

## 目錄

一、Nicolas Garnier 訪台交流行程.....4

二、Nicolas Garnier 訪台學術活動.....7

國立臺灣史前文化博物館演講稿

Contemporary forms of expressions and authenticity: the case of tourist art.

國立臺東大學南島文化研究所、國立臺南藝術大學藝術史學系、國立台灣大學人類學系暨研究所 PPT 演講稿

National symbols and national identity in the Pacific a Few questions about PNG national emblems

三、參考文獻.....30

四、計畫成果自評.....32

## 附錄

1. Nicolas Garnier 教授訪台交流演講錄音檔光碟

2. Nicolas Garnier 教授訪台交流活動照片集光碟



## 一、Nicolas Garnier 訪台交流行程

巴布亞紐幾內亞大學視覺人類學系教授 Nicolas Garnier 專長於太平洋地區的物質文化研究，特別是巴布亞紐幾內亞地區；除了在學術機構研究及教學外，亦有豐富的博物館研究策展經驗與文化活動推廣經驗。國立臺灣史前文化博物館獲得國立臺東大學南島學術研究計畫辦公室補助，邀請他於 10 月 4 日至 17 日來台訪問，進行以下交流活動：

Date	Venue	Activities	Accommodation
10/04 (Mon.)	Arrival	Papua New Guinea-Taipei	Howard International House, Taipei
10/5 (Tue.)	National Palace Museum	Visit exhibition and Discussion/meeting with staff of Education department	Howard International House, Taipei
10/6 (Wed.) .	Shihsanhang Museum of Archaeology	Visit exhibition	Howard International House, Taipei
10/7 (Thu.)	Break	Transition Taipei→Tainan ( a.m.9 : 00~10 : 43 Taiwan high speed rail )	Tainan Science Park Hotel
	Tainan Science-base Industrial park	Visit the Archaeology site (a.m.11 : 00~12 : 00)	
	National Tainan University of the Arts	Lecture I (p.m.2:00~5:00) Topic : National Symbols and national identity in the Pacific: A Few questions about PNG emblems  Discussing/meeting with students	
10/8 (Fri.)	Break	Visit Museum of Lecture 、 Confucius temple Tainan→Taitung	Taitung Hotel for Teachers and Officials

2010 年世界南島研究國外學者訪台交流案  
訪台學者：Nicolas Garnier

		( p.m.12 : 00~14 : 43 Taiwan rail )	
10/9 ( Sat. )	National Museum of Prehistory	Visit Exhibition and the Peinan Cultural Park	Taitung Hotel for Teachers and Officials
10/10 ( Sun. )	East Coast & East Rift Valley	Visit the Archaeology sites	Taitung Hotel for Teachers and Officials
10/11 ( Mon. )	National Museum of Prehistory	Visit the Mr. Iwasa, Yoshichika donations and Pacific collections. Discussion/meeting with NMP staff	Taitung Tce Resort
10/12 ( Tue. )	National Museum of Prehistory	Lecture II in NMP (a.m.09:00~12:00) Topic : Contemporary forms of expressions and authenticity: the case of tourist art	Taitung Tce Resort
10/13 ( Wed. )	Break	Visit the Lovely Taiwan Foundation	Taitung Hotel for Teachers and Officials
	Institute Of Austronesian Studies	Lecture III (p.m.2 : 00~5 : 00) Topic: National Symbols and national identity in the Pacific: A Few questions about PNG emblems  Discussing/meeting with students	
10/14 ( Thu. )	National Museum of Prehistory	Workshop 一、Subject : Contemporary research of Pacific and share experience of museum exhibition	Taitung Hotel for Teachers and Officials

		(a.m.10 : 00~12 : 00) 二、Visit Mr. Iwasa, Yoshichika donations and discussing with Taiwan indigenous artist and NMP staff (p.m.14 : 00~16 : 00)	
10/15 (Fri.)	The Department of Anthropology, National Taiwan University	Taitung→Taipei Lecture IV (p.m.2 : 00~5 : 00) Topic: National Symbols and national identity in the Pacific: A Few questions about PNG emblems Discussing/meeting with students	Howard International House, Taipei
10/16 (Sat.)	National Palace Museum	Visit Exhibition	Howard International House, Taipei
10/17 (Sun.)	Departure	Taipei-Taoyuan-Papua New Guinea	

## 二、Nicolas Garnier 訪台學術活動

國立臺東大學南島文化研究所、國立臺南藝術大學藝術史學系、國立臺灣大學人類學系暨研究所

### 一、演講稿

National Symbols and national identity in the Pacific: A Few questions about PNG emblems

Nicolas Garnier

Department of Visual Anthropology

University of Papua New Guinea

#### **1st slide and then slide 2**

The idea of this paper came on two occasions. The first was a paper about Parliament Maces in the Pacific, which exemplified how modern Pacific countries have developed symbols which are deeply related to their former colonial dependency, the other was on the occasion of the creation of the National Bilum. A very large bilum made by a group of 18 women from Goroka and Southern Highlands Province who were commissioned by UPNG the creation of a large bilum for the grand Hall of the parliament house and given in May 2010 to Honourable Jeffery Nape, Speaker of the parliament. The purpose of the commission was to create a bilum which could represent all the women of the country. When we first met in March 2010, and after I insisted that the University didn't want to control the nature of the images and that the invited craft women were asked not only to make a bilum but first to imagine it, it took less than 10 minutes for this large group of women to agree on what would be suitable for such a bilum: the national flag surrounded by 20 provincial flags. Without any comments, as soon as one of them expressed publicly what the bilum will look like, all of the present women agreed on the theme as the most suitable idea to represent the nation. Honourable Jeffery Nape, when he was asked to receive the gift on behalf of the parliament wrote a discourse, quite official and slightly boring. He started to read his discourse at a time when the bilum was yet out of sight and as soon as he discovered the bilum, he stopped reading his paper and suddenly became excited and enthusiastic improvised about bilums and their national relevance. He then passionately declared that the bilum was a national symbol.

This brief meeting held by the women and the political answer given by the speaker

of the national parliament led me to a series of questions about national emblems as images designed for political purposes, or legitimated by political power, but also images of independent countries in relation with former colonial authorities and images as the expression of the nation, e.g. as a condensation of a shared imaginary common to a large number of citizens. And at last, we need to investigate images as reflect of foreigner's imaginary about a country. Papua New Guinea was declared independent on September 16<sup>th</sup> 1975. The Independent country gave to itself a constitution, a body of laws and institutions, out of which citizens have built a shared identity. But for some, the unifying characteristic of Papua New Guinea is its diversity, as if separateness was the key feature of its unity.

*“Ironically, it is this last focus on diversity and separateness that may prove to be a key element in an emergent (as opposed to rhetorical) national culture that can see glimpses of in Papua New Guinea’s grassroots culture”* (Zimmer-Tamakoshi, 1996:167).

Social scientists and anthropologists have reflected on the way PNG citizens relate to the state, the nation, but also their “culture”, often described as a linguistic group. It is not rare to have the country described by Papua New Guineans and by non Papua New Guineans as an “800 languages” country, pointing this way the multiplicity of cultures covered by the label Papua New Guinea. In quoting this “impossible” number, a number of languages we cannot mentally figure out, scholars and non scholars are illustrating a representation of a country which cannot be represented. In quoting 800 languages, we somehow renounce to embrace a unity of the country.

However, Papua New Guineans have tried to set up models, structures, institutions which could while reflecting, respecting and protecting the multiplicity of cultures of the country, embody a shared identity. These models, structures and institutions

First we shall quote a rather unified educational system which provides each Papua New Guinean with a common pool of knowledge.

On a rather philosophical level, we shall mention an idealized unity of the Nation (and of Melanesian as a whole) as defined by Bernard Narokobi (and centred upon a simplified image of village life, nuclear family opposed to the greed of Westerners). His conception of National unity and identity has had some echo in more recent production in Literature (Regis Stella who have developed research on Melanesian perverted image in colonial literature, and the vibrant plea of Steven Winduo for

Papua New Guinean and Melanesian Unity in his weekly tribunes in *The National*).

Legally, Papua New Guinea has designed a constitution which is intended to be “home-grown”:

“We wanted to make sure that the constitution was home-grown and tailored to meet the specific conditions of PNG as well as set a new vision for the future” (Momis: 2010: 23).

A common legal system, a common set of law and often a constitution give to individuals a legal framework which validates or invalidates their actions on their territory. Let's here mentioned briefly the concept of “home grown” Papua New Guinea constitution, a legal system which give to Papua New Guineans institutions through which they can have their opinions expressed and processed.

Mass consumption, as defined by Robert Foster, taking his examples out of national companies (AirNiugini developing its advertising strategy on a nationally owned company, or Coca Cola building a mirage of Papua New Guinean Produce) has also been a unifying factor. There is in mass consumption companies a strategy to develop produces which embodies the “spirit of the nation”. These produces shall reflect an image (a mental representations developed by consumers) which incarnate Papua New Guinea. Recent advertising of coca cola invite Papua New Guineans to buy a drink “which is truly made in PNG”. Put that way the produce is advertised as an embodiment of the essence of the nation while it is indeed a purely global produce.

About images and around images, I would like to ask a few questions. Foremost, I would like to trace the genesis of these emblems which, often by political means marks the end of colonization, and are intended to play their part in the creation of an independent nation.

If one considers nationality as a shared history (and the length of this shared history does not matter): sometimes a sole event can be viewed as determining cement on which a population build a common destiny. In France, for example, the Revolution was perceived as the foundation of the nation in the very times it occurred. It was also the case about independence for most colonial countries and Papua New Guinea shall be counted as an unchallengeable example of a country which builds its identity on a founding historical event. Each 16<sup>th</sup> September, most Papua New Guineans feel that they are Papua New Guinea, that they have an individual responsibility for their nation...

Nationality is also a series of shared cultural features amongst them language is a key element, and in Papua New Guinea is no exception. Tok Pisin has played an essential part in giving to PNG citizens a common and distinctive cultural unity), But nationality is twofold: it is an “identity” I share with other fellow citizens, but it is also a “reputation” I display to the face of the world. Internally I consider the other as the same, externally, I am an other. The questions, and the start of a reflection I would like to share with you this morning, are about considering how Papua New Guinea has established a nationality through images. I would like to see how this visual nationality played its role first as agent(s) of a living together, how it has contributed to create a common stage for Papua New Guinean in the construction of a common destiny, and also (and it won’t perhaps be here my main focus) how these images have contributed to create a Papua New Guinea in the eyes of foreigners.

### Slide 3

#### 1/ Bird of paradise

Before entering in the description of national emblems as political and popular constructions embodying the identity of the country I would like to say a few words on an animal which can be considered as the most common symbol of the country: the bird of Paradise.

#### Slide 4: 14 species of birds of Paradise

- 14 great species of birds of Paradise (genus *Licocorax*, *Manucodia*, *Paradigalla*, *Astrapia*, *Parotia*, *Pteridophora*, *Lophorina*, *Paradisaea*, *Seleucidis*, *Cicinnurus*, *Semioptera*, *Ptiloruis*, *Epimachus*, *Drepanornis*).
- The birds of Paradise mostly live in the Moluccas (East of New Guinea), in Papua New Guinea which is the place where the diversity of birds is the largest, and the east of Australia.

It appears under many forms: the national flag, several provincial flags, coins, the national crest (of course), and at an early stage of the history of the country it was the symbol engraved on badges of the Pangu Party during the 1960's (see Mira 1986:275). It is still the main emblem on the badge of the Royal Papua New Guinea Constabulary. It also appears on medals and badges of correctional services, on the Police valour medals, and in 1975 it was the main symbols featured on badges engraved on the

occasion of the celebrations of Independence.

### slide 5: Flag of PNG

#### 2/ a flag: a synthetic system

*Papua New Guinea  
We are One  
Divided, we fall  
United, we stand  
The national flag  
A symbol of unity*

(Anonymous) cited by John Dademo Waiko 1993:194

The National flag of Papua New Guinea was designed in 1971 by Susan Karike Huhume (from Gulf Province), a 15 years old child after a concourse opened to everyone. The adoption in 1971 of a common flag for the country marks a first attempt to create a shared image. This flag forms an image which opens a future for the citizens and shall be considered at that time as the symbol of a nation in gestation. Its colours: red, black, yellow and white, and I use here unconventional names for flag colours, reflects common colours used in traditional arts, in body ornaments... These colours carry out a general adhesion since they reflect something “everyone shares” in Papua New Guinea, a common feature, something which links everyone.

However, we also find in the design of the flag the echo of “something” which is perhaps not totally local: the five stars of the Southern Cross. Like other countries of the regions, and all belonging to the Commonwealth, Papua New Guinea, with Australia, New Zealand, the Solomon Islands and Tokelau included in their flags the five stars of the Southern Cross.

### slide 6: national crest

#### 3/ national crest: The cumulative system

The National Crest as it was gazetted on July 1<sup>st</sup> 1971, is composed of three distinct elements: a “stylised” bird of Paradise, a “Kundu drum” composed of three parts (drum head, body and grip), a spear described as “black with white highlights.

“The national Emblem is to be used for all official purposes of the Administration and on all occasions on which, and for all purposes for which, it is customary to use a national emblem or National Arms – that is to say, generally speaking on all occasions when Commonwealth Arms are used at present. However, the Commonwealth Arms will continue to be used for all official and personal purposes of the Administrator himself, and the usages of Commonwealth departments and instrumentalities are not affected. Also, existing stocks of stationary, etc., may still be used”. Papua New Guinea Government Gazette Extraordinary. N°1, July, 1<sup>st</sup>, 1971.

The design of a crest reflects a slightly different tendency. While the flag is an attempt to imagine something which is hold by everyone, the national crest reflects the originality of the many cultures of the country. Its design, its components reflect the irreducibility of contrasted cultures. It bears a bird which is known in everyplace of the country: the bird of paradise. This emblem, which is also featured on the national flag, is the main focus, but the national bird, despite embodying the “globality” of the nation, is, in this context, considered as insufficient. It is supplemented by other emblems. The national crest, as some provincial flags (East Sepik Province, Madang Province, Chimbu Province, Western Province, Madang Province) is an attempt to reflect the combined nature of the nation’s identity. In accumulating emblems, images tend to symbolize the heterogeneous components of the group they tend to represent. While the national flag tends to cover the diversity of Papua New Guinea while referring to one symbol (the bird) and its involvement within an international network (its appurtenance to the group of common wealth countries in the Pacific: the five stars of the Southern Cross), the national crest illustrate the difficulty to specify everyone aspiration to remain distinct. It also perhaps has a higher ambition: to develop through a visual rhetoric a descriptive definition of the self. We find similar constructions on PNG banknotes and provincial flags.

We would have then a dual attempt: through a synthetic image an achievement in the research of a shared image: the bird of paradise and the national colours. On the other side an attempt to “describe” oneself as a complex system of attributes.

### slide 7: parliament aerial view

#### 3/ parliament house

The Chief Minister Michael Somare asked in March 1975 to have a new building for the Parliament. In 1969, it was suggested that the parliament shall be built in Arona (Eastern Highlands), because of its central location. For practical reasons, the site of Waigani, in Port Moresby, was then chosen. The site was officially determined by the creation of a plaque unveiled by the Prince Charles on September 16<sup>th</sup> 1975.

### **slide 8: project by Bill Phillips**

In 1975, Cecil Hogan, an architect working for The National Work Authority (today's department of work) proposed designs for a new Parliament. However, a concourse was held in 1977 to determine what would be the plans for the future parliament house. Most of the projects were unsuitable or unrealistic, so the project earlier submitted by Cecil Hogan was finally accepted after modifications.

### **Slide 9: working team**

I owe to Pamela Rosi most of the information about the parliament house as well as a brief introduction on the building published as a visitor's guide written by Mike Briggs in 1989. The construction was made by a working tem composed by:

Architect: Cecil Hogan

Constructor: Peddle, Thorn & Harvey (dir. Ron Burgess)

National Art School team: Tom Craig

Chief decorator: Archie Brennan

### **slide 10: inside the Chamber and speakers chair**

The Parliament house hosts the new independent power of the country. This ambitious construction wanted to be a reflection on the nature of the power, on its roots in the traditional legal system but also it was meant to reflect of the social, cultural and natural diversity of the country. Each detail was a hymn to the harmonious combination of cultural and artistic features borrowed from the different regions of the country. Like the PNG constitution, the building was intended to be home grown, and most of the materials were local.

### **slide 11: early colonial map**

### **5/ currency in PNG**

Early colonial money reflecting early colonial division.

William Mira wrote in 1986 an important history of coinage in Papua New Guinea. It is only in 1936 that the iconography of coins starts to reflect local cultures. At that date, the coin of 1 penny of the Territory of New Guinea bears a patterns directly referring to “Massim Art”. The pattern was most probably inspired by the publication of Haddon, in particular a combination of designs allegedly representing frigate birds and crocodiles.

### slide 12: early colonial currencies

The Bank of Papua New Guinea acts as Central bank for the country according to its status which were voted in March 1973 (Central Banking Act), permitting the bank to be created in November 1973. In April 1975, Kina and Toea were introduced as official currency to replace Australian Dollar. Robert Foster has demonstrated that at the end of the colonial period, the Australian colonizers implemented a financial education tending to advocate a non material understanding of wealth: immaterial money. Pounds and shillings, later replaced by Dollars and cents, in that education, have no material value; furthermore, as material commodities (fetish according to Foster), they undermine their real exchange value. In pamphlets and advertisings the Australian authorities engaged those who gave fetishist importance to money, to store it in a bank. The very materiality of money made it vulnerable (to thieves, fire, accidents, loss...).

It seems then that the creation of new currency for PNG was answering another, if not opposite goal: to reinvest the materiality of money, to give the new currency a strong traditional value:

“The irreducibly material and locally restricted wealth item – has been rehabilitated as an emblem of cultural identity” (Foster: 74)

Sir Henry ToRobert, who belonged to the Currency Working group (and also chairman of the Port Moresby Office of the Reserve bank of Australia) quoted in 1973:

“In preparation for political independence, currency in Papua New Guinea on 19 April 1975 took its unique form and emphasis. Physically the needs of a modern world and a desire to maintain

the country's heritage came together to give meaning to our notes and coins" in Mira 1986:xi, quoted by Foster:74).

The names themselves mark a turning point, and they from now on refer to local forms of currency as explained by Julius Chan:

"I therefore propose that the name of the dollar equivalent should be Kina, and the name of the cent equivalent should be toea. The word Kina is found in both the Pidgin and the Kuanua language. In pidgin it refers to the valuable pearl shell used widely in the Highlands as a traditional store of wealth. It is probably the source of one of the term for pearl shell in the Mount Hagen Melpa language, *kin*. The fact that this shell is traded into the Highlands from coastal areas far afield makes it an appropriate national name for one of the basic units of our new currency". quoted by Mira (1986:140-144)

The two testimonies show clearly that the new currency was a necessity for building a national economy. When Sir Henry ToRobert emphasized the fact that the new currency shall become an agent or bridge traditional economic practices and modern (or Western) form of economy, Julius Chan insisted that the new currency in its naming shall be rooted in existing tradition. He developed a very personal (and little academic) interpretation of the etymology of the word Kina. The term, which is in use in Kuanua language, originally seems to refer to the edge of shells (used to scrap taro) (see Mihalic 1989:110). Sir Julius Chan jumped to another term *kin* used in the Wahgi valley where pearl shells have an important exchange value, but where imported from the South Coast of New Guinea. In supposing that the Melpa term derived from the Kuanua language, Sir Julius Chan build a cultural continuity which brings together the Papuan Region, the Highlands to finally reach the New Guinea Islands.

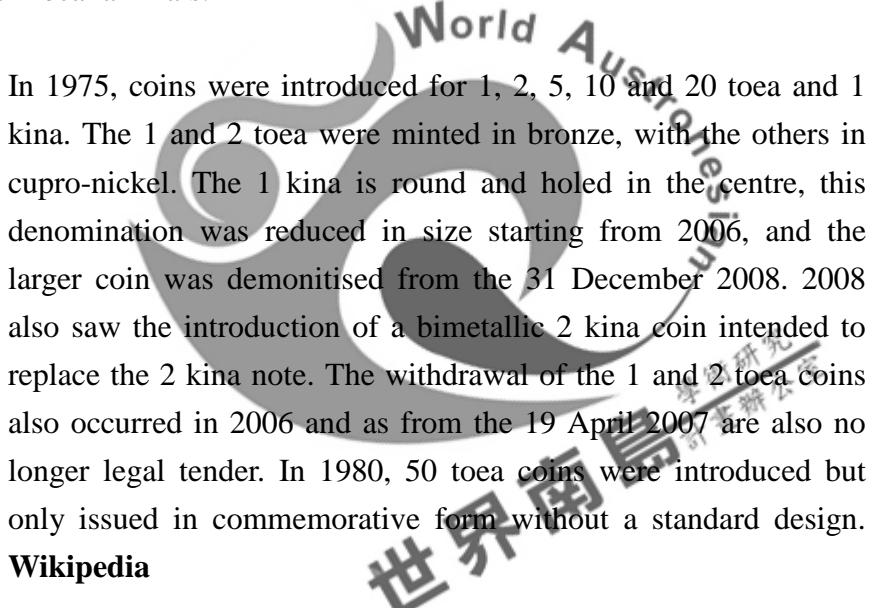
### Slide 13: list of coins

#### Coins

The design of coins refers to a commons iconographic field: zoology. In that perspective it is little commemorative, and does not refer to any clear social symbolism, but shall be rather viewed as a random selection of animal species: such as:

- 1 toea: Paradise Birdwing butterfly
- 2 toea: Butterfly Cod
- 5 toea: marine turtle
- 10 toea: spotted Cuscus
- 20 toea: Bennett's Cassowary
- 1 Kina: two crocodile (freshwater and saltwater species).

Interestingly, amongst the new national emblems which were created at the Eve of Papua New Guinean Independence, they were the only ones which hasn't been the object of attention, and of political content. The designs seemed to have been an Australian creation: someone called B. Stewart was acknowledged as a creator of the designs and at that time he was the Chief engraver of the National Bank of Australia. We shall also notices that Australian coins of lowe denomination also represent common local animals.



In 1975, coins were introduced for 1, 2, 5, 10 and 20 toea and 1 kina. The 1 and 2 toea were minted in bronze, with the others in cupro-nickel. The 1 kina is round and holed in the centre, this denomination was reduced in size starting from 2006, and the larger coin was demonitised from the 31 December 2008. 2008 also saw the introduction of a bimetallic 2 kina coin intended to replace the 2 kina note. The withdrawal of the 1 and 2 toea coins also occurred in 2006 and as from the 19 April 2007 are also no longer legal tender. In 1980, 50 toea coins were introduced but only issued in commemorative form without a standard design.

[Wikipedia](#)

### Slide 14: K1

The One Kina denomination and the 50 toea coin have a special status. The One Kina coins (which has changed of form in 2007) refer to the traditional currency made out of the base of the Conus shell. Both modern and traditional currencies are pierced in the middle. Today, many Papua New Guineas, use indifferently the modern coinage and the traditional shell as pendant, around the neck, or fastened on string bags.

The 50toea denomination has been always considered as commemorative:

- 1975: Indepnndence day
- 1976: First anniversary of Independence

- 1979: United Nation International Year of Children
- 1980: South Pacific Festival of Arts
- 1982: visit of Elisabeth II to Papua New Guinea
- 1983: Tenth anniversary of the Central Bank
- 1984: 100th Anniversary of German and British protectorate
- 1990: 15th anniversary of Independence
- 1991: 9th South Pacific Games
- 1994: 100th anniversary of the German “Bird of Paradise” coin
- 1995: 20th anniversary of Independence
- 1998: 25th anniversary of the Central Bank
- 2000: 25th anniversary of Kina and Toea
- 2000: 25 anniversary of the Independence of PNG

The commemorative purpose of the 50 toea coin acknowledges a dual history: the nation history and its present achievements (commemoration of Independence, Pacific Festival of art, and organization of Pacific games). The coin also celebrates the history of the Central banking system, rooting its history in the colonial time (for example, the celebration of a German coin in 1994).

Bank notes, and coins can perhaps be seen as another form of the dialectics opened by the national flag and the national crest: while the coins bears isolated and unique patterns sealing a shared and common identity, the bank notes (which of course are associated with a higher value), present the form of a collection of attribute, all of them, together, provides the possibility of a unity.

### **Bank notes**

While the new naming convey an important symbolic switch from colonial domination to the embodiment of a unifying link for Papua New Guinea, the iconography of the bank notes was equally, if not even more important. Mr Willie Stevens (from Ladava village in Milne Bay) who was a student at Goroka technical college was commissioned to design the future bank notes. He was assisted in his task by the staff of the Reserve Bank of Australia (especially the Note Issue Department). The designs were exhibited and shown to the Chief Minister Michael Somare and Henry ToRobert. On October 29th 1974, the Minister of finance, after approval of the newly proposed designs, stated that:

1/ The Reserve bank of Australia (in Melbourne) shall print bank notes for

general circulation

2/ coins shall be struck at the London Royal Mint.

The first coins and bank notes were released on April 19th 1975.

On 19 April 1975, notes were introduced for 2, 5 and 10 kina that replaced the [Australian dollar](#) at par, so the colour scheme was the same. They circulated along with the dollar until the 1 January 1976 when the dollar ceased to be legal tender. The 20 kina was introduced in 1977, 50 kina in 1990, followed by 100 kina in 2005. All colouration of the individual denominations are the same as current and former Australian decimal currency. Starting from 1991, all the current Papua New Guinean banknotes have been produced in [polymer](#) rather than on paper. A new issue of banknotes has been issued starting with the 50 kina in 1999, then the 100 kina in 2005, 2 and 20 kina in 2007 and the 5 and 10 kina in 2008. This makes all the denominations of the kina issued in polymer. [Wikipedia](#)

### slide 15: the K 2 note

The back ground

A Mount Hagen Axe

- A Kula Arm Band from the Milne Bay Province
- Engraved dogs teeth from the Bougainville Area
- A Clay Pot from the Sepik Province
- A transparent bank logo (bottom left)

The Background tints have been composed of patterns taken from :

- A Tapa cloth from the Northern Province
- Waist Bands from the Gulf Province
- A Canoe from the Trobriand Islands
- A Shield from the Sepik Area
- A Canoe from the West Sepik
- A Madang Shield
- Clubs from the Huon Gulf Region.

The Two Kina note is a perfect example of what we can call *Mixed cultural references*. It proceeds as an accumulation of cultural references. This accumulation is an

instrument which expresses nationhood and illustrates also Papua New Guinea motto: “Unity in diversity”. The two Kina note is an attempt to represent a totality (the nation) through a limited selection (a sampling) of recognizable items. The process of selection now leads us to several key questions: how operation a selection of cultural “items”? How shall we avoid the repetition of such items and the risk of creating stereotypes about PNG cultures? Shall we now consider on the same level, artefacts having very different status, value, mode of circulation?

Perhaps we shall perceive diversity (and its accumulative expression) as a principle per se? Then the collection of cultural references matters more than the individual items taken separately and in their relation with their social, cultural and historical context?

**slide 16: list of items on K 2 note**

**slide 17: K 5 note**

**slide 18: K 10**

**slide 19: K 20, introduced in 1977**

**slide 20: K 50, introduced in 1990**

**slide 21: K 100, introduced in 2005**

**Slide 22: general about stamp**



**6/ stamps**

Studying stamps of PNG as a contribution to a National imaginary in 2010 is a bit as a provocation. It could be argued that stamps in Papua New Guinea, like elsewhere in the world play today a decreasing role. In Papua New Guinea, the use of mail is limited to rural areas, and letters are transferred only for a section of the journey by official mail routes. Part of their journey is done thank to the contribution of relatives leaving the village to the next town, or bring arriving letters from town to remote areas.

About ten years ago, the national telephone company developed a service of mobile phones. The first service was challenged in PNG with the arrival of Digicel, a

Caribbean based mobile company. Today many inhabitants of PNG use mobile phone on a daily basis. However, the use of telephone is still restricted to those (a few only) having regular access to cash economy and access to electricity (to recharge their phones!).

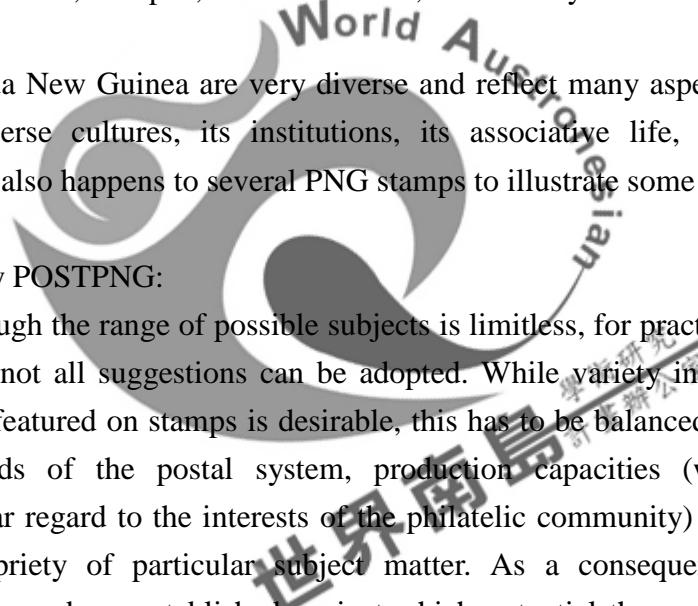
Post started in Papua in 1885, with a first letter stamped

**"Port Moresby**

**New Guinea**

**August 26 1885"**

It started two years later in German New Guinea. In 1955, a Posts and Telegraphs Department was created after the services broke out the Treasury Department. Four years later, in 1959, a first Philatelic bureau was created. In 2010, this philatelic bureau has become very international and has agents and correspondents, in Australia (of course), in Britain, in Japan, in New Zealand, in Germany and in USA.



Stamps of Papua New Guinea are very diverse and reflect many aspects of PNG: its history, its diverse cultures, its institutions, its associative life, and its natural environment. It also happens to several PNG stamps to illustrate some world events.

As its quoted by POSTPNG:

“Although the range of possible subjects is limitless, for practical reasons not all suggestions can be adopted. While variety in the themes featured on stamps is desirable, this has to be balanced by the needs of the postal system, production capacities (with particular regard to the interests of the philatelic community) and the propriety of particular subject matter. As a consequence, criteria have been established against which potential themes are considered. We believe this conservative policy will enhance your affinity to Stamp Collecting and the enjoyment you derive from this world famous hobby”.

The committee which deals with the iconography quotes that some topics are recommended, such as:

1. All subjects must be directly related to Papua New Guinea, be of outstanding national or international interest and/or significance, and enjoy popular acclaim.
2. All subjects must be capable of satisfactory depiction at stamp size.
3. Anniversaries commemorated must be of 50 years or multiples of 50 years.

4. Meetings and conferences may be honored on commemorative stamps only in very rare circumstances involving heads of national governments.

On the opposite, it is quoted that some topics are not recommended:

1. Anniversaries of the death of any individual
2. Matters of interest only to a narrow section of the community, or to a province or to a single region.
3. Anniversaries of the founding of a city, town or local government body
4. Anniversaries of events connected with political parties or groups, commercial enterprises or products, and subjects likely to cause public divisiveness.
5. Recurring events held in Papua New Guinea, including awards and festivals, except for Queen's Birthday, Christmas and major events of philatelic interest.
6. The inferior issues, imperforate specimens and other dubious issues that may not benefit PNG in any way.

And at last some individuals can be the object of a stamp such as:

1. The monarch and other members of the Royal Family of Great Britain.
2. Papua New Guinea recipients of the Queen Awards.
3. Papua New Guinea winners of gold medals at Olympic Games.
4. Papua New Guinea winners of gold medals at Commonwealth Games.
5. Unidentified Papua New Guineans featured as representatives of a group/section of society, rather than as individuals in their own right.
6. World famous people depending on philatelic demand.

### **slide 23 stamps on social issues**

2008: World HIV Aids Day (with a drawing of Gickmai Kundun)

2008: Summer Institute of Linguistics

2007: PNG Rotary Club

### **slide 24: representation of PNG culture**

paintings of the young graphic artist Philemon Yalamu

### **slide 25: British Royal Family**

Every year, there are new stamps edited to celebrate members of the British Royal family. The queen first has been the most celebrated, immediately followed by Prince Edward.

### **slide 26: Biodiversity**

Stamps are here the replication of the choices made in the 1970's for the iconography of stamps. Representation of series of zoological species is a traditional standard in world philately.

### **slide 27: celebrities**

Every year, there is a selection of world celebrities. The latest was Marilyn Monroe, earlier Elvis Presley or John Paul II.

### **Slide 28: Historical myths**

### **slide 29: Provincial emblems**

for reasons I don't know, only few provinces seem to have been selected to feature on PNG stamps.

### **slide 30: traditional images:**

In the last couple of years, there has been an important issue dealing with the use of traditional copyright, and that particular affair impacts the way we shall understand and create national images in PNG. The problem concerns a series of stamps featuring clay pots made by women in Aibom Village, on Chambri Lakes. They took to court Post PNG. They argue that they failed to acknowledge their copyright. The women from Aibom, through their NCC registered association took PNG Post to court on the matter that they have used images without proper clearance. Furthermore, it was argued that as national institution, PNG Post abused of their rights and spoiled Aibom people of their legitimate and exclusive rights upon their traditional images. They won their court case and obtained from PNG Post a substantial financial compensation. This recent court case illustrates, perhaps for the first time, a dilemma opposing the state and its agencies on one side and traditional copyright owners. The case demonstrates the limits to the right of the state to make use of local creation, to build a national visual identity. Local copyright owners, in that case, denied any avenue through which an image could be extracted from its local context of origin.

The Policy of Post PNG is clearly established at least concerning the choice of themes and images to be reproduced. It is clear that priority is given to Papua New Guinea, and images printed on stamps shall be of national interest. Surprisingly, topics specific to local areas of the country are not recommended. In the past years, one can notice that this recommendation was followed in a quite strange way. PostPNG has got round their obligation in printing sets of stamps. Individual stamps are reflecting

peculiar aspects of the country, as sets (animals, arts and crafts, flags), they compose a selected pieces of a country.

The selection of themes is the fact of a committee of members (not necessarily members of Post PNG). Their selection is following the guidelines they established, but the selection is mostly determined by:

- external demands and solicitations made by NGO's, associations, different lobbies (Church groups...). Many of these stamps are openly commemorative, and are “political” in the way that the demanders are willing to express their contribution to the development of the nation
- the expectations of the international market. Post PNG is proud of developing an international philatelic network. A part of the themes selected are answering this international philatelic demand. The international choice probably explains why there are so many stamps about nature, animals, insects, plants, shells (Natural History) a traditional standard of philately.

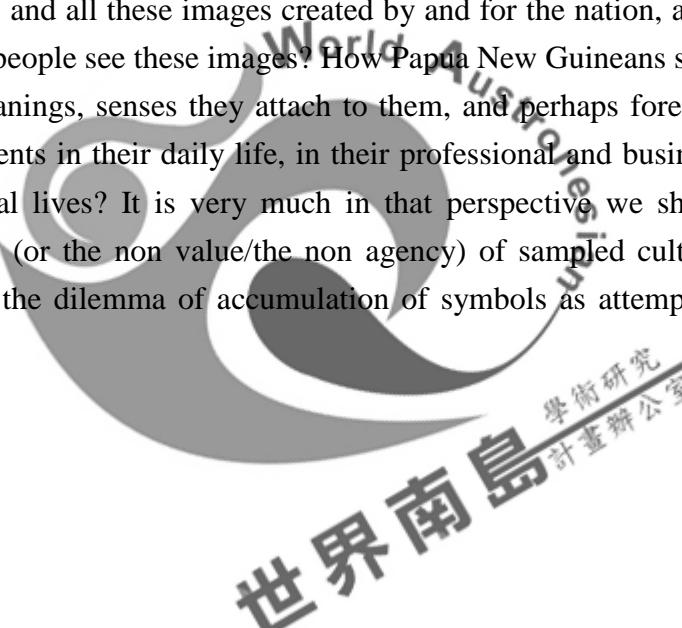
### From bits and pieces to stereotypes: National emblems or national clichés?

In 1971, when was designed the national administrative emblem featuring a bird of Paradise a drum and a spear, we interpreted this image as a cumulative system. It could have been a statement of failure to personify the wholeness of a nation within one symbol. So the nation could be reflected with a selection of visual images which could symbolically reflect the diversity of the nation.

Pamela Rosi made a similar statement when she analyzed the debates concerning the construction and ornamentation of the National Parliament. Acknowledging the remarkable unity of the chosen by the jury of 1978 (Bill Phillips project), she noticed that the “combined” or “composite” idea of Hogan became controversial. While quoting two critical reviews (Vale 1988 and Saini 1988) of the current architecture, she noticed that quite early in PNG history, a representation of the nation based on selected items could lead to a risk of stereotypes. Both scholars, cited by Rosi, argued that the borrowings of references to traditional forms were here some kind of pastiche, condemnable because they evacuate the ritual and social context of their production. Pamela Rosi argued on her side that the appropriation of local iconography (images, forms, material, patterns and designs) and their use in a transformed context (what has been the goal of the art school in both music with the development of Sanguma group and visual arts under the leadership of Tom Craig) is at the core of contemporary art in

the Pacific. Unfortunately, I am not fully satisfied with the *satu quo* proposed by Pamela Rosi. For her, references to traditional forms are the expression of the pride for a national (or regional/local) heritage. Sampled cultural references can be understood in the context of decolonization as a way to reconquest what was demeaned during the colonial time. Rosi, very well perceived that that particular context of image creation is foremost a political endeavour (and Michael Somare and Bernard Narokobi 1980, 1983, in their texts express very clearly in which direction art and culture can contribute to build a national identity). I would like to question now the effectiveness of such strategies.

The question of stereotypes raised by Vale and by Raini can be reformulated in the dialectics I was suggesting in the beginning of the text. Let's leave aside the political field, and let's leave aside the question of what the parliament house, the national flag, stamps and coins and all these images created by and for the nation, and let's enter in the field of how people see these images? How Papua New Guineans see these images, what are the meanings, senses they attach to them, and perhaps foremost how these images act as agents in their daily life, in their professional and business enterprises, and in their ritual lives? It is very much in that perspective we shall reassess the value/the agency (or the non value/the non agency) of sampled cultural references, stereotypes, and the dilemma of accumulation of symbols as attempts to define the country?



## 二、PPT

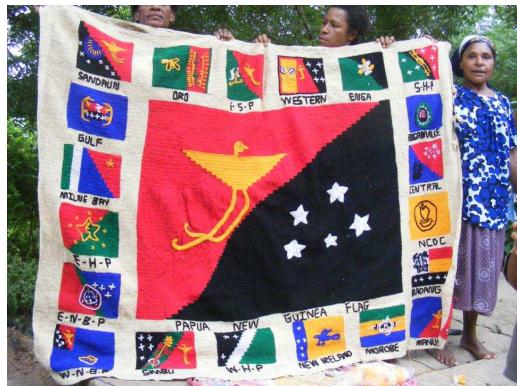
1



### National symbols and national identity in the Pacific

Presentation by Nicolas Garnier  
Visual Anthropology  
University of Papua New Guinea

2



3

### *Paradisaea raggiana*



- The bird chosen as the national emblem, it appears on the flag, the national crest, on the 1 Kina coin as emblem of the Bank of Papua New Guinea... is called *kumul* in Tok Pisin, but *cenderawasih* in Bahasa Indonesia and gave its name to the north coast of West Irian.

4

- 14 great species of birds of Paradise (genus *Licocorax*, *Manucodia*, *Paradigalla*, *Astrapia*, *Parotia*, *Pteridophora*, *Lophorina*, *Paradisaea*, *Seleucidis*, *Cicinnurus*, *Semioptera*, *Ptilorhynchus*, *Epimachus*, *Drepanornis*).
- The birds of Paradise mostly live in the Moluccas (East of New Guinea), in Papua New Guinea which is the place where the diversity of birds is the largest, and the east of Australia.

5

### Few national emblems in PNG



6

### The National Crest



7

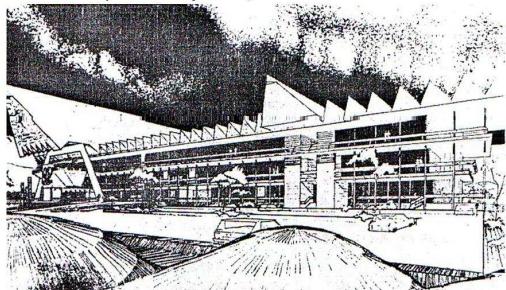
A parliament for a thousand tribe



8

The Winner's project:

Bill Phillips proposal for the Parliament House accepted in May 1978, cancelled in June 1979.



After P. Rosi (1991:293)

9

The Working Team of the Parliament House

- Architect: Cecil Hogan
- Constructor: Peddle, Thorn & Harvey (dir. Ron Burgess)
- National Art School team: Tom Craig
- Chief decorator: Archie Brennan

From Rosi (1991:195)

10

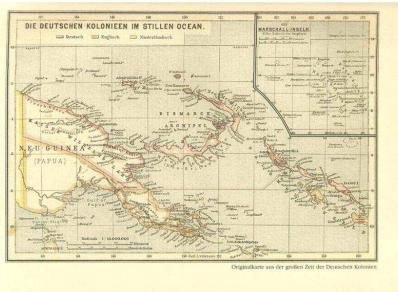
The chamber



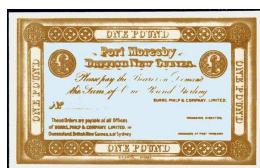
The speaker chair

11

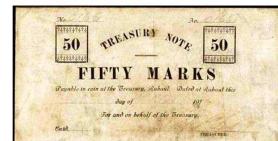
Map designed during early colonial time



12



Private companies such as Burns Philps introduced their own form of currency in British New Guinea before WW1



After the departure of the German, Australian authorities developed a transitional form of currency

13

## The coins

Five toea:  
Turtle (*Carettochelys  
insculpta*)Ten toea:  
Cuscus  
(*Phalanger  
maculatus*)Twenty toea: Fifty toea:  
Cassowary  
(*Casuarius  
Beniens*)

Designed in 1980

Logo of the PNG  
Bank

14

## The One Kina Coin



- The back of the coin (often considered as the main side) features two crocodiles - Saltwater (*Crocodylus Porosus*), Freshwater (*Crocodylus Novaequeinea*)
- Designed in 1975, the size and the weight of the coin changed recently

15



16

## The back ground

- A Mount Hagen Axe
- A Kula Arm Band from the Milne Bay Province
- Engraved dogs teeth from the Bougainville Area
- A Clay Pot from the Sepik Province
- A transparent bank logo (bottom left)

## The Background tint have been composed of patterns taken from :

- A Tapa cloth from the Northern Province
- Waist Bands from the Gulf Province
- A Canoe from the Trobriand Islands
- A Shield from the Sepik Area
- A Canoe from the West Sepik
- A Madang Shield
- Clubs from the Huon Gulf Region.

17

The Five Kina Note:  
a mere commodity

18

The ten Kina note: the breakdown  
between villages and cities

19

The twenty Kina Note: the beginning of richness



20

The Fifty Kina Note:  
Currency, Independence and Politics



21

The Hundred Kina Note:  
a recent and innovative creation



22

Stamps of Papua New Guinea

- Stamps are created for a local market
- Stamps are created for international collectors

23

Stamps and social issues



24

Stamps and ideal representations  
of culture(s)



25

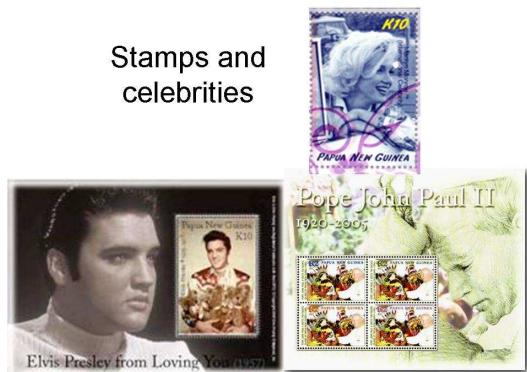
## Stamps and the British Royal family

26

## Stamps and biodiversity

27

## Stamps and celebrities

28

- Colonial nostalgia: The creation of an historical myth.

29

## Provincial emblems

- A recent creation
- A powerful tool to bridge local and national identities

30

## Traditional images and the question of copyright: a recent court case study in PNG



## Bibliography:

- Briggs, Mike, 1989. *Parliament House Papua New Guinea*. Port Moresby: Independent books.
- Foster, Robert, 1998. "Your Money, Our Money, The Government Money: Finance and Fetishism in Melanesia", in Patricia Spyer (ed.), *Border fetishism: material objects in unstable places*. New York: Routledge. pp. 60-90
- Mihalic, F., 1989. *The Jacaranda Dictionary and Grammar of Melanesian Pidgin*. Milton (Queensland): The Jacaranda Press.
- Mira, W., 1986. *From Cowrie to Kina: The Coinages, Currencies, Badges, Medals, Awards and Decorations of Papua New Guinea*. Sydney: Spink and Son.
- Momis, John, 2010. "Autonomy in the context of the Underlying Philosophy of Decentralization, Empowering the Nation and Sustaining Democracy", in Ian Maddocks, Edward P. Wolfers and Ron Crocombe (eds.), *Living History and Evolving Democracy*. Port Moresby: University of Papua New Guinea Press, pp. 19-24.
- Narokobi, Bernard, 1980. *The Melanesian Way*. Suva: Institute of Papua New Guinea Studies and Institute of Pacific Studies, University of the South Pacific.
- Narokobi, Bernard, 1983. *Life and Leadership in Melanesia*. Suva: Institute of Pacific Studies and University of Papua New Guinea.
- Papua New Guinea Government Gazette Extraordinary. N°1, July, 1<sup>st</sup>, 1971.*
- Papua New Guinea, 1987. *Money: Community Life Pupil Book*. Port Moresby: Department of Education.
- Rosi, Pamela, 1991. "Papua New Guinea's New Parliament House: A Contested National Symbol", *The Contemporary Pacific, Volume 3, Number 2*, Fall 1991 , 289-323.
- Ryan, Peter (ed.), 1972. *Encyclopedia of Papua and New Guinea (vol. 3)*. Melbourne: Melbourne University Press, University of Papua and New Guinea.
- Saini, Balwant , 1988. "Architecture in the Pacific: Regionalism vs. Cosmopolitanism". Paper delivered at the *18th Waigani Seminar, The State of the Arts in the Pacific*. University of Papua New

Guinea (unpublished manuscript).

Vale, Larry, 1988. "Designing National Identity: Recent Capitols in the Post-Colonial World". MA thesis, Massachusetts Institute of Technology, Boston.

Waiko, John Dademo, 1993. *A Short History of Papua New Guinea*. Oxford: Oxford University Press.

Zimmer-Tamakoshi, Laura, 1996. "Patterns of Culture in the tower of Babel: Letters from Port Moresby, Papua New Guinea", *Journal de la Societe des Oceanistes*, 103, 163-171.



### 三、計畫成果自評

1. Nicolas Garnier教授在三所大學的專題講座，從當地人的觀點來看待國家的建構，『當地人如何看待』、『什麼樣的傳統文物可以放在紙鈔或國旗上』。發現相同題目卻因為不同學校，而產生不同面向的討論；如在南島所，這樣的議題被提升到「在巴布亞新幾內亞的南島語族的處境」，在台大，則是從「草根文化的發展形成國家認同的文化」討論其脈絡的養成。聽眾透過Nicolas Garnier教授的演講，豐富自身對於不同面向的研究。再者，Nicolas Garnier教授非常熱情、詳實的回答各種問題，與聽眾互動熱烈。因此，三場公開演講都有良好的成果。
2. Nicolas Garnier 教授在本館訪問期間，也協助主辦單位（研究典藏組）登錄大洋洲典藏資料。本館早期大洋洲典藏文物共 98 件，本館從事大洋洲相關方面研究人員較為不足，藉由 Nicolas Garnier 教授來館訪問之便，積極與其請教本館既有之大洋洲典藏品。其中，提供多項典藏文物背後之文化脈絡，並勘誤多筆典藏資料，日後多方確認無誤後，將予以登錄之本館典藏資料庫，有助於增加本館大洋洲藏品資料的豐富與正確性。
3. 邀請之初，即是以日本國岩佐嘉親先生所捐贈之文物研究為首要。因此，Nicolas Garnier 教授在本館除一場公開演講外，主辦單位也規劃國際交流工作坊，邀請本館研究人員、台東在地原住民藝術家、國立台東大學南島文化研究所師生，針對所捐贈之大洋洲文物進行與談，並實際參觀文物。本館研究助理 張至善先生從「南海樂園」特展<sup>1</sup>詳述岩佐先生捐贈本館之始末。而 Nicolas Garnier 教授則是以圖片說故事的方式介紹他如何引導 Chambri 的村民規劃出介紹自我文化的小型博物館，分享他策展經驗。由於圖片種類豐富、加上 Nicolas Garnier 教授生動的演說，聽眾反應熱烈，且在欣賞捐贈文物時，在地的原民藝術家對於大洋洲樹皮布的製作技術讚嘆不已，從其專業

<sup>1</sup> 展期為 2009.10.15~2010.03.31，<http://special.nmp.gov.tw/oceanianparadise/index.html>

的角度互相討論原料、織法等。不論是參與工作坊的學員或 Nicolas Garnier 教授都以其專長背景都提出相當有用的建議與想法提供本館在典藏研究此批捐贈文物的參考。

藉由 Nicolas Garnier 教授的訪台交流計畫，也介紹本館和其他學術單位的研究成果與發展，提升本館和其他學術單位在國際學術界的能見度。整體而言，本次邀請 Nicolas Garnier 教授訪問成果豐碩、優良，是一個執行成功的計畫。未來，本館將繼續爭取機會邀請國外學者來台交流，也懇請 貴南島學術計畫辦公室多多支持。

