

Representations of Aotearoa New Zealand Unit

Drawing and Graphic Design

Level 5*, Year 10



This resource is offered as an example of a unit that engages with the “front end” of *The New Zealand Curriculum* (2007) – considering Vision, Principles, Values, and Key Competencies, as well as Achievement Objectives.

*Teachers are encouraged to use or modify this work in any way they find helpful for their programmes and their students. For example, it may be inappropriate to assess all students at level 5.



UNIT: Representations of Aotearoa New Zealand	CURRICULUM LEVEL: 5
MEDIA: Drawing and Graphic Design	YEAR LEVEL: 10
DURATION: Approximately 7 - 9 Periods	ASSESSMENT: Teacher

DESCRIPTION OF UNIT

Students will investigate a selection of representations of Aotearoa New Zealand (Flags, Souvenirs, NZ Design). They will think critically about what these representations communicate about the people, place and culture of Aotearoa NZ. Students will then produce a design for their own flag or poster representing Aotearoa NZ.

CURRICULUM LINKS

VISION:

Confident – producing a design representing themselves as people of Aotearoa New Zealand helps students to develop confidence in their own identity.

Connected – working in pairs and small groups enables students to develop their ability to relate well to others. Producing a design which is based on their national identity enables students to reflect on themselves as people who are members of communities and international citizens

Actively involved – reflecting on, and making art works in response to, their national identity motivates students to be more active participants in a range of social and cultural contexts.

Lifelong learners – comparing traditional and contemporary approaches to presenting elements of national identity helps students to develop critical thinking skills. Producing an art work in response to a range of motivations helps to develop students' creativity.

PRINCIPLES:

High Expectations – there are near endless opportunities for students to strive for personal excellence through the production of art works: students are challenged to make an art work that clearly communicates their ideas, while being technically and pictorially well made.

Cultural diversity – students are introduced to designs which represent a range of cultures which contribute to our national identity. They are required to bring aspects of their understanding of our national identity to the design of their flag or poster, and share these with other members of their class.

Inclusion – working together to analyse a selection of presentations of national identity helps them to develop an awareness and appreciation of others' perception of what it means to be a person from Aotearoa New Zealand.

Coherence – students make links to other curriculum areas (particularly Social Sciences) through the study of historical representations of national identity.

VALUES:

Excellence - students are encouraged to aim high through the use of high quality art works as exemplars of good practice.

Innovation, inquiry and curiosity – students are encouraged to think critically, creatively and reflectively throughout the art-making process.

Diversity – students are encouraged to value diversity through the use of exemplars showing a range of cultural identities.

KEY COMPETENCIES

Thinking – students will critically analyse visual and written information about how Aotearoa New Zealand was and is represented to the rest of the world.

Using language, symbols and texts – students will make meaning from the symbols and texts they are presented with, and use symbols to produce their own visual texts.

Managing self – students will work to present a completed design by a set deadline.

Relating to others and Participating and contributing – students will interact with their classmates in small and large groups to investigate information and generate and critique ideas.



ACHIEVEMENT OBJECTIVES	SPECIFIC LEARNING INTENTIONS
<p>UC – Understanding the Arts in Context Students will investigate and consider the relationship between the production of artworks and their contexts and influences.</p>	<p>Students will investigate the ways that Aotearoa New Zealand has been represented in the past, and consider these representations in relation to their historical context.</p>
<p>PK – Developing Practical Knowledge Students will apply knowledge of selected conventions from established practice, using appropriate processes and procedures.</p>	<p>Students will apply knowledge of drawing and the Design Process in the production a poster or flag design.</p>
<p>DI – Developing Ideas Students will generate, develop and refine ideas in response to a variety of motivations, including the study of established practice.</p>	<p>Students will generate, develop and refine ideas about how Aotearoa New Zealand could be represented in visual form.</p>
<p>CI – Communicating and Interpreting Students will compare and contrast the ways in which ideas and art-making processes are used to communicate meaning in selected objects and images.</p>	<p>Students will compare and contrast (through group discussions) the ways in which ideas about how to represent Aotearoa New Zealand are communicated through selected objects and images.</p>
<p>MATERIALS and EQUIPMENT</p> <ul style="list-style-type: none"> Printed versions of selected DigiStore assets or access to assets online for three groups of students Paper, pencils, coloured drawing media (pencils; pens; colour paper; computers and printer) Presentation space – could be a classroom wall or space in a foyer or school library 'Paste Up – A Century of New Zealand Poster Art', by Hamish Thompson, 2003 will be useful 	<p>DigiStore ASSETS</p> <p>Flags</p> <ul style="list-style-type: none"> Maori sovereignty flag, 1990 and metadata New Zealand Company flag and metadata Te Porere – the flag of Te Kooti Arikirangi te Turuki, c 1860s and metadata Trade union banner and metadata <p>Souvenirs</p> <ul style="list-style-type: none"> Souvenir Maori doll, 1950s-60s and metadata Souvenir Maori-style toothpick and metadata Paua surfboard and metadata Cigarette-box holder, 1939 and metadata <p>NZ Design</p> <ul style="list-style-type: none"> Side of 'Fernleaf' butter box, c1940s and metadata New Zealand's first postage stamp, 1855 and metadata TEAL poster and metadata New Zealand Railways cup and saucer and metadata Canoe poi dance poster, 1950s and metadata <p>Note: The metadata record for each asset contains additional information about the asset (in the educational value section, at the bottom of the page). This information will be vital for students' research. Copies of the assets and metadata are included at the end of this unit.</p>



ASSESSMENT SCHEDULE

EVIDENCE

Students are required to hand in *at least*:

1 x A3 page of thumbnail designs for a flag *or* poster representing Aotearoa New Zealand

1 x A3 of refinements of best two flag or poster designs

1 x final flag or poster design

Note:

The student is expected to actively participate in and contribute to group discussions in order to meet the Communicating and Interpreting strand of this assessment.

CRITERIA: The student:

Excellence

- Identifies a range of key relationships between the production of selected art works and their contexts and influences. (UC)
- Successfully applies knowledge and understanding of the design process (generation, development, presentation) to design a flag or poster. (PK)
- Develops ideas for flag or poster showing an understanding of established practice. (DI)
- Actively participates in and contributes to group discussions, consistently comparing and contrasting the ways in which ideas and art-making processes are used to communicate meaning in selected art works. (CI)

Merit

- Identifies key relationships between the production of selected art works and their contexts and influences. (UC)
- Applies knowledge of the design process (generation, development, presentation) in the design of a flag or poster. (PK)
- Develops ideas for flag or poster showing some understanding of established practice. (DI)
- Actively participates in and contributes to group discussions, comparing and contrasting the ways in which ideas and art-making processes are used to communicate meaning in selected art works. (CI)

Achieved

- Identifies some of the relationships between the production of selected art works and their contexts and influences. (UC)
- Applies knowledge of the design process (generation, development, presentation) in the design of a flag or poster. (PK)
- Develops ideas for flag or poster showing awareness of established practice. (DI)
- Participates in and contributes to group discussions, attempting to compare and contrast the ways in which ideas and art-making processes are used to communicate meaning in selected art works. (CI)



TEACHING and LEARNING SEQUENCE – TEACHER COPY

Learning Experience: Use the Design Process to produce a graphic design based on the theme 'Representations of Aotearoa New Zealand'

Investigation (UC, CI)

Approx: 1-2 Periods

- 1) In three groups (self or teacher-selected) students investigate the three collections of assets (Flags, Souvenirs, NZ Design). Each group will need a leader, recorder and reporter. When investigating the assets students should attempt to answer the following questions:
 - What do these items tell us about who we are as people of Aotearoa New Zealand?
 - How did we use to represent ourselves to the rest of the world?
- 2) Each group reports back to the class the discoveries they have made, in relation to the set questions. Answers could be grouped according to the two questions.
- 3) In three *new* groups students brainstorm 'What do we want to present to the rest of the world about who we are?'
- 4) Each group contributes elements of their brainstorm to a whole-class brainstorm. All students will need a copy of this brainstorm to assist them with completion of the next task.
- 5) In pairs, using the ideas they have collected during tasks 2 and 4, students fill in a Double Bubble to compare and contrast the elements of an Aotearoa New Zealand identity they want to get rid of, those they want to retain, and the new ones they want to include.

Design (DI, PK)

Approx: 6 - 7 Periods

- 1) Individually, working from the ideas that have been brainstormed, students produce a design for either a flag or a poster that shows the way they think Aotearoa New Zealand should present itself to the rest of the world.
- 2) Students produce 5 thumbnail drawings of their ideas. (Students working on poster designs may benefit from looking at the book 'Paste Up – A Century of New Zealand Poster Art', by Hamish Thompson, 2003)
 - Select the best two of these ideas, and refine them (this will include sourcing appropriate images – from books, internet, hand drawn etc – for inclusion in the designs)
 - Join with two other students to critique their designs. 'What does this design show us about who we are as people of Aotearoa New Zealand?' 'What could be changed about it to make it more clearly show the ideas you are trying to communicate?'
 - Make the suggested changes
 - Produce a final copy of the poster or flag design (could be done digitally if facilities allow, or using colour pencil, cut paper, or screen printing).
- 3) Present a class exhibition of 'Representations of Aotearoa New Zealand'.



Representations of Aotearoa New Zealand

Student Information Sheet

This assignment requires you to investigate a selection of representations of Aotearoa New Zealand (Flags, Souvenirs, 'NZ Design') and think critically about what these representations communicate about the people, place and culture of Aotearoa New Zealand. You will then produce a design for your own flag or poster representing Aotearoa New Zealand.

You will have approximately 9 periods to complete this assignment.

Due:

ASSESSMENT SCHEDULE	
<p>EVIDENCE Students are required to hand in <i>at least</i>:</p> <p>1 x A3 page of thumbnail designs for a flag <i>or</i> poster representing Aotearoa New Zealand</p> <p>1 x A3 of refinements of best two flag or poster designs</p> <p>1 x final flag or poster design</p> <p><u>Note:</u> The student is expected to actively participate in and contribute to group discussions in order to meet the Communicating and Interpreting strand of this assessment.</p>	<p>CRITERIA: The student:</p> <p>Excellence</p> <ul style="list-style-type: none"> • Identifies a range of key relationships between the production of selected art works and their contexts and influences. • Successfully applies knowledge and understanding of the design process (generation, development, presentation) to design a flag or poster. • Develops ideas for flag or poster showing an understanding of established practice. • Actively participates in and contributes to group discussions, consistently comparing and contrasting the ways in which ideas and art-making processes are used to communicate meaning in selected art works. <p>Merit</p> <ul style="list-style-type: none"> • Identifies key relationships between the production of selected art works and their contexts and influences. • Applies knowledge of the design process (generation, development, presentation) in the design of a flag or poster. • Develops ideas for flag or poster showing some understanding of established practice. • Actively participates in and contributes to group discussions, comparing and contrasting the ways in which ideas and art-making processes are used to communicate meaning in selected art works. <p>Achieved</p> <ul style="list-style-type: none"> • Identifies some of the relationships between the production of selected art works and their contexts and influences. • Applies knowledge of the design process (generation, development, presentation) in the design of a flag or poster. • Develops ideas for flag or poster showing awareness of established practice. • Participates in and contributes to group discussions, attempting to compare and contrast the ways in which ideas and art-making processes are used to communicate meaning in selected art works.



Representations of Aotearoa New Zealand

Student Task Sheet

Learning Experience: Use the Design Process to produce a graphic design based on the theme 'Representations of Aotearoa New Zealand'

Investigation (UC, CI)

Approx: 1-2 Periods

- 1) In small groups investigate the collections of assets (Flags, Souvenirs, NZ Design). Each group will need a leader, recorder and reporter. When investigating the assets you are attempting to answer the following questions:
 - What do these items tell us about who we are as people of Aotearoa New Zealand?
 - How did we use to represent ourselves to the rest of the world?
- 2) Report back to the class the discoveries you have made, in relation to the set questions.
- 3) Form a group with students you have not yet worked with on this assignment. In this group brainstorm 'What do we want to present to the rest of the world about who we are?'
- 4) Report your ideas from the brainstorm back to the rest of the class. You will need to make your own copy of this whole-class brainstorm to help you with the next task.
- 5) In pairs, using the ideas you have collected during tasks 2 and 4, fill in a Double Bubble to compare and contrast the elements of an Aotearoa New Zealand identity you want to get rid of, those you want to retain, and the new ones you want to include.

Design (DI, PK)

Approx: 6 - 7 Periods

- 1) Individually, working from the ideas that have been brainstormed, produce a design for *either* a flag *or* a poster that shows the way you think Aotearoa New Zealand should present itself to the rest of the world.
 - a. Produce 5 thumbnail drawings of your ideas.
 - Select the best two of these ideas, and refine them (this will include finding appropriate images – from books, internet, hand drawn etc – for use in the designs)
 - b. Join with two other students for a critique of your designs. Try and answer the following questions about each of your designs (remember, the purpose of a critique is to help each other come up with a better final art works, not to pick on what people have done in their art works).
 - What does this design show us about who we are as people of Aotearoa New Zealand?
 - What could be changed about it to make it more clearly show the ideas you are trying to communicate?
 - Can viewers understand and relate to it?
 - Do improvements to layout, text, font etc need to be made?
 - c. Make the suggested changes
 - d. Produce a final copy of the poster or flag design
- 2) Present a class exhibition of 'Representations of Aotearoa New Zealand'.



Māori sovereignty flag, 1990



Description:

This is the flag of the Māori tino rangatiratanga (sovereignty) movement. Designed by Hiraina Marsden, Jan Smith and Linda Munn in 1990, the flag consists of three sections - black over white over red. The white stripe is broken by a circular, spiral-like koru pattern. The flag is made of nylon and measures 135 cm x 75 cm.

Educational value:

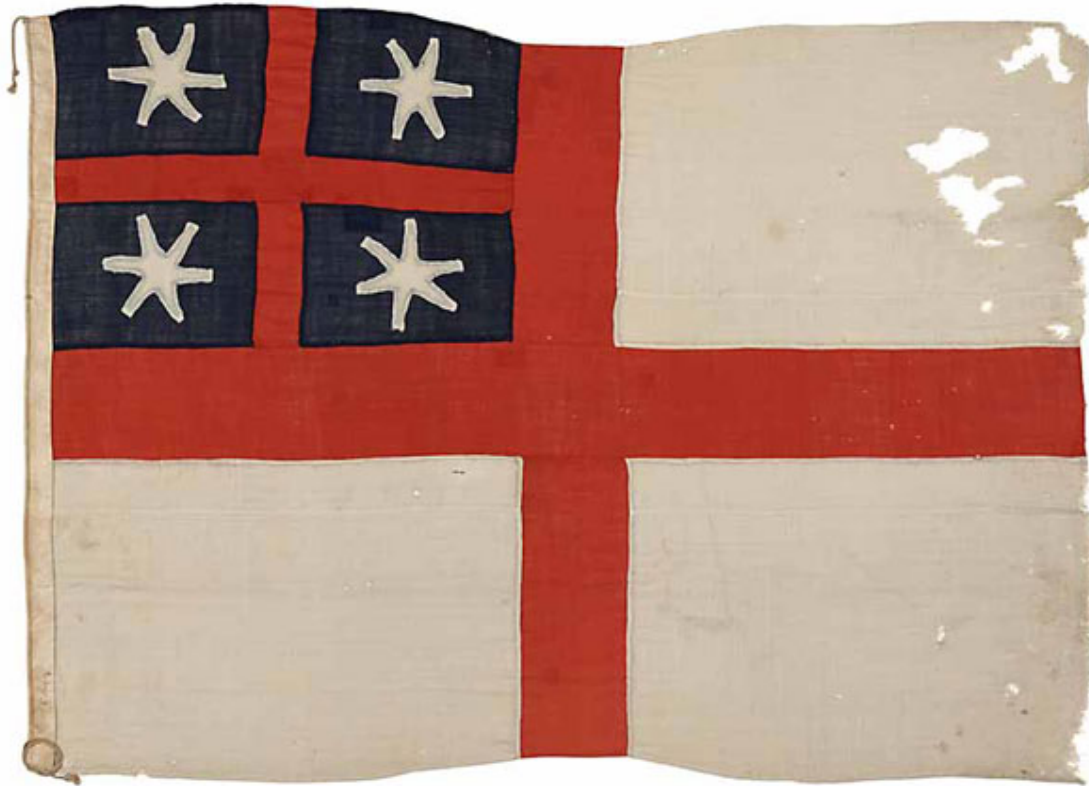
- This asset is a flag that has become an important symbol of the Māori tino rangatiratanga (sovereignty) movement, and has come to represent an alternative national flag, especially for Māori nationalists.
- It presents a design that represents the balance of the forces of nature and symbolises a white cloud rolling across the face of the land, as in the Māori name for New Zealand, Aotearoa (land of the long white cloud).
- It is a contemporary expression of Māori tino rangatiratanga (sovereignty) that has become an instantly recognisable symbol of Māori nationalism.
- It is a flag that has become a focal point for Māori protest, especially with regard to differing interpretations of the Treaty of Waitangi by Māori i and Pakeha (European New Zealanders) and the overall position of Māori in New Zealand society.
- It is an example of a protest item that has become a feature of the commemoration of Waitangi Day on 6 February each year, when Māori highlight grievances and call for the government to honour the Treaty of Waitangi.

Acknowledgements:

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Creator	Hiraina Marsden, designer, 1990 Linda Munn, designer, 1990 Jan Smith, designer, 1990
Identifiers	Museum of New Zealand Te Papa Tongarewa number ME017399 TLF resource R4716
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



New Zealand Company flag



Description:

This is an image of the flag of the New Zealand Company. It is made of wool bunting and linen, and measures 129.5 cm x 188 cm. It has the red St George Cross on a white background and, in the top-left corner, a smaller red St George Cross on a blue background with four white stars.

Educational value:

- This asset is a significant historical artefact of the New Zealand Company - the New Zealand Company was formed in London, England in 1837 to promote the colonisation of New Zealand, according to the systematic colonisation theory of Edward Gibbon Wakefield, and to sell land to new settlers and speculators wishing to emigrate to New Zealand.
- It was raised as the official flag of New Zealand on 30 September 1839 at Petone, near Wellington, by New Zealand Company colonialists who had travelled to Petone on board the Company's ships 'Oriental', 'Aurora' and 'Adelaide' - the flying of the flag was considered to indicate land ownership in New Zealand in 1839, even though the British Government had already indicated that the New Zealand Company was operating illegally and any land title claims could not be guaranteed as legal.
- It shows that the design of the flag was based on the St George Cross, the official flag of England, as well as incorporating elements of the 1835 flag of the United Tribes of New Zealand.
- It was lowered on 30 June 1840, after the Treaty of Waitangi had been signed, and replaced by the Union Jack, the official flag of the United Kingdom.
- It is an example of a flag made by a ship's sail-maker - the sail-maker was on board the New Zealand Company vessel 'Tory' on its voyage to New Zealand in May 1839.

Acknowledgements:

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Creator	Unidentified
Identifiers	Museum of New Zealand Te Papa Tongarewa number GH002925 TLF resource R2035
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



Trade union banner



Description:

This is an image of a painted silk banner (front and back view) made in 1899 by the London firm of George Tutill & Co Ltd for the Westport District Gold Miners Industrial Union on the West Coast, South Island in New Zealand. There is a link from the page to a detailed description of the banner.

Educational value:

- This asset is evidence of the early unionisation of some sectors of the New Zealand workforce - the first coal-miners' union was established in 1885. It shows the use of symbolism in trade union banners - in particular, Christian symbols such as the angel, the three virtues and the all-seeing eye, to evoke ideas of moral correctness.
- It suggests that trade unions used banners, and the parades during which they were displayed, as a means of gathering support and membership - this banner was used in parades on Labour Day (a public holiday celebrating the eight-hour working day) up until the 1930s.
- It is evidence that New Zealand organisations contracted English companies to supply specialised items - the rubber treatment was patented to George Tutill & Co Ltd, who created thousands of trade union banners.
- It indicates, by depicting a Māori person, that the Westport District Gold Miners Industrial Union sought to unite workers and enlist the support of Māori people.
- It reveals the gender-defined employment roles prevalent at the time - only men are shown as members of the Union and workers in the industry.
- It illustrates the skill of the artists who worked on this and similar union banners.

Acknowledgements:

Copyright	Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa
Creator	George Tutill, manufacturer, 1899
Identifiers	Museum of New Zealand Te Papa Tongarewa number PC004649/1 TLF resource R2037
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



Te Porere - the flag of Te Kooti Arikirangi Te Turuki, c1860s



Description:

This is the flag of Te Kooti Arikirangi Te Turuki (c1832-93), a Māori rebel leader and prophet from Ngati Maru, a hapu (subtribe) of the Rongowhakaata (tribal group) of Gisborne, in the Bay of Plenty area of New Zealand's North Island. The flag features a red-and-black crescent-shaped moon, a red cross and the red letters 'WI'. It is made of wool and cotton stitched to a cotton ground. The symbols are stitched onto the ground fabric using an inlay or appliqué technique, with the ground fabric cut away to reveal the symbols on the reverse. The flag measures 79.5 cm x 189 cm.

Educational value:

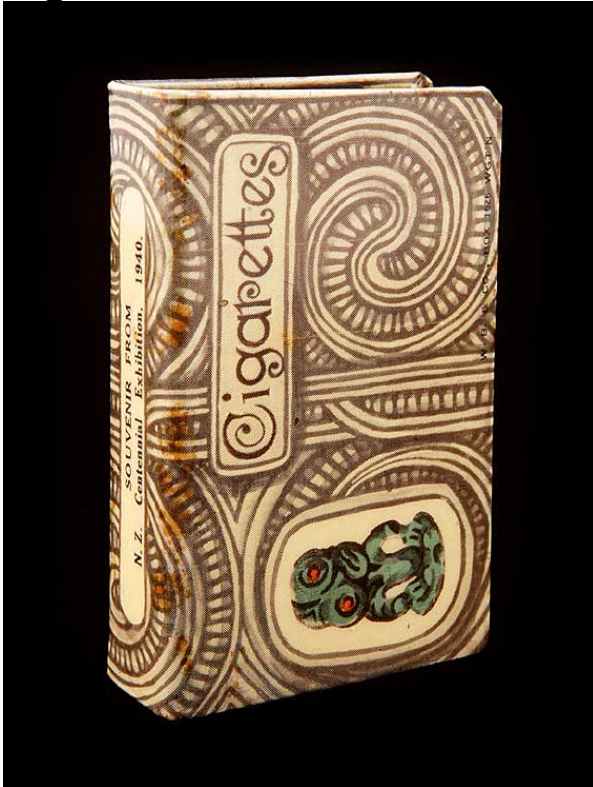
- This asset is one of the flags of Te Kooti, an occasional supporter of the government, who took the side of the government in its battle with Ngati Maru in 1866 but was accused of collaborating with the enemy and was incarcerated, without trial, on the Chatham Islands with other prisoners - while there, he received what he called his 'divine revelation' in a series of visions and dreams of the Archangel Michael, which gave him the power to rally the prisoners and lead their escape in 1868; back in the North Island, he founded a religion called Ringatu (the upraised hand).
- It provides an example of symbolism used by Māori at the time - the crescent moon denotes the Old Testament, the red cross is the fighting cross of the Archangel Michael and the letters 'WI' are thought to represent the Holy Spirit, the Wairua Tapu of Te Kooti's Ringatu religion.
- It suggests that there was importance attached to flying a flag at the time - like the colonial powers, Te Kooti believed that the flag was a symbol of power and allegiance, and he constructed many over the years; other flags made by him were captured in various battles.

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Creator	Unidentified
Identifiers	Museum of New Zealand Te Papa Tongarewa number ME000805 TLF resource R2865
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



Cigarette-box holder, 1939



Description:

This cigarette-box holder was manufactured in 1939 by W B and Company for sale at the 1940 New Zealand Centennial Exhibition in Wellington. It is made from a bent sheet of metal with a lacquered paper cover. One side depicts the main tower at the New Zealand Centennial Exhibition (not shown); the other, a Māori-style carving and green tiki (representing a guardian or protector), with the word 'Cigarettes' written vertically. The spine reads 'Souvenir from N.Z. Centennial Exhibition, 1940'. The holder measures 5 cm x 7.7 cm x 2 cm.

Educational value:

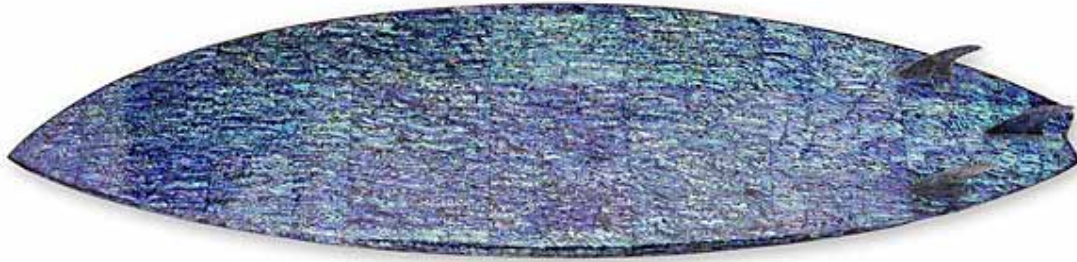
- This asset shows the influence of Māori art and culture on mainstream New Zealand - the tiki became a cultural icon in the 20th century and is commonly used by New Zealanders today.
- It is an example of kiwiana (unique, often everyday, New Zealand cultural objects) from the Second World War period.
- It serves as a historical reminder of the exhibition, which marked 100 years since the signing of the Treaty of Waitangi (the founding document of New Zealand in which an agreement was entered into by representatives of the British Crown and representatives of Māori people) - more than 2.6 million people visited the exhibition buildings, near Wellington's airport.
- It is a souvenir developed for sale at an exhibition: such exhibitions were a 19th- and 20th-century phenomenon, beginning with the French Expositions and spreading through the English-speaking world after the Great Exhibition of 1851 in London; the purpose of an exhibition was to showcase the culture, art and industry of the country in which it was held.
- It is a direct reference to social trends of the 1930s and 1940s - unlike today, when the health risks are well known, smoking was an accepted and widespread social practice.

Acknowledgements:

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Creator	W B and Company, manufacturer, 1939
Identifiers	Museum of New Zealand Te Papa Tongarewa number GH004532 TLF resource R2473
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



Paua surfboard



Description:

This is an image of a paua laminate surfboard made in New Zealand by Brian O'Connor (born 1963) in 2001. It is a standard size, 6 foot 2 inches (1.89 m) long, and comprises a thin piece of wood in the middle of a foam 'blank', which is covered in resin and paua shell laminate and then coated in fibreglass.

Educational value:

- This asset is an object that is used in a popular leisure activity in New Zealand and Australia - most of the population in both countries live near the coast and the climate and maritime conditions are suitable for surfing.
- It demonstrates that culturally significant objects and materials such as a surfboard and paua shell can be combined to create unique representations of cultural identity - paua is a common shellfish in the waters of New Zealand and is used frequently in both traditional and contemporary decorative objects.

Acknowledgements:

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Creator Brian O'Connor, creator, 2001
Identifiers Museum of New Zealand Te Papa Tongarewa Number GH009285
TLF resource R2048
Source Museum of New Zealand Te Papa Tongarewa, <http://www.tepapa.govt.nz>



Souvenir Māori doll, 1950s-60s



Description:

This image shows a souvenir Māori doll from the 1950s or 60s. It was sold as 'Pedigree Kiwiana'. The body and head are of solid green plastic, and the head, arms and legs are movable. The 'baby girl' face is highlighted with painted black eyebrows, eyelashes and eyes, and red lips. The doll has a wig of black hair and wears a small kahu huruhuru (feather cloak), a raffia piupiu (skirt), an underskirt, a decorated bodice and headband, and a small plastic tiki at the neck. The hair and skirt show signs that the doll has been played with. It measures 32.0 cm x 15.5 cm x 7.5 cm.

Educational value:

- This asset is an example of 'Kiwiana', an informal term used to describe things that are unique to, or strongly associated with, New Zealand and that help to define a sense of national identity - other examples of Kiwiana are the buzzy bee toy, the black singlet, items made locally from paua shell, kiwifruit and the Edmonds cookbook.
- It is an example of the mid-20th-century 'borrowing' of Māori cultural items to promote or depict New Zealand and its people.
- It features items of dress traditionally worn by Māori - the kahu huruhuru (feather cloak) embodies the mana (status) of the wearer; the pari (bodice) and tipare (headband) are typically decorated with these colours and patterns; piupiu are usually made from flax.
- It presents an unusual feature in that the doll is green, not brown - this may have related to the many greenstone (New Zealand nephrite jade) souvenirs available in New Zealand.
- It illustrates that taonga (Māori cultural treasures) were copied and mass produced for the tourism market - the doll is wearing a tiki (stylised human figure), which became a very common tourist souvenir; in more recent times, a greater awareness of the significance of taonga, such as tiki, to Māori cultural identity and initiatives such as toi iho (a registered trademark denoting authenticity and quality) have led to changing patterns of souvenir manufacture.

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Creator	Unidentified
Identifiers	Museum of New Zealand Te Papa Tongarewa number ME17084 TLF resource R4715
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



Souvenir Māori-style toothpick



Description:

This is an image of a small plastic toothpick and holder. Off-white in colour, the top of the toothpick is in the form of a Styled-styled carved head. The words 'Air New Zealand' run down one side of the holder (not visible in image). It measures 60 mm x 9 mm x 6 mm.

Educational value:

- This asset is an example of 'Kiwiana', an informal term used to describe things that are unique to, or strongly associated with, New Zealand and that help to define a sense of national identity - other examples of Kiwiana are the buzzy bee toy, the black singlet, items made locally from paua shell, kiwifruit and the Edmonds cookbook.
- It is an example of the mid-20th-century 'borrowing' of Māori cultural items to promote New Zealand as a tourism destination - this item was probably directly manufactured for Air New Zealand and given to passengers with their meals.
- It indicates that taonga (Māori cultural treasures) were copied and mass produced for the tourism market - in more recent times, a greater awareness of the significance of taonga to Māori cultural identity and initiatives such as toi iho (a registered trademark denoting authenticity and quality) have led to changing patterns of souvenir manufacture.
- It is a European interpretation of Māori carving - the human figure is a predominant form in Māori carving, with the head often very detailed, in particular with ta moko (skin marking); such taonga were a vital part of cultural identity.

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TLF resource R4713
Source Museum of New Zealand Te Papa Tongarewa, <http://www.tepapa.govt.nz>



Side of 'Fernleaf' butter box, c1940s



Description:

This is the side of a wooden butter box made of kahikatea ('*Dacrycarpus dacrydioides*'). It has been stamped with a simple black label that has two concentric rings and reads (from top to bottom) 'MASSEY, NEW ZEALAND PRODUCE, Reg. No.16, NEW ZEALAND, 56 LBS NET, PURE CREAMERY BUTTER'. The centre word, 'NEW ZEALAND', is reversed in white out of a black fern. The stamp measures 27 cm x 25.5 cm.

Educational value:

- This asset is an example of packaging made from natural materials (timber) used to contain a food item before packaging made from artificial materials (plastic, aluminium, etc) was introduced in the 1950s. It is an example of one of the primary uses of kahikatea timber following the development of international trade from New Zealand - kahikatea is the tallest coniferous tree endemic to New Zealand and can grow up to 60 m in height.
- It indicates one of the unique qualities of the kahikatea - its wood is odourless and was in great demand for commercial use in making butter boxes, cheese crates and tallow casks; as a result, there was a considerable export trade in kahikatea timber to Australia and Europe.
- It depicts a silver fern leaf as a branding device - from the 19th century, European craftspeople such as cabinetmakers, silversmiths and jewellers tried to give their work a distinctive 'New Zealand' character by using images such as the silver fern ('*Cyathea dealbata*'), or ponga, and other indigenous plants and fauna, and elements of Māori culture.
- It depicts a national symbol - the use of the silver fern as an artistic and commercial device became so popular that it is now a national symbol, and is still widely used today in the marketing of New Zealand products, such as Fernleaf butter and the Silver Fern national netball team.

Acknowledgements:

Copyright	Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa
Creator	Unidentified
Identifiers	Museum of New Zealand Te Papa Tongarewa number GH010066 TLF resource R4234
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



New Zealand's first postage stamp, 1855



Description:

This is a 1 penny stamp issued in 1855. It has straight edges and measures 2.6 cm x 2.0 cm. It is a dull carmine colour with an image of Queen Victoria in the centre that was adapted from a painting by the artist A E Chalon. Printed by Perkins, Bacon and Co in London, the words 'New Zealand' appear above the Queen's image and 'Postage One Penny' at the bottom. The stamp was one of six obliterated by the printer with the word 'CANCELLED' and given away to collectors in 1861. This can be seen in the right-hand corner of this stamp

Educational value:

- This asset features the first postage stamp issued in New Zealand - it was imperforate, meaning that it had to be cut from a sheet, which was the common practice until the 1860s; prior to their issue postage in New Zealand was paid in cash, either by the sender or the addressee, a system that was slow, unwieldy and confusing.
- It highlights the first use of postage stamps in New Zealand - postage stamps were introduced into Great Britain in 1840, the year when New Zealand became a British colony, and were first intended for sale in New Zealand in 1851 before being delayed as there was no-one in New Zealand capable of engraving the plates; they eventually went on sale to the public in July 1855 in the different provinces, but 20 July 1855, the day on which they were first sold in Auckland, then the capital, is acknowledged as the 'official' date of issue.
- It illustrates a stamp known as a 'Full Face Queen' or 'Chalon Head' - the picture shown was a front view of the head and shoulders of Queen Victoria wearing the robes she wore when she was crowned Queen; there were three stamps in the Full Face Queen set costing 1 penny (1d), 2 pence (2d), and 1 shilling (1s); other values were added to the set at later dates.
- It illustrates a design engraving by William Humphrys - it was based on a portrait by Alfred Chalon (which became a standard issue for a number of colonies within the British Empire); this design remained unchanged in New Zealand until 1873. It highlights the role of Perkins, Bacon and Co, stamp suppliers to the British Government - they engraved the plates from the design of Humphrys and supplied New Zealand with its first stamps; after making an unauthorised gift of New Zealand's and other countries' stamps to collectors in 1861, they subsequently lost the contract for printing British colonial postage stamps.
- It illustrates what was known as a definitive issue or stamp that was in everyday use for postage purposes - such stamps initially always portrayed the head of the monarch; New Zealand, however, was one of the first countries in the world to put pictures of the countryside, birds, and animals on its stamps as well as marking special events and moments with commemorative stamps; it also raised money for health camps through special issues, with part of the money from the sales going towards the running of the health camps themselves.
- It highlights the evolution of postage stamps in New Zealand - the first stamp designed in New Zealand was a halfpenny stamp issued on 1 January 1873 showing a side-view of Queen Victoria's head and commonly referred to as the 'Newspaper' stamp, because it was used to pay for newspapers being sent through the post.

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Copyright	Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa
Creator	William Humphrys, artist, 1855 Perkins, Bacon and Co, printer, 1855
Identifiers	Museum of New Zealand Te Papa Tongarewa number I.006716 TLF resource R5388
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



TEAL poster



Description:

This image shows a Tasman Empire Airways Limited (TEAL) advertising poster produced in the 1950s. It shows a kangaroo skiing downhill with the words 'FLY TO NEW ZEALAND' across the top. It is a silkscreen print designed by Arthur Thomas.

Educational value:

- This asset indicates that TEAL operated flights between Australia and New Zealand in the 1950s - formed in 1940 by New Zealand, Australia and the United Kingdom, TEAL operated until 1961, when the Australian and UK owners were bought out and it became Air New Zealand.
- It indicates that TEAL encouraged travellers from Australia to fly to New Zealand to take advantage of recreational activities such as skiing - at this time, there were seven return flights weekly, with a flight taking about eight hours each way.

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Creator Arthur Thomas, designer, 1950s
Identifiers Museum of New Zealand Te Papa Tongarewa Number GH009295
TLF resource R2049
Source Museum of New Zealand Te Papa Tongarewa, <http://www.tepapa.govt.nz>



New Zealand Railways cup and saucer



Description:

This is a cup and saucer made for the New Zealand Government Railways Department in the 1940s by Crown Lynn Potteries in Auckland. The initials 'N.Z.R.' and a crown are printed on both cup and saucer. They are thick, sturdy, and highly functional.

Educational value:

- This asset shows how hot beverages were served before the advent of disposable cardboard and polystyrene cups.
- It is evidence that New Zealand Railways, or NZR as it was known, commissioned a New Zealand pottery company to create its crockery - before the Second World War, NZR obtained its cups and saucers from England, but when import restrictions were implemented it sought replacements from Crown Lynn, which began to produce NZR crockery to the required design.
- It indicates that NZR served tea as part of its service - there were tea rooms at most NZR stations and, as NZR provided most of the inland transport in New Zealand at the time, they were bustling, busy places.
- It indicates, by the crown motif, that when this cup and saucer were made, New Zealand's ties to England were very close - New Zealand soldiers were fighting in the Second World War.
- It represents a New Zealand cultural icon, recalling a time when the simple, functional cup and saucer were part of many New Zealanders' experience, particularly at the Taumarunui tea rooms, a stop halfway up the North Island on the overnight express between Auckland and Wellington, where passengers refreshed themselves with a cup of tea and a railways pie.

Acknowledgements:

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Creator Crown Lynn Potteries, manufacturer, 1940s
Identifiers Museum of New Zealand Te Papa Tongarewa Number GH009069
TLF resource R2047
Source Museum of New Zealand Te Papa Tongarewa, <http://www.tepapa.govt.nz>



Canoe poi dance poster, 1950s



Description:

This is a tourism poster from the 1950s. It shows a young Māori woman, partly silhouetted, wearing traditional clothing. She is swinging a poi, a ball attached to string, with her right hand. The motion of the swinging poi has produced an 'atom' design. She is wearing a greenstone (New Zealand jade) pendant, or hei tiki, around her neck. Two shadows of the woman in differing shades of blue are set against a grey-blue background. The words 'The canoe poi dance' appear at the top of the poster and 'See it in fascinating New



Zealand' at the bottom. A silk-screen print on paper, backed on linen, the poster measures 102.9 cm x 68.5 cm.

Educational value:

- This asset indicates the significance of tourism to the New Zealand economy - New Zealand has always promoted its landscape and Indigenous people as being unique attractions, but has also suffered from its distance from other countries, a problem not alleviated until the advent of long-range jets in the 1960s.
- It is an outcome of the early role of the government, in the absence of significant private enterprise investment, in promoting New Zealand as a tourist destination - it was published by the Department of Tourist and Health Resorts, which was established in 1901; a government-owned Tourist and Publicity Department was also created to market tourism to New Zealand; both actively used images of Māori as a marketing ploy to promote New Zealand as an exotic tourism destination.
- It highlights the debate that has surrounded the use of Māori culture in marketing tourism to New Zealand - for many years Māori were expected to be figures in the landscape rather than active entrepreneurial participants in the industry and, as such, an emphasis was placed on the picture-postcard view of Māori culture; in the later decades of the 20th century, Māori tourism entrepreneurs incorporated Māori performance art forms such as poi dancing into many commercially successful ventures, thus developing tourism ventures on their own terms.
- It features the poi, a light ball on a string, which was originally used by warriors to improve the dexterity of their wrists - the circular movements were central to the use of all weaponry but now mostly women dance with poi; poi can be held in the right hand and twirled and beaten back with the left hand with a variety of movements used over the shoulder, to the sides, the thighs, the knees, and the head in perfect time to the songs sung by the leaders to depict the story of a song; the sound of the poi can also be an integral component in a composition (for example, suggesting the fluttering of a bird's wings).
- It illustrates the important art of kapa haka, a traditional Māori performance art form unique to New Zealand - this includes haka (challenge dance), poi (dance accompanied by song and rhythmic movements of the poi) waiata-a-ringā (action songs) and waiata tawhito (traditional chants); the significant Māori leader of the early 20th century, Sir Peter Buck, described haka poi when performed by a well-trained team as the most graceful of all Polynesian dances.
- It represents a waka or canoe poi dance, but as this poster does not show both hands it is not possible to confirm that this is the case - waka poi involved the use of two short poi, while this poster shows the performer with one poi only, perhaps highlighting the fact that accuracy was not valued as the poster was aimed more at creating an exotic image of New Zealand.
- It represents a connection with Polynesia and perhaps the ancestral homeland of Hawaiki as waka poi usually told the story of the migration from Polynesia to New Zealand and there are dances traditional to Hawaii, Samoa and Tahiti that have direct similarities to poi dancing.

Acknowledgements:

Copyright	Reproduced courtesy of the Museum of New Zealand Te Papa Tongarewa
Creator	New Zealand Tourist and Publicity Department, publisher, 1950s
Identifiers	Museum of New Zealand Te Papa Tongarewa number GH009493 TLF resource R5116
Source	Museum of New Zealand Te Papa Tongarewa, http://www.tepapa.govt.nz



Out-dated/not wanted

HISTORICAL
representations
of Aotearoa New
Zealand

Worth retaining

These ideas will be incorporated into your design

New ideas

Our NEW
representations
of Aotearoa New
Zealand

