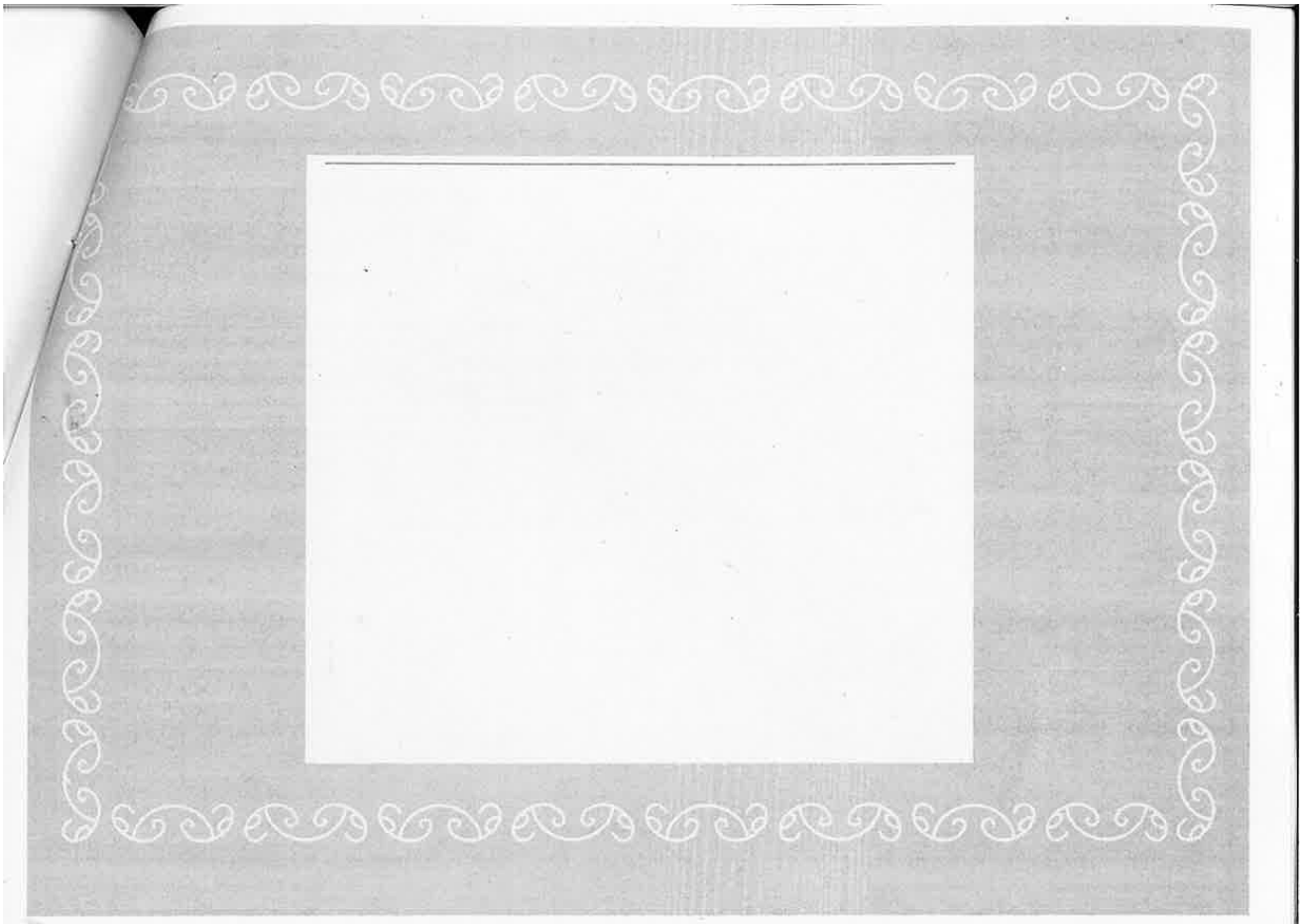
An elder was asked to define haka to which he replied, "Haka is likened to a symphony orchestra in which every faculty provides an instrument; eyes, ears, hands, feet, the slapping of the thighs, the poking of the extended tongue, the distended nostrils, the steady beat of the feet complemented by the raucous outrage of the voice".

There are many forms of haka but the two main forms are haka taparahi (performed without weapons) and can be composed to lend attention to a private or public sentiment, and the peruperu (performed with weapons) and is therefore by nature, warlike. Haka is the war-cry of the people encouraging each other to stand strong and proud, valiant and determined, until victory is reached or the aim of the tribe has been arrived at.

The form of the Haka

Few would disagree with Armstrong in his book 'Māori Games & Haka', when he opines that the words of haka run the whole gamut of public and private emotion, and do not merely deal with warfare and exhortations to battle as many people suppose. In fact, mundane matters such as welcome and farewell to visitors are still popular themes, as are grievances and complaints. Why? For the reason that haka is both a visual and audial expose of the way one feels about the topic being dramatised and presented to the audience.

All haka are an expression of a message. The words convey the message and the actions are merely a vehicle for the words, a means of emphasis. If the message does not reach the audience, the haka is meaningless and a waste of time, hence the emphasis on clarity of intonation of both vowels and consonants. It is an expected avenue by way of which the emotions of joy, disgust, happiness, revenge, envy and sadness is taken to the general populace.



References:

Māori Games and Haka *Alan Armstrong*

Haka, The Dance of a Noble People *Tīmoti Kāretu*

Taku Whare E Vol 1 & 2 *Morvin Simon*

Treasures *Te Papa Tongarewa*

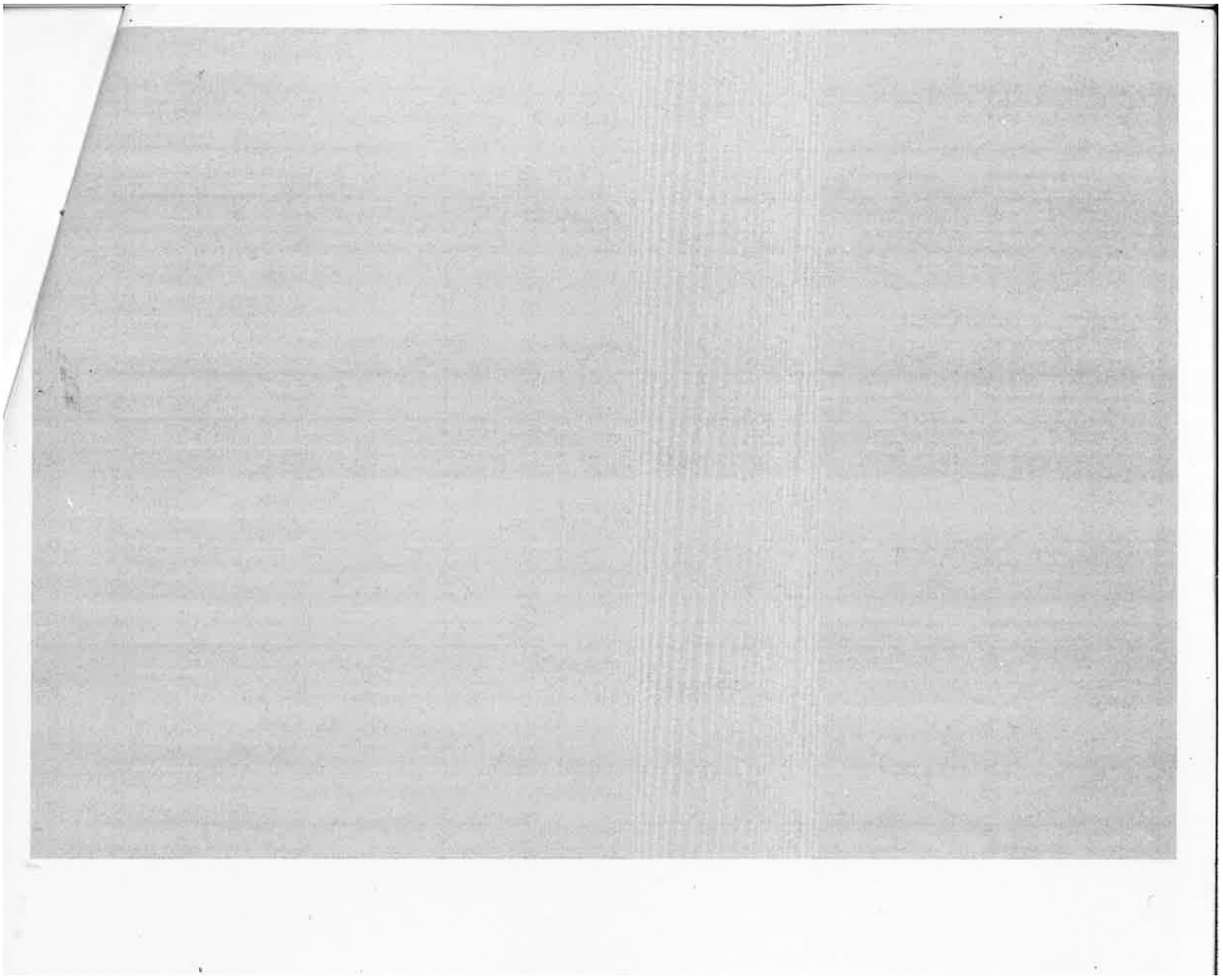
(style)

Credentials of the writer: Morvin T. Simon

HOD Māori Hato Paora College, Feilding 1975 - 1982
HOD School, Rangahaua Māori Studies Department, Whanganui Regional Community Polytechnic 1984 - 1996
Tutor Hato Paora Senior A Kapa Haka 1975 - 2005
Tutor Te Matapihi Roopu Kapa Haka, Whanganui 1997 - continuing
Tutor Te Ati Kimihia Cultural Group, Wellington 1999 - continuing
Adjunct Professor Te Wananga o Aotearoa 2005

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The Arts in Aotearoa, New Zealand Peter and Dianne Beatson




New Zealand Post