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POLICIES. PRACTICES. PUBLIC PEDAGOGY.
Two Case Studies of Art Museum Educators in Aotearoa New Zealand

A thesis submitted in partial fulfilment of the requirements for the degree of

Doctor of Philosophy in Museum Studies

Massey University, Palmerston North
Aotearoa New Zealand

Susan F. M. Abasa
2014
For my family
Abstract

This is the first in-depth study of art museum educators in Aotearoa New Zealand. It seeks to understand and explain their practices, philosophies and pedagogies.

It begins by revealing the history of art museum education in Aotearoa New Zealand in general, and more specifically at the Auckland Art Gallery Toi o Tamaki and the Christchurch Art Gallery Te Puna o Waiwhetu.

Using inductive processes, historical methods, grounded theory methods and ethnographic approaches, in particular, direct observation, semi-structured and unstructured interviews, and auto-ethnography, the research observes, documents, and analyses the practices of educators, the policy context and the politics of pedagogy in the two sites.

The study identifies three main features which together constitute art museum educators’ praxis: typologies of pedagogical practice; the prevalence of signature pedagogies; and two discourses – one which affirms and reproduces the authority of the art museum; the other, a transformative and critical pedagogy that opens new spaces for art museum education practices. Paradoxically, although the transformative discourses and critical pedagogies are ephemeral, fragile and rare they are apparent only in the presence of signature pedagogies.

The study also examines the complex nature of resistant and constructive forms of art museum educators’ agency. It maintains that signature pedagogies and the logic of practice have deep historical associations that continue to support the political economy of the art museum.

The study posits that it is possible to work within the tensions of different pedagogical epistemologies and ontologies if a new concept of public pedagogy is invoked. Understanding public pedagogy merely as educational activities in informal, institutionalised spaces does not account for the complexities revealed in this research. Therefore, the thesis suggests that public pedagogy in the art museum is a dialectic space that keeps both signature and critical pedagogies in a series of dynamic, emancipatory relationships where transformation can be contemplated and, eventually, enacted.

Conceptualising public pedagogy thus suggests that awareness of predominant and transformative discourses and how pedagogical practices are interrelated with them is crucial to both practitioners and policy-makers.

Understanding – and activating – the concept of public pedagogy provides both the practical means and a theoretical construct to ensure that art museum educators can deepen the community’s understanding of, and critical engagement with, art and art museums more effectively.
Acknowledgements

This work has been supported by many others.

My heartfelt thanks go to the participants who generously agreed to be part of this study and maintained connections with me throughout the research process. Quite simply they are the foundation on which this dissertation is built. All have agreed that their identities be known. They have not sought the shelter of anonymity, realising that in the small world of New Zealand and the even smaller world of art museums here, it would soon become obvious who is who. These are acts of courage. They demand the reciprocation of trust and integrity from me and from readers of this work.

Librarians and archivists have been ready with assistance. I thank Caroline McBride, Auckland Art Gallery Toi o Tāmaki; Tim Jones, Christchurch Art Gallery Te Puna o Waiwhetu; Jennifer Twist, Museum of New Zealand Te Papa Tongarewa; staff at Massey University Library; Alison Breese, Assistant Archivist, Dunedin City Council Archives and Jennifer Comins, Archivist, Carnegie Collections Rare Book & Manuscript Library, Columbia University, New York.

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Lastly, but always first: to my family – my absences have been too long and too frequent – your patience, faith and love steadfast. It is done!
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Page Number</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>Title</td>
<td></td>
</tr>
<tr>
<td>iii</td>
<td>Dedication</td>
<td></td>
</tr>
<tr>
<td>v</td>
<td>Abstract</td>
<td></td>
</tr>
<tr>
<td>vi</td>
<td>Acknowledgements</td>
<td></td>
</tr>
<tr>
<td>viii</td>
<td>Table of Contents</td>
<td></td>
</tr>
<tr>
<td>xiv</td>
<td>List of Figures</td>
<td></td>
</tr>
<tr>
<td>xxii</td>
<td>List of Tables</td>
<td></td>
</tr>
<tr>
<td>xxiii</td>
<td>Readers’ Guide to the Thesis</td>
<td></td>
</tr>
<tr>
<td>xxv</td>
<td>List of Abbreviations</td>
<td></td>
</tr>
<tr>
<td>xxvi</td>
<td>Glossary of Māori Words</td>
<td></td>
</tr>
</tbody>
</table>

## PART ONE – Foundations

27

Prologue – Art’s affects: making the familiar strange and the strange familiar 29

### Chapter One – Prospects and possibilities

33

- Prospects 35
- Research methods 37
- Structure of the thesis 39
- Framing the research: art museum education 40
- Discourses and pedagogies in the art museum 42
- Discourse of wonder 42
- Modernism’s pedagogies 43
- Signature pedagogies 44
- Discourse of resonance 45
- Postmodernism’s pedagogies: Critical pedagogy 46
- Indigenous pedagogy and Kaupapa Māori principles 48
- Public Pedagogy 49
- Agency, *habitus* and art museum education 51
- Summary 52
Chapter Two – The research process and methods

I LOCATING THE RESEARCH

Qualitative research

Sites of insight: Decisions

Building sites: case studies

An ethical attitude

II STRATEGIES OF INQUIRY

Archives: the material turn and the documentary world

Ethnography

Turning to people: material agents and the art museum world

III ANALYSIS

Encounter I: Making no sense of it at all

Close encounters of the second kind

Close encounters of the third kind

Conceptual framework

IV PRESENTATION

Writing down; writing up; writing in and writing out

Voice

On reading

PART TWO – Principles and Policies

Chapter Three - Turning points in art museum education in New Zealand

Introduction

I THE ‘INVENTION’ OF ART MUSEUM EDUCATION?

Turning point 1

Turning to an intervention: The Carnegie Institute of New York

Art galleries and the Carnegie ‘experiments’

Returning to ‘invention’

II TURNING INSIDE OUT: RE-INVENTING ART MUSEUM EDUCATION

Turning points 2

Introduction

Turning over

Turning inside out: ‘going public’

A Vignette ‘Turning on to Art’

It’s our turn

Turning around the Department of Education
### III  NO TURNING BACK: CONTRACTING

**ART MUSEUM EDUCATION SERVICES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>118</td>
</tr>
<tr>
<td>The Ministry of Education turns over contracts</td>
<td>119</td>
</tr>
<tr>
<td>The Ministry of Education turns around curriculum</td>
<td>120</td>
</tr>
</tbody>
</table>

**DISCUSSION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Policy inside</td>
<td>128</td>
</tr>
<tr>
<td>Policy outside</td>
<td>130</td>
</tr>
<tr>
<td>Turning towards some preliminary conclusions</td>
<td>132</td>
</tr>
</tbody>
</table>

### Chapter Four – Auckland Art Gallery

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>134</td>
</tr>
</tbody>
</table>

#### I  AUCKLAND ART GALLERY – AN INSTITUTIONAL HISTORY

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professionalism</td>
<td>135</td>
</tr>
<tr>
<td>Eric Westbrook</td>
<td>137</td>
</tr>
<tr>
<td>Peter Tomory</td>
<td>142</td>
</tr>
<tr>
<td>The early years summarised</td>
<td>143</td>
</tr>
<tr>
<td>Dr. Rodney Wilson</td>
<td>146</td>
</tr>
</tbody>
</table>

#### II  EDUCATION POLICIES: AN OVERVIEW

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strategic vision and organisational structure</td>
<td>155</td>
</tr>
<tr>
<td>Policy creation: Art museum education and public programmes</td>
<td>157</td>
</tr>
<tr>
<td>Policy formation and implementation: Practice as policy</td>
<td>158</td>
</tr>
<tr>
<td>Policy appropriation</td>
<td>160</td>
</tr>
<tr>
<td>Policy appropriation I: ArtStart/ArtSmart</td>
<td>163</td>
</tr>
<tr>
<td>Policy appropriation II: LEOTC</td>
<td>164</td>
</tr>
</tbody>
</table>

#### III  AUCKLAND ART GALLERY: DISCUSSION

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Histories</td>
<td>165</td>
</tr>
<tr>
<td>Ad hoc cultural patronage: 1888 to 1940</td>
<td>167</td>
</tr>
<tr>
<td>Cultural guardianship: 1940 to mid-1980s</td>
<td>168</td>
</tr>
<tr>
<td>The neoliberal experiment: 1984 to late 1990s</td>
<td>168</td>
</tr>
<tr>
<td>Late neoliberal period: from 1999</td>
<td>172</td>
</tr>
<tr>
<td>Policies: Continuity, change and paradox</td>
<td>172</td>
</tr>
<tr>
<td>Conclusion</td>
<td>174</td>
</tr>
</tbody>
</table>

**A vignette: An instinct for pedagogy and progressive reciprocity** 179
Chapter Seven – Indigenous and Critical Pedagogy

Part 1: A Kaupapa Māori Educator at Christchurch Art Gallery

Introduction 283

I Kaupapa Māori
Contexts I: Māori as art museum educators 286
Contexts II: Māori and Christchurch 287
Demographics 287
Ngāi Tahu Development Corporation 288
The Robert McDougall Art Gallery and Māori 288

THE KAUPAPA MĀORI EDUCATOR 290
I Opportunity 290
II Creating the position 291
III The position: early days 293
IV The position: being the Kaupapa Māori Educator 295
V The position unravels 296

DISCUSSION 300

I CONSTRAINTS TO EDUCATIONAL TRANSFORMATION 301
The politics of refusal 301
Attitudes to risk, growth and development 302
The Political Economy of Constraint 305
II THE POSSIBILITIES OF INDIGENOUS PEDAGOGIES 307
  Te Kotahitanga 308
  Towards conclusions 310

Part 2: Critical Pedagogy 315
INTERVENTIONS – A Performance Act 315
OVERTURE 315
LOCATING ‘INTERVENTIONS’ 316
PROLOGUE 321
ACT ONE 325
ACT TWO 331
EPILOGUE 337

DISCUSSION 344
Interventions as Cultural Performance and Critical Pedagogy 344
INTERVENTIONS AND CRITICAL PEDAGOGY 345

Chapter Eight – Conclusion 353
The argument in its entirety 354
  I Assembling concepts from case studies 355
    Signature pedagogies 355
    Indigenous and critical pedagogies 357
  II Configuring public pedagogy in art museum education 359
    Paradox and purpose 360
    Public pedagogy 360
    […] in the stillness/Between two waves of the sea” 364

Endnotes 367

References 385
List of Figures

2.1 Initial conceptual framework for this study 76

3.1 Group Photo; 1935 August 3; Frederick R. Keppel Papers; Box 67, Folder 7; Rare Book & Manuscript Library; Columbia University Libraries. Dr. Frederick Keppel, President Carnegie Corporation of New York 1923-1941
Source: Frederick R. Keppel Papers; Box 67, Folder 7. Rare & Manuscript Library; Columbia University Libraries. New York. Reproduced with permission 91

3.2 Mrs. Mary Murray Fuller unpacking her collection of British contemporary paintings at the National Art Gallery where they are to be exhibited at the opening ceremony for the new building
Source: The Evening Post. June 27, 1936
Reproduced with permission Alexander Turnbull Library, Wellington 97

3.3 National Art Gallery, c.1939. Paintings removed for safe-keeping as World War II breaks out.

3.4 Angela Mesen leading tours for school groups at Dunedin Public Art Gallery c.1972
Source: Pamphlet Art Education Lectures and Classes. Dunedin Public Art Gallery Society 106

3.5 Andrew Drummond, Acting Education Officer National Art Gallery, preparing to screen films by the avant-garde film maker Len Lye at the Gallery April 6, 1977. EP/1977/1223
Source: Dominion Post Collection. Alexander Turnbull Library, Wellington
Reproduced with permission Alexander Turnbull Library, Wellington 107

3.6 Handwritten notes by Andrew Drummond outlining his concept for Art on Wheels and the Belmont School Project, 1976
Source: Museum of New Zealand Te Papa Tongarewa Archives. MU000050/1/13. Reproduced with permission 109-111

3.7 Andrew Drummond with a painting from the Belmont School Project. The Dominion. December 18, 1976, page 2.
Source: Dominion Post Collection Alexander Turnbull Library, Wellington N-P-1786-2
Reproduced with permission of Alexander Turnbull Library, Wellington 113
3.8 Telegram from Russell Marshall, Minister of Education, to the Mayor of Christchurch City Council, Sir Hamish Hay, 22 June 1987 announcing half time appointment of Education Officer at Robert McDougall Art Gallery from February 1988
Source: Collection Robert and Barbara Stewart Library and Archives Christchurch Art Gallery Te Puna o Waiwhetu. Box 61/61a/Education and Outreach Employment
Reproduced with permission

3.9 A timeline showing key art museum education, government and policy events 1936 – 2006

3.10 LEOTC providers. 2006
Source: Ministry of Education
Reproduced with permission

4.1 Henry Wilkemann, Intersection of Queen and Wellesley Street with the Auckland Public Library and Art Gallery on the rise (February 1903)
Source: Special Collections, Auckland City Libraries
Reproduced with permission

4.2 Louis John Steele, 1892. Portrait of J.T. Mackelvie Esq.
Oil on canvas. 1375 x 1057 mm
Source: Auckland Art Gallery Toi o Tāmaki. Accession number U/194
Reproduced with permission

4.3 William Ewart, 1862. Hami Hone Ropiha (John Hobbs)
Oil on canvas 996 x 738 mm
Gift of Sir George Grey, 1887
Source: Auckland Art Gallery Toi o Tāmaki. Accession number 1887/1/41
Reproduced with permission

4.4a Unknown, Henry Edward Partridge c. 1899
Image supplied by Bruce W. Graham
Source: E.H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki
Reproduced with permission

4.4b Left hand side of leather-bound hand illustrated thank you letter to Henry Partridge. Donated to the E.H. McCormick Research Library, Auckland Art Gallery by Valerie Hill (RC 2009/5)
Source: E.H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki
Reproduced with permission
4.5 Interior of the Auckland Art Gallery c1897
Source: E.H. McCormick Research Library, Auckland Art Gallery
Toi o Tāmaki
Reproduced with permission

4.6 An illustration of the Mayoral reception for the Royal visitors at the Public Art Gallery, Auckland, Wednesday, June 21, 1901
Auckland Weekly News
Source: Sir George Grey Special Collections. Auckland Libraries. AWNS-19010628-15-1
Reproduced with permission

4.7 Auckland Art Gallery c.1940, showing the Wertheim Collection (right foreground), and a selection of portraits by Gottfried Lindauer from the Partridge Collection
Source: E.H. McCormick Research Library, Auckland Art Gallery
Toi o Tāmaki
Reproduced with permission

4.8 Portrait of John Barr, chief librarian and director of Auckland Public Library, Art Gallery and Old Colonists’ Museum 1913-1952
Source: Sir George Grey Special Collections, Auckland Libraries, 7-A5407
Reproduced with permission

4.9 Portrait of Eric Westbrook, Colin Firth. March 1953
Source: Sir George Grey Special Collections. Auckland Libraries, 34-W505
Reproduced with permission

4.10 Peter Tomory and audience at the Auckland City Art Gallery in a lecture on abstract art, 1958
Source: Sir George Grey Special Collections. Auckland Libraries, 7-A14146
Reproduced with permission

4.11 Councillors Cath Tizard and John Stevens with Rodney Wilson (behind). Photo by Marti Freeland in Art New Zealand 1983 no. 27 June p.52

Source: E.H. McCormick Research Library, Auckland Art Gallery
Toi o Tāmaki
Reproduced with permission

4.13 Timeline Auckland Art Gallery 1880–2006
4.14
Organisational Chart Art and Access Auckland Art Gallery 2005

4.15
*Te Maori: Te Hokinga Mai*
Auckland Art Gallery 1987
Portraits by C.F. Goldie and Gottfried Lindauer surround guests
*Source:* E.H. McCormick Research Library, Auckland Art Gallery
Toi o Tāmaki
Reproduced with permission

4.16
*Te Maori: Te Hokinga Mai*
Auckland Art Gallery 1987
Kaiārahi with students
*Source:* E.H. McCormick Research Library, Auckland Art Gallery
Toi o Tāmaki
Reproduced with permission

5.1
The elegant Palladian Revival building designed by E.W. Armstrong, a New Zealand born, London-based architect, occupied a corner site of the Christchurch Botanic Gardens. It looked away from the city and towards a majestic avenue of English ornamental and forest trees many planted in 1864.
*Source:* Christchurch City Libraries. CCL-PhotoCD08-IMG005
Reproduced with permission

5.2
Collection Robert and Barbara Stewart Library and Archives
Christchurch Art Gallery Te Puna o Waiwhetu
Reproduced with permission

5.3
Three-Penny Folly
Collection Robert and Barbara Stewart Library and Archives
Christchurch Art Gallery Te Puna o Waiwhetu
Reproduced with permission

5.4
Gary McCormack in The Square, Christchurch
Collection Robert and Barbara Stewart Library and Archives
Christchurch Art Gallery Te Puna o Waiwhetu
Reproduced with permission

5.5
Outreach Robert McDougall Art Gallery
Collection Robert and Barbara Stewart Library and Archives
Christchurch Art Gallery Te Puna o Waiwhetu
Reproduced with permission

5.6
Christchurch Art Gallery, 2004

5.7
Organisational Structure Christchurch Art Gallery, 2003 – 2005
*Source:* Christchurch Art Gallery, Strategic Plan *Art in the heart; art in the mind* 2003 – 2006
5.8 Robert McDougall Art Gallery and Christchurch Art Gallery Timeline 1932 - 2006 214

6.1 *ceux-ci ne sont pas des livres*
Patterns in practice 224

6.2 Christchurch Art Gallery Foyer 2005. Looking towards the Information Desk and beyond that, the Sir Neil and Lady Isaac Education Centre 234

Screenprint 90.4 x 90.4 cm
Purchased 1972
Collection of Christchurch Art Gallery Te Puna o Waiwhetu
Accession number 75/51
Reproduced with permission VISCOPY and Collection of Christchurch Art Gallery Te Puna o Waiwhetu 239

Oil on canvas 58 x 48cm
Gift of H.G. and A.H. Anthony 1964
Collection of Christchurch Art Gallery Te Puna o Waiwhetu
Accession number 69/541
Reproduced with permission 241

6.5 James Guthrie, *Marion Lorna Guthrie*, 1895
Oil on canvas 82 x 62cm
Marion Lorna Guthrie Bequest 1972
Collection of Christchurch Art Gallery Te Puna o Waiwhetu.
Accession number 72/02
Reproduced with permission 243

Oil on canvas 88 x 69cm.
Purchased 1972
Collection of Christchurch Art Gallery Te Puna o Waiwhetu
Accession number 72/65
Reproduced with permission of Dianne McKegg and Christchurch Art Gallery Te Puna o Waiwhetu 244

Acrylic on loose canvas.
Purchased 1989
Collection of Christchurch Art Gallery Te Puna o Waiwhetu
Accession number 81/29.
Reproduced with permission the Hotere Foundation Trust and Christchurch Art Gallery Te Puna o Waiwhetu 247

6.8 George D. Valentine. *The White Terrace, Lake Rotomahana*, 24 GV. 19.3 x 29.5 cm Private Collection
Reproduced with permission Craig Potton Publishing 251

xviii
6.9 Peter Robinson *Mission Statement: First We Take Island Bay Then We Take Berlin*, 1997
Oil on canvas.
Collection of the Christchurch Art Gallery Te Puna o Waiwhetu
Reproduced with permission

Mixed media on board
Collection of Christchurch Art Gallery Te Puna o Waiwhetu
Reproduced with permission of the artist and Christchurch Art
Gallery Te Puna o Waiwhetu

6.11 Still from *Don Binney. Seven Paintings*. Video. 32 minutes.
Auckland Art Gallery, 2004

Still from DVD. Auckland Art Gallery, 2004

6.13 Max Gimblett. Still from *Max Gimblett. The Brush of All Things.*
DVD. Auckland Art Gallery, 2004

DVD. Auckland Art Gallery, 2004

6.15 Still from *The Artwork Revealed*. CD ROM. Christchurch Art
Gallery Te Puna o Waiwhetu, 2002

7.1 Transforming educational provision

7.2 *Moananui a Kiwa – the Great Ocean of Kiwa*. Installation shot
Mackelvie Gallery showing *The Pulenoa Triptych* by John Pule on
the left (centre)
Reproduced with permission Auckland Art Gallery Toi o Tāmaki
and the artist

7.3 *Moananui a Kiwa – the Great Ocean of Kiwa*. Installation shot with
*Tā Te Whenua*, 1995 by Robert Jahnke in the foreground
Reproduced with permission Auckland Art Gallery Toi o Tāmaki
and the artist

7.4 *Moananui a Kiwa – the Great Ocean of Kiwa*. Installation shot
showing *Kapa Haka (Pakaka)*, 2004 by Michael Parekowhai centre
foreground
Reproduced with permission Auckland Art Gallery Toi o Tāmaki

7.5 *Moananui a Kiwa – the Great Ocean of Kiwa*. Installation shot
showing *The Gauguin Gown*, 2004 by Jo Torr, far left
Reproduced with permission Auckland Art Gallery Toi o Tāmaki
and the artist
7.6 Robert Jahnke, *Tā Te Whenua*, 1995
Exotic timber, custom board, photographic paper, rubber
2000 x 2000 x 1500cm
Purchased 1995 Accession Number 1995/18
Collection Auckland Art Gallery Toi o Tāmaki
Reproduced with permission of the artist and Auckland Art Gallery Toi o Tāmaki

7.7 John Pule, *The Pulenoa Triptych*, 1995
Oil on canvas
2190 x 5430cm
Accession number C1998/1/15/1
Chartwell Collection, Auckland Art Gallery Toi o Tāmaki
Reproduced with permission of the artist Auckland Art Gallery Toi o Tāmaki

7.8 From the *Interventions* series Tangaroa, the sirens and Pule wait for the audience to arrive
Still from video footage taken by S.F. Abasa, 2005

7.9 From the *Interventions* series Tangaroa and the sirens accompanied by the mourning party carry Pule’s shroud out of the gallery
Still from video footage taken by S.F. Abasa, 2005

7.10 From the *Interventions* series Tangaroa
Still from video footage taken by S.F. Abasa, 2005

7.11 From the *Interventions* series. Pule’s shroud
Still from video footage taken by S.F. Abasa, 2005

7.12 Shane Cotton. *Kenehi (Northern Light 1)* 1998
Oil on canvas 506 x 1020mm
Accession number C1998/1/30
Chartwell Collection, Auckland Art Gallery Toi o Tāmaki
Reproduced with permission Auckland Art Gallery Toi o Tāmaki

7.13 From the *Interventions* series. Kenehi
*He slowly gropes his way along the wall and stops*
Still from video footage taken by S.F. Abasa, 2005

7.14 *The figure, now kneeling centre stage, bends to switch on the last light which is positioned directly in front of him. The image of Kenehi is above and dwarfs him*
Still from video footage taken by S.F. Abasa, 2005
7.15 The young man, now at centre stage, kneels again, bends forward and feels in front of him. He raises a rough, handmade sign made of cardboard. On it are the words: WHAI TE AO in large capitals. He shows this to the audience
Still from video footage taken by S.F. Abasa, 2005 334

7.16 Under the projected image of Kenehi, in the dim light, he finds his place and appears to write, while saying the words over and over again…
Still from video footage taken by S.F. Abasa, 2005 334

7.17 The young man kneels, his back to the audience. He removes his blindfold. Light floods the stage.
Still from video footage taken by S.F. Abasa, 2005 336

7.18 He turns to the audience There is a long silence… and then, applause
Still image from video footage taken by the author, 2005 336

7.19 A young boy comes up to the actor, salutes and then shakes hands before joining his classmates.
Still from video footage taken S.F. Abasa, 2005 341

7.20 a Michael Parekowhai Kapa Haka (Pakaka), 2003
Automotive paint on fibreglass 1900 x 600 x 500mm – 2185 x 945 x 690mm
Accession number 2004/33
Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Gallery, 2004
Reproduced with permission of Auckland Art Gallery Toi o Tāmaki 342

7.20 b Michael Parekowhai Kapa Haka (Pakaka), 2003
Automotive paint on fibreglass 1900 x 600 x 500mm – 2185 x 945 x 690mm
Accession number 2004/33
Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Gallery, 2004
Reproduced with permission of Auckland Art Gallery Toi o Tāmaki 343

7.21 Colin McCahon, Teaching Aids, 2 June 1975
Acrylic on paper 1095 x 725mm
Accession number L1984/28/97/1-10
Auckland Art Gallery Toi o Tāmaki, on loan from a Private Collection
Reproduced with permission of Auckland Art Gallery Toi o Tāmaki 346
7.22 Tony Fomison, *Self portrait*, 1977
Oil on board 580 x 850 mm
Accession number 1978/26
Auckland Art Gallery Toi o Tāmaki Purchased 1978
Reproduced with permission Auckland Art Gallery Toi o Tāmaki

Printed and unprinted cotton, plastic flowers, shells, straw hat
1213 x 895 cm
Accession number 2004/16
Auckland Art Gallery Toi o Tāmaki, purchased 2004
Reproduced with permission of the artist and Auckland Art Gallery Toi o Tāmaki

7.24 *Lessons without limit*
Image courtesy Scott Symonds

List of Tables

2.1 Grounded theory research methods: Coding process outline 73

3.1: The features of art museum education 1940 – 1993 89

4.1: Types of Education and Public Programmes 2004 – 2005: Strategic Alignment 161

5.1 Breakdown of group visits to Robert McDougall Art Gallery 1969 – 1980 194

5.2 Breakdown of group visits to Robert McDougall Art Gallery 1981 – 1985 194

7.1 The Kotahitanga Effective Teaching Profile.  
*Source*: Bishop et al. (2003) 309
Readers’ Guide to the Thesis

Citations and Referencing
APA 5th edition has been followed with these exceptions:
- page numbers have been added to in text citations where possible
- date of access to electronic sources follow rather than precede the URL address
- captions for illustrations follow the conditions requested by lenders and have not been standardised
- newspaper articles are cited by name of author (where known) or by the name of the newspaper
- Manuscripts and grey literature including brochures, reports and minutes of meetings are cited by author or organisation

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Endnotes
These appear immediately prior to the Reference section.

Ethics
The study complies with the Massey University Code of Ethical Conduct for Research, Teaching and Evaluations Involving Human Participants. It has been assessed as a low risk application.

Image quality
Institutions have provided best available copies. Where negatives are not available images have been scanned at no less than 300dpi. In the case of some newspaper clippings where it is also necessary to read accompanying text the current image quality is less than ideal.

Quotations
Quotations are presented in the original form of publication.

Style Guides
The style guide for terms and abbreviations is:


xxiii
Terms
Art museum(s) and art gallery(ies) are used interchangeably. The latter is used more frequently in New Zealand. The term is applied to institutions with a permanent collection.

Te reo Māori
Many Māori words are in common usage in New Zealand English. They have not been italicised or translated. A glossary is included immediately following this guide.

Where macrons are not used in a source text, they have not been added.

Use of Foreign Words
Foreign words that have become common in English are not italicised e.g. raison d’être; vis-à-vis and so on.
**List of Abbreviations**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAG</td>
<td>Auckland Art Gallery Toi o Tāmaki</td>
</tr>
<tr>
<td>AAGEB</td>
<td>Auckland Art Gallery Enterprise Board</td>
</tr>
<tr>
<td>ACAG</td>
<td>Auckland City Art Gallery</td>
</tr>
<tr>
<td>ACC</td>
<td>Auckland City Council</td>
</tr>
<tr>
<td>AGNSW</td>
<td>Art Gallery of New South Wales</td>
</tr>
<tr>
<td>AGMANZ</td>
<td>Art Galleries and Museums Association of New Zealand</td>
</tr>
<tr>
<td>CAG</td>
<td>Christchurch Art Gallery Te Puna o Waiwhetu</td>
</tr>
<tr>
<td>CCC</td>
<td>Christchurch City Council</td>
</tr>
<tr>
<td>CCNY</td>
<td>Carnegie Corporation of New York</td>
</tr>
<tr>
<td>DBAE</td>
<td>Discipline Based Art Education</td>
</tr>
<tr>
<td>ICOM</td>
<td>International Council of Museums</td>
</tr>
<tr>
<td>ICOM-ICOFOM</td>
<td>International Council of Museums – International Committee for Museology</td>
</tr>
<tr>
<td>CECA</td>
<td>Committee for Education and Cultural Action (a professional committee of ICOM)</td>
</tr>
<tr>
<td>LEOTC</td>
<td>Learning Experiences Outside the Classroom</td>
</tr>
<tr>
<td>MCA</td>
<td>Ministry of Cultural Affairs</td>
</tr>
<tr>
<td>MCH</td>
<td>Ministry of Culture and Heritage Manatū Taonga</td>
</tr>
<tr>
<td>MSD</td>
<td>Ministry of Social Development Te Manatū Whakahiato Ora</td>
</tr>
<tr>
<td>MEANZ</td>
<td>Museum Education Association of New Zealand</td>
</tr>
<tr>
<td>MLA</td>
<td>Museums, Libraries, Archives Council (United Kingdom)</td>
</tr>
<tr>
<td>MoE</td>
<td>Ministry of Education (New Zealand)</td>
</tr>
<tr>
<td>MoRST</td>
<td>Ministry of Research, Science and Technology (New Zealand)</td>
</tr>
<tr>
<td>MU</td>
<td>Museum of New Zealand Te Papa Tongarewa – Archives</td>
</tr>
<tr>
<td>NAG</td>
<td>National Art Gallery, Wellington</td>
</tr>
<tr>
<td>NZMJ</td>
<td>New Zealand Museums Journal</td>
</tr>
<tr>
<td>NEF</td>
<td>New Education Fellowship</td>
</tr>
<tr>
<td>NGV</td>
<td>National Gallery of Victoria, Melbourne, Australia</td>
</tr>
<tr>
<td>NZAGDC</td>
<td>New Zealand Art Gallery Directors’ Council.</td>
</tr>
<tr>
<td>NZCER</td>
<td>The New Zealand Council for Educational Research</td>
</tr>
<tr>
<td>OED</td>
<td><em>The New Shorter Oxford English Dictionary</em> (2 volumes)</td>
</tr>
<tr>
<td>RMAG</td>
<td>Robert McDougall Art Gallery</td>
</tr>
<tr>
<td>UNESCO</td>
<td>United Nations Education, Scientific and Cultural Organisation</td>
</tr>
</tbody>
</table>
### Glossary of Māori Words

**Source:** *The Reed Dictionary of Modern Māori* (2001); *Te Aka Māori; English-Māori Dictionary*

<table>
<thead>
<tr>
<th>Māori Word</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>aroha</td>
<td>love, sympathise</td>
</tr>
<tr>
<td>harekeke</td>
<td>flax</td>
</tr>
<tr>
<td>kahawai</td>
<td>kahawai – <em>Arrpis trutta</em> (fish species)</td>
</tr>
<tr>
<td>kaiārahi</td>
<td>guide, leader</td>
</tr>
<tr>
<td>kaitiaki</td>
<td>custodian; caretaker</td>
</tr>
<tr>
<td>kaiwhakahaere</td>
<td>general manager, executive officer</td>
</tr>
<tr>
<td>kaumātua</td>
<td>elder</td>
</tr>
<tr>
<td>kawa whakaruruhau</td>
<td>systems of protection</td>
</tr>
<tr>
<td>kōhanga reo</td>
<td>Māori pre-school; language nest</td>
</tr>
<tr>
<td>kōwhaiwhai</td>
<td>visual art, painted scroll pattern</td>
</tr>
<tr>
<td>kura kaupapa</td>
<td>Māori primary school</td>
</tr>
<tr>
<td>mana</td>
<td>integrity, charisma, prestige</td>
</tr>
<tr>
<td>mana whenua</td>
<td>trusteeship of land</td>
</tr>
<tr>
<td>mihi whakatau</td>
<td>ceremony of welcome</td>
</tr>
<tr>
<td>Ngā Upoko Rūnanga ki Waitaha</td>
<td>the Council of Ngāi Tahu</td>
</tr>
<tr>
<td>pā</td>
<td>stockade</td>
</tr>
<tr>
<td>Pākehā</td>
<td>non-Māori, Caucasian, New Zealander of European descent</td>
</tr>
<tr>
<td>rāhui</td>
<td>embargo; protect; temporary prohibition</td>
</tr>
<tr>
<td>rangatahi</td>
<td>youth; younger generation</td>
</tr>
<tr>
<td>rangatiratanga</td>
<td>sovereignty</td>
</tr>
<tr>
<td>rohe</td>
<td>territory</td>
</tr>
<tr>
<td>tamariki</td>
<td>children</td>
</tr>
<tr>
<td>Tangaroa</td>
<td>guardian of the sea</td>
</tr>
<tr>
<td>tangata whenua</td>
<td>local people; people born of the land</td>
</tr>
<tr>
<td>tāniko</td>
<td>embroidered or woven border</td>
</tr>
<tr>
<td>taonga</td>
<td>treasure</td>
</tr>
<tr>
<td>taonga pūoro</td>
<td>traditional Māori wind instrument</td>
</tr>
<tr>
<td><em>Te Hokinga Mai</em></td>
<td>the exhibition <em>Te Māori</em> on its return to Aotearoa; the homecoming</td>
</tr>
<tr>
<td>te reo Māori</td>
<td>the Māori language</td>
</tr>
<tr>
<td>Te Wai Pounamu</td>
<td>the South Island</td>
</tr>
<tr>
<td>tikanga</td>
<td>custom</td>
</tr>
<tr>
<td>tikanga-ā-iwi</td>
<td>cultural practice, tribal custom</td>
</tr>
<tr>
<td>tikanga-rua</td>
<td>bicultural</td>
</tr>
<tr>
<td>tōpuni</td>
<td>dog skin cloak</td>
</tr>
<tr>
<td>tūpuna</td>
<td>ancestor</td>
</tr>
<tr>
<td>waharoa</td>
<td>gateway to pā</td>
</tr>
<tr>
<td>whakapapa</td>
<td>genealogy</td>
</tr>
<tr>
<td>wharenui</td>
<td>large house</td>
</tr>
</tbody>
</table>