

James Logie Memorial Collection Policy and Guidelines

Last Modified	June 2018
Review Date	June 2021
Approval Authority	Vice-Chancellor
Contact Officer	Curator, Teece Museum and Logie Collection – College of Arts

Introduction

One of the University's greatest treasures is the James Logie Memorial Collection, housed within the Teece Museum of Classical Antiquities. It contains some of the finest classical antiquities in New Zealand and is one of the best teaching collections in the Southern Hemisphere. This document sets the professional expectations for managing the Collection.

Definitions

Acquisitions Committee – body convened by the Curator/s from time to time to assess possible acquisitions and deaccession of artefacts.

Active Collecting – proactive collecting, whereby the Acquisitions Committee sets out to acquire a specific artefact for a clearly defined purpose, using funds set aside specifically for acquisition.

Artefacts – individual items that form parts of the Collection.

Collection – refers to the James Logie Memorial Collection, including the totality of artefacts or groups of artefacts owned, lent, or entrusted unto its care.

Conservation – maximising the endurance or minimising the deterioration of an object over time, with as little change to the object as possible.

Curator/s – the person/s appointed to manage the Collection in accordance with this policy.

Deaccessioning - the formal procedure involved when a decision has been made to remove an item from the Collection.

Long-term Loans – documented loans that continue for more than one year, and may be renewed by agreement with the lender at the end of each loan period.

Passive Collecting – opportunist collecting, whereby the Curator/s encourage and promote donations or accept artefacts that are offered to the Collection, in line with this document. Without specific funding for acquisition, this is currently the usual method of collecting for the Collection.

Permanent Loans – loans that continue for an indefinite period.

Provenance – the full history and ownership of an item from the time of its discovery or creation to the present day, from which authenticity and ownership is determined.

Repatriation – the return of cultural property to a people or country of origin.

Senior Management Team (SMT) – the University committee which advises the Vice-Chancellor on the strategic direction, management, and operation of the University.

Short-term Loans – documented loans of less than 12 months' duration.

Policy

Background

The James Logie Memorial Collection (the Collection) is primarily comprised of Greek and Roman antiquities, created mainly between 2000BC and 600AD. It was first formed in 1957, following a gift of Greek pottery to Canterbury University College in memory of James Logie (College Registrar from 1950 until his death in 1956). Marion Steven, a staff member of the Classics Department, provided the foundation for the Collection with her passion for Greek painted pottery (Refer to Appendix 2: History of the Logie Collection).

The Logie Collection has a close relationship with the Classics Department, which was responsible for its foundation, and has developed the Collection over the intervening years into one of the pre-eminent Classics teaching collections in the Southern Hemisphere. The Collection currently contains over 372 donated or purchased artefacts.

The Collection has recently been rehoused in the newly established Teece Museum of Classical Antiquities, within the UC Arts – city campus building at the historic Christchurch Arts Centre. The Museum has a rotating programme of exhibitions and is open to the public Wed-Sun 11am-3pm, with school and group bookings on Mon-Tues 9am-5pm. The Collection is open to staff, students and members of the public. It also serves as a resource for teaching and outreach programmes. Over the past 60 years the Collection has been a source of inspiration for numerous international publications and research projects. Refer to Appendix 2 for a general history of the Logie Collection.

Mission

To care for and develop a vibrant and rich collection that serves as a teaching and research tool.

The Collection will support the University by:

- playing a central role in the teaching, study and research of Classics;
- supporting the teaching, study and research of any other relevant disciplines at the University;
- contributing to the special character of the University; and
- contributing to the cultural vitality of Christchurch and Canterbury;

Guidelines

Collection Scope

The Logie Collection spans more than three and a half thousand years, beginning with Neolithic objects and pottery from the Bronze Age cultures of Cyprus, Crete and Mycenae. Of particular significance is the Collection's assemblage of Greek painted pottery. However, the Logie Collection also includes Egyptian, near East, Roman, and Neolithic material, as well as a collection of Greek and Roman coins. The Collection is now enhanced by a small collection of rare books, casts of antiquities, archives, glass-plate lantern slides, and a small research collection, which holds small pieces suitable for hands-on learning or scientific sampling. The discrete divisions of the Logie Collection are laid out in full in Appendix 1.

Role of the Curator/s

The Logie Collection is managed within the College of Arts, under the care of the Teece Museum. The Curator/s are appointed by the University in consultation with the Classics Department, with position descriptions that outline collection management responsibilities. The Curator/s act as the primary point of contact for the Museum and the Logie Collection and may be assisted by members of the Classics Department, and staff of the UC Arts - city campus as necessary.

Responsibilities of the Curator/s for the Logie Collection include:

- effectively and professionally managing the Museum and the Logie Collection through the development and maintenance of procedures for security, storage, maintenance, and use of the Museum and Collection;

- convening and chairing the Acquisitions Committee when necessary;
- managing loans to and from the Museum and Logie Collection;
- record-keeping of all acquisitions, deaccessions (including repatriations), and conservation undertaken, referring to section 3 of the University's General Disposal Authority for appraisal of records;
- facilitating access to the Museum and Collection for staff, students, researchers, and members of the general public;
- promoting the Museum and Collection both within the University and externally;
- maintaining a safe and healthy working and learning environment; and
- being familiar with and acting in accordance with professional standards, in particular the [Museums Aotearoa Code of Ethics \(Museums Aotearoa website\)](#)

Acquisition and Deaccession of Artefacts

In order to continue developing the Collection, it is necessary to both acquire and deaccession artefacts over time. The body responsible for overseeing these processes is the Acquisitions Committee, guided by the criteria below.

Acquisitions Committee

The Acquisitions Committee (the Committee) is convened by the Curator/s as necessary: namely when the University has an opportunity to acquire artefacts for the Collection and when deaccessioning artefacts from the Collection.

Committee Terms of Reference:

- To assess and approve or decline potential purchases and donations to the Collection with reference to this document, bearing in mind present and future teaching and research requirements.
- To assess and approve or decline potential de-accessions from the Collection, with reference to this document, bearing in mind present and future teaching and research requirements.
- To advise the Curator/s regarding matters pertaining to this document.
- To promote the Collection and its services within the University and wider community.

Prior to arranging for the Committee to meet, the Curator/s should:

- investigate provenance and establish whether good legal title exists; and
- prepare a written report for members that details the proposed acquisition's vendor or donor contacts, proposed sale price (where applicable), condition, and summary

of provenance. Any issues relating to the condition and conservation of the artefact/s must be highlighted.

Committee decisions shall be made by a simple majority vote. The Committee may appoint a chairperson at the first meeting of each year, and rotate responsibility for this role amongst members on an annual basis. The Chair may abstain from voting to prevent a deadlock if necessary.

The Committee membership shall consist at least of the:

- Curator/s;
- Pro-Vice-Chancellor, Arts (or nominated representative);
- University Registrar (or nominated representative); and
- Three academic staff (two academic members representative of the Classics Department, nominated by the Department from current continuing or adjunct staff. One academic member nominated by or from the Academic Board).

The Committee shall have the power to co-opt members for specific advice if necessary.

The length of term shall be three years for all nominated or elected representatives.

All members of the Acquisition Committee should be familiar with this Policy and Guidelines, prior to assessing any potential acquisitions or deaccessions.

Criteria for Acquisition

The 'Discrete Divisions of the Logie Collection with Collecting Goals' is appended to this Policy and Guidelines, and should be consulted as the primary guide for Committee members when assessing potential acquisitions for the Collection.

The Collection may be added to by either active or passive collecting. The Committee will collect actively where this is practical and possible, but otherwise will usually collect passively. Items will not be accepted into the Collection where:

- unreasonable conditions or restrictions are attached (the Committee may choose to waive this requirement in exceptional circumstances);
- legal title or acceptable provenance cannot be established;
- the University is unable to fully care or manage the item/s effectively; and/or
- the objects are unmodified human remains.

Collection, curation and management of culturally sensitive material will be conducted in a manner that respects and recognises legitimate concerns of people intimately involved with such material.

Any new acquisitions will be assigned to one of the four main collection types, with the emphasis being placed primarily on the development of the Permanent Collection.

There are four collection sub-sets, or types:

- **Permanent** Collection - contains original and authentic items that are permanently in the care of the Collection, for display, teaching and research purposes. May be added to by the Acquisitions Committee.
- **Cast** Collection - contains cast or copied items that are permanently in the care of the Collection, for display, teaching and research purposes. May be added to by the Committee.
- **Loan** Collection - contains items that have been lent to the Collection from reputable institutions or collectors. Temporary loans may be accepted for specific teaching, research or exhibition programmes by the Curator/s.
- **Research and Teaching** Collection - contains items that are permanently in the care of the Collection but are primarily for use as hands on examples for teaching purposes. May be added to by the Curator/s.

Existence of any copyright in relation to an artefact should be established prior to acquisition. The Committee will seek to obtain copyright or will negotiate rights of use with the donor or vendor.

Criteria for Deaccessioning

There is a strong presumption against the removal of items from the Logie Collection. Deaccession must be undertaken with care and always with reference to this Policy and Guidelines.

One or more of the following criteria must be met to qualify for deaccession. The artefact in question is:

- no longer relevant to the aims of the Collection;
- damaged or has deteriorated to the point that it is unable to be restored or conserved;
- a danger to other items in the Collection, or to people or buildings;
- duplicated within the Collection and is of inferior quality to other like items;
- found to be a fake or its provenance and history are found to be false;
- found to have been illegally acquired by the Committee or donor;
- not able to be appropriately cared for by Collection staff; or
- requested for repatriation.

The generation of revenue from deaccession of an artefact is not an acceptable ground for deaccession. Any generation of revenue from a sale following deaccession will be used exclusively for future acquisition, storage and care of Collection artefacts.

Methods of Disposal (in order of preference)

Artefacts may be disposed of by:

- offering the artefact to the original donor or his/her descendants;
- transfer to another public collection as a gift, exchange, or sale;
- offering the item for public or private sale;
- repatriation; or
- destruction of the item where the object is dangerous/unstable and unable to be conserved.

Destruction of an artefact will be considered *only when all other options have been exhausted*, and should be witnessed and documented by one Curator and one other University staff member.

Given the intrinsic value of the initial core donation by Marion Steven, should the University ever consider relinquishing the entire Logie Collection, it is preferable that the initial core donation and subsequent additions under Marion's stewardship, be kept together as a collection, and initially offered as a whole group to another public collection as a gift, exchange, or sale.

Repatriation

It is recognised that nations, peoples, indigenous or ethnic groups and their communities have a legitimate interest in their cultural property. Each request for repatriation is unique and must be considered on its merits, in accordance with the following criteria.

Criteria for Repatriation

A clear and uncontested legal title to any item under a claim of repatriation must be established by the claimants.

Decisions on repatriation must be made based on: expert judgements of cultural significance and its relationship to original owners or their descendants; present and potential use (e.g. research, education); condition; acquisition history; and circumstances.

It is preferred that artefacts subject to repatriation be housed with museums or university collections as opposed to being lodged with individual claimants.

Process for Repatriation

Full consultation regarding any repatriation claim will be carried out with appropriate officials and/or experts as disinterested parties, alongside those with vested interests in the claim. Those with vested interests may include community or family members who are not claimants.

Any official representatives of claimants will be consulted fully so that it is established whether advice and information, supervision, sanctioning and monitoring of repatriated artefacts is ongoing. This allows the Collection to ensure that repatriation will not compromise the future safety of any artefact.

Decisions on repatriation claims will be made only when the Senior Management Team (SMT) has been consulted, and when all aspects of claims and negotiations have been documented, ratified in writing by the Curator/s and confirmed by a solicitor if necessary.

Full records will be kept of all decisions made, all artefacts repatriated, and their method of disposal. The Curator/s will hold these records.

Loans

Outgoing and incoming loans are necessary and useful for the purposes of conservation, exhibition, research, and education.

Incoming Loans

From time to time, artefacts may be offered to the Museum on loan. This is in accordance with the principle of passive collecting, and will be managed by the Curator/s.

Short and long term loans may be accepted for specific teaching, research or exhibition programmes. No loan should exceed two years except in special circumstances. Loans may be renewed at the end of the loan period by agreement with the lender. Renewal of loans must include a condition check, site evaluation if appropriate, and re-issue of the loan agreement.

New permanent loans will not be accepted. Artefacts already in the Logie Collection on permanent loan will be reviewed on a regular basis, and if possible transferred to the Permanent Collection.

Outgoing Loans

Artefacts from the Logie Collection may be lent to similar institutions when feasible and appropriate. Artefacts will not be lent to private individuals or private/commercial institutions, excepting where the purpose is conservation of the artefact/s.

The Curator/s will assess the status of prospective borrowers, the nature for which the loan is to be used, the importance, value, cultural sensitivity, protections, and conservation requirements of each artefact when making decisions regarding loans.

Artefacts that are in use, or are scheduled to be in use in the Museum's current and impending programmes may not be lent except in special circumstances. Any artefacts on loan to the Collection itself may only be lent to another institution if the original lender gives permission in writing.

Where a loan is refused, the person or institution making the request will be provided with the reason/s for the refusal.

Conditions for Incoming and Outgoing Loans

- All loan requests should be made on the standard request form, deliverable to the Curator/s. Two months' notice is required. This provides adequate time for assessment of the loan request. In special circumstances this timeframe may be shortened.
- All incoming and outgoing loans are subject to a standard Loan Agreement, with any exceptions or specifics noted on the Loan Agreement.
- All incoming and outgoing artefacts must be fully condition reported, documented, and packed to accepted professional standards prior to the loan period commencing. The Curator/s hold the responsibility for this.
- For incoming loans, value and insurance must be discussed prior to acceptance of the loan, and agreement reached on responsibility for cover.
- For outgoing loans, unless otherwise specified, the borrower should meet the costs of packing, transport, couriers, and insurance of the lent artefact, including time in transit.
- No loan should exceed two years except in special circumstances.

Care of Collection Artefacts

All artefacts within the Collection, including loan material, will receive the highest possible standards of care as may be achieved given the limitations imposed by resources and facilities. Standards of care may include consideration of intellectual, cultural, and physical needs of the Collection, according to the current professional practice. This applies to the provision of documentation, storage, display, security, access, conservation, valuation, and insurance.

Conservation of Collection artefacts will be undertaken only by approved professional conservators, in consultation with the Curator/s.

Should conservation work be required for artefacts on loan to the Collection, no treatments should be carried out without the prior written permission of the lender. Written permission will be sought by the Curator/s.

The Curator/s should keep full records of all treatments, including note regarding methods and materials used.

The Curator/s will ensure that any conditions agreed to at the time of donation are respected, including but not limited to the use of nominated credit lines, and the protection of copyright interests.

Access to Collection

The Curator/s manage access to the Museum and the Logie Collection.

The Museum may be freely accessed by visitors during normal opening hours, or by appointment with the Curator/s or delegate/s, subject to procedural guidelines.

Visitor access to storage areas will be by prior appointment with the Curator/s and subject to procedural guidelines. Visitors must have gained permission to access storage areas from the Curator/s.

Students' and/or researchers' access to the Collection storage areas will be by prior appointment with the Curator/s.

Applicants will need to identify their specific requirements prior to accessing the Collection and should outline the purpose of their research. This allows appropriate materials to be provided for any work conducted.

Images of the Collection

Images of the Museum, Logie Collection artefacts or Loan artefacts may be provided to staff, students, researchers, and members of the public subject to the following conditions:

- A completed image request form must be submitted to the Curator/s. Permission to use any image will be dependent on the supplied credits being used and one copy of the material being produced being supplied to the Curator/s.
- Copying fees and/or publication fees may be payable. Fees may be waived for non-profit publications or educational purposes.
- Where the University does not own the copyright to images of artefacts, the applicant must seek permission from the copyright holder prior to using the image/s. Proof of granted permission must be supplied or the image will not be provided. Any fees charged by the copyright holder are not the responsibility of the Collection, or the University.

Legislative and Ethical Requirements

General

The highest standards of ethical behaviour are required by all involved in the maintenance of the Museum and the Logie Collection. It is ultimately the responsibility of the Curator/s to ensure that artefacts are collected, cared for, and disposed of ethically.

Collecting areas of other institutions should be respected. Consultation and cooperation with fellow institutions is encouraged.

The Museum and the Logie Collection will only contain artefacts that have been obtained via legal and ethical means, consistent with municipal law and also treaties that New Zealand is a signatory to. Only artefacts for which full and final title may be obtained will be accepted into the Collection.

Members of Acquisition Committee and Staff

The University's [Staff Code of Conduct \(PDF, 183KB\)](#) lays out the professional expectations for staff. The following are examples of the principles of the Code of Conduct being directly applied to the Collection.

- Staff who have dealings with the Collection will inform their line manager of personal collections upon appointment, and update this list as needed.
- Staff will not use their professional affiliations to the Collection to promote their personal collecting activities.
- Staff will not personally acquire material in direct competition with the Collection, and will inform their line manager of any intention to acquire material relating to the Collection. The Collection should be given precedence where artefacts are available for acquisition.
- Staff will not deal in or commercially trade with material that belongs to the Collection for personal gain.
- Gifts made to staff must be reported, in line with the Staff Code of Conduct.
- Gifts offered to staff that directly relate to the Collection should be offered to the Collection, and assessed by the Acquisitions Committee in line with this Policy and Guidelines.
- Staff members will not give valuations for personal items of heritage/art/cultural material for members of the public, governing body members, professional colleagues or other Collection staff members. Staff members may assist in compiling valuations for Collection items for insurance purposes only.

Related Documents and Information

Legislation

- [Copyright Act 1994 \(New Zealand Legislation website\)](#)
- [Health and Safety In Employment Act 1992 \(New Zealand Legislation website\)](#)
- [Privacy Act 1993 \(New Zealand Legislation website\)](#)
- [Protected Objects Act 1975 \(New Zealand Legislation website\)](#)
- [Public Records Act 2005 \(New Zealand Legislation website\)](#)
- [Resource Management Act 1991 \(New Zealand Legislation website\)](#)

UC Policy Library

- [Staff Code of Conduct \(PDF, 183KB\)](#)

External

- [International Council of Museums \(ICOM\) \(ICOM website\)](#)
- [Museums Aotearoa Code of Ethics \(Museums Aotearoa website\)](#)
- [UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970 \(UNESCO website\)](#)
- [UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003 \(UNESCO website\)](#)
- [UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects \(UNIDROIT website\)](#)

Appendices

[Appendix 1: Discrete Divisions of the Collection with Collecting Criteria](#)

[Appendix 2: History of the Logie Collection](#)

Document History and Version Control Table			
Version	Action	Approval Authority	Action Date
<i>For document history and versioning prior to 2013 contact ucpolicy@canterbury.ac.nz</i>			
1.00	Document drafted and uploaded to the Policy Library.	Vice-Chancellor	Jun 2015
1.01	Minor changes to terminology.	Policy Unit	Jun 2015
2.00	Scheduled review by Contact Officer. Minor changes to content to reflect the relocation to the Teece Museum. Change to Contact Officer's title.	Vice-Chancellor	Jul 2018

This policy remains in force until it is updated.

Appendix 1

Discrete Divisions of the Logie Collection with Collecting Goals

The Collection currently contains over 372 donated or lent artefacts. Overall the Collection is strongest in its representations of Greek and South Italian divisions, with minor strengths in Roman, Cypriot, Egyptian and Etruscan divisions. There is room to expand in each category.

The Collection currently includes good representations of the subject areas of everyday life, drinking rituals and funerary rituals. While strengthening those subjects, it would also be useful to improve representations in all divisions of mythological iconography, theatre and leisure, portraiture, history of writing, cross-cultural influence, and children. There is an emphasis on decorative arts and functional domestic-wares in the collection, leaving open the possibility to consider collecting militaria/weaponry, and improve holdings of ritual/religious artefacts.

Current active teaching programmes draw on material from the Greek, South Italian, and Roman divisions, and coins. These areas should be strongly and actively maintained accordingly. There is the potential to add to primary, secondary and tertiary teaching programmes by strengthening our holdings of Egyptian and Roman divisions. Themes for teaching across divisions should also be reinforced, along the lines of the subject areas of interest noted above.

The following is a listing of each discrete division of the collection, detailing their scope and significance, and noting strengths, weaknesses and gaps.

Greek

Currently the strongest division in the Collection, represented in the following categories:

- Mycenaean and Minoan: Bronze Age pottery.
- Attic: Geometric.
- East Greek: Archaic.
- Corinthian: Orientalising.
- Athenian Black-figure: Archaic, late archaic.
- Athenian Black-figure on white ground (Otago Museum loan): Early classical.
- Athenian White-ground: Early classical
- Athenian Red-figure: Late archaic, early classical, only one classical cup.
- Fourth Century and Hellenistic Pottery from the Greek World.

- Greek terracotta: Boeotian and Kertch and Tanagra 8thC, 6th C, and 4thC BC & 19thC A.D.
- Arrowheads (Otago Museum loan).
- Jewellery: Hellenistic gold earrings
- Stone Sculpture and Figurines: Hellenistic; 1st- 2nd century AD.
- Terracotta: archaic, Hellenistic.

A particular strength of the Collection is its representation of Black-figure drinking cups, said to be the best representation in the Southern Hemisphere. This strength should be reinforced over time. The Collection is currently under-represented in the classical period for Athenian Red-figure vases and relies on a loan collection for representations of Athenian Black-figure on white ground. We have only three Athenian 5th century BC white-ground vases which leaves room for expansion of this category. There are no examples from the Proto-Attic period and early Attic Black-figure. While we have examples of pottery from Corinth, and Boeotia, we have none from Sparta. There is also room to grow our repertoire of shapes. A psykter (wine cooler) and a pyxis are on our wish list. There is only one example of Greek jewellery in the Collection, and no permanent collection examples of weaponry.

These categories will be prioritised for collection.

South Italian

The second strongest division in the Collection, currently represented in the following categories:

- Apulian Red-figure: 350 - 330 BC.
- Apulian Gnathian: 375 - 320 BC.
- Apulian Polychrome: 350 – 200 BC.
- Lucanian Red-figure: 420 - 375 BC.
- Campanian Red-figure: 380-320 BC.
- Sicilian Red- figure: 340-330 BC.
- Sicilian Black Glaze: 550BC.
- Paestan Red-figure: 340-330 BC.

The South Italian collection has interesting representations of the theatre and myth. We should build on this strength and expand on examples of mythological iconography.

There are good examples of funerary and ritual wares in the South Italian, but little that demonstrates everyday life.

We currently have one example each of a lebes gamikos and a hydria. Shapes of interest would therefore include a lebes gamikos, nestoris, hydria, loutrophoros, or pyxis. There is an active market in South Italian wares, which may present more opportunities to acquire good examples for the Collection.

These categories will be prioritised for collection.

Etruscan

A lesser strength of the Collection, currently represented in the following categories:

- Archaic - one jug.
- Orientalising, 7th century BC oinochoe; 6th century BC amphoriskos, pointed aryballos, phiale, alabastron.
- Bucchero - No Bucchero vases in the Collection since Canterbury Museum loan was uplifted.
- Red-figure – only one red-figure vase in the Collection.
- Black-figure - No vases in the collection representing this category since the Canterbury Museum loan was uplifted.
- Etruscan terracotta: 4th century BC. These are loan items.

Our Etruscan collection has been decimated with lending institutions uplifting their loans. Shapes of particular interest to add to the collection include black-figure vases, bucchero (chalices) and terracotta figures.

These categories will be prioritised for collection.

Roman

A minor strength of the collection, currently represented in the following categories:

- Two mosaics 5th- 6th century AD. Some examples of tesserae.
- A small collection of glass 2nd century AD.
- Inscriptions: two examples from 1st century AD.
- Wood: one example from 200BC to 200AD (from a bridge).
- Clay Lamps: Roman to Byzantine East: 1st – 7th centuries AD.
- Ceramics: one fragment of Samian ware.
- One stylus iron, 1st-2nd century AD

Roman history (political, social and art) is taught at all levels in the University and has wide appeal for both the primary and secondary school curriculum. This area needs to be strengthened, and we should pursue active collection.

The Roman inscriptions are well used in both Latin and History classes and more examples would be of great teaching value. We have a small collection of Roman glass from London, which is used for teaching. If this area was expanded more research opportunities would arise. The mosaics are well utilised in the teaching programme, an area which could be expanded with active collection, and added to with the addition of frescoes. Mosaics are however problematic from a size point of view, and would need to be collected with care regarding long term storage. We have only one example of Roman pottery in the Collection, a fragment of Samian ware.

A Roman limestone head is used in one class. Other Roman examples of portraiture/sculpture/relief sculpture of either the Republican or Imperial period would support the teaching programme and allow more research opportunities. The statuette of Cybele has been the subject of a masters thesis.

These categories will be prioritised for collection.

Egyptian

A minor strength of the Collection, currently represented in the following categories:

- Stone: Old Kingdom, New Kingdom
- Inscriptions: Ptolemaic
- Terracotta
- Pottery: Late Bronze Age
- Fabric: Coptic Tapestry, Mummy Wrapping
- Glass (amulet unknown period.)
- Arrowheads – on loan from Otago Museum
- Figurines: Hellenistic Ptolemaic
- Funerary artefacts: Ptolemaic head, Mshabti

There is room to grow this part of the Collection. Although Egyptian art is taught at a 100 level it has attracted a large number of students and interest from the wider community over the years. It has the potential to provide teaching material for the primary and secondary levels, as well as tertiary.

Subject areas of interest to acquire would include examples of writing (hieroglyphs), frescoes, sculpture/statues, funerary objects and accessories, and glass (to allow comparative study with Roman).

There is very little material from the Hellenistic period. Artefacts which illustrate the transfer of cultural ideas from the Greek and Roman world, and the transfer of mythology/religion would be particularly useful to acquire.

These categories will be prioritised for collection.

Cypriot

A minor strength of the collection, currently represented in the following categories:

- Terracotta
- Pottery: Early Bronze Age, Iron Age, Geometric, Archaic

The majority of Cypriot material in the Collection comes from well documented archaeological digs, with excellent provenance. As a result the material acquired tends to the representation of grave and funerary goods.

The Cypriot division is used for teaching at the tertiary level, and the current holdings are adequate for our programmes. The Cypriot material has been utilised for study by an international scholar.

Gaps in the Cypriot division include terracotta figurines, and objects used in daily life not made from ceramic.

These categories are of lesser priority for the Collection. Donations will be accepted, usually where examples offered are exceptional.

Near East

Currently represented in the following categories:

- Cuneiform tablets: Sumerian and Babylonian 2,000-1700BC.

The tablets tie in with one current tertiary level course and could be used in teaching history of writing and text in alternate disciplines. This is a possible area of expansion.

These categories are of lesser priority for the Collection. Donations will be accepted, usually where examples offered are exceptional.

Neolithic

Currently represented in the following categories:

- Awls: Neolithic
- Dagger Fragment (obsidian) Neolithic

This is a minor area of interest for the Logie, and does not support any current or planned teaching programmes. However the material may be of interest to physical anthropology students.

These categories are of lesser priority for the collection. Donations will be accepted, usually where examples offered are exceptional.

Coins

A minor strength of the Collection, currently represented in the following categories:

- Greek: silver tetradrachm, triobol, drachm, hemidrachm 4th-3rd century BC, 171 BC, 96 BC.
- Egyptian Ptolemaic: Bronze hemidrachm and drachm
- Roman: silver denari 54BC. to 275AD. Bronze sestertius 235 AD; bronze radiate, aes, follis. 286-378AD ; billon 269AD- 273 AD.
- Italian: aes 3rd century BC.

Coins are well used in teaching and are currently included in two tertiary level courses.

These categories are of lesser priority for the Collection. Donations will be accepted, usually where examples offered are exceptional. However any new acquisitions need to have a rigorous provenance as these items are easily looted.

Casts

Currently represented in the following categories:

- 36 plaster or metal casts of Greek and Roman statues, sculpture and figurines.

Casts continue to be highly useful for promotional and teaching purposes, especially where the likelihood of acquiring original examples of these items is extremely low.

It would be particularly useful to acquire casts of a krater, kylix, oinochoe and dipper to be used for hands-on demonstration of their use at a symposium.

These categories are of lesser priority for the Collection. Donations will be accepted, usually where examples offered are exceptional.

Books

Currently represented in the following categories:

- Representations and translations of classical texts, twelve books dating from between 1499 - 1867. These were texts used for teaching and research on the Collection.

These categories are of lesser priority for the Collection. Donations will be accepted, usually where examples offered are exceptional.

Logie Archives

Currently represented in the following categories:

- Collection purchase and provenance records. Archives relating to teaching and research on the Collection.

This category is already collected by the University Records/Library, and does not need to be actively collected, but may be acquired through passive collection.

History of the Logie Collection

Our University's James Logie Memorial Collection of Classical Antiquities consists in the main of pottery collected from 1949 by Marion Steven, Reader in Classics, who selected items which were intended to illustrate for teaching purposes the major stages in the development of ancient Greek vase-painting. She gifted it to the then Canterbury College in 1957, and it was housed in the Classics Department of the College on the old university site. It was named after Marion's husband, who had been Registrar of the College for several years.

The College became the University of Canterbury in 1972, and the University has made several significant acquisitions since then.

In addition, to meet the needs of both students and the wider community the Collection has been enlarged to include Roman and Egyptian artefacts of various media and a small collection of Greek and Roman coins. Several of its objects have taken part in both national and international exhibitions. In fact, by an extraordinary piece of good luck, the remarkable Stiltwalker vase was on loan to the J. Paul Getty Museum from 2009 till early in 2014, and was therefore mercifully spared the September 2010 earthquake. Again in 2014, the Collection received six further items through purchases by Judge Stephen and Mrs Mhaire Erber and by the Christchurch Logie support-group, the PhiloLogie Association. The holdings therefore continue to expand, against all financial trends. The entire Collection, except for the recent acquisitions, was published in 2009 by Professor J.R. Green through the Canterbury University Press. This was commissioned and entirely financed by the PhiloLogie Association.

The importance of the Collection lies chiefly in its comprehensive representation of Geometric, Orientalising, Attic Black and Red-figure and White-ground, South Italian and Etruscan pottery. Its value as a teaching collection for Australia and New Zealand is widely acknowledged, and its Curators open it to international access by answering technical inquiries. It has also been a highly popular place for local schools and groups to visit under the supervision of the Curators, so that its educational potential is fully realized among the general public. It has inspired many students to study Classics and Classical Art in the Department.

Up till her retirement from the University in 1976 Miss Steven (as Marion preferred to be called) was emphatically willing to allow students to handle the vases physically. She also encouraged Classics students to use the Logie Collection's display-space as a study-area. We must remain committed to her intentions and her principle that great art should be as accessible as reasonably possible, especially to the students studying it.

Moreover, when Marion made her donation to the then Canterbury College, it is clear that she took it for granted that the Department of Classics would act as the Collection's

steward, and that, since she had designed the Collection to be a teaching collection, she expected it to be housed where it could best perform its intended function.

That this is so is illustrated by a remark by a Classics graduate of Canterbury University, Associate Professor Anne Mackay of Auckland University: “I was Marion’s student from 1970-1973, when the Logie Collection was housed in what is now the Arts Centre, in the Old Department (formerly ‘Zoology’, under the astronomy telescope). It was set up in large glassed cases around the walls of a room on the ground floor, in the centre of which was a collection of tables massed together to make a large working space for students. This was open from 9:00 am to around 6:00 pm (or even later, if Marion was working late), and undergraduate students in the department were encouraged to work there. ... Students could examine a piece at close quarters, and even handle some of them – this was inspirational, and very deliberately so!”

The earthquake of September 2010 caused extensive damage to the Collection and its housing. All pieces have, however, been successfully conserved by a professional conservator, and the work was completed in June of 2012.

Immediately after the September 2010 earthquake, Professor Graham Zanker set up a UC Foundation Logie Fund. This attracted marvellous support both locally and internationally, including a £16,000 donation from the Council of the Classical Association of Great Britain, and reached over \$60,000.

In 2017 the Logie Collection was rehoused in the newly established Teece Museum of Classical Antiquities, within the UC Arts – city campus building at the historic Christchurch Arts Centre. UC alumnus, Professor David Teece and his wife, Leigh Teece, donated funds to support the refurbishment of the old Chemistry Building. The Museum has a rotating programme of exhibitions and is open to the public Wed-Sun 11am-3pm, with school and group bookings on Mon-Tues 9am-3pm.