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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

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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 Tāmaki 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.

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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:

Turabin, K.L. (1996) *A Manual for Writers of Term Papers, Theses, and Dissertations*. Chicago and London: University of Chicago Press.

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

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

Glossary of Māori Words

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

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

PART ONE
FOUNDATIONS

PROLOGUE

Art's affects: making the familiar strange and the strange familiar

By sheer good fortune my first real job takes me back to my home town.

All is not quite what it seems. What should be familiar is often strange.

I attend the interview and halfway through am clambering over a building site in a hard hat trying to answer questions. My boss, Ralph, is an engineer: he writes opera libretti in his spare time. His job title is Warden. He comes to work on a motor bike and occasionally drives a Volvo station wagon with three kayaks perched precariously on the roof. They are called Daphnis, Phoebus and Chloë.

I get the job. It is to run the Union Gallery at the University of Adelaide - but is not really a gallery, yet. It has rough-cast red brick walls, giant trusses, a straw roof and is vast. Not a white wall in sight. It also functions as a sound library where students - and sometimes staff - come and listen to recordings. I organise exhibitions: some from the University's collection; some from the nearby art school and commission or curate others. The Gallery's space, as always intended, is versatile. The drama students and their lecturers find it convivial and perform a cycle of medieval miracle plays there. I am stage manager. Engineering students, described to me as 'dangerous' turn up out-of-the-blue and help sort out technical issues with the sound system. They are jazz buffs.

Every now and then the Vice-Chancellor, an eminent chemist, happens past. 'Serendipitously', so does the State's Premier and they sit out on the balcony chatting. This does not happen frequently but more often than a blue moon.

One day, I notice a third person has joined them and some days later Ralph and I are invited to the VC's office. The University has been asked to host an exhibition of Aboriginal art from Papunya in the Western Desert. There can be no other answer than, "Yes".

Papunya is an Aboriginal settlement planned by the Commonwealth Government as part of its policies to bring nomadic desert peoples together and provide them with amenities of town life. By the early 1970s the last great assimilationist experiment had become an embarrassing failure. Desolation, filth and despair co-existed with a remarkable, silent creativity: the paradox of existence at Papunya. "Aboriginal people made the sand speak as they drew their hieroglyphs in it" wrote Geoff Bardon, the Social Studies and Art Teacher at the Papunya School. He arranged art supplies for the men and they began to transfer their *dreamings* into more lasting form. Their first project was a large mural at the school. That was completed in eight weeks and then they began to paint onto boards. Half of Papunya's population was under sixteen and the men wanted to pass on tribal knowledge to them. The paintings, made collaboratively while chanting the *dreamtime*, helped the men achieve this.

The first consignments – a staggering 620 paintings – made between July 1971 and August 1972 were delivered to Alice Springs. Some of these won significant art prizes. The Museum in Darwin acquired 105 of the paintings from those first consignments. Other museums and galleries held back and there were few sales on the open market. Too ethnographic for the galleries and not ethnographic enough for the museums, as the saying went. Of course, all that would change in time.

The exhibition that we were asked to host included 30 of these works.

The third man on the verandah was the Director of the Aboriginal Arts Board. The Board had begun to buy the paintings to provide wages for the artists. By the mid 1970s the Board was offering the paintings as gifts to galleries and museums, and organising exhibitions. The paintings were selling for \$25 and \$30 then: now they are priceless.

We worked hard on the installation. A small group of us, one from the Conservatorium and the engineers, worked all night hand-stitching the canvas and hessian covers that were needed to disguise the ugly mesh screens that

were being used as temporary walls. It was dawn when we used the fire hose to wet them and watched as the new day sun's dried them drum tight. The effort was worthwhile.

When the paintings arrived we were thunderstruck. They were small and lustrous: large concentric circles and geometric forms anchored by thousands of small dots standing up from the surface - intricate geometries of cultural mapping and knowledge. One or two sported punk pink elements that appeared strident and garish in comparison to the rest: these were difficult to locate in the hang.

Nowadays the art form is familiar. Then it was not. From the little we had read we knew that the markings were highly symbolic, tracing the *dreamtime* stories, the songlines that belonged to each painter. We marvelled at their work and were moved by it.

The exhibition was accompanied by interpretation based on the artists' narratives and recorded by regional art advisors. For many of the visitors these paintings were a foreign country, quite at odds with their perceptions of the 'dead heart' of Central Australia. For those perceptive enough to register their own alienation, the placards signalled that we white Australians would always be apart from the secret sacred meanings of these song lines and spiritual associations of country that were inscribed on these boards.

A few days later the gallery hosted an event organised by the Ethnomusicology Department. Senior Aboriginal men were visiting the city from their homelands. The University had recently concluded a formal agreement with the Pitjantjatjara to establish the Centre for Aboriginal Studies in Music as a discrete entity within the University, including their appointment as lecturers with the Centre.

It was mid-winter. As people streamed into the gallery, I began to worry that there would not be enough room for everyone. People sat on the floor in a large circle; others stood at the back. The elders and their colleagues arrived. The men bundled up to the nines, wearing heavy overcoats, scarves and beanies.

They did not look at the exhibition but engaged in animated discussion for some time. Then they readied themselves - went off in privacy to 'paint up', a ritual involving making *walka* or marks, sometimes referred to as drawing the song.

The lights dimmed slightly.

The Head of the Ethnomusicology Department introduced the elders and explained what was about to happen. She stressed the importance of the occasion and how rare it was for such a performance to take place in public.

There was a hush as the audience settled.

After a time the performance began. With clapsticks beating the tempo, the deep sonorous sound of didjeridu and in the upper register voices calling then singing and calling again, the dance began. The performance gestures were transitory and far removed from any experience I had ever known - yet here was an expressive weight that I could not explain. It was both moving and profoundly unsettling. What happens when different world views are placed side by side, I asked myself, hoping to explain the uncertainty I felt.

I wondered later whether my reactions that night were influenced by my still-flimsy awareness of Aboriginal rights or the knowledge that I had witnessed the men's connection to deep time. The 1967 Referendum enabling the Commonwealth Government to legislate for all Aboriginal peoples is in my mind: never before had any referendum passed with such huge support. Fresher still, and impossible to forget, the image of Prime Minister Gough Whitlam pouring earth into the palm of an elder of the Gurindji people marking the successful conclusion of the first land rights claim which had begun a decade earlier.

What I did know with certainty was that the exhibition *Art of the Western Desert* and the dance of the elders - the visual and performing arts together - contributed to my growing understanding of art's political affects and an awareness that cultural spaces such as art galleries could perform politically to influence positive change.

Now, I would call that space public pedagogy.

CHAPTER ONE

Introduction Prospects and possibilities

[Art] museum education can be defined as a set of values, concepts, knowledge and practices aimed at ensuring the visitor's development; it is a process of acculturation which relies on pedagogical methods, development, fulfilment and the acquisition of new knowledge.

Desvallées and Mairesse 2009:31

Signature pedagogies are important precisely because they are pervasive. They implicitly define what counts as knowledge in a field and how things become known. They define how knowledge is analyzed, criticized, accepted, or discarded.

Shulman, 2005: 54

Critical pedagogy concerns ...Habits of thought, reading, writing, and speaking which go beneath surface meaning, first impressions, dominant myths, official pronouncements, traditional clichés, received wisdom, and mere opinions, to understand the deep meaning, root causes, social context, ideology, and personal consequences of any action, event, object, process, organization, experience, text, subject matter, policy, mass media, or discourse.

Shor, 1992: 129

What is required is a pedagogy incorporating the reassertion of Māori cultural aspirations, preferences and practices, here termed Kaupapa Māori theory and practice. ...Through such a pedagogy, structural issues of power and control, initiation, benefits, representation, legitimisation and accountability ... can be addressed ... in ways that will eventually benefit all students.

Bishop and Glynn, 2000:4

This thesis is about the practices of art museum educators in Aotearoa New Zealand, how they work as pedagogical agents and how historical contexts and policy shape their pedagogies. It links the four epigraphs above to explore ways in which the practical and theoretical foundations of art museum educators' roles can be reconceptualised.

The people at the centre of this study believe in art museum education as a social and individual good and in the distinctive pedagogic content, knowledge and experiences that the visual arts and art museums offer. In Aotearoa New Zealand art museum educators deliver transient learning moments, most frequently for school groups. They rarely know the names of the students with whom they work, nor are they involved in assessing their capabilities or progress. Nevertheless, educators are accountable for the quality of the experiences they deliver and reaching target throughputs. Each year these educators see at least 20% of the total visitors to their museums face-to-face. Many more participate in the programmes they design. Their day-to-day work progresses at pace, often amid unstated or under-theorised assumptions: there is little opportunity for scholarship or even sustained reflection. The majority hold academic qualifications in art history or theory as well as in teaching: some possess postgraduate degrees. Their profile and professional recognition is overshadowed by their peers with art museum education referred to as a poor second cousin to exhibition planning and curatorship (Barrett and Tapia, 2003; Charman, 2005)

The literature shows that there is no consensus among practitioners or scholars about the values, concepts, knowledge and practices of art museum education. While the scholarly literature in art history and museology proliferates, scholarship on art museum education is, at best, nascent.

By the time I arrived in New Zealand to work, critical concerns about museum education policy and practice in the U.K. had been articulated (Anderson, 1997). However, I was surprised that the international issues about museum education and policy developments overseas seemed to have made little impact here. Instead, even in the late 1990s, many museum educators were still coming to terms with the changing government provisions first introduced in 1993 as part of the government's economic rationalist policies. What did strike me was the under-resourcing experienced by the majority of museums and the low regard in which museum education was held by museum staff (Johnson, 1981).

Nevertheless, I was more puzzled about the different trajectories of museum and art museum education in New Zealand. The former seemed to have a longer history and its identity was clearly tied to providing services for schools. Art museum education on the other hand, was barely visible, or so it seemed to me at the time.

The literature on museum education written from New Zealand's point of view was sparse comprising several articles by Conal McCarthy (1989; 1990; 1992a), by Rodney

Wilson (1983; 1983a) and John Coster (1995). Hall's book, *Grandma's Attic or Aladdin's Cave. Museum Education Services for Children*, published in 1981, said little about art museums.¹ The Museum Education Association of New Zealand (MEANZ), founded in 1981, ran conferences from time-to-time. The line-up of international speakers at those conferences was impressive: many were at the forefront of changes in museum education in Australia, Great Britain and America.² Yet, the links between international experiences and local endeavours were not exploited at the level of practice or policy.

In 2000 the International Council of Museums – CECA (Committee for Education and Cultural Action) conference was held in Christchurch, the organisation's first foray to Australasia. The conference brought together an impressive array of speakers from New Zealand and overseas.³ At the same time Massey University hosted a Fulbright Scholar in art museum education. She was engaged by work at Te Papa, the national museum, but expressed surprise at the extent of the curriculum-linked programmes and child-centred focus of education programmes offered there and elsewhere (personal communication, Globensky, November 2000).

After these events, in which I was entangled as conference co-convenor and mentor, no shifts were discernible among local museum educators that could be linked to consciousness-raising or doing things differently. As I reflected more critically on these moments, and on my own practise as an educator, I pondered praxis as reflection and action directed at the transformation of structures. This viewpoint, articulated by Paulo Freire ([1970] 1993), sees education as social action informed by critical pedagogy. Freire and other exponents of critical pedagogy urged the development of habits of thought which go beneath surface meaning, dominant myths and received wisdom, to understand deeper meanings, root causes, the ideology and consequences of any action (Shor, 1992:129; 1997; Giroux, 1983; 1986; 1988; Freire, 2005; Kincheloe and McLaren, 2005). My reflections, refracted through critical pedagogy, were often uncomfortable, and revealed the fractures in my previous role as an art museum educator. The process of negotiating then and now, being there and here, became check points for border crossings between professional realms, theory and practice and, not least, transition between countries.

Prospects

By 2002 I considered undertaking doctoral studies. Art museum education was undergoing a renewal in the U.K., Canada and Australia. Community-focused

programmes, aimed at diversifying participation and engagement with hitherto marginalised groups, proliferated. Artists were working alongside museum educators (Robins, 2013; Barrett and Millner, 2014). New technologies, including social media, opened novel avenues for practice. Cultural policies framed these changes moving from an arts-based policy model to a cultural industries model (Volkerling, 2001).⁴ Drawn to the prospect of better understanding the nature of these changes, my initial investigation concerned innovation and creativity in art museum education practice and policy.

Between 2004 and 2006 I was immersed in New Zealand-based fieldwork, closely observing a number of art museum educators at work and interviewing them and their managers. I also spent time conducting research in various archives piecing together fragments of information about the policies and practices that art museum education in New Zealand had followed.

Towards the final stages of my candidacy my job changed significantly. Doctoral studies were postponed and research continued when time permitted. As I poured over fieldwork notes, interview transcripts and archival documents, it became clear that the original research questions about innovation remained unanswered. Educators had spoken to me about their experiences and motivations: their managers talked about strategic developments. In short, participants offered narratives that resonated for them and made meaning of events and their actions in response to them. The many teaching episodes that I observed, when considered as whole, followed similar patterns of practice across museums. It took some time to grasp that these primary materials were redolent, offering a distinct topic and approach that was quite different from my initial concern with innovation.

As my analytical focus clarified so did the research questions. Instead of focussing on innovations in practices and policies, two research aims emerged. The first was to understand and explain what art museum educators' practices reveal about their philosophies and pedagogies. The second was to uncover the history of art museum education in Aotearoa New Zealand in general and, in particular, at the two art museums chosen as case studies, Auckland Art Gallery Toi o Tāmaki and Christchurch Art Gallery Te Puna o Waiwhetu.

To outline how these objectives are realised through this research, I briefly explain the research methods in the next section before turning to discuss the structure of the thesis and concepts that frame the research.

Research methods

This is the first in-depth study of art museum educators in Aotearoa New Zealand. It is a qualitative inquiry which deploys various methodological strategies including historiography, ethnographic approaches and grounded research theory method. Scholars have adopted ethnographic methods to observe museum practitioners (Castle, 2001; Macdonald, 2001; 2002) and art museum educators at work (Bedford, 2003; Grenier, 2005; Irwin, 2009; McNaughton, 2010). However, identifying and classifying pedagogies in art museum practice along the lines revealed through the research is new to the literature. This approach required a combination of research strategies that enabled sustained proximity to the research participants and sites, and was inductive and reflexive.

Historiographic methods, based on extensive documentary and pictorial research within museums and archives revealed, selectively, the history of art museum education in Aotearoa New Zealand and were deployed to address the second research question. Systematically identifying and evaluating information, fact-checking, recognising and explaining gaps in the documentary record provided the foundation for analysis and interpretation of chronology, causation and context. Originally conceived as background to the study, this approach exposed connections to the contemporary account, and contributed to the overall argument.

Ethnographic methods enabled me to engage directly with, and portray the subjectivities of practitioners, their practices and pedagogies. Longer periods embedded in each museum for approximately twelve weeks during 2004 and again in 2005 enabled sustained periods of participant observation of practitioners and the workplace. During that time, I observed almost 50 discrete teaching episodes, attended 28 public programmes documenting these with field notes and diaries, and in one case filming a teaching sequence over four consecutive days. I also conducted semi-structured and unstructured audio-taped interviews and held open-ended conversations with key research participants in their workplace and, occasionally, at participants' homes. When not on site I maintained contact with participants by e-mail and telephone and followed the activities of the galleries via print, broadcast and digital media. This was all part of the broader approach that allowed me to understand people as material agents in a material world and not rely merely on what they said they did (Miller, 1997:16-17).

Using forms of analytic autoethnography (Anderson, 2006) as modes of reflexive inquiry, I wrote into the narrative presenting first person accounts across and through

my various experiences from museum practitioner to researcher. Vignettes, created in response to the research experience, talk back to my practise as an art museum educator and teacher. The vignettes are a corollary of the research process and expose self-conscious, critical and reciprocal sense-making. They are constructed to represent participants' experiences empathetically and to look back on my involvement as an educator critically (Atkinson et al., 2003; Atkinson and Delamont, 2005). In Chapter Two I adopt both evocative and analytic autoethnography to describe and analyse research methods and design.

By turning the mirror into an analytical tool I am a visible "I-witness" (Geertz, 1988:78-79), always dynamically and ambiguously positioned as insider (museum professional/empathetic observer) and outsider (researcher/*former* art museum educator). While being present in the text, I am also its presenter. Such dualities, ambiguities and intonations heightened the reflexivity that evolved as the research was performed, embodied and narrated.

Influenced by the work of Laurel Richardson and Elizabeth St. Pierre (2000; 2005), I sought ways to de-centre the authorial monologue by developing different text forms including narrative poems and dramaturgical scripts. These forms of writing derived from participants' own narratives and teaching episodes, created evocative sequences, staging the research affectively and reflexively.

Grounded theory research methodology is a process that assists in sifting and categorising information through successive layers of coding and analysis to develop inductive middle-level theory (Glaser and Strauss, 1967; Charmaz, 2005). According to Milliken (2010), this exploratory method is suited to investigating social processes that have attracted little prior attention.

The combination of methodological strategies allowed me to stay close to the social world of art museum educators. Gradually, through successive levels of analysis, I identified, connected and named patterns within the research and developed conceptual frameworks, revising these over time in response to analysis of fieldwork experiences (Charmaz, 2003:507). To this extent, then, the study is concerned with mid-level theoretical matters, their application and adoption, rather than meta-theory.

Structure of the thesis

The structure of the thesis imitates this inductive process, moving from context to more finely-grained particulars and eventually to conceptual development.

The thesis is in four sections. The first section – the prologue, this chapter and the next - establish the foundations on which the thesis is developed, by charting broad concepts to explicate the research methods and process.

The second section, Principles and Policies, comprises Chapters Three, Four and Five. These chapters offer broad historical contexts and frame institutional policies and philosophies of art museum education. Chapter Three profiles various turning points in art museum education's development. Chapters Four and Five continue this approach by revealing the history of art museum education's development at Auckland Art Gallery Toi o Tāmaki and Christchurch Art Gallery Te Puna o Waiwhetu, respectively.

The third section, Practices and Pedagogies, includes Chapters Six and Seven. Here the art museum educators appear centre stage. The chapters attend closely to art museum educators' practices and pedagogies as they go about their daily task helping visitors to understand the complexities of art works. Signature pedagogies are seen most clearly at this juncture. Experimenting with creative forms of writing, particularly in Chapter Seven, I aim to create conditions of empathy and de-stabilisation – similar to the emotional and intellectual responses described in the Prologue. It is through Chapter Seven that the thesis engages most directly with critical pedagogy, setting up an oppositional discourse with signature pedagogy. Chapter Seven also enables the narrative to establish indigenous pedagogy – kaupapa Māori – with a unique identity, rather than a form of critical pedagogy.

Finally, the conclusion draws the various strands that scaffold the thesis together. The chapter presents the argument in its entirety; links two antithetical discourses and their associated pedagogies and lastly, suggests a model of public pedagogy that offers prospects of productive relationships within, and because of, dissonance.

Several vignettes, inserted at intervals, introduce another dimension to the narrative. They are reflexive interpolations: re-thinking, questioning and seeking clarification about teaching and learning through art. They form what Maxine Greene has called lending lives to the text: a working through of personal pedagogical stances and conditions ([1995] 2000).

Framing the research: art museum education

The simplicity of the research objectives conceals an enduring conundrum. Art museums and art museum educators have never fully agreed on what should be taught, to whom or for what ends (Newsom and Silver, 1978:13; Kai-Kee, 2011:19-58). There is no universal curriculum or pedagogy within art museum education. So, for over thirty years a complaint has reverberated through the literature - "Art museum education lacks not only a history but a theory of its own" (Burnham, 2011:3; Anderson, 1997; Eisner and Dobbs, 1986a; 1986b; Silver, 1978).

Despite art museum education being labelled "the uncertain profession" by Eisner and Dobbs (1986) and the lack of conceptual foundations about its basic aims, there is confidence among practitioners in the core principle of object-centred learning and the importance of experiential learning⁵ led by educators. It is these aspects that are the foundations for distinct forms of pedagogy that distinguish art museum education from art education and other forms of teaching.

Contrary to the reverberating complaint, the last 30 years *have* seen significant contributions to the development of theories that can assist art museum educators to ensure visitors' development. In a field crowded with contributions, it is almost overwhelming to attempt representative coherence. However, broad observations can be made.

The modernist museum stands as a symbol of intellectual and artistic authority within communities (Hooper-Greenhill, 2000; Lindaueur, 2006). Its principles and its insistence on connoisseurship, the canon and linear transmission of authoritative 'truths', authenticated by scholarship, were not questioned until the late twentieth century. The modernist museum holds particular views of knowledge as rational, objective and singular. Within this paradigm the art museum educator is positioned as an authoritative interpreter and transmitter of information, teaching according to behaviourist principles and inculcating values, dispositions and behaviours to museum visitors who are configured as passive recipients and beneficiaries of these knowledge constructions.

Constructivism, on the other hand, recognises that learning is based on what the learner already knows, is culturally conditioned, individualised and experienced socially (Hein, 1998). Thus, meaning making is always fluid. Art works have contexts, social lives and are collected, displayed and interpreted within the frame of the art museum which has its own meanings and contexts. Within the constructivist paradigm the art museum

educator is configured as a facilitator, drawing from the knowledge of experienced others to join them and the art work together. Within constructivism two concepts are particularly germane to this dissertation: museum literacy and the “post-museum”.

Carol Stapp coined the phrase “museum literacy” in 1984: as she wrote later - “a new phrase but an old idea” (1992: 112). Stapp believed that the role of museum staff was to fully initiate the museum visitor into the “pleasures and challenges of the museum” (p. 116). Understanding the task was anything but simple or straightforward, Stapp wanted the public to draw on all the resources of the museum in order to “to take charge of that learning/experience” (p. 117). In other words museum visitors gradually, over time, would see, understand and engage critically with art, the art museum and its shifting contexts, provided that they were supported to do this.

In 2000, Eilean Hooper-Greenhill, then Professor of Museum Studies at Leicester University, returned to Stapp’s concept, investing it with elements of Henry Giroux’s critical pedagogy⁶ (1986: 49; Friere, 1993) to reconfigure the concept of the museum as a site of heterogeneous voices, languages and experiences (p.140). The “post-museum”, not necessarily confined to a building, is configured by Hooper-Greenhill as both a political space and a process of differences, challenges and negotiations (2000:152) where an array of events developed by communities spill outward into other public spaces. In essence, the “post museum” was portrayed as the binary opposite of the modernist museum. It offered prospects of dialogue, democratic decision-making, and inclusiveness. Importantly, Hooper-Greenhill saw the museum taking an activist position. The post-museum she wrote, “is shaped by a more sophisticated understanding of the complex relationships between culture, communication, learning and identity” working to promote a more egalitarian and just society (Hooper-Greenhill, 2007: 189).

In reality, the modernist art museum, albeit with some modifications, continues to thrive. The ideals of Carol Stapp and Eilean Hooper-Greenhill are infrequently realised in the larger mainstream art museums. However, there are visible traces of what they advocate.

Understanding more about the discourses and pedagogies prevalent in the art museum offers some indication of how these concepts have been refused or admitted into art museum education practice.

Discourses and pedagogies in the art museum

Art museums today generally describe their mission in one of two ways: either in terms of the functions of acquisition, preservation, exhibition and education, or in terms of effects, to develop understanding and enjoyment for visitors and users. Each approach has processes, values and knowledge that are organised in particular ways that control, and are structured by distinct disciplinary knowledges and authority (Foucault, 1972: 35-43; Frow in Bennett et al., 2005: 93). Furthermore, to follow Foucault's formulation of discursive formations (1972: 41), the art museum privileges particular aesthetics, histories, representations, vocabularies and architectures. This is not to say that the formations are immutable or that the art museum is impervious to change. On the contrary, it is the challenges, re-negotiation and transformation that come from art itself and from critical social theory that may contribute to the re-shaping of discursive formations within the art museum.

Scholar Stephen Greenblatt (1991) identifies two discourses that are associated with the art museum. On the one hand Greenblatt identifies "wonder" (p.41), the enchantment of an art work that demands and receives "exalted attention" and positions the artist as a prodigious individual talent. On the other hand, he points to "resonance" (p.45) - the widening ripples of connection, as well as the potentially volatile and politically potent force between the artwork and society.

These constructs are evocative and useful ways in which to consider the primary discourses prevalent in art museums. Furthermore, the thesis aims to link them with particular pedagogies.

Discourse of wonder

By wonder I mean the power of the displayed object to stop the viewer in his or her tracks, to convey an arresting sense of uniqueness, to evoke an exalted attention.

Greenblatt, 1991: 42.

The discourse of wonder stems initially, at least in part, from the eighteenth-century concept of the sublime and the nineteenth-century philosophy of aestheticism. These concepts held that to be in the presence of the treasury of great art reinforced notions of eternal verities of goodness and truth and produced a heightened sense of ecstatic emotion. For Kant ([1764] 1987) the aesthetic was a means and an end in itself or, as poet

Ralph Waldo Emerson described it, “beauty is its own excuse for being” (2013 [1904], *The Rhodora*). Rules governed both the content and composition of aestheticism (Mitchell in Bennett et al., 2005: 1-3).

From the late nineteenth-century modernism largely turned away from old rules governing the sublime and aestheticism and re-wrote the concept of aesthetics claiming naming rights for what constituted aesthetics in any given circumstance. The aesthetics of early Cubism, for example, spoke about fracturing vision and displacement, no longer dependent on the convention of illusionistic, one-point perspective (Fry, 1977 [1966]), leading Georges Braque, one of Cubism’s progenitors, to be alarmed by its intensity (Mitchell in Smith, 1974). While later, in the 1960s, aesthetics of some colour-field abstraction with its lack of content and emphasis on colour stains and washes that were pleasing to the eye, was tied to the medium and flatness of the picture plane. Thus the notion of aesthetics, whenever constituted, is inscribed and situated by the rules and dispositions of the art world.

By the 1970s the landscape of the art museum also changed in response to understanding about aesthetics and art. Its interior was presented as a white cube erased of context and content, with the artwork, as Brian O’Doherty presciently observed, “isolated from everything that would detract from its own evaluation of itself” (1976: 14). Since “things become art in a space where powerful ideas about art focus on them” (p.14), abstraction, abstract expressionism, minimalism, post-object and conceptual art needed the white cube and the art museum’s verification of its status as art (see, for example, Danto, 1981; Dickie, 1974).

Modernism’s pedagogies

Modernism retained the concept of “art for art’s sake” to describe the artist’s pursuit of individualism, aesthetic freedom, heroic status and art’s distance from social concerns (see Pinkney in Outhwaite, 1996: 388-391). Art museum education followed the trajectories established by art history and curatorial practice and Modernism itself. Minimal interpretative intervention occurred in gallery spaces in case it detracted from the art work. Art ‘spoke’ to the spectator who had the cultural capital to de-code meanings of art works and the site in which they were located (Bourdieu and Darbel, 1991).

If interventions occurred, they were conducted by art historians and curators, rarely educators. Experts gave lectures, speaking to slides, away from the original works. The

knowledge they transmitted was regarded as authoritative and impartial. Interpretation occurred within the disciplinary confines of art history, celebrating connoisseurship, the canon, scholarship and authenticity. This approach indicates behaviourist or instrumentalist models of teaching and learning. In this construct teachers transmit information to students who are configured as *tabula rasa*. This method is sometimes referred to as 'banking' knowledge in the student's account so that they can 'cash in' at a later date (Friere, 1993: 53).

Signature pedagogies

Signature pedagogy is an important construct that I deploy in Chapter Six showing how it becomes a default position for art museum education that attaches to some core elements of the discourse of modernism's pedagogies, particularly the veneration of the canon.

Research conducted by the Carnegie Foundation for the Advancement of Teaching and the Preparation for the Professions has identified signature pedagogies across a range of professions. Signature pedagogies are associated with the application of pervasive, routine and habitual discipline knowledge for effective practice in professional life (Shulman, 2005; 2005a; Calder, 2006). The ritualised patterns of clinical rounds, Socratic exchange, and collaborative design, in medicine, law, teaching, engineering and architecture, respectively, instil structured routine and habits of mind designed to link ideas, practices and values. Thus, when practitioners are confronted by inherently uncertain situations of greater complexity they are able to apply expert professional judgements to increasingly intricate issues.

For all the advantages to teaching and learning, signature pedagogies demonstrate intrinsic rigidities and inertia. Routinized practices and understanding the rules of the game provide safety when confronted with uncertainty. However, there is a danger that the unexpected and emergent nature of teaching and learning is truncated by routines. Routines become habits, an automatic default position that can become normative rather than the foundation for refining practices or developing others.

In this study, long episodes were spent observing art museum educators teaching. Analysis of these episodes revealed pervasive patterns of pedagogical practice that were replicated across time and location, by all educators in the study. The work of Shulman and his colleagues provided the impetus and assurance to name these signature pedagogies.

Discourse of resonance

The effect of resonance does not necessarily depend on a collapse of the distinction between art and nonart; it can be achieved by awakening in the viewer a sense of the cultural and historically contingent construction of art objects [...].

Greenblatt, 1991: 45.

The debate whether to privilege the object, its aesthetics or its context is one which came to the fore in the series of papers delivered as part of two significant conferences held at the Smithsonian Institution in 1988 (Karp and Lavine, 1991; Karp, Kreamer and Lavine, 1992). The issue was certainly not new to art museums. The art theorist Suzi Gablik was among the first to critically assess the limitations of Modernism by pointing to its refusal to engage with the social world, and arguing for the re-shaping of aesthetic concepts so that they could embrace the social and political ([1984] 2004; 1995; 1991). Stephen Weil, Deputy Director at the Hirshhorn Museum of Art, in a series of essays from the mid 1980s, engaged the debate from the museum's perspective, asking whether museums were about ideas not things before going on to consider in what particular ways museums made a difference to communities (1990). While Gablik and Weil approach the debate from different positions, they are both concerned with a wider, values-based, engagement between the art museum and audiences.

The 'social turn' was evident from the early 1990s in many Anglophone countries as art museums (and museums) turned increasingly to consider social inclusion, the nature of representations and the interface between museums and communities (Karp and Lavine, 1991; Karp, Kreamer and Lavine, 1992).⁷ While the majority of panellists at the 1988 conferences at the Smithsonian spoke about cultural relationships moving outward from objects, a few argued strongly for the maintenance of the discourses of wonder created through visual interest and attentive looking, with some decrying the use of long explanatory text panels as an intrusion into that experience (Alpers, 1991; Baxandall, 1991). Nevertheless, the politics of representation and exhibitionary practices were themes developed by the conferences. During the following decade, the literature on these themes, influenced by critical theory, was prolific (see, for example, Bennett, 1995; Crimp, 1993; Macdonald and Fyfe, 1996).

In Australia, Canada, New Zealand and the U.S.A. the politics of indigenous recognition focused specifically on indigenous peoples to closely examine their dispossession from material culture residing in museums, their participation in decision-making and their inclusion within museums, as staff and users (see, for example, Butts, 2003; Kreps, 2003; McCarthy, 2011). Such scrutiny also posed important questions: What is indigenous art?

Who speaks for it and on whose terms?⁸ Is the art museum complicit in reproducing a new imperial ideology to help create a cultural commodity⁹ (Mané-Wheoki, 2009: 771; Gough and Naylor, 2009: 820; Bell, 2002; Abasa, 2001: 125-160).

Art museums were also the subject of artists' interventions. Some of these were overtly political acts that further disturbed modernism's trajectories by insinuating conceptual, installation and performance art into the programmes of prominent museums. The ephemeral nature of the medium made it difficult for art museums to acquire and artists exploited this to further underline the exclusionary practices of museums. Art went public: it was provocative, edgy and brave. However, the real target for many artists was their sense that art museums in the late 20th century were in danger of being sucked into the culture industry of global sponsorship, marketing and big business (Luke, 1992:5).¹⁰ Other interventions were at the behest of museums, providing opportunities for artists to 'mine' the collections and expose the oversights, silences and mis-recognition of historical, social and cultural representations.¹¹

This critical stance offered possibilities for different pedagogies to be activated within art museum education. Critical pedagogy is one such prospect.

Postmodernism's pedagogies: Critical pedagogy

Critical pedagogy has a long and diverse tradition... reflect[ing] both a shared belief in education as a moral and political practice and a recognition that its value should be judged in terms of how it prepares students to engage in a common struggle for deepening the possibilities of autonomy, critical thought, and a substantive democracy...we want to recapture the vital role that critical pedagogy might play as a language of both critique and possibility.

Giroux and Giroux, 2006: 181-2

The promise of critical pedagogy is the ethical dimension of public education as a site that makes individual and social agency possible. It offers hope¹² not simply about critical thinking but about social engagement and participatory community learning. It is not just concerned with better understanding of the world but also its transformation (Malott, 2011: xxix).

The philosophic and practical origins of critical pedagogy lie in the reactions against the behaviourist or instrumentalist model of teaching and learning described earlier. The influential Brazilian educationalist Paulo Friere's landmark work teaching underprivileged Brazilian adults to read turned the theory of critical pedagogy into

practice (Freire, 1993). The transformations for both teachers / teachers-as-learners as well as learners / learners-as-teachers, were based on Freire's three precepts: the need for learners to reflect on the particulars of their own situation; the need for both teachers and learners to self-consciously examine power relationships impacting on them; and, *conscientization*, a process where knowing that one knows leads, in turn, to personal transformation and the ability "to take action against the oppressive elements of reality" (Freire, 1970: 17; Aronowitz, 2009; Giroux, 2011c: 152-166). Graham Smith's (1999) configuration of these processes as cyclical, multi-directional and continuous learning revolutions avoids the suggestion of linear and singular development.

Freire's work focussed principally on education in the classroom an emphasis that has been followed by Michael Apple (1996) and Peter McLaren (2002) among others. Subsequently, the focus has included higher education and, more recently, the relationship between fine art images and *conscientization* (Lewis, 2011), the role of critical pedagogy in museum exhibition development (Lindauer, 2005) and art museum education (Leong, 2005). This suggests recognition of the widening relevance of critical pedagogy across domains and practices.

Critical pedagogy is not without its critics. For example, leading critical pedagogues such as Apple, Giroux and McLaren, among others, have been accused of abandoning Marxist theory in favour of idealist liberalism. However, the more pertinent critique in terms of art museum education comes from Elizabeth Ellsworth (1989). In her view the paternalistic nature and structured subordinations inherent within any educational setting remain impossible to mitigate.

Critical pedagogy emerges from the synthesis of critical theory and learning theory. Two learning theories are particularly pertinent to critical pedagogy and to art museum education: constructivism and experiential learning (Hein 1998). Constructivism holds that learners use existing knowledge and cultural experience to make sense of new knowledge and incorporate that new knowledge by giving it personal meaning. Lev Vygotsky demonstrated that learners grow into the intellectual life around them particularly through interactions with significant others, a process that Freire called dialoguing pedagogy (Freire, 1993).

Theories of experiential learning, pioneered by Piaget and since expanded (see, for example, Kolb, 1984; Boud et al., 1993), indicate that exploration, experimentations, searching for new answers and new questions by acting on objects and hands-on involvement encourages thinking and learning (McCulloch and Crook, 2008: 242-243).

Experiential learning as modelled by Bernice McCarthy (2006) provides a framework that facilitates holistic learning experiences that involve both the creation of abstract constructivist knowledge development and experiential learning activities. Learners have the opportunity to develop both aspects while acting and reflecting on those actions.

Indigenous pedagogy and Kaupapa Māori principles

Indigenous pedagogy assumes particular significance in Aotearoa New Zealand where it claims alliances with, and a discrete identity from, critical pedagogy.

Indigenous scholars advocate indigenous pedagogies in response to neo-colonial dominance of majority interests in social and educational research and teaching practices. They reveal how traditional research and education practices undermine and misrepresent indigenous ontologies and epistemologies (Bishop, 1996; 2003; 2005; Grande, 2008; Meyer, 2008; Smith, 1999; 2005; Smith, 1992).

Indigenous pedagogies exist as resistance, interrogation and intervention in marginal and liminal spaces where colonising and de-colonising frameworks intersect. In this borderland indigenous and non-indigenous scholars and pedagogues engage in a complex political, cultural, social and intellectual project rooted in indigenous knowledge, informed by critical theories of education, to confront, counter and convert oppression to strategies of liberation and hope (Denzin, Lincoln and Smith, 2008). Thus, indigenous pedagogy finds common ground with critical pedagogies.

Manulani Meyer, an indigenous Hawaiʻian scholar, speaks of the spiritual principles within ancient streams of knowing that connect past and present. Within this world view knowledge is relational, embodied, spiritual and subjective, inter-connected with land, language and lore (Meyer, 2008; Grande, 2008). Thus, indigenous pedagogies are distinctively rooted in indigenous ontologies and epistemologies that differentiate them from critical pedagogies.

In Aotearoa New Zealand indigenous pedagogy is imbricated with the principles of Kaupapa Māori, emanating from within the Māori community. It is, writes Māori educationalist Graham Smith, 'the philosophy and practice of being and acting Māori [where] Māori language, culture, knowledge and values are accepted in their own right' (cited in Bishop, 1999:2). Furthermore, Kaupapa Māori is based on principles such as tino

rangatiratanga – autonomy and self-determination; taonga tuku iho – the centrality of tangible and intangible heritage passed down from the ancestors, and Ako Māori – teaching and learning practices that are unique to Māori (Rangahau, 2014).

To date, scholars have engaged with the principles of Kaupapa Māori and indigenous pedagogy in relationship to research methods (Denzin, Lincoln and Smith, 2008; Bishop, 1996; Smith, 1999) and to improve social and educational outcomes for Māori within the formal education sector (Bishop et al., 2001; Bishop and Berryman 2009; 2010). Nevertheless, there remain lacunae concerning research about indigenous pedagogy and Kaupapa Māori within museums and art museums in Aotearoa New Zealand.

During fieldwork indigenous pedagogies and Kaupapa Māori epistemologies and ontologies were observed. Despite their fleeting presence they have been configured within the thesis as transformative pedagogies and liberative strategies. In doing so, the thesis suggests that indigenous pedagogy and Kaupapa Māori can resist the pervasive influences of signature pedagogy. Moreover, as Chapter Seven reveals, indigenous pedagogy has the potential to occupy a unique space, linked to, yet discrete from critical pedagogy.

Public Pedagogy

New and emerging literature on public pedagogy suggests a useful construct for the development of this thesis.

The concept of public pedagogy is concerned with educational activity and learning, its forms, processes and strategies, in informal but institutionalised spaces created with pedagogic ends in mind (Sandlin et al., 2010; 2011). This deceptively simple explanation belies a long etymology and its more frequent use since 2004 (Sandlin et al. 2011) particularly in cultural studies where scholars most often emphasise its critical, cultural, performative and activist dimensions (see, for example, Bennett, 2004; Garoian, 1999; Giroux, 2004a, 2011a; 2011b).

It is the concept's diverse, dynamic and pliable dimensions that enable consideration of domains such as museums. However, as Sandlin and her colleagues note (2010: 359), it is this very flexibility that can diminish its usefulness in researching education in informal sites. Sandlin identifies four issues for the attention of public pedagogy researchers: the need to theorise public pedagogy; to examine what makes sites and

processes pedagogical; to engage more with methodological and ethical concerns, particularly when investigating the performative, subtle and improvisational forms of public pedagogy and, lastly, to differentiate pedagogy and curriculum.

These considerations may explain why Sandlin's (2011) literature review identified so few publications about museums. The literature on relevant museum case studies is plentiful. There is a considerable body of recent literature, for example, about memorial museums that highlight global injustices; or artists' interventions inside the museum that are counter-institutional and speak back to museums' (and society's) exclusions, racism or commitment to commercialism. There is a corpus of critical literature that documents and analyses the highly public debates that surround many museum displays that strive to revise historical interpretation or challenge established narratives and, as a consequence ignite the so-called culture wars between conservative and critical supporters (Tilley et al., 2006).¹³

These examples all reflect activities, positions and knowledges that de-centre established thinking both inside museums and the academy and beyond. However, countervailing forces resist change. A case in point is the museum exhibition. Exhibitions aim to educate museum visitors and promote public engagement. What such exhibitions also have in common is authority bestowed by scholarship, intellectual status, artistic prowess or creativity – and sometimes all of these attributes – by the authors of these productions. Thus, curators, artists and 'starchitects'¹⁴ exercise a monopoly over cultural production and symbolic capital.¹⁵

Perhaps then, to be understood as public pedagogy the museum's work in exhibitions and interpretation needs to be less curricular, less didactic, de-schooled¹⁶ and more reflexively engaged with the role that Henry Giroux describes as the public intellectual (Giroux, 2004b).

At this point possibilities open. The thesis contemplates how to connect public pedagogy with the practices and pedagogies of art museum education in ways that are less didactic and more de-schooled. There is the potential to embrace both the existing established institutional discourses while also opening new possibilities that may reform and expand art museum education's practices and deepen the community's understanding and engagement with art and the art museum. Recognition of the formative and critical aspects of agency is necessary for this to occur.

Agency, *habitus* and art museum education

Human agency is the capacity for individuals to make choices that are the rational, responsible and ethical outcome of intentions operating within social spaces and meaningfully aligned towards the behaviour of others (Brunkhorst, 1994: 1-3). Such actions are connected to capabilities. Thus the intention to choose an action is insufficient: in order to act the actor has, or develops, the 'know how' to initiate and complete the action.

There are specific challenges for human agency in situations where individuals could effect change. The social space of the art museum where the range of actors is engaged in similar ends and where the accumulation of symbolic capital is concentrated but nevertheless circumscribed by the institution (or external forces) is a case in point. In such circumstances human agency appears to be circumscribed by the domination of economic and government power: in other words structures and human agency are fixed in dialectical opposition.

Oppositional stances are detrimental to the art museum which currently operates in a context of neoliberal ideology¹⁷ yet seeks to balance instrumentalism with the intrinsic and institutional values inherited from the past. Pierre Bourdieu (1990; 1998) offers a useful and more dynamic perspective in this instance by taking into account agents' dispositions as well as the structured situations in which they act to conserve or transform practices. Through the evocation of *habitus* and *field* he posits that it is agents who construct their social world to maintain or enhance their position in it (Harker, et al., 1990: 203). It is this relational aspect of dispositions, a complex set of actions and networks, where agents confront each other in a field of shifting forces that can help to explain affordances, maintenance or transformation of practices.

Habitus explains how agents share dispositions and practices even when asymmetric power relationships exist. When the *habitus* of individuals and institutions aligns in the unified social space then practices endure. This suggests that actors are socialised in ways that inculcate and internalise *habitus*, relationships and expectations necessary to operate in the particular field. Thus the dominant discourses in the art museum of rarity, distinction, and canon formation, are fortified by the practise of signature pedagogies by art museum educators. It is these signature pedagogies that contribute to sustaining the dominant discourses and, in turn, are communicated and instilled in the art museum's visitors. Means and ends are consistent.

Following Bourdieu, agency enables actors to change practices. In situations where *habitus* is shared and asymmetric power relationships exist, an educator may reflect critically on her practices to understand what and who has been silenced, marginalised or oppressed. She views the art museum as a site for examination, questioning and cultivating critical consciousness and realises that changes to her pedagogical practices is warranted. Articulating the reasons for changes in practice, through influence, argument or coercion, she is able to make the case to her colleagues for changing practices. Or, she proceeds on her own account gradually making changes and choosing when, where and with whom to exercise the changes.

However, in the case of asymmetric *habitus* and agentic change Bourdieu is silent. Asymmetric *habitus* and agentic change, or rather the inability to effect change, appears (at least at this stage) to be explained on the basis of power. This leaves the indigenous curator or educator, for example, in a solitary situation where change in practices is precarious.

Summary

In drawing this chapter to a close I summarise several key issues.

Foremost, the decision to engage in grounded research has made it possible for concepts and theory to rise from the research rather than the converse.

Thus far I have outlined the elements of a broad framework through which the central thesis of this research is supported: namely that the concept of public pedagogy offers the prospect of providing the practical means and a theoretical construct to reform, improve and expand art museum education practices and policies. I have identified signature pedagogy (Shulman, 2005) and critical pedagogy (Friere, 1973) and linked them, respectively, with the discourses of wonder and resonance (Greenblatt, 1991). I have then suggested an alignment between these discourses and modernism and post-modernism. There is, however, considerable fluidity and permeability in this construct. One reason for this is the considerable autonomy exercised by art museum educators as they perform their jobs.

For the time being I have deployed a definition of public pedagogy proposed by Jennifer Sandlin and her colleagues (2006) that is open-ended and offers a primed canvas on which to map the analyses of art museum education that will derive from the research process.

The thesis views the art museum as a social actor and, by drawing on Bourdieu (1980), suggests that the art museum has *habitus* that is expressed through particular values of social and cultural capital and revealed in its programmes, policies and physical presence. Moreover, educators, the significant actors on which this research is focussed, act agentially with intentions, capabilities and ethics within the structures of the art museum. Agency theory when aligned with Bourdieu's concept of *habitus* reveals the creative tensions that arise when educators perform within dominant and marginal discourses as well as in the spaces between. Moreover, heterodoxies or heretical discourses leave open the possibilities for educators to effect change even in systems where asymmetrical *habitus* is prevalent.

Despite the apparent simplicity of the objectives for this study, the prospects and possibilities for the research already seem considerable. The next chapter reflects on the challenges of making these possibilities a reality.

CHAPTER TWO

The research process and methods

If you came this way,
Taking the route you would be likely to take
From the place you would be likely to come from,
[...]
And what you thought you came for
Is only a shell, a husk of meaning
From which the purpose breaks only when it is fulfilled
If at all. Either you had no purpose
Or the purpose is beyond the end you figured
And is altered in fulfilment.

T. S. Eliot, from *Little Gidding* I

In this chapter I reflect on the research process and methods that were shaped by the course of investigation. I begin by situating the research: discussing the genesis of the study and initial decisions about its conduct; where the study would be located and the rationales for the choice of sites and participants. Then I explain the consequences of those decisions in terms of strategies of inquiry, sources of information and the research design. Next, I consider the inductive process of grounded research theory that led to the development of a conceptual framework far from what I had initially imagined or planned. Finally, I explain why the material is presented in several distinct voices and a variety of formats.

In doing this, I draw on passages from *Little Gidding*, T.S. Eliot's meditation on time and journeying, exploration and knowing. I use it to speak to key moments in the research process because it is a metaphor for "the purpose beyond the end [I] figured". The grounded theory research process became just that.

I LOCATING THE RESEARCH

Art museum educators' roles are complex and demanding.

Unlike teaching in formal settings, art museum educators' interactions with their 'students' occur in public, are short-lived and centred on specific encounters with objects within the setting of an art museum. Participants in education programmes range from pre-schoolers to senior citizens. A school class or a group of adults is likely to work with an art museum educator face-to-face just once a year for two to three hours. A family may use materials designed by an art museum educator and visit three or four times a year. Adult groups can include postgraduate students, seniors involved in University of the Third Age, community groups or tourists, where outings are designed to combine social, learning and leisure opportunities. Museum educators operate within an organisation that is open seven days a week and offers public programmes on site throughout that time. Evening and weekend work is commonplace. Art museum educators are free from marking, exams and parent-teacher interviews. However, their skill-set is broadly based. They require thorough knowledge of the primary and secondary school curriculum and familiarity with a variety of learning styles and resources including technologies. They must demonstrate accountability for the use of public funding. In addition to their formal qualifications in teaching, they also hold academic qualifications in art history and theory or art practice, sometimes to post-graduate level. They must be familiar with all the museum's collections and be competent in interpreting a range of visiting exhibitions. While most often working in the public eye to develop transient teaching and learning moments, their professional profile is overshadowed¹ by curators whose research results in visible, long-term outcomes such as exhibitions, acquisitions for the permanent collection and publications.

One reason for embarking on this study was to capture and convey the working lives of art museum practitioners whose practices have gone largely unremarked² and whose motivations, philosophies and pedagogies are obscured. I am interested in these aspects because I once practised as an art museum educator and now work as a teacher, albeit in a very different milieu. I recognise that teachers are central to the creation of pedagogies. Even a single teacher who models critical intelligence and fosters such thinking can help to change perspectives and gradually contribute to positive social change in others. Furthermore, I deem it important to consider individuals within broader social processes, contextual narratives of institutional and professional histories and policy development. Moreover, by background, formal

education and inclination I respect ideas and value the dignity that comes when human beings seek and express creative excellence – as New Zealand has taught me, He toi whakairo he mana tangata.³

From the outset I wanted art museum educators to be seen and heard as protagonists in this study⁴ so that they, their managers and colleagues could see the way they once were; the way they are now; and the way they might become.⁵ For this to happen, close attention to the everyday realities of educators' work, capturing their voices and practical knowledge, and an understanding of the unique milieu of the art museum as a teaching site were needed. A series of qualitative research strategies had the potential to meet this aim and the exploratory nature of the study.

Qualitative research

Qualitative research leaves the researcher open to new possibilities and ways of seeing, documenting and analysing research problems. As Denzin and Lincoln (2005) reiterate, the open-ended nature of qualitative research leads to a perpetual resistance against attempts to impose a single, umbrella-like paradigm over the whole project. Recognising this, the current study adopts an iterative process of information gathering from a wide range of sources, where the relationship of information and ideas is constantly examined and analysed (Atkinson and Delamont, 2005). The creation of order from the assembly of disorderly information resembles the practices of a bricoleur (Lévi-Strauss, 1966). ⁶

The concept of an interpretative bricolage, the act of selecting and assembling representations to make a whole,⁷ suggests openness to both deliberate configurations and coincidences (see Denzin and Lincoln, 2005: 4-6; 1966; de Certeau, 1984; Kincheloe, 2001). In this study, decisions about which pieces of the puzzle were needed to create the picture were not pre-determined but evolved and were responsive to serendipitous opportunities. In turn, those decisions were conditional on questions that developed throughout the research process. This is not to suggest uncertainty or diffidence on my part. The point is that any process of structuring which suggests verisimilitude to the realities of the social world is not only elusive (and may be impossible anyway), but is also subjective and strategic.

According to Kincheloe and McLaren (2005: 316-321) it is the active agency of the bricoleur that refuses the limitations of singular disciplinary knowledge production and, instead, creates research methods from the tools at hand. The bricoleur engages

in the “hard labour” of eclecticism and complexity of trans-disciplinary inquiry (Kincheloe, 2001; 2005; Lincoln, 2001).⁸ In other words, the researcher’s ethnographic inquiry into social change is informed, for example, by critically exploring the hegemonic constructions of power from the standpoints of feminist, post-colonial and ethnic studies. Thus, when studying the work of art museum educators in mainstream cultural organisations in Aotearoa New Zealand, the interpretative bricolage confronts and must account for the invisibility of art museum educators from so much of the documentary record, and the historical and contemporary realities of cultural indifference towards Māori within those institutions by whatever philosophical, theoretical, interpretative and empirical perspectives available.

Qualitative research also demands that the researcher acknowledge her place, position and perspectives. Two decades working in and with art museums – some of that time as head of education in an Australian State art gallery is germane; so too is my current work teaching museum studies from the vantage point of critical museology⁹ and a decade of that time located within the School of Māori Studies. Museum Studies as a multi-disciplinary field of social inquiry has an ambiguous and conflicted role in relationship to museums.¹⁰ Considered, in part, as a vehicle for vocational training, it also develops critical knowledge about the museum and its relationship to society. The effects of this position on museums are not necessarily clear. The academy’s interest is in theory building and what Bourdieu called the ‘unrealistic radicality’ (Bennett in Karp and Kratz 2006: 66). On the other hand, museum practitioners’ focus is largely on operations. These different positions often create distance and separation rather than integration, a situation that has not escaped attention, particularly from academics whose work experiences also include museum practice.¹¹

These perspectives and working experiences played a significant role in my initial decisions about research design, the selection of research sites and participants.

Sites of insight: Decisions

The choice of the first research site was deliberate. Three criteria informed the selection. The Christchurch Art Gallery had opened in a purpose-built site in mid-2003. Its collections had a distinctive regional focus. There were two educators on staff: one had been appointed in 1979, the other in 1982. They were the longest serving art museum educators practising in New Zealand, so their experiences

offered opportunities for me to understand the genesis and continuation of art museum education in New Zealand. Both were planning retirement. I wanted to see them in action and to get their stories before they stepped down.

The Gallery's director, appointed in 1995, had a lengthy professional background as the Chief Education Officer at the National Gallery of Victoria in Melbourne and was an active member of the international association ICOM-CECA.¹² These circumstances offered the potential to understand how a museum director's previous experience might contribute to education policies and programmes.

The Gallery had established a Kaupapa Māori traineeship in education, underwritten by Te Papa National Services¹³ and the Ngāi Tahu Development Corporation. The position was (and, at the time of writing, remains) unique among art museums in New Zealand. I was interested in exploring the genesis of this initiative and to understand the dynamics of its abrupt termination.¹⁴

The Christchurch Art Gallery also offered an opportunity to track and trace past practices and current developments. The Gallery's antecedent was the Robert McDougall Art Gallery (1932-2002); other key participants, apart from the long-serving education staff, had experience of working in both institutions. Not only had the then new Manager of Public Programmes begun his museum career as a trainee at the Robert McDougall Art Gallery in the early 1990s, but also the Kaupapa Māori educator had been appointed as kaiārahi for the *Te Maori* exhibition there in 1987. Such confluences suggested that Christchurch would provide an ideal site for the pilot study.

Because my original research proposal outlined a multi-site, two-country comparative study, I considered the initial phase of fieldwork at Christchurch Art Gallery a pilot study where I could test the length of time needed to carry out observations, and experiment with a number of research techniques associated with that process. During the time in Christchurch I realised that the proposed parameters of the research were untenable. To understand the nuances of art museum educators' work, particularly their work with school groups, I needed sustained periods of observation. Furthermore, the documentary records related to the development of art museum education were more fragmented than I had anticipated and I needed longer to find, and then come to grips with that material.

The choice of the second site was not finalised until after the pilot study in Christchurch was completed in mid-2004. By then, the decision to reduce the scale of the study allowed me to think differently about the salient criteria. Factors associated with similarities and differences of the sites, particularly the longevity of key participants and international connections to art museum education, influenced the decision about the second case study: Auckland Art Gallery.¹⁵

There, the Gallery's director, appointed in 1995, had been an art museum educator at the Queensland Art Gallery (Australia). The Curator of Education had served in his role since 1991. The Public Programmes curator had worked as an education officer at the National Gallery of Victoria (Melbourne), the Museum of New Zealand Te Papa Tongarewa and as head of the art department in a New Zealand High School. The Manager of Public Programmes had worked in New Zealand and Australia. A young woman joined the education staff in the role of ArtStart/ArtSmart co-ordinator two months before my fieldwork at the Gallery commenced. Her presence offered a chance to see how a new incumbent contributed.

The northern site offered several counterpoints to the southern one.¹⁶ The Auckland Art Gallery is the oldest of the metropolitan art museums in New Zealand, occupying the same site since its foundation. Its collection is regarded as the country's most extensive collection of New Zealand and international art (Saines, 2011). The Gallery's first professional directors were instrumental in establishing a focus on New Zealand art which has been maintained.

The other points of difference between the two sites were geographic and demographic. Auckland is the largest and most ethnically diverse city in New Zealand located at the top of the North Island. Christchurch is the largest centre in the South Island: 85% of the population identifies as European or New Zealander (Census, 2006).

I have explained the rationales for site selection in some detail. In doing so there is an *a priori* assumption that the sites offered opportunities for cross-case comparisons. At the outset this was certainly part of the consideration. However, as section three below will show, that was no longer a consideration once the conceptual framework was clarified.

Building sites: case studies

Case studies reflect the choice of what is to be studied. Flyvbjerg (2011; 2006) suggests that case studies share four characteristics: delineation of the unit's boundaries; in-depth, detailed investigation; attention to developments over time and, lastly, contextual focus.

Through the deliberate choice of research sites and key participants I configured a bounded space that included art museum educators, their immediate line managers and directors, as well as the programmes that educators developed and administered. Girdling this social world of people, things and ideas were three bands – history, policy and physical space – each exerting specific forces on this immediate world.

Activating such limiters offered benefits to determine relevant context, narrowing the focus of the study and enabling intensive idiographic research. I was heading into new territory – the field had not been explored previously and, while I had some conceptual preconceptions initially, they proved illusory. This meant I was in new terrain conceptually as well. Case studies offer some safety in these circumstances: the social world is smaller; particulars and nuances matter; concepts can build gradually and be modified. From the outset I knew that at least part of the research would take me into 'hot spots' where case study methods would be particularly useful to learn about particulars. As Flyvbjerg (2011) writes, too reassuringly perhaps, "the case study produces the type of concrete, context-dependent knowledge that research on learning shows to be necessary to allow people to develop from rule-based beginners to virtuoso experts. [...] Context-dependent knowledge and experience are at the very heart of expert activity" (2011: 302-303).

Before beginning fieldwork I understood that case study methods would help to build 'thick description' (Geertz, 1973:3) and the dense narratives that were needed to understand this particular milieu. Now, looking back over the research process and methods, despite the twists, turns and double takes, I cannot imagine another way of conducting the research. The research methods matched the need to gather information-rich material and offered the scope and flexibility to learn from unusual, serendipitous and sometimes difficult circumstances. It is those difficult circumstances, the 'hot spots', where ethics mattered as much, if not more, than method.

An ethical attitude

Working with an “ethical attitude”, Josselson suggests, “is thinking through [ethical] matters and deciding how best to honour and protect those who participate in one’s studies while still maintaining responsible scholarship” (2007: 538).

Research ethics are codified and ethical processes are reviewed by a formally constituted ethics committee before research commences. However, it is the prevailing principle of “do no harm” adopted by the researcher that applies a duty of care to all participants. The researcher adheres to these established principles, practices and paradigms but enacting them requires on-going consideration throughout the research process.

The decision to use real names for organisations and participants, albeit at the insistence of the participants, is one example where on-going attention to an ethical attitude is necessary (Moore, 2012). The existence of professional and personal relationships with research participants; changes to the research focus; my role as ethnographer building rapport and then later analyst appropriating participants’ ideas and words and the immediate effects and longer term consequences of those shifts on participants, are others (Freeman, 2007; Mansvelt and Berg, 2010; Opie, 1992). The more I worked with documentary records and archives, the more persistent the question became: What duty of care exists for those persons - some deceased - and organisations represented in the documentary record? All of these considerations are germane to this study and all post-date the formal approval granted by the University’s Human Ethics Committee. Writing about these matters now has enabled me to enact a post-ethics review strategy suggested by Tolich and Fitzgerald (2006) and to identify and address unresolved ethical issues.¹⁷

In this study participants immediately recognised what Tolich and Davidson (1999: 77) call the small town nature of New Zealand. Given the restricted size of the museum sector in this country, participants felt that not only would institutions be instantly recognisable, but so would they.¹⁸ The majority of participants in this study are museum practitioners with long experience working in the public eye, accustomed to personal recognition within professional circles, the local community and for some, the media. They raised the issue with me frankly, well before giving informed consent, thus exercising autonomy by taking control of the process.¹⁹ They also anticipated issues that limited the principles of external and internal confidentiality (Tolich, 2004). In other words they expected to be recognised by

people outside the organisation and saw the futility of using pseudonyms. Furthermore, they reasoned that, once the research was reported, internal confidentiality could not be maintained: their individual viewpoints would be revealed to immediate work colleagues. Using pseudonyms may well be good ethical practice but where the field of actors is small and their entangled interdependencies great, it may well be unrealistic (Tolich and Davidson, 1999; Tolich, 2004; Guenther, 2009; Floyd and Arthur, 2012).²⁰

At the beginning of the research process all but two of the participants were long-standing professional colleagues. In the past, two of the participants were employed full-time over several years in teams which I led and I had worked closely with others on the ICOM-CECA Conference held in Christchurch in 2000. In the “global village” (MacDonald and Alsford, 1989) of museums such relationships are commonplace, even inevitable. I acknowledge that there are limitations in having such close relationships with research participants. However, I made strenuous efforts to ensure that no conflict of interest, actual or perceived, existed.

Tolich and Davidson (1999: 70) indicate that the five principles underpinning ethical conduct in research work in concert not as individual proscriptions.²¹ What these principles activate is an ethical mode that makes the researcher responsible to the participants. In this particular research process attention to an ethical attitude assisted in creating reciprocal relationships of trust. Strategies of inquiry were designed to draw on participants’ experiences; inviting some participants to review sections of the penultimate draft and using performative strategies to communicate and interpret the research maintained those principles, nurtured a duty of care and enabled me to work with an ethical attitude.

The following sections elaborate these strategies.

II STRATEGIES OF INQUIRY

So I find words I never thought to speak
In streets I never thought I should revisit
When I left my body on a distant shore.
Since our concern was speech, and speech impelled us
To purify the dialect of the tribe
And urge the mind to aftersight and foresight,
Let me disclose the gifts reserved for age
To set a crown upon your lifetime's effort.

From *Little Gidding* II

Invoking T. S. Eliot again, I now explain how researching in public archives and using ethnographic methods have more in common than this appropriating bricoleur ever imagined. Archival and documentary sources together with ethnographic methods afforded the ability to “find words I never thought to speak” and “urge[d] the mind to aftersight and foresight”.

Archives: the material turn and the documentary world

Carolyn Steedman’s finely nuanced concept of the archive as place, idea, memory and power owes much to her understanding of its etymology,²² knowledge of its post-Enlightenment evolution and her responses to the post-structuralist considerations articulated by Michel Foucault and Jacques Derrida.²³ Equally, as an inveterate user and consumer of archives, she knows full well the promises and pitfalls that await scholars and writers working there (1998; 2001; 2001a; 2011; 2011a).²⁴ As place, an archive

may indeed take in stuff, heterogeneous, undifferentiated stuff ... texts, documents, data ... and order them by the principles of unification and classification. This stuff, reordered, remade, then emerges – some would say like a memory – when someone needs to find it, or just simply needs it, for new and current purposes (Steedman, 1998: 66).

Driven by research, preservation management training and the expectation that documentary sources are a potent foundation for research, my relationship with this construction called archive is ambiguous and contradictory. It begins with confronting the preliminary extrapolation from the bland descriptions of series lists to select - often guessing - what may be useful. Expectation continues in the protocol of encounter. Summoned to the inner sanctum; signing in; security cameras indicative of surveillance and regulation. Conduct to the secluded carrel; boxes arriving from the stacks and off-site stores; the unbundling; untying green tape; heaving leather-bound volumes of newspapers on to broad tables.

I touch the past
(and am touched by it)
but leave no print of myself there.
White gloves protect me from it –
though not it from me, it seems,
As dust and spores settle on the surface of the gloves I wear;
and, from time to time,
I sneeze.
Tihei mauri ora! ²⁵

The rituals and realities of endeavour follow: mountainous files; reading, note-taking and transcription. Or, one hand on the wheel, the grey flicker of text passes by in a blur, with the fiche reader driving on to the final (in)finite white light. So much stuff – not read. Where will it end – and when? In this intimate, solitary enterprise time takes on new meanings. The filing order, chronology reversed, occludes perspective. The past is present in fragments and in concentration, the present passes too quickly.

The sublime satisfaction of engaging in academic detective work (Roche, 2010), “the empirical doggedness” (Steedman, 2001a: 1164) urges the mind to after-sight and foresight. I look for beginnings, origins and “where it all began”,²⁶ tiny flotsam passing in the great river of documentary evidence,²⁷ and will into being the “emotional force of the collective minor”.²⁸ If I find *it*, its import is seldom immediately apparent. The gifts reserved for age a hollow crown: the ordinariness of the archive²⁹ a disappointment.

Not until later, much later, when I read into the silences and omissions of this voluminous miscellany do I begin to understand the power of the archive. The donors’ generous endowments and archivists’ selections inevitably distort the record. The good and great appear disproportionately in these files: the average and the ordinary are the disappeared. Contexts, the ideology of the writer,³⁰ the formality of business correspondence, its obfuscations and occasional uncharacteristic tonal irruptions require careful analysis.

History does not begin in the archive. What ends here is stuff, meagre indexed fragments of material evidence. By being here, working with it, thinking through that stuff, I appropriate, choose, re-use all resonant conversation from the articulate past, then re-form to “present purpose”.³¹ Only then can the business of writing history begin.

Ethnography

One of the few published ethnographies of museum practices behind the scenes, Sharon Macdonald’s study at the Science Museum, London 1988-90 shows why deploying an ethnographic attitude helps researchers to highlight - and museums to understand - not only how things appear to be but also how they might be otherwise (1997:94; 2001; 2002). Writing of her experiences Macdonald invokes Daniel Miller’s

(1997: 16-18) understanding of “ethnographic commitments” to explain why careful looking and listening to people allows them to be seen as “material agents working in a material world” (Miller, 1997: 16-17). To do otherwise, is to rely merely on what they say they do.

Turning to people: material agents and the art museum world

Being on site, in the presence of the people, looking and listening to them, provides insights altogether different from reliance on de-personalised documentary records or surveys. As an “I-witness” (Geertz, 1988: 73) it is possible to comprehend the distinctions and relationships between front stage and back stage behaviours of participants (Goffman, 1959). To be there is to notice the slight edginess of educators in final pre-tour preparation; the mental and physical agility required to sustain the teaching moment day-in-day-out; the exhilaration that accompanies a *tour de force* and the disappointment when cues are missed. Seeing middle-managers, far from the footlights, stage-manage actors and technical support, controlling the overall performance. Observing directors command centre stage to deliver the crucial monologue and then maintain their stage presence beyond the limelight. And finally to understand that the actor with the greatest role is the gallery building, the exhibitions and the artworks it contains.³² To be there is to see what is often taken for granted and to participate in working lives *lived*, not performed for the ethnographer (Miller, 1997: 17).

At the Christchurch Art Gallery my daily life became a steady round of interviewing, interspersed with much longer periods observing educators work with school groups, conducting floor talks with adults and training volunteer guides. I attended as many public programme events at the Gallery as I could fit in to my schedule including programmes during the evening and at weekends. Behind-the-scenes I sat in on informal meetings, joined staff for breaks in the tea room and helped out in the art studio.

Developing techniques to document what happened on the floor when educators worked with classes was challenging. The spatial configurations of the gallery, the wider public use of the space, the need to focus on educators³³ rather than the individuals in their groups, the mobility of tours, and the complexity of rigging and working with obtrusive equipment ruled out video recording.³⁴ Audio recording could provide a record of talk but not of movements, gestures and interactions. I resorted to the least conspicuous, least cumbersome and most portable method –

note-taking. I used small, paperback note-books that fitted into a pocket and could be folded along the spine, giving a firm writing surface. I worked in pencil rather than ballpoint pen, primarily because it met the galleries' requirements for preventive conservation.

I considered recommendations from researchers about constructing observation grids (Fetterman, 1989; Robson, 1993; Croll, 2004) but felt that these would be too prescriptive and deterministic. Instead, I adopted an open-ended method that charted actions and talk and plotted these against time intervals aiming to capture as much detail as possible in my jotted notes (Tolich and Davidson, 1999). Once an observation episode concluded, I would retreat to a quiet location and begin the process of de-briefing myself. The continual focus on what was happening and how, quickly sharpened my senses. In the early days my prompt for these sessions was the direction: 'turn the camera to replay'. I would write down everything I could recall, cross-referencing this to the notebook jottings made during the observation.

I came to recognise particular characteristics of individual educators' teaching styles and created short-hand descriptions for these. In the early stages of field work I felt this method of documentation was *ad hoc*. Gradually as I used my notes to reflect on the day's events, to write memos and more detailed accounts or as a spring-board for interviewing and follow-up discussion with educators and their managers, the utility of the approach made sense. While on site I avoided any attempt at analysis. I reasoned that because my site visits were in blocks of four weeks, the most important thing that I could do was to gather materials, absorb and document what was happening.

Without fanfare, I was wrapped up by and into the fabric of the institutions quickly. In Christchurch, I was asked to use the staff entrance, given a swipe card enabling access to all but the most secure areas of the Gallery. I could be at work early in the morning and stay on after the Gallery closed to the public in the evening provided that a member of staff was available to escort me out of the building. I was introduced to individual staff in their offices by the director or the Public Programmes Manager and allocated two working spaces. One was located upstairs in the library. This is a small space, so my desk was in clear sight of the corridor, adjacent to the curators' offices and a short distance from senior administrators and the staff tea room. I used the Library for archival work and occasionally for developing field notes. I was visible and that, together with close proximity to staff and facilities, allowed me considerable latitude to observe and participate in daily

life. I knew several staff not participating in the study and had been a behind-the-scenes visitor on several occasions before the study commenced, so my presence was viewed as a residency rather than loaded with perceptions of an ethnographer in their midst – with attendant (mis)perceptions of being watched. The second working space was in the corner of the art studio immediately overlooking and connected to the educators' open plan offices. From this vantage point I could participate in scheduled programmes easily. Again proximity and opportunity made informal conversations not only possible but frequent. In the evening I transcribed interviews and prepared detailed field notes.

At the Auckland Art Gallery my pattern of activities was similar. There was, however, one major difference. The majority of my time was spent in the Gallery's public areas and my working day corresponded to public opening hours. The reason for this was simple: there was an acute shortage of office space. The educators shared a small open-plan corner of a room where the curators also worked, each in individual glass partitioned offices. The Gallery's Library staff provided me with additional access in the library but it too was small and closed when the librarians were not in attendance. The Gallery's café became a *de facto* office: I conducted several interviews there; talked informally with staff and de-briefed tours and other programmes with the education staff. At other times I was "on the floor". Being there allowed additional insights. Apart from docents and attendants, managers were rarely seen there and only infrequently attended events such as lectures and floor talks. I had noticed this in Christchurch as well.

III ANALYSIS

Next, I consider the inductive process of grounded theory research that led to the development of a conceptual framework far from what I had initially imagined and planned.

Unlike traditional ethnographic research that begins with preconceived theories, frameworks or hypotheses, grounded theory research methods enable researchers to focus on their data collection and build inductive middle-range theories through successive layers of data analysis and conceptual development (Charmaz, 2005: 507; Bryant and Charmaz, 2007; Glaser and Strauss, 1967). It is an exploratory method particularly suited to investigating social processes that have attracted little prior attention (Milliken, 2010).

The virtues of grounded theory methods are close encounters with the social world being investigated, and developing iterative processes that sustain relationships between concepts derived from qualitative data. Because the focus is on how participants perceive phenomena, and explain their own philosophies and practices, the variables cannot be identified in advance (Milliken, 2010). By incrementally building more complex understandings of the connection between variables, categories and concepts, the aim is to reach more abstract understandings of those relationships (Charmaz, 2005; Bryant and Charmaz, 2007). It is this iterative process of thinking through and painstakingly coding the variables to identify and connect patterns as they emerge that has proven useful in the current project. Maintaining close encounters with reality is enhanced and underpinned by posing an ever-present heuristic that asks 'What is happening here?' The inflection on each constituent word in turn, suggesting a form of textual analysis, helps to create sometimes fleeting refractions of realities (Richardson and St. Pierre, 2005).

In grounded theory research data consists of any information about the research topic that can be gathered, including the researcher's own field notes and the literature. In traditional forms of grounded theory research the process of coding and analysis occurs throughout fieldwork informing the evolution of data collection.

Encounter I: Making no sense of it at all

Writing about the process of grounded research now assumes an ease that belies the tumult of conceptualising the research framework. My initial predisposition to go into fieldwork with preconceptions added to the conceptual confusion. That confusion compounded when I analysed materials that I had stock-piled. Much of it did not fit my initial preconceptions; nor did it answer the initial research question about innovation. It was dispiriting. I did spend an inordinately long time kicking over rocks looking for frogs only to find toads – then spent even more time wondering how I could transform toads into frogs. Rock kicking and failed spells took their toll and, once again I turned to T. S. Eliot and *Little Gidding*, to find this:

And what you thought you came for
Is only a shell, a husk of meaning
From which the purpose breaks only when it is fulfilled
If at all. Either you had no purpose
Or the purpose is beyond the end you figured
And is altered in fulfilment

After long periods of fieldwork, I faced the bitter possibility that I “had no [clear] purpose”.

Close encounters of the second kind

To search for “the purpose beyond the end [I] figured” meant going back to the data and applying the core processes of grounded theory research – coding and categorising, to create the “building blocks of theory” (Milliken, 2010: 550). The application of grounded research methods offered the prospect of building mid-range theory that addressed educators’ practices with an immediacy, relevance and resonance that meta-theory might well not have permitted.

By meticulously re-examining interview transcripts and field notes, and undertaking processes of constant comparison, I constructed core categories and notes to explain the emerging typology. Gradually relationships between clusters of open coding and core categories became more obvious. Later still, abstract concepts that accounted for the relationships between the data emerged. Open coding began by identifying key words and phrases from the interview transcripts, my field notes and, eventually, selected literature. An inundation resulted. It abated only when ‘saturated’ – a state judged to occur when data no longer supported additional categories. Selective coding, a means to compare and integrate open coding categories to create core codes, occurred in tandem (Holton, 2007: 265).

For example: the open coded phrase, “...she was as hooked as I was and the pair of us were dancing off each other...” was part of one educator’s story about a remarkable communication break-through during a school tour involving the painting *Sangro Litany*, by Ralph Hotere. The core code to describe educators’ self-assessment for their highest forms of success became *Dancing with Hotere*. The conceptual code referred to reproduction of aesthetic and institutional values.

The core code *passionate commitment to job* emanated from one educator in this study who said: “...it’s a vocation and it’s rooted in a deep personal philosophy as well.” The conceptual code became *Missionary zeal*, an expression coined by Danielle Rice, Head of Education at the Philadelphia Museum of Art (1987: 4-10).

Open coding statements such as, “...I am not sure whether they know exactly what I am doing”; or, “... there is the stigma when you come into an institution like this that

you have a *teaching background* – and that was part of the discomfort when I first came here”; and “...It nearly killed me; I was really tired... no one noticed...” became the conceptual code for enduring status deprivation.

The conceptual code *customary pedagogy* had its origins in fieldwork observations when distinct patterns – routines, gestures and phrases – appeared repeatedly or in such phrases as:

...in a sense [teaching] becomes unconscious. Over time, with this background you then respond to a situation without consciously thinking about what you are actually doing or why you are doing it...

The conceptual code was linked to *signature pedagogy* when covalent characteristics emerged in the academic literature (Shulman, 2005; Calder, 2006).

In these examples, and many others (see Table 2.1 for selected examples) that were formulated, the analytical design took shape with the core code encapsulating the personal and vocational realm and the abstract code the structural realm. The core codes are sufficiently resilient to embrace both language and gestures. A ‘Hotere moment’, for example, became a metonym for sketched field notes made during an observation episode, denoting particular tell-tale signs that educators’ were very pleased with their efforts.

There are other factors in the coding process that make the relationship between agent and structure apparent. One is attunement to language as description and metaphor.³⁵ Educators, like actors, work with scripts, are stage-managed, directed and produced. Educators choose particular scripts carefully, deliver virtuoso performances, improvise or embody other well-used performative strategies. All these instances suggest individual agency. So, in this case, the metaphorical language of theatre and performance offers aesthetic, rhetorical and theoretical possibilities that link the individual museum educators’ realities of performing pedagogies with the structural context of the galleries’ cultural performance (see Kirshenblatt-Gimblett, 1998: 64-75).

While I have focussed on the formative aspects of coding within the rubric of grounded theory, the method has generated debate particularly about its positivist tendencies (see Charmaz, 2005 for a summary). The debate is not resolved but is apparent within the discourse associated with the vulnerabilities of all post-positive

Open coding	Core category	Conceptual code
<ul style="list-style-type: none"> • "I think it is seen as an elite experience ...that it's a turn off. I <u>really</u> think that." • "...an issue raised yesterday with the curators on an exhibition that's called <i>Leitmotif: the Motifs in Frances Hodgkins' Art</i>. I said I find this an absolute elitist - I didn't say wanky - but I wanted to..." • "[the video] is still used in to organise the children; we have re-engineered it slightly so that it is more curriculum compliant...It helps model how the children should behave in the gallery" • "...you are teaching teachers as well as the kids – you are making them aware –giving them the words and the ways of expressing ideas about works of art..." • "I despair about this ... I don't discipline myself enough to read catalogues. ...I have <u>got</u> to start doing that - get the catalogue, sit down and read it and know about the work and be able to transmit ideas ..." • "Luckily we have a great data base that we can access for all the artists in our Collection and information on the works. So if I want broader knowledge I go there." 	<p>Maintains hierarchies</p> <p>Behaviourism</p> <p>Transmission</p>	<p>Reproduction of cultural values and norms</p>
<ul style="list-style-type: none"> • "A lot is intuitive." • "The depth of art historical knowledge I have and the ability to 	<p>Professional knowledge</p>	<p>Signature pedagogy (aka customary pedagogy)</p>

<p>appreciate the working process of the artist... actually I don't find it all that different from art history."</p>		
<ul style="list-style-type: none"> • "...that sense of engagement with the art and with other performers – that was always exciting because you saw the art animated by something happening in the space in a real way." • "...personally involved in interpretation with fairly young kids. Those young kids are the most amazing audience – they are extraordinary." • "...there's not a day that I have to drag myself to this job ever." 	<p>Passionate about job</p>	<p>Missionary zeal</p>
<ul style="list-style-type: none"> • "Working with [Pasifika] communities was like coming home... it's never been replicated..." 	<p>Co-constructed knowledge & experience</p>	<p>Critical pedagogy</p>
<ul style="list-style-type: none"> • "There have to be those personal connections that made people feel warm and comfortable in the place." 	<p>Manaakitanga</p>	<p>Kaupapa Māori</p>
<ul style="list-style-type: none"> • " the whole thing of subverting an exhibition ... or getting a course through which has very little to do with what the curator is talking about..." • "...I find that the museum education here is incredibly, <u>incredibly</u>, restrictive." 	<p>Disruption</p> <p>Critique</p>	<p>Agency (Resistance)</p>
<ul style="list-style-type: none"> • "LEOTC ... it's the Holy Grail..." • "Numbers are the markers of success. Yeah. Absolutely." • "We've had [a commercial gallery] show here. That is <u>really</u> argued against. ... I've said, 'I understand that - but we get a good month's visitation in just one weekend'. And we use that to get 50-60 new e-mail addresses and distribute pamphlets on our programmes..." 	<p>Cognitive capitalism</p>	<p>Neo-liberal co-option of pedagogy</p>

Table 2.1 Grounded theory research methods: Coding process outline

Close encounters of the third kind

It was a eureka moment.

I had spent several hours coding 'Dancing with Hotere' as reproduction of cultural norms. The highlighter had dried up and pink flags so heavily fringed the interview transcripts that all theoretical roads seemed to point to *Distinction* (Bourdieu, [1984] 2002). Not that this was unexpected, but I had hoped for a different path to emerge that would resonate more directly with practitioners.

My reward for the day's diligence was to listen to the podcast of *De-schooling Society*, a conference held at the Serpentine Gallery in London the year before.³⁶ Taking its cue from Ivan Illich's (1971) radical study of the education system in Western countries, the conference was designed to offer critical ideas about pedagogical experiments in art and education. The line-up of speakers was impressive. Conference proceedings were not published: I would need to listen carefully.

Somewhat randomly I chose one presentation, became enthralled; then chose another. There was considerable diversity in topics and formats and it was hard to identify coherent strands. Individual presentations were stimulating and thought-provoking. Irit Rogoff, a distinguished academic from Goldsmiths College, at the University of London, wondered why exhibitions failed to live up to the promise of critical pedagogy and whether art museums constrained any attempt of new knowledge formations. The key-note address by Martha Rosler, from Rutgers University and advisor to the Education Department at the Whitney Museum of American Art, included an indictment of art museums' failure to engage with the political. Christopher Robbins, a curriculum and pedagogy specialist from Eastern Michigan University, maintained that the pedagogical effects of neoliberalism must be contested – but then showed how neo-liberalism infiltrated and co-opted the pedagogies of transformation.

I do no justice to the complexity of the speakers' arguments. Nor is it correct to suggest that these presentations became the models for my work. Rather, they ignited my imagination, allowing me to connect words, themes, and coding categories which had remained dislocated and incoherent. Public pedagogy was pivotal from that moment.

Later that evening I was sufficiently inspired to begin sketching the rudimentary conceptual framework that I would follow. In keeping with the central tenets of grounded theory, I refined it often: always returning to the first draft before making amendments.

Conceptual framework

The conceptual framework for this study brings together pedagogies, discourses and theories of pedagogy in order to better understand the nature of art museum education in Aotearoa New Zealand. It offers a framework through which to consider public pedagogy.

The framework identifies two broad modalities - signature pedagogies and critical pedagogies.

Signature pedagogies are commonplace pedagogical practices associated with formal and informal learning in art museums. The features of signature pedagogies become recognisable only through close observation of teaching moments and analysis of its patterns and variants. The salient characteristics of signature pedagogy are patterns of practice. They rely on specific forms of disciplinary knowledge and practical know-how to affirm, maintain and transmit the values, principles and norms of the art museum. Signature pedagogy is supported by the political economy of the art museum that rewards art museum education for instrumental outcomes such as high attendances and visitor throughputs.

Critical pedagogies are fleeting and rare in art museum education practice. They appear as complex and critical dialogues, and raise issues about some of the most pressing and contentious issues of our times. Critical pedagogy finds resonances with the work of socially and politically engaged artists. The salient features of critical pedagogy are its challenges to the status quo, and its capacity to encourage collaborative and co-constructed practices between art museum educators and communities. It is these aspects that offer prospects of transforming art museum education practices.

Indigenous pedagogies are the most rare and fragile of all pedagogies associated with art museum education. They are distinctively rooted in indigenous ontologies and epistemologies emanating from within the Māori community, and are teaching

and learning practices unique to Māori. Thus they appear as distinctive from critical pedagogies with the capacity to transform not only art museum education practices but the art museum itself.

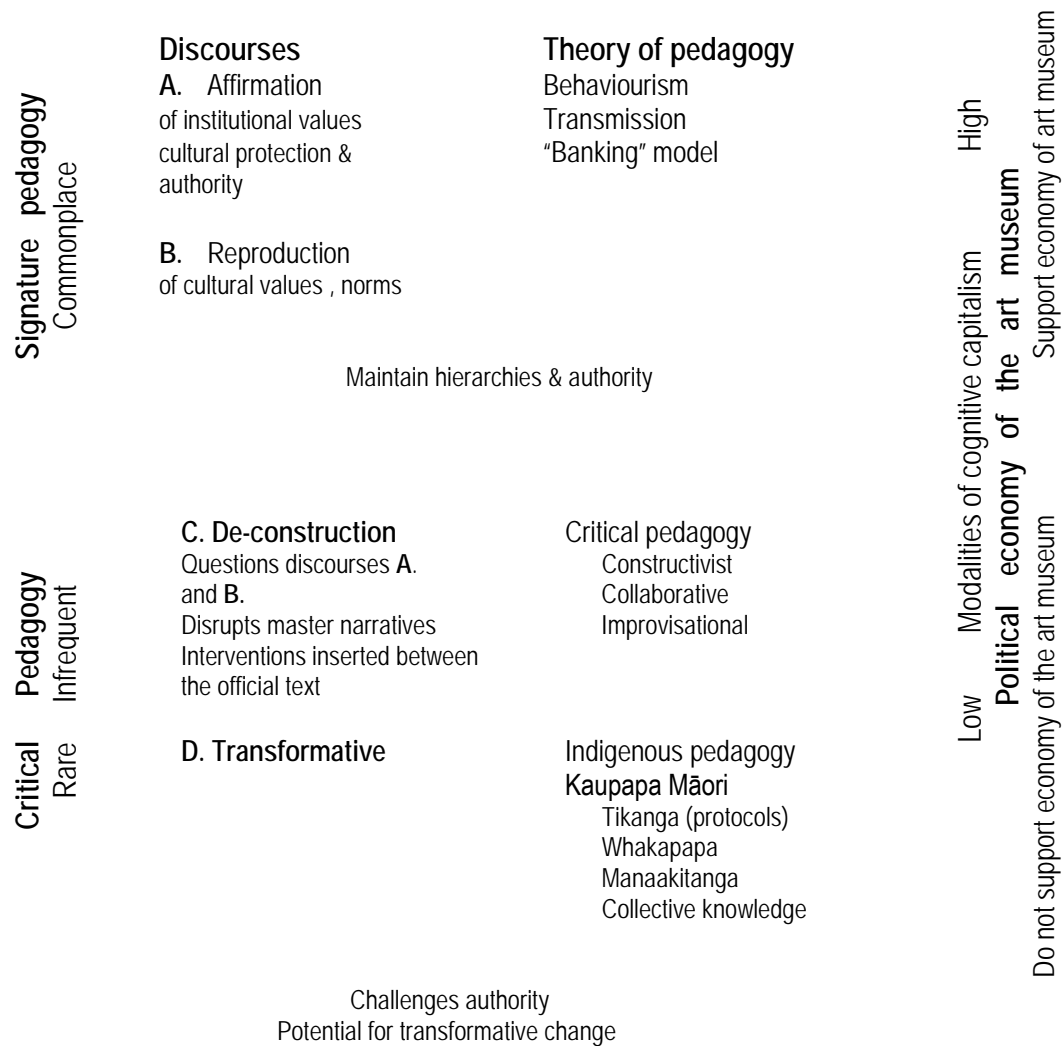


Figure 2.1 Initial conceptual framework for this study

Leading up to and during this research I read many theses. When discussing their conceptual frameworks, authors wrote with great clarity. Not one mentioned trials and tribulations along the way. I envied them then - and now. My experience was anything but straightforward. The important issue that I needed to grasp was that it was the inductive process of research that led to the development of the framework. To develop the framework I needed to write – but writing did not take me there immediately. Only once the framework was in place could I begin to shape the chapters and impose some order.

IV PRESENTATION

Here I aim to deal with three topics that relate to the presentation of this research. In the first part of the section I describe different forms of writing intending to show how these practices reflect cognitive processes associated with documentation, interpretation, analysis and reflection – processes central to this dissertation. While writing is not merely a transcription of thinking, I see these writing forms as intertwined with thinking and knowing. To understand the indivisibility of “the dancer from the dance”,³⁷ speaking from voice, or knowing from thinking is to see traces of one in the other and thus to recognise the distinctiveness of each as well as an holistic entity.

In the second part of the section I explain why the two distinct voices in this dissertation are consistent with the interpretative stance that I have adopted. Lastly, I very briefly consider reading.

Writing down; writing up; writing in and writing out

These phrases are in common use. Here, I invoke them as shorthand for actions performed in the research process and for communicating that research. Reflecting on how they are performed and linked in the current study speaks about them as writing acts (Derrida, 1976) integrated within the gradual evolution of my thinking about how to communicate the research and what the communication conveys. Such consideration suggests more complex issues are at stake.

Write down (a) commit to or record in writing; note down (b) designate or reveal (a person; or oneself) as; ... (OED, Volume 2. 1993: 3731).³⁸

I transcribe primary sources from archives, interviews and talk, verbatim. I also write field notes that document, describe and distil observations. I write down descriptions of photographs and match these to documentary accounts.

In 'writing down' I work within the broad framework of the research topic systematically but also instinctively. I am open to serendipity. In the 'field' and on the 'trail' I follow my nose and steer by the seat of my pants.

One outcome of the process of 'writing down' is the development of an archive, a cabinet of curiosities (Maleuvre, 1999; Yaya, 2008; Zytaruk, 2011), a collection. The collection comprises different media: audio tapes; video tapes; notebooks; transcripts and photographs in electronic and hard copy, photocopies and books. Month by month materials mushroom and I devise systems to house, classify and index them. Almost inadvertently I have become an indiscriminate collector. But like most collectors I already have my favourites and I know which materials are priceless. I take steps to guard these from damage or loss and, where I can, make duplicates. However, at this stage, the collection (*my* collection) is still a private assemblage of minutiae.

I return to the task of writing down again and again over many months: memos, notes – and memos about memos. By then 'writing down' is becoming 'writing up'.

Write up (a) write a full account, statement, description, or record of (something); elaborate in writing; (b) commend or praise in writing (c) make entries to bring (a diary, report, etc.) up to date; complete (a record) in writing.

Writing up begins the process of ordering, structuring, fixing and making permanent that which has been written down. It brings with it the prospect of readership, audience and scrutiny. The 'crisis of representation'³⁹ is no longer an abstraction – it has become a weighty reality.

The text that forms through writing up is a form of representation, actively constructed to produce meanings and social reality (Richardson, 2005: 961; Geertz 1973). The process changes me from an indiscriminate collector to one who exercises discretion, prudence and discernment. Moreover it reveals shifting subjectivities about *what* is selected, represented and interpreted, including *what* I wrote down and *how* I write up.

Thus 'writing up' is anything but a "full account" of what was 'written down'. However, what is 'written up' is always dependent on and constituted by what was

first 'written down'. And, paradoxically, what was not written down may speak volumes and need to be 'written in'.

Write in (a) insert a fact, statement, etc. in writing; (b) send a (suggestion, query, etc.) in written form to an organisation...

Just as writing and language are not transpositions of thought, meaning-making is not accomplished by matching word to world. The process of 'writing in' addresses particular aspects of meaning-making. It clarifies the situated nature of meaning and knowing and "stages the text" reflexively (Mansvelt and Berg, 2010; Richardson and St. Pierre, 2005).

Earlier in this chapter I commented on place, position and perspectives. But declarations alone are inadequate unless accompanied by reflexive practices.⁴⁰ Brief passages of auto-ethnography and other interventions – images and narrative poems, for example,⁴¹ are designed to announce positionality and partiality. They imbricate the principles of reflexivity within the text and further complicate the continuing dialogic nature of research and writing.

'Writing in' also offers the opportunity to establish the validity of the research. This, however, is easier said than done. Concepts of validity within social research remain highly contested.⁴² Criteria for testing validity and authenticity for post-positive research are also 'tricky ground' (Smith, 2005) and for the most part elusive. For collaborative researchers there are perhaps clearer paths which involve taking research back to the participant communities or working with them to foster emancipative action (see, for example Bishop, 1996, 2005; Lincoln and Guba, 2005; Smith, 2005).

Aware of this "tricky ground" and because I have taken back draft material to just a few of my research participants,⁴³ this research still needs validity testing in the wider sense. However, while the research has set out consciously to present what already exists in practice but has been overshadowed, concealed or suppressed, it has done so with an ethical attitude.

To paraphrase the question that Lincoln and Guba (2005) pose about validity:

How can I know that this research is faithful enough to social experiences so that my participants, their galleries and art museum educators in general feel safe in enacting critical and public pedagogy in the ways proposed by this research?

To answer indirectly: what I have tried to do is take account of the four criteria for grounded theory studies proposed by Charmaz which encompass credibility, originality, resonance and usefulness (2005: 528). Nevertheless, I have found her questions and the self-evaluation process it prompts testing.

What I can answer with conviction at this point is that some of the research participants have described their engagement with this project as cathartic and inspiring. When attendees at research seminars are visibly moved by the playlets in Chapter Seven, I see that the research resonates authentically. That, at least, is a start.

I also now know that the process of 'writing in' is not about inserting facts or statements as the *OED*, 3731 would have it – but *is* about writing with integrity to meet and address the demands of a duty of care to participants, to self and the wider implications of grounded research.

Write out (a) make a transcription or fair copy of, copy out; transcribe in full or detail, as from brief notes or shorthand (b) exhaust oneself by excessive writing (c) eliminate, or contrive the temporary absence of, (a character, etc. in a long-running radio or television serial) by writing an appropriate story-line.

Over time, the focus of writing slowly shifts. 'Writing up' as reporting wanes; and, under the influence of 'writing in', 'writing out' waxes. Some story lines just disappear and are written out. They are no longer germane to development or argument. Narrative emphases and modes shift accordingly.

I adopt two different approaches to 'writing out' in this dissertation. In Part Two, chronology's gravitational pull gradually diminishes while the magnetism of interpretation increases. In turn, a narrative temporality centred on meaningful events and emplotment – a logical structure that enables making sense of those events – intensifies (Czarniawska, 2007). This selectivity re-focuses attention on turning points in the development of policy and organisational biographies. There are two outcomes of this approach. The first is to selectively articulate the histories, ideologies and pedagogical trends that are the bedrock of art museum education. Secondly, with chronology no longer the main organisational principle, opportunities for authorial intervention, talking back to and against the narrative from a contemporary position, is permissible.

Kathleen Weiler (2011) observes that historians of education, in the main, adhere to history writing as discovery and descriptive revelation. She describes this mode, in disapproving tones: "The past happened; the historian discovers it and writes it

down" (p.250). This disciplinary politeness, or obedience, shows an "epistemological innocence" (Foucault, 1980; Poster 1984 quoted by Coloma, 2011: 184). Under the influence of post-structuralism and the 'cultural turn', the virtues of disobedience and talking back become evident when history writing reveals that its representations are both situated and interpretative.

Part Two of the thesis presents traditional forms of chronological narrative. In part, this mode helps to address gaps in documenting the history of art museum education in New Zealand. It also seeks to question and understand the "regimes of truth" (Foucault, 1980: 109-133; Coloma, 2011) that are revealed by the archival omissions and absences as well as institutional and professional blindness about educators' diverse roles. The archive is both a tool and an emblem, revealing these absences and opening further questions about the creation of invisibilities. Part Two also seeks to locate the development of art museum education since the early 1990s within the politics of the neoliberal project, aiming to show how the potential of public pedagogies in art museums are disrupted and undermined.

Part Three of the dissertation introduces narratives, montage and dramaturgical scripts ensuring that the spotlight is on the practical everyday rhythms and realities of art museum educators' work. Here the voices of educators are heard clearly. The language used originates with the interviews I conducted and the teaching episodes I observed. Conspicuously, their speech is most poignant when the writing reaches for poetic representation and the narrative relates events of high moral seriousness where ethical dilemmas are writ large. In these moments the narrative becomes a parable for contemporary practice and policy in the art museum. Choosing literary devices to 'write in' this heightened affect effectively 'writes out' detachment.

In tying together writing down, writing up, writing in and writing out my intention is to explain how these phrases, when considered in this way, become emblematic of a symbiotic writing and thinking process. It is the reciprocity which is derived from the iterative processes within grounded research method that adds strength and resilience: weaken or break one part and the whole is threatened.

Voice

Charmaz is aware that criteria for the adequacy of the grounded theory research she proposes say little about how the researcher writes the narrative or what makes it

compelling (2005: 528). However, she expects researchers to write with an audible voice that portrays social world realities and reveals the inter-subjectivities of worlds and words (Richardson, 2000; Richardson and St. Pierre, 2005). She reasons that evocative narratives with aesthetic resonance and analytic impact are more likely to be heard by larger audiences.

From this observation I now move to explain why the two distinct voices in this dissertation are consistent with the interpretative stance that I have adopted.

The text reveals the different hallmarks of the processes that produced them and, in turn, the text is inscribed with subjectivities that are integral to this interpretative stance. I envisage these two voices as two sides of the same story. The professional lives of art museum educators are conditioned by broader structures including past practices, institutional histories and government policies. This position is reflected in the research design, in the division of content between Part Two and Three of the thesis and, not least, by a critical reflexivity. However, integrating these accounts in ways that retain the essence of the individual parts, giving due attention to the poetics and politics of practices and structures while attempting to create a holistic entity has been surprisingly difficult (Berger, 1995; Murdock, 1997).

Part Two of this dissertation relies on documentary sources to begin uncovering the history of art museum education in New Zealand and specifically within the two case study institutions. As indicated earlier in this chapter, reconstituting and revealing this history relies on archival material which is partial and fragmented. There is considerable scope to ameliorate these shortcomings in the future by further detailed exploration of documentary records and interviews with those who were once art museum educators.

However, in the process of uncovering and revealing sources that constitute these first steps in writing about the history of art museum education in New Zealand, the question of voice and presentation remains, for me, an immanent struggle. Scholars such as Hertz (1997) and Lincoln and Guba (2005) recognise the challenges of voice for the “researcher-as-interpretive-bricoleur” (Denzin and Lincoln, 2005: 183) working within post-positivist, critical and constructivist paradigms. Harnett and Engels (2005) identify investigative poetry – the attempt to merge art and archive – as one means to invest what they regard as time-worn disciplinary norms of historical scholarship with social justice and reflexivity. Such creative possibilities offer

solutions to the disembodied and dispassionate “I” but as Guba and Lincoln say matter-of-factly, “such writing exercises are hard work” (2005: 210).

While welcoming the challenge of ‘writing in’ and experimenting with new ways of writing, I sought a compromise between the disembodied “I” and cultural poesis in this dissertation by taking an active role as interlocutor. This approach acknowledges that historical narratives are complex constructions and locates the narrative within a critical paradigm that reveals the institutional indifference to bi-culturalism and a *laissez-faire* attitude to art museum education in general. Thus, in the role of critical historian, I intervene to give voice to the silences and omissions in the documentary record. However, I remain, by geographical location and temporality, a distant observer to the early years of New Zealand’s neoliberal project. Furthermore, my research participants were reticent or silent on this matter. Such circumstances complicate the task. Inevitably then, the account lacks immediacy. However, in saying this, there is an aspect of the narrative mode that I adopt that reflects and resonates with modernism’s perspectives of the grand master narrative.

As previously outlined, Part Three of the dissertation allows participants to speak for themselves more frequently and begins to experiment with literary devices in order to create an emotionally and intellectually compelling narrative (Richardson, 2005). This method tilts towards that of the critical ethnographer and is the antithesis of modernist perspective advanced in Part Two. More importantly, the material is presented in this way to dis-entangle my voice from those of the participants and to ensure that authority remains with them, not me. Readers can hear first-person accounts from practitioners that speak about successes, flaws and failures. As Rosanna Hertz says, framing material to disarm an audience with preconceptions is not easy, especially when they read accounts as ‘tests’ of their own positionality while simultaneously calling into question the objectivity of the author (1997: xii).

However, the dissonance created by writing with distinctly different voices and disciplinary standpoints in the two parts of this dissertation remains an issue (Ellingson, 2009). I have come to understand that such dissonance is the consequence of the bricoleur at work. Harmony comes instead from social inquiry that seeks to supplement and expand existing knowledge; that creates a moral understanding of why things must change, fosters a critical intelligence and the practical means to effect that change. In essence, this is the practical philosophy of public pedagogy.

On reading

While writing and voice may be as distinctive as a fingerprint, their meaning lies in reading, recognition and understanding their features. In this account, just as a work of art holds the artist's intentions, the work remains incomplete until it has an audience who can 'read' those intentions and then find meaning in them. If, as I suggest, writing produces particular meanings and social realities that are refractions of realities, then those realities can only be understood through reading. However, reading and understanding hold many of the same ontological and epistemological issues as writing.

So writing is not an end but another beginning.

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

Little Gidding IV.

PART TWO

POLICIES AND PRINCIPLES

CHAPTER THREE

Turning points in art museum education in New Zealand

INTRODUCTION

The development of art museum education policies and principles in New Zealand – the subject of Part Two of this thesis – is the result of three forces whose reciprocal influences are constant, subtle and intricate. The three forces – conformity, pragmatism and ideology – mark art museum education's development since its 'invention'.

In this chapter I select episodes, framed by a broad chronology, to profile various *turning points* in art museum education's development. Wider ideological forces, described in detail, mediate each turning point in distinctive ways. The chapter relies principally on documentary sources, and particularly archival sources, to chart some of the features of art museum education's history in New Zealand for the first time.

That the history of art museum education has been obscured within an occupational sphere that concerns itself with preservation of cultural memory is paradoxical. At best, a reading of absence suggests uncertainty and, at worst, indifference to the distinct role that art museum education plays in the pedagogic purpose of the art museum. While noting this oversight the current chapter cannot be – and does not claim to offer – a representative history of art museum education in New Zealand. That concern requires a different basis for research and a different topic beyond the purview of this current project. Instead, what it does present is thinking about moments in the evolution of art museum education practices in New Zealand. These *turning points* are revealing. By showing them in the peculiar refractions caused by telling and then talking back against the narrative directly or through a vignette, my aim is to open the past to present purpose and to shed light on the policies, ideologies and pedagogical trends that support art museum education. The function of this chapter is akin to priming the canvas, preparing the ground for over-painting.

The 'ground' for the chapter is created by three turning points. I begin each section by describing the turning point and its significance then explain its context in detail.

The first turning point is the National Art Gallery's role in purchasing facsimiles of European masterworks (from the 15th century to the 20th century) in a project funded by the Carnegie Corporation of New York (CCNY) (NAG, 1937: 5). The employment of New Zealand's first art museum educator in 1943 is the corollary of that decision. I contextualise the decision by reflecting on the CCNY's intervention and on the exhibition arrangements undertaken by the Gallery.

The second turning point is different in scope. Rather than a single event, it is a period marked by the appointment of educators in a number of art museums between 1972 and 1979 and their contribution to what Athol McCredie (1999) memorably calls 'going public'. This and the decade that follows is a heady period of renewal, questioning and powerful ideological shifts. I chart a series of engagements between art museum directors and the Department of Education during this period. The art museum directors seek parity with the museums of natural and human history for the Schools Service and also want control over teachers seconded from the Department of Education.

The third turning point occurs in 1993 when the Minister of Education revokes policies established by the Department of Education fifty years earlier, designed to support the Schools Service in museums. The LEOTC scheme (Learning Experiences Outside the Classroom) instituted in 1994 is one example of neoliberalism's roll out by the government. The impact of this policy shift on art museum education is contextualised and considered.

Each turning point is conceived as a pivot to explain the development of particular contextual policies, practices and pedagogies (See Table 3.1). This is a deliberate stratagem to represent salient features that can be identified as the bedrock of art museum education over time. My immediate concern in this chapter is to better understand the historical roots and development of these features.

Turning points			
Policies	c1941	1972 -1979	1993
	1. Purchase of facsimiles	2. Appoint Education Officers	3. LEOTC
	<i>Intrinsic value</i>	<i>Intrinsic value</i>	<i>Instrumental value</i>
Practices	lectures, talks, tours loan exhibition	lectures, talks, tours, art classes, Belmont School project	talks, tours, art classes
Pedagogies	Gallery directed Didactic	Gallery directed Didactic / Constructivist	National Curriculum directed Didactic / Constructivist
	<i>Behaviourist</i>	<i>Behaviourist and Constructivist</i>	<i>Behaviourist and Constructivist</i>

Table 3.1: The features of art museum education 1940 - 1993

I THE 'INVENTION' OF ART MUSEUM EDUCATION?

Turning point 1

... here, where we are beginning...

Allen Curnow, *A Book of New Zealand Verse* 1923–45.

By seeking to describe foundation histories of art museum education and by referring to them as 'inventions', I reveal a set of principles and policies and then trace their formation as they accommodate social and political realities over time. To begin this process I locate the origins of art museum education in New Zealand with the actions taken by the National Art Gallery Committee of Management to purchase facsimiles of European master works. That moment is a pivot to consider the circumstances and consequences of that decision. Firstly, I explore the role of the Carnegie Corporation of New York (CCNY), before explaining how the Carnegie prints contributed to art museum education. Finally I suggest another understanding of 'invention'.

Turning to an intervention: The Carnegie Institute of New York

Many museums in New Zealand have been content to follow at a distance the lead set by Europe and America. Most museums offer facilities for school visits and in one or two cases the curator, or assistant, acts as a guide lecturer ... It is indeed on the educational side that New Zealand museums are at their weakest - but we hope the time will come when New Zealand curators will begin to turn their attention to these problems and show that New Zealand can lead the world in visual education as in so many other branches of social activity.

Markham and Oliver, 1933: 101-104

In 1933, as part of a survey of museums in the British Empire, Sydney Frank Markham was sent by The Museums Association (U.K.) and the CCNY to report on museums in New Zealand and Australia (Hall, 1981: 13; Markham and Richards, 1933; Monz, 2003; Oliver, 1944). Markham, Secretary of The Museums Association (U.K.) and private secretary to the British Prime Minister, Ramsay MacDonald, was well placed to take on this commission (Markham, 1938; Hooper-Greenhill, 1991: 42-44). Working with Dr. W. R. B. (Bill) Oliver, Director of the Dominion Museum, Markham soon realised the shortcomings of museum education services nationally.

Notwithstanding Markham's occasionally sententious pronouncements (captured in the previous epigraph) and his sycophantic relationship with the Carnegie Corporation, his report prompted Dr. Frederick P. Keppel, President of the CCNY (Figure 3.1),¹ to travel to New Zealand for the first time in 1935.²

Keppel's approach to cultural philanthropy was designed to disseminate traditional elite culture to a large number of people (Lagemann, 1989; Glotzer, 2009). The Corporation's Commonwealth programme, *The Dominions and Colonies Fund*, transferred American liberalism and patterns of social organisation overseas in a soft form of diplomacy consistent with foreign policy in the U.S.A.³ (Lagemann, 1989: 7-11; Glotzer, 2009: 632; See also Ryan, 2007;). As Patricia Rosenfield states, "Keppel's vision of grant-making was his belief that it was not possible for outside actors to make decisions about the most appropriate activities to support in another country" (2010: 6).

Keppel, an inveterate traveller with an informal but astute way of conducting business, sought out "key men" (Glotzer, 2009: 635) with whom he could advance t+

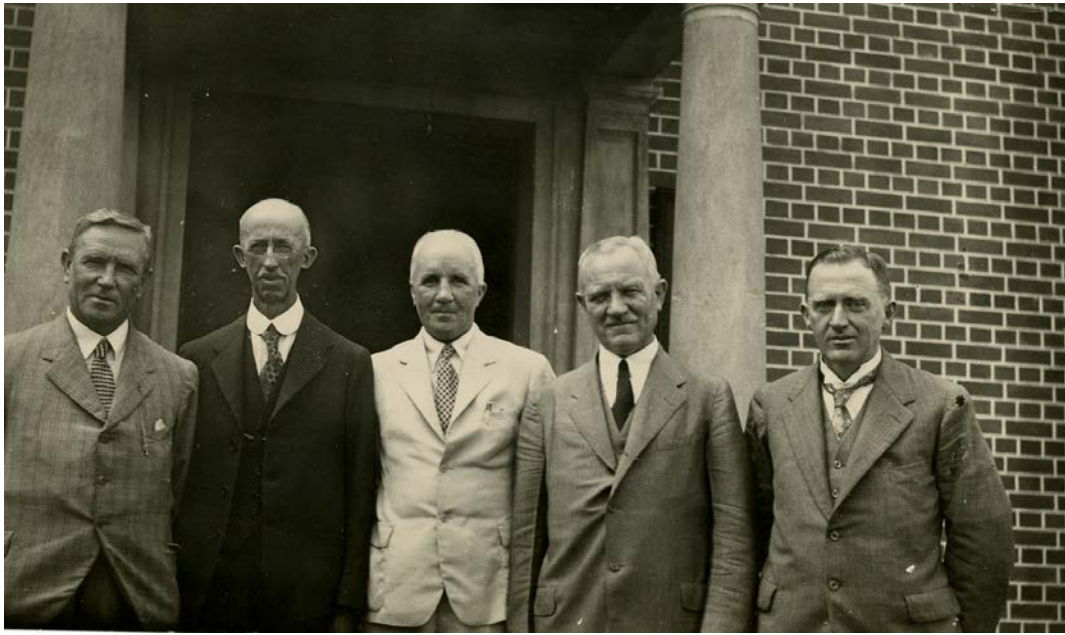


Figure 3.1 Group at Clayfield School of Arts (Brisbane, Australia), 3 August, 1935. Left to right: Mr. Murphy and Mr. White, Committeemen; Mr. A.J. Thompson Past President Schools of the Arts Association; Dr. Keppel, President, Carnegie Institute of New York; A. B. Copeman, President, Queensland Schools of Arts Association.

Frederick R. Keppel Papers; Box 67, Folder 7; Rare Book & Manuscript Library; Columbia University Libraries.
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the Carnegie's programmes for education, art education and art appreciation. According to Glotzer (2009), these "key men" with similar backgrounds and connections to Columbia University Teachers College included Dr. Clarence Beeby, the inaugural director of the New Zealand Council for Educational Research (NZCER), 1934-1938, who later became Director-General of Education 1940-1960 (Renwick, 1998).

In addition to the museum report Keppel had several reasons to visit New Zealand.⁴ The Corporation had agreed to support the Commonwealth Loan Collection Society's exhibition tour of Canadian Contemporary Art to Australia and New Zealand.⁵ He was also involved in the New Education Fellowship (NEF) conference planned for 1937. NEF was a highly influential international organisation established in 1921 to advance progressive education (Brehony, 2004; Glotzer, 2009). NEF made an impact on Clarence Beeby (Alcorn, 1999; Beeby, 1992) and on numerous educators who attended lectures given by prominent delegates such as Arthur Lismer, an artist and supervisor of education at the Art Gallery of Ontario between 1929-1938 (Grigor, 2002; MacLennan, 1996a; Spicanovic, 2003), who visited New Zealand after the conference (Collinge, 1978). Lismer was another of F. P. Keppel's international coterie of 'key men' (Glotzer, 2009: 642; Grigor, 2002: 132-157).

Keppel's visit to New Zealand cemented the CCNY's relationships with New Zealand's libraries and the NZCER. The Carnegie had provided financial support for all these organisations (Miller, 1943; Anderson, 1963; Stackpole, 1963: 12-13, 53). The visit led to interventions which would change the course of museum education significantly. The following year CCNY donated the sum of US\$50,000⁶ (NZ\$1.08 million, Anderson, personal communication, 2013) which underwrote a series of 'experiments' in museums and galleries designed to raise standards and improve services (Dell, c1960: 253; Hall, 1981: 15; Oliver, 1944; Stackpole, 1963: 12-13).

A scheme proposed by Dr. Gilbert Archey, Director of the Auckland Museum, was adopted. Archey's five-point plan saw the establishment of the museums' Schools Service staffed by trained teachers with other resources to improve museum education services to schools (Morton, 2012). These positions were partially funded by the Department of Education and, to safeguard employment entitlements, administrative arrangements were made to bring education staff under the jurisdiction of local Education Boards. Negotiations with teachers' training colleges saw student teachers sent to museums as part of their practical experiences (Dell, c1960: 256). By 1941, partly in response to the reduction of services in museums

during the Second World War and the end of Keppel's tenure as CCNY President, the Carnegie 'experiments' wound down. Recognising the merits of the scheme the Education Department, by then under the leadership of Clarence Beeby, announced that it would assume full financial responsibility for museum education officers from 1 April, 1941 (Dell, 1960: 254).

This arrangement with the Department of Education lasted for fifty years.

Art galleries and the Carnegie 'experiments'

In the main, attendance at art galleries continued to be regarded as rational recreation designed for the aesthetic cultivation and betterment of patrons. However, there were few resources available to advance even the most general aims. The Auckland Art Gallery was administered by the City Librarian. The only other public galleries operating in Wellington, Dunedin, Nelson and Wanganui were run by volunteers. The permanent collections were exhibited and regional art societies provided temporary displays. It was the art societies rather than the galleries that attracted small government grants to assist with purchases and collection development (MCA, 1998: 1).

Within art galleries art appreciation was advanced through occasional public lectures and art museum education was practically non-existent. The Wellington Education Board, for example, determined that primary schools could not attend the National Art Gallery (NAG) because it was felt that time spent travelling to and from school could be better utilised (NAG, 1942). Between 1938 and 1942 the NAG, located within the Dominion Museum building, arranged for art teachers from the Wellington Technical College to provide art appreciation classes for secondary school students (NAG, 1942). This service was curtailed when the Gallery was commandeered for the war effort (NAG, 1942). According to the National Art Gallery's first director, Stewart MacLennan, art education in museums, if it existed at all, involved some sketching by students from art schools which had been established in all four metropolitan cities in the late 19th century (MacLennan, 1966a).

Perhaps wishing to improve these circumstances the CCNY offered a grant of £2,000⁷ "for the improvement and extension of Art Gallery facilities in New Zealand" (Carberry, n.d., MU000009/15/1). The New Zealand Advisory Committee to the Corporation decided that the money could best be used in purchasing a "Collection

of Facsimile Reproductions of suitable pictures illustrating the various schools of painting from the earliest times to the present day" (Carberry, n.d., MU000009/15/1; Carberry, 1941: 182).⁸ The National Art Gallery was to proceed with the task and hold the Collection in trust.

The Gallery had only just opened and operated without a director or staff. The Gallery's Management Committee seems to have found the task onerous. Somewhat irked, A. D. Carberry, a member of the Committee, noted that "... one of the difficulties regarding purchasing being that so many of the world's greatest pictures have not been reproduced. Much time had to be spent in ascertaining what reproductions were available from various sources" (MU000009/15/1).

By 1940 the NAG held 390 reproductions purchased at a cost of £1,050; two years later this had grown to 450 (NAG, 1942). A further £100 was made available to each of the art societies in Auckland, Christchurch and Dunedin⁹ to "purchase subsidiary collections of reproductions to be held in trust by them for educational work in their districts" (MU000009/15/1; NAG, 1941). The Carnegie Corporation also provided £50 to fund travelling cases for the images to tour the country (NAG, 1941; 1942).

Today, it may be difficult to appreciate the rationale for purchasing facsimiles rather than originals. However, the decision is consistent with some views that circulated in Victorian England where prominent museum directors such as Henry Cole, founding director of the Victoria and Albert Museum, strongly favoured their use (Ledger, 1979). Others, such as art critic and theorist John Ruskin, a member of the Arundel Society responsible for manufacturing high quality reproductions, were less enthusiastic about their use (Ledger, 1979: 235). In New Zealand such shifts in thinking were also apparent. In 1888, at the opening of the Dunedin Public Art Gallery, 160 autotype reproductions of old masters were shown, but by 1908 when more reproductions were offered for display, the suggestion was declined (Entwisle, 1974: 44).

Walter Benjamin's influential tract, *The Work of Art in the Age of Mechanical Reproduction* was published in 1936. Benjamin argues that the art reproduction significantly challenges the original work of art. "What withers in the age of mechanical reproduction", he wrote, "is the aura of the work" (1936: 4), before continuing, "[the reproduction] emancipates the work of art from its parasitical dependence on ritual" (1936: 6). Whether the NAG was ahead of, or behind the game, in terms of Benjamin's theories, is unclear. It is more likely that the Gallery

was resigned to the tyranny of distance between Wellington and the world's art centres.¹⁰ It is also likely that NAG was influenced by CCNY's favourable attitude towards the use of reproductions in art education.

The CCNY had been fostering leadership in the arts from the mid-1920s in America and overseas (Ryan, 2007). Fellowships were awarded to prospective art teachers, with the majority studying with Paul J. Sachs at Harvard or at Princeton with Frank Jewett Mather. Both men viewed art as a branch of "high" scholarship and both saw the development of museums as integral to college art instruction. The Carnegie also provided art reference sets to colleges and schools in the United States¹¹ (Lagemann, 1989: 110-111) and the Art Gallery of New South Wales, Sydney in 1941 (Ryan, 2007).¹² Lagemann speculates that the impetus for this endeavour was to produce both scholars and professionals who would direct museums as well as aficionados upon whom the professionals would depend for patronage (Lagemann, 1989: 111).

Art museums in New Zealand held fast to the traditional nineteenth century principles that works of great aesthetic merit would ennoble and elevate the viewer. The motivation behind the Carnegie Collection was to present "a complete survey of the history of European painting" (NAG, 1947: 5) for New Zealanders who "have no opportunity of seeing the original works of old masters, [and] with limited funds it is not possible for the gallery to purchase originals" (NAG, 1940: 5). The circulation of the Collection to regional centres accompanied by lectures was an early indication of the Gallery's commitment to art education.

The NAG's first Education Officer,¹³ Mrs. Mary Murray Fuller, was appointed in a part-time role in 1943 (Bass, 1943; *Evening Post*, 1943; NAG, 1944). The position was funded by the Gallery through the McCarthy Trust (NAG, 1941: 3) with a salary of £625, rising by increments to £800, per annum (MU000009/8/2 #19).¹⁴

Mary Murray Fuller was on the Council of the New Zealand Academy of Fine Arts and a member of the National Art Gallery Committee of Management¹⁵ from its opening in 1936 until 1947 (NAG, 1937; Calhoun, 1982a). She was responsible for bringing the exhibition *The Murray Fuller Collection of British Contemporary Art* to New Zealand for the opening of the National Gallery in 1936 (NAG, 1937: 4. Figure 3.2). She and her husband ran a successful 'art distribution' operation in Wellington specialising in British artists exhibiting at the Royal Academy (Calhoun, 1982 and 1982a; Taylor, 1997: 25; Butterworth, 1999: 54). She made several small gifts of academic pictures to the Academy and later to the National Gallery (Calhoun, 1982a)

and discounted many purchases made by the NAG from her business (Bass, 1944: Bass, 1944a). Returning to live in England in 1946, she was appointed the NAG's Honorary Representative recommending acquisitions and exhibitions (Bass, 1945).

Mary Murray Fuller's brief as Education Officer included preparation of the Carnegie Collection for loan to schools in Wellington and other nearby centres including Masterton and Palmerston North (NAG Annual Reports, 1939-1942).¹⁶ This included "the preparation of written lectures, descriptive labels, explanatory and historical data for use by the borrowers of the reproductions" (Bass, 1943). In addition she conducted lunchtime lectures in the D.I.C.¹⁷ building in Lambton Quay, a department store, which provided a base for the Gallery when the main Buckle Street building was occupied by the military between 1942 and 1949 (Calhoun, 1982a).

The reproductions were displayed in changing configurations to fulfil various instructional aims. The "Contrasts" collection, for example, was arranged to compare different treatments of enduring themes by Old Masters and Impressionists (NAG, 1939). As the *Evening Post* guilelessly reported:

...The pictures are arranged in groups of two or of three with a painting or drawing by an old master hung next to a similar subject by modern painter or one of a later period...

There are sixty pictures in the exhibition commencing with works as far back as the 15th century (Leonardo da Vinci, 1432-1519, The Engraver Raimondi. Marc Antonio, 1480-1527...) and include significant works by artists of the intervening periods up to the present day which is illustrated by paintings of Georges Rouault, M. Utrillo, and Oscar Kokoscha.

... the beautiful 'View of the Deleft' (*sic*) by Jan Vermeer ... is hung with the 'Paris la Cite', a brilliant rendering...by Paul Signac, who was one of the originators of divisionism, spot painting in pure colours. This method was followed by Van Gough (*sic*) who substituted strokes for spots. (*Evening Post*, 1 December 1937: 4).

The itineraries for exhibitions were extensive. In addition to displays in Wellington, the Gallery regularly sent works to provincial centres in both the North and South Island and collaborated with other organisations in Christchurch and Dunedin to distribute works locally.¹⁸ Apart from the galleries, exhibition venues also included schools, libraries and art societies (NAG, 1948: 3-4, 1946; 1960: 12). Distribution was sometimes hampered by lack of staff for packing but, although most of the National



Figure 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.

The Collection included 221 works including paintings, watercolours, drawings, etchings, engravings, lithographs and a few pieces of sculpture. The works were for sale with five purchased by the National Art Gallery (Calhoun, 1982a).

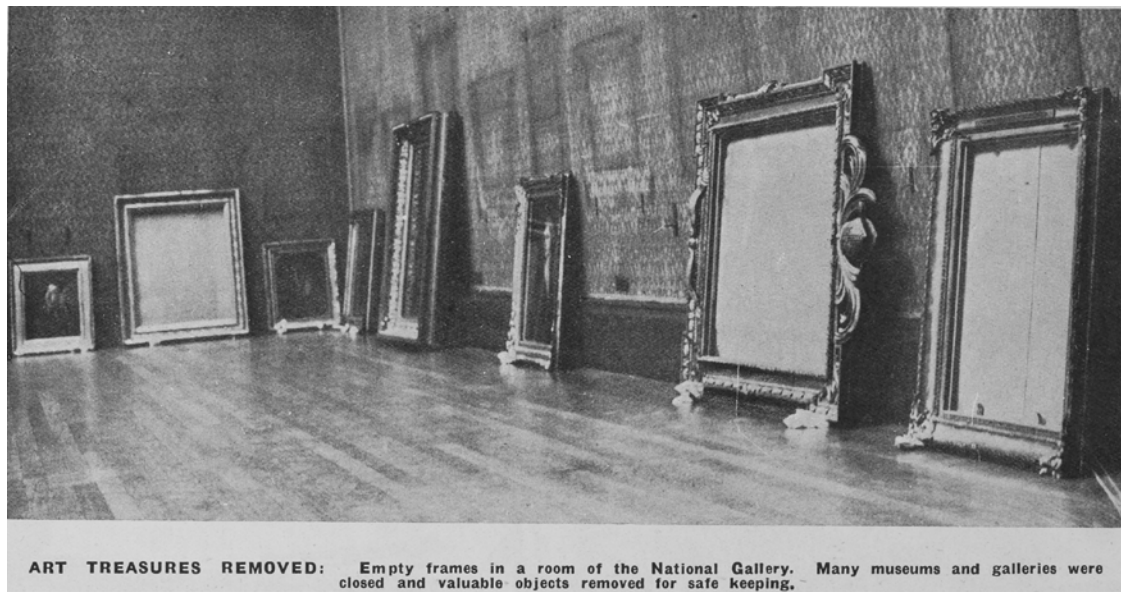


Figure 3.3 National Art Gallery, c.1939. Paintings removed for safe-keeping as World War II breaks out.

Source: Sir George Grey Special Collections, Auckland Libraries. From Auckland Weekly News. AWNS-19390920-39-4.

Reproduced with permission.

Collection was sent out of Wellington for safe storage in case of wartime bombardment (Figure 3.3), the Carnegie Collection continued to be shown in Wellington and elsewhere (NAG, 1942; 1944).

The Gallery insisted that appropriate formalities were conducted for its exhibitions. A. D. Carberry, a member of the Committee of Management and its Education Committee, observed: “A good opening is essential to the propaganda side of the venture” (Carberry, 1940). When things went awry, his disappointment was palpable:

The times and dates of my talk did not reach the public until Saturday afternoon, the result being that there was no attendances [...]. Certainly there were races but there was a non racing public who might have cared to attend. As it was Maclennan and his brother were my only auditors. [...]. In future exhibitions we should supply the local press with some advance paragraphs which they would publish. The opening must be of a ceremonial character, a private view by invitation. (Carberry, 1940).

Returning to 'invention'

The preceding narrative has described the role of the CCNY and the National Gallery's efforts to give effect to an art education initiative. It showed that the Gallery's Committee of Management acted pragmatically. By understanding that there would never be sufficient funding to purchase Old Masters or Impressionist works, the Committee appeared to have accepted the logic of acquiring superior quality chromolithographic reproductions. The final selection of reproductions included a broad representation of European Schools to the early 20th century (NAG, 1941: 4; McQueen, 1942: 60-63). It is not clear whether any of the major art movements after Post-Impressionism were selected. Certainly there is no mention of them, which suggests that choices may have been limited by availability or that it was a symptom of narrow thinking by the purchasing committee. Irrespective of this, the salient issue remains that the selection conformed to the traditional canon of European art, representing an aesthetic hierarchy of distinction and taste.

Without any Gallery staff the Committee also acted pragmatically, appointing an Education Officer to undertake duties associated with interpreting, touring and promoting the collection. It is significant that Mrs. Mary Fuller, a member of the Gallery's Committee of Management, was the appointee.¹⁹ Once appointed Mary Murray Fuller developed a range of didactic materials for both the public and schools, designed to promote understanding of the images.

When examined critically a number of effects emerge that speak about inter-relationships between governance, authority and education. This is seen particularly at the institutional level. The role of the CCNY, at the time one of the world's largest philanthropic organisations, represents significant wealth mobilised to establish networks to support and distribute particular forms of cultural and social capital. The Gallery's Committee of Management, a governance body established by, and reporting to, government is similarly disposed. Despite the disparities in economic capital available within these two organisations, it is the alignment of their similar conservative outlooks that is most relevant here. The question is not whether the art is the real thing or a reproduction: what counts is the circulation of cultural goods that represent and convey the world's cultural inheritance – the best of what has been created. It is the transmission of these cultural values that advance particular forms of cultural capital. Formal occasions such as exhibition openings were spectacles that

reinforced the significance of these alignments, and assisted in organising the public's expectations and understanding. The array of didactic materials, lectures, talks and visits to schools were further manifestations of that intent. The arrangements and re-arrangements of exhibitions along different themes were indications of art's capacity to express continuities and to position the exhibition visitor within these verities. The pedagogic intent to affirm and reproduce cultural values and norms could not be clearer.

The decision to acquire and circulate the Carnegie Collection occurred as New Zealand prepared to celebrate the centenary of the signing of the Treaty of Waitangi in 1840, and was overshadowed by geo-political forces as the world went to war. The exhibition toured during the war both before and following American involvement in it. It was a time, as David McIntyre writes, when "for every nationalist manifestation, there was, for many years, a balancing imperialist counterpoint" (1992: 337).

II TURNING INSIDE OUT: RE-INVENTING ART MUSEUM EDUCATION

Turning points 2

... the whole purpose of the Gallery was to educate and instruct...

Tomory in Kirker, 1986: 72

Introduction

The next major turning point – or rather turning points – for art museum education came in the early 1970s. From that time forward the employment of education staff in dedicated positions gradually became a reality. Had they known about the *Carnegie Collection of Reproductions* they may well have been embarrassed by the idea of an art gallery associating itself with facsimiles. The new, young educators held tertiary qualifications in art history or fine arts and teaching.²⁰ By training they valued the 'real' thing over facsimiles and by inclination they were drawn to diversifying audiences for art. The jobs were theirs for the making. They worked with enthusiasm, conviction and flexibility to create programmes that would bring a range of audiences and art together. Gradually patterns emerged. Their core repertoire consisted of the walk and talk tour and developing resources for schools. Although some components were designed to link to specific parts of the arts

curriculum, many of the resources were less prescriptive. There was scope to experiment with a range of public programmes for adults and families and to consider how to tailor programmes to the needs of the communities they served. Their motivation, as Ian Hunter, one of the new generation of art museum educators wrote, was to make provision for extended contact with art, to reach audiences that did not visit and to make provisions for the forgotten public (Hunter, 1977).

This section describes the re-invention of art museum education during a period of considerable upheaval in which New Zealanders dismantled many of the traditional certainties which had been their foundation for a coherent and national view of the world (King, 2003: 503). The section is organised in three parts. I begin by sketching the political economy of turbulent times,²¹ before considering some responses by art museum educators and directors²² to institutional efforts associated with going public and to the broad changes in public policy. The third section describes the prolonged encounters between art museums and the Department of Education aimed at securing Departmental teachers as staff within the galleries.

Turning over

The 1970s and early 80s were a boom time for New Zealand art museums (McCredie, 1999: 14). New galleries were built – many in provincial cities – and older ones saw significant re-development. The boom was assisted by government support for the arts which rose eight-fold between 1970-71 and 1974-75 (*New Zealand Official Year Books* 1971-1976), with funding for capital development readily available through the Department of Internal Affairs for the first time.

Galleries also began to re-orient their approach in response to new ideas about the purposes, functions, social and political relationships of museums. In using the phrase “going public”, McCredie (1999) deftly captures the features of this period in New Zealand: the upsurge in exhibitions and public programmes that characterised galleries’ activities; the motivations driving increases in public participation, and the philosophic engagement with concepts of the public museum. This turn to the visitor signalled that it was art museum education’s turn to assist in the democratisation of the museum’s enterprise.

These new ideas had their foundations overseas. As critical theory, broadly categorised in Anglophone countries as *the new museology* (Vergo, 1989), became

more insistent, its transformative influence on museum practice became more conspicuous (Harper, 1990; Karp and Lavine, 1991; Karp, Kreamer and Lavine, 1992). The post-structuralist critique, centred in the academy, portrayed museums, and especially art museums, as debased and discredited institutions founded on a series of fragile fictions which reinforced exclusion, suppressed innovation, and failed to deal adequately with changing needs of communities (Bourdieu and Haacke, 1995; Crimp, 1993; Foster, 1987; Donato, 1979). The debate also encompassed political activism: artists resisted the drastic under-representation of women and ethnic minorities in public collections, or revealed the hegemony of corporate sponsorship on which museums increasingly relied to sustain the numerous blockbusters circulating globally (Luke, 1992).

Social and political life in New Zealand in the 1970s was also being redefined by a new nationalist confidence.²³ The Kirk Labour government elected with a landslide majority in 1972, asserted that confidence in foreign policy, rejecting dependency on the United Kingdom, granting diplomatic recognition to China, withdrawing troops from Vietnam, deploying a frigate to Mururoa to protest French nuclear testing and cancelling the 1973 Spingbok rugby tour. Social policies focussed on support for families, workers and women. Legislation in these areas followed quickly. Persistent Māori activism finally revealed that the assimilationist proclamations of the Hunn Report (1961) were indefensible. Processes were established to support Māori self-determination: te reo Māori was declared an official language in 1974, statutory recognition was accorded to the Treaty of Waitangi, and in 1985 the Waitangi Tribunal began hearing claims to redress historical grievances. As the *New Zealand Year Book* proclaimed proudly, the values of society were founded on “the traditional, humanitarian, egalitarian and pragmatic approach and acceptance of community responsibility for social welfare” (*New Zealand Official Year Book*, 1981: 149; Rice, 1992: 484). These values were those enacted by the first Labour government in the 1930s and preserved since that time.

Such certitude was soon threatened. Precipitated by global circumstances, including a crippling oil shortage and a sharp fall in export income, New Zealand was unable to cushion against fiscal pressures. The political consequences of Kirk’s death while in office, the erosion of economic surplus and the backlash as unemployment rose sharply left the electorate in a volatile mood. In the 1975 election the National Party, led by Robert Muldoon, was returned to power convincingly. Despite the government’s assurances to the contrary, political and economic decisions resulted in high inflation, rising government debt, and extreme levels of unemployment. The

Prime Minister's belligerent and arrogant leadership style contributed to the general malaise and the repudiation of the National Party at the 1984 election.

1984 - with its Orwellian overtones²⁴ - began badly for the incoming Fourth Labour Government led by David Lange. Without warning, it emerged that the previous government had concealed a severe balance of payments problem: New Zealand's credit was almost exhausted. Even more pernicious was the defeated Robert Muldoon's obdurate refusal to devalue the dollar in the post-election hiatus. Rethinking economic policy became an urgent priority and the style and pace of its implementation breakneck.

Treasury briefing papers to the incoming Labour government of 1984 and then 1987 emphasised the twin tenets of efficiency and equity. While not accepting all of Treasury's advice, the Labour government planned and speedily implemented economic reforms designed to maximise efficiencies in the public sector. The concept of efficiency relied on achieving maximum outputs secured from given resources (Hawke, 1992: 438). When this line of thinking is applied to the museum sector, outputs such as preservation of heritage items, contributions to nation-building and national identity could be regarded as a public good, adding capital and social value to society. On the other hand, museum education with its focus on more generalised outputs and amenity values such as leisure, entertainment, knowledge consumption and life-long learning, could be seen to contribute substantially more to private good, and increases in individual social, cultural and perhaps, economic capital.

The challenges for art museums in these circumstances were considerable and the issues complex. Apart from the need to develop strategic solutions to combat rising costs and high inflation, the ground had shifted substantially and it took some time for museums (and New Zealanders) to understand the implications. The most significant factor for museums was that their relationship with local government changed from a funding model that provided finance for operations to a fee-for-service: local government contracted defined outputs from museums. This required consideration about measurement quotients. Jane Leggett's catchy aphorism, "measuring what we treasure and treasuring what we measure" (2009) adroitly characterises the tricky issue of creating compatible mindsets from polarised philosophies. Not only did museums have to shift their thinking but so did their contracting agents, principally local authorities. Understanding how to achieve and implement successful quantitative and qualitative quotients to demonstrate efficiency became an onerous undertaking for most museums whose 'three Rs' -

ritual, reverence and restoration (Weil, 2002: 61) - were qualities writ in stone. With local authorities attuned to quantitative measures associated with their 'three Rs' - roads, rates and rubbish - museums faced an uphill battle. Indeed the measurement of qualitative outcomes associated with the intrinsic and extrinsic social benefits of museums remained an on-going issue (see Scott 2010, 2009; Legget, 2009, 2006).

Local government itself was under considerable pressure to meet central government's demands for greater efficiencies and to cut spending. Moreover the Local Government Act 1974 was unwieldy and highly prescriptive with little bearing on the management of cultural heritage (Legget 2006, 2009; Stevens 2014; Wilson and Salter, 2003).²⁵ A long-overdue review and re-structure of local government was carried out so rapidly that it left communities dazed and bewildered (Rice, 1990: 492; Bush, 1990). There were corollary effects on museums. They had to manage prudently within the prolonged recessionary environment and, because operational revenue was diminishing, pressures to generate income began to mount. For many art museums the economic climate meant curtailing services and deferring staff appointments. For others, the availability of government funded temporary employment schemes provided opportunities to take staff on short term contracts to assist with necessary and routine technical tasks associated with exhibitions and collections (Christchurch City Council, 1982; McCredie, 1999: 100).²⁶

For art museums, 'going public' was challenging enough: within the context of economic constraints it became harder still. The remainder of this section describes the responses of art museum directors and their newly employed educators to these issues. The narrative is constructed to emphasise broad context. The two chapters that follow examine in depth the circumstances of the Auckland Art Gallery and the Robert McDougall Art Gallery (later the Christchurch Art Gallery).

Turning inside out: 'going public'

Art should never be considered a luxury, but the birthright of everyone.

John Weeks, artist, c.1951,
ACAG Quarterly, 1970: 46

During the 1970s art became 'relevant' to a broader and engaged audience (McCredie, 1999: 90; Oliver, 1992). Many factors contributed to build that relevance: new dealer galleries opened; art books and magazines were published more

frequently, and exhibitions, many with monographs, were more prevalent. Art was added as a subject for University Entrance while Māori and contemporary New Zealand art were introduced into the new School Certificate. Artists announced their cultural, political and stylistic heterogeneity. Printmaking, photography and ceramics were gradually acquired for public collections, primarily by regional galleries, indicating, perhaps, greater acceptance of these media within the canon of high art.

Little by little, the programmes at art museums round the country began to discard the conservative and dour demeanour of previous decades. McCredie (1999) suggests that the smaller regional galleries located in the Lower North Island – the Govett-Brewster in New Plymouth, the Sarjeant Gallery in Wanganui, Manawatu Art Gallery in Palmerston North and The Dowse in Lower Hutt near Wellington – led the way. Intent to gain the acceptance of residents, rate-payers and regional councils, they set the pace for innovative exhibitions and projects that drew people to them. The directors of these galleries were younger, well educated, internationally-aware men with a commitment to contemporary art. They stood apart from their older colleagues. They courted and managed controversy and were uncompromising in their attitudes, often iconoclastic, deliberately polarising public opinion. They drew support from one another and had the backing of important artists nation-wide. They were prepared to gamble that contemporary art was the only game in town, and that the way to move hearts and minds was to constantly engage the widest community by whatever means possible. Inevitably, this meant headlong battles with conservative attitudes.

There were also changes in the four larger metropolitan institutions: new directors; an interest in outreach projects and the employment of additional professional staff were common themes. Auckland City Art Gallery maintained the pre-eminent role it had established in the 1950s and 60s. At the Dunedin Public Art Gallery Les Lloyd acceded to the directorship in 1971 with a vision to create additional revenue at a time when finances for the gallery were marginal. The employment of an art museum educator, Angela Meeson in 1972, was integral to that plan (Figure 3.4). She was a trained art teacher and became the first specialist to be appointed as an art museum educator by a City Council (DCC17/2/8).²⁷ Her work was almost exclusively with school groups (Entwisle, 1974) although she did run art classes for adults which boosted revenue for the Gallery.

In Christchurch the appointment of Brian Muir as director in 1969 “inaugurated a new era of international standards” (Mané Wheoki, 2000: 320) and heralded a change of pace and direction. His commitment to art museum education was to drive collection acquisitions, exhibitions and a broad range of public programmes for most of the decade. His persistence saw trainee teachers deliver programmes for schools and the employment of the Gallery’s first education officer, Barbara de Lambert in 1974 (*Bulletin*, 1983: 1; Crighton, 2012: 149).



Figure 3.4 Angela Meeson, Education Officer, Dunedin Public Art Gallery c.1972
Source Pamphlet Art Education Lectures and Classes. Dunedin Public Art Gallery Society

The National Art Gallery, where activity was once “barely measurable” (Tomory, 1968: 204), not only managed to revitalise its education programmes during the 1970s but was the first to develop a framework for them.

Ian Hunter, a sculptor, appointed as education officer in 1971, brought considerable energy and insight to the task.²⁸ He instigated several “firsts”: an education gallery and audiovisual centre which doubled as an experimental teaching laboratory and studio for students, performing and visual artists; a docent programme; regular children’s exhibitions and programmes for pre-schoolers. Meanwhile existing in-service training for teachers, tours and loan kits were maintained (Hunter, 1978). The range and breadth of activities were designed to turn the Gallery’s resources outwards to improve participation and turn the community on to art. While Hunter and his successor, Andrew Drummond, a post-object artist (see Figure 3.5), were

aware of their achievements they were always pushing for further change and improvements on behalf of “children and members of the public who have rightly come to regard these services as being standard and very necessary functions of any public gallery” (Hunter, 1978: 3).

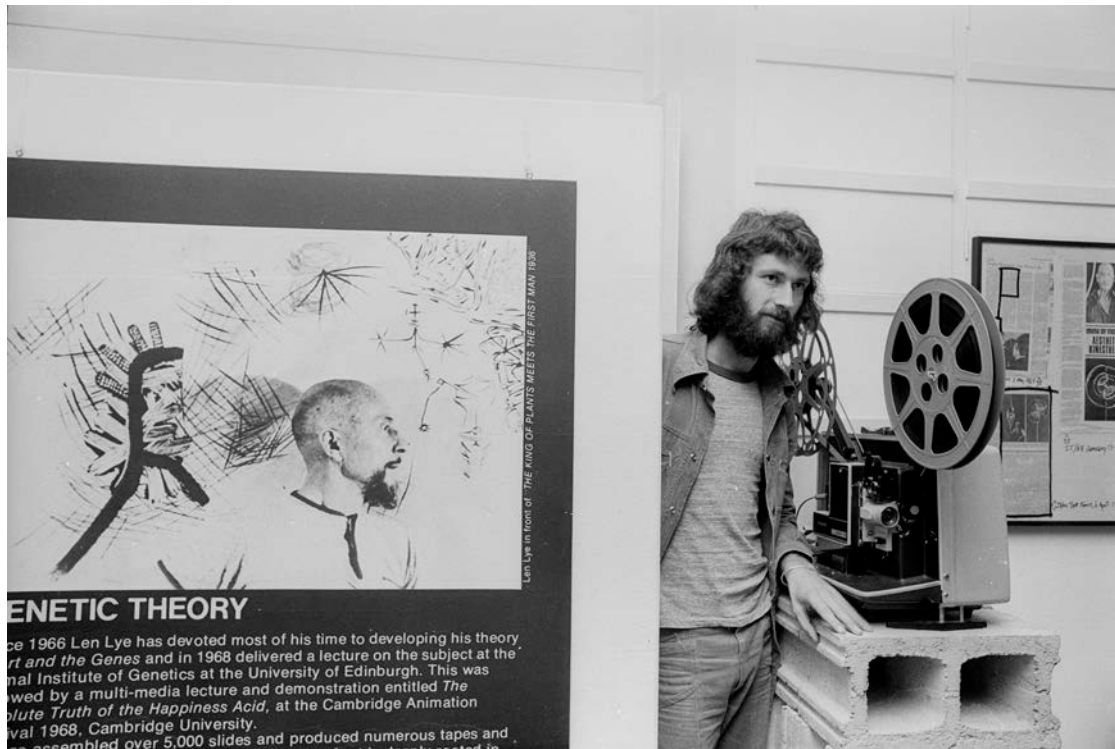


Figure 3.5 Andrew Drummond, Acting Education Officer National Art Gallery, preparing to screen films by the avant-garde film maker Len Lye at the Gallery April 6, 1977
Source: Dominion Post Collection. Alexander Turnbull Library, Wellington

Reproduced with permission Alexander Turnbull Library, Wellington

During a sabbatical spent observing art museum education programmes in the U.S.A., Hunter gained further impetus to consolidate his work in Wellington (Hunter, 1977; Spill, 2000). His vision was for broadly-based education services rather than the more narrowly focused ones offered in non-art museums (Hunter 1978: 1). He implemented services based on research, evaluation, experimentation and planning. This called for a team of highly motivated education specialists steeped in other areas of gallery work and realistic operational budgets. He was committed to three basic principles: motivating exploration of sensory stimuli to improve cognitive and communication skills (McKechnie, 1977); making provisions for extended contact with art in order to stimulate creativity; and, using community networks to create new audiences and reach the ‘forgotten public’ (Hunter, 1977).²⁹

When Melvin (Pat) Day³⁰ retired as director, Hunter became Acting Director and Curator of Paintings and Sculpture (Hunter, 1978:3) until Luit Bieringa assumed the directorship a year later. Continuing as Curator under Bieringa he instigated ANZART - Australia/New Zealand artist exchanges - and remained a powerful advocate within the Gallery for art museum education (Hunter, 1978).³¹

Andrew Drummond, who took over in Hunter's absence overseas and then acceded to the position when he was promoted, not only complemented the skills and vision of his colleague, but also made significant contributions to extend services to schools. Noticing that school visits had not reached their optimum levels, and drawing on his own first-hand experience of a Canadian programme as well as his own art practice, Drummond presented a series of reports outlining new directions for the Gallery's Education Office (Drummond, c.1976a; 1976b; 1976c; 1977). He argued that travelling exhibitions - getting 'art on the road' - would support teachers not conversant with art education and contribute positively to children's attitudes to the visual arts (Drummond, 1976c). Despite considerable support from schools and officials in the Department of Education (Earnshaw, 1976; Thorburn 1977) funding for the proposal could not be secured.

Drummond went on to develop exhibitions for the visually impaired (1977), to propose projects for a sensory perception environment (McKechnie, 1977) and to strengthen the projects offered through the Gallery's dedicated children's exhibition studio.

At this point I introduce a vignette that deliberately interrupts the main narrative. The vignette has two purposes. Firstly it is an example of the aspiration to encourage extended contact with art in order to stimulate creativity (Hunter, 1978). Secondly this episode is intended to establish dialectic with to the Carnegie exhibition project.

Two other factors are of interest. The speed with which the opportunity was conceived and executed says a great deal about the leeway that Drummond and his colleagues enjoyed at this time. It also suggests that professional attitudes to works in collections were less rigid than at present.

The research that led to the vignette provides links to material culture within an archive, a theme raised in the previous chapter. The manuscript material found in the archives of the Museum of New Zealand Te Papa Tongarewa has been reproduced for this reason.

Source: Museum of New Zealand Te Papa Tongarewa Archives. MU000050/1/13. Reproduced with permission

TRAVEL ART TO PEOPLE.

- Arts Council Van used by
Manawatu Gallery
Dunedin City Art Gallery.

↓
Dunedin now has own van.

Arts Council providing a service to all
galleries - commendable.

Problem with above idea is the
manpower - requires many
time - days.
logistical aspects. - careful planning & timetabling
→ a smaller coverage.

↓ ONE STEP removed.

"ART ON WHEELS"

→ BELMONT PROJECT

exercise in Canada - Guelph project
in 1st yr. of operation - 20,000 people
costing. - \$8,000 for expenses - travel etc
not including \$10,000 in salary.

TOTAL \$18,000 per year

van cost \$8,000

most exhibitions are of art objects.

van decorated as an art gallery.

many other examples in

- England - vans
- U.S.A. - buses, trains
- Germany - trains etc
- Australia - trains, vans, etc.

What do we need.

Support from Govt. — Rec & Sport.
City Council
Private Sector.
for funding or materials

The N.A.C. provides expertise &
exhibitions — via curators & education
offices.

The Ed. Board / Dept provides a teacher
for school visits & fuel for transportation.

What is needed is both public, state & private
sector support — a unilateral agreement
to put ~~it~~ a concept — "ON THE ROAD".

Turning on to art: A vignette

The materials reproduced in Figure 3.6 are Andrew Drummond's hand-written notes for a week-long project conducted at Belmont School, Wellington between 15 and 19 November 1976.

The working notes on lined paper appear to be written quickly but with assurance and conceptual clarity. There are no corrections. Found in a slim bundle of related materials that include typed documents and press clippings they are housed in the archives at Te Papa. Another 4-page typescript dated 4 November 1976 closely follows the content of the manuscript suggesting that they developed in quick succession.

There are other documents in the bundle that are clues to Andrew's verve and productivity. He was onto a good thing and knew it. It is a decisive response to a casual request from the Principal of Belmont School. Serendipitously it coalesces with ideas that Drummond has been considering for some time. A typed report prepared the following day provides the empirical data to justify a different approach to the Gallery's stock-in-trade programmes.

The "days of the ivory tower are over" declares Andrew. "It is time to emphasise people, education through activity and empathy".

And so the Belmont Project began.

Conceived as a collaborative project with staff and all 700 students at Belmont School, it started with a planning session at the School. Drummond's contribution was to facilitate the loan and security of Australian Aboriginal artefacts and paintings from the Collections of the National Gallery³² and the Dominion Museum as well as a range of teaching resources. The exhibition was considered a "central motivation point" for a series of activities in language, crafts, visual arts, music and movement. Teachers were responsible for the activities and individual classroom planning.

On the first day Drummond introduced the children to the exhibition and the possibilities ahead of them. For the next four days children and their teachers worked to devise their own responses to the exhibition. What happened next said *Education News* was an "art explosion". Relying on their creativity and resourcefulness the children made pigments, experimented with fixatives and worked with found materials from their local environment. Some made musical instruments and wrote songs. Others made sand paintings and body art integral to dance and mime. Several considered habitats, made dwellings and then agreed on rules for day-to-day living. The project culminated with an exhibition and performance at the School. A selection of work was then displayed at the National Art Gallery over the summer (Department of Education, 1977; Gritter, 1976; see Figure 3.7).

The project in conceptual, political and aesthetic terms subverts the institutionally sanctioned rules and rituals of encounters with art. Embodied experiences develop new, dynamic associations between the self, art and artefacts. Being situational learning effects are conditional and conditioned by participation. Being associative its pedagogy is inventive, creative and open-ended not reproductive, didactic and closed.

Nothing about the intentions of this project could be further from the rigidity of ennobling and elevating principles of touring the Carnegie Collection of facsimiles 30 years before.



Figure 3.7 Andrew Drummond with a painting from the Belmont School Project. *The Dominion*. December 18, 1976.

Source: Dominion Post Collection. Alexander Turnbull Library, Wellington

Reproduced with permission Alexander Turnbull Library, Wellington

It's our turn

Ever since the inception of the Carnegie 'experiments', natural history museums located in the four metropolitan cities continued to receive trained teachers to deliver programmes to schools, paid for by the Department of Education. Also, trainee teachers were sometimes on placements in these museums, further augmenting the

Schools Service.³³ Seeking parity, other museums mounted prolonged representations to politicians and the Department of Education (*AGMANZ News* 1956 (6); 1962 (2); 1965 (20); 1966 (27); AGMANZ AGM, 1976; Hall, 1981; Baverstock c.1969). Eventually education positions were created in provincial museums under similar arrangements to those enjoyed in the larger institutions. By 1978 the Department of Education funded 3 technicians and 15 of the 17 teachers working in museums (Hall, 1981: 21-22).³⁴

There were such no concessions for art museums. Apart from a brief contract held by the Auckland City Art Gallery with the local education board between 1954 and 1956 for a teacher, Michael Feather, and teacher trainee secondments to the Robert McDougall Art Gallery in 1971 (Crighton, 2012), it was clear that resources were inequitably distributed (Goldstein, 1971; Muir, 1972; Robert McDougall Art Gallery, nd; Robert McDougall Art Gallery, 1972;). The shortcomings were readily apparent to officials from the Department of Education too (see for example Moar, 1982; Palmer, 1982; Thorburn, 1975). Some problems were related to Departmental operations: resources from one local education board to another varied substantially; there was no standard formula for funding and programme provision advantaged primary rather than secondary schools.

For the art museum directors, many of whom had made repeated but futile submissions to the Department of Education (see, for example, Docking, 1965; *AGMANZ News* 1966 (27); AGMANZ AGM, April, 1968; McKenzie, 1973; Muir 1974; Wilson 1982; 1982a; 1982b; 1982c; Coley, 1982), it was an indication of the restricted vision for art museum education held by the Department and the Art Galleries and Museums Association of New Zealand (AGMANZ).³⁵

AGMANZ, established in 1947 as the national professional association for all museum staff, played a prominent role in advocating museums to government, and had worked to improve the profile of museum education (Monz, 2003; Dufault and Museums Aotearoa, c.2003; Oliver, 1944). While directors at the Auckland City Gallery played a pivotal role within the Association throughout its early years, other art museum directors were sceptical – and often critical – about AGMANZ. Art museums were under-represented within the Association and increasingly dissatisfied with its understanding and conduct of issues related to art museums (*AGMANZ News*, 1974 (5); McCredie, 1999; Dufault and Museums Aotearoa, c.2003). Despite AGMANZ' advocacy for museum education, in general the art museums continued to accentuate their disciplinary differences. William Baverstock, the

highly conservative inaugural director of the Robert McDougall Art Gallery, captured the distinctions between museum and art museum education when he wrote:

Art education is very different from instruction on natural objects and ancient cultures. One cannot be indoctrinated about a seashell, a miner (sic) specimen or a Grecian urn, but I know from tumultuous experience in the world of art and its pundits, that the more absurd the doctrine the more intense is the indoctrination.

A Museum is largely the realm of known facts: a Public Art Gallery is too much the battleground of opinions and prejudices. Great care must be taken in the choice of who is to teach and what is to be taught (Baverstock, 1969: 2).

Dissatisfaction with the *status quo* prompted art museum directors to take action. From 1966 art museums were finally represented on the AGMANZ' Education Committee (AGMANZ *News*, 1966 (4); AGM, April, 1966); several took a more prominent role in AGMANZ Council thereafter, and in 1979 the Art Gallery Directors' Council was formed to more directly serve the immediate needs of the galleries for touring exhibitions (NZAGDC, 1979; McCredie, 1999: 88).

From these positions art museum directors, joining with museum colleagues, began to press for reviews of museum education policies. Since 1941 when the Department of Education had assumed responsibility for the school service, museum education policies within the sector were tied to that scheme. Apart from minor administrative changes in the mid 1970s, no policy changes had occurred (Wilson, 1983). Directors in both museums and art museums became uneasy that the Schools Service would be targeted in the government's demands for cost-cutting. These issues were debated at AGMANZ conferences in 1979 and 1980 (Haldane, 1979; Hall, 1981).

To address the immediate policy lacunae, AGMANZ commissioned a report from Constance Hall³⁶ a former museum education officer and at the time an honorary researcher with the New Zealand Council for Educational Research (Hall, 1979; 1979a). Hall's draft report was 'nebulous' and lacked concrete policy formulations (AGMANZ, 1979; Gorbey 1980).

Intent on developing appropriate policy, AGMANZ formed a new Education Committee, chaired by Dr. Rodney Wilson, then Director of the Auckland City Art Gallery and AGMANZ President (Bieringa, 1982). The Committee comprised museum and art museum directors and one art museum educator. Museum

educators regarded their exclusion from the process as a threat to professional identity and status. Their reaction was to establish the Museum Education Association of New Zealand (MEANZ) as a professional association for all educators working in cultural heritage organisations including zoos (Waterman, 1981). The revival of the AGMANZ Education Committee and the creation of MEANZ suggested that museum education policy had gradually become more of a focus. However, communication between the two organisations did not appear to have been frequent or particularly collaborative.

The Education Committee's report was delivered to AGMANZ Council in October 1982 and then to members in early 1983 (Wilson, 1983). It was a departure from the early policies and principles articulated in 1941 in three significant respects. Firstly, it proposed to transfer operational control of existing education staff from the Department of Education to museums, leaving the Department to retain responsibilities for salaries, employment conditions and equipment. Education staff would benefit by becoming full members of museum staff rather than continue as employees of a local education board. Secondly, by affirming the principles of access for all ages to museum education services, it allowed museums to develop greater focus on building and sustaining relationships with the community. Lastly, this more expansive vision also offered opportunities to develop new programming, including multi-layered approaches, curriculum links and the use of technology.

Turning around the Department of Education

The AGMANZ report was circumscribed by administrative complexities and political realities. The administrative complexities tended to reflect structural impediments that were short-term and could be subverted. The political realities were ideological, long-term and not easily resisted. In both instances art museums faced headlong battles to turn the tide in their favour.

Education Boards, a legacy of nineteenth-century provincial government, were responsible for the administration of education services at a regional level until 1989 when they were disbanded as part of the government's education reform process. Until then, art museums were forced to make submissions through their local government authority to the local education board. Working through two cumbersome bureaucracies frequently frustrated negotiations between art museums and educational authorities.

Potential co-operation between art museums and the Department of Education was also constrained by disparities in employment arrangements. A number of metropolitan and regional art museums saw an opportunity to second Teachers' College lecturers threatened with redundancy as a consequence of the wage and price freeze of the early 1980s. The art museums offered to accept lecturers provided that they were accountable to the Director and that the Education Department maintain responsibility for salaries. The Department recognised that this arrangement could assist Teachers' Colleges to develop specialist courses in museum education. Because the lecturers enjoyed higher salaries, shorter working hours and longer holidays than staff in art museums, reconciling these disparities finally proved insurmountable. In the process considerable friction developed between the 'partners' (Wilson, 1982a; 1982c; McGhie, 1982; Minister of Education, 1982).

Undeterred the art museums continued their claim, lobbying the Minister of Education directly. Five years later the Minister, Russell Marshall, personally contacted five art museums³⁷ to announce part-time positions in each of the galleries (Betts, 1988; Kay, 1988; Gray 1988; Park 1989; Figure 3.8). It took a further 15 months to negotiate the employment conditions for these positions (Betts, 1988; Gray, 1988). Finally the Education Department acquiesced. The new officers could be employed on the same basis as other art museum staff with salaries made over to local authorities not the local education boards (Park, 1989: 6). The art museums had turned the Education Department their way.

As it transpired this was Marshall's swan song. During his tenure he had laid the groundwork for substantial reforms in the education sector. He was, said Susan and Graham Butterworth, the "political Moses, who saw the promised land of educational reform, but wasn't allowed to enter it" (1998: 46). The August 1987 general election saw Labour returned to office with David Lange as Prime Minister. Aware of historical resonances with Peter Fraser who was both Prime Minister and Minister for Education, David Lange took up the Education portfolio in the Cabinet reshuffle, commenting later:

... we had given everything else a pounding but there was an electoral promise to deliver some benefits in the social area ... I took on the portfolio to give it the mystique of the Prime Ministership... (Lange quoted in Butterworth, 1998: 68).

The political realities were about to turn art museums' gains inside out.

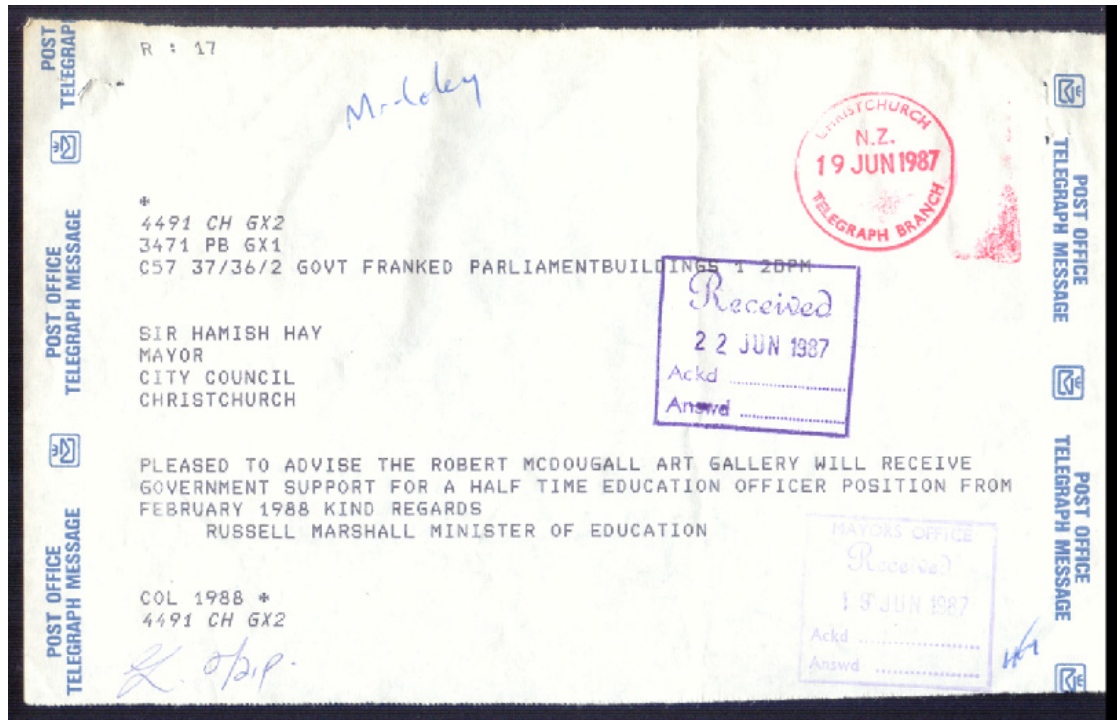


Figure 3.8 Telegram from Russell Marshall, Minister of Education, to the Mayor of Christchurch City Council, Sir Hamish Hay, 22 June 1987 announcing half time appointment of Education Officer at Robert McDougall Art Gallery from February 1988

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.

III NO TURNING BACK: CONTRACTING ART MUSEUM EDUCATION SERVICES

The overriding political project at issue here suggests that critical educators produce new theoretical tools (a new vocabulary and set of conceptual resources) for linking theory, critique, education, and the discourse of possibility to the demands of a more fully realised democracy...

Giroux, 2011a:170

Introduction

Art museum education faced the next major turning point in 1993 when the Minister of Education revoked the existing 50 year old compact between government and museums for the provision of the Schools Service in museums. All existing arrangements were invalidated including those negotiated in 1987 with art museums. The new programme - Learning Experiences Outside the Classroom (LEOTC) - a contestable tendering system with specified outcomes tied to the delivery of curriculum-linked schools programmes - was implemented early the following year. LEOTC contributed a very different philosophy and operational approach to museum education in New Zealand.

This section shows that the implementation of LEOTC coincided with the rolling out of neoliberalism's market-driven economy. LEOTC is described as a product of the wider educational reforms including the overhaul of the National Curriculum and greater emphasis on evaluation of educational outputs. The curriculum review sought to ready students for work in a competitive world; the administrative reforms were designed to meet the efficiency and accountability requirements of the State Sector Act 1998 and Public Finance Act 1989/1992.

Major revisions to the National Curriculum commenced in 1991 with priority given to science and technology; social sciences followed in 1997 and the arts in 2000. Thus, this section of the chapter argues that art museum educators, now responsible for reaching specific performance targets, turned back to those pedagogies that assisted them to market the assets of their institutions most successfully.

The first part of this section critically examines LEOTC to reveal the altered space in which art museum education operated after 1993. This focus locates art museum education within the politics of neoliberalism and demonstrates why critical responses are essential to a more fully realised democracy.³⁸ The second part continues this exploration by considering the effects that wide-ranging reforms to the school curriculum have on art museum education. The chapter concludes by showing how the confluence of historical and political influences shaped art museum education philosophies. I take up Henry Giroux's challenge to think critically about policy and offer tentative conclusions about the trajectories of art museum education over the last 60 years.

A timeline (Figure 3.10) indicates key government policy initiatives that affect art museum education. One feature is immediately visible: the activity of government in relationship to art museum education escalates between 1987 and 2000. For art museum education this environment is more complex than at any time previously.

The Ministry of Education turns over contracts

The speed with which existing arrangements were overturned was a feature of neo-liberalism's ideology and political efficacy, and designed to concentrate power within policy elites.³⁹ The Minister of Finance, Roger Douglas, made it quite clear that implementing change in quantum leaps was a deliberate strategy designed to leave little time for vested interests or the community to mobilize. "Speed is essential," said Douglas (1989). "Once you start the momentum rolling, never let it stop [and] within that framework [only] consult in the community to improve detailed implementation".

The Minister of Education's 1993 announcement was greeted with dismay by a range of stakeholders (MEANZ 1993).⁴⁰ The National Art Gallery's director, Jenny Harper, was concerned about the prospect of weakening overall education services, and considered the contestable pool insufficient to meet existing or future demands (Harper, 1993). Fears were expressed about competing with unrelated providers, including private sector attractions (*NZ Herald*, 5 April 1993), and the implementation of user charges to make good funding short-falls (see, for example, Coley, 1993; Harper, 1993).

The LEOTC programme returned control over the delivery of schools-based programmes in museums and cultural heritage organisations to the Ministry under arrangements that were more stringent than at any time in the past (personal communication, Streeter and Rossiter,⁴¹ Butcher, 2008).

The competitive tender and continuous quality assurance processes were regulated by Ministry staff. Museums felt that these processes lacked transparency and were concerned that they encouraged competition rather than collaboration among institutions.

Art museum education	Government activity
Period of ad hoc cultural patronage	
	1880
	1888 ◀ Auckland Art Gallery opens
	1920
Government as Cultural Guardian	
Carnegie and Museum School Service	1936
Carnegie Art facsimiles purchased by NAG	1940
	1941 ◀ Dept. of Ed. runs Museum Schools Service
*M. Murray Fuller, EO, NAG	1943
AGMANZ established	1947
Eric Westbrook director ACAG	1952
M.E. Feather, EO, ACAG to 1956	1954
	1969 ◀ National Government: P.M. Holyoake
I. Hunter EO, NAG	1971
*A. Meeson, EO, DPAG	1972 ◀ Third Labour government: P.M. Kirk
*B. de Lambert, EO, Robert McDougall Chch	1974 ◀ P.M. Kirk dies
	1975 ◀ Third National Government: P.M. Muldoon
*M.Sandon, EO, The Dowse, Lower Hutt	1976
*TEP-funded EO, Govett-Brewster, New Plymouth	1978
A. Betts, EO, Robert McDougall, Chch	1979
	1981
AGMANZ Education Report	1983
*G.Chaplin, EO, Auckland City Art Gallery	
The neoliberal experiment	
<i>Doctrine of the free market and decline of social welfare</i>	
	1984 ◀ Fourth Labour Government: P.M. Lange
*A. Robinson, Wellington City Art Gallery	1985
*G. Burke, Sarjeant Art Gallery	1986
Dept. Educatn. funds 5 art museums (April)	1987 ◀ Labour Government: 2 nd term (August) PM Lange also Minister of Education
	1988 ◀ <i>Tomorrow's Schools</i> policy announced
	1989 ◀ Education Act legislates major changes P.Goff Minister of Education (August)
The 'punitive phase' of neoliberalism – rolling out neoliberalism	
	1990 ◀ Fourth National Government: PM Bolger. Lockwood Smith Minister of Education
	1991 ◀ “The mother of all Budgets” Curriculum review announced
	1993 ◀ Museums School Service disbanded Minister of Education announces LEOTC
LEOTC contestable funding begins	1994 ◀ LEOTC commences
City Gallery & The Dowse win LEOTC	1995
	1997 Social Sciences curriculum announced
“Post-neoliberal phase”- rolling back neoliberalism	
The Suter p/t (with private sponsorship)	1999 ◀ Draft Arts Curriculum announced. Fifth Labour Government: PM Clark
	2000 ◀ Arts Curriculum promulgated
	2001
	2002
	2003
	2004
The Suter (Nelson) awarded LEOTC	2005
Auckland Art Gallery awarded LEOTC	2006
	↓

Figure 3.9 A timeline showing key art museum education, government and policy events 1880–2006

- * Foundation appointment
- | | |
|-----------------|---|
| ACAG | Auckland City Art Gallery |
| DPAG | Dunedin Public Art Gallery |
| Govett-Brewster | Govett-Brewster Art Gallery, New Plymouth |
| TEP | Temporary Employment Programme
(Department of Labour scheme) |

In May 1993 the Minister announced that \$1.23 million would be provided in the first round of tenders. While the quantum was similar to the government's previous commitments under the museums' Schools Service, the Minister also announced that in addition to museums, galleries and other national organisations - such as the Historic Places Trust, Dance Aotearoa, the Department of Conservation and the Science-Technology Roadshow - would also be invited to tender. The pool of funds was similar but the competition for those funds was greater. For museums this was another direct indication of the narrow, market-oriented contractualism as neo-liberalism was rolled out (Larner and Craig, 2005). Yet another came in 1995 when the LEOTC funding pool was increased by an additional \$1.2 million. This came from the Ministry of Research, Science and Technology (MoRST)⁴² - itself a new entity. The funds were earmarked for science and technology. Two special appropriations for environmental awareness occurred in 2000 (Deaker, 2006: 2-3). Additional funding was not matched for the arts or social sciences: however, the MoE did increase total appropriations in 1996 and again in 1997 (Butcher, 2008). By 2005 the total pool was \$5.6million (Deaker, 2006). This continued to be unevenly divided between the learning areas, with arts disbursements lower than other curriculum areas (personal communication, Streeter, 2006).

Administrative arrangements and project specifications for LEOTC varied over the years as the Ministry trialled a series of options to suit timetabling of Budget appropriations and in an effort to distribute contracts nationwide. The Ministry sought to augment existing services with no provisions for capital costs. The transfer of administrative responsibility to the Curriculum Division of the MoE was completed in 1996. By 2000 the programme's specifications were even more closely prescribed to align with curriculum, to provide "hands-on" experiences for all learners and to provide significant teacher support pre- and post-visit.

Research commissioned by the MoE (1997; 1998; 2005) indicates that the LEOTC programme was well regarded by schools and providers. However, transport and programme entry charges were barriers to participation (Jordan and Strathdee, 1999: 19). The research also signalled that increases to student charges for transport and the museums' own user-pays levy would most likely exclude lower decile⁴³ schools (Butcher, 2008: 8). More positively, Deaker (2006) noted that providers were keen to see funding for the programme expand and many suggested modifications to enable longer contracts for those organisations with proven LEOTC track records. Providers found the close working relationships with schools to be advantages ensuring student-focussed learning outcomes (MoE, 2001; 2006). The overall subsidy

for participating students was seen as cost effective and the scheme was judged to be 'value for money' (Deaker, 2006).

Apart from MoE-conducted evaluations, additional studies and anecdotal responses suggest that issues of access and equity remain problematic. For users, or potential users, the barriers to access include finance, distance, timetabling and opportunity costs (Jordan and Strathdee, 1999; Milward, 2006; Bell, 2010-11). Milward's study of Auckland schools revealed a strong correlation between non-participation and low decile schools, with those schools indicating that distance, travel and costs prevent their participation. Over half of the low decile schools also reported difficulties in finding enough parent helpers to accompany children and teachers on museum visits (Milward, 2006). Auckland Art Gallery staff reported similar situations and sought corporate sponsorship to alleviate the cost of travel for schools located in the city's more far flung suburbs (personal communications, Saines, 2006; Taberner, 2006; Williams, 2006). Bell (2010-11: 160) suggests that some visits are 'one-offs' with little bearing on classroom learning. Perhaps more concerning is empirical evidence that attendances are in decline (Bolstad, 2010).

As potential providers, art museums faced a number of structural impediments. MoRST funding skewed the number of successful tenders towards science and technology rather than the arts or social sciences. A few shrewd arts organisations saw opportunities to submit tenders in science and technology rounds: one or two were successful. Overall considerably fewer contracts were awarded to art museums. Just one art museum was successful in the first round in 1994. City Gallery, Wellington, an exhibitions gallery without a collection was also successful. Both successful tenders were based in Wellington. By 2006 just half of the eligible art museums had ever held LEOTC contracts (MoE, 2006d).

Despite the MoE's assurances to the contrary, regional disparities did occur. In the 2005-2008 round arts contracts were awarded to only four of the twelve regions in the North Island, leaving Bay of Plenty, Waikato and the East Coast south to Wellington without arts coverage. Christchurch, the largest city in the South Island, remained without any LEOTC visual arts providers until 2005. Project specifications denied opportunities for multi-institutional collaborations and, with only one exception in a general museum, outreach was not permitted. Contracts for Māori and Pasifika arts were rare.

The effects of competitive contracts were particularly devastating for those individuals inclined to working collaboratively across organisations and community groups.⁴⁴ LEOTC was geared specifically to a sole provider of services to schools. Explicit competition undercut trust and collegiality. A new business lexicon began to emerge. Terms such as commercial-in-confidence, commercially sensitive and commercially positive became stock-in-trade phrases in a field adept at scrounging from sister institutions to stretch slim resources. The reporting mechanisms were frequent, onerous and time-consuming. The site inspections by MoE staff were tolerated and occasionally welcomed, but remained an uncomfortable reminder of school inspectorates and a world that many art museum educators had decided long ago was not for them. In short, LEOTC was endured only because there was a prospect of improving staff numbers, assisting with revenue generation and winning highly prized acknowledgement from school teachers. From the perspective of social theory, the lack of resistance to this regime by individuals is one indication of the hegemonic thralldom of LEOTC.

There were also some issues about employment conditions. Contracts varied in length from one to three years (Gerritsen, 1999) with the expectation that short-term employees would be hired to fulfil the contracts. These employees were often younger teachers with classroom experience but no art museum experiences or museological training (Abasa, 2010). Deaker (2006) indicates that some educators received remuneration below recognised pay scales. Both factors contributed to low staff retention, poor staff morale, and created divisions between permanent and temporary staff.

The Ministry of Education turns around curriculum

As part of the continuing educational reforms instigated initially by the Fourth Labour Government, the Minister of Education announced a significant strategy for curriculum review including development of a National Curriculum Framework and National Qualifications Framework in May 1991. Development of the national framework began in 1993. It identified seven curriculum areas with precedence given to canon subjects, in particular those subject areas most closely associated with ensuring the country's long term economic prosperity. Technology, for example, was given its own curriculum. The arts curriculum was developed last with work commencing in March 1998 (Thwaites, 1999). Nevertheless, a MoE memorandum clearly states that the arts curriculum should be "shaped by the consideration of

socio-economic imperatives informing the wider public policy with their emphases on efficiency and effectiveness, and on modern technology and economically competitive skills” (Kelly, 1999: 3).

The *Arts in New Zealand Curriculum* was launched in 2000 – by then under the aegis of the Fifth Labour Government which had come to power the previous year. The Curriculum identifies essential skills in four disciplines of art, dance, drama and music for school students (MoE, 2000 & 2007). A parallel policy *Ngā Toi i roto i te Mātauranga o Aotearoa* (2000) written in te reo Māori, untranslated, was released at the same time and intended for teachers in Māori immersion school environments (Grierson and Mansfield, 2000). The curriculum establishes compulsory requirements for all four disciplines for students up to Year 9; a minimum of two in year 10 and 11, and in the final two senior years, when students identify specialisations, the arts are no longer compulsory. These documents replaced the existing syllabus for art and music and inscribed drama and dance for the first time. They are legally binding policies that provide teachers, boards of trustees and parents with a clear statement of what is to be taught and learned (Smith, 1998).

The MoE (2006d) declared that the curriculum statement “has been positively received by most teachers”. For many the curriculum was welcomed because at last it gave space to several of the arts. David Bell noted that it “presented teachers with the most comprehensive epistemic model they had ever had” (2009: 6). Others recognised that its promulgation was a felicitous confluence with the aspirations for nation-building that permeated the Labour-Alliance cultural policies (Mané-Wheoki, 2003: 82; *Uniquely New Zealand*, 2002).

Grierson and Mansfield (2003) captured more critically nuanced perspectives in their edited volume of essays drawn from presentations at two conferences attended by arts educators and held in Auckland in 2000 and 2002: the first discussed the new draft curriculum, the second, teacher education in a postmodern context. These forums were a contrast to the more volatile debates witnessed at the Art Educators Association Conference held in Christchurch in 1999. The importance of the edited volume lay in asking critical questions about the rhetoric used in the *Arts in New Zealand Curriculum* (MoE, 2000). Authors questioned its instrumentalism and its alignment with the neo-liberal project that commodified creativity and inscribed it within the ‘knowledge economy’ (Bracey, 2003; Grierson, 2000; Mansfield, 2000, 2009).

July 2006

LEOTC Providers *Learning Experiences Outside The Classroom*

The Learning Experiences Outside the Classroom (LEOTC) project provides support for quality teaching and learning experiences for primary and secondary students enrolled in state, integrated and registered private schools. LEOTC programmes are hands-on, interactive, and enrich the New Zealand Curriculum Framework.

Learning outside the classroom is an important complement to the learning that happens inside the classroom. It brings learning to life.

All LEOTC services must meet the following core requirements:

- provide hands-on and interactive learning experiences, in authentic contexts, which students will remember long after their visit and which promote transfer of skills and understandings across learning areas and within the context of their everyday lives;
- enhance and enrich learning in the New Zealand Curriculum for the diverse range of students' needs (including incorporating a range of cultural perspectives) in New Zealand schools;
- provide specific rather than general experiences which complement school-based teaching activities;
- encourage partnerships with schools that lead to successful outcomes for all students. Ensuring there is pre- and post-visit information and interactive feedback between teachers and providers to support effective learning;
- contribute to the achievement of:
 - the Government's goals to "build an education system that equips New Zealanders with 21st century skills", and "reduce systematic underachievement in education", and
 - the Ministry's three vital outcomes: effective teaching; family and community engagement in education; and quality providers.

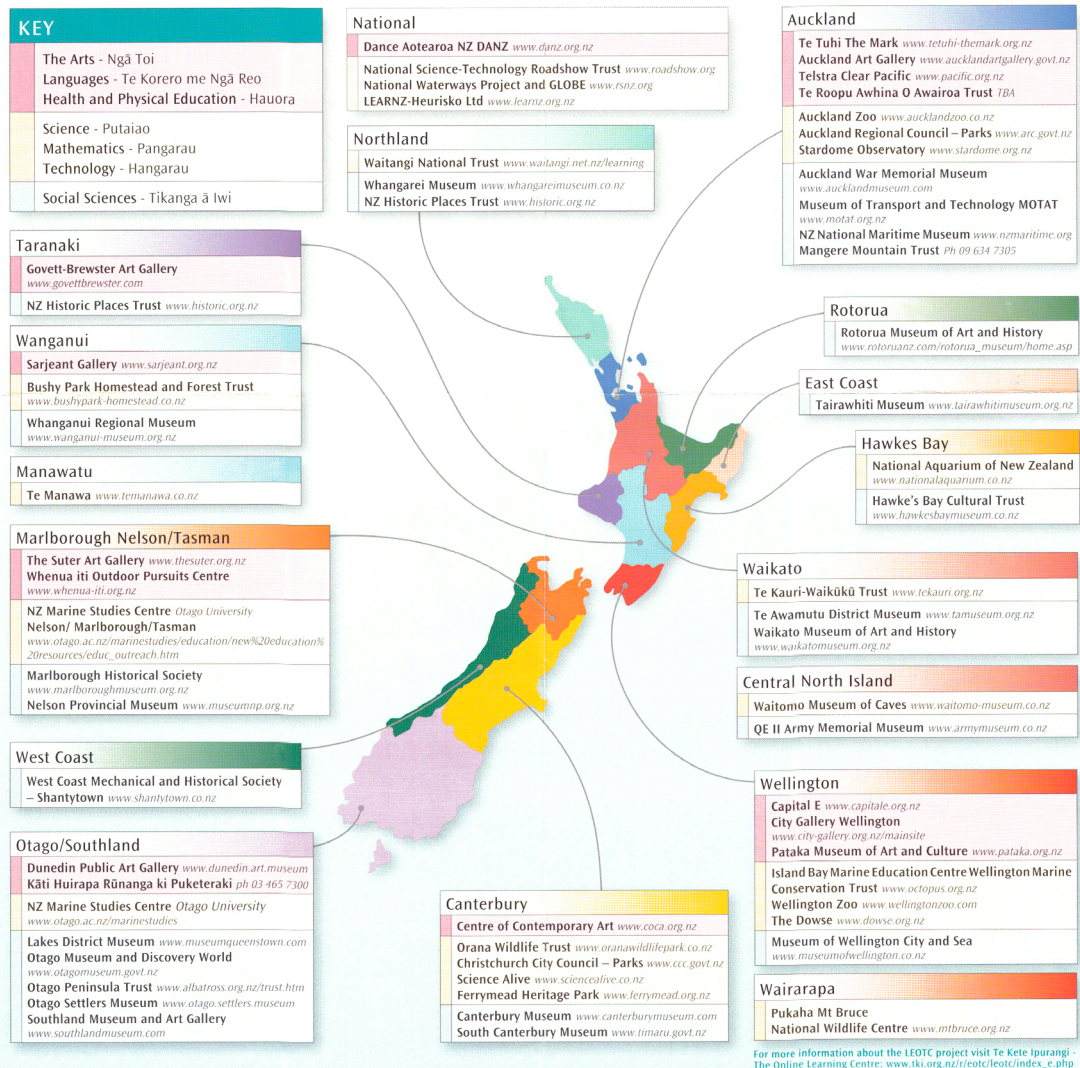


Figure 3.10 LEOTC providers. 2006
Source: Ministry of Education
Reproduced with permission

The curriculum document's broad appeal to inclusiveness is an example of discourses used to create illusions of pluralism without demonstrating reflexivity about the political nature of their genesis and actualisation. Elizabeth Grierson (2001; 2001a) and Ted Bracey (2003), among others, are consistent in their concern that such rhetoric fails to understand, let alone promote what Rizvi (1994: 62) calls "the new politics of resistance".

Māori scholars Jonathan Mané-Wheoki (2003) and Robert Jahnke (2009) identified the anomalies inherent in producing inclusive policies. *Ngā Toi*, created for use in Māori-medium education, "reserves customary art forms to the exclusive ownership of Māori and Māori-speaking Māori..." (Mané-Wheoki, 2003: 87). Yet neither *Ngā Toi* nor the *Arts Curriculum*, while commendably giving prominence to "an understanding of art forms in relation to the tangata whenua" (MoE, 2000: 7), "recognise Pākehā arts as a localised, acculturated entity" (Mané-Wheoki, 2003: 89) with pluralist histories.

Other more practical concerns emerged when the new curriculum was promulgated. The reduction in teacher training showing that tuition in arts education has been reduced in some tertiary courses to seven and a half hours - presumably to meet efficiency targets (Bolwell, in Mansfield, 2009: 28; Bell, 2009). Meanwhile the MoE (2006) admitted the shortages of arts' specialists, and urged schools "to be patient and use networks to source suitably qualified staff" (Bell, 2009).

Joanna Copley (1995) seemed to appreciate the issues from a practical as well as a theoretical standpoint. Writing as Secretary of MEANZ, Copley's brief, well-reasoned response to the MoE on the draft curriculum positions art museums with the capacity to offer broad cross-curriculum-based programmes. She also queries the appropriateness of identifying generic skills. Reading such inscriptions within the curriculum critically, she writes: "How can we accommodate a culture that does not even have a word for 'art' into our curriculum framework?" And then proceeds:

A generic statement could well dilute the diversity of our bi-cultural, our growing multi-cultural and distinctive Pacific island spirit [...] - it would be impossible for one teacher to embrace all those elements without legitimating one form of cultural or artistic expression over another ... (Copley, 1995: 2).

DISCUSSION

This chapter has identified three turning points to describe the evolution of art museum education in New Zealand from its foundation in 1941. In order to highlight issues related to policy and pedagogy, I turn now to a critical discussion of the preceding narrative, looking firstly at policy development inside the art museum before considering government policy initiatives.

Policy inside

This chapter has portrayed art museum education policy development, in the main, as reactive and opportunistic and philosophically consistent. The philosophy stems from the belief in the intrinsic value of art as a force of enlightenment. As Peter Tomory stated in 1986: “the whole purpose of the Gallery was to educate and instruct” (see part II above). These beliefs are legitimated by propagating and then nurturing the canon of visual artists whose works constitute the great repository of cultural capital (Bourdieu, 1984), or what Matthew Arnold, thinking of the literary canon, referred to as “the best that has been known and said” (1873: preface). By the 1990s these social formations had been mediated by the ideologies of neoliberalism. This milieu complicates the educational role of the art museum by creating tensions between instrumentalism and the public good approach which existed in the social welfare model.

Initially, the majority of art museum directors were closely involved in implementing educational programmes for mass audiences. As art museums broadened the scope of their activities and took on more staff, it became clear that directors could not sustain direct relationships with the art world and the laity. Instead, the primary role for directors was to manage collection development and exhibitions, maintain art world relationships in order to create and maintain the visual arts canon, and secure resources to meet these objectives. The employment of education officers was a pragmatic response to greater role delineation and specialisation associated with the evolution of art museums into more complex organisational structures. Making bridges between collections and the community in order to communicate the canon became the role of educators (Newsom and Silver, 1978).

The division of responsibility creates a hierarchy based on differently distributed volumes of social and symbolic capital where the latter includes status, prestige and

authority (Mahar et al., 1990: 13-14). Directors and curators are canon creators who work with art-world cognoscenti; education officers are canon communicators who work with laity. In the social formation of the art museum, symbolic capital is institutionally organised and secured, and recognised by perceptive social agents (Bourdieu, 1998: 102-103). However, the stratification preserves and strengthens agents' capacities to act as experts on behalf of constituents (Mahar et al., 1990: 13-14 and n12: 25).

The chapter also suggests that pedagogy is structured by the canon. Art museum educators' motivations are grounded in an altruistic view of art's edifying advantages and the need to distribute those benefits equitably within the community. This view links education and artworks in particular ways. The transmission of social capital and cultural values through tours, talks, text and travelling exhibitions is concerned with closing the gaps between the institution's knowledge and mass audiences.

However, the impetus for closing the gaps is predicated on the *deficit principle*. This principle judges the lack of art experience as a negative imbalance and seeks to remedy the shortfall by knowledge deposit. Paulo Friere (1993: 53) considers education under these circumstances as a form of banking, "an act of depositing in which the students are the depositories and the teacher is the depositor" (Garoian, 1999: 60). This mode of knowledge deposit favours particular forms of didactic pedagogy designed to improve cultural capital balances. In this instance the art museum educator transmits particular forms of knowledge concerned with the canon of high art. The behaviourist mode of instruction is based on decoding images and transmitting art historical knowledge in the presence of reticent and often passive spectators where the distance between student and teacher is maintained. The aim of the approach is to build consensus for the established canon of visual artists. Its effects, wittingly or not, enforce distance between visitors and institutional authority.

The decoding process defines and confines meanings through a series of speech acts. These elide the contingent and the visceral. The process privileges particular forms of linguistic competence and obscures meaning-making that occurs through different cultural perceptions. Thus in the act of oral transmission something is lost in translation.

The *Belmont School project* differs from the tours and talks mode of knowledge transmission in two distinct ways. Firstly, by presenting indigenous art before its full acceptance by the art world, it challenges, however briefly, the existing canon of European art. While the canon is not immutable and is sufficiently permeable to admit artefacts as art (Clifford, 1988), the *Belmont School project* is one small indication of the interruptions and discontinuities that art museum education can create to open space for the consideration of difference. Secondly, learning to look at art and engage with it in unexpected ways and in unexpected places suggests that art museum education methods are on the move – in this case literally. Thus the project challenges not only what is transmitted but also the means and purpose of previous forms of transmission. In ways similar to Bakhtin's (1981) dialogical performance of language, or the polyvocal conditions of problem solving advocated by Friere (1993: 64), students and teachers learn together and teach one another, and perceive the world in the process of transformation (Garoian, 1999: 61).

Importantly, the art museum and its staff have considerable latitude to develop forms of knowledge, its production and dissemination. One reason for this is that government is a cultural patron but is at arm's length from museum operations. That stance changes with the emergence of neo-liberalism.

Policy outside

Central government's role in terms of assistance to art museums is limited and always secondary to that of local government. However, as conceptions of culture, cultural heritage and the arts gradually shift to encourage wider forms of cultural expression and participation, government's role expands (MCA, 1998). Nonetheless, it is government's wider public policy – specifically education policy – that influences art museums, not cultural policy.

The chapter has focused on the nature of the relationship with the Department of Education, portraying it as burdened by issues of control. The late stages of the chapter focus on the Minister of Education's 1993 decision to abandon the historic compact between the Department of Education and the Schools Service in museums and its nascent counterpart in art museums which began only in 1988. The government's policy shift is consistent with rolling out operational aspects of neo-liberalism. While the majority of museums struggled to meet the instrumentalist

approach of new public sector management and the interventionist stance of government well before 1993, many art museum educators simply could not come to terms with the LEOTC tendering process which was, for them, the epitome of these new conditions. The inability of art museums and art museum educators to master the new rules of the game, or play the game by the new rules, was one factor in the rejection of their tenders to MoE.

Furthermore, the three major priorities (out-of-classroom experiences; hands-on activities and curriculum-linked programmes) within LEOTC ran counter to many art museum education practices and philosophies. The insistence on out-of-classroom experiences ruled out possibilities to reconstitute the *Belmont School / Art on Wheels* project. The prominence given to interactive, hands-on activities placed art collections at risk and privileged art practice over the multiple discourses associated with discipline-based art education: art history; art criticism, aesthetics and art practice. Ironically, art museum education schools' programmes were often driven out of the gallery spaces into studios and classrooms – far away from the original works of art that were the impetus for the visit. The chapter also addresses the far-reaching changes to the national curriculum for the arts showing that its construction, despite best intentions, fails to articulate nuanced conceptions of cultural difference and inclusion.

The chapter points to a number of LEOTC's structural and operational shortcomings. Inequitable geographic and disciplinary distribution of LEOTC tenders disadvantages both users and providers. Structural impediments also include controls imposed by contractualism, monitoring and accountability: all impact negatively on the social and the pedagogical spaces of art museum education.

If the MoE's policies sought to control the type of outputs produced by art museum educators, so did the policies of Local Government. Continuing their interest in community outcomes, Local Government was keen to demonstrate returns on their investment in art museums. Responsive to the quantitative measures of success imposed by Local Government as part of the annual planning process and contractual fee-for-service arrangements, art museums sought ways to increase visitor throughput with value-added public programmes such as festivals and family fun days. These programmes generally brought high visitation that met the performance criteria and delivered customer satisfaction ratings that were helpful to Local Governments.

Art museums faced continual negotiation between competing demands of the push-pull between quantitative outputs and qualitative outcomes. In these circumstances, art museum education and public programme activities became ever-more reactive and opportunistic. There was little time or incentive to experiment with new practices or pedagogies. Conversely, there was every reason to maintain programmes and modes of delivery that achieved, or better still, improved forecasted visitation targets.

By considering the role of education policy and its effects on art museum education, the discussion reflects on the consequences of neo-liberalism as a determinant of art museum education outputs. Increased emphasis on competition between service providers, outputs rather than outcomes, revenue generation, tendering and contracting out are part of the “new planetary vulgate” (Bourdieu and Wacquant, 2001: 5) that has been adopted by art museums as they tackle public good roles within new public management regimes.

Turning towards some preliminary conclusions

This chapter has indicated the salient features of art museum education’s history and development in New Zealand. I suggest that the art museums’ policy responses are reactive, opportunistic and ideologically driven to maintain the canon of visual artists. Pedagogies are created to reflect these characteristics.

Two distinct forms of art museum education practice have emerged. The first form supports the propagation of the visual arts canon through didactic modes. The second challenges the understanding of the contemporary canon and opens possibilities of co-constructed teaching and learning based on experiencing art differently.

Until 1993 art museum education occurs in a parallel space where the state’s education policies intersect peripherally. However, after 1993 the rules change. Art museum education engages with government policies in ways that contribute to the overall museum’s performance targets by substantially increasing visitor numbers. To deliver this, art museum educators work with the public school system to meet the objectives of the new national curriculum and act as facilitators for a range of public programmes. These actions depend on pedagogic strategies that are durable, efficient and reliable, allowing educators to do more with fixed resources.

More broadly, the ideology of neo-liberalism is revealed as structuring art museum education's activities. The "new planetary vulgate" (Bourdieu and Wacquant, 2001: 5) of competitive tendering, contractualism and revenue generation becomes commonplace and the new public management is normalised ideologically as the only viable means of organising the public sector (McGuigan, 2005: 236). Beneath this lurks the concept of 'cultural capitalism', the proposition that cultural goods and services can be captured, commodified and marketed to sustain economic benefits (Rifkin, 2000: 171; McGuigan, 2005: 234). Thus there is every chance that art museum education and the canon of the visual arts can be co-opted to match such social and economic formations. As Giroux's epigraph with which section three of this chapter began suggests, it is only when critical educators produce new theoretical tools and pedagogies that link theory, critique and education that the demands of neoliberalism can be resisted and the opportunities for a critically aware democracy can be fulfilled. Adherence to the canon and its associated pedagogies are insufficient for this challenge.

The following two chapters consider the historical development of art museum education at the Auckland Art Gallery and the Christchurch Art Gallery, respectively. They also contemplate the concerns that have emerged as part of the critical evaluation of the current chapter.



Figure 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
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CHAPTER FOUR

Auckland Art Gallery

[...] the educative value of a public collection of paintings by artists of renown is incontestable ... no modern city can justly claim to have provided adequately for the instruction and elevation of its inhabitants which does not make the sight of good pictures and the sound of good music accessible to them.

Otago Daily Times. 26 November 1906: 5

[...the New Zealander] doesn't denounce the Arts, but secretly he deplores them; though he doesn't object to an Art Gallery, for that is somehow a thing that every up-to-date city is expected to have along with a sewerage system and a destructor.

The Triad, December 1913: 343

INTRODUCTION

As these quotations suggest, the role of the public art museum was understood in early twentieth-century New Zealand in terms of its social affects in two distinct ways. Concepts about the art museum's educative value and art's edifying benefits emanated from nineteenth-century precepts found in Romanticism and Aestheticism. Art is regarded as force for self renewal, with the art museum the public site for that process. It is here that individuals experience personal insight and discover dispositions of the mind in order to become participants in the conversations of humanity. Simultaneously the art museum was also recognised as a civic amenity essential to the modern city – as important as a sewerage system and a refuse incinerator. This functional view regards the art museum as a public institution for the display of cultural capital and the common wealth. It is the tension between these two views, between the art museum as a site for wonder and intellectual development and the art museum as public utility, which suggests the contradictory nature of art museums let alone art museum education.

This chapter aims to recover, in part, the history of the Auckland Art Gallery and then juxtapose this with more recent interviews with the Gallery's education staff and their managers. I suggest that art museum education stands awkwardly



Figure 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



Figure 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

institutionally and discursively, in a space constructed by the prevailing continuities of the Gallery's history.

In order to follow this trajectory, the chapter is organised in two parts. The first part offers a broad outline of the philosophies and development of the Gallery until 1988, looking at the foundation years and selectively, at the contributions of three of the Gallery's directors who were most influential in shaping art museum education. In part two, I examine the education policy context at the Gallery between 1997 and 2006 through interviews with education staff and their managers and document analysis undertaken during fieldwork that occurred at the Gallery between 2004 and 2006. The chapter concludes with a discussion that addresses art museum education's position within the Gallery.

I AUCKLAND ART GALLERY - AN INSTITUTIONAL HISTORY

Auckland has been fortunate in possessing citizens who were proud to lay rich and rare gifts at her feet... It is difficult to estimate the immense effect that Auckland's art treasures will have on Auckland's future development. They will naturally help to attract people of refinement and culture. They will materially assist in moulding the taste of future generations. They are the nucleus around which similar material, will gather.

Auckland Weekly News, 1901. Quoted in Johnston, 2001: 6

These proud sentiments were prompted by the visit of the Duke and Duchess of Cornwall and York. They say as much about the "bland, inoffensive and inconsequential potpourris" of journalism associated with the weekly press and devotion to the British Royal family in late nineteenth-century New Zealand (Gibbons, 1992: 322), as the determination to replicate particular English morals, manners and tastes, and the city's cultural supremacy as the only centre with a civic art gallery.

That supremacy was double-edged. The Gallery itself was officially opened in 1888 in a fine French château-style building which housed the municipal offices and Free Public Library (see Figure 4.1). The early collections were gifts from Sir George Grey, described by Keith Sinclair (2012) as "soldier, explorer, colonial governor, premier and scholar" and James Tannock Mackelvie a Glaswegian who made his fortune in the Thames goldmines (see Figure 4.2). The Grey Collection represented Victorian painting, several European Old Master works and a collection of taonga Māori: the

latter collected principally during his prosecution of the Waikato Land Wars.¹ Among the Grey Collection is a portrait of *Hami Hone Ropiha* (John Hobbs), Grey's orderly in the Northern Wars (Figure 4.3). It is the only work specifically commissioned by Grey and hung in his drawing room at the Mansion House at Kawau Island prior to its presentation to the Gallery in 1887 (Mason, 2011: 54).² The Mackelvie Collection, more deliberately constructed, was of astonishing range and intended for the benefit of the general public not just ratepayers (*New Zealand Herald* July 28 1885; Garrity 1975: 18). The bequest administered by Auckland trustees with advice from London-based consultants, ensured that the range and depth of the collection was further enhanced over time.³ Other donations included the Partridge Collection of seventy Māori portraits and genre paintings in an academic style by Gottfried Lindauer gifted in 1915 by businessman Henry Partridge.⁴ (Figure 4.4a and 4.4b). In addition, the artist Charles Frederick Goldie gave his personal collection of Māori portraits to the Gallery on long-term loan. Such collections were augmented by many individual gifts made by public-minded and leading citizens. The pattern of this early collecting was dominated by European and, predominantly, British work. Little New Zealand art was collected actively by the Gallery though occasional gifts were presented. Thus the Gallery displayed its collection while amassing yet more works (Figure 4.5).

For just over 60 years the Gallery was administered by the City Librarian, initially Edward Shillington and, between 1913 and 1952, John Barr. Decisions about acquisitions, display and exhibitions were initially led by the Hanging Committee chaired by the President of the Auckland Society of the Arts and later by a committee dominated by members associated with the Royal Academy (London), a bastion of traditional artistic values. These arrangements dictated the pace and range of public activities. Nevertheless, much was accomplished with very little resource. The collections were maintained and catalogued in 1888, 1914⁵ and 1927; the building was expanded again in 1916,⁶ and the Elam School of Art and Design established in 1889 held its classes at the Gallery until 1915. There was no room to hold the Auckland Society of Arts' annual exhibitions at the Gallery, although several of the Society's exhibitions were held there after 1939 (Brown, 1972; Fraser, 1971; Gamble and Shaw 1988). Visitors came – 42,050 in 1899 alone. Some famous ones commented appreciatively; others remained silent⁷ (See Figure 4.6). Deficiencies in the collection were debated in the press from time to time but generally there was quiet satisfaction also supported several temporary exhibitions from private collections and a few from overseas (Fraser, 1971). The most extensive exhibition, the *National Centennial Exhibition* organised by the Department of Internal Affairs, opened at the Gallery in



Figure 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

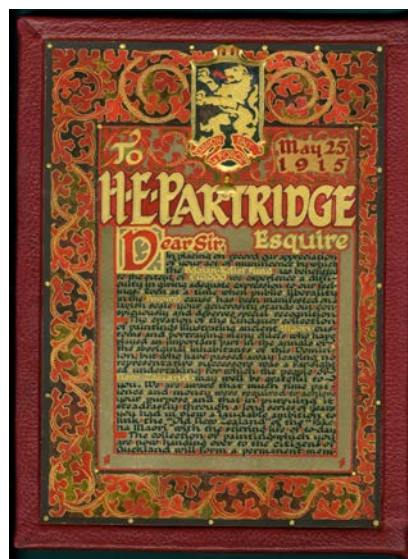


Figure 4.4b Left hand side of leather-bound hand illustrated thank you letter to Henry Partridge. Donated to the E.H. McCormick Research Library, Auckland Art Gallery by Valerie Hill (RC 2009/5)
Source: E.H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki
Reproduced with permission



Figure 4.5 Interior of the Auckland Art Gallery c1897
Source: E.H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki
Reproduced with permission



Figure 4.6 Mayoral reception for the Royal visitors – the Duke and Duchess of Cornwall and York at the Auckland Art Gallery June 12, 1901
Auckland News and Weekly Times
Source: Sir George Grey Special Collections. Auckland Libraries
AWNS-19010628-15-1
Reproduced with permission



Figure 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

June 1940 as part of its tour to sixteen centres throughout New Zealand. As Oliver observes, “[t]he Centennial celebrated a century of colonization; the remembered achievements were British” (1992: 539).

Several of the Gallery’s foundation collections were gradually displaced. Firstly, the Grey Collection of taonga Māori was de-accessioned⁸ to the Auckland Museum in exchange for a series of plaster casts from the antique (White, 2006).⁹ Then, despite their public appeal, the Lindauer and Goldie works were removed from display during the 1940s to make room for the growing number of temporary exhibitions (see Figure 4.7). Fifty-eight of C.F. Goldie’s works were withdrawn from the Gallery by his widow in 1948 (Fraser, 1971: 9; see Figure 4.5). By gifting twenty of these paintings to the Auckland Museum a few years later, Olive Goldie “unwittingly assisted the modernist establishment in finally effecting Goldie’s demotion from ‘artist’ to ‘ethnologist’...” (Blakely 1997: 37).¹⁰

The aspirations and hopes of the founding benefactors and city fathers were consistent with liberal thinking of the late 19th and early 20th century: that art could instruct and improve the general public was rarely questioned and continually upheld.¹¹ The nature of that education supported the teleological certainty of progress and a particular affirmation of British social values. The *Cyclopedia of New Zealand* commented that the Auckland Art Gallery had the advantage of being “so near to the manufacturing part of town as to be easily reached by the workers during their luncheon time” (v.2; cited in Brown, 1962: 17). John Barr understood the need for public education in art appreciation and advocated this to the Carnegie Corporation when it commenced its programmes with museums and galleries in 1935 (Gamble and Shaw, 1988: 28). Those ambitions were realised in part in 1952. It would take until 1984 for an education programme to be established.

Professionalism



It took 64 years to create the discrete position of Gallery director. Although the City Mayor was approached by prominent citizens about the appointment of a specialist director in 1947 (Brown, 1999: 36; *The Auckland Star*, 1947), it

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

was the retirement of John Barr early in 1952 that finally created the impetus for change (Bush, 1971; see Figure 4.8). The City Council conducted an international search (Brown, 199: 39-40) and offered a salary of £1,250, slightly higher than that offered to the Director of the National Art Gallery, Wellington £1,150 (Fraser, 1971: 11).

In reviewing the directorial appointments from 1952 certain attributes were valued and three features emerge: established credentials in art gallery management and curatorship; a commitment to the principles of broad public education through art, and international experience. The following section outlines these attributes with reference to a selection of the Gallery's directors between 1952 and 1980 – Eric Westbrook, Peter Tomory and Rodney Wilson – and highlights their attitudes to public education in particular.¹²

Eric Westbrook

The appointment of Eric Westbrook (Figure 4.9) as the Gallery's first director in 1952¹³ ensured that it became "an active cultural centre rather than a passive repository of valuable and improving works of art" (Johnston, 2001: 8).¹⁴ By his own admission Westbrook was "a gallery man", someone "concerned to interpret ready-made works of art in the manner which he believe[d] the original creator wanted then to be performed" (Westbrook, 1962: 1). Before taking up the role as the Gallery's director, Westbrook had trained as an artist at the Battersea, Clapham and Westminster schools of art and was Director of the Wakefield City Gallery (1946-49). In that position he curated the first retrospective exhibition of Henry Moore, before joining The British Council as an exhibitions officer working to develop exhibitions throughout Europe (Gamble and Shaw, 1988; Johnston, 2001; McCulloch, 1994). Sir Kenneth Clark, his mentor, was horrified when his protégé accepted the job in Auckland: "You are making the worst mistake of your life", he wrote; adding, "I wouldn't mind so much if you were going to Australia" (Jones, *SMH*: 2005).

Reflecting on his experiences Westbrook recalled that the Gallery was:

... very run-down ... largely because no one had paid much attention to it for a long time; it had potentialities but was in a rather a sad state ... I spent four and a half¹⁵ very happy, terribly busy but wonderfully stimulating and valuable years. We did everything. We tore the inside out of the old building, we rebuilt the place; we carried out all sorts of experiments in exhibitions, in lecturing, in broadcasting;¹⁶ we tried experiments in extending the range of the

gallery to cover the other arts; we had poetry readings, concerts¹⁷ and summer schools. In fact it was an enormously exciting time, very exhausting but very exciting. (Westbrook, 1962: 6).

Westbrook lost no time in pronouncing on New Zealand art and the importance of establishing a New Zealand 'school' (Brown, 1999: 53-59; Pound, 2010: 75-76). His early comments, made within a few months of arrival in Auckland and published by the *New Zealand Herald*, reveal a disdain for the derivative English landscapes he encountered (Brown 1999: 53-56). Within a year he had formulated a generalising theory to explain not only the development of an indigenous New Zealand art but one that was germane to all former colonies (Pound, 2010). New Zealand, Westbrook said, was on the cusp of "producing great works of art" (*The Auckland Star* 28 May 1953 quoted in Brown, 1999: 59). His insights were informed by considerable travel throughout New Zealand and by his colleague and Gallery staff member Colin McCahon who had introduced him to the works of artists such as Rita Angus.

McCahon, who was to become New Zealand's leading modernist artist, came from Christchurch to join the Gallery staff in 1953. This association with the Gallery continued until 1965 and saw him appointed as a cleaner, then Keeper and finally Assistant Director while he continued to paint. McCahon's role within the Gallery as Keeper (curator) was pivotal in establishing the modernist canon. To do that, Westbrook and McCahon developed a range of exhibitions including the first monographic shows of New Zealand artists¹⁸ while continuing to reveal deficiencies in the permanent collection. However, it was left to Westbrook's successor, Peter Tomory, to make good the collection's shortcomings.

In March 1954 the Gallery's first education officer was appointed. Michael Feather, employed by the Education Department's arts and crafts section, arranged school visits, art classes and displays for loan to schools (AGMANZ *News*, 1954: 11; Wilson, 1983: 5; Brown, 1999: 44). This appointment was the first of its type for art museums in New Zealand. It was short-lived: Feather's appointment ceased in 1956 when the Department of Education withdrew funding (Gamble and Shaw, 1988: 42; Brown, 1999: 44).¹⁹ Nevertheless, it remains remarkable. It occurred against the backdrop of prolonged agitation and debate



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

from 1952 between museums, schools education officers, AGMANZ, and the Minister of Education about the salaries, status and expertise of museum education officers (See AAG-Box 7, 1952-1957). The debate which was resolved only in relation to salaries late in 1959 left open the issues of status and expertise.²⁰ (See also Chapter Three).

The emphasis on wider public involvement grew with the establishment of the Gallery Associates a formally constituted group of supporters. As well, the Gallery displayed children's art (Brown 1999)²¹ and Westbrook exploited such exhibitions to present a lecture series with Gordon Tovey, the much-admired educationalist (Brown, 1999). McCahon introduced evening art classes, the popular Adult Education summer school and later, theatre at the Gallery.

Westbrook whose conditions of appointment stipulated a minimum term of three years,²² announced his resignation after 3½ years, moving to Australia to the Directorship of the National Gallery of Victoria (1956-75) where he oversaw the Gallery's modernisation and move to the St. Kilda Road site (Westbrook, 1969), before taking up an appointment as the inaugural director of the Victorian Ministry for the Arts (McCulloch, 1994).

Peter Tomory

Like his predecessor, Peter Tomory brought a range of international experiences to the Gallery as director between 1956 and 1965. He earned an MA in art history from the University of Edinburgh, had curatorial experience in York and Leicester, and gained broader exhibition and administrative skills working for the Arts Council of Great Britain (Fraser, 1971; Kirker, 1986).

Tomory was committed to educating and instructing the public. He did this with a range of scholarly exhibitions focusing on New Zealand's early artists with accompanying catalogues, and co-ordinating a range of temporary exhibitions from overseas sources. Many of these exhibitions then toured to other regional centres (Fraser, 1971). Some of these temporary exhibitions resulted in new acquisitions for the Gallery.²³ He was, however, less inclined to develop monographic exhibitions of living artists, saying: "I was against that because at the time I didn't see the city art gallery being some kind of promoter of single artists" (Kirker, 1986: 71). Instead, regular survey exhibitions of contemporary art began in the late 1950s.

The Gallery also prospered in other ways. Staff numbers increased; professional standards were improved and staff development proceeded. In 1957, for example, Colin McCahon, then Keeper, undertook an extensive study tour of leading art museums in U.S.A. under the auspices of the Carnegie Trust.²⁴ He was the first professional staff member in any New Zealand gallery to do this²⁵ (*Gallery Quarterly*, 1957, 5: 2).

Tomory's legacy is formidable. He gave public lectures, published scholarly essays, developed a wider arts profile at the Gallery, supported the Gallery Associates, and in 1956, established a regular publication the *Auckland City Art Gallery Quarterly*. He contributed to the professional association, AGMANZ and actively supported its growing role in professional training (*AGMANZ News* 1963: 4). He established a high level of professionalism at the Gallery and provided a model to New Zealand.

Tomory's public lectures were spirited and made good press copy²⁶ (see Figure 4.10). He was frank in his assessment of New Zealand art and its preoccupation with resemblances to England. Yet, he was also farsighted enough to understand that New Zealand had a part to play in the wider geo-political shifts that he identified as inevitable:

With the whole balance of world politics swinging to Asia, ... countries bordering on the Pacific were going to be drawn into a sort of Pacific culture. It is going to be a very poor thing if all New Zealand can offer up is a fifth grade Euston Road or Camden Town, 1900...In New Zealand ... you have been playing with art. All I have been able to detect ... is a rather gentlemanly Sunday afternoon attitude towards painting... The real New Zealand landscape hasn't been painted yet. ... (see Tomory, 1963: MU000009/14/3).

Interviewed in the mid-1980s, Tomory readily admitted that "running an art museum was like walking a political tightrope – trying to keep the institution intact took an awful lot of effort" (quoted in Kirker, 1986: 73). There were battles with conservative attitudes over acquisitions and exhibitions. Some of these, the sensation caused by the Henry Moore²⁷ and Barbara Hepworth exhibitions, or the purchase of Hepworth's *Torso II* for example, spilled into the press where Tomory appeared to revel in the *success de scandal*. There were also quasi-legal disputes. Central government's threat to ban imports of artworks and exhibitions was met with derision and averted only by instigating a system of import licensing administered by the Art Galleries and Museums Association of New Zealand (AGMANZ) (McLennan, 1963 MU000009/14/1; Fraser, 1971).



Figure 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

Such incidents were enervating but short-lived. More insidious was the clash with the literati responsible for art criticism. Tomory considered they “had no visual sense at all... They also had this blinkered view that painting should either illustrate some aspect of New Zealand or their poetry.” (quoted in Kirker, 1986: 73; Pound, 2010). When the poet and painter A.R.D. Fairburn wrote of Rita Angus’ work as “sweet”, Evelyn Page’s as “muscle-bound” and Colin McCahon’s as “pretentious” perhaps there was justification for Tomory’s comments (quoted in Oliver, 1992: 550).

Professional camaraderie was evident among the gallery directors. When amateur artists wanted to hold exhibitions within the public galleries, declamations against such incursions and the consequent threats to professional standards made by Westbrook or Tomory in Auckland, for example, were quickly quoted by another director under similar pressure elsewhere (see, for example, Baverstock, 1962).

However, enmity also characterised these professional relationships and often became public. A north-south divide was exacerbated by the outspoken and urbane Auckland directors who battled for the high ground of modernism and discriminating taste. Difficulties with other galleries were encountered when touring exhibitions such as the Henry Moore exhibition (1956), *British Abstract Art* (1958) or *Petrus Van der Velden* (1959-60) circulated.²⁸ The Henry Moore exhibition in Auckland topped attendances of 50,000 while other centres barely managed 10,000 (Oliver, 1992: 552), leaving Tomory to gloat, “... these all-too-rare occasions: ...seeing ... nearly six thousand people pouring into the gallery in one day... bring[s] a lump to the throat” (*Auckland Star*, in *Quarterly* 1956(2): 1). Relationships soured further when the National Gallery refused to show the *British Abstract Art* exhibition. Tomory’s exasperation and strong criticism of the actions of the National Art Gallery and the Dunedin Gallery spilled over into the press: “Since I have been in this country neither of these cities has imported a single show or spent a penny on research. All this has been left to Auckland...” (*The Auckland Herald*, 1960 MU000009/14/3). The response from the Chairman of the National Gallery’s Management Committee consolidated rather than refuted Tomory’s perceptions.²⁹

The Gallery continually took the high ground. It displayed Frances Hodgkins’ *The Pleasure Garden*, rejected by Christchurch, in a scholarly exhibition of the artist’s works in 1954 (Brasch 1954; Scott 1949 and 1951). It developed ambitious multi-national survey exhibitions such as *Paintings from the Pacific* (1961)³⁰ that attempted to locate New Zealand within the Pacific Rim rather than Europe. When Tomory happened on, and then acquired a superb collection of thirty-nine Fuseli drawings of

international distinction from a private collector in Dunedin in 1965, suggestions of 'poaching' and envy were thinly veiled.

Both Eric Westbrook and Peter Tomory were actively involved in AGMANZ as members of the Executive Council. This involvement provided not only collegial association with other senior museum directors but offered opportunities to influence strategic issues such as the relationships with the Department of Education. But even then rivalries were barely contained. The National Art Gallery joined AGMANZ only to benefit from arrangements for Import Licensing. "We decided to swallow our tonsils and be in solely 'to get our share of the loot'", wrote Stewart MacLennan, director of the National Art Gallery to his close colleague 'Bav', William Baverstock at the Robert McDougall Art Gallery in Christchurch. "So I feel I've let you down in thus leaving you out on a limb. The only comfort is that if we're all in, we can take control away from Tomory and Co." (MacLennan, 1963).

The early years summarised

At the outset Auckland Art Gallery assumed it would become the nation's significant art museum by virtue the city's perceived status and its collections. These assumptions were fostered not least of all by the Auckland City Council in recruiting professional staff from overseas³¹ and offering salaries higher than were the norm in New Zealand. However, significant artistic changes were also underway: "[W]ith due restraint cultural maturity was asserted and celebrated" (Oliver, 1992: 539). Artists, poets, writers and musicians in the 1950s "were discovering that the 'island soil' on which they stood was in fact a continent of ideas, values, and practices." (Oliver, 1992: 544).

Certainly Westbrook, but particularly Tomory, as the initial incumbents at the Gallery grasped the situation. They encountered a relatively barren landscape devoid of infrastructure, funding or government patronage and recognised the influence of the art societies. They quickly capitalised on existing resources, made compelling arguments for improvements and successfully contributed to the impetus for a shift of gravity from the Southern centres to Auckland.

The qualifications, aspirations and professional identities of Westbrook and Tomory were in sharp contrast to the art gallery directors in other centres. Steeped in the culture of the galleries they had already served before appointment as directors,

Annette Pearse in Dunedin,³² William Baverstock in Christchurch and Stewart MacLennan³³ in Wellington were all artists by training and closely associated with more traditional academic painting. They resisted New Zealand modernism and contributed to misunderstandings and even hostility centred on this movement (Entwistle 1990; Milburn 2000: 76-77; Pound 2010: 78). Westbrook, and then Tomory, challenged the conservatives head on through a nation-wide campaign of radio broadcasts, newspaper articles and talks. Early in his tenure Westbrook made the point with uncharacteristic vehemence: "People who decry 'modern art'", he said, "are nothing more or less than bourgeois cosh boys of the pen" (*New Zealand Herald*, 7/3/53 quoted in Brown, 1999: 42).

Both Westbrook and Tomory were proponents of the modernist museum and its responsibilities which they saw as collecting and public education. As Horne puts it, "the modern nation-state, when it formed, needed to give "the people" a *dramatised sense* that they were part of the state, with a share in its future" (1984: 166). Thus, museum buildings no less than exhibitions became public places of spectacle, instruction and entertainment. Promoting a Western European perspective and vision of progress, the role of the modernist museum was to define and determine distinctions, classify and construct unifying verities and transmit objective knowledge authoritatively and analytically. This orthodoxy, practised fervently by institutions such as the Museum of Modern Art, New York, is encapsulated by its inaugural director, Alfred H. Barr, when he wrote:

The Museum collections as exhibited should be for the public the authoritative indication of what the Museum stands for... constitut[ing] a permanent visible demonstration of the Museum's essential program, its scope, its canons of judgement, taste and value, its statements of principle, its declarations of faith [...] The purpose is educational ... To destroy or weaken the prejudice of the uneducated visitor against non-naturalistic kinds of art ... (Varnedoe, 1995: 13, 21).

The critique of modernism did not emerge fully until the late 1970s. What the conceptual foundation of modernism avoided for New Zealand was any recognition of cultural diversity. Some of the tensions and complexities posed by Māori material culture could be observed within the Auckland City Art Gallery during the tenure of Westbrook and Tomory and their immediate successors. Indeed it assisted in maintaining and falsifying the perception of an idealised imperial relationship between Māori and Pakehā.

This occurred in two particular ways. The portraits of Māori by C.F. Goldie, for example, with their deliberately specious and sentimental titles were decried not for

their perpetuation of stereotypical themes of the 'dying race', nor for their reminder of racial inequality, but for their academic and highly wrought super-realist style which contradicted all the tenets of modernist practices. These paintings became 'dangerous' to the educational role of the art museum precisely because the general public admired them for their realism not their expressionism or symbolic value. The removal of the Goldies to the Auckland Museum demoted them from art to non-art or perhaps to artefact. The paintings took their place alongside the taonga Māori from the Grey Collection de-accessioned to the Auckland Museum when they too were judged by the art museum to have no validity as art. The distance between European and Māori conceptual foundations of art seemed insurmountable. From a European art perspective such disjunctions might be considered all the more perplexing given the role that 'primitive art' played in establishing the foundations of modernism itself.

At the same time modernist artists in New Zealand such as Gordon Walters and Colin McCahon began to incorporate Māori motifs or language into their work. At the time such appropriations were seen positively as means to define the unique nature of New Zealand modernism. Cross-cultural interaction of this type was heralded as a successful modernist innovation. Few artists or commentators paused to consider the hegemonic inscriptions of such actions.

The Auckland Art Gallery, its first two directors and their three immediate successors – all from overseas – failed to acknowledge the anomalies and challenges that lay within the collections. It was not until Dr. Rodney Wilson, the first – and to date only New Zealander to be appointed director – arrived in 1981, that the issue began to be understood.

Dr. Rodney Wilson

As the first native-born director Wilson's academic training and professional experiences were grounded in New Zealand. However, he completed tertiary studies and then formal qualifications in museology in The Netherlands before completing a Ph.D. in art history at the University of Canterbury (Gamble and Shaw, 1988). He had been the director of the Wairarapa Arts Centre, Masterton and the Robert McDougall Art Gallery in Christchurch (1978-1980) before taking up the appointment at Auckland.

During the eight years he was director Wilson achieved a major, overdue building redevelopment project (Wilson, 1983), threw his energy into establishing credible education services and steered the Gallery towards a new entrepreneurial approach. Consolidating the collection along the lines established by his predecessors saw the emphases on New Zealand art grow while the international collection was significantly enhanced when Dr. Walter Auburn bequeathed his collection of over a thousand prints in 1982. Moreover, Wilson's verve and political nous stabilised the relationship with the City Council and restored staff morale (Morris, 1980; Figure 4.11).



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

The building redevelopment was the most major undertaking since the building of the Edmiston Wing and sculpture garden in 1971 with funds donated by P.A. Edmiston in 1948.³⁴ The redevelopment funded by the City Council and the Lottery Grants Board saw the Wellesley Wing, the former Public Reading Room of the City Library, converted to an elegant exhibition space with mezzanine. Additional galleries were fitted for the display for works on paper; an education wing and an auditorium seating 170 people with moveable staging made it possible to locate performance artists, screen films and continue with musical recitals. Service areas including staff offices, conservation and photography studios, a loading dock and associated plant areas were all added at this time (Wilson, 1983).

Gil Docking, the Gallery's director (1965-72), and a former education officer at the National Gallery of Victoria (Melbourne), had approached the Department of Education in 1966 to widen the scope of its schools officers to include art galleries and to establish a position at the Auckland Gallery. His approaches foundered (*AGMANZ News*, 27: 4).

Knowing of these endeavours Wilson had taken a different approach while Director at the Robert McDougall Art Gallery and successfully persuaded the Christchurch City Council to fund a permanent position there. He attempted the same approach in Auckland. It is clear from his 1983 article on the Gallery's redevelopment that Wilson's strategy for Auckland was two-fold:

With the right decision from Council we may even have an Education Service functioning. Should the Government also see fit to provide the education assistance received by Museums, but for some inexplicable reason denied to the Galleries, we may even have a really comprehensive Education service (Wilson, 1983: 57).

Within a few months the strategy was in place. A pilot scheme saw Andrea Robinson (Stevens) and John Kelsey appointed on short-term contracts through the Department of Labour,³⁵ and in August 1983 Gillian Chaplin took up the appointment of Education Officer full-time, funded by the City Council.³⁶ The following year the Council also increased its funding of the Gallery's *Outreach* services, first established in 1975, enabling a tutor, John Eaden to be employed to support the manager, Don Solomon³⁷ (*Newsletter*, Special Issue, June 1984). *Outreach* was designed as a community arts centre and located in the refurbished Newton Police Station (*Newsletter* 15, October-December 1984; Gamble and Shaw, 1988). Approaches to the Department of Education continued but were unsuccessful: the Gallery finally secured a contract to deliver curriculum-based services to schools only in 2006.

Gillian Chaplin was a graduate of the Elam School of Art majoring in photography. She had worked at the Auckland Museum as a display artist. Rodney Wilson wrote at the time: "The appointment of Gillian Chaplin signals the establishment of the Art Gallery's education services" (*ACAG Newsletter*, 11, 1983). Chaplin quickly set about developing a broadly-based art museum education programme that included lectures, performances³⁸ and audio-visual interpretation for exhibitions.³⁹ In an interview with the *Hauraki Herald* Chaplin is quoted: "I am unashamedly an educator and a populist." (1 June 1985). By early 1985 she launched the docent scheme which

saw selected members of the public trained to act as interpreters for all exhibitions⁴⁰ (*Newsletter*, 16, January-March 1985). The first regular daily guided tours began in 1984 but this now became the docents' domain (*ACAG Newsletter*, April 1984; Figure 4.12).



Figure 4.12 First intake of docents – graduation in *Auckland City Art Gallery Newsletter* 13, April-June 1984.
Source: E.H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki
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II EDUCATION POLICIES: AN OVERVIEW

The following section briefly considers education policies and their implementation at the Auckland Art Gallery (AAG) between 1997 and early 2006. In drawing on documents from the Auckland Art Gallery Enterprise Board (AAGEB) and interviews with full-time staff responsible for the management and delivery of education programmes, I turn from historical methods used in the earlier part of the chapter to grounded research methods and ethnographic approaches – the rationale for which was discussed in Chapter One and Two. These methods enable a contextual understanding of art museum education policy and its implementation as a series of social practices. This approach, even in its limited application in this

section, is consistent with scholarship in ethnographic policy studies that search for alternatives to the explication of policy as practices of power (Sutton and Levinson, 2001). The aim here is to consider the different modalities through which education policies are created, enacted and appropriated by art museum educators.

Interviews were conducted with five staff members most closely involved with education policies and programmes: the Director; the Manager Art and Access; the Chartwell Curator Public Programmes; the Senior Curator Education and the ArtStart Co-ordinator. For this section I rely on material from two separate interviews with each person. The semi-structured, wide-ranging, taped interviews ran for between one and two hours and were conducted during fieldwork in 2005 following research about the AAGEB. The interview transcripts were approved by each participant (Chapter One and Two explain the research ethics for this study).

Education policy at the Gallery is situated in historically embedded practices and on-going normative processes where staff operates within delineated power relationships linked to local government. Education and public programmes contribute significantly to the performance measures required by the Auckland City Council (ACC) - the Gallery's principal funder - directed at improving participation in the Gallery. Staff also navigated multi-level and multivalent policy systems to deliver programmes that enacted the policy imperatives of the ACC and, on occasion, policies of funding partners in other areas of the public and private sector. They worked in this complex policy environment without a formal education policy while also negotiating private discourses that revealed tensions and ambiguities between government policy and its accommodations by the Gallery. My aim is to suggest that policy creation and implementation at the Gallery is a variegated process, acting simultaneously as power to legitimate administrative rules and measures, normative practice and a series of dynamic interactions, interpretations and appropriations across a variety of sites. A critical interpretation of these circumstances also suggests what policy does not say or achieve.

The first part of this section establishes the organisational structures that link the Auckland City Council (ACC) and the Gallery and indicates the intersecting points of strategic vision of the two organisations. The creation of the Gallery's Art and Access division in mid-1997 is one response by the Gallery that contributes to aspects of the shared strategic vision. The second part reviews education policy formation and implementation within the Gallery and elaborates the connections to the shared strategic vision of the Council. The third part considers policy appropriation by

examining two education programmes that are adapted by education staff – despite policy constraints and private discourses of resistance – to better serve the practices and principles of access to the Gallery’s resources.

Strategic vision and organisational structure

In November 1989, central government restructured local authorities throughout New Zealand. After substantial protests and legal challenges, Auckland City was merged with eight smaller local authorities to form the Auckland City Council. By 1997 the Council’s vision expressed in its long-term plan *Towards 2020*, was to be “The First City of the Pacific”, a role befitting the largest Polynesian city in the world. Auckland is New Zealand’s most populous city. In 2006 its population was 1.3 million. While predominantly European (61%), the proportion of peoples with non-European origins has increased due to immigration: Māori constituted approximately 11% of the population; Polynesians 14% and Asians 18% (Census 2006).

The Auckland Art Gallery operated as a business unit within Auckland City Council (AAG, 1997/8). The Council’s operations was subject to the Local Government Act 2002 which mandated economic, social, environmental and cultural well-beings (LGA, Section 10) but failed to define them (MCH, 2003). The Gallery’s business planning documents (1997-2005), echoing Council’s vision, stated the aspiration to “be recognised as the most inspirational and dynamic art museum in the South Pacific” (AAG, 1998). Approximately 66% of the Gallery’s annual operating revenue was rate-payer funded through the Council with remaining income derived from grants, sponsorship and commercial activities. Financial projections for the period indicated either status quo or diminishing core funding from Council. This forecast increased the Gallery’s dependency on external financial support.

The AAGEB was established by the Council to provide governance of the Gallery on behalf of the Council. Chaired by a City Councillor, the Board comprised a further two Councillors, the Chairperson of the Gallery’s Māori Advisory Committee, the Chair of the Gallery’s Mackelvie Trust, an independent representative from the education sector and the Director ex-officio. The Board usually met six times a year. The AAGEB reported to Council and was responsible for providing general oversight of the Gallery’s strategic and business planning, its policy-making and performance against agreed financial and programming goals established annually with the Council (AAG 25/5/2005).

Partly in response to the Gallery's indifferent performance during the mid-1990s, loss of staff morale and the changing business environment, an operational review was conducted by the Gallery in 1996/97 led by the director, Chris Saines who acceded to the position in 1996. The review saw the formation of a new organisational structure comprising five divisions. One of these divisions, Art and Access, brought interpretative programmes (education and public programmes), collection development and research (curators) and the research library into a strategic management relationship (Figure 4.14). The aim was to deliver into the City Council's long-term economic, social and cultural plan, *Towards 2020*, by achieving greater diversity and increased participation in the Gallery's activities.

Policy creation: art museum education and public programmes

Guba (1984: 65) noted many different conceptions of policy, categorising them into three domains: policy as intention, as action and as experience with each domain encompassing goals, strategies, norms and outcomes. Coming to grips with the situated logic of policy development and deviations across institutions and organisational structures reveals a messiness that belies the top-down approaches often associated with policy formation and implementation in museums (Genoways and Ireland, 2003). In a top-down approach policy is created centrally then communicated, implemented and monitored hierarchically.

The top-down approach characterised thinking about policy development in the Gallery. The Gallery's Board of Management, the predecessor to the AAGEB, adopted an education policy in April 1984. Almost two decades later the Senior Curator Education drafted a new policy which was not ratified (Taberner, personal communication, 8/9/2005). Between 1997 and 2005 the Gallery revised numerous policies and by 2005 senior staff "turned [their] gaze to an access and interpretive policy" (personal communication, Pether, 8/9/2005). As the Manager, Art and Access, Louise Pether, put it:

... although we don't have anything written down [...] the personal interests and beliefs (of staff) drive our programme [...] our own love of art impels us to make the best experiences here for anybody who walks through the door. (Pether, personal communication, 8/9/2005).

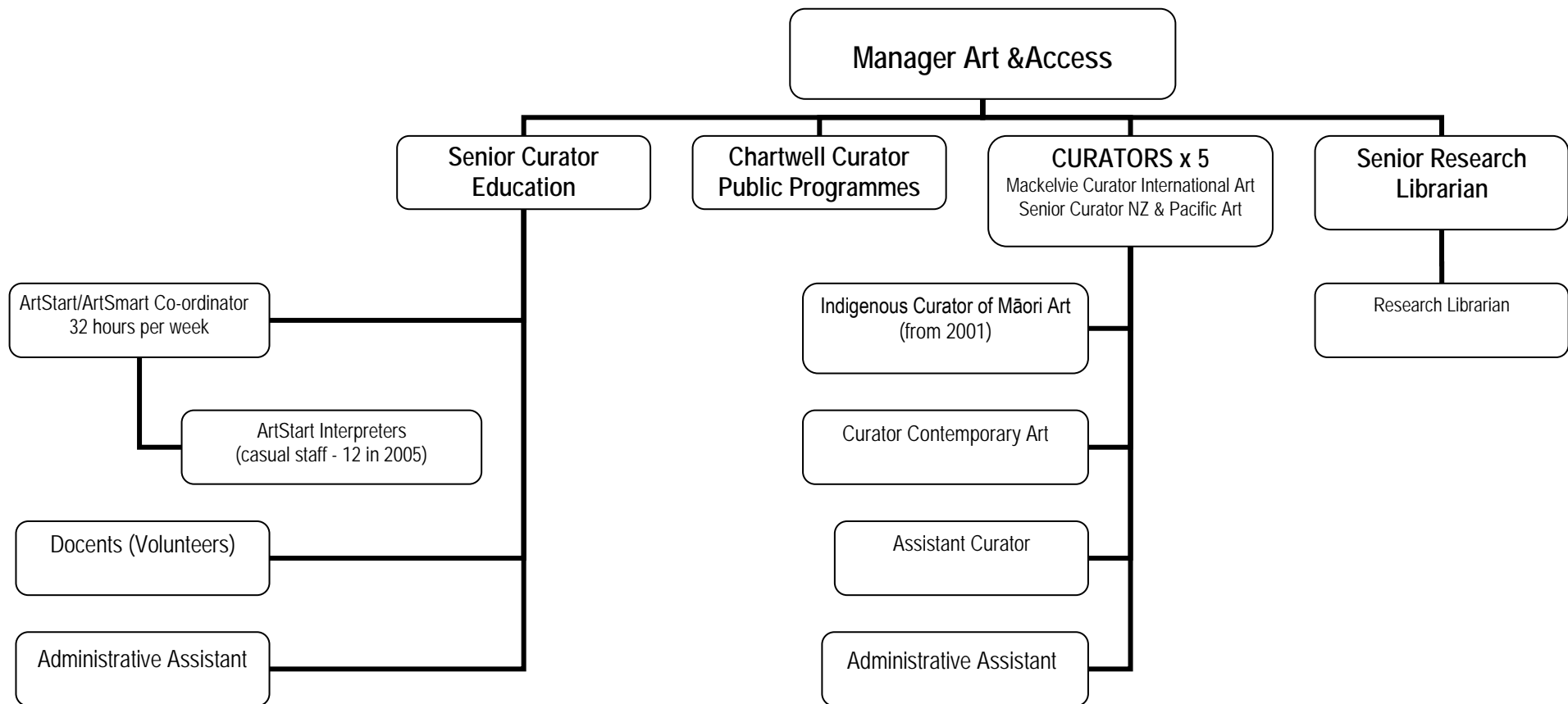


Figure 4.14 Organisational chart Art and Access Auckland Art Gallery, 2005
 Source: Auckland Art Gallery, 2005

Despite such lacunae, policy intentions are clearly inscribed in the Gallery's corporate planning documents and in reports to the AAGEB. Goals are consistent over time. For example, in 1984 the education policy differentiated the formal education sector from the 'casual visitor'; expressed the need to 'reach the most diverse audience possible', to enhance the level and extent of community participation and access to the Gallery's collections and to foster community engagement through *Outreach* services (ACAG, 1984). Eighteen years later, the 2002 draft policy reiterates the same core objectives and precepts: by then these have become normative actions.

However, by 2002 there were two significant changes. The first referred to the "use of Kaiārahi to provide culturally appropriate interpretation of exhibitions by Maori artist (*sic*) or of specific interest to Maori audiences" (AAG, 2002, p.2, p.7). This reflects the agency of Haerewa, the Gallery's Māori Advisory Group founded in 1994 and its role in training kaiārahi for exhibitions such as *Korurangi* (1996), *Goldie* (1999)^{xli} and *Pūrangiaho: Seeing Clearly* (2001) (White, 2006: AGEb, 11/11/97). The second is the delineation of 'defining programmes' and audiences (p.5-7). The draft policy gives precedence to curriculum-linked programmes for schools and identifies specific avenues to advance physical access to the Gallery for distance and disadvantaged students. Thus the draft written policy described what already existed: it is, therefore, normative rather than predictive or aspirational. Following Guba (1984), it is these intentions, actions and experiences that contribute to the formation of a unitary discourse about participation and access. What has also emerged is that policy is informed by personal beliefs and experiences.

The next section examines how policy intentions for increased participation in the Gallery's education activities translated to actions and how these intentions and actions are linked to the ACC's policies.

Policy formation and implementation: Practice as policy

The number and range of education programmes together with related attendance was reported to the Enterprise Board every two months – tabulations were required by the City Council and placed on public record. By 2005 annual attendances for education and public programmes had steadily increased, reaching almost 30,000 visitors and representing 16% of all visitors to the Gallery. 167 events, comprising artists' talks, lectures, floor talks, symposia, live performances, film screenings and

demonstrations, were presented in that year. As the Board papers state, this was the equivalent of one event every 2.2 days (AGEB, August 2005). In the following financial year a further increase of 2.5% was recorded taking education and public programme attendances to 32,649 and 266 separate events with further increases projected (AAGEB, 9 August 2006).

Education			Public Programmes		Audience
Formal learning	Informal learning		Entertainment		
Schools: booked guided tours ⁴²			Sunday Kids weekly workshops ⁴³		Children & families
ArtStart/ ArtSmart ⁴⁴			Holiday programmes ⁴⁵		
LEOTC (commenced July 2006) ⁴⁶			Big Day Art (2000-04) ⁴⁷		
		Muka print exhibition ⁴⁸			
Triennial symposium ⁴⁹	Easy Listening series ⁵⁰		Babies and art ⁵¹		Adults
Seminar series (annual) ⁵²					
Docent training ⁵³					
ArtStart interpreter training					
Videos/DVDs for exhibitions ⁵⁴	Art Eye Room		In Audio: new music In Audio: recitals		General inc. families
Exhibition resources	Exhibitions: e.g. <i>Winged Wonders</i> ⁵⁵		New Zealand Music Month ⁵⁶		
			Festivals e.g. Chinese Lantern Festival ⁵⁷ Diwali ⁵⁸		
Cultural diversity	External Alliance	Free programmes	Partnership funding	Income generation	AAG Strategic Plan
Cultural well-being: participation in recreation, creative and cultural activities; freedom to retain, interpret and express their arts, history, heritage and traditions (MCH, nd).			Economic well-being: Fiscal responsibility. Includes consideration of the impacts of arts, culture and heritage in stimulating economic growth (MCH, nd)		<div>↕</div> <div>Auckland City Council LTCCP</div> <div>↕</div> <div>Local Government Amendment Act 2002 (S.10)</div>
Social well-being: Social connectedness, social inclusion, and social capital increase civic engagement and improve social connectedness					
<i>A good society is one which allows people to be heard, to have a say in their future, and choices in life...an atmosphere of community responsibility and an environment of security...social well-being includes that sense of belonging that affirms...dignity and identity and allows [people] to function in their everyday roles (MCH, nd:5).</i>					

Sources: pers. comm., Pether, 8/9/2005; Art Gallery Enterprise Board papers; MCH (nd); MSD, 2003.

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

Table 4.1, previous page, encapsulates material from the first interview with the Manager of Art and Access. It summarises the types of education programmes offered by the Art and Access division in the 12 month period, July 2004 to June 2005.⁵⁹ Louise Pether spoke proudly about the activities the division provided; “We are a small team: I think what we do culturally and through the different levels is fantastic” (personal communication, 8/9/2005).

The table illustrates two broad areas: Education – defined as instructional programmes – and Public Programmes – activities with broad appeal designed primarily for entertainment and as a means to increase long-term participation in the Gallery. The table also develops three experience categories: firstly, programmes with formal learning opportunities, where learning objectives and outcomes are specified; secondly, programmes with informal learning opportunities designed to transmit information and lastly, entertainment with broad and cross-generational appeal. Each activity is colour-coded highlighting strategic alignment identified as critical success factors in the Gallery’s Strategic Plan. The activities are cross-referenced to AAGEB reports.

Table 4.1 also graphically illustrates the convergence between the Gallery’s strategies and the City Council’s Long Term Community Cultural Plan (LTCCP) and Strategic Vision – *Towards 2020* – regarding partnership funding and income generation (economic well-being), alliances and cultural diversity (cultural well-being) and, participation, social cohesion and connectedness (social well-being). The well-beings link directly to the Local Government Act, 2002, Section 10.

Gallery staff was well aware of the political necessity of realising strategic objectives such as cultural diversity and raised this with me, unprompted, in interviews. The Manager of Art and Access, Louise Pether, spoke about:

... urging [staff] to look at how we can present programmes that truly interest Māori, because we have been strongly European in much of our programming. [...] We have made efforts recently to make people of other cultures more comfortable. It is really a slow chip to convince other communities to believe that the Gallery is a good place for them” (Pether, personal communication, 8/9/2005).

Roger Taberner, Senior Curator Education recalled the exhibition *Te Moemoea no Iotefa* (*The Dream of Joseph*) curated by Rangihiroa Panoho in 1990 for the Sarjeant Gallery in Whanganui. The exhibition travelled to the Auckland Art Gallery, coinciding with Roger’s first year there. He recalled that:

... working with the Pacific Islands community was like coming home for me [...] Over a two-week period there was a different group in the Gallery every day and that's where the performances and craft demonstrations would come from. That's what brought the exhibition to life [...]. It's never been replicated – which is really sad. [...] I don't think there is that same feeling with any community at the Gallery since then. It's too mono-cultural, it doesn't embrace those communities in the same way (Taberner, personal communication, 8/9/2005).

Stacey Williams, the Art Start Co-ordinator, concurred:

...when you walk into the Gallery it's a very 'white' space. You don't see Māori people; you don't see Pacific Island people, let alone Indians or Somalis. It's not reflecting the people you see in central Auckland streets – or in South Auckland. [...] I think that the Art Gallery is an extremely intimidating place for some people (Williams, personal communication, 16/6/2005).

These statements indicate where staff considered policy ineffective or silent. Levinson et al. (2009) suggest it is the private discourse that contributes to active negotiation of meaning that is always part of policy implementation. It is this discourse, coupled with long-standing experience of using *kaiārahi* that enabled education staff to press for the recruitment of volunteer guides selected from Auckland's Chinese community for the *Two Emperors* exhibition, thus amplifying policy signals of cultural diversity within the Gallery.

However, private discourses and negotiations refuse to acknowledge deeper structural forces that limit social inclusion. Despite policies focussing on ethnic diversity and inclusion, neither the Council nor the Gallery appeared able to resource employment of full-time staff of non-European background. Moreover, the persistent failure to engage critically with structures that exclude many of non-European background from the traditional academic pathways associated with professional occupations in an art gallery is addressed by critical museology but rarely by museum policy.

Policy appropriation

So far the narrative has focussed on policy formation and implementation bounded by normative discourses of increased participation at the Gallery. The narrative also suggests that private discourses negotiate policy meaning to modify policy implementation.

During interviews education staff spoke in detail about programmes created in ways that appropriated policy elements. Sutton and Levinson describe policy appropriation as

...an active process of cultural production through borrowing, recontextualizing, remolding and thereby resignifying cultural forms [... to] emphasize the agency of local actors in interpreting and adapting such policy to the situated logic of their contexts of everyday practice (2001:17(fn2)).

To illustrate how the processes associated with policy appropriation develop I turn to two programmes that are integral to the operation of education services at the Gallery – ArtStart/ArtSmart and LEOTC.

Policy appropriation I: ArtStart/ArtSmart

ArtStart/ArtSmart was preceded by *Art on the Move*, 1997-2002. Designed as a free educational package to introduce schools to the Gallery's resources, it was funded through corporate sponsorship, charitable trusts and Creative New Zealand (AAGEB 14/2/1997:13). The scheme saw the education co-ordinator visit schools in the wider Auckland region to introduce them to the role and purpose of the Gallery. Later, groups came to the Gallery in *Arthbus* to complete the experience. *Arthbus* – a vehicle branded distinctively as part of a corporate sponsorship arrangement – was equipped with a video presentation, made by education staff, which was screened en route to the Gallery. Once there, education staff presented tours and workshops that linked to the social studies, Māori Studies and art curriculum. *Art on the Move* was successful, bringing on average 300 students and community groups a month to the Gallery.

The ArtStart/ArtSmart initiative, launched in late 2003, replaced *Art on the Move* when its sponsorship arrangements ceased. ArtStart focused on Years 1-4; ArtSmart on Years 5-8 ⁶⁰ (AAGEB, 24/9/2003: 8; AAG 25/5/2005). The programme was co-ordinated by one part-time educator working four days a week. The work required considerable attention to detail, a sound knowledge of the school curriculum and the education sector, and the Gallery's Collection. Stacey Williams, the ArtStart co-ordinator, had worked as the Senior Assistant on *Art on the Move* for three years, then completed teacher training and three years as a primary school teacher before re-joining the Gallery staff. Stacey was motivated by the principles associated with access and inclusion:

I'm more interested in getting those members of the community that haven't been in before ... so the lower decile schools are always in the back of my mind. [...] We are getting quite a few South Auckland schools since we have funding for a free bus, but many of the lower decile schools in the west and the Waitakere area have not visited.⁶¹ That will be my next targeted area. [...] The children from community groups that wouldn't usually come into the city or the Gallery are really important; if these children feel comfortable they might bring Mum and Dad back one day, or come back as a teenager or adult... (Williams, personal communication, 16/6/2005).

Recognising the value of ArtStart/ArtSmart, the City Council provided \$50,000 per annum from its New Initiative programme to support operational costs. Education staff then secured additional funding from a charitable trust to provide free transport for low decile schools or those located on the urban fringes where public transport was marginal and expensive.⁶² Approximately 8,500 children came to the Gallery each year through this programme (Taberner, personal communication, 8/9/2005).

Art on the Move operated in an area of policy omission: the initiative pre-dated Local Government mandates for the protection and promotion of social, economic, environmental, and cultural well-being of communities. In contrast, ArtStart/ArtSmart began operations by exploiting a developing policy environment. *Art on the Move* had become normative practice within the Gallery generating ample evidence of successful outcomes that met strategic objectives of the Gallery and the Council. Moreover, by 2003 the Council was coming to grips with its role in promoting community well-beings. Thus positioned, ArtStart/ArtSmart met criteria of the Council's New Initiatives policy, a separate fund from the Gallery's operational subsidy.

ArtStart/ArtSmart was an example of skilful policy appropriation. It strengthened the Gallery's links with Council practically and strategically. It was not surprising therefore that in 2005, ArtStart/ArtSmart was nominated as a finalist in the City Council's Customer Services Excellence Awards (AGEB, 2/2/2005: 7).

Policy appropriation II: LEOTC

Early in 2005 the Ministry of Education (MoE) advised the Gallery that its tender to provide learning experiences outside the classroom was successful and contract negotiation could proceed (AGEB, 2/2/2005: 1). This was a major achievement for

the Gallery and the education team. Because two previous applications had been rejected, the MoE's decision appeared to validate not only the LEOTC submission but all the Gallery's education programmes for schools. As Roger Taberner, the architect of the successful LEOTC submission said, "Any time that a programme is recognised externally that's when the institution takes notice of it" (Taberner, personal communication, 17/6/2005).

Despite the achievement staff remained cautious about the new opportunities. This stemmed in part, from the MoE's rigorous application process and the pressures associated with its protracted, highly technical and legal negotiations that saw the contract reduced from three years to two. The private discourse of educators was one of resistance. Some staff discussed the shortcomings of LEOTC and the national curriculum with acerbic insights informed by years of teaching in art museums and classrooms in both New Zealand and Australia (O'Loughlin, personal communication, 14/6/2005). As Roger Taberner, Senior Curator Education admitted:

I never wanted the Gallery to be an extension of the classroom. I wanted it to be a different experience and I didn't want the trappings of the classroom and the curriculum to follow us here (personal communication, 17/6/2005).

However, the over-riding concern was to ensure that performance targets for both ArtStart/ArtSmart and LEOTC would be met in the lead up to and during the Gallery's major building development scheduled for 2007-2011. While the Gallery planned to operate out of the New Gallery throughout the construction period, there would be considerably less space and fewer exhibitions and activities. The potential for slippage between projected and actual participation was considerable and the risks played heavily on the minds of education staff (personal communication, Taberner, 17/6/2005; Williams, 7/9/2005).

Despite these reservations, a contract was negotiated that enabled the Gallery to deliver an innovative programme for secondary students – commencing on 1 July, 2006 – that promised to lift participation rates in the Gallery's education programmes for this demographic. The programme was to provide a significant studio component delivered by part-time artist-mentors located at the Gallery inter-woven with the experience of looking at and interpreting art works. The Gallery's Management Team agreed to refurbish an existing studio space in the New Gallery and to ensure priority for LEOTC bookings rather hiring the space to generate income (personal communication, Taberner, 17/6/2005).

These steps, in particular the demographic segmentation, allowed ArtStart/ ArtSmart and LEOTC to be discretely branded and operated. Thus the Gallery could maintain two access programmes for schools and employ associated staff with external funding without fear of administrative confusion or double-counting students.

These two examples illustrate a complex policy environment with disparate funding requirements and stakeholder expectations. The Gallery was primarily concerned with art collection experiences; the Council with community participation and meeting legislative requirements while the MoE's focus was on curriculum support for schools. Gallery staff, particularly the educators, navigated policy structures that were far from contiguous, identified intersecting points for ArtStart/ ArtSmart and LEOTC, and then appropriated policy that accommodated the needs and aspirations of all funders. What the examples demonstrate is the way staff acted successfully as creative agents between these divergent positions, including – and in spite of – private discourses of scepticism and resistance, to negotiate a space for practices that support access to the Gallery's collections on the Gallery's own terms.

However, this nimble and nuanced approach to policy appropriation and reformation neglects the potential of other policy signals. The creation of the Art and Access division in 1997 opened opportunities to reconceptualise art museum teaching and learning at the Gallery as a collective responsibility, not merely the province of those employed as art museum educators. As a policy signal that potential has yet to be understood, let alone realised.

III AUCKLAND ART GALLERY: DISCUSSION

...practices always have double truths, which are difficult to hold together.
Analysis must take note of this duality...

Bourdieu, 1998: 95

The discussion that follows draws together various strands of the narrative. It considers the histories, policies and politics of art museum education at the Auckland Art Gallery Toi o Tāmaki in light of “double truths” which emerge through analysis of the narratives presented in this chapter, thereby linking the local Gallery context with elements of national cultural policy.

Histories

The history of the Auckland Art Gallery between its opening in 1888 and late 2005 broadly viewed, falls into four distinct periods of cultural policy development which create the context for the evolution of art museum education. Figure 4.13 illustrates these periods and associated milestones.

***Ad hoc* cultural patronage: 1888 to 1940**

During the initial period regional government reacted in response to the benefactions of individuals in order to protect and proclaim Auckland's pre-eminence as a cultural centre. Central government's role was also minimal except as the purveyor of exhibitions and publications to mark the centennial of European settlement and the signing of the Treaty of Waitangi (Gibbons, 1992: 334; MCA, 1998). During this period the Gallery was configured as a site for public recreation and edification.

Cultural guardianship: 1940 to mid-1980s

During the second period of the Gallery's history the transition from *ad hoc* government patronage to a more active form of cultural guardianship occurred. Local government support was manifested through the professionalization of the Gallery's services and the appointment of the first paid staff in the early 1950s, the development of collections and exhibitions, and a series of on-going building re-developments as the Gallery continued to expand.

Education services were designed to support Modernism that became the Gallery's hallmark contribution to the visual arts in New Zealand. Formal education programmes were didactic, designed to instruct and enlighten; informal programmes offered spectacle and entertainment. Formal lectures, broadcasts and arts events including theatre and music performances and art classes became the foundation of the education programme generally led, in the early years, by the Gallery's directors.

The Department of Education resisted all attempts by the Gallery to second teachers to run programmes for school groups. Faced with persistent intransigence from central government the Gallery appealed instead to local government and won its support for the employment of an education officer. With that appointment in 1984 the Gallery was able to broaden the scope of its formal education services and to

Timeline Auckland Art Gallery

Period of ad hoc cultural patronage	
	1888 ◀ Auckland Art Gallery opens
	1900
	1913 ◀ Partridge gift of Lindauer paintings
	1920
Government as Cultural Guardian	
	1940 ◀ Centennial Art Exhibition
	1952 ◀ Eric Westbrook director (UK)
Michael E. Feather, Education Officer to 1956	1954
	1956 ◀ Peter Tomory director (UK)
	1966 ◀ Gil Docking director (Australia)
Approach to Education Dept. unsuccessful	1972 ◀ Richard Teller Hirsch director (USA)
	1974 ◀ Prof. Ernest Smith director (Australia)
Don Solomon <i>Outreach</i> Manager appointed	1975
	1981 ◀ Dr. Rodney Wilson director (NZ)
Dept. Labour 1 year Education Scheme & Gallery's first Education Officer appointed, Gillian Chaplin	1983
Neoliberal experiment	
Docent programme established	1984
First AV programmes made by EO	1986
<i>Te Māori: Te Hokinga Mai</i> at the Gallery	1987
	1988 ◀ Christopher Johnstone director (Australia)
Roger Taberner appointed EO	1991
Don Solomon resigns	1992
	1995 ◀ Opening of NEW Gallery – contemporary art
	1996 ◀ Chris Saines director (Australia)
Art on the Move launched	1997 ◀ Gallery restructure: Art and Access division formed
Post-neoliberal	
Xanthe Jujnovich Chartwell Public Programmes Curator	1999
Kate Gallagher Education Assistant	2000
Kim O'Loughlin Chartwell Public Programmes Curator	2002
Donna Denize Art-Start Co-ordinator	2003
	2004 ◀ Art Gallery Foundation established
Stacey Williams Art-Start Co-ordinator <i>appointed Jan. resigned December</i>	2005
LEOTC contract commences July	2006

Figure 4.13 Auckland Art Gallery Timeline 1880 – 2006.

establish a docent programme which provided daily guided tours for general visitors and booked school groups.

Thereafter, education services broadened and grew in number and frequency, while the foundation programmes and precepts from the early years of professionalization were retained. Pedagogies continued to favour didactic instruction and linear transmission of information, through conducted tours and lectures, with epistemologies originating in art history and fine arts. The Gallery benefitted from several directors with international experience (see Figure 4.13). Neither they nor other members of staff appeared to engage with the debates occurring in the U.S.A. from the mid-1980s, and under New Labour in the U.K. in the late 1990s, about the role, purpose and effectiveness of art museum education, the validity of cross-cultural communication and social inclusion. The antecedents of postmodernism were already evident in the 1970s and supported by the Gallery through its exhibition programmes in installation and post-object art. However, while the critical narratives which underlined contemporary art practices and art theory were evident in the Gallery's exhibitions, the education programmes followed patterns of practice that were tried and true and aligned to the modernist museum.

The period of cultural guardianship included the development of the exhibition *Te Māori* and its tour to the U.S.A. in 1984 to leading art museums and museums. Widely discussed at the time (see, for example, Mead 1986; Te Ua, 1987) and analysed subsequently (Butler 1986; Hanham 2000), the exhibition involved Māori at every level of the exhibition's planning, interpretation and display. As kaitiaki of taonga residing in museums they travelled with the exhibition to perform cultural rituals. The exhibition's return tour to New Zealand, *Te Māori: Te Hokinga Mai*, saw Māori continue their involvement. Such approaches were new to museums and art museums. The four host venues were thronged by visitors, among them many Māori. The Gallery won the right from the Auckland War Memorial Museum to host the exhibition in 1987. It responded to criticisms of the exhibition's lack of contemporary art and women's work by creating a parallel exhibition that saw the Gallery's Lindauer collection and many Goldie portraits of Māori, displayed along with a loan collection of weaving (White, 2006; Figure 4.15). The appointment of kaiārahi to facilitate guided tours was a significant innovation which led to similar arrangements for later exhibitions at the Gallery featuring Māori tipuna (Figure 4.16). However, because these positions were temporary they made little long-term impact to alter the ethnic diversity of staff at the Gallery.



Figure 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



Figure 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

The neoliberal experiment: 1984 to late 1990s

The next period saw the Gallery's relationships with the City Council change to a contractual arrangement necessitating a complete overhaul to the Gallery's management practices. Local government funding to the Gallery was reduced substantially as the City tried to shrink its operating deficit. The Gallery was the subject of several functional reviews. The outcome was the implementation of performance indicators, full cost recovery for the *Outreach* services, and user-pays charges for booked school groups and special exhibitions. Staff cuts, including the loss of one education staff member, followed. The underlying tension between the Gallery's status and funding as a regional institution drawing on ratepayers' contributions, and its national profile un-funded by central government, was exacerbated in the climate of economic rationalism. In addition, the City faced restructuring to meet reforms mandated by the Local Government Act.

Despite the burden of economic conditions, the Gallery experienced growth in some areas. Plans proceeded for the purchase and refurbishment of the Telecom Building in adjacent Khartoum Place as the Gallery's contemporary art annexe. Finance and equity concerns were resolved by a three-way partnership of substantial private investment, the City as manager and the Gallery as operator. This was hailed as an innovative solution to the public-private split demanded by government as part of its economic reforms.

Staff development also proceeded. The director and several senior members of staff participated in international conferences and study tours. The Senior Curator Education, for example, attended several international conferences in 1995 and undertook study tours in Australia to investigate new directions for art museum education.

Late neoliberal period: from 1999

The fourth period of policy development coincided with the appointment of Chris Saines as director in 1996. This period looked back to New Zealand's social welfare heritage to reclaim principles of social justice while retaining new public management practices and exercising entrepreneurial acumen consistent with neoliberalism in its earliest phase. Following an internal strategic review, the role of education and public programmes was boosted by the formation of the Art and Access division, which brought curatorial, education and library staff into a

management relationship with the potential to balance scholarly curatorial reputation and broad public appeal. Performance indicators remained focused on quantitative measures with specified visitor attendance targets closely monitored and painstakingly reported publicly through the AAGEB papers. Qualitative measures followed the City Council's templates for visitor satisfaction surveys. School groups were encouraged to submit evaluation reports as part of post-visit activity, but consistency was difficult to achieve.

Outreach, considered increasingly less connected with the Gallery and no longer deemed core business, was devolved to the City Council. Instead, the Gallery concentrated on attracting business sponsorship and central government grants to establish flagship projects, such as *Art on the Move* which promised high throughput and assisted in restoring concepts of equity, diversity and social inclusion to education services.

Such initiatives signalled the Gallery's determination to focus on services to schools, meeting curriculum-based outcomes demanded by the Ministry of Education. The direction was thus set to win an LEOTC contract from the MoE. That was accomplished in late 2006, fifty-two years after the Gallery's first overtures to the Department of Education. *Art on the Move* also provided administrative assistance to teachers wishing to conduct experiences outside the classroom under its aegis. Concomitantly, investment in public programmes sought to attract families to the Gallery. Both strategies were predicated on the philosophy of growing new audiences, building a sustainable future through repeat visitation, catering to diverse audiences and being socially inclusive. Such strategies reflected the City Council's corporate planning and its vision *Towards 2020*.

The period saw specific outcomes for the Gallery's education and public programmes. The number of programmes and annual participation grew steadily. In the main, however, formal education programmes built on core initiatives established in the 1950s and mid 1980s. More recent initiatives were modified to align with current strategies. The transformation of *Art on the Move* to the more cost effective and durable *ArtSmart / ArtStart* programme was the most salient example. Revenue from education services also grew through user charges, grants and sponsorships (see Table 4.1). Public programmes, sometimes working in tandem with City initiatives, developed events aimed at mass entertainment, high visibility and media coverage. Within this area there appeared to be more experimentation and a drive for programmes with widespread public appeal. While there was some

anecdotal information of widening demographic participation, consolidated social research has yet to be undertaken to understand patterns of audience development and the impacts of museum learning.

The Enterprise Board papers show that staff engaged with local colleagues to plan collaborative programmes and joint marketing (see also personal communication, Taberner 17/6/2005). However, they rarely participated in national or international conferences.⁶³ This is consistent with national trends which suggest that less than half of museum and art museum educators in New Zealand engaged frequently with specialist disciplinary activities (Abasa, 2010). The Gallery's Manager Art and Access indicated that she would like to see staff take charge of their professional development and training to realise their career aspirations (personal communication, 2005). The Gallery's support for staff professional development is well documented in reports to the Enterprise Board. This suggests that the initiative rests with education and public programme staff.

The period also saw increased corporatisation and entrepreneurship in the Gallery's education services with clearer focus on children and families. Central to success was the Gallery's ability to meet government-mandated school curriculum needs and sustaining teachers' confidence in its delivery. The number of programmes and total visitation exceeded targets. The content of education programmes varied frequently in response to changing exhibitions and Collection rotations, in keeping with annual performance criteria agreed with the City Council. Pedagogies followed the tried and true; practices *were* policy and the staff establishment remained the same.

Policies: Continuity, change and paradox

The preceding sections of this chapter have explained the Gallery's history, the development of philosophies about art museum education, and located and explained policy formation, implementation and appropriation. The narrative reveals both continuities and changes in the policies guiding education services.

Continuities are revealed in the types of formal and informal education programmes, staff dispositions and policy development. Formal education programmes, particularly those with didactic intentions and modes of delivery such as lectures, talks, docent-led tours and public broadcasts (initially radio and latterly audio-visual and social media) have become embedded within the repertoire of practices, and the

physical and intellectual structures of the Gallery over time. An auditorium hosted lectures, the *Art Eye* room supported inductions to the Gallery and the art studio provided a 'wet' activities area. These spaces circumscribe the methods and modes of educational presentation. A series of ambiguous and ambivalent positions are the result. Lectures, inductions and workshops threaten to disturb the spaces deemed necessary for art's formal display and contemplation, and therefore are distanced to preserve quiet and order for other users. In turn, those who attend formal lectures or make use of break-out rooms for induction to the Gallery's resources find themselves at a remove from original artworks, now dealing with simulacra as they listen in respectful silence to experts expound the virtues of contemplating original art works.

The paradoxes do not end there.

Staff are highly committed to the purpose of public education: they live for their work and work with vigour. They are experts in their field: they hold academic qualifications in teaching, art history or fine arts and have lengthy professional experiences in art museums. They rely on pedagogies that affirm and reproduce the authority of the museums. These pedagogies are the foundation for their practice. Yet, they are also democrats: they want to see more equitable distribution of cultural goods and access to the Gallery's resources. Accordingly they secure sponsorship to subsidise transport costs for distance and disadvantaged students. Staff value cultural difference: they support those from non-English speaking backgrounds to join the gallery guides and volunteer docent programme: yet, during this study, there were no Māori, Pasifika or Chinese, for example, on the core team of full-time educators.

The philosophies that support education programmes are motivated by a mission-driven orientation to the intrinsic benefits and quality of life outcomes afforded by art museums. These accrue to individuals and society through engagement with and socialisation into the values afforded by the art museum's attention to aesthetic and creative excellence, and its professional concern with heritage preservation. These perspectives are enduring ones. Staff, whose individual acculturation is in close alignment, readily supported these philosophies. Moreover, institutional structures create and maintain dispositions, policies and practices that sustain these perspectives.

Change is revealed through the increasing emphasis on instrumentalism when neo-liberal economic values dominate the Gallery's education services. Governments'

incursions into operations, methods and means of services are the primary indicator of rule-changing, game-changing circumstances.

The LEOTC programme is a prominent example of neoliberalism at work (see also Chapter 3). The Gallery's reward for compliance was additional staff and resources to deliver curriculum-related services. However, to win the Ministry of Education's contract and the confidence of teachers the Gallery also converted all of its schools-based programmes to meet the Ministry's overall criteria.

Furthermore, contractual fee-for-service arrangements with the Auckland City Council set economic parameters on a similar instrumentalist base. With outcomes and outputs measured in quantitative terms by the Council, its voracious appetite for increased consumption of cultural products is matched by demands for statistical validation of ever-broadening participation, so that ratepayers can be satisfied that their financial contributions are value for money.

The Gallery's public programmes, initially constituted to affirm the intrinsic value of the arts in general, then appears as an antidote to the curriculum-centred formal schools programmes and finally as the means to demonstrate successful mass market cultural consumption and to meet performance indicators.

Conclusion

Art museum education at Auckland Art Gallery Toi o Tāmaki is a dynamic area of activity and is the product of a complex history. The legacy of its earliest development is readily apparent through current philosophies and programmes. There are also signs of new developments, particularly in the public programmes area. Programming there is broad-ranging, layered and sometimes experimental.

Art museum education operates in the spaces and intersections between curatorial projects, formal schools-based curriculum and informal public education. It is pliable and responds to these corollary areas but is not essential to any of them. Education services operate with low levels of funding and high levels of activity. A small number of staff achieves significant levels of throughput despite the fact that the majority of programmes are conducted in small groups.

Education services are affected by policy initiatives including the new public management focus on accountability and measurement. Emphasis on social

inclusion and the distribution of cultural goods are part of the wider context. However, external funding is necessary to distribute the Gallery's resources equitably. While corporate support has been forthcoming, it has also been difficult to sustain over the long-term, especially during economic recession.

At the Auckland Art Gallery art museum education operates awkwardly within a complex history and a series of competing demands, expectations and realities. It is sustained by educators' beliefs that engagement with art can be transformative for visitors. As suggested in the introduction to this chapter, it is in a gallery that individuals gain insights and discover dispositions of the mind to become participants in the conversations of humanity. To achieve and sustain the viability of art museum education, the Auckland Art Gallery relies on established principles and unwritten policies that have become normative through practices. As a result the identity and contribution of art museum education is constrained.

The next chapter examines the history and practices of art museum education at the Christchurch Art Gallery Te Puna o Waiwhetu. Will the situation there be similar or different?

Between these chapters I insert a vignette that speaks about the instinct for pedagogy, and the reciprocity of teaching and learning in small groups. It looks back on the legacy of Peter Tomory's belief in the signature pedagogy of the modernist museum and anticipates the collaborative co-constructed pedagogy of Part Three of this dissertation.

A Vignette: An instinct for pedagogy and progressive reciprocity

The world can seem very small when news travels quickly.

“Emeritus Professor Peter Tomory, an inspirational figure in the art world who was foundation professor of art history at La Trobe University, has died in Wales, aged 86.”

As the news spread here in New Zealand there was indeed a small, almost imperceptible hush as some stopped and remembered.

At Auckland Art Gallery, Mary Kisler, Senior Curator, contributed a blog on the Gallery’s web site the following day (11.44am, 26 March, 2008). It was a charming, personal anecdote – warm and observant.

“During his time at La Trobe”, she wrote, “he built up a very fine print collection, which he used for teaching purposes”.

“[L]ucky students to get invited home on a Friday for a glass of wine, and be able to run your fingers over prints! Although you can’t do that with an exhibition print, Peter believed firmly that you needed to *feel* a print in order to really understand how it has been made. Our director, Chris Saines, was one of those lucky people.”

Acutely aware of Tomory’s influential legacy as the second director at the Gallery renowned for his connoisseurship and introducing professional standards, Mary also makes those connections in her blog, but lightly. As might be expected, others pointed to those aspects as well. Elizabeth Cross and David Marshall, also Tomory’s protégés, wrote in *The Age* (Melbourne) that he had an “instinct for pedagogy”. David Alexander in *The Independent* noted that, “It was as a teacher that Tomory left his most enduring legacy.”

Mary, however, sidesteps the formal tones of these obituaries. Instead she speaks simply of confluence and continuity. Be assured, she seems to say, we inherit these

ways and continue them. We walk in his footsteps. We know what he gave to this Gallery. Peter taught our director - and us - well. We cannot, as a public gallery replicate those Friday evenings at Tomory's home but *we* have touched these real things so *you* may feel and learn from us. We too have that instinct for pedagogy. We are among a community of scholars: trust us, we will teach you well. We who share in the comity of progressive reciprocity are lucky - and so, therefore, are you, she seems to say, reassuringly.

Professor David Carr, another with an unerring instinct for pedagogy, tells us something important about progressive reciprocity which is a little different from what Mary Kisler seems to imply. Progressive reciprocity is, he says, that tension of skill and learning shared among small groups, working together for common aims. He illustrates the concept with an analogy to the actions of the juggling troupe - throwing things, catching them, occasionally fumbling and then, almost invisibly, correcting mistakes but always gaining strength, assurance and becoming more adept as individuals and as a team. But progressive reciprocity is always more than teamwork.

In a seminar he led, David Carr experienced, and later wrote about, the powerful effects of progressive reciprocity in action (2008; 2011). Working with museum studies students and talking about personal objects that they had selected for his class David patiently opened the issues of memory and connection through objects. Although each object was unique, the stories the students told were alike. "See these similar strands of memory, connecting us to objects", he summarised - the class almost at its end.

The last student to speak that day cupped a small, black stone in the palm of his hand. Slightly reticent by nature, the young man sat back. David, meanwhile jovially remarked on its unprepossessing nature. Finally, taking his turn, the student spoke quietly and we all sat forward to listen.

"This stone", he said, "was given to me."

He paused and then, very quietly said, "It comes from Mt. Erebus."

There was a collective gasp, and then deep silence from our group. Some bowed their heads. David saw and felt all of this - said nothing; waited.

I waited too, realising that among us only David did not yet grasp the hidden depths of what had just been revealed. That this innocuous little stone could weigh heavily upon the nation as it did at that moment on us.

Time stood still.

Then, with great prescience, the student understood that David Carr was outside our knowledge circle. Then he and his classmates, slowly and together told the story of the air crash on Mt. Erebus in Antarctica to their eminent tutor.

It was a learning moment of such significance that it remains vivid even now: the moment when teachers become learners and learners are teachers: the moment when progressive reciprocity and the instinct for pedagogy became one.

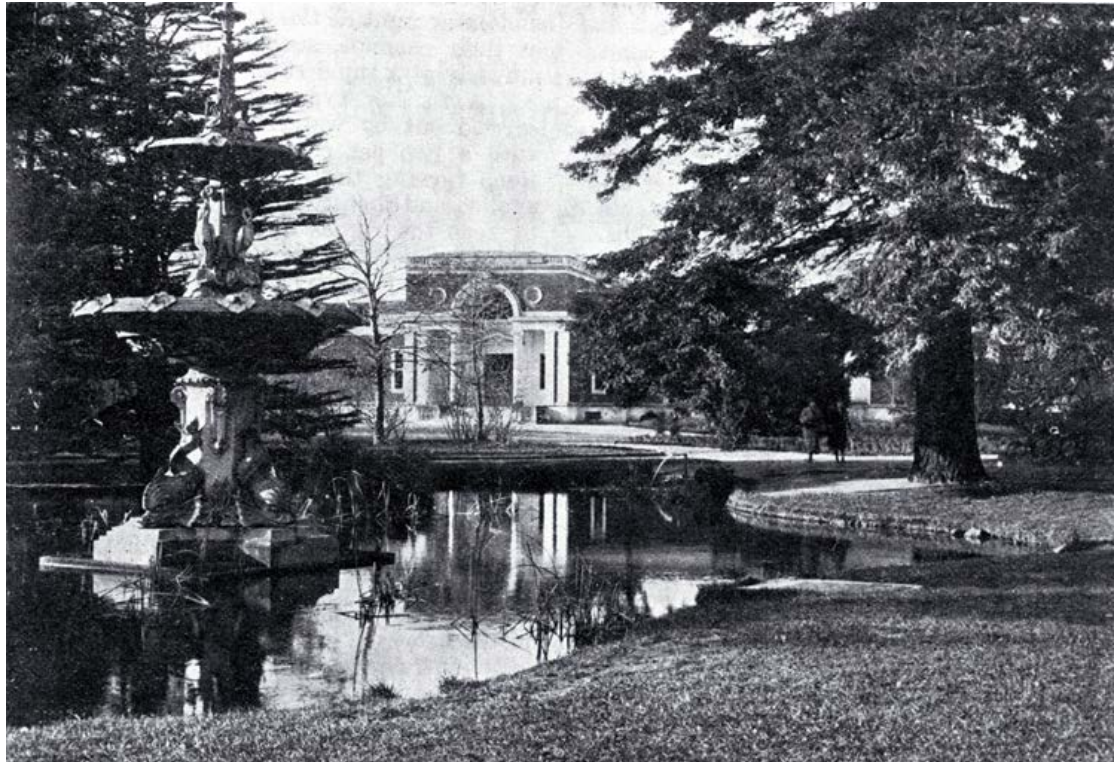


Figure 5.1 The elegant Palladian Revival building designed by E.W. Armstrong, a New Zealand born, London-based architect, occupied a corner site of the Christchurch Botanic Gardens. It looked away from the city and towards a majestic avenue of English ornamental and forest trees many planted in 1864.

Source: Christchurch City Libraries. CD08-IMG005
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CHAPTER FIVE

Christchurch Art Gallery

INTRODUCTION

Museums and art museums are complex symbols of evolving relationships with their communities over time. Those relationships recognise particular values and identities, seeking to protect, reflect and revitalise them in ways which are mutually beneficial. The Christchurch Art Gallery not only projects values associated with the city and the geographic region, but also evinces those values in its own practices and policies. For example, by choosing to focus on collecting, displaying and interpreting the art of Canterbury, the Gallery legitimates the belief that Christchurch and its wider region is distinctive. Moreover, the Gallery's relationships with various communities is dependent not only on the art that it collects and displays, but also on inherent values and the representation of those values in response to the histories of place over time.

This chapter sets out to recover the history of the Christchurch Art Gallery – and its predecessor, the Robert McDougall Art Gallery – to explain the development of art museum education. While this chapter mirrors the structure of Chapter Four, this does not suggest that the conclusions are similar. The narrative firstly considers aspects of the City's history and the contributions of the Gallery's earliest directors to art museum education. Part Two documents the views of staff responsible for the management and delivery of education and public programmes between 2003 and 2005. Finally, I reflect on the policy role of the Christchurch City Council in relationship to the Gallery.

I CHRISTCHURCH ART GALLERY – AN INSTITUTIONAL HISTORY

This section on the history of the Christchurch Art Gallery begins with a brief reflection on the identity of the city. The earthquakes that rocked the city during 2010 and 2011 have changed the landscape irrevocably and it is still too soon to assess how the city's citizens, architecture and fabric will heal after such

major disruption. However, it is reasonable to assume that pride in its civic buildings remains as a reminder of the city's architectural heritage and links to the English Gothic revival.

Benjamin Mountford, influenced by Augustus Pugin and trained by leading exponents of the Gothic Revival, contributed public buildings to 19th century Christchurch which quickly transplanted the latest in English architectural expression but redolent with local hybrid virtuosity and vigour. Mountford's designs for the Provincial Council buildings, Canterbury Museum, Canterbury College, and the Christchurch Club, among others, quickly identified Christchurch as a prosperous city.

Initially, the ordering and greening of Christchurch were consistent with confidence in Victorian teleology and progress. For the majority of citizens, the creation of the city and its cultural amenities depended on subjugation of the indigenous landscape, the eradication of Māori place names and transplanting familiar species, values, ideals and virtues in order to propagate a cultivated society.

Thus the 1868 Native Land Court decision to decline applications by Ngāi Tahu for reserves within Christchurch city boundaries can be seen as a deliberate uprooting of iwi Māori. Artificially induced Māori participation blossomed in the hot-house of civic celebrations from time to time, the model pā at the Christchurch International Exhibition 1906-07 being one example; the 'Venetian river carnival' on the Avon near Park Terrace arranged for the visit of the Duke of Gloucester in 1935, another.¹ Following the latter, *The Press* observed: "it was a pity that these entertaining natives had not been placed on a more elevated platform, where they could have been visible to thousands more, further along the river" (quoted in Tau, 2000: 234).

The City Council has maintained the English character of parks and gardens. The major public green spaces in the city, including the 161 hectare Hagley Park, the Botanic Gardens and Mona Vale, the willow-lined banks of the river, and many suburban gardens, contributed to the sobriquet of 'the garden city'. However, despite customary use by Ngāi Tahu of parts of Little Hagley Park, an option to site Nga Hau E Wha, the National marae there, or at another inner city site, was rejected by the City Council in the late 1970s in favour of a site at Pages Road, Aranui - near the Bexley Sewerage and

Treatment Plant lest it interrupt the established character of the gardens (Tau, 2000: 236-241).

The creation of a Christchurch identity is more complex and nuanced than any single trope allows: pilgrim and pioneer; Anglican elitism and Christian radicalism; tradition and reform; conservatism and liberalism are all characteristics of this city. When John Cookson and Geoffrey Rice wrote that the city's identity is a construction - contestable, adaptable and even disposable (Cookson, 2000: 13-40; Rice, 1999), they could not have imagined that these words would describe the city's future as much as the past. Once, original swamps were reclaimed to fashion the English Christchurch. Now, as the garden city attempts to recover its indigenous roots and its place in the South Pacific, that transformation offers distance from one myth, uncertainty as to the next (Cookson, 2000: 13-14; Mané-Wheoki, 2000).

Christchurch is the largest city in the South Island, the second largest in New Zealand and the third most populous urban area in New Zealand. The 2006 Census shows that the majority of the city's population of 345,435 people identify as European (75%) and in higher proportion than New Zealand as a whole. However, the city is experiencing a gradual demographic transformation. The Māori population has grown since the 1970s and, more recently, rising immigration, particularly from South-East Asia and China, point to the evolution of a more culturally diverse city (Census, 2006).

Rupture and continuity

June 16, 2002 was a bitterly cold, frosty day. As hundreds of onlookers were suddenly silent, the imposing doors of the Robert McDougall Art Gallery were sealed. Exactly seventy years before, philanthropist and businessman, Robert Ewing McDougall presented the gallery to the people of Christchurch.² The ceremony that the crowds had witnessed marked the end of an era: the Robert McDougall Art Gallery was no more. In its place would come the new Christchurch Art Gallery to open in a mid-city location on 10 May, 2003.

The Robert McDougall Art Gallery, 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 (see Figure 5.1). It looked away from the city and towards a majestic avenue of English ornamental

and forest trees, many planted in 1864 (Pawson, 2000; Tipples, 1992). This salubrious institutionalisation of art was, in 1932, the stuff of the city's cultural dreams and a source of immense civic pride. Built sixty years after the adjacent Canterbury Museum, the Gallery was a fitting addition to the boulevard of Gothic revival buildings, the intellectual precinct,³ first envisaged by the Canterbury Association when the colony was formed. The achievement was also impressive because it was the height of the Depression, the "sugarbag"⁴ years, with an estimated 5,000 Christchurch men and their families in dire poverty (Rice, 1999: 94-98).⁵

The Robert McDougall Art Gallery contributed to the city's image as a centre for the visual arts. Hailed as a "little gem",⁶ the Gallery was small, and as soon became apparent, imperfectly formed for museological and educational purposes. Eric Westbrook, director of the Auckland Art Gallery declared in 1953 that the dignified architecture "was useless as an art gallery" (*The Press*, 17 April 1953; Brown, 1999: 53). Neil Roberts, appointed the Gallery's Senior Curator in 1979 recalls that on his arrival the "[...] collections were stacked away along the walls of the basement. There were no facilities, no storage racks" (Moore, 2001: 1). The facilities were to become a source of bitter tension and prolonged bureaucratic nightmares (Christchurch Art Gallery, 2003a; Preston, 2003; Roberts, 2000; *The Press*, 2002).

The nightmares contained recurring spectres: civic conservatism, City Council intransigence, community equivocation and controversy. Together, these formed what has been termed a "Christchurch characteristic" (Christchurch Art Gallery, 2003a: 13).

Civic conservatism asserted itself in several ways. The genesis of the Gallery's permanent collection began with the Jamieson Bequest and the holdings of the Canterbury Society of Arts. Founded in 1880, the Society's collection, comprised principally of academic paintings by New Zealand and British artists, was intended not as a museum collection but rather to advance art education (Roberts, 2002: 10). The Society together with the Canterbury College School of Art successfully provided regular exhibitions in the city, as well as focus and cohesion for the visual arts in Christchurch. There is evidence that the School of Art attracted a strong coterie of artists and encouraged increased professionalism but its orthodox methods curbed experimentation and fostered conservatism (McCredie, 1999; Roberts, 2000; Feeney, 2008). Attempts by artists

to change traditional practices within the Society and the Art School were thwarted and alternative organisations such as the New Zealand Society of Artists were short-lived. Beyond the academy, amateur art societies helped sustain the image of Christchurch as “culturally traditional, conservative, genteel, snobbish, stuffy and, above all, English.” (Mané-Wheoki, 2000: 299).

Civic conservatism, Council intransigence and controversy regularly collided with detrimental consequences for the Gallery. Until 1972 City Councillors scrutinised, and regularly vetoed, recommendations of the Council-appointed Art Advisory Committee (Milburn, 2000: 84).⁷ This pattern of direct Council intrusion, the equivocal responses by the Canterbury Society of Arts members to policy matters, and the traditional attitudes of the Gallery’s first director, William Baverstock, all pointed to a cautious, deeply-seated and pervasive conservatism which affected the development of the collection and exhibitions.

William Baverstock

The establishment of the Robert McDougall Art Gallery gave little focus to art education in Christchurch. There were no changing exhibitions. The collections were limited and its administration negligent (McCredie, 1999: 70-71).

The visit in 1937 of Arthur Lismer,⁸ director of education at the Art Gallery of Ontario, to present a seminar on art museum education was welcomed in Christchurch as a catalyst for art education (McDougall Art Gallery; 2000: 59). Lismer’s visit coincided with the conference of the New Education Fellowship, an international organisation promoting innovations in art education (see Chapter 3). Lismer was renowned for his work as a leading educator interested in the connection between art and social democracy (Spicanovic, 2003). Primary schools were closed for the day to enable staff to attend lectures given by conference delegates. However, there is little evidence that the Gallery took steps to respond to these events.

In 1948 William Baverstock was invited to become the Robert McDougall Art Gallery’s honorary curator and, during the City’s centennial in 1960, he was appointed the gallery’s first director. With a series of over-lapping allegiances - he remained Honorary Secretary/Treasurer of the Canterbury Society of Arts until 1961 and a member of the Council’s Art Advisory Committee - he exerted

a powerful, conservative influence within the Gallery and over Council for the next two decades.

Baverstock, however, did follow developments to implement and expand education services in New Zealand's museums and galleries closely (Baverstock, nd; see also Chapter Three). He made several joint applications with Dr. Roger Duff, Director at the Canterbury Museum, to the Department of Education during the 1960s to share a senior education officer, but the proposals were turned down. Baverstock resigned in 1968 following acrimonious criticism of the Gallery and his role.

Eric Westbrook, former Director of the Auckland City Art Gallery was invited to advise on the Gallery's future and to select the new director.

Brian Muir

The increasing maturity, diversity and spirited engagement of the Christchurch art scene during the late 1960s eventually impacted on the Gallery. Brian Muir was appointed as Director in 1969. Aged 26 he brought a range of experiences to the position. He had studied art history and theory at the University of Auckland under Peter Tomory (*Christchurch Star*, 4 November 1976, 9) and then undertook training in gallery administration and display techniques before attaining the directorship at the Manawatu Art Gallery in Palmerston North.

His arrival saw immediate changes in the Robert McDougall Art Gallery's programme: acquisitions accelerated; temporary exhibitions, including touring exhibitions of contemporary work from overseas and curated surveys of local artists featured regularly. Concerned about the physical limitations of the Gallery, Muir also advocated for extensions to the building. In 1969 the Council considered "a recommendation *as a matter of urgency* for a new building to replace the charming, but quite inadequate McDougall" (Preston cited Harper, 2013). It would take a further 34 years for the urgency to resolve.

Muir was committed to art education and developed a range of initiatives that brought gallery visitors and art into a closer relationship. The Friends of the Gallery was established in 1970 principally to raise funds but also "to provide an opportunity for those interested, to meet, discuss, and enjoy exhibitions"

(Coley, c1982: 4). Early the following year *The Survey* was established. This was a regular publication to inform the wider public about the Gallery's activities and the collection in particular. It was modelled on the Auckland City Art Gallery's *Quarterly* which had been launched in 1956 (see Chapter Four).

The Survey provides the first evidence of structured education programmes.⁹ Written in an accessible and informative style, it was designed as a tool to assist general art education and carried essays on the history of the collection, exhibitions and artists. The inaugural edition reviewed the scheme that was initiated the previous year with the Secondary Division of the Christchurch Teachers' Training College (*The Survey*, February 1971: 1). In the next issue one of the trainee teachers, June Goldstein, provided a detailed description of the scheme in practice and the benefits which were reaped by school students attending classes at the Gallery (*The Survey*, July 1971: 8). There is no doubt that there were benefits to the Gallery, to the Teachers College, to schools¹⁰ and to the teacher trainees.¹¹ The Gallery also worked closely with the Art Teachers' Association developing workshops for teachers and their students, inviting senior artists and art educators to contribute to these events (Mané, 1972). The Gallery's 1973 Annual Report records 331 schools and institutional groups visited the Gallery that year, a significant increase from the 199 groups recorded the previous year and an indication of the impact that structured programmes could make (*The Survey*, July 1973: 13).

Notably, Muir also took a strong leadership role in promoting art education for school and tertiary students and the wider community. In association with the Christchurch Teachers' College, trainees were seconded to the Gallery for four to five weeks to teach and take tours for school students (*The Survey*, February 1971: 1; July 1971: 8).¹² Arrangements were made with the University of Canterbury to establish a programme of mini-theses for Fine Arts students (*The Survey*, March 1972: 3).

So successful were these initiatives that Muir appointed Barbara de Lambert, an art teacher from Rangi Ruru Girls' School as Assistant to the Director in 1974 (RMAG, c1982: 43) to conduct outreach programmes taking works from the collection to schools and organising exhibitions in several South Island centres (*Bulletin*, 1983, March:1).¹³

A wide range of public programmes including films, seminars, lectures and tours developed by staff and distinguished visitors became part of the fabric of the Gallery. Following the lead set by Huia Beaumont, Education Officer at Canterbury Museum from 1948–1958,¹⁴ and Eric Westbrook at the Auckland City Art Gallery, Muir also made regular radio broadcasts¹⁵ (*The Survey*, July 1973: 3).¹⁶

Brian Muir resigned in 1978 to take up the position of Curator of Applied Arts at Auckland Museum. Crighton (2012:140) argues that Muir's acquisitions policy, covering antiquity to modernity, was an attempt to educate and civilise the Gallery's visitors but its lack of discipline left 'cultural confusion' instead. Nevertheless, Muir had put in place a range of structured education programmes with considerable vigour and determination and provided the framework for future growth.

Rodney Wilson

Dr. T. L. Rodney Wilson's appointment as Director in November 1978 ensured that Muir's vision would be maintained and extended. Wilson had previously held the position of senior lecturer in art history at Canterbury University and in 1977 had curated a major exhibition of the work of Petrus van der Velden, which was shown at the Gallery (Milburn, 2000: 87-88). Shortly after his appointment several new staff positions were created, among them the Gallery's first permanent education officer whose salary was funded by the City Council.¹⁷

He also ensured that the Department of Labour Project Employment Programmes (PEP) were used to develop the Gallery's collection management and outreach programmes (CAG 31, Box 12; *Bulletin* 9; 12, 1980; Correspondence J.H. Gray to AGMANZ 26 July 1982).

The extent of the education officer's role quickly became clear. Described as "a fascinating but somewhat exacting task" (Betts in *The Bulletin*, May/June 1979: 2), the Gallery's intentions were first set out in a comprehensive submission to the Canterbury Education Board early in 1981. It included the following explanation of the responsibilities of an art museum educator:

Within the full operation of the Art Gallery's activities the Gallery Education Officer has an extremely wide ranging function. One major responsibility is the preparation of didactic material to accompany exhibitions. This type of material ranges from wall charts to information leaflets or audio-visual programmes. For the adult community volunteers are trained as assistants or guides and the education officer provides talks or lectures to special interest groups both inside and outside the Gallery.

These functions obviously involve services for the full community being responsible for all ages from the pre-schooler to the aged citizen. The service also involves working hours and times well-beyond the normal range of teachers involved in the traditional education service as Art Gallery activities frequently involve weekend, evening and normal holiday periods... (Submission to Canterbury Education Board, 1981:1).

The document goes on to outline the functions and philosophies of the position in detail. It lists seven main functions: preparation of didactic material; preparation of resources, including extensive kits for multiple visits, as well as liaison with schools; lessons for school groups at the Gallery; in-service teacher education; leisure activities; volunteer guide training and outreach programmes (Submission to Canterbury Education Board, 1981: 2).

The Council's progressive attitude to employing an education officer at the Gallery and the success of the initiative prompted a bid to the Education Department for additional staff to continue and develop work with schools. The Council's action was also influenced by prevailing economic concerns. There was a growing perception that education was the responsibility of central government (Wilson in *AGMANZ News*, 1983: 5), and in a tightening economic climate it was prudent to consider defraying additional expenditure in any way possible.

As Chapter Three has already outlined in detail, the art museum directors tried to persuade the Department of Education to second teachers as art museum educators - replicating a scheme which had been operating successfully for non-art museums since 1941. Wilson led many of these negotiations. But these matters were not the only ones to occupy him.

By the late 1960s it was clear that the Gallery's facilities were not adequate and that finding solutions had become a matter of urgency. Accordingly, in 1978, the first of several excavations began to create additional collection storage areas. Wilson also continued efforts to upgrade and enlarge the

Gallery's exhibition and administrative areas, briefing the international museum consultant Robin Wade to consider a variety of sites which would provide appropriate facilities for the Gallery's expanding role, insisting that there be space for a lecture theatre and a classroom which were not available at the Robert McDougall (Wade, 1979).

In 1979 Wilson announced that he had accepted the directorship at the Auckland City Art Gallery. He left Christchurch with an impressive legacy: astute acquisitions; professionalisation of staff and an unerring sense that the Gallery's facilities were inadequate.

John Coley

John Coley's 14 years as Director saw a vastly expanded programme of exhibitions and burgeoning Gallery attendances. Coley, an artist and a former art teacher, continued the work of his immediate predecessors. He also was responsible for the Gallery's role in hosting 'blockbusters'. *America and Europe: A Century of Modern Masters* held in 1980 and *Te Maori: Te Hokinga Mai* in 1987 with respective attendances of 34,199 in 26 days, and 147,000, including 6,000 on the last day alone, was one indication that the Robert McDougall's facilities could no longer sustain the demands of a contemporary metropolitan art museum. The Collection had to be removed to make way for any major touring exhibitions; there was no storage space, and inadequate security and climate control compromised accepted professional standards. Nor could the Gallery meet the expectations of the community who wanted continued access to the permanent Collection as well as temporary exhibitions.

The McDougall Art Annexe, an additional and much needed exhibition space for contemporary art was opened in the Arts Centre in 1988. The Annexe brought opportunities for the Gallery to curate exhibitions drawn from the local coterie of artists, many of whom were younger, experimental and developing national reputations. The growing popularity of exhibitions both at the Annexe and the Botanic Gardens site, as well as the increasing profile of the visual arts in Christchurch highlighted the inadequacies of the Robert McDougall Gallery even further.

Every endeavour to bring a new gallery on to the drawing board was frustrated by the City Council. As John Coley commented wryly:

... we were often told by Councillors that we already had a gallery; to shut up and get on with the job. I had two jobs - director of the McDougall and advocate for the new gallery. It was exceedingly frustrating, especially when the Council changed and you faced a new set of councillors and new views... (*The Press*, 27 April, 2002).

Numerous reports were commissioned: sites were selected - then rejected; project approvals were sidelined or re-prioritised. Public debate raged with each new proposal and counter-proposal. In 1988, Monica Richards, intent on leaving a bequest for the new building, was advised by the Council that the prospect was so distant that she should consider supporting acquisitions instead (Milburn, 2000: 96).

Art museum education comes of age

Before turning to developments in art museum education at the Christchurch Art Gallery itself, I pause to consider the consolidated position of education services prior to the arrival of P. Anthony Preston as Director in 1995. In part, the narrative concerning the Department of Education expands, but localises material documented in Chapter Three. However, it also explains the trajectories undertaken at the Robert McDougall Art Gallery to pioneer developments new to art museum education in New Zealand and the strategies of “going public”.

The Department of Education and art museum education

Between 1980 and 1988 the Gallery and the City Council attempted to persuade the Department of Education to provide additional resources to support art museum education services for schools. Various different schemes were proposed in relationship to changing circumstances. Initially, the plan was to second a trained teacher. In late 1982, as the effects of the economic recession were felt most acutely, it was suggested that the Gallery could assist in an Education Department redeployment scheme and second a lecturer from the Christchurch Teachers College. Ironically, the basis for these plans had been suggested, in a highly imaginative way, from within the Art Curriculum Office

of the Department of Education as early as 1975 but had not been advanced (Thorburn, 31 October 1975).

The evidence of the Gallery's existing success, judged in terms of attendance alone, was compelling. Tables 5.1 and 5.2 (below) refer to school attendance at the Gallery between 1969 and 1985.

Year	No. school groups	Year	No. school groups
1969	32	1975	199
1970	214	1976	187
1971	199	1977	291
1972	331	1978	262
1973	199	1979	254
1974	136	1980	497

Table 5.1 Breakdown of group visits to Robert McDougall Art Gallery 1969-1980
Source: Gallery submission to the Canterbury Education Board, 1982

Year	Groups	Students	Primary	Secondary	Other
1981	244	6,237	2,070	2,840	1,327
1982	360	8,254	5,201	2,219	834
1983	313	8,813	5,145	2,527	1,132
1984	446	9,469	5,993	2,490	986
1985	677	13,531	8,458	3,117	1,956
	% Primary		% Secondary		% Other
1984	64%		26%		10%
1985	63%		23%		14%

Table 5.2 Breakdown of group visits to Robert McDougall Art Gallery 1981 – 1985.
Source: Memo to Officers of the Department of Education Southern Region from Robert McDougall Art Gallery, 13 May 1986.

The Gallery and the City Council used such statistical evidence to support detailed arguments for the expansion of education programmes. Numerous submissions and meetings followed and voluminous correspondence was generated. Local MP for Christchurch Central, Geoffrey Palmer, made representations on behalf of the City Council to the Minister of Education, and both the Council and the Gallery consulted regularly with the professional association, AGMANZ (Minister for Education, 23 December, 1982;

Christchurch City Council 28 July, 1982; AGMANZ 20 December 1982). The Gallery was keen to maintain control over employment conditions and this remained a sticking point throughout negotiations, especially since the Department of Education wanted to retain jurisdiction over its employees.¹⁸ A range of responses was received to the Gallery's submissions between 1981 and early 1983 which indicated that the Department had different priorities,¹⁹ or obfuscated,²⁰ and then, apparently, agreed.²¹ The latter proved to be illusory, a case of bureaucratic confusion. The Gallery sent various reminders, but no-one was appointed.

As a short term solution the Council recommended that the Gallery contract retrenched teachers through the Department of Labour's Project Employment Programme (PEP). This strategy was high risk. By 1986, the Labour Department had withdrawn the scheme and replaced it with a Training Assistance Programme not suited to the Gallery's needs.

It was clear that the Gallery's ability to provide education services had reached capacity. The withdrawal of the PEP scheme made the Gallery's position untenable in relation to escalating demands from schools. The few hand written file notes that have been archived at the Gallery attest to the sense of urgency. They record the frantic efforts at problem-solving; the telephone calls, meetings and the range of options that were considered by Rodney Wilson in order to solve the impasse (CAG file box 30). The Gallery's anxiety and frustration was conspicuous when in May 1986 it circulated a formal memorandum to the Department of Education:

[...] Today with the withdrawal of PEP support the question of how we are to service the schools has become both urgent and critical. It is clear that important decisions have to be made now, in relation to the schools programme.

We are alert to our responsibilities as an educational institution and we are anxious to fulfil the community's expectations in this respect. We are also aware of the contributions we can make in developing beneficial social attitudes in the young.

However we are unable to do so on the basis of present staffing. (Memo to Officers of the Department of Education Southern Region, 13 May 1986).

As indicated in Chapter Three the impasse was eventually resolved and the Department of Education did provide funding to appoint part-time staff administered by the galleries. Political and ideological conditions altered, and by 1993 the arrangements were terminated.

“Going public”

Despite the emphasis given to the schools programme in the preceding narrative, it was only one of the functions undertaken by the Education Officer at the McDougall Art Gallery. Others included preparing didactic material for exhibitions, training voluntary Gallery Guides, developing outreach services and scheduling lectures and concerts.

The preparation of didactic material for exhibitions included a range of written interpretation including expanded labels and wall texts, and curriculum-based brochures for schools. Having an education officer assist in text development for exhibitions at that time, set the Gallery apart from practice in other New Zealand art museums.

Adapting a model for docents followed by leading art museums in the United States of America,²² the Gallery Guide programme was formally constituted in July 1979. Initially, tours were offered on Sundays (*Bulletin*, 4: 2). By October this was extended to Saturday (*Bulletin*, 5:1) and a year later Wednesday afternoons were added (*Bulletin* 7:1). School tours were offered throughout the year (Figure 5.2).

Outreach Programmes were also formally developed in 1979. The rationale for introducing such projects was complex. For the Education Officer, Ann Betts, it was primarily about access and audience development:

Access is vital - but you have to get people to want to come.... education isn't just making sure the experience once they are here has meaning for them ... but it's also encouraging people who don't come ... So the outreach function I saw as significant. 'Specially in those early days when people weren't going to the art gallery. It was a very quiet little place in the back of the gardens.... Even the name was a problem. Who's Robert McDougall? ... So we made a big difference there. (Betts, personal communication, 6/4/2005).



Figure 5.2 Volunteer Guide at Robert McDougall Art Gallery - Lady Ruth Burns *AGMANZ Journal* 20(3): page 27 1989
Collection Robert and Barbara Stewart Library and Archives Christchurch Art Gallery Te Puna o Waiwhetu
Reproduced with permission

For the Director it involved even more. At a time when mass outdoor entertainment, including rock and jazz concerts, street theatre and the “Wizard of New Zealand”,²³ was *de rigueur*, the Gallery’s outreach programmes, especially those with a performing arts element were a way to win back for the visual arts the interest of non-gallery going groups” (Coley in *Bulletin*, 13, 1981). Coley’s response was also ideological: at its height the outreach programmes provided employment for five troupes of performance and visual artists as well as a full-time administrator. All would otherwise have been unemployed.

Two types of off-site projects were undertaken. In the first type, original works from the Gallery’s collection were taken to homes for the aged, hospitals, commercial and industrial sites.²⁴ The only limitations were “properly secure space with tolerable heat and light” (*Bulletin*, No. 7). Eyes sparkling, animated and laughing Ann Betts recalls:

What I tried was to take artworks out to people. And, today it would make your hair stand on end. The conservator would make me a nice safe little box and we wrapped works in bubble wrap. We had some works allowed out on day release from collection. We took an easel and we tried to talk to people in their territory about the sort of experience you have in the gallery world. That in a way was talking to the converted. I discovered ... that they were mostly people who were now in old people's homes who had an interest and who no longer had the mobility, and they really wanted us to come and do that. But it wasn't touching the 'great unvisiting'. (Betts, personal communication, 3/5/2004).

The second type of outreach project tried to reach the "great unvisiting". Using a variety of performing artists,²⁵ the Gallery commenced an ambitious, slightly zany series of activities which were seen locally and occasionally, further afield.²⁶

During 1980 the programme went to over 300 venues. Sometimes there were direct references to the Gallery's collection. As Ann Betts recalls, "we tied (performances) to a painting or to an artist. We performed a little play about Frances Hodgkins and Van der Velden. And we talked about some of the big paintings" (Betts, personal communication, 3/5/2004). At other times, for example with *Toybox* - an exhibition of children's toys - training was provided in aesthetics and design (*Bulletin* 11, September/October 1980). Funded through a range of employment schemes, grants and sponsorship,²⁷ the projects were crowd-pleasers.²⁸ Outreach of this sort was eclipsed when government support for labour schemes was phased out (*Bulletin*, 13; Betts personal communication, 3/5/2004). However, the first type, touring original works to non-traditional venues, was reconstituted in the late 1990s as *Art on Tour*.²⁹

The early years summarised

Art discovers its true social use, not on the ideological plane, but by opening the passage from feeling to meaning - not for everyone, since that would be impossible, but for those who want to try..

Robert Hughes (1981), *The Shock of the New*, p.409.

The preceding narrative has suggested that by 1981 there were certain patterns in practice - normative practices that manifested as signature

pedagogies. The Gallery was quite clear about the purpose and function of the education officer (see Submission to the Canterbury Education Board) and the range of activities that promoted access and participation. During the decade between 1973 and 1983, the range of education services as well as the methodologies for education provision, became fixed, and, with the exception of performing arts-based outreach projects, remained largely unchanged until 2006, when this study ceased. Chapter 6 considers these signature pedagogies in greater detail.

The nature of these patterns demonstrated a commitment to developing regular structured events and delivery of resources such as the *Bulletin* and kits for schools. The Volunteer Guide Programme was the first to be implemented in any New Zealand art museum. The majority of events were intended to be didactic, regarded primarily as ways to transmit information to audiences. Support for the programmes' style, content and intention during the establishment years came from the Gallery's directors. Brian Muir had been responsible for establishing a range of similar programmes at the Manawatu Art Gallery prior to his arrival in Christchurch (McCredie, 1999). Rodney Wilson's experience in the tertiary education sector and John Coley's background as an artist and secondary school art teacher saw both of them championing the schools' service. It was Coley who saw opportunities to support artists through employment schemes and boost participation in the Gallery's programmes simultaneously (Figures 5.3 and 5.4).

The programmes of education departments in prestigious art museums, such as the Museum of Modern Art, New York (MOMA), were well known and highly regarded. From the late 1970s research about art museum education programmes began to appear more frequently (Newsom and Silver, 1978; Dobbs and Eisner, 1986) and professional associations such as ICOM-CECA and MEANZ were more prominent. Ann Betts was closely involved with MEANZ, holding positions within the Executive and working with conference planning committees over the years. MEANZ conferences hosted international museum education specialists. And yet, international developments do not appear to have affected the design of the Gallery's education programmes in any notable ways.



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



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

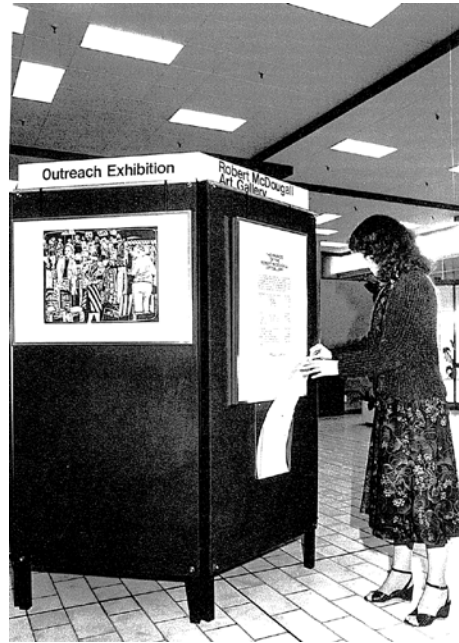


Figure 5.5 Outreach Robert McDougall Art Gallery
Collection Robert and Barbara Stewart
Library and Archives Christchurch Art
Gallery Te Puna o Waiwhetu
Reproduced with permission

II EDUCATION POLICIES AT THE CHRISTCHURCH ART GALLERY: AN OVERVIEW

The narrative now turns to consider education policy developments once the Christchurch Art Gallery opened. It begins by introducing Tony Preston, director 1995–2006 on whose watch the new gallery was initiated and implemented. It then turns to document strategic planning processes for education and public programmes.

The research design for this section, emulates its counterpart in Chapter Four. It takes an ethnographic and grounded research theory approach to consider policy development as a social process. Thus, I rely on close readings of planning documents and extended interviews with four staff members directly responsible for the management and delivery of education and public programmes. Material from an extended interview with the previous Manager of Public Programmes, Ronnie Kelly, who resigned from that position in late 2003 but was instrumental to the planning process, is included. All interviewees



Figure 5.6 Christchurch Art Gallery, 2004

were asked to define and discuss the nature and purpose of art museum education and public programmes.

Tony Preston and the new gallery

P. Anthony (Tony) Preston was appointed director in 1995. He came to the position from the National Gallery of Victoria (Melbourne) where he had been Head of Education for 18 years. During that time he had worked with Rodney Wilson who had acceded to the directorship of the NGV in 1988. Prior to the appointment in Melbourne Preston had been Senior Education Officer at the Art Gallery of South Australia. He held academic qualifications in art history and theory, education and museum studies (*Bulletin*, 124, 2001:21). From 1986 he was an active member of ICOM-CECA (Committee for Education and Cultural Action) and, from 2001, a Board member (Preston, personal communication, 20/4/2004).

Preston came into the job knowing that John Coley had paved the way for a new building and was under no illusion about the prevarication that had characterised decades of indecision. He also realised that substantial

community support would be needed to deliver a new facility worthy of the city and its art collection (Preston in *The Press*, 15 May 2003: 12). The frustration so keenly felt by his predecessors was evident in an interview Preston gave soon after arriving in Christchurch:

We are forced to run a successful operation from a series of broom cupboards...For a city which claims high cultural status, the present situation is unacceptable. If you were less than kind, you could talk about cultural pretensions rather than cultural aspirations... (Preston, *The Press*, 8 March 1996).

The strategy was to bring the City Council, community, corporate and central government support into alignment. The first hurdle was to get Council's agreement on a site. That was done in 1996 (*Bulletin*, 1996, 1). The site was purchased by the City Council for \$9.6 million including \$3.8 million from a local community trust.

In May 2000 the Prime Minister, as Minister for the Arts and Cultural Heritage, announced a national cultural recovery package aimed at stabilising the sector and investing in an area which would contribute to economic growth and national identity. The announcement included a special one-off payment of \$6.474 million towards the Christchurch Art Gallery (Prime Minister, 18 May 00). This announcement, cemented by community-based fund-raising, ensured that the funding partners each had the equity envisaged in the initial strategy.

The opening of the city's "culturally bright young thing"³⁰ (Moore, *The Press*, 31 December 2003: 1; Figure 5.6) suggested that the spectres of "Christchurch characteristics" had been silenced.³¹ Civic pride³² in the new Gallery and its mid-city location symbolised for some the centrality of the visual arts in Christchurch life. Mayor Garry Moore, writing at the time of the Gallery's opening was ebullient:

This is a great time to be mayor of Christchurch ... Now is the time to line up and rejoice in this magnificent new structure in our city. A place where we can celebrate our stories and our lives through art ... The Christchurch Art Gallery will be a public resource with equal access for all, and its exhibitions will educate and enlighten us. It will also be the centrepiece of a vital and creative Christchurch culture that is so important in a democratic society... Let's fill it. (Christchurch Art Gallery, 2003: 7).

Cultural commentators were more cautious (Harper; Dutton; Brown; King; 2004). In a series of feature articles commissioned by *The Press* to mark the first anniversary of the Gallery's opening, the consensus was that "visitors have been entertained and comforted by the familiar works in the Gallery's permanent collection, (but not) challenged by the shock of the new" (Moore, *The Press*, 8 May 2004: A4, 8). It seemed that the spectres had been stilled, but not silenced.

Strategic vision and organisational structure

The Christchurch Art Gallery operated as an Activity Group within the City Council's Community Services portfolio, comprising libraries, community and recreation facilities (CCC, 2005). In 2004 approximately 83% of the Gallery's operating revenue was rate-payer funded. Development of the new gallery required detailed corporate planning commensurate with the scale and complexity of new arrangements. The Gallery's Strategic Plan 2003-2006 was presented to the City Council in November 2002, six months before the Gallery opened (CAG, 2002a). The document, *Art in the heart; art in the mind*, addressed key issues surrounding the development of a much larger operation, a more broadly-based audience and higher levels of revenue generation. Its parameters reflected the commitment of elected Council officials to deliver on the community charter and on the legislative mandate to provide for community well-being (Preston, personal communication, 20/4/2005; Local Government Act, 2002, S10).

Policy creation: art museum education and public programmes

Although *Art in the heart; art in the mind* addressed education services in the section entitled Community Programme and Activities, the Gallery had already produced two detailed complementary plans: an Education Programme Plan in March 2002 (CAG, 2002c) and a Community Programme Plan 2003-06 in November 2002 (CAG, 2002d). The first document explained the purpose of education in the Gallery – "...to provide information and experiences which maximise enjoyment of art, and increase involvement in, and understanding of, art" (CAG, 2002c:4). It outlined the expectations for education services in the changed environment of the new Gallery.

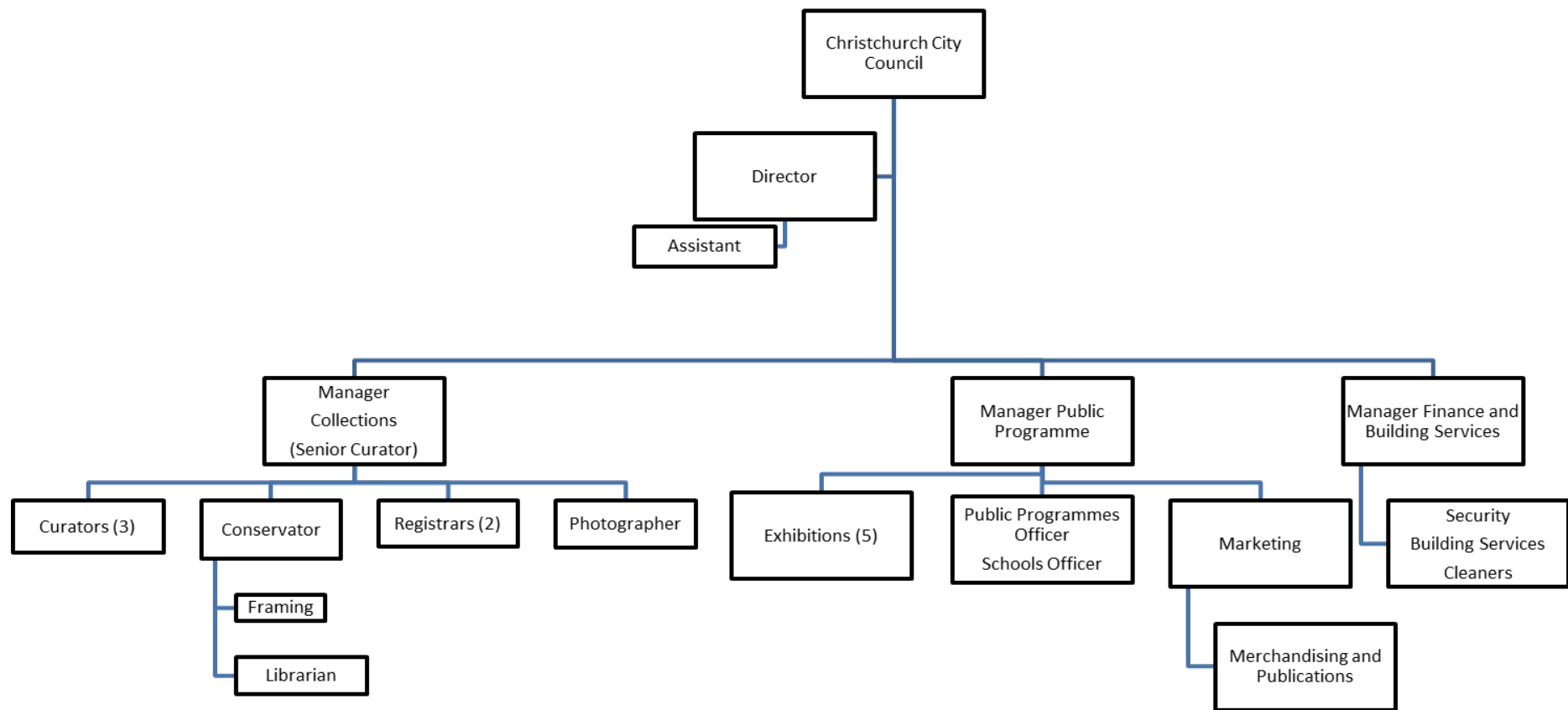


Figure 5.7 Organisational Structure Christchurch Art Gallery, 2003 – 2005
 Source: Christchurch Art Gallery, Strategic Plan *Art in the heart; art in the mind* 2003 – 2006

The Plans also attempted to delineate the characteristics of education and community programmes. There was, however, considerable duplication in objectives and specific programmes. Attempting to define the distinctive nature of these two areas was expedient, given the separate but unified approach to staffing, expressed in *Art in the heart...* as two branches (p.3), with one position designated as the Schools Officer, the other the Public Programmes Officer (Figure 5.7). Beneath such pragmatism lay a more complex conundrum concerning the nature of formal and informal learning within the art museum. The core philosophic issues could not be addressed by any of the plans because they were designed to deal with programme provision. Ultimately only an education policy could describe the nature and purpose of educational services at the Gallery.

The Manager of Public Programmes from early 2004, Hubert Klaasens, admitted the lack of clarity about the distinctions between formal and informal learning:

... education is more about increasing awareness and understanding and thereby creating a sense of connectedness – if that's the word – and the connections between past and the present; why certain things happen ... so it's an enrichment programme or process that builds up society's strength or cohesiveness.

[...] my personal background gives me ample experience in exhibitions development and publications, because it's been my real area of expertise, but it's much less so in the areas of programmes and education. Although I have worked for the Education Department – so I understand the formal education part. That's not an issue. But the informal community programmes are a mystery to me (Klaasens, personal communication, 30/4/2004).

The Education Plan recognised three particular challenges and identified the means to meet them. Firstly, it was clear that the Gallery had to expand audiences to meet attendance targets. To do so, the Plan segmented visitor groups from pre-schoolers to the aged, locals and tourists, in-house and outreach, and then outlined existing and possible future programmes for each group. Market segmentation, techniques applied from market research theory and practice, gave structure to the challenges associated with growing audiences and increasing participation rates (Kelly, personal communication, 3/4/2004).

The school attendance forecasts anticipated 150 classes in the first 6 months of operation. The actual figures were unparalleled – 335 classes attended the

Gallery (CCC, 2003: 2). The groundwork for this success lay with outreach visits to schools by education staff between the closure of the Robert McDougall Art Gallery in June 2002 and the opening of the new gallery 11 months later.

Secondly, the Plan identified new initiatives. Among these was a feasibility study for *KidSpace* - a project based on interactivity and popular media for children, modelled, in part, on successful ventures in art museums overseas and on hands-on learning in science centres (Kelly, personal communication, 3/4/2005). Another area was tentatively articulated by the phrase “programmes that are relevant and sensitive to our increasingly multicultural community” (Preston, personal communication, 21/4/2004). Understanding that information technology would play an increasingly important role, the Plan proposed the development of educational technologies ranging from web-based resources to hand-held interactive devices and video conferencing. Such proposals were innovative advances on the paper-based resources that had been a mainstay of the education programme from its inception.

Lastly, the Plan considered facilities management, occupancy and turnover. The Robert McDougall Art Gallery had no dedicated space for education and public programmes. The Christchurch Art Gallery had a surfeit: two separate activity spaces, an auditorium plus offices; the foyer and Sculpture Garden offered additional venues. However, with just two full-time educators whose responsibilities were divided between delivery of curriculum-related material to a range of educational providers and services to the wider community, the Plan significantly underplayed resourcing issues.

For the Gallery’s director the education and community programmes in the new gallery were not “business as usual on a bigger scale”:

...the massive increase in profile and the quality of the physical facility that we have has changed that. There is, in fact, a very high expectation from any visitor. This beautiful, new and enviable facility needs to have staff who can match the expectations that have been raised and to contemplate a different way of doing things; being prepared to listen to others; being prepared to look further afield for possible examples – and always being prepared to test [ideas] (Preston, personal communication, 4/5/2004).

Art in the heart; art in the mind aligned with the broad objectives of the Council’s Community Outcomes Plan which highlighted lifelong learning; participation in

community life and social connection, cultural expression and well-being. The Gallery's documents were alert to these broad goals and demonstrated how its education and community programmes contributed to them

Nevertheless, lack of clarity about informal learning remained. It is hardly surprising, therefore, that the Gallery found it difficult to allocate performance indicators to areas of community programming. Moreover, without debate about the dimensions of community learning programmes, opportunities to work with communities as collaborators in the co-construction of reciprocal learning experiences would not eventuate. What remained was business as usual, the instantiation of normative practices and the perpetuation of signature programmes and pedagogies. With only a few exceptions the community programmes were similar to those provided a decade previously.

Policy implementation: intentions and outcomes

The previous chapter noted the propensity for museums to engage top-down approaches for policy formation. The director of the Gallery recognised that pressure to attend to the immediate requirements of building and programme development left little time for staff to participate in policy development (Preston, personal communication, 4/5/2004). This left the senior management team – the director, the Manager of Collections (Senior Curator), the Manager of Public Programmes and the Manager, Finance and Building Services – to oversee policy development in the lead up to the opening (see Figure 5.7). Given that they too were absorbed by day-to-day concerns with the new gallery, policy and planning was constructed during the period 1996-2004 as a reaction to the City Council's accountability requirements. These circumstances further exacerbate features associated with top-down, hierarchically structured and regulated policy formations.

In this section I outline, briefly, three different approaches to policy intention and experience that characterise how education policy was formulated and implemented at the Gallery during these crucial years. Each example has a different genesis, trajectory and outcome: the first briefly outlines the Gallery's bids to secure an LEOTC contract ³³, the second details the development of new education technologies and the last discusses the *Canterbury Art on Tour* initiative.

LEOTC policy intention improve teaching and learning effectiveness – outcome equivocal

The essential value of LEOTC is its capacity to provide authentic contexts which enhance the effectiveness of teaching and learning back in the classroom.

Minister of Education, the Hon. Trevor Mallard, 2004 in Deaker, 2006:8

Once the Christchurch Art Gallery opened all schools in the Canterbury region received a bulletin four times a year. It outlined lessons at the Gallery: some were standardised while others changed quarterly. The year level, content and curriculum links were clearly established. Bookings were robust, slots filled quickly and capacity was soon reached. Activity lessons which combined a tour of an exhibition with a hands-on studio session were the most popular. Formal evaluation indicated high levels of satisfaction with the service. It was also clear that the Gallery was overwhelmed by schools' responses and was unable to meet demand.

The schools programme was a well-established blue-print for the types of experiences sought by the Ministry of Education. In 2004 there were no visual arts providers in Canterbury contracted to deliver LEOTC experiences. So when the MoE called for expressions of interest from potential providers for the next round of contestable funding for uptake in 2005, the Gallery began what was described by the Schools Officer as 'the quest for the Holy Grail' (Hoult, personal communication, 6/5/2004).

Following a series of unsuccessful bids from the Robert McDougall Art Gallery, understandably, staff were cautious about outcomes. They recognised that a successful contract would provide one additional teacher and therefore assist in better meeting demand from schools. However, both education staff and senior managers understood that even if the Gallery's tender were accepted, this did not guarantee long-term provision. As the Schools Officer said, somewhat ruefully, "I don't see LEOTC being important, or of great value because it is not secure. To get a really good programme running, you have to have security (Hoult, personal communication, 6/5/2004). The Manager of Public Programmes, familiar with LEOTC risk management strategies at another museum, planned "to make LEOTC a completely independent clip-on, so that when it falls over, we don't lose out core business" (Klaassens, personal communication, 30/4/2004).

Given these equivocal comments, it was perhaps not entirely surprising that the Gallery's tender was not successful. Feedback by the MoE on unsuccessful applications was minimal. In 2006 the Ministry provided a tender template. Evaluating that document against the Gallery's various proposals dating from 1994 appears to suggest that the MoE's requirements for detailed responses to learning outcomes, for example, have not been met by the Gallery.

It is, nevertheless, the MoE's own research which offers insights about the perceptions that LEOTC providers have of teachers. Museums and galleries wanted a role for themselves in teachers' professional development: "Require teachers to attend pre-orientation visits"; "require providers to connect their LEOTC offerings directly to classroom programmes", - and "seek ways of giving us a role in pre-service teacher education e.g. as a location for practicums" they said (Deaker, 2006:10). The last, in particular, suggests museums and galleries are requesting a returning to some aspects of the Department of Education's Schools Service that ceased in 1993. It may also suggest that there is a knowledge gap about teaching and learning in these two different sites.

Education technologies: policy intention innovation - outcome constrained

Information technology will play an increasingly important role in the Gallery's programmes

CAG, 2002c:9

The Education Programme Plan outlined initiatives for web-based resources and a range of digital devices to augment exhibition interpretation. At the time, the 'wired museum' was in its infancy with resources directed initially to collection management inventory and control. Gradually the potential to store, search and link the wider intellectual assets of a museum was better understood and then exploited. However, as Cameron (2001) pointed out, the tensions between the wealth of information held by museums and the poverty of institutional resources available to capitalise on the educational value of knowledge-sharing were difficult to resolve.

The Gallery took the first steps towards using new technologies for education in its stride. Working with curators and registrars educational resources in print form were transferred to digital formats and broadcast via the Gallery's website.

Concepts for touch screens and hand-held devices such as personal digital assistants and palm pilots were considered, estimates prepared, local IT companies contacted and proto-types trialled: but none of these initiatives proceeded. Ultimately, the choice lay between new technology with multi-media capture and the tried-and-true audio-tape commentary. As Ronnie Kelly, Manager of Public Programmes until 2003, explained:

Here was an opportunity to do something as an art gallery that nobody in the world was doing. It would signal: 'Here is a really innovative institution, using local know-how'. The education and exhibitions people really loved it. The younger curatorial staff thought it was a really good concept. But it had major opponents who assessed it as a risk factor – not necessarily a financial risk – but a concern that it might compete with the art museum experience; that people might be taken with operating the machine instead of admiring the artworks.

To me that wasn't a disadvantage – because what I saw was young people coming in to use the technology and finding out about art... (Kelly, personal communication, 3/4/2004).

The Gallery chose the safe option. An acousti-guide was developed.

Canterbury Art on Tour. Policy collaboration: outcome – success

The project aims to undo students' perceptions of art galleries as unwelcoming to young people...

b.139, 2005:5

2005 marked the sixth anniversary of *Canterbury Art on Tour*. This was a community venture between Christchurch Art Gallery and the Centre of Contemporary Art that took original works of art by leading and emerging Canterbury artists into local secondary schools. The venture was financed through the Mayoral Fund, a small, discrete grant for community-based projects.

The project encouraged teenagers to gain valuable insights into the ideas and working processes of practicing artists within their own community. The project offered first-hand experience of original art work, thereby making art and the Gallery a more familiar experience for students. Easily transported and designed for table-top display, each of the display panels incorporated original art works, biographical information and photographs of the artist at work. Excerpts from artists' workbooks were often included in the display.

The project was co-ordinated by the Gallery's School Officer. Since secondary schools were less likely to participate in the Gallery's on-site programmes, *Art on Tour* offered the means to diversify and broaden overall participation. Furthermore, at least half of the venues for *Art on Tour* each year were low decile schools. *Art in the heart; art in the mind* created specific performance indicators on this aspect: every year the targets were exceeded.

Summary

These three examples offer insights into education policy formation and outcomes. In the first example, the Gallery positioned itself as the primary purveyor of art museum education experiences in Canterbury yet was continually unsuccessful in gaining an LEOTC contract. Not only did the proposed programmes not meet the particulars of the tender but, finally, the Gallery was unable to convince the Ministry of Education that it could transform its art museum-based pedagogies into modes that were intrinsic to the National Curriculum.

In the second example the Gallery chose a well-known brand of audio-tour to provide an authoritative introduction to augment the traditional art viewing experience. It chose this product over one that was little-known and had the potential to reconfigure – and possibly disrupt – the traditional art viewing experience.

Despite two very different examples, they suggest that policy formation in these cases, occurred within constraints bounded by 'business-as-usual' attitudes and a top-down, hierarchically structured approach to policy development.

In the third example of *Art on Tour*, policy formation occurs within the lower levels of the organisational structure. While it continues a 'business-as-usual' approach that began with Outreach in the 1980s, it also extends the earlier model by developing a collaborative, co-constructed partnership with a sister organisation. The nature of the partnership and its purpose was congruent with the community well-being policies of the City Council. Its funding support from the Mayoral Fund attested that *Art on Tour* was a success.

III CHRISTCHURCH ART GALLERY: DISCUSSION

The discussion which follows summarises the main historical and policy trends faced by the Robert McDougall Art Gallery and its successor, the Christchurch Art Gallery between 1932 when the McDougall opened and 2005 when the on-site fieldwork ceased. I consider three periods: the period of cultural guardianship c.1932-mid 1980s; the period of the neoliberal experiment between 1984 to the late 1990s and the period of late neoliberalism from 1999 to 2005 (Figure 5.8). This periodisation is consistent with the previous chapter. Here, I am specifically concerned with the relationship between the Christchurch City Council and the Gallery. Within that relationship a contemporary, but partial form of 'municipal socialism' (Peck, 2009) is identified. The belief in community ownership, control and the equitable distribution of resources, as an antidote to harsher forms of neoliberalism, appears intermittently within the public good ethos.

The period of cultural guardianship c.1932 to mid-1980s

The role of local government in this period was the provision of infrastructure: to deliver roads, lighting, sanitation, cemeteries and parks and to regulate urban expansion. Primary income to fund outlays came from the rates levy and from secondary sources such as the sale of electric power, fines and subsidiary taxes such as a fuel tax (Perry, 2000: 283-285). The provision of additional amenities such as libraries, the museum and the art gallery, were subject to *ad hoc* arrangements. Council funding to these organisations fluctuated, with no certainty or regularity of financial contributions.

While the Council had set aside land in the Botanic Gardens and from time to time provided small sums for the Gallery's operating costs, arrangements for acquisitions and staffing were makeshift. The Council appointed an Art Advisory Committee to recommend acquisitions, but by retaining, and frequently exercising, veto over acquisitions, it took a hands-on approach which did not relax until well into the 1970s. In any event, Committee appointees could hardly be considered progressive. Members included a representative from the Canterbury Society of Arts and the Christchurch School of Art, who tended to perpetuate the conservative ethos of the CSA, the Art School and the City Council itself. Opportunistically, the Council gave tacit encouragement to

Timeline Robert McDougall Art Gallery and Christchurch Art Gallery

Government as Cultural Guardian		
	1932	◀ Robert McDougall Art Gallery opens
New Education Fellowship meets in NZ	1937	
	1940	◀ Centennial Art Exhibition
	1948	◀ William Baverstock Hon. Curator RMAG
	1960	◀ William Baverstock appointed director
	1969	◀ Brian Muir, director
Christchurch Teachers College student teacher Scheme commences	1971	
Canterbury Univ. Fine Arts mini-theses at RMAG	1972	
Barbara de Lambert, Director's Assit. (education)	1974	
	1978	◀ Dr. Rodney Wilson director
Ann Betts appointed Education Officer (March)	1979	
Volunteer Guides Programme commences (July)	1979	
Outreach programmes with works from Collection	1979	
	1981	◀ John Coley director
Neoliberal experiment		
<i>Te Māori: Te Hokinga Mai</i> at the Gallery	1987	
Ann Betts resigns as Education Officer	1989	
Penelope Jackson appointed Education Officer	1990	
Judith Hoult appointed Schools Officer	1991	
LEOTC announced	1993	
Penelope Jackson resigns. Ann Betts appointed	1994	
	1995	◀ P. A. (Tony) Preston director
Site for new Gallery purchased by City Council	1996	
Post-neoliberal period		
ICOM CECA meets in Christchurch	2000	
Robert McDougall Art Gallery closes (June)	2002	
Christchurch Art Gallery opens	2003	
Paradigm Shift Strategy 2005-2010 announced	2005	
	2006	◀ Tony Preston retires (May)
		◀ Jenny Harper appointed director (July)

Figure 5.8 Robert McDougall Art Gallery and Christchurch Art Gallery Timeline 1932 - 2006.

the occasional philanthropic gestures towards the Gallery and volunteers who acted as custodians during opening hours.

During the latter part of this period New Zealand experienced some of the greatest social, economic and political changes in its history. It was a time of great contrasts. The economic boom of the late 1960s was followed by a deep recession which hit middle and low income families in Christchurch hard. By the late 1980s there were signs that the downturn had reversed. The fourth Labour government came to power in 1984 and introduced a series of free-market reforms and decentralised government, but great uncertainty and upheaval prevailed. Numerous political and economic conflicts dogged the City Council. Rapid infrastructure expansion, disagreements over transport planning and the economic burdens faced by business and citizens contributed to the electoral defeat of two incumbent mayors in quick succession. Stability returned with the election of Sir Hamish Hay who became the city's longest serving mayor (1974-1989). As chairman of numerous public sector boards including the Canterbury Museum and the Museum of New Zealand Trust, his knowledge of professional practices within museums was influential in determining the Gallery's directions.

The Council's relationship with the Gallery changed markedly during this period. In part, this was the result of appointing directors with substantial professional experience. It was also due to the establishment of clearer managerial and functional responsibilities. The Gallery was now part of the Community Services Department of Council, and the Gallery director exercised a series of management delegations which lessened the continuous, overt intrusion of Council officers or Councillors in the Gallery's operations. An attitude of increasing professionalism prevailed. This allowed the Gallery some latitude to develop new initiatives and manage its programmes with a degree of autonomy. Despite the economic downturn, the Council provided increased funding. The Gallery was encouraged by Council to use PEP Schemes to employ additional staff and to develop strong community-based programmes, including outreach services. Despite social and economic hardships, these years saw creative responses to adversity. The Gallery responded quickly and imaginatively to opportunities like the PEP scheme. In addition to deploying considerable resources towards collection management, new and innovative public programmes were established. When the Gallery's initiatives also

matched socially responsible activities, the Outreach and Voluntary Guide programmes, for example, this met the Council's own objectives.

By the late 1970s professional standards within the museum sector were improving. When measured against other public galleries, it quickly became apparent that the Robert McDougall Gallery operated under several constraints. Facilities for the collection and public programmes were inadequate and the Gallery lacked qualified professional staff to undertake the necessary work of collection management and interpretation. The Council recognised some of these shortcomings and assisted with the appointment of new staff: the Gallery's first curator was hired and a permanent position for an education officer was created in 1979; several collection assistants were engaged temporarily to document the collections; and a contract conservator was also employed. The first of many subterranean "burrowings" (Milburn, 2000) to improve accommodation for the collection and staff began in 1978. Consultation about longer term changes and upgrading facilities for the future also commenced. The Council's rationale for funding the Gallery was predicated on the delivery of "public good" outcomes. It recognised that the Gallery's collection provided a major intellectual resource and stimulated consciousness of art education. Moreover, the Gallery gave Christchurch cultural cachet.

As the Gallery's programmes increased in number and broadened in scope, participation grew. The Council's rising expectations fed the Gallery's response - and vice versa. What was being created was a voracious, escalating programme aimed at satisfying political demands and the "public good" rationale. But the nature of the expectations and the rhetoric which accompanied those expectations did not change. Nor did the programme content change markedly: more of the same was offered. While the Council began to appreciate the requirements and professional standards needed to run an art museum in the late twentieth century, it lacked the political will to change the status quo and provide additional staff or improved facilities.

One reason that Council remained obdurate was because its attention was fixed elsewhere. The neo-liberal reform agenda pursued by central government from 1984 called for major revisions to the public sector: it was to become a smaller, output oriented, departmentally-based structure with greater emphasis on managerial performance and business profitability (Rice, 1992: 492). The initial reorganisation of local government involved the reduction of some 500 local

authorities and municipal boards to fewer than 100 (King, 2004: 491). The extent and speed of change at all levels of the public sector was dazzling and in many cases dispiriting with widespread redundancies, and the privatisation or sale of state enterprises.

The neoliberal experiment: 1984 to the late 1990s

Local Government reform in Christchurch was firmly focused. Initial focus was on creating a coherent, effective and smaller municipal entity to include remaining independent boroughs, and all subsidiary, joint ventures and associated organisations. This was accomplished late in 1989 (Rice, 1999: 146).

The National Party's landslide election in 1990 ensured that economic rationalist principles were to prevail. Economic rationalism was distinguished by its ability to enter and dominate every aspect of social life and organisation. As a vocabulary, practice and philosophy, it became the new and only logic of the marketplace.

The Local Government Amendment Act 1994 ensured that managerial practices and business profitability would be delivered within municipalities. For Christchurch this meant an adherence to the legislative requirements promulgated under the Act. Accordingly, considerable attention was given to development of corporate plans, performance indicators and departmental performance agreements. In addition, all Council departments had to demonstrate economic efficiencies, reduce spending and improve income generation.

The Gallery, as a department of Council, was required to conform to these arrangements. The Council's Annual Plan and Annual Reports provide an indication of the services and performances expected of the Gallery (CCC Annual Plans 1995-2004; Long term Community Cultural Plan 2003; Annual Reports 1995-2003). In summary, the consequences included a requirement for the Gallery to generate 20% of revenue from entrepreneurial activities and overall attendances.

Late neoliberal period: 1999 to 2005

A major philosophic shift from a public good model to an arts industry model informed the late neoliberal agenda. The underlying aim was to provide improved heritage or cultural value for the taxpayer dollar. Thus, in the language of economic rationalism, collections were considered economic assets rather than primary intellectual resources; programmes became products and revenue was generated through levying user charges and entrepreneurial ventures. Concomitantly, performance indicators continued to record quantity not quality: quantity was quality of a different kind.

Further reform occurred in 2002 with the promulgation of the Local Government Act. The Christchurch City Council interpreted the Act's mandate to demonstrate cultural well-being in terms of building a strong, inclusive community and creating a profile for Christchurch as a "cultural and fun city" (CCC LTCCP, 2004).

The alignment of central government's cultural policy, the Local Government Act and the City Council's own objectives remained consistent with economic rationalist principles and market driven approaches. Taken together, the aim of these policies was to ensure economic prosperity and to optimise the commercial potential of cultural capital. The new Christchurch Art Gallery would position the city as a "major arts and economic asset for Canterbury" (Prime Minister, 2000), and as a leading supplier and distributor of cultural products and services to the local community and to the increasingly lucrative tourist market. As a purveyor of the art of Canterbury, the Gallery was pre-eminent: it had no market competitors. Both the City Council and central government recognised that in the Gallery they had a business partner with considerable expertise in the dissemination of cultural capital, particularly evocations of regional and national identity (see, for example, Lawn, 2008). Investment in the Gallery, it was argued, would provide sound economic and social returns. As the Prime Minister, the Right Honourable Helen Clark, said at Auckland University:

We articulated our vision for vibrant arts and cultural activities which all New Zealanders could enjoy and through which a strong and confident cultural identity can emerge, and for a strong and vibrant creative industry sector which provides sustainable employment and economic growth within an innovative environment. In that way we acknowledge both the intrinsic value of the arts and culture and the enormous economic

benefits which could flow from a strong creative sector... (Prime Minister, 2000).

One characteristic which connects seventy years of the Christchurch City Council's funding of the Robert McDougall Art Gallery and then its successor, the Christchurch Art Gallery, is municipal socialism (Peck, 2009). This is a belief, originating in the later nineteenth-century, in community ownership, control and distribution of resources. However, in the post-neoliberal era the concept suggests a roll-back of the more punitive aspects of the early phase and reinstatement of balance between wealth accumulation and distribution.

The description of the Council's involvement with the Gallery indicates that the highly interventionist, paternalistic patronage of the first phase adapted in response to growing professionalism to become a more "arms' length", decentralised patronage. In the second phase, mutual recognition of public good arguments cemented the relationship between funder and funded.

The relationship exhibited tensions when one party could demonstrate that the community interest was not met and community control was threatened. Thus, in the first phase, Council's highly conservative interventionist stance was seen, ultimately, as impeding the Gallery's delivering of public good outcomes. At the time the Gallery's detachment was perceived to result in the dilution of the collection's relevance and diminution of the city's reputation as a leading centre for the visual arts and art education.

In the second phase, the Gallery persisted in advocating traditional public good arguments, failing, in the early stage, to recognise changes to the rules of the game including Council's necessary preoccupation with its own economic viability, and, in the later stages, ignoring that the ideological, political and economic changes wrought by the fourth Labour government, would require considerable revision to those arguments. By the late 1980s public good arguments *per se* would provide sufficient barriers to privatisation of the Gallery as a community resource, but were ineffectual assertions to promote resource expansion.

The third phase, the adoption of an arts industry model, transformed the traditional patronage pact to one of business partnership. It was a pragmatic adjustment made by both parties. In pointing out this pragmatism it is important to note the power of the political-managerialist discourse to bind in

the very areas of society most closely associated with the nurture and preservation of cultural expression, creativity and cultural identity. It is striking that the arts and heritage sector, with predilections to challenge prevailing orthodoxy and aspirations to be the critics and conscience of society apparently endorsed the new era of cultural policy development.

What the Christchurch City Council wanted in return for its business investment was proof of business viability and long-term sustainability. Successful turnover and profit would be measured in terms of financial prudence, meeting performance targets and above all, through-put. What was needed was evidence, in Mayor Garry Moore's words, that the "Gallery was filled" and that the cornerstones of the Council's Arts Policy, social and economic wellbeing, were achieved (CCC, 2001).

Nevertheless, there were signs that the Christchurch City Council did not abandon municipal socialism. The Local Government Act 2002 ensured that community consultation was integral to long-term planning. With particular reference to the Gallery, the Council maintained principles of access to community resources by its moderate attitude to user charges. It did not insist that the Gallery impose entry charges except to special exhibitions and for value-added programmes. Moreover, it maintained a benevolent attitude to the Gallery's capacity to generate revenue. In 2005 the Gallery was expected by the Council to contribute approximately 17% of budget (Christchurch City Council, 2005) - a considerably lower quantum than organisations such as the Museum of New Zealand Te Papa Tongarewa, Auckland Museum and comparable museums overseas. However, Council continually tested these arrangements. In March 2005, for example, the Gallery was asked to prepare a business case for the introduction of admission charges (Preston, personal communication, 4/4/2005); the recommendation to maintain free entry was accepted by Councillors (CCC, 2005).

Furthermore, by financing *Art on Tour*, the Gallery's outreach initiative to low decile schools from the Mayoral fund, it was clear that the Christchurch City Council was prepared to exercise the principles of voice (participation), choice (access to education) and safe prospect (affordable and effective services) in a direct role with the Gallery's programmes. While this particular project broke the arm's length principle, it did indicate leadership in relationship to social

justice areas, in ways articulated and recommended by the Social Justice Commission 1988.

What appears to emerge in the political economy of Christchurch is convergence of two antithetical ideological positions: municipal socialism and neoliberalism. The former emphasises access, participation and distribution of cultural capital and is inscribed within the Council's arts strategies and related policies. The latter emphasises the economic benefits of creativity and enterprise: these aspects are also embedded in the Council's policies. While funding prohibited commissioning any international "starchitects", the Melbourne-based Buchan group delivered a building that is a distinctive addition to the city. The new Gallery's more central location extended the footprint of the arts precinct towards the city's commercial centre and brought with it tasteful, high-end retail tenants. Improvements to the amenity value of several adjacent buildings followed (at least until the 2011 earthquakes). While the new Gallery was not envisaged to spearhead urban regeneration on the scale of Liverpool, Milwaukee or even Brisbane, attending to and maintaining the driving force of the creative economy remained central to the Council's plans (CCC, 2001).

Conclusion

The chapter has documented the history of the Christchurch Art Gallery and its predecessor, captured opinions of staff about art museum education and considered the policy role of the Christchurch City Council in relationship to the Gallery. It appears that the City Council managed to balance a form of municipal socialism within the construct of late neoliberalism. Balancing these two paradigms created tensions as well as possibilities. If the Gallery was to make the most of the latter then it needed to meet the challenge of doing things differently. This applied equally to education and public programmes.

The preceding narrative suggests four things. Firstly: the pattern of education programming - designated "patterns in practice" - first established in the decade from about 1973 to 1983, set the parameters for the Gallery's subsequent education activity. This period saw the establishment of pedagogies and programmes that became normative practices or 'signature pedagogies'.

Secondly: early departures from normative practice sprang from "a need to win back audiences for the visual arts" (Betts in *Bulletin* May/June 1979: 2). Senior

management understood and communicated the compact between the City Council and the Gallery with clarity. The Mayor's expectations that the Gallery "will be filled" had pragmatic and conceptual dimensions. On the one hand the major concern was with throughput. On the other hand, as the director, Tony Preston, suggested, "the Gallery needs to have staff who can match the expectations that have been raised by the new Gallery". Research and development funding was available to plan Kidspace as an interactive, experiential area, but no steps were taken towards this project. Thus normative practices appeared entrenched and were hard to displace.

Thirdly: the chapter suggests that the relationship between art museum education and schools-based programmes is a tangled one often highly politicised and characterised by confusion and uncertainty.

Fourthly: the confusion which existed about the nature, purpose and extent of public programmes is so great that it has become a catch-all for any activities not directly associated with curriculum provision for schools. The Public Programmes Manager was quite direct: "It's a mystery to me", he said speaking about the philosophy of public programmes.

At the end of Chapter Four I asked whether the situation at the Christchurch Art Gallery would be similar or different to the situation described at the Auckland Art Gallery. Clearly there are many similarities – most strikingly the philosophies of the educators themselves. Neither Gallery has specific policies for education or public programmes. Instead, both work within the City Council's strategies to deliver on that plan.

The differences, however, are considerable. Different foundational histories have resulted in the Auckland Art Gallery developing a collection which is national – and even international – in scope. Outreach services in Auckland which sustain the ArtStart/ArtSmart initiative are a significant component of the Gallery's education services. Finally, by establishing the Art and Access division which brings curators, library staff and educators together, there are opportunities for collaboration, research and programme development not possible within a different structure at Christchurch.

The next section examines the practices of educators closely to see what their practices reveal about pedagogies.

PART THREE

PRACTICES AND PEDAGOGIES

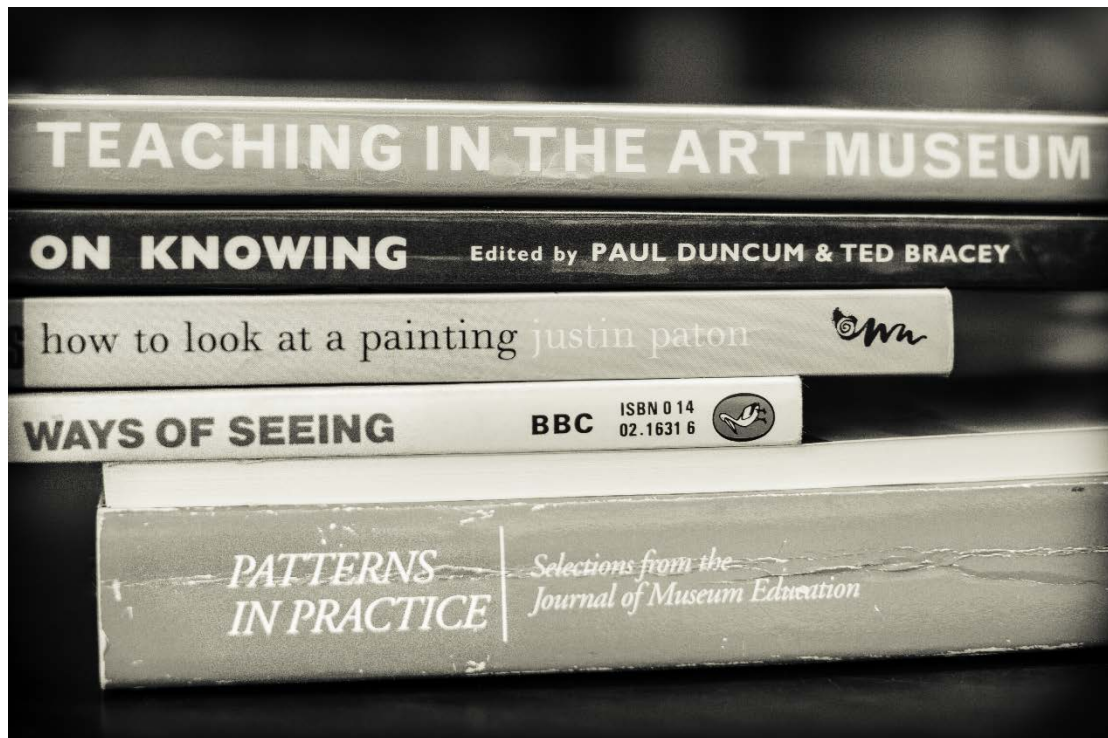


Figure 6.1 *ceux-ci ne sont pas des livres*
Patterns in practice
Image courtesy of Scott Symonds

PART THREE

PRACTICES AND PEDAGOGIES

PREFACE

There is a developing consensus among museum educators that the proper subject for museum teaching is “visual literacy”. Visual literacy focuses on the cultural development levels that characterize our audiences and define their relationship to art. The goal of these programs is to create audiences that can approach art easily and pleasurably on a variety of terms. It can be accomplished within the setting and time frame of museum visit patterns; skills, behaviour, and attitudes can be affected during brief encounters that accumulate and permanently color experience...

Yenawine, 1992: 297

INTRODUCTION

Part Three of this thesis turns from the broad histories and institutional policies described in Part Two to give close attention to the practices and pedagogies deployed by art museum educators as they help visitors to appreciate the complexities of artworks and to develop “visual literacy”. The images that begin and end Part Three (Figure 6.1 and Figure 7.23) suggest how visual and critical literacy might unfold through the work of art museum educators.

Teaching in the art museum:
On knowing how to look at a painting;
Ways of seeing –
Patterns in practice.

Teachers as cultural workers:
Performing pedagogy, open conversations.
Lessons without limit.

The chapters that follow chart that work.

One of the key aims of this research is to offer rich descriptions of the daily professional lives of practitioners. In Part Three I relate these day-to-day experiences through a series of narratives where the words and reflections of the educators are interspersed with my observations of their work and workplace. I am interested in recording pedagogical modes and strategies, noticing what the Museum Education Roundtable (MER, 1992) calls “patterns in practice”, the constellations of actions and situated patterns of the ‘life world’ (Habermas, 1987). This reaches towards understanding the ‘habitus’ of art museum educators in the Bourdieuan sense, where agents with similar dispositions are in a field of social relationships that generate similar practices (Bourdieu, [1984] 2002: 101-103).

The chapters do not seek to evaluate educators or their practices. Often a single practitioner is the main focus of the narrative and in some ways I am suggesting that specific episodes are also representative of similar episodes that I observed at other times. Where the narrative focuses on an individual I use their first names with permission.¹ However, from time-to-time the narrative “quilts” dialogue and observations from several practitioners to form a composite voice (hooks, 1990: 115-122; Wolcott, 1995: 31-33; Denzin and Lincoln, 2005: 4-6). Thus, the resulting montage is, in reality, a fragmented totality. Other researchers would perhaps see and hear, react and record different emphases. I have considered such subjectivities in Chapter 2. Recognising this, the last section of each chapter is concerned with a broader discussion which also references the literature. It is through the discussion that I begin shaping the main thesis which will be taken up in the final section of the dissertation.

Before commencing Part Three, I briefly introduce and contextualise the two predominant themes that will emerge in the chapters that follow: pedagogy and agency.

I Pedagogy

Pedagogy can be defined as the “general principles of effective teaching, entailing a complex blend of theoretical understanding, practical skills and competencies” (O’Neill, 2008: 429). This general definition leads, initially, to questions about effectiveness and fit for purpose. As Ireson *et al.* (2010: 203) explain, a particular pedagogy is effective if it is clear about its goals, imbues high expectations and provides motivation, is technically competent, appropriate to its purpose and theoretically sophisticated.

Pedagogies also have moral implications and effects (Boyask, 2006: 53). To consider colour for example, requires more than a tolerant attitude to difference and much more than dutiful adherence to pedagogically effective frameworks. Awareness of hegemonic discourses and how pedagogical practices interrelate with them is crucial. Thus, reflexive practice, revelation of alternative conceptual foundations, and the deliberate construction of liberative strategies that refuse stereotypes offer means to reform and expand educational practices (Greene, 2000; Friere, 2004). As Michael Apple states, the “aim should be not only be the formation of ‘critical literacy’ in our students but, in essence, [to] become more critically literate ourselves about the economy, about cultural conflicts, and about the role of the state” (Apple, 1996: 104). Apple’s concept of critical literacy is pedagogy of social transformation. Asking the question, “Who benefits?” is, says Apple, the only way to “give relentless attention to systematic power and critique” (p.106). The aspect of critical interrogation makes this conceptually distinctive from Yenawine’s “visual literacy”.

Pedagogy in an informal education system: the art museum

Informal educational systems such as the art museum can be distinguished from formal schooling, tertiary studies and vocational training in four particular ways: voluntary participation; the absence of assessment and certification; simultaneous involvement by a broad range of participants, and widespread recognition that informal learning is distinctive from the formal education system (Silberman-Keller, 2006).

Within museums the values associated with public education have changed appreciably over time. In the nineteenth-century the inculcation of moral values among the lower classes was paramount to the museum's purpose (Bennett, 1994; 2004). Today, as much of the literature about art museum education expounds, the emphasis is on experiential learning, centred on collections and object-based experiences (Vallance, 2007), that is self-paced and self-directed (Gurian, 1991), occurs in social contexts (Falk and Dierking, 1992; McManus 1987; Zeller, 1985), and is informal, often random and unstructured (Hooper-Greenhill, 2000). However, it is Professor Eilean Hooper-Greenhill, who began her career as an art museum educator, who grasps the significance of Apple’s “critical literacy”. By coining the term ‘post-museum’ she describes a museum “shaped by a more sophisticated understanding of the complex relationships between culture, communication,

learning and identity” working to promote a more egalitarian and just society (Hooper-Greenhill, 2007: 189).

The unique learning opportunities in art museums are well documented (Burnham and Kai Kee, 2011; Xanthoudaki *et al.*, 2003; Newsom and Silver, 1978). Many of these writers and practitioners have been influenced by John Dewey’s philosophy of art education as *an experience* (Dewey, [1934] 2005: 37). Dewey posits that in the presence of authentic works of art *an experience* is characterised by a wholeness and unity, a focus and internal integration that takes viewers out of themselves. *An experience* grows and deepens over time through greater familiarity with art (Dewey, 2005: 45-47; Burnham, 2011: 64-65).² The concept of *an experience* applies equally to all works of art, the poetic, the provocative and the political.

Museum literacy, a term used initially by Carol Stapp in 1984, describes the processes associated with empowering art museum visitors by providing genuine and full access to the institution by mastery of the languages of museum objects and familiarity with the museum as an institution. As Stapp herself admits, “museum literacy rests on a simple principle [but] its implications are profound and its implementation anything but easy” (1992: 116, 112-117). The art museum educator’s role in this account is to bring people and art works together to cultivate *an experience* that is grounded in art history and material culture studies, and framed by teaching know-how and museum literacy.

Herein lies the rub! What is often less well understood by many art museum managers and stakeholders – let alone the wider education sector – is the intellectual and theoretical basis of art museum education. Simply put, the propensity to consider all the museum does to be educational dilutes the potential of education absurdly. Similarly, the assumption that art museum educators work only with the formal school sector limits the usefulness of their educational mandate.

The absence of a theoretical basis for art museum education³ was pinpointed by research in 20 art museums undertaken by Elliot Eisner and Stephen Dobbs on behalf of the J. Paul Getty Center for Education in the Arts in 1986. At the time, the lack of policy and scholarly models, the paucity of literature and reliance on didactic pedagogic strategies to impart information to audiences was seen as an impediment to the creation of theoretical discourses about art museum education. Eisner and Dobbs’ report, *The Uncertain Profession* (1986), was received with dismay by many art museum educators in the U.S.A. However, considerable effort was made to define,

evaluate and modify scholarly models for art museum education, and to enhance advocacy and policy development to support museum education⁴ Led initially by senior art museum educators in North America, often supported by the Getty Center for Education, various models began to emerge.⁵ Subsequently, further large-scale research-based investigations undertaken in the United Kingdom⁶ and in Australia⁷ have further developed a range of scholarly methodologies of art museum education.

The Museum Education Association of New Zealand (MEANZ) invited many of those leading the changes overseas to present at the Association's conferences.⁸ Despite access to this information, New Zealand has not engaged in developing research-based frameworks for pedagogies conducted in art museums. Perhaps this signals that art museum educators and their managers are satisfied with the pedagogic basis for art museum education as it is currently practised. Perhaps the trajectory of art museum education in New Zealand, having taken distinct paths, has yet to theorise the practices that are followed. Or perhaps the repressive logic of the art museum and the professionals working there refuse to engage reflexively and critically with the need for pedagogic transformation.

Chapters Six and Seven describe a number of pedagogical strategies practised in the two case study institutions. Chapter Six argues that many of the pedagogic strategies affirm and reproduce the authority of the art museum and links this to historical antecedents presented in Chapter Four and Five. Naming these strategies signature pedagogies indicates the nature and extent of the pervasiveness. In contrast, Chapter Seven describes pedagogies that disturb the status quo. Both Chapters explore theoretical paradigms that assist in better understanding these phenomena. Critical pedagogy is one such paradigm.

Critical pedagogy in the art museum

The roots of critical pedagogy lie in critical theory, the work of progressive educators such as John Dewey, Paulo Friere, Michael Apple and Henry Giroux and a number of contemporary visual artists. Its basic tenets have been thoroughly described and critiqued (see for example, Friere, 1994; Giroux, 1983, 1988; Kincheloe, 2004, among others).

In the context of art museums it is critical theory which has made the greatest impact. However, this is not the place to rehearse its extensive legacy except briefly to acknowledge one view that shows art to be grounded in hierarchical judgements of taste, and that its appreciation is dependent on cultural competence - preferences that are strongly related to class and educational background (Bourdieu, 1984). Thus the public art museum as a site for the collection, display and interpretation of art is permeated by the instantiation of the judgements of taste that reinforce forms of political rationality, hegemony, control and exclusion (Bennett, 2003).

Contemporary artists have played a central role in revealing and critiquing the authority of the museum to control and construct meanings, and, by doing so, suggest ways to disrupt such hegemonies through radical interventions or sardonic reflections. Their work presented through exhibitions and installations continues to shape critical discourses.

Despite the presence of critical discourses permeating the art museum, critical pedagogy appears to be less well understood by art museum educators and its effects have still to be documented. This does not imply its absence in practice. Indeed the following chapters indicate its presence in both research sites, allowing me to reflect on how critical pedagogies are constructed and performed there.

The wider literature on critical pedagogy suggests at least three important considerations may apply to the art museum context. The first, following Paulo Friere (2005), is to establish a critical relationship between pedagogy and politics and between education and the politics of culture (Apple, 1996; McLaren, 2005). By highlighting the political aspects of the pedagogical, the educator is alerted to the forms of official knowledge (Apple, 1996). Alert to the forms of knowledge promoted and perpetuated by the art museum, the educator considers the role of the art museum curriculum reflexively and analytically. In response to this critical consciousness that exposes social and political contradictions - what Friere terms *conscientization* - the educator devises and implements pedagogic strategies that foster dialogic approaches to critical thinking, collaboration between teachers and learners and between groups of learners. In turn *conscientization* opens continual alertness to other ways of seeing, understanding and being. In the closing chapter I argue that learning to live within the tension of differences created by *conscientization* is an aspiration of public pedagogy.

As McKnight (2010) notes, the theory of critical pedagogy does not always translate well into the classroom. Maintaining a critical lens, let alone performing a pedagogic programme, can lead to tension and confusion, and ultimately alienation and retreat of the educator. While these positions are demonstrated in the chapters that follow, activating critical pedagogy in the art museum is more strained in the absence of scholarly or theoretical foundations for art museum education.

II Agency

Agency in the social sciences is understood, generally, in terms of an individual's capacity to act independently and to make choices within the constraints imposed by material, cultural and social structures that limit the opportunities available to individuals. The art museum educator, then, practises within the ambit of a pedagogic framework exercising options. The educator may resist constraints to construct a variety of inventive and creative teaching and learning strategies. Conversely, she may conform and legitimate customary pedagogies. Or, she may work within the full spectrum of possibilities. Bourdieu's logic of practice (1990), for example, points to the dialectic of constraint and possibility within structured practices. Thus he sees that agents can deploy a range of strategies to accommodate, change or resist structures. On the other hand activists such as Paulo Friere (1973), Peter McLaren (2002) and Ira Shor (1997) are concerned with pedagogic modes that challenge constraints, overthrow discursive formations and re-model pedagogy.

This is not to say that agentic freedoms are boundless. On the contrary, it is the awareness of the boundaries of structured systems and competing philosophies of education, instrumentalism and liberal education, which offer creative tensions for educators. Moreover, it is this duality of freedom and constraint which requires educators to consider how their practices intersect ethically with structures and systems.

There is also a secondary use of agency that is less prevalent but germane to this study: the concepts associated with agents and principals, the managed and their managers. As Part One of the dissertation suggests, the agency relationship in this circumstance has certain attributes including informational, professional and organisational asymmetries that inflect a variety of power relationships. I am thinking here of types of contractual responsibilities that are maintained within the organisational structure of art museums. Some principals, departmental managers,

for example, may not possess expert knowledge in the subject field of museum education or art libraries, yet they are in the driver's seat specifying goals, directions and preferences, providing incentives and monitoring outcomes that agents must follow. Whether the asymmetry of power shifts from the principal to the agent in such circumstances, or whether the agent acts agentially in the first meaning described earlier, is not clear from the current research. My sense is that the latter occurs: art museum educators choose to get on with the job rather than challenge or exploit the knowledge asymmetry. One reason for this lies in how art museum educators portray and construct their self-presentation.

Agency and the educator as cultural performer

The concept of social drama is an established tradition in social anthropology and sociology (see for example, Goffman, 1959, 1967; Turner, 1974, 1982, 1986; Conquergood, 1985, 1989).⁹ However, its application in museum studies is newer. Here, it has been employed in relationship to the drama of display and site, and the rituals associated in the process of exhibition reception (see for example Duncan, 1995; Garoian, 2001; Maleuvre, 2006), rather than as a way of investigating and understanding the social practices of museum staff in the conduct of their professional occupations.¹⁰

It is this latter approach, which considers how people construct their self-presentations and how these are managed in front of others (Edles, 2002: 163) that will be explored in the following chapters. Adapting Goffman's (1963) tropes of 'script', 'front-stage' and 'backstage' enables the dynamics between an individual's professional and personal performances as well as the interactions between role partners, to be revealed.

This study suggests that a number of performance scripts are created by educators to accommodate the range of activities they undertake as practitioners and to meet the needs of the art museum and its varied audiences. Such scripts are closely aligned to the creation of individual front-stage personae but conditioned, and often constrained, by backstage sanctions exercised by colleagues and by institutional mores concerned to uphold orthodoxies of art museum philosophy. Scripts provide behavioural guidelines for actors but are sufficiently flexible to permit personal improvisation. As the general profiles of art museum educators in chapters four and five have already shown their self-defined scripts call for "doing good".

Holding the lead role in the script, the educator performs in three constitutive spaces: of professional training, site and cultural identity. There are pre-conditions to all these spaces. As a motivated body the educator can exercise agency to participate creatively and innovatively, recognising the performance as liberating to practice, site and cultural identity. Equally, and now following Bourdieu (1984), the educator, recognising the constraints of the constitutive spaces, constructs a script and a front-stage persona which accommodates those constraints and projects the status quo demanded by the logic of practice.

Goffman's concept for the 'front-stage' and 'backstage' of social life refers to particular domains of personal presentation. 'Front-stage' is that staging of the self for which a persona has been developed, judged to be appropriate for the occasion. Preparation and rehearsal of 'front-stage' personae occurs in the 'back-stage' which is a realm of authenticity, a place where people are themselves (Goffman, 1959).

In the workplace setting of the art museum, 'back-stage' also includes a cast of colleagues, ever present as role partners – though not always visible – who sanction and validate 'front-stage' performance. They act like a Greek chorus: underscoring the implications of the action, establishing the ethical system of the 'front-stage' and hinting at tragedies that cannot be averted. Their script is to maintain the Gallery's values consistent with the status quo.

The two chapters that follow reveal what pedagogies are developed and performed. Chapter Six is concerned with the discourses that affirm and reproduce the authority of the art museum. Chapter Seven documents practices that unsettle those discourses. Short vignettes at the conclusion of each chapter provide opportunities for auto-ethnographic approaches intended to speak back to the main narrative.

These two chapters will be drawn together at the end of the dissertation to create a model of public pedagogy in the art museum.

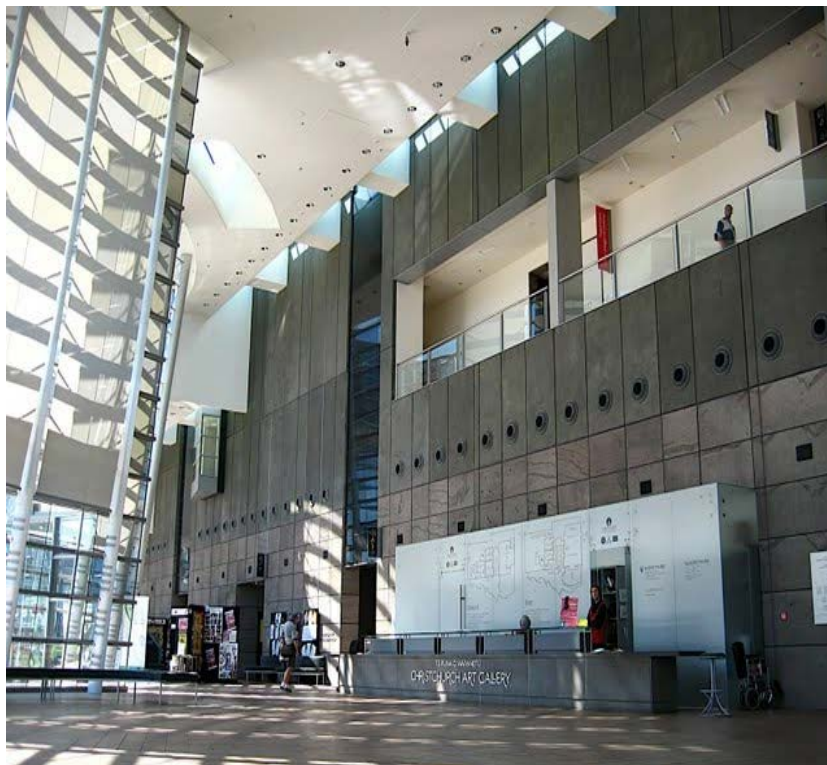


Figure 6.2: Christchurch Art Gallery Foyer 2005. Looking towards the Information Desk and beyond that, the Sir Neil and Lady Isaac Education Centre

CHAPTER SIX

Signature pedagogies: affirming and reproducing patterns of practice

We function like a relay. Passing the baton from one to another. All working to a common goal but doing (our) own thing. The process is not so healthy but the product is always good.

A staff member from the Robert McDougall Art Gallery,
quoted in Allchurch *et al.* c2000: 13

INTRODUCTION

Before outlining the primary considerations and endeavours of this chapter, I wish to recall, briefly, two lines of thinking initiated in Chapter One and Chapter Three.

The first reflects the discursive formations maintained by the contemporary art museum in authenticating and classifying artworks, conferring canonical status on artists and shaping conventions for the presentation of art's consumption. Thus I suggest that situated practices and discursive formations assist in creating a syntax of significance and also attach to the interpretative functions of art museum education. I suggest that the consistency of cultural formations and cultural reproduction is pervasive.

The second line describes the capacity of the art museum to adapt to shifts in the nation's neo-liberal political economy to ensure its own longevity, binding it to the ideology of the state. The new public management preoccupations with outputs, and the influence of the Ministry of Education programme LEOTC, are but two salient features of this turn. More broadly still, I am suggesting that it is the state's current concern with neo-liberalism that assists in strengthening those discursive formations. Opportunities and rewards are afforded to the art museum for its co-operation with government cultural policies to advance both cultural capital in terms of national identity and economic capital generated by cultural tourism, creative

industries' and creative cities' strategies. While the canon is sufficiently dynamic to accommodate contestations from time to time, it is this which gives the art museum its competitive advantage in cultural capital and within the new cultural ecology formed in New Zealand from the late 1990s. The accumulation of unique artistic treasures that speak to cultural continuity and the concept of the artist as creative genius, hero or even prophet (Pound, 2009) become prized commodities within the knowledge economy. Neo-liberalism is well-fitted to recognise the economic value of this and is well prepared to appropriate its profitability for economic ends thinly disguised by the rhetoric of "partnership" (Abasa, 2001). Art museum education operates within these conditions.

Bearing in mind these important contextual considerations, I turn now to the objectives for this chapter. What follows documents and then analyses the practices of art museum educators as they implement a variety of programmes for school students and adult audiences. The chapter distils various programmes that I observed during several site visits to both galleries over two years to present a 'compound' narrative which reflects both research sites. The limitations of this approach were discussed in Chapter Two.

Notwithstanding those limitations it is time now to turn to "thick description" (Geertz, 1973) to locate practitioners within their habitats and to present the professional lives of art museum educators on a series of stages where speech acts are performed (Goffman, 1959; Judith Butler, 1993; 1997). I address the daily professional life of practitioners and document foundation programmes that are at the heart of their repertoire of practices: the tour for school groups; in-service training of teachers; training of docents or volunteer guides; the development of specialist programmes including audio-visual projects and outreach. The second part of the chapter offers a critical discussion about these programmes and pedagogic strategies. Within that discussion I emphasise signature pedagogies as one cornerstone of the broader concept of public pedagogy to which this dissertation is ultimately directed.

I now turn to the programmes that form the foundations for art museum educators' repertoires of practice, beginning with school tours.

I SCHOOL TOURS

Early in my career as a museum educator - on the second day, in fact - I had to give an hour-long tour of the entire museum to a sixth-grade class. I knew from the start that they did not know who Pontormo or Caravaggio was and probably would not recognize the name of Raphael either. But when one child asked, right off the bat, "Where is your *Whistler's Mother*?" I realized the assignment was not that of the art history classroom. I became preoccupied with getting across to those children that all the things they were looking at were original, unique works of art, created by human beings, and not produced by machines. I gave at least one sixth-grade tour every day for that first year, and it was a kind of salvation for me. I learned to anticipate the expectations of the youngsters and to answer their questions. The idea that masterpieces are mass produced, I was chagrined to learn, was not uncommon. Nothing in my training had prepared me for this remarkable discovery.

Mühlberger, 1985: 95

I suppose that's really one of the things that is important to me - that the children leave here thinking, this is a place I can come to and be myself. I have to be careful, there are certain things about safety and things like that that I have to take into account, but I can be myself. I can talk; I can dance; I can sit on the floor. I can do all these things and I can look at things that I really, really like and I can think about them. If necessary I can even sing a little song, but that takes a bit of courage. But that's really, what I would want them to leave here feeling. This is a place that accepts them as they are.

Hoult, personal communication, 2004

It is a late April morning. A gentle ebb and flow of visitors crosses the atrium, pausing at the information counter to drop bags, collect floor plans and take advice on what to see. The light through the glass sculpture wall is still subdued waiting for the sun to gain elevation and swing fully north-west. Even the footfalls on the red granite paving stones are restrained. Suddenly there's considerable hubbub at one end of the foyer. Visitors look up, surprised, perhaps, at the abrupt change to their surroundings.

A large group of school children, talking animatedly, accompanied by teachers and parents walks quickly and purposefully towards Judith Hoult, the Gallery's Schools Officer and her team who have been waiting to greet them. This is Judith's second school group for the day. The bag trolley is open: packs and handbags are soon stowed efficiently with parents supervising. While this is happening the teachers

chat to Judith. Although this is the children's first visit, the school is a 'regular' and the teachers have prepared the class well. Judith takes this moment to confirm the visit plan with the teachers and check if there are any special needs.

Planning for the visit began three months ago. The Gallery's 16-page booklet, *Resource*, outlines the themed education tours and activities, describes the curriculum-mandated links to essential skills of communication and co-operation and specific subject links for visual arts, English and social studies. It also provides information about the Gallery and organising visits (CAG, 2004). It was posted to all teachers in the region in mid-January to coincide with the beginning of the school year. In addition, an *Education Programme Update* is sent out at the beginning of each term. The booking for the "portraits" tour was made and the broad content negotiated against the teacher's classroom objectives but within the overall choices offered by the Gallery. Judith Hoult will make the final decisions about which particular artworks will be the focus of the visit the day before the group arrives. The booking was confirmed with payments in late January. Good planning is essential for the Gallery and for schools. With just one and a half education officers to lead tours, the staff is in demand. Term One and Two bookings filled quickly and there are few cancellations. Last week, the Gallery's booking clerk followed up to confirm details with the school and check any last minute changes to the schedule.¹¹

The children are excited about being in the Gallery but are polite and focused. Their chatter soon dies away when Judith welcomes them and introduces herself. She asks them if they have been to the Gallery before. Several children have been here with family. She then goes through the 'house rules' – no running and no touching any of the art. "Even when our hands are very clean there are salts and chemicals which damage surfaces even those that look strongest", she explains. "We are here to look after all the art for you, and we need your help to do that today. Now, please get into three equal-sized groups. That way it will be easier for us to move through the galleries." It takes a few moments to get organised but the teachers soon have the groups sorted. Parent helpers are spread among the groups.

All the children are wearing name tags so Judith asks Julian and Claudia to join her and lead the way. "Do use the handrail as you go up the grand staircase" urges Judith. It is a long climb and the children seem very small as they make their way to the upper galleries. The other two groups turn right; Judith's group turns left. I follow Judith and her group.



Figure 6.3: **Andy Warhol, *Portrait of Chairman Mao Tse Tung*, 1972**
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 Christchurch Art Gallery Te Puna o Waiwhetu

The Christchurch Art Gallery Collection On-Line record

Andy Warhol was famous for creating memorable images of the celebrities and historical figures of his generation, including Marilyn Monroe, Sigmund Freud and Elvis Presley. The subject of this screenprint, Mao Tse-tung (1893–1976), was the revolutionary founder of Communist China and controlled almost a billion people for over twenty-five years. Using the impersonal technique of screenprinting to create a mask of vivid colours, Warhol has portrayed Mao not as a political leader, but as a product of the cult of personality – instantly recognisable and packaged for dispersal to a mass audience.

We gather in the prints and drawings gallery and cluster in front of Andy Warhol's *Portrait of Chairman Mao Tse Tung*, 1972 (Figure 6.3). Most of the children sit cross-legged on the wooden floor; a few kneel so that they can see over the heads of those in front. Judith pauses while they get settled. When she sees they are comfortable she asks, "Can you tell me the name of an important person in New Zealand that you have seen on TV or on posters?" Hands shoot up and the children's responses reflect their interests in sport and music.

"Does anyone know the name of New Zealand's Prime Minister?" asks Judith. There is a long pause and a few hands are up. "Yes," says Judith invitingly to a young girl sitting in the middle of the group. "Helen Clark. She has the same name as me!" The adults standing at the back of the class smile broadly. "That's right. Thank you, Helen" says Judith. "Well this man, Chairman Mao from China, had the same job as Helen Clark. He was an important person. His face was on lots of posters in China".

"What do you notice about this image of Chairman Mao?" asks Judith. Again, hands shoot up. Judith takes several responses and encourages the children to look closely and describe what they see. "His face is blue and we can't see his eyes very well", says Kayleigh. When there is a pause Judith adds that the "image looks like a mask. We can't really tell what Chairman Mao is like. There just aren't many clues for us to use".

"Today our task is to answer the questions: What is a portrait? And, what does a portrait tell us about a person? I'd like to show you three other portraits now. You can start to think about why these are different from Chairman Mao."

Judith leads the children over to the New Zealand galleries on the other side of the staircase. The class files through the space quietly. One of the other groups is just leaving the space and Judith pauses with her children to look at the portrait of *King Tāwhiao* by Gottfried Lindauer (Figure 6.4).

Here Judith's questions direct the children to consider the moko or facial tattoo, the many huia feathers, the ear pendant and the feathered cloak as signs of King Tāwhiao's status. Judith asks why the face is turned to the side and explains the term profile. The children then comment on the realism of the portrait and its dark, shiny surface. Judith picks up the issue of realism and prompts the children to compare this portrait with that of Mao Tse Tung.



Figure 6.4: Gottfried Lindauer, *King Tāwhiao Pōtatau Te Wherowhero*, c.1885
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 Christchurch Art Gallery Te Puna o Waiwhetu

The Christchurch Art Gallery Collection On-Line record

King Tawhiao was a Māori chief of considerable importance who, in 1884, had led a deputation to England to appeal to Queen Victoria about honouring the Treaty of Waitangi. The kiwi feather cloak, the white huia feathers in his hair and the greenstone earring show him to be a warrior of great mana (standing). Gottfried Lindauer has created a grand portrait of power and command in the academic style, painted in a highly realist manner. Lindauer's precise style of painting was greatly valued by his contemporaries as ethnological and historical records of the Māori people. Born in Bohemia, in 1855 Lindauer travelled to Vienna to study painting and in 1864 returned to his hometown of Pilsen, establishing his own studio. Lindauer arrived in New Zealand in 1874. The following year he moved to Auckland. In the 1880s Lindauer associated with photographer Samuel Carnell who specialised in Māori subjects. "The Colonial and Indian Exhibition" in London, in 1886, included twelve of Lindauer's works.

The next stop is at James Guthrie's portrait of his niece *Marion Lorna Guthrie*, 1895 (Figure 6.5). "I'd like you to pose like Marion is standing in this portrait". The children stand with hands behind their backs, heads inclined slightly to the right. "And then imagine that you have to stand very still in that position for a long time". Judith waits. A few minutes pass. Some of the children begin shifting their feet. A few drop their hands. "How would you feel if you had to stand in this pose for half an hour?" asks Judith. Several children grimace and one whispers, "Bored!"

"This girl, Marion, was ten years old when she was painted. She was just a wee bit older than you are" begins Judith. "Her uncle was the artist". Slowly Judith continues the questions getting the children to think about Marion's age, her clothes and what games she played and what else the portrait tells us about Marion and her Uncle James. The children play the game participating in turn as Judith asks questions. But it is obvious that this painting is not really grabbing their attention.

Sensing the loss of interest and momentum in her group, Judith says, "Next we are off to find a mother", and strides off to the adjacent gallery. The children follow obediently. When one young boy lingers to look at paintings on the way, one of the mothers accompanying the group hurries him along.

Judith marshals her group in front of Louise Henderson's *Portrait of Betty Curnow*, 1954 (Figure 6.6). "In this painting you can see that the figure is made of block shapes. There is a special word for this in art. It is called cubism," says Judith. "She looks dressed up - and it's much brighter than the other pictures we've looked at," remarks Sally. Her classmates chime in with comments about Betty's dark eyes and there are giggles when someone points to the cigarette she is holding.

Although Judith is still asking questions the children are beginning to generate their own observations without too much prompting. Judith praises them, nods in agreement and elaborates points that expand their observations. The children also begin to ask questions of their own. "Miss", one says, "what does the writing in the corner say?" leaving Judith with the chance to talk about signatures and authorship.

Suddenly, aware that time is passing Judith announces "Now it's time for you to do some art of your own. Let's go down to the Education Centre." She steers them out of the gallery and down the steep flight of steps to the studio.¹² On the way down, she talks to the children about what they have seen, what portraits can tell you about



Figure 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 Collection of Christchurch Art Gallery Te Puna o Waiwhetu

The Christchurch Art Gallery Collection On-Line record

Marion Lorna Guthrie was 10 years old when James Guthrie painted this portrait of his niece. Lorna's father, Dr John Guthrie, was working at Glasgow Hospital at the time, but the family had emigrated from Scotland to New Zealand in 1874. The portrait was influenced by the poses and limited colour palette used by James Whistler (1834-1903), whose works Guthrie would have seen while he was working in a nearby studio in London. Although Guthrie began his career painting landscapes, it was with portraiture that he was to have the most success. Born in Greenock, Guthrie began a career in law but gave it up in 1877 and began studying art in 1879. He visited Paris in 1882 where he was influenced by the French plein air painters. He returned to Scotland where he became a leading member of the Glasgow School of artists. In 1902 Guthrie was elected President of the Royal Scottish Academy and in 1903 he was knighted for his contribution to art.



Figure 6.6: Louise Henderson, *Portrait of Betty Curnow*, 1954. Oil on canvas. 88 x 69cm
Purchased 1972. Collection of Christchurch Art Gallery Te Puna o Waiwhetu
Accession number 72/65
Reproduced with permission Christchurch Art Gallery Te Puna o Waiwhetu and
Dianne McKegg

The Christchurch Art Gallery Collection On-Line record

Dressed in red, with a Spanish-inspired hairstyle and holding a cigarette and white rose, Betty Curnow is presented by Louise Henderson as the epitome of the independently-minded modern woman. Fractured, flattened forms suggest Henderson's interest in synthetic cubism, pioneered by Pablo Picasso and Georges Braque, but Curnow remains recognisable and the force of her character provides much of the painting's impact. Born in Paris, Henderson studied at the School of Industrial Arts before her marriage brought her to Christchurch in 1925. She taught in Christchurch and Wellington until 1950, then moved to Auckland and took up painting full-time, later teaching at art schools in Auckland and Sydney.

the person's age, their job, and the time in which they lived. It is half an hour since the group first set off.

Once in the studio, teachers and parents help the class establish themselves at work stations set up round the room. Each spot is equipped with an array of art materials. Judith begins the session with revision about the nature of "picturing people" and asks the children to focus on the different shape of faces and features. During the first activity which lasts for less than five minutes, the children use pre-cut paper fragments to make faces. Some are round; others square or elongated. While this is happening Judith moves through the room checking progress and encouraging the children.

"Now you are ready to draw each other", says Judith. "You'll need to look closely at the shape of the face, where the eyes and mouth are located and how they are positioned in relation to each other". The studio is buzzing as children pair up, get paper and drawing materials, laugh, pull faces, chatter and begin work. Judith continues to move through the studio having longer conversations with some students, guiding them and making suggestions.

After about ten minutes, Judith uses a chant to gain their attention: "Are you listening?" she sings and the class stops work and sings together, "I am looking". Using one of the children as a model, Judith talks about hair not being just one colour. There's laughter as Sam says he wants his hair to be blue. They go back to work. I make a note, wondering if Sam's comment is in some way related to the Warhol screenprint.

Meanwhile, Judith takes photographs of their drawings with a digital camera and sets up the TV monitor for the critique and feedback session. Then she goes to her office and collects evaluation forms which she distributes to the teachers. As she does this she also checks on the children's progress, sees that they have done enough and are ready for the critique. She switches on the TV monitor, calls for attention and leads the children through a quick ten minute discussion of their drawings. Her comments are supportive and encouraging. The teachers appear to be engaged but do not contribute to the discussion. As she makes the transition to packing up, Judith reminds the class that the Gallery's first birthday celebrations are in a week's time. They and their families are invited. Everyone takes part in the clean up and the studio is in order within a few minutes. A group photo is taken with the children

holding their drawings; thank yous and good-byes are said. The children roll up their drawings, retrieve their bags and head outside for lunch on the forecourt.

It's just 1pm. The next school group is due at 1.15pm. Judith and her team have time for a quick cup of tea.

The notice above the kettle reads, "Try and have a break between tours".

Judith and I catch up again a few days later when she has an hour spare between school groups. We talk about the nature of art museum education and what drives her in her job. "You are always working with an exciting resource," she says putting emphasis on exciting, "and you want other people to find it exciting too."

"Can you give me an example?"

"Here's one - and it's also one of the high points in my year." She leans back, pauses a moment as if returning to the scene in her mind's eye. "I can remember a class just verging on high school. We were just starting work on Ralph Hotere's *Sangro Litany* (Figure 6.7). I always say - if it ever goes missing, they know where to come and find it! One young girl in the group was perfectly dressed, super sophisticated. Her attitude was - *convince me!*"

We both laugh heartily, remembering the challenges of teaching 14 year olds.

"The moment that she grasped the implication of the word *Sangro* that was the key to everything."

"By the time we had finished the encounter she was as hooked as I was and the pair of us were dancing off each other. We almost forgot about the rest of the class. But they saw what was happening and they got just as involved. So there we all were learning together."



Figure 6.7: Ralph Hotere, *Sangro Litany*, 1979
Acrylic on loose canvas
Collection of Christchurch Art Gallery Te Puna o Waiwhetu
Purchased 1989
Accession number 81/29
Reproduced with permission Christchurch Art Gallery
Te Puna o Waiwhetu.

The Christchurch Art Gallery Collection On-Line record

In 1962 Ralph Hotere visited his brother's grave in the Sangro River War Cemetery in Italy. While there, he copied from headstones the ages of the Maori Battalion soldiers who, like his brother Jack, were killed while attempting to cross the Sangro River in late 1943, during World War II. Hotere has formed the numbers into a Greek cross, with a large 'X' shape 'crossing' out the space beneath them. Together, these images suggest both a private requiem and a public protest at the futility of war. Across the bottom of the canvas, Hotere has stencilled phrases from an ancient Maori chant that calls for the return of the godwit – a symbol for the spirits of the dead – to familiar shores. The paint runs and falls like rain, blood or tears.

II TEACHERS' IN SERVICE EDUCATION¹³

It is the task of the museum to define practice that makes a difference in the user's experience. It is the task of the museum to become a place of trust where the evolution of learners and learning practices can take place...

Carr, 2007

... when teachers get to galleries they don't really know how to talk about things. You see a teacher in a gallery and their discussion about a work – this is the ones we don't have anything to do with – they are just recapping things that they have in their notes at school.

Roger Taberner, personal communication, 2005

In-service training for teachers has been part of education services at both the Auckland and Christchurch galleries for a long time.

As Judith Hoult from the Christchurch Art Gallery recalls:

We've been doing them since McDougall. Actually we had some very big ones and had lots of teachers coming in. You'd probably get 20 or 30 people coming to teacher previews. As a matter of fact, last year's teachers' previews weren't too bad. We told them in advance what they were going to be and when they were going to happen. We held them for every major exhibition. So for *Allure of Light* we had 75 teachers turn up and about 50 for the Sutton Retrospective. We now run one a term. So you try and spot the exhibition that you think will be of value to schools.

The preview for the exhibition *George D. Valentine: A 19th Century Photographer in New Zealand* is scheduled between 4pm and 5pm, a week after the exhibition opened. Teachers were invited to attend through the *Education Update* posted at the end of term one. About ten have turned up today.

The exhibition documents photographic records of the Rotomahana region in the central North Island before and after the Tarawera Eruption of 1886. The region, famous for its thermal wonders, especially the Pink and White Terraces, was a tourist destination often described in the nineteenth century as the 'eighth wonder of the world'. According to the exhibition curator, Ken Hall¹⁴, Valentine's initial stay in the region produced "the most complete and artistically interesting collection of photographic images from Rotomahana" (2004: 45). While his return to the region

after the eruption was delayed by increasing ill health, Valentine made two further journeys there from Auckland, documenting the destruction to property and topography. As Hall writes, the photographs are “powerful, framing vast tracts of earth which have been levelled, split apart [and] heaved aside” (2004: 10). Apart from the pictorial qualities, Valentine’s photographs were used to illustrate the report of Percy Smith, Assistant Surveyor-General, to a government anxious to combat the negative consequences to the tourist industry of the eruption¹⁵ (Hall, 2004; Hoult, 2004).

The small group of primary teachers is greeted warmly by Judith Hoult. They gather in the Education Centre to enjoy refreshments and to talk over the next hour’s programme. Judith speaks effusively about the exhibition. She is enthralled by the challenges faced by photographers such as Valentine working with glass plate negatives in remote locations and unstable landscapes, and is equally enchanted by the commanding compositional understanding that characterises much of his work. Only the next day when I interview Judith for the first time do I discover that her undergraduate major was in geography and that her early teaching experiences included social studies, geography and English. These influences – what an older generation of geographers called “an eye for country” – imprint themselves on her communication with the group. Judith’s feel for the geomorphology and the physical processes forming the earth’s structure inform the materials that she had written for schools. Quite exceptionally she has also prepared a unit which includes an earth sciences investigation of the Volcanic Plateau of the central North Island (*Resource*, 2004-4).

With the introduction at an end, Judith gives each member of the group a copy of the resource kit and runs through the range of programmes that have been devised. These include longer sessions for students in years 7 and 8. “Now, we should go and see the exhibition. After that, I have a special surprise for you when we come back to the studio,” she announces vivaciously.

The gallery is dimly lit and the dark bluestone floor seems to absorb any ambient light. There is no signage to explain why controlled lighting is a requirement to preserve the photographs. The exhibition design is spare and elegant. The photographs are mounted in uniform-sized wooden frames, arranged chronologically in a carefully modulated, linear hang. Several desk cases hold archival material. Stylish black leather banquettes are arranged in the centre of the

room, at some distance from the images. The drama of the images can only be understood at close range.

Ken Hall is waiting for the group in the exhibition space and gives a brief introduction to the exhibition and his role as its curator. He explains how he has been drawn to Valentine's work which he first encountered as a photography student when he was shown an original album of photographs given by Valentine to a family with whom he sometimes stayed.

I was captivated by their quality and impact, their unusual clarity and the beautiful feeling that accompanied them. An immaculate sense of composition revealed strong artistic sensitivity. Valentine's involvement with his subject matter seemed outstanding among his contemporaries. (Hall, 2004a: 16).

Hall then takes the group closer to the photographs. He selects a few images and speaks about them in considerable detail, emphasising the compositional attributes and Valentine's intuitive response to the grandeur of his surroundings (Figure 6.8). Ken speaks with calm authority and conviction, and occasionally turns his back on the group to pause and look intently at images still hooked by the works he knows so well. His words echo his writing:

Valentine achieved some of his most memorable results from the White Terrace. Notable among them is a frontal view *White Terrace, Lake Rotomahana* 24 in which its extraordinary monumental form and radiating crown of vapour are transformed into a powerful, abstracted composition (2004: 46).

Although Hall has written compellingly about the wider implications of his research which uncovers details of New Zealand's colonial past and the themes of tourism impacts on Māori customary principles and practices which reverberate to the present (2004a), he chooses to remain silent about such aspects today. Instead, he suggests that the group might like to look at the exhibition and offers to stand by to answer questions and discuss the exhibition further.

Judith resumes leadership of the group. After a short while she formally thanks Ken for his presentation and then takes the group back to the studio for a short practical exercise. This will form part of the longer school tour and hands-on activity.¹⁶ Judith's delight in mastering the technique and the enthusiasm with which she shares it with the group is palpable. The group comes alive, there is hearty conversation as individuals experiment and compare their work with others.



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

By 5.30pm the group has completed a brief evaluation and disbanded, the studio is tidy and Judith winds her way downstairs to sign out and exit the Gallery via the staff entrance.

III Teaching Docents¹⁷

Docent: from the Latin *doci*, meaning to teach... A lecturer or tour guide in a museum, historic home, art gallery ... or other cultural or educational institution. In art museums docents are often volunteers trained by museum educators to provide tours for museum visitors. Docents have backgrounds or interests in art history that is cultivated and exercised through their contributions.

Collins and O'Brien, 2003: 211

The museum educator must delegate some of the teaching to well-trained, accomplished assistants. You say, "Can't afford them". I say, "Use docents!" you say, "Docents haven't the trained teacher's unique classroom skills!" I say, "Why should they use classroom-based skills in museum work?"

Betts, personal communication, 1989

Introduction

I attended two Guide training sessions at Christchurch Art Gallery for the re-installation of the contemporary art collection and two at the Auckland Art Gallery for the temporary exhibitions *Mixed Up Childhood* and *Hei Tikei*. While I focus here on the former, the overall training procedures are similar in both places. However, the duties performed by the Volunteer Guides at the Christchurch Art Gallery are broader than those undertaken by their counterparts, called docents, in Auckland.

Managing the recruitment, training, professional development and evaluation of the Gallery Guides at the Christchurch Art Gallery is the responsibility of Ann Betts, the Public Programmes Officer.¹⁸ Recruitment involves a formal process including extensive advertising, written applications, selection, interviews and security checks. Those invited to interview also complete preliminary reading (Betts, personal communication, 2004).

Ann laughs a lot when recalling her experiences of the first intake:

...when I first came to the McDougall and brought my art history degree – and here’s the Collection – and where’s the connection? The mismatch – oh dear me! We had all this British art. Much of it by artists who weren’t well established and little was written up anywhere.

So I soon decided that art history wasn’t going to be any help. I took it back to basics. I trained them how to read visual things from the work itself... Once we finished with the visual basics we did a quick flick through the history of the Gallery’s collection and then we concentrated on how to guide. How not to challenge the visitors’ sense of value and personal esteem. How to handle interruptions. How to ask questions. How to wait long enough for answers. (Betts, personal communication, 2004).

The programme has evolved substantially since those early days. Tours are now a scheduled formal daily part of the Gallery’s activities rather than informal *ad hoc* conversations with visitors. The range and frequency of tours for the public are key performance indicators of the Gallery’s service contract with the City Council.¹⁹ The Guides’ work with school groups now includes studio practice. They also give tours for booked groups²⁰ and conduct the *Insight: Art Appreciation* series, a four-week fee-paying course for adults devised by Ann Betts and run several times a year.²¹ The group of 66 Guides are middle-aged, well-educated, community-minded, and, although there are several men and a few younger women in the group, most are older Pākehā women. This profile is consistent with many docent programmes run in art museums overseas (Duthie, 1990; Castel, 2001; Grenier, 2005; McIntosh, 2011).

An initial intensive induction and training programme of 14 weeks is supplemented by continuing development for temporary exhibitions and Collection changeovers.²² Ann Betts plans and leads the induction programmes as well as on-going two-hour training sessions. The induction programmes include an introduction to the Gallery, its collections and practices; training in visual literacy – how to “read” works of art; the application of art history and art criticism to artworks; the processes of art making; and touring techniques. Practice tours conducted by the Guides are a regular feature of the learning process with more experienced members of the group acting as mentors and peer reviewers. The continuing education programmes build on this foundation with Guides expected to supplement formal training with independent study and participation in the Gallery’s activities (Betts, personal communication, 2004). Regular evaluation forms part of the *Insight* programme but general tours are much more difficult to assess. Ann has contemplated planting “secret shoppers” to ensure that Guides are working at the top of their game at all times, but that proposal was resisted by them. She is very insistent about standards. “I wanted to up their standards (and) realise that good enough wouldn’t do in this building - near enough isn’t adequate. I think the higher expectations and defining their roles has helped. Expectations and professionalism are certainly much higher now - which is good.” (Betts, personal communication, 2004).

The training sessions are designed to build a learning community (Lave and Wenger, 1991). They blend business, collegial interchange, bonding, and model touring tactics. The theory of legitimate peripheral learning (Lave and Wenger, 1991) suggests that Ann’s role as “didactic caretaker” is to motivate them as learners and to fashion their public performances as gallery guides.

To accommodate the Guides’ personal schedules, two training sessions are organised: one is held mid-week; the other on Saturday morning. Today is Saturday. There are 16 Guides in the group; three are men. They are casually dressed and all wear security tags. The tea trolley has been set up in the art studio and people help themselves to plunger coffee or to tea while chatting amicably in small groups. There’s some home baking on offer too. Most find their way to a table immediately when they see Ann arrive from her office located just outside the studio. One or two are still organising coffee, so Ann pours herself a cup too. The room falls silent as Ann walks to the front of the room. She greets them warmly.

Good morning! It’s great to see you all. Thank you for giving up your Saturday morning. I’m looking forward to this session and our first chance to work together on the new installation of contemporary art from the Collection.

But before we do that, let's go through the agenda. It's on the tables in front of you. We are heading into a very busy time again.

And so the business session begins. Although there is a formal agenda structured to discuss general information, to get feedback on programmes, exchange ideas and experiences, the tone is informal and convivial.

Touring rosters, free parking and the party for staff to celebrate the first year of operation in the new gallery are discussed first. "You are all staff", says Ann brightly, "and I hope that you will be able to come". Such statements suggest that a lot of work is going on behind the scene to support the Guides and to ensure that it is obvious that they are valued. Attitudes by paid staff to the Guides vary.²³ Front-of-house staff demonstrates affectionate affinity with the Guides and jovial exchanges are frequent at the information counter and on the floor. On the other hand, security staff, concerned that they "wander at will", tightened procedures which "went down like a lead balloon with the Guides" (Betts, personal communication, 2004).

Ann goes on to thank the group for implementing the last children's School Holiday Programme – almost a 1,000 children took part in the quiz *Who's Looking?* The Guides offer feedback on the format and content of the quiz and recommend that material for 'under-fives' would appeal to family groups. They also report conversations with visitors: "families like to be in the galleries"; "they tell us 'that it's good to be here'" and "many children have now come several times since the Gallery opened".

Time is available for a round robin of short stories from the Guides. One Guide steals the show with her five-second sound bite: "I took a small group last week which included a five year-old visiting with his grandmother", she recalls. "The boy noticed a painting by Bill Hammond: 'we have this man's work in Wellington', he said, 'but it isn't the same work'." The charm of the story is alluring. The Guides greet it with murmurs and broad smiles: here is another discerning gallery goer, and a very young one at that!

Difficult issues are also confronted. The touring plan for one travelling exhibition is not working and there is concern about how to fix the problems. There are very few visitors to this exhibition and fewer still want a tour. The work is complex and requires an intimate knowledge of contemporary international art and art theory. "In situations like these, we become pedlars", declares Ann. The Guides are still worried. How will they engage visitors without seeming too pushy? The group

discusses this for a while, agrees on an approach and formulates a 'pick up line'. "Are you familiar with these forms of contemporary photography, or is this all new to you?" The discussion is led by the more experienced guides who encourage novice colleagues away from dwelling on their limited knowledge of art theory²⁴ and conceptual art towards a focus on single images. They agree to communicate the outcome and to think of new methods if this one fails. No-one suggests a tactical retreat. Then, with their clipboards and the wad of information sheets that Ann has prepared, the group sets off for the upstairs galleries and an introduction to the new hang of contemporary art from the permanent collection.

The entrance to the gallery marked Contemporary Art is located adjacent to the grand staircase and overlooks the aerial bridge leading to a series of more intimate galleries directly opposite. The gallery offers high ceilings, light polished wooden floors and neutral white walls.²⁵ The curvilinear wall at the western end of the gallery echoes the flow of the Sculpture Wall beyond. It is a subtle, softening delineation to the otherwise formal, rectilinear geometry of the inter-connected suite of galleries which stretch beyond the contemporary gallery in which we are located. The historical and twentieth century permanent collections are displayed chronologically in those adjacent galleries. There, the installation is more densely arranged²⁶ on walls tinted sage green or pohoutakawa red.²⁷ Thus the contemporary art gallery may be read as the culmination of the preceding historical narrative or a point from which to begin discovery of antecedents, or neither of these historicising gateways. Wall texts do not elaborate such points. However, as David Cole, the building's architect, says "the exhibition spaces – the heart of the building – have been designed for clarity, calm, delight and surprise, and are intended to foster a sense of journey and discovery" (Cole, 2003: 26).

Ann begins the session at 10.47am. There are no visitors in the gallery space.

As you know from your early training the Collection's focus is on the Canterbury region: that's also true of the contemporary art collection. Recent acquisitions have strengthened the representation of contemporary artists with regional associations, particularly those connected to Ilam (the Canterbury University School of Art). We have also continued to broaden our holdings of other New Zealand artists. In this re-hang you will notice several things. Firstly, the space has been opened up and things are not so crowded.

Ann pauses. She is aware that these issues of installation density and inappropriately assigned "art historical geographies" drew criticism in the months following the opening, and that a recent journal article points to these issues once

again (Dutton, 2004; King, 2004). She is also aware of the long-term, frequently polarising, debates over regionalism and internationalism which have marked art criticism for decades in New Zealand.²⁸ She chooses not to mention those specifics now, side-stepping the larger and more contentious discussion about New Zealand art history in favour of a more direct focus on single works. A certain wistful pragmatism is also evident when I speak with Ann two days later - "I have real problems when doing Guide training - I have a lot of material to cover in just two hours, and I have to finish on time. ... I'd love to take longer sometimes."

The artworks are her focus. Thinking with and through her art historical training and more than two decades of interpreting the Gallery's collections requires concentration, focus and determination. Her guiding philosophy of art museum education is her lodestar and she draws on it now as she teaches the Guides to teach.

In one of her first interviews with me Ann explained it in the most poetic way:

I think in very broad principles.
It's developing tools of perception
and teaching people to see.

It's a fundamental tool that is really quite significant.
So very different from watching TV -
where you are letting your mind be edited and guided.

It's a different sort of awareness.
With perception,
a focus on artefacts and museums, art objects and the gallery wall
you have a rich resource;
which is not unlocked without some skills.

I lead people towards art through
critical analysis;
confidence to unpack of symbolism; and
awareness that all art is symbolic, no matter how realistic it might seem.

Art, even geometric, abstract things,
are still talking.
While they may be silent as a social human story,
they are full of messages as far as art goes.

Betts, personal communication, 2004.

I remember these words as I watch Ann and listen to her introducing the new hang to the Guides. Ann continues:

Artists with Canterbury connections are no longer isolated, as they were in the previous hang. While the Canterbury story is still dominant, this Gallery contributes to the wider picture of New Zealand contemporary art. And, by the way, the hang is loosely chronological, but this is not a major feature.

Because this is just a brief overview of all the works and time is short this morning, please go through the handouts that I've given you. Check the wall labels too. As you can see, several works also have audio tours – you can get these from the information desk.

Once inside the gallery, the group turns to the right and proceeds methodically work-by-work, round the exhibition space. Ann stops at each work, stands to the left of the artwork, facing the group. They cluster round her in a loose semi-circle, but leave an unobstructed view of the artwork. The Guides constantly switch their gaze between the work and Ann, while taking notes. There is an air of studiousness, active listening and attentiveness.

Gesturing expansively, and drawing heavily on the Gallery's on line record, Ann says:

Let's begin with Peter Robinson's monumental unframed canvas *Mission Statement: First We Take Island Bay Then We Take Berlin* made in 1997. (See Figure 6.9). Here, Robinson has created a painting rich in satire and irony as he explores ideas on how to succeed as an artist in New Zealand.²⁹ The title refers both to the mission statements that have become the mainstay of bureaucratic correctness and to a song by Leonard Cohen. Robinson is a graduate of the University of Canterbury School of Fine Art. He's received numerous awards and has participated in several international residencies. In 2001 he represented New Zealand at the Venice Biennale and he had a residency in Berlin in 2000.

Look at the work carefully. What do you see here?



Then, answering her own question -

The artist has stacked text in red and white upper-case lettering, almost at random. The strategies aren't in order. It's difficult to see patterns until you look really carefully. The colours refer to traditional kowhaiwhai patterns but also play against the Nazi Party livery.

Robinson's sardonic humour and the text-driven work animate a series of questions and comments. There is lively discussion, with several conversations spilling over one another. No-one misses the serious intent of the "strategies" detailed in the painting. The wall text and the information sheets reinforce Robinson's critical recognition, and alert visitors to his status as tangata whenua and in particular Kāi Tahu³⁰ ancestry. The explicit connection between *Mission Statement* and other works in the series is not made. Nor do the Guides seek links to Robinson's works that were shown in the exhibition *Te Puāwai o Ngāi Tahu* for the Gallery's opening last year.

The session continues.

It is now 11.45am. During the last hour Ann has talked about 21 works in the gallery. The majority of these works are paintings; there are several photographs; one is a sculpture and one is an electronic work that reacts to visitors' movements. There are just two works left to discuss. The training session is almost at an end.

Ann stands alongside Julia Morison's painting, comprising a series of panels which unfolds gradually along one wall (Figure 6.10). Uncharacteristically, she glances at her notes, and reads the long title – *no names for things no string for* – and goes on to explain that the title has its origins in the prose poem written by Anna Smith when she first saw this work in early stages of development in Morison's studio. Anna is a writer and teaches children's literature at the University of Canterbury.

As you can see, this painting is made up of many discrete panels. There are many more parts to the work. These are in private collections and some remain with the artist. There is no prescribed order for the installation.

Suddenly and quite unexpectedly, Ann explains how the works looked when first shown publicly by Morison's gallerist. There has been no mention of the art market during the session. To embark on such digressions is to court a direct clash of codes: aesthetic appreciation occluded by consumerist capitalism.



Figure 6.10 Julia Morison, 2003. *no names for things no strings for 03 2003*
Mixed media on board
Collection of the Christchurch Art Gallery Te Puna o Waiwhetu
Reproduced with permission of the artist and Christchurch Art Gallery Te Puna
o Waiwhetu

The Christchurch Art Gallery Collection On-Line record

These panels are part of an ongoing series of work in which Julia Morison makes playful associations in a surrealist way. The black organic forms on the two large panels are like trees or underwater seaweed and a Japanese influence can be seen in the flat narrative design that unfolds in a sequence. Throughout her career Morison has had an interest in design and surface texture and here she has used a variety of craft techniques and effects, including drips of paint, crackle glaze and drawing. Born in Pahiatua, Morison studied Graphic Design at the Wellington Polytechnic and the University of Canterbury School of Fine Arts, where she has been senior lecturer in painting since 1999. She has exhibited nationally since 1975 and has been awarded numerous grants and fellowships, including the Frances Hodgkins Fellowship in 1989 and the New Zealand Moët et Chandon Fellowship in 1990, which enabled her to travel to France for a year's residency.

Already, several Guides are totally absorbed by the painting and are pointing at its surface. In places it is velvet black. In others it is lustrous. And where it is most luminous there is crazing and thread-like blackened filaments. "The surface looks like old celadon porcelain" suggests one Guide. "How did this happen?" "Is it deliberate?" "How does she control it?" asks another.

Without missing a beat, Ann changes the direction of her introduction and explains the process.

It occurs when Morison puts a water-based varnish over an oil-based one: the different drying times creates tensions causing the surfaces to split open. She then rubs black pigment into the cracks.

Questions come thick and fast. Some Guides seem to seek literal explanations for the organic shapes which rise and reach above the linear plane of the painting. "Are these trees?" "Perhaps", says Ann, wary of too direct an interpretation of the imagery "... perhaps not."

She begins to cough, a dry throat, from so much talking. To reduce the potential of damage to artworks no food or drink is allowed in the galleries. She struggles to control the coughing, takes a breath and continues.

I'd like to read you a quote which might help you understand something about the way in which Julia works. This is what she says. 'I get tired of work that gives itself up too quickly. The structure that I use is very simple. I will give clues, then sometimes hold the clues back or keep them to myself...' ³¹ I've always thought that this is her way of inviting us to make the meanings.

Almost reluctant to let this one go, the group follows Ann to the last work. Nothing seems rushed. It's been a steady progression. In total 23 works have been discussed and at 11.59am, precisely, the session wraps up and the Guides go to lunch.

It has been a performance. The sort of performance given for friends rather than the public: not quite fully formed or perfect; personal preferences are paraded with reminders that touring is not about private assessments. There are plenty of impromptu asides, some nonsense and affectionate teasing. Gales of laughter greet wry speculations. The Crusaders (the local rugby team) would just love this painting by Peter Robinson (painted in the team colours), whispers one wag. ³²

Afterwards, once the cleaning up has been done, Ann and I are having coffee. She is keen to review the morning's work and to chat more broadly. She knows that I was once responsible for a very large group of Volunteer Guides too. We have talked about the training and management of docents in the past and are both aware of the benefits and the shortcomings of such programmes. She tells me:

I feel more comfortable with the choices I have made about what sort of programmes we deliver and to whom. I am aware of a political drive to bring the non-visitors in and I think there are categories of non-visitors. Some you will never bring in except with tantalising exhibitions. Others are amenable to actually starting to use the institution and those are the ones that we need to work on. That's where the Guides come in.

But then, quite unexpectedly, she admits quietly, "I'm tired". It's Saturday. Next weekend the Gallery celebrates its first anniversary with a gala weekend with an emphasis on public programmes. There will be no break for Ann just yet.

After a moment Ann brightens: "Still, as you know, Susan, the work is immensely satisfying". And she means it!

IV OUTREACH

I am treating the viewer to my journey of experience. I am inviting the viewer to share in my awe or joy or sense of mystery. It's usually the last, that sense of mystery...

Don Binney, 2003

[Artists] have made images that make their ideas, experiences and feelings tangible. Through their art they link social, cultural and spiritual action and belief in a way that helps us make meaning of our relationships with others and our environment.

Their work is characterised by established conventions and methods of enquiry that are founded in the past.

The work also reflects the innovations of contemporary times by communicating information, promoting enquiry, expressing ideas and presenting us with challenges to evolve new art forms and technologies.

The Artwork Revealed, Christchurch Art Gallery, 2002a

I Film Making

Don Binney³³ is at centre screen. A large man, he is seated in three-quarter profile and addresses someone to the right of camera (see Figure 6.11). The field of view frames him and his painting *Sun Shall Not Burn Thee By Day Nor Moon By Night*, 1966. Intermittent sounds in the distance are reminders that this is being filmed at the Auckland Art Gallery at the time of his retrospective exhibition *Binney – Forty Years On*.³⁴

He chooses his words carefully measuring their weight, pace and place, and with affecting intonation, pauses often to let the rhythm and resonance of individual words work sensually and intellectually. In a mellifluous voice he recites several passages from the 121st Psalm of David from which the title is taken and explains “this is an evocation of sanctuary – of sanctity – and of safe keeping, under the eye of heaven. This is exactly what this painting is about.”



Figure 6.11: Still from *Don Binney Seven Paintings*. Video recording. 32 minutes. Auckland Art Gallery Toi o Tāmaki 2004

He uses the Māori names of birds, the headlands and littoral environment³⁵ easily, and as comfortably as he does their scientific names. “The Mātātā, the New Zealand Fernbird or *Megalurus punctatus* that I came to know in Te Henga”. For Binney not only paints birds and the landscape, he has studied them since childhood, “grown into the landscape” and cast himself as their advocate and protector (Keith, 1983; Binney 2010; 1971). “The act of painting is a concrete expression of a continuing personal dialogue with my environment. Any good drawing or painting is to my mind an external gesture towards, or celebration of, those truths upon which we focus to sustain and extend our spiritual priorities”, he intones mellifluously.

As the camera pans slowly across the painting's surface, Binney gives similar consideration to his painting processes.

Repeated decades' worth of familiarity with acrylic has now authorised greater flexibility and perhaps adaptability to reclaim oils and mastery of tertiary detail in oil that I would never have dreamed about at the time that I took this painting aboard (from *Binney – Forty Years On*, video recording).

With these words, and similar others, he offers insights into the close connection between media, method, image – Maker and maker. The symbiotic relationship to which he alludes makes it possible for him to effect subtle modifications and carefully re-evaluate his practice. These metamorphoses are a retort to his critics who declaim his superficiality and sameness (Keith, 1983).

He speaks of his interest in mark making:

I've always been very interested in the marks that brushes and knives can make in paint. I'm very interested in areas that carry a high quotient of gloss, of striation, compared with areas that may conversely be flat, atextural, dry or arid, if you like, in quality. There's this alternation of gloss and flatness, of surface texture and physical flatness: it interests me a lot...(from *Binney – Forty Years On*, video recording, 2004).

Responsible for planning this project and ensuring the film is aired in the exhibition are two Auckland Art Gallery staff members: Curator of Education, Roger Taberner – the film's director - and Jane Davidson, Assistant Curator Art, who supported research for the production (AAG-AGEB 2004a; Taberner, personal communication, 2005). While not entirely anonymous they are out of sight, their roles ambiguous and unremarked.

A few months later Taberner is even more closely involved in directing another DVD. *Max Gimblett the Brush of All Things*, was made to accompany the first survey exhibition of Gimblett's work in New Zealand, curated by Wystan Curnow (AAG, 2004a). The DVD project is a complex undertaking: Gimblett lives in New York and has decided to make a flying visit to Auckland to participate in the production. Materials, a studio and filmmakers need to be sourced, research undertaken and extensive, often demanding, negotiations with the artist are necessary before filming can begin (AAG-AGEB 2004; Taberner, personal communication, 2005).

The DVD is "...a dramatic observation of the artist's techniques and working processes" (AAG-AGEB 2004). It shows the artist and his studio manager, Anthony

Fodero, working together at the Elam School of Art, preparing paints and inks, and then Gimblett painting with a range of implements on a variety of supports including handmade papers and shaped canvas (AAG, 2004a). Roger appears for a split second in the film (see Figure 6.12), a patient observer of the process. For that moment he is the only one not directly participating in any of the processes. If the strength of the Binney video is in the richness of an eloquent vocabulary, the Gimblett production is marked by the concentrated wordless world of action painting (Figure 6.13). Gimblett draws deeply on metaphysics, philosophy, Jungian psychology, and Zen painting of the 18th and 19th centuries. He understands the principles of oriental brushwork and creates work quickly, economically, with dramatic flourishes and without revision (McEvelley, 2004). Gimblett claims that his work is largely intuitive and that he is trained not to doubt that. The evidence of *qui* (spirit); *yin* (harmony), *si* (thought or plan), *jing* (effect) and *mo* (ink) is to paint, to estimate the beauty of things and reach it; to estimate the significance of things and grasp it. (See Figure 6.14).

The film is concerned to reveal Gimblett's processes rather than explain their antecedents. It revels in portraying the intense physicality of Gimblett's studio work. The inky viscosity of paint being prepared for application gurgles and sloshes in trays; the thwack of a thickly laden brush on un-primed canvas; the graceful fluidity of a calligraphic gesture; the obeisance before a sheet of paper; the explosive exhalation when a brush stroke is complete; and the occasional staccato command punctuate this production. The studio world is always withheld from the pristine gallery installation but paradoxically is always present. Its appearance within the exhibition comes as a revelation rather than interpretation.

Although Taberner previously made the introductory DVD *Gallery Explorer* (16 mins.) for schools, it is rare for education staff to be involved in projects with artists designed to fulfil curatorial objectives. As Taberner modestly admits,

I do lots of things that are off line.

It acknowledges that I have some different skills which is nice. [...] It's quite nice that when people are short in the curatorial department I get to do that. So often education staff are just seen as interpreters. I wouldn't be comfortable with just doing that (Taberner, personal communication, 2005).



Figure 6.12 Image of Roger Taberner from *Max Gimblett. The Brush of All Things* DVD. 2004
Reproduced with permission of Auckland Art Gallery Toi o Tāmaki



Figure 6.13: Still from *Max Gimblett. The Brush of All Things* DVD. 2004
Reproduced with permission of Auckland Art Gallery Toi o Tāmaki

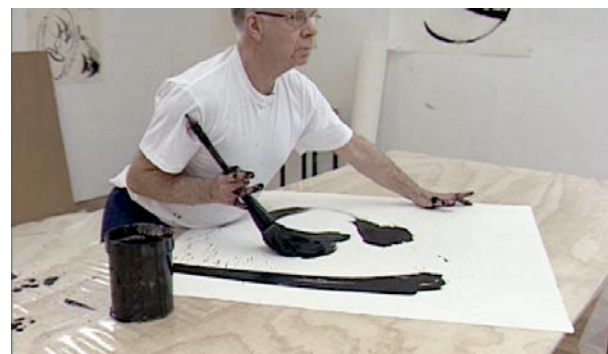


Figure 6.14: Still from Max Gimblett. *The Brush of All Things* DVD. 2004
Reproduced with permission of Auckland Art Gallery Toi o Tāmaki

II Making Learning Media

As part of the planning process for the opening of the new Christchurch Art Gallery, education staff began experiments using new media to interpret collections. As Ronnie Kelly, then Manager of Public Programmes, explained when I interviewed him in 2005:

I went to a local company in early 2002 and we put together a proto-type [for a palm pilot] very cheaply. I think it cost, about \$5,000 - including the purchase cost of the IPAC unit. We put together a little simple experience based on an exhibition which was specially curated for the purpose. So there was a simple navigational tool that located the works. If you pressed on network you saw a picture of the artist - you could hear the artist talking about the work and you could look at other examples of the artist's work. You might, for example, read a critique of the artist's work from the newspaper. There was a variety of things that we trialled over a two-month period. We got feed-back from users in a very controlled way. So we found out a lot to people's responses. It was very positive.

Limited time until opening day provided constraints but it was the resistance to the new product on technical, financial and experiential grounds that stymied further research and development.

At the same time education staff also undertook a series of programmes that extended their outreach services to schools and community groups. The projects included site visits to introduce the expanded range of services as well as touring exhibitions to schools (*Art on Tour*), and developing new educational resources. What follows describes just one of these projects, *The Artwork Revealed*, an interactive CD ROM exploring the work of seven Canterbury-based artists.

The Artwork Revealed

This CD ROM was created to establish connections with the Arts in the New Zealand Curriculum. It addresses the curriculum's five specified strands of developing practical knowledge (the processes of art making); developing ideas (drawing on art history and the history of ideas); communicating and interpreting responses (art criticism); and understanding the visual arts in context (visual literacy) (NZ Curriculum, 2002). Its target audience is classroom teachers and it includes segments such as videos of the artists' studio practice and interviews

with the artists (Figure 6.15). As well, there are work sheets that can be used directly by their pupils. The teachers' notes suggest that primary teachers will find it most useful for level three and four learning examples (CAG, 2002a).

The seven artists selected are all closely associated with the Canterbury region, with the majority trained at Ilam. All have exhibited at the Centre of Contemporary Art (CoCA) in Christchurch as well as dealer galleries in that city. Three are printmakers; three are painters; and one works in mixed media. Three mid-career artists and the others still in their formative years were represented. Two of the artists are women. Three of the most established artists are represented in the collection of the Christchurch Art Gallery.

The format for each artist follows a template which includes biographical information emphasising the artist's training and professional career; the art historical context which they reference for their work; the ideas that inspire them; their working methods; and examples of finished work. The artists speak about their motivation and transcripts are visible on screen. A teachers' handbook, a glossary and worksheets are included. The worksheets also follow a template with sections on research and the creative process. The research section directs students to locate and explore standard art historical sources and define key art terms. The assignment section gives suggestions about making individual artworks related to the particular artist's oeuvre. Occasionally suggestions are also given that encourage creative writing or analysis. The work sheets are of assistance to intermediate and, particularly, secondary pupils.

The CD's design is clear and user-friendly. Technical specifications are clearly indicated and geared to meet existing hardware capacities available in schools. The zoom function can be applied to see details of individual works and the mouse-hover function isolates and enlarges details of some connected examples. The resource originally sold through the Gallery Shop for \$39.85.

Education staff, in particular Judith Hoult, the Schools Officer, was closely involved in the production. She worked directly with artists and the design technology firm. As Judith recalls, "It wasn't a case of us just handing it over and saying 'Right! You create the magic' [...] It was doing more than you expected. Because of that challenge, it was actually a very full on experience." Alongside this project, classes were still being conducted at the McDougal, promotional

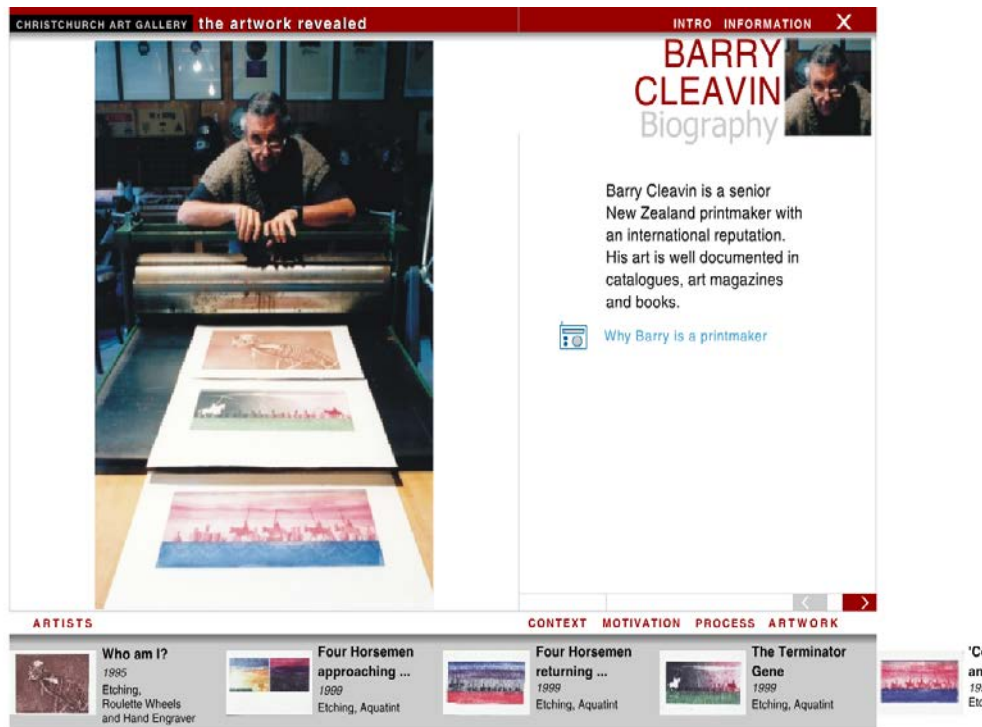


Figure 6.15: Still image from *The Artwork Revealed*. CD ROM. Christchurch Art Gallery Te Puna o Waiwhetu, 2002.

visits to schools were underway and planning for the opening year was in full swing. Judith admits that she felt a bit guilty that support for her immediate colleague was significantly diminished during the production period. But as she laughingly said of her manager Ronnie Kelly, “It does indicate what an ideas man can do to your life. You can find yourself doing far more than you expected you were capable of.”

Conceived as volume one in a series, the graphic design firm subsidised production, anticipating an on-going relationship with the project. Initial reactions to the CD were positive and accordingly some material for volume two was prepared. However, despite strong marketing, sales were limited. By mid 2005 the Gallery was offering copies free to schools. Facing full commercial cost recovery for future projects, as Hubert Klaasens, Manager of Public Programmes (and Ronnie Kelly’s successor) admitted: “The concept was abandoned around the time I started, on my recommendation. Not because I thought it was a bad idea, but because it was way beyond what the Gallery could afford.”

DISCUSSION AND ANALYSIS

[T]he arts must live in an uneasy position of dependency until their specific contribution to education can be voiced with greater clarity and given a conceptual legitimacy.

Mihalyi Csikszentmihalyi, 1997: 34

Introduction

Thus far the chapter has described the practices of art museum educators as they go about their daily task of bringing art, artists and audiences - at the very least - into a relationship that fosters visual literacy and creates the confidence to explore signs and symbols imaginatively. At its best, such a relationship creates *an experience* - a moment of wholeness and integration in the viewer (Dewey, [1934] 2005: 37). But this is not all that can, or should, be said about art museum educators' practices.

The epigraph from Csikszentmihalyi is a reminder that greater conceptual clarity is needed to explain the role of art museum educators and address the theoretical basis of their practices.

Despite the variety of functions undertaken within the art museum, common purposes bind them together. Management consultants commissioned to report on the Robert McDougall Art Gallery referred to inter-dependencies between staff and the "close-knit group of devotees that is passionate about Art [...] and deeply held values about preserving the integrity of artists and art. [...] The one thing they have in common is their love of art" (Allchurch et al., c.1999: 15-17).³⁶ There are other factors too. Cultural and social capital is similarly constituted. Staff hold similar academic qualifications, often taught by the same academics who also act as advisors to the galleries. The physical spaces are a constant reminder of aesthetic, cultural and economic value. While there is sub-culture conflict between different departments, that difference finds its expression in means not ends.

The relationship between organisational culture, cultural and social capital and individual dispositions among art museum staff closely approximates what Bourdieu refers to as *habitus*, the internalised form of class condition and of the conditioning that it entails. Moreover, the symbolic and physical space in which agents operate assists in producing homogenous systems capable of generating similar practices (Bourdieu, 1984: 101). Thus Bourdieu provides a significant level of meta-theory which illuminates the confluence of institutional and individual

dispositions. While this frames the larger theoretical landscape in which art museum educators operate, this level of theory does not necessarily get me closer to understanding the habits of mind, pedagogic strategies and dispositions that characterise the contributions of art museum educators. To understand the theoretical dimension of this world, I have turned to conceptual frameworks about signature pedagogies. In what follows I explain the concept and its usefulness to this research.

SIGNATURE PEDAGOGIES

The primary feature of any profession – the commitment to serve responsibly, selflessly and wisely – sets the terms of the compact between the professional and society. It also establishes a tension between responsibilities to a particular individual or client, and the obligation to society as a whole (Gardner and Shulman, 2005: 14). Scholars at the Carnegie Foundation for the Advancement of Teaching in the Preparation for the Professions Program have been studying how professionals are trained and prepared for practice in the professions (Shulman, 2005a). Understanding about skills (know-how), theory (a body of knowledge) and integrity (values) is one thing. Learning how to exercise and align these in circumstances of uncertainty is another.

Lee Shulman, lead investigator in the Carnegie Program, contends that signature pedagogies are associated with the application of pervasive, routine and habitual discipline knowledge for effective practice in professional life (Shulman, 2005; 2005a; see also Calder, 2006).³⁷ Inculcated during the earliest stages of professional education, signature pedagogy has three dimensions: a *surface structure*, involving concrete operational acts of teaching and learning, questioning and answering; a *deep structure* consisting of a body of knowledge and how to impart it; and, lastly, an *implicit structure*, comprising a set of attitudes, values and dispositions. The primary advantage of signature pedagogy is learning to engage in practice in the presence of uncertainty.

However, according to Shulman (2005; 2005a) and Abel (2009) there are also disadvantages in signature pedagogies associated with the reproduction of values and norms resulting in routines, rigidities and inertia. Signature pedagogies invariably select among alternative approaches and ‘de-select’ some important characteristics of professional performance (Shulman, 2005; Abel, 2009).

Reading about this research resonated in two ways. The applicability for teaching museum studies was reasonably obvious; the applicability to museum educators, active practitioners was less straightforward. However, the more I thought about it the more I responded to the concept of pedagogies of uncertainty.

In any one day, art museum educators teach groups that may include primary school students or pensioners or anyone in between. These people are strangers; they are with the educator for only a short time: each teaching episode may have aspects that are routine, yet each encounter is distinctive. The situation is pervaded by uncertainty. What habits of mind does the art museum educator rely on to meet the duty of care to her students? How could I draw on the concept of signature pedagogy to better understand what I had observed art museum educators do as they went about their daily interactions with museum visitors, trained volunteer guides or introduced school teachers to new exhibitions?

In the next section I briefly examine the three structural dimensions of signature pedagogy relating them to the realm of art museum education specifically.

Signature pedagogies: Surface structure and art museum education

Surface structure describes ways to think about a profession and systems of knowledge that provide a platform for “concrete, operational acts of teaching and learning [...] of questioning and answering” (Shulman 2005: 54-55).

The majority of art museum education programmes that I observed drew attention systematically to the artistic quality and expertise of artists credentialed by art world members, chiefly curators, critics, art historians and other artists. The four pillars of the Western European-influenced art field – art practice, aesthetics, art history and art criticism – provide the semantic architecture and disciplinary foundation for these programmes. Discipline-based Art Education (DBAE) systematically draws attention to artistic quality and the expertise of artistic practitioners, critics, historians and philosophers. It does not set out to offer a critique of art’s production, reception or the politics of values.

Furthermore, pedagogic strategies are constructed to support this view by offering educational programmes that follow transmission approaches to knowledge transfer and creation, based on behaviourist paradigms of didactic and instruction-based education. There is a considerable body of museum studies literature that refutes the validity of linear communication strategies (Bal and Bryson, 1991; Cameron, 1968;

Charman et al., 2002; Hein, 1998; Hooper-Greenhill, 1991; 1992; 2000; Worts, 1993 – among others), or sees the linear transmission approach as a corollary of the modernist museum (Hooper-Greenhill, 2000) or as a threat to the sustainability of museums (Rose, 2007). According to recent doctoral research in museum education, linear transmission approaches privilege factual content over teaching techniques (Castle, 2011; Grenier, 2005; McIntosh, 2011³⁸). However, it is this linear approach that underpins most education programmes in the two art museums in this study. The techniques, overtly and subliminally, reinforce control of knowledge transmission.

During lectures, talks and tours, for example, the presenter is in control of the exchange. She steers content, selecting what knowledge is shared, making decisions about the form, mode and pace of its delivery. She invites questions, guides responses, and continues the circle of questions and answers. Many inquiry-based learning pedagogies are designed to interrupt the linear teaching strategies such as Visual Thinking Strategies (Yenawine 1988; Yenawine et al., 1991; Bell, 2010) and Visible Thinking (Richart et al., 2006). They rely on the four pillars of the European art field and on specific sequences of questions posed to audiences for response. When ‘answers’ are not forthcoming, the presenter is primed to take over. Thus, such strategies further contribute to the aspects of authority and control.

Demeanour also plays a part in enhancing linearity, knowledge creation and reception, as well as aspects of control, and offers insights into authority – who is authorised to construct and convey the body of knowledge. In many gallery teaching interactions, the presenter stands in front of groups, most of whom are seated. This signals a formal presentation and creates, deliberately or unwittingly, a telltale demarcation between presenter and audience, authority and amateur. Lectures are frequently staged in the proscenium, in darkened spaces, accompanied by slide shows. In this instance the generative performance is the lecturer, spot lit, isolated mid-way between the audience and image in a reconstruction of a university lecture with art illustrating the text.³⁹

There are other patterns that characterise the pre-eminence of the surface structures outlined. Reliance on curator-driven, officially sanctioned material available from the galleries’ own publications is the main source of information on which tours and other education programmes are based. The role of educators as authors of expanded interpretative wall texts has been superseded by curatorial assistants and editors working to organise material to ‘house styles’ of content and graphic design.

Educators organise talks and lectures presented by leading academics, artists and curators – the prestige professionals in the art world – but rarely present themselves. The art world specialists invited to give lectures or floor talks inevitably choose a traditional linear transmission format for these presentations.

As this chapter has shown, there are exceptions: art museum educators do assume curatorial roles from time-to-time, and all are self-conscious about their role seeing themselves as facilitators rather than instructors. “I don’t tell: I ask” was their mantra whenever I asked them about teaching styles (see also Yenawine, 2002).

Certainly, I observed many different teaching styles and demeanours during the fieldwork, and often witnessed several different pedagogic strategies deployed in a single teaching episode, especially when studio programmes were part of the encounter. Nevertheless, it is the prominence of particular normative strategies that over-shadow instances of alternate approaches to teaching modes. In this study linear transmission approaches are the most prevalent followed by questioning strategies (see also Irwin, 2009). Questioning strategies, “teach Socratically” as Patti Williams once enthusiastically suggested (1985), were initially advocated as a counter-measure against the linear transmission approach. According to Rita Burnham and Elliott Kai-Kee, senior art museum educators in the U.S.A., questioning strategies are often poorly developed and executed and tend to revolve round the superficial gamesmanship of engagement rather than enquiry-lead learning (Burnham and Kai-Kee, 2011: 98-101).

Signature pedagogies: Deep structure and art museum education

Shulman explains that the *deep structure* of signature pedagogy rests on a set of assumptions about how best to impart a body of knowledge and know-how (2005: 55).

Following this account raises important questions about art museum education theory. What are the systems of knowledge, the epistemologies, which underpin the diversity of art museum education programmes?

In their 1986 study *The Uncertain Profession*, Stephen Dobbs and Elliott Eisner expressed concern that art museum education in the U.S.A., at least, lacked epistemological and theoretical foundations. Williams’ follow-up study a decade

later found significant increases in scholarly activity, and theoretical models were in development or in use by practitioners in art museums (Williams, 1994). Since then the literature has mushroomed – so much so that there are now a variety of models generating considerable debate but little consensus – leaving practitioners scope to pilot, amend and adopt those that suit circumstances.

For New Zealand art museum educators, this debate is at a remove from their daily practices. Nevertheless there is no doubt for individual educators what constitutes their body of knowledge. “It’s developing tools of perception and teaching people to see. [...] I lead people towards art”, says Ann Betts from the Christchurch Art Gallery. In an interview Roger Taberner, Curator of Education at Auckland Art Gallery pauses and thinks for a while before he tells me:

It’s really about getting things off the ground, the creative vision for groups [...] that sense of engagement with the art [...] because you see the art animated by something happening in the space in a real way...” (Taberner, personal communication, 2005).

The commitment to working with audiences is what motivates the educators in this study. Their know-how comes from years of practice and is renewed by being in the ambit of animated interactions between audiences and art. Yet, when the content of their dialogue with audiences is analysed, what remains ever-present is the foundation text that each gallery develops about artists, exhibitions and the role of the art museum.

Art museum educators in this study barely acknowledge these assumptions. However, as the earlier section of the chapter shows, art museum educators reproduce and affirm the values and authority inherent in the mores of the art museum and in Discipline-Based Art Education. These are habits of mind, *habitus*, inculcated ways of seeing, thinking and doing that ultimately rest on the distinctions of this foundation.

The assumptions are embodied. Judith Hoult describes it this way:

[...] it becomes integrated into what you are doing. In a sense it becomes unconscious. And over time, with this background in art history and art museum education you are then able to respond to a situation without consciously thinking about what it is that you are actually doing or why you are particularly doing it (Hoult, personal communication, 2005).

Once the deep structure of signature pedagogy is revealed, it is also possible to recognise what is not considered or imparted. The front stage scripts demand that educators remain within the bounds of credentialed readings of art works: reading against the text is to risk disapprobation, as well as calls of calumny from art world colleagues. Art museum educators in this study are concerned that education services are accessible to culturally diverse audiences. Yet only one spoke to me about audiences seeing and thinking differently and the difficulties in changing education programmes to meet this:

I wonder too, what are those Pacific Island students getting out of looking at works that don't have anything to do with them? [...] You know it's very hard to engineer something with a whole lot of interpreters.... (Taberner, personal communication, 2005).

The missing signature in forming habits of mind in art museum education is critical pedagogy. And, as the dissertation will reveal in the following chapter, critical pedagogy can only be found in the margins of art museum education in the two case study institutions.

Signature pedagogies: Implicit structure and art museum education

The third dimension of signature pedagogies is the *implicit structure*, a moral dimension that comprises a series of beliefs about professional attitudes, values and dispositions.

There is a deep underlying ethos which binds art museum educators together. It is this *habitus* that I referred to at the beginning of this discussion. In addition to their love of art, they hold the conviction that their work is good for people. Danielle Rice, Senior Curator of Education at the Philadelphia Museum of Art wrote not only of the “missionary zeal” of art museum educators’ approach to their work, but a state of mind “that makes us willing to endure almost any hardship because we know it is good for the public” (Rice, 1992: 54).

The responses of art museum educators in this study are similar. They recognise the “mythic museum” (Hooper-Greenhill, 2000) of deep scholarship and aesthetic refinement, where authoritative knowledge is proffered to the discerning, as a fallacy. But they do believe that the art museum is the locus of enlightenment. The epiphany experienced by a school girl when confronted by Ralph Hotere’s *Sangro*

Litany during a school tour, which was related earlier in this chapter, is an object lesson of what they envisage, what they work for and work to sustain. While museum managers and educators grant varying degrees of affordance to the realities of instrumentalism and commoditisation, the educators in this study hold fast to humanist and utopian ideals. For them, these ideals are the antidote to the false logic of the rationalised and commercial social world.

Conclusion

This chapter provides insights into the daily life of art museum educators, and the programmes that they implement. Theirs is a professional life lived on the go, populated with an immense and changing cast of characters with whom they interact fleetingly. They need to put in the best performance on the day in a public arena that is filled with an abundance of signs and symbols, rituals and spectacles. It is also a world of talk: words are windows through which to see and know visually.

To render this world in terms of a conceptual framework is challenging – but this is what I have tried to do. I have not avoided post-structural theory, but I aimed to get closer to the habits of mind and pedagogic strategies that characterise the contributions of art museum educators. To achieve this I have turned to research about signature pedagogies. The research conducted by Lee Shulman (2005; 2005a) into the training of professionals in medicine, law, theology and engineering, for example, shows how signature pedagogies are utilised to teach novice professionals the habits of mind to think as a clinician, a lawyer, a minister of religion or an engineer. I utilise Shulman's research to identify and connect the characteristics of signature pedagogies with the daily practices of art museum educators.

There are distinct advantages in signature pedagogies. They simplify the often dauntingly complex challenges of professional life, because once learned and internalised they become habitual, a tool to offer confidence in uncertain moments.

Art museum educators in this study have not been trained in their professional roles: they have not been formally trained to think like an art museum educator using signature pedagogy methodologies. Instead they have learned on the job. The senior museum educators in this study have decades of practice under their belts. It is they, together with curators and directors, who have developed the ethos of art museum education, and then mentored younger colleagues into the field. The chapter

suggests that working in the art museum milieu is tantamount to being taught signature pedagogy. The operational acts of art museum educators working in two sites reveal similar assumptions about the values that underpin their practices. These values affirm and reproduce the perspectives inherent within the art museum itself.

The chapter also reveals the downside of signature pedagogies: that the repertoire of practices can become routine and rigid. More significantly, signature pedagogies make it difficult to see differently. In short, signature pedagogies as they are practised in the art museum currently do not incorporate critical pedagogy.

The next chapter considers the disruptions to signature pedagogies from critical and indigenous pedagogies. It contemplates how seeing differently may allow art museum educators to meet existing needs of museum visitors and also develop different perspectives to meet new needs.

Before turning to Chapter Seven, however, I pause to offer another vignette that talks back to the inculcation of signature pedagogy.

A Vignette: Look into it!

A four-year old boy stands in front of a painting dwarfed by its immense size. His right arm is stretched fully forward; his fingertips are rigid and almost brush the canvas. Legs wide apart, and without losing balance, he reaches to the utmost possible point to his left and, moving his arm horizontally, slowly stretches as far as he can to his right. Apparently not satisfied, he moves a bit further to his right and repeats this process - twice.

The Gallery is a modernist building combining formal geometry and elegant simplicity. The architecture references the elements: air, light and water. The central visual focus of the main public area is a large water-mall suffused with refracted sunlight radiating from cantilevered ceiling baffles 40 metres above.⁴⁰ An abstract painting by John Firth-Smith hangs on a pristine white wall adjacent to the water-mall.⁴¹ In this large painting the viewer is placed on an imaginary shoreline to contemplate the broad intervening sea with no horizon in view. Sometimes the artist makes opaque veils of paint to create an aqueous shimmer. Occasionally the surface is impastoed, worked with a knife, solid and disconcertingly impenetrable but nevertheless, and so surprisingly, transparent too. And it is this painting that has Jonathan transfixed.

Meanwhile, across the space and well away from what is happening, George, the deputy chief security supervisor, has his eyes firmly on young Jonathan. I meet George's gaze, smile and give a little nod. George knows these signals from me: he smiles, waves and give me the thumbs up. He has grand-children of his own and he has seen Jonathan and our little troupe many times over the last few weeks.

Finally, just a little exasperated, Jonathan turns to his mother, standing some way behind and says: "A very big man must have painted this". His mother is bewildered. She has no idea what prompted her son's strange gestures or the observation, and she is unable to provide any information about the artist. The tutor, working with the small group of children that includes Jonathan and his mother, has been watching young Jonathan very carefully and suspects that he has been problem-solving. The three of them huddle in front of the painting, barely thirty centimetres from the canvas.

I hold back from all this. My job is to watch, listen and take notes, make diagrams, anything and everything to ensure that there is a record of what is happening.

“There!” says Jonathan commandingly, “Look into it”. The tell-tale evidence is clear. At close range, brush marks are distinguishable. The point at which they begin and the point at which they peter out can be identified easily. The distance between starting and stopping is certainly considerable; almost two metres. And yes, John Firth-Smith is a big, tall, bear of a man, quite capable of making marks of that length in one fluid motion, without stopping!

This observation was one of many to emerge from a 12 week study conducted at the Queensland Art Gallery quite some time ago.⁴² The project, *Share the Joy! Parents and Preschoolers in the Gallery*, set out to research and promote art appreciation experiences for young children and parents.

From the hundreds of enquiries we received, 30 families were selected as participants.⁴³ Many of them had never visited the Gallery and most were infrequent visitors. Very few considered bringing their pre-schoolers. Parents told us that doing so produced tension-ridden moments for them, fearful of what might go wrong as their active children collided with a quiet place of contemplation.

The research programme was led by Barbara Piscitelli, an early childhood specialist from what was then the Brisbane College of Education.⁴⁴ It also involved my immediate colleague John Massy from the Gallery’s Education Department who was a skilled art educator, three of our most experienced Volunteer Guides, three of Barbara’s students and the Gallery’s chief photographer. It was a large team, experienced and deeply committed to the project. Planning was meticulous.

An information session was held for parents. They were given programme materials, background reading, guidelines for establishing an art studio at home, packs of postcard size reproductions and a lavishly illustrated book about the Gallery’s collections. The aim was to continue the project at home and monitor outcomes. Initially apprehensive, parents reported that they appreciated the practical nature of the session, the clear research objectives and the conviviality of interactions with the research team and other adults in the programme. The ‘home work’ drew other family members into the picture and created new conversations round the dinner table.

Initially, tutors planned pathways for tours and selected a small group of artworks for discussion. As there was no children's gallery or discovery space, selections were constructed round available artworks on public display. Tutors reported one common dilemma: should the tour be child-centred or artwork-centred? The Gallery's familiar routine of walk and talk was considered initially. This approach gave precedence to the art work. After lots of discussion, we abandoned it simply because there was a high probability that adults, care-givers or even the tutor might prompt children's responses and thus over-determine outcomes.

So the old formats were replaced with close, detailed, extended and intimate conversations, and children were encouraged to engage in playful, imaginative responses, role playing and problem-solving, working in very small groups. The parent-child relationship was secure and for the most part became the primary base of close conversations or role playing. This also meant creating levels of confidence for the parents, most of whom regarded themselves art novices. The tutor's role varied from leading open-ended questions and modelling behaviour to being on standby, allowing children and parents to set the pace. The consequences of the latter meant that groups often fragmented. But what happened in these one-to-one encounters more than made up for the loss of group cohesion.

Props such as cardboard binoculars helped to focus on aspects of artworks. Responses were often spontaneous. Without prompting children mirrored facial expressions that they saw in paintings and sculptures; strummed an imaginary guitar; took up poses seen in sculptures; tip-toed away from paintings portraying mythical figures; danced and skipped.

Overall, children and their parents quickly felt comfortable using the gallery. Children soon adopted favourite works, naming them with their own distinctive titles, and could find and identify favourite works of art even when locations changed. They were adept in naming features in artworks, a task familiar to them from reading picture books. Focusing close-looking behaviours, exemplified by Jonathan's encounter earlier, provided an introduction to the materials and methods of art-making. Most children developed and sustained imaginative narratives about abstract and semi-abstract work in ways that often eluded their parents. Furthermore, as Jonathan's mother wrote in her diary: "We are planning a family visit with great anticipation. Jonathan is going to be our tour guide! Isn't that tremendous? If only John [Massy] could be a fly on the wall!!!"

While the main focus was on the children, the programme added considerably to the experiences and knowledge of all the adults. One parent wrote in her diary:

I don't think I shall ever forget the joy and freedom on the faces of the children, the other mothers and all our many spectators.

There were fairies and brides and princesses, mums with scarves draped over their heads, children with a rainbow of ribbons and Jan with a fedora hat and golden gloves.

This couldn't be happening in the staid art gallery!

If I achieve nothing else by being part of this program, I will never again hold the art gallery in awe.

Coming back to this episode that occurred so long ago I have pondered what it tells me about shifts in my own thinking about art museum education. At the time, for many years later, and even now – but to a lesser extent – this episode and many others like it, was a form of self-verification of work well done. More broadly it became an affirmation of art's existence in and for itself and the hidden revelations that it could offer a 4 year-old or a 40 year-old. All that was needed were circumstances and the ability to “look into it”.

Now I am less certain. The world is a more complex and difficult place where ethical responsibilities of individuals as well as cultural institutions to “look into it” now assume different and more urgent proportions.⁴⁵ As the poet Rainer Maria Rilke has written:

Work of the eyes is done, now
Go and do heart work.

Heart work may well be to look into art and be transported. But in a world of inequality, and facing environmental and social crises, looking into a painting called *Water* I see art's messages differently now. I think of environmental degradation and global warming; rising sea temperatures and the migrations of refugees. And I wonder where those “open conversations”⁴⁶ occur in the art museum today.

CHAPTER SEVEN

Indigenous and Critical Pedagogy

PART ONE

A Kaupapa Māori Educator at Christchurch Art Gallery

Although Māori art has largely been excluded from New Zealand art historical narratives from the earliest period of European contact to the present day, it is covered in most general surveys of international art history written by European scholars from Ernst Gombrich's *The Story of Art* through to Hugh Honour and John Fleming's door-stop of a work, *A World History of Art*, first published twenty-five years ago and now in its seventh edition.

Mané-Wheoki, 2011: 7

The continued addition of New Zealand contemporary artists' work to the painting collection also means a commitment to the spirit of biculturalism and the inclusion of work by Māori artists, in particular Ngāi Tahu, whose work adds another dimension and ensures a more representative collection for the future.

Roberts, 2003: 11

INTRODUCTION

Jonathan Mané-Wheoki¹ (Ngāpuhi, Te Aupouri, Ngāti Kuri) was concerned for many years that the portrayal of Māori art in publications and by art museums is partial and incomplete (Mané-Wheoki, 1995; 1995a; 2003; 2004). Mané-Wheoki was not alone. Māori scholars and artists also point to the lack of understanding about the evolution of Māori art, and remain critical about the ethnographic framing that is applied to customary Māori art (see for example, Jahnke, 1999; 2006; Panoho, 1992; White, 2006; Whiting, 1992).²

Since its opening in 1998, the National Museum of New Zealand Te Papa Tongarewa has presented customary, modern and contemporary Māori art as a continuum (Mané-Wheoki, 2011) in its permanent, temporary and travelling exhibitions.

However, according to Mané-Wheoki (2011), art museums have still to emulate this practice.³

As Neil Roberts' epigraph at the start of this section suggests, art museums acquire examples of contemporary Māori art with alacrity. Nevertheless, few have taken a lead from Mané-Wheoki (2011; 1996) or recognise the potential for Māori art to unsettle the hegemonic western art historical discourses and the potential to produce

[a] bicultural history of art in Aotearoa New Zealand, that takes both strands back to mythological, cosmological beginning points and forward to the complex interweaving of ethnic and cultural strands that is the reality of present-day New Zealand (Mané-Wheoki, 2011: 9).

It would seem, then, that for Mané-Wheoki at least, such engagement challenges the epistemological model of privileging the exclusionary narratives maintained by art museums.

Questions about the art museums' agendas and an indigenous and critical pedagogy can be examined through the investigation of the inaugural position of the Kaupapa Māori Educator at the Christchurch Art Gallery. The first part of this chapter charts the context for the creation of the position, examines the course it took and contemplates the consequences of its collapse. It is concerned chiefly with the Gallery's role rather than perspectives of iwi. Consideration is also given to the conditions which contribute to, or constrain critical and indigenous pedagogies in this particular instance. The constraints which impede development reveal the imbrications of institutional and organisational power as well as individual agency.

The case study at the heart of part one of this chapter attempts a syncretic encapsulation of the experiences of three people directly involved with the inception and implementation of this job: two senior managers in the Gallery and the former Kaupapa Māori educator. Recording the disparate positions through the personal narratives of the main actors allows the bifurcation of ethos to be revealed. Reconciling these disparities through the interpretation and analysis followed here may suggest ways forward for sustaining indigenous pedagogies in the future. Thus, the chapter aims to critically assess the processes associated with the development of the position and its progress, in order to better understand the causes and consequences of its collapse, and the precariousness of implementing critical and indigenous pedagogies. However, in this very precariousness and the

exploration of constraints lie the seeds of new knowledge about these pedagogies and their contributions to art museum education practices.

Part One of this chapter demonstrates an instance of a transformative discourse and its potential for the establishment of an indigenous pedagogy. The curtailment of the initiative and then its abandonment provides insights into the hegemony of social and cultural capital within this site. Not only are multiple aspects of the change management process inconsistent or curtailed, but in order to maintain power, the institution's conservative orthodoxy conditions and constructs change, and then its agents, to short-circuit any transformative change. Thus the institution's application of the circuit breaker isolates and shuts down the position of Kaupapa Māori Educator. The focus on power, its locus, distribution and deployment, maintains existing hegemonic relations within the institution.

In order to set the scene I explore, firstly, definitions of Kaupapa Māori, and secondly contextual matters, before turning to the case study relating to the Kaupapa Māori educator.

Kaupapa Māori

Kaupapa Māori is frequently defined, broadly, as Māori philosophy and principles. Kaupapa Māori initiatives in education are epistemologically based within cultural specificities, preferences and practices (Irwin, 1992 in Bishop and Glynn, 2003). Thus Māori language, culture, knowledge and values are accepted in their own right and promoted as legitimate, authoritative and valid (Smith, 1992; Bishop and Glynn, 2003: 65).

Kaupapa Māori has political as well as cultural connotations. Since the 1980s it has become an "influential and coherent philosophy and practice for Maori *conscientisation*, resistance and transformative praxis to advance Maori cultural capital and learning outcomes within education and schooling" (Smith, 1997: 453).

Naming the position Kaupapa Māori Educator, at the very least, recognises cultural specificities and authorities. While it is far from clear whether Gallery staff recognised the political antecedents of intervention and transformative praxis associated with the term, those aspects would have been understood by iwi.

Contexts I: Māori as art museum educators

The responsibility of education officers is to bring collections and their users together.

Taonga Māori are central to many New Zealand museum collections. With the growing profile of contemporary Māori art, museums and galleries continue to seek ways to interpret Māori artefacts and artworks, to convey their significance and relevance, and to help visitors make informed decisions about them. From time to time museums and galleries have invited kaiārahi to assist in interpreting temporary exhibitions of taonga Māori, in te reo Māori and English, most notably during *Te Maori: Te Hokinga Mai* (1986-87)⁴, *Goldie* (1998-99), and *Parihaka* (2000-01).⁵ However, there has not been any discernible predisposition by art museums to create long term or permanent positions for Māori education officers to contribute to these interpretative processes. Christchurch Art Gallery is no exception.

At the time that this study was undertaken there were two Māori employed as museum educators at the National Museum of New Zealand Te Papa Tongarewa. A part-time Māori educator worked at City Gallery, Wellington to implement a Ministry of Education contract. City Gallery supports a series of temporary exhibitions, acting as a *kunsthalle* without a permanent collection; in other words, without taonga tawhito.⁶

Much of the literature expresses the belief that until more Māori work in museums and art museums and are involved in institutional governance, the impact and implications of Treaty of Waitangi obligations incumbent on museums will not be realised (Park, 1989; Jones, 1994; Pattillo, 1997; O'Regan, 1997; Murphy, 1999; Cobley, 2002; Butts, 2003; Ormsby, 2005; McCarthy 2011). However, as several scholars point out, increasing Māori representation without critically assessing and then addressing the enduring impacts of the colonial legacy on museums and art museums, contributes little to institutional transformation (Kelsey, 2000; Butts, 2003). The O'Regan Report (1997), which drew substantially on the experiences and attitudes of kaitiaki Māori to critically assess relationships between iwi and museums, perhaps provides the most compelling account of a pervasive institutional insistence that progress in adopting a bicultural agenda is more advanced than is actually the case.⁷ The report also comments directly on aspects of institutional racism, including persistent tolerance of cultural insensitivity (p. 82-83), a point which is taken up later in this chapter. The literature rarely addresses or analyses issues of cultural insensitivity, or considers the role of educators in contributing to tikanga-a-rua and

institutional change. McCarthy (1989; 1990; 1992, 2011) and Ensor (1985) are the exceptions.

Context II: Māori and Christchurch

Demographics⁸

Christchurch has the second largest city population in New Zealand. While the current population is predominantly European, projections indicate that the district will become more ethnically diverse due in particular to increases in both Māori and Asian ethnic groups.

In 2006 Māori were almost 8% of the total population of Christchurch.⁹ While this is significantly lower than the national figure of almost 15%, the Māori population in Christchurch ranks third among the 73 districts in New Zealand. Furthermore, Statistics New Zealand projects that the Māori population in Christchurch will increase by 28% by 2021. The median age of Māori is expected to reach 24.9 years in 2016, up from 22.2 years in 2001.

There are only a few Māori immersion schools and pre-schools in Christchurch. Seven Kōhanga Reo, early childhood centres, and two Kura Kaupapa Māori schools were operating in 2006, providing important language and cultural development opportunities not met in mainstream schools. Notably Christchurch has a relatively low percentage of students enrolled in low decile schools.¹⁰ However, Māori and Pacific Island children are disproportionately represented in the lowest decile schools where schools, homes and localities may face issues related to resource provision. The majority of the Māori and Pasifika populations in Christchurch live in outlying suburbs to the east and south-east of the city where lower cost housing is available and public transport links are weakest. It is clear then that the Christchurch Art Gallery, located in the heart of the city, faces and needs to overcome a number of structural impediments before Māori can access its resources.

These bland 'facts' belie a series of complex and volatile issues which deserve greater attention than I am able to offer here. Governments have see-sawed on definitional questions of race and ethnicity for generations. Biological 'proportion of descent' measures were used but by the 1970s their credibility had waned. Cultural self identification became the statutory procedure for the classification of ethnicity in 1975 for electoral purposes, and for statistical purposes in the 1986 Census (Robson

and Reid, 2001). However, surrounding issues of ethnicity are a host of related concerns. As Robson and Reid, advisors to Statistics New Zealand on Māori perspectives attest, “Those who name the world have the power to shape people’s realities. Ethnicity matters. It involves our identity, how we view ourselves and how we are represented in society.” (2001: 24).

My concern here has been to point to the complex issues that demographic data provoke. In turn I also want to suggest that well-meaning aspirations to provide access to cultural resources such as art museums need to be framed by the hard-edged realities of how society understands and represents difference.

Ngāi Tahu Development Corporation

The 2001 census indicates that just over 39,000 Māori are affiliated to Ngāi Tahu, 60% of whom are under 30 years of age and 34% under 15. It is the largest iwi in the South Island. It is a youthful population where fluency in te reo Māori is markedly lower than among all other iwi (Statistics NZ, 2001; O’Regan in National Services 2001: 18).

The Ngāi Tahu Development Corporation was established after the Treaty Settlement¹¹ to manage and grow iwi assets (Solomon, 2005). Shortly after the settlement in 1998, tribal members nominated cultural revitalisation and education as the top priorities (Solomon, 2003). The Culture and Identity unit, one of five units of the Ngāi Tahu Development Corporation, aims to secure the future integrity of heritage for iwi. The unit has consistently sought to create knowledge from academic enquiry and to develop bicultural partnerships with a range of institutions. With a substantial annual operating budget of \$600,000 the unit is working across several initiatives to meet the needs of Ngāi Tahu people (O’Regan in National Services, 2001: 22).

The Robert McDougall Art Gallery and Māori

From its establishment in 1932, the Robert McDougall Art Gallery, a unit of the Christchurch City Council, has reflected the prevailing ethos of the City. As Chapter Five has outlined, the Gallery’s earliest collections were founded on British and European works. By the 1980s the collection policy began to emphasise the art produced in the Canterbury region (CAG, 2003a). As Neil Roberts, Senior Curator at

the Gallery, wrote: “The continued addition of New Zealand contemporary artists’ work to the painting collection also means a commitment to the spirit of biculturalism and the inclusion of work by Māori artists” (Roberts in CAG 2003a: 11).

Such recognition came about slowly for the Gallery and its community. It was the Canterbury Museum rather than the McDougall which provided leadership in the display of Māori contemporary art by hosting the first such exhibition in 1966.¹² The exhibition was curated by Buck Nin and Baden Pere (Mané-Wheoki, 1997). The sole Ngāi Tahu exhibitor was Cath Brown. While still at teachers’ college in the 1950s, she had been selected by Gordon Tovey to become an art specialist and Māori Art Advisor, a role she continued for 15 years. She went on to become a lecturer at the Christchurch College of Education, and for a decade prior to her retirement in 1990, was Head of the Art Department (Tamati-Quennell, 2003: 34-40).

Te Maori: Te Hokinga Mai offered the Gallery new opportunities. The McDougall was the third New Zealand venue for the homecoming of the exhibition in March 1987. It received overwhelming public attention,¹³ commanded considerable critical acclaim¹⁴ and “established new benchmarks for consultation between iwi and museums” (Milburn, 2000: 95), with different iwi taking on hosting duties a week at a time for the nine week season. It also brought kaiaarāhi to the Gallery to work as interpreters. The *Te Māori* Management Committee asked Cath Brown to co-ordinate activities for the exhibition in Christchurch (Crighton 2012). A weaving exhibition was held at the Canterbury Museum; contemporary Māori art was shown at the Canterbury Society of Arts, and an extensive public programme of lectures, recitals and demonstrations was held at the Canterbury Public Library. However, despite considerable collaboration in Christchurch, Henare Te Ua¹⁵ noted some discord between the Te Maori Management Committee and mana whenua.

Five years later the Gallery’s Assistant Curator, Lara Strongman, the Education Officer, Penny Jackson and the Exhibitions Officer, Hubert Klaassens, wrote to the Director, John Coley recommending the appointment of an Honorary Curator of Māori Art and Kaitiaki Māori. Their reasons for the appointment were quite clear:

To work within the principles of partnership in the Treaty of Waitangi, and within the bicultural principles of the Gallery’s mission statement. To create a Māori presence within the Gallery’s administrative structure and exhibitions programme; and, to make the Gallery a more accessible place for members of Christchurch’s Māori community to visit. (Memo April 1992, CAG 31/30).

Following consultation with Ngāi Tahu,¹⁶ Jonathan Mané-Wheoki (Ngāpuhi), then senior lecturer in art history at the University of Canterbury was appointed with the unanimous approval of Ngā Upoko Runanga ki Waitaha (Strongman, 1992a; Mané-Wheoki, 1992). In his letter accepting the position, Jonathan wrote: "...I believe that I can bring an effective bicultural perspective to the Gallery's life and work, especially in 'imaging' the Gallery, outreach, education, exhibitions and acquisitions" (23 June 1992).¹⁷ Despite urging from some Gallery Staff (Strongman, 1992b; 1992c), no formal observances were conducted to welcome Mané-Wheoki to the Gallery, or to invite participation from Ngāi Tahu.

The number of exhibitions including Māori artists increased following Mané-Wheoki's appointment.¹⁸ *Goldie*, a travelling exhibition organised by the Auckland Art Gallery, featuring the portraits of tūpuna, was staged in 1998-99. During the exhibition three kaumatua from Ngāi Tahu worked at the Gallery full-time and a team of kaiarāhi led tours for the duration of the exhibition (Dunbar 1999). These initiatives were funded through a grant from Te Papa National Services and the Ngāi Tahu Trust Board. Jonathan Mané-Wheoki continued as kaitiaki, but no immediate advances were made to employ Māori staff in professional positions.¹⁹

THE KAUPAPA MĀORI EDUCATOR

I Opportunity

Gradually, it became clear that this situation was inappropriate. Recognition occurred first at an individual level, and then developed through informal conversations among staff. Ronnie Kelly, appointed Public Programmes Manager in 1999 recalls:

... my experience in an Aboriginal reserve (in Australia) for two and half years had really sensitised me to the rights of ethnic groups who have been subjected to colonisation. [...] And so [...] I started to think about the legal implications of the Treaty and how that redounded on what bi-cultural meant in a governance sense and a legal sense ... I was in the Gallery for a relatively short time, I was sort of thinking, what's going on? We're not talking to them. We wheel Jonathan out when there's a problem, or when we have to talk to someone from the local iwi. The obvious thing, it seemed to me was, we should have a Māori person on staff who is empowered to direct lines of communication. [...] Well how can we get into this? [...] But that in itself was probably the most challenging area. So for me, it was a big weakness. We're all people from the one group represented in the Gallery but no representation

from the other Treaty partner – other than a token kaitiaki in the form of Jonathan. [...] We did have an informal discussion on several occasions about how good it would be to have Māori members of staff. (Kelly, personal communication, 2005).

As Kelly explained, an “opportunity out of the blue” emerged (Kelly, 2005: 10).

There was an approach from Ngāi Tahu to the Director to create a new position. Initially it was discussed as a curatorial trainee position. The Kaupapa Māori educator really grew out of that. I grabbed the opportunity with both hands. We started talking and things developed fairly quickly. Once the concept was developed [we] tied the National Services objectives into the goals for the position. There was an understanding that the position would be continued – not simply a casually funded one year fixed term contract. There was hope that it would become a full-time position. (Kelly, personal communication, 2005).

The new initiative was hailed by Te Papa National Services in its *Newslink* to museums as one which would contribute to a pool of Ngāi Tahu people trained to work in museums, galleries and heritage projects. Gerard O'Regan, at the time Manager Culture and Identity, Ngāi Tahu Development Corporation, noted:

Ever since the days of *Te Māori* it has been obvious that increasing Māori staff in our art and heritage museums makes those places much more useable for Māori people.²⁰ Yet there are still hardly any Māori working in our southern museums. With the kaupapa Māori trainee position in the key role of education and interpretation, our new Christchurch Art Gallery promises to be much more relevant to our Māori community, our tamaraki in particular, as well as giving Māori a stronger voice within the wider Christchurch community.

What is unique in the South about this one, is the commitment of the Christchurch Art Gallery to find further funding to make the position ongoing at the end of the traineeship. It signals to our people and marae that the new Gallery will be serious about kaupapa Māori. Ngāi Tahu certainly hope it is a turning point for our wider southern museum community. (O'Regan in MoNZTPT, *Tatai Kōrero Newslink*, 2002: 4).

II Creating the position

Matariki atua ka eke mai i te rangi e roa, ē. Whāngainga iho ki te mata o te tau roa, ē.
*To Matariki the stars that herald the return of light, bringing new life, new growth.*²¹

It was a time of new beginnings. An appointment to the position of Kaupapa Māori Educator was made in June 2002. It was Matariki. The successful applicant was Leisa Aumua (Ngāi Tahu, Ngati Huirapa). Thus her whakapapa (genealogy) locates her to Christchurch and Te Wai Pounamu (the South Island), connections she has maintained through direct involvement with her iwi. Leisa held academic qualifications in Māori Visual Arts, from Toioho ki Āpiti,²² Massey University, and in secondary teaching, and was fluent in te reo Māori and Samoan. Leisa had been kaiairāhi during *Te Maori* at the Robert McDougall Art Gallery.

It was a time of transition. In June, exactly 70 years after its opening, the Robert McDougall Art Gallery closed forever. Staff began packing the collection and preparing to relocate. The opening of the new Christchurch Art Gallery in a central city location was scheduled to occur eleven months later.

It was a time of hope. The site for the new Gallery had been blessed by a small gathering of Ngāi Tahu and a large civic gathering in Christchurch Cathedral.²³ The Gallery's name, Te Puna o Waiwhetu,²⁴ was given by Ngāi Tahu and planning for the exhibition, *Te Puāwai o Ngāi Tahu*, scheduled to mark the opening of the new Gallery, was in full swing (*Te Karere Māori*, March 2002).²⁵ As Mark Solomon, Kaiwhakahaere, Te Runanga o Ngāi Tahu, wrote: "[this] signifies the beginning of a new, positive and developing creative relationship" (Solomon, 2003: 5).

The Kaupapa Māori Educator, "the first Māori role within the Gallery" (Solomon, 2003: 5),²⁶ took up duties in early July 2002. Leisa Aumua spoke about this enthusiastically:

Well for me the position was the icing on the cake. It actually felt like the position had been designed for me.
[...]

And when I first read over the job spec. I went Wow! Everything they are looking for, is everything I am ...
[...]

So, because of the way it was worded and because of the partnership between Ngāi Tahu, the Gallery and National Services, I thought that provided a safe environment where things would be able to be implemented really effectively.
[...]

I felt supported in the role I was employed to do and with the support of my whanau and my manager I knew I could accomplish great things in Māori art and art education for Christchurch.

The job values statement identified two primary areas of activity: to provide interpretative support for the exhibition *Te Puāwai o Ngāi Tahu*, and to develop curriculum-based school programmes for other exhibitions (CCC 2001: 3-4). The document also outlined key relationships to “Ngāi Tahu visitors to the Gallery; Christchurch City Council; Tangata Whenua; other Gallery staff and professional colleagues in other institutions”. The one-year fixed term trainee position was located in the Education Section of the Public Programmes Unit and responsible to the Manager Public Programmes.

The anticipated outcomes of the position were outlined in the partnership contract²⁷ (CAG et al. 2002 in Aumua, 2003). It anticipated greater involvement by Ngāi Tahu in exhibition development at the Gallery (see Clause 3 of the Contract). More significantly, it raised the possibility of committing to a permanent, fulltime Ngāi Tahu position at the Gallery if the traineeship was successful (Contract, Clause 3 and 6.2; Kelly, personal communication, 2005; Aumua, personal communication, 2005).²⁸

Although Ngāi Tahu and Te Papa National Services had brokered a similar traineeship with Otago Museum the previous year (National Services Newsletter, 2001), for the Gallery, this approach to creating the position was a new experience (Kelly, personal communication, 2005). The Gallery understood the strategic importance and potential of the position as well as the innovative nature of its creation. Applicants’ understanding of these matters was tested during the job interview, with candidates asked to elaborate the opportunities and potential for achievement they could foresee (Aumua, personal communication, 2005; CAG (nd):2 Q.9.).

III The position: early days

It was a time of intense activity. Ten months out from the opening of the new Gallery, still working in restricted spaces at the McDougall,²⁹ and preparing for a new operation eight times larger than previous circumstances, brought special challenges for all staff.³⁰ The pace was furious; the planning scrupulous; the expectations daunting; the scrutiny intense.

Leisa was given a starting date and quickly realised that a powhiri had not been considered. She found herself briefing Gallery staff and recommending who they should contact. During the mihi whakatau Leisa’s kaumatua from Ngāi Tuahuriri³¹

spoke candidly, in te reo Māori and English, about cultural issues dating back to *Te Maori: Te Hokinga Mai* at the Robert McDougall Art Gallery, and expectations concerning her care within the Gallery. Both Leisa and Jonathan Mané-Wheoki, who attended the powhiri in his role as kaitiaki, recognised that the kaumatua, in a sense, put the institution on notice that it should deal with Māori matters in general and the new appointee in particular in culturally appropriate ways (Mané-Wheoki, 2003a; Aumua personal communication, 2005).

At the instigation of Te Papa National Services, a training plan was established to provide Leisa with an induction to the Gallery and its operations. The self-directed plan also included a two-week site visit to Te Papa and attendance at professional conferences and training programmes offered by the Christchurch City Council (Aumua, personal communication, 2005; Training Plan August 2003; Klaassens to Harré-Hindmarsh 2003). The plan, the equivalent of approximately four weeks' full-time work, was implemented over six months.

Planning by the Schools Education team was rigorous; its execution purposeful. Judith Hoult, the Schools Officer, and Leisa Aumua aimed to have printed resources distributed to all schools in term one, three months before the Gallery opened, and to secure bookings in advance. This involved developing interpretation, creating lessons plans for school visits, training volunteer guides, assembling resources including stocking materials for use in studio programmes and establishing a booking system. The scale of operations was unprecedented. The team could accommodate 150–180 students daily, and did so once the Gallery was opened.

Leisa's reminiscences about this period are animated and her enthusiasm infectious:

I was on a roll with that preparation. I loved designing the lessons.

Working in a team with Judith (Hoult) and the respect for our different abilities and how we contributed to the team was memorable. Where one of us had strengths, the other just naturally let her take the lead. We both had really good ideas and supported each other – that was really wonderful and was definitely a plus for me

One of the worst things for me was that other staff who had been working at the Gallery for some time were familiar with the collections and I was still learning about the artworks and their histories. Real basic stuff that I needed to know ... I started those first and then extended beyond that.
[...].

Marketing the new facilities and programmes was also a priority for the team. Between September and December the pair made presentations to more than 300 schools throughout the Canterbury region, and from February to April in the following year made twice-weekly presentations to teachers in the metropolitan area (Aumua, personal communication, 2005). The reaction from teachers was overwhelming:

They were excited: really excited. We didn't meet any negativity. Everyone was just over the moon that there was going to be this new resource that they could bring students to and that they were actually having something that wasn't just an excursion. And it was fun driven. Curriculum based, but fun driven

The preparatory work paid dividends in terms of school bookings.

Three lots through in a day. And, between each of those groups, Judith and I would be lucky to get a 5 or 10 minute break - so if you were really clever you could go to the toilet, scull some water and pop outside for some fresh air - if you were really, really quick. But sometimes that timeframe was consumed by setting up for the next activity. So the pace from start to finish and getting all three groups through, meant by the end of the afternoon when you were able to fit in lunch, you were exhausted. ...

It was really quite a fast-paced thing. Imagine doing a Polynesian printmaking class with 150 five year-olds - it was like (*laughing, hands moving in all directions frantically*). Those were the lessons that you mentally prepared yourself for because they were diabolical!

IV The position: being the Kaupapa Māori Educator

The job specification detailed what was required (CCC Job Value Statement, 2001). There were different methods involved in delivering these requirements. As Leisa explained:

As the job developed in its own way, people requested me then I was Kaupapa Māori educator. When they didn't request me, then I was an art educator. When I was just an art educator, that's when I team taught. When I was a Kaupapa Māori educator, I took the full reins. So, I taught 60...Volunteer Guides would help out. And even though I had given them training and lesson samples, so that they would be more aware, they didn't have confidence in themselves to pronounce the Māori words or explain anything. When children actually needed their help, they would talk around, or keep them busy

until I was available. And so when I was the kaupapa Māori educator it was like a marathon and a half: it's hard to explain. (*laughs*).

So, I learned to modify my lessons. Sometimes I would use a video, where I'd be talking and just let the pictures roll through. I'd show taniko in process, talk the class through it and give them a bit of a demo. I would then set up – divide the class into smaller groups – set one activity and then another and then work my way round the groups. I just couldn't be everywhere at once. So I had to be creative with how I designed the lesson. I modified most of my lessons accordingly (*laughs*). I realised that I was able to team teach beyond Māori but that no-one was really able to help me. (*Laughs*)

Most of my lessons referred back to the exhibition *Puāwhai o Ngāi Tahu*. Occasionally, if we were looking at moko, we would look at the portraits in the collection; sometimes if we were looking at taniko or korowai, and the different types of cloaks we would look at portraits from the collection. But there isn't a lot of Māori art in the permanent collection – it's really quite minimal. I think for me one of the things that was kind of tricky was that out of the small collection of Māori art, only a quarter of it was actually in the permanent collection (display) and the rest was in storage. So, when the *Puāwhai o Ngāi Tahu* exhibition finished there wasn't much room for me to be the kaupapa Māori educator ... And I wasn't used to my full potential from then on. [...]

Well, I got quite clever. If we were looking at a portrait and saw a small glimpse of a cloak, then I would expand that into the traditions associated with collecting harekeke and how to prepare it – the technology aspect. And then on the practical art side of things – how to do the basics of taniko and how patterns are formed in a mathematical sense. From a small snippet of cloak I had to try and think – “how can I utilise this” – you might only see a little bit across the shoulders – and from that I was able to spread it between maths and technology and practical art-making (*laughs*) and the development of cloaks...

V The position unravels

It was also a time of conflicting loyalties and interests.

Early in 2003, planning for the May opening ceremony became pressing. The Gallery staff was preoccupied with taking possession of the building, installing collections, negotiating international exhibitions and the final funding tranche, maintaining relationships with donors and major stakeholders. Meanwhile, Ngāi Tahu kaumatua were concerned that appropriate cultural protocols for the building and for the opening be observed. However, they felt distanced from the Gallery's processes by what they perceived as a lack of communication. Increasingly, Leisa, who had maintained her relationships with iwi, was drawn into discussions with them about these matters. Since these aspects of the Gallery's decision-making were the province

of the senior management team, she was unable to explain the Gallery's intentions. The links between matters of tikanga associated with the opening of the Gallery and the role of Kaupapa Māori Educator appear not to have been appreciated by the Gallery's senior managers. Indeed, her attempts to alert the Gallery to its cultural responsibilities, to explain the dimensions of their significance and the consequences of disregard, served only to increase tensions between her and senior staff at the Gallery.

A series of events, increasing in frequency and impact over time, undermined Leisa's confidence in her position at the Gallery, and destabilised her cultural security:

I began to distrust the environment in which I was working ... I felt unsafe,³² culturally and emotionally as the very things I was employed to do were now the things that the work-place preferred to have control over (Aumua, Personal diary).

There were also problems with the use of te reo Māori. While some staff initiated and eagerly embraced opportunities to develop basic language skills, others complained. Tensions developed. Fuelled by cultural insensitivity or ignorance or workplace pressures, misunderstandings often escalated rapidly. Managerial intervention, aimed to limit conflict, effectively shut down well-intentioned actions planned to develop language fluency and cultural courtesies among staff, and assist them in their external communications.

Teachers also registered discomfort about the use of te reo Māori.³³ Sighing deeply, Leisa is subdued when she recalls:

When I welcomed the students in Māori, like I always did – more often than not, teachers wrote negatively in their evaluations: 'there was too much Māori language used'. This happened even though I also welcomed classes in English directly afterwards. So what was requested by secondary teachers and what they expected Māori art to be, didn't fit their criteria.

Leisa came to the position with considerable enthusiasm, many plans and high expectations.

Initially, the Gallery saw the position providing philosophic as well as programmatic changes. The potential for community development and improving intercultural relationships were clear. As Ronnie Kelly recalled:

For me, it was also part of a bigger picture which was to get young passionate blood into the Gallery.

[...]

I think the kinds of things that I expected to come out of this position were that many artworks would be looked at from a different perspective. And the other thing that I would have expected would be that there would be a cultural dialogue – that there would be things flowing into the art gallery from Ngāi Tahu. That might be concepts for programme development; attracting different groups to the Gallery; working and behaving differently with those groups; and, different ways of linking back out to the community. I was particularly keen on that whole idea of an outreach component to marae and Māori immersion schools. I don't get any sense that that was pursued. But certainly these are some of the things that I would have expected to come out of the position. (p. 17).

The Gallery's view was given by Hubert Klaassens, who had taken over from Ronnie Kelly as Manager of Public Programmes just prior to Leisa's appointment:

[...] I recommended that we go ahead with the appointment because I felt that the principle of what the position stood for was a sound one and that we should not pull back from that.³⁴... but we as an institution and the [City] Council as an organisation, did not and still do not have, the back-up for Māori in this institution. So the so-called cultural safety thing, which Te Papa has resolved much more ably than we have so far, I felt that it would be an issue and within no time it became an issue. And there was very little that we could do about it. And so my internal debate beforehand: this is a critical position, we should take this step: it is a risk: let's take it – and my cautionary approach, because I am fairly careful as a person, going: if we appoint this person, who is going to look after her? It's all very well for her family to give her away to us for us to look after her, are we able to do that? No, we are not.

But it was not an easy job to move into. And, I think, to be honest, it wasn't thought through carefully enough. (Klaassens, personal communication, 2004).

When asked what the Gallery had learnt from the experience Hubert gave a direct response:

[...] The learning experience that I have taken away from this - and the Senior Management Team would certainly agree – we didn't resource the position and the concept sufficiently to make it work. We were naïve to assume that it could work. And, to make it happen again we would approach it in a different way.

First of all there needs to be recognition that they are as much working for us as they are working for iwi. Now our system, the Council system, doesn't allow for that. They work for us. "No", they say, "we work for

iwi". So that is the first problem that you strike in this Eurocentric sort of system that we have here. We would have to be more flexible. We would have to say that we acknowledge that that is part of what you are about, and what the position is about, therefore we can't expect you to do four classes a day, or whatever, and adjust the outputs.

The second thing was that we had done no prep. at all about how to run the programmes. It was like dingle dingle here's the idea – ding take the bait, and suffer the consequences. And I think what happened was that programmes were being developed ... (and) took us in a direction that no-one had anticipated. Some of us expected it, but not all. And the Gallery couldn't deal with it.

And thirdly: there was just no back up. We had limited support; we hadn't done our homework and we had no-one here on the team.

If we had a mandate to do it again, then I would recommend very strongly that we first appoint a senior person to the team who has the mana and the capacity to work with the Management Team and then bring in the people on the floor to communicate the programmes or whatever. Because without the support, it ain't going to happen.

Klaassens clearly understood the potential of the position and, once more, was frank in his response:

The curriculum allows for limitless opportunities in that area. [...] Schools were delighted with the programmes and we had very good feedback.

We should have incorporated an outreach programme whereby staff could travel to marae to take work out there. But it wasn't part of the brief. It wasn't resourced. We just didn't have the capacity to say, drop all that and do that instead. We can sometimes do that, but not in a major 12-month project when we are commissioning a new building. We just can't do that...

Leisa also recognised the potential of the position and despite her experience, believed that the position could succeed in the future:

I was the only person who did what I did in the whole of the South Island. I got phone calls from all over ... I even said to management (*very animatedly*), 'this could be a really good business – between creating resources and educating teachers, let alone the students and the Gallery stuff – you could have a team of six working here!'

I know this position can succeed. Definitely! There would have to be a good level of cultural involvement from the local iwi and - more mutual understanding between management and the cultural component. I think

it would help if the staff did Treaty studies and basic tikanga – the things that you would expect to adhere to in this day and age in New Zealand. A lot of things I had to coach about was explaining to people who had never lived here, who had just arrived and were being briefed on the basics. It's really weird to have that situation when the Gallery offered the position of Kaupapa Māori Educator. And I think that it would help to have more than one person in my role – someone close to management who actually worked to sort things through.

Leisa resigned from the position in August 2003. No consequential appointment followed.

DISCUSSION

What follows is a discussion in two parts that highlights the tensions between two positions. However, both positions have a bearing on the configuration of public pedagogy articulated in the final sections of this thesis.

The first part seeks to explain some of the social and structural constraints which impeded transformational change in the Gallery's education provision. This part suggests that the art museum's curriculum is governed by signature pedagogies. Thus an argument that results from this line follows the important but by now well-trodden paths of the post-structuralist debate associated with the exclusionary practices of art museums (see Donato, 1979; Foster, 1987; Crimp 1993; Bennett 1995; Bourdieu and Haacke, 1995; Sherman and Rogoff, 1994, among others).

The second, and shorter, part presents the possibilities associated with indigenous and critical pedagogies. This line of argument considers concepts of 'border crossing' associated with transformative pedagogies that engender critical thinking and questioning. Despite the fragility and brevity of the project, there are traces that this did occur during the incumbency of the Kaupapa Māori Educator. Significantly, the Gallery's senior staff, the kaitiaki Māori, Jonathan Mané-Wheoki, and Leisa Aumua all recognised the possibilities afforded by engaging with alternative conceptual foundations and envisaged how to construct strategies that offer means to reform, improve and expand art museum education practices and policies.

I CONSTRAINTS TO EDUCATIONAL TRANSFORMATION

'Let's work together,' said the shark to the kahawai. 'Great,' said the kahawai with a trusting smile. 'Fool', thought the shark as it opened its mouth and swallowed the kahawai... 'That's partnership,' said the politician. 'That's integration', said the bureaucrat. 'That's assimilation,' said the Maori."

Reedy, 1993: 273

The politics of refusal

Refusal has been identified as both a psychological and ideological response by some Pākehā to the 'changing ethnic contours of New Zealand' (see Spoonley et al., 2004; Bell, 2004). Instead of respecting cultural difference and practising cultural maintenance, the politics of refusal assists in sustaining existing hierarchies by silencing discussion, rejecting responsibility and repudiating history. Thus, to offer one example from the current case study, the hostile reactions of a minority of staff to an e-mail in te reo Māori which was designed to assist all Gallery staff develop basic communication skills, resulted in a full embargo of the initiative and the re-assertion of particular forms of bureaucratic and hierarchical control. Furthermore, that silence not only aborted discussion about appropriate cross-cultural training and the use of te reo Māori in the Gallery, but also denied the well documented, tortuous history of Māori language retention and revival in New Zealand (Christensen, 2001; Selby, 1999).

There is a bitter irony about refusing to contribute, in even a small way, to the preservation of oral traditions in a museum, a site with the *raison d'être* to preserve and then to communicate the treasures held in trust for the community. This example, and others outlined in the case study, is not about the inability to act. Rather, it is about refusing to act adequately in the face of potential social and organisational change.

Refusing responsibility to change encompasses a range of actions - often manifested as inaction. Such refusals occur at an individual and operational level as well as in policy. For example, the lack of cultural confidence by Volunteer Guides to pronounce Māori words, or explain cultural aspects of Māori and Pasifika art, indicates one form of 'passive' refusal to engage with cultural difference. While senior Gallery staff finally confronted the deficiencies inherent in establishing the position, their arguments formed the core of a persistent inertia to mobilise social and organisational transformation: an 'active' form of refusal. The Gallery's reasoning in this matter is to follow the logic of entrenched systems and

philosophies. The failure of actions taken becomes the failure ever to take action. Armed with new knowledge about constraints affecting the position of Kuapapa Māori Educator, the resources to re-advertise, and the ability to create a mandate to redevelop the position, the Gallery refused to act.

Such rationing of resources effects a double disadvantage for the Gallery. Firstly, it has repudiated the potential to transform services, to fully meet community needs and to provide equitable access to public resources. Secondly, by believing its own brand identity - "Something for Everyone" - it misrecognises the irony of this chameleon-like corporate ideology. The designer elegance of the new "visual wardrobe" and its sophisticated symbolism³⁵ proclaim the Gallery's sophistry, a fitting reminder that its racially patterned practices reinforce exclusionary outcomes.

Attitudes to risk, growth and development

The Gallery's attitude towards establishing the position of Kuapapa Māori Educator seems to have fluctuated between an initial 'can do' approach, followed quickly by a developmental phase riven by vacillation. Research reported in the literature suggests that the developmental period of radical change management is characterised by high levels of uncertainty, ambiguity and risk but this tapers off during implementation (McLaughlin, 2005).

In the Gallery's case, the implementation phase moved unevenly as the actors adopted their roles and negotiated setbacks. However, the obstacles encountered in the development phase, particularly a rudimentary understanding of Māori tikanga, were not resolved. They continued to beleaguer the project, finally undermining its continuation.

Once Ronnie Kelly left the Gallery, the position lost its principal internal champion. He held an expansive vision of education and pedagogy and had experience in cross-cultural communication - albeit in strikingly different circumstances of Aboriginal settlements in inland Australia. Although it cannot be assumed that the path of the position would have been different had he stayed, it does appear that the senior management team supported the position as a means to improve efficiency and productivity,³⁶ rather than following a more radical vision. The Gallery's organisational structure within the City Council demonstrates high levels of centralisation and formalisation. This assisted the Gallery to maintain reliance on

procedures, promote the values of existing processes, and retain “do more” rather than “do different” values and approaches (See Figure 7.1). The Training Plan and induction to the Gallery reinforced particular aspects of social and cultural capital – the *habitus* of the institution.

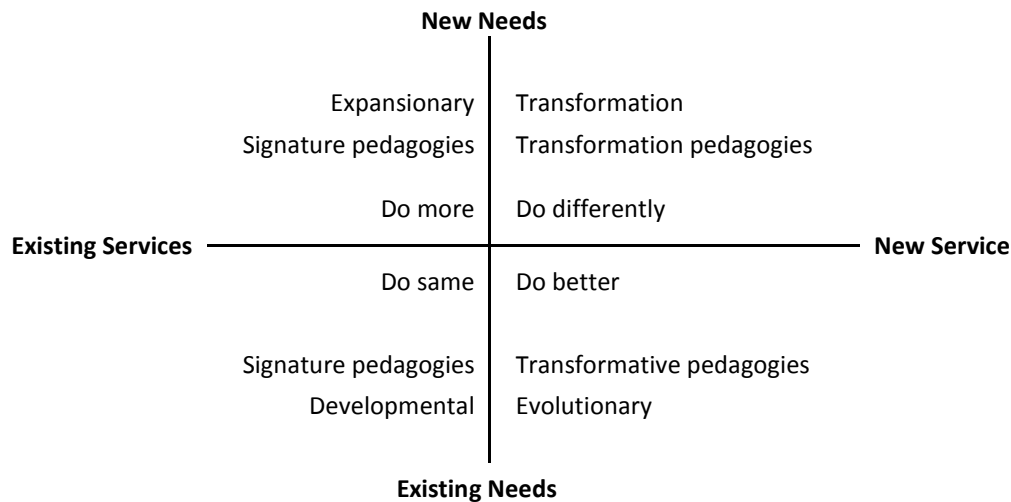


Figure 7.1 Transforming educational provision
Adapted from Bessant, 2003

Transforming educational provision, Figure 7.1, illustrates a situation of balance between existing and new services and existing and new needs. By adjusting both vertical and horizontal axes it is possible to illustrate propensities of actual educational provision at any given time. I suggest that balance has not been achieved in this case. Instead, the Gallery’s actions are skewed towards maintaining signature pedagogies – *Doing the same / Doing more*. Moving the vertical axis to the right increases the ‘space’ – both actual and metaphoric – occupied by signature pedagogies and effectively illustrates the Gallery’s current position in this instance.

Before the exhibition *Te Puāwai o Ngāi Tahu* opened in May 2003, the Kaupapa Māori Educator was used to supplement the work of the Schools Officer.³⁷ No attempts were made, for example, to strengthen working relationships with kohanga reo, kura kaupapa, Māori immersion classes or the Māori Studies department at the University of Canterbury in that initial period. Nor were attempts made to develop a feasibility study for marae-based programmes. Thus, the Gallery’s responses were designed to

diminish risk by moving within the safety of the known. The effect was to sustain existing services.

The literature points to a correlation between strong external orientation and successful development (Osborne and Flynn, 1997; Castañer and Campos, 2002; Hadjimanolis, 2003; McLaughlin, 2005). Transformation requires a strategic focus to cultivate two things: firstly, a sophisticated understanding of emerging patterns forming in the external environment; and secondly, maintaining complex networks to invigorate new knowledge. Rather than falling prey to strategic drift or short-term opportunism, organisations seeking change are more explicit about their strategic directions, allocate resources, and manage *for* that change. They look outward, dependent on interaction with external environments to achieve mission-critical goals (Osborne and Flynn, 1997).

The Gallery's strategic planning documents presented in November 2002 include a general reference to the Treaty of Waitangi (page 7)³⁸ and mention Māori in reference to new audience development (Community Programmes Plan, 7, 10).³⁹ The Community Programmes Plan refers to the Kaupapa Māori Educator position and offers tentative directions for programme and audience development (p.10). Unlike other areas of the Plan, specific details in the section on the Kaupapa Māori Educator are omitted. Such indeterminacy implies an uncertain strategic focus. It also implies a preference for sustaining core capabilities rather than building capacity to complement the newly adopted initiative. This suggests two things: firstly, the Gallery failed to fully realise the national significance and potential of the position;⁴⁰ and secondly, the tendency to operate discretely allowed the Gallery to achieve mission-critical goals without sustained external orientation (Osborne and Flynn, 1997).

Researchers of transformative change in not-for-profit organisations have noted a correlation between funding patterns and transformational capacity. Osborne and Flynn's (1997) study of social services in the United Kingdom suggested that enhanced capacity occurred when government funding was assured. Funding offered relative security to initiate change when compared with funding derived from innately conservative donors. On the other hand, Castañer and Campos (2002) found that it was the diversity of funding sources which allowed change to thrive.

This case study provides data about working with external parties to develop a funding mix to sustain new developments. There is no suggestion that external

parties exerted a conservative influence over the project. On the contrary, their participation provided financial resources and freedom to develop fresh approaches. It could be argued that despite being given the latitude to experiment by its external partners, the Gallery chose to take a more conservative approach. Moreover, the very problems inherent in the collaboration, the differences in values and goals, evident in the external relationships with iwi, and to some extent with Te Papa National Services, were understood by the Gallery as inhibitors to bold changes. Reluctance to engage partners in these discussions about vulnerabilities or to develop face-saving strategies, when time constraints due to the Gallery's opening were so pressing may also have been contributing factors in the Gallery's approach to risk management.

It can be assumed that the CAG wanted to improve access to its resources by the community, specifically by Māori and Pasifika peoples. Partnership with Ngāi Tahu and National Services was one way to develop networks, foster reciprocity and improve trust.⁴¹ However, when the partnership faltered, networks ruptured, the project was abandoned and orthodoxy then re-asserted itself as the only force. Thus the initial investment to expand and optimize social capital as a social good and to strengthen the Gallery as one source of social capital, resulted in negative returns. There could be no capital gains. Nor could these losses be written-off (in all senses of the word). Devaluing of social capital has profound negative consequences on community and organisational well-being.

The case study suggests that transformative change requires doing things differently *and* better. It also suggests that when social capital – in this case the networks facilitating collective action for mutual benefit – is optimised the capacity for transformation increases. Conversely, when social capital is invested in such a way as to limit returns, it not only adversely affects the capacity for change but it also devalues trust, respect and reciprocity.

The Political Economy of Constraint

The issue of 'short termism' has been identified as an effect of pressure to show profits in the short term. Thus the investments for long term growth, generally associated with transformative change, are neglected in favour of more immediate returns (Storey, 2000 in Hadjimanolis, 2003).

The focus for the Christchurch Art Gallery in the period leading to, and in the immediate aftermath of, the opening, was to establish its identity as a key contributor to the city's arts image, build durable relationships and meet economic targets (Strategic Plan 2003-2006). These long term goals relied on first satisfying short term performance measures agreed in service contracts with the Christchurch City Council. Attendance targets featured prominently in those performance indicators.⁴² Education Staff responded to those targets by devising schedules designed to maximise throughput. Indeed, attendances for both Community Programmes and overall attendance far exceeded initial targets (Scanlon, 2004; Blundell, 2006).

'Short-termism' thus directly strengthens the political economy of the Gallery.

The partnership between the Christchurch Art Gallery, Ngāi Tahu Development Corporation and Te Papa National Services was a new approach to establishing the position of Kaupapa Māori Educator. The economic supply and demand equation appeared to meet iwi aspirations to train young Māori for museum positions and allowed the Gallery to create a new staff position with subsidies provided by its partners, thereby satisfying performance-driven measures driven by the Christchurch City Council. Political and public policy agendas for all parties were also satisfied. The position was one manifestation of liberal biculturalism at work.

Closer investigation suggests that such 'accounting' is partial.

The position of Kaupapa Māori Educator contributes to the capitalism of attendance. Consistent with the Gallery's key strategies to achieve attendance of 400,000 in 2003-04, the emphasis on the throughput of students, and the position's utility to maximise consumption is a measure of successful strategic performance. Moreover, once involved in augmenting delivery of general art education programmes, the position becomes complicit in the production and distribution of knowledge orthodoxies. Thus it reflects the prevailing realities, where signature pedagogies predominate and where there is little change in the relations between the Gallery and its constituents.

It can also be argued that the position afforded the Gallery further political and economic advantages. Initially, the partnership with Ngāi Tahu Development Corporation and Te Papa National Services drew new financial resources to the Gallery. More importantly, it also provided opportunities for the Gallery to advance relationships with external organisations. The collapse of the position simply

stopped the need for the Gallery to commit additional financial resources in this area. Dialogue with Ngāi Tahu reverted to the distant and sporadic consultation practised prior to 2002.

The affordances of short term political and economic advantages deflect attention and actions away from the efforts to advance Māori cultural aspirations. It is through such deviations that the existing institutional ethos continued to be asserted, leaving active engagement with the kaupapa Māori objectives unrealised.

I have outlined several factors which constrained educational transformation during the period that the Kaupapa Māori Educator worked at the Gallery. The politics of refusal is perhaps the most potent of the forces indentified. The attitudes to risk and change and, finally, the Gallery's political economy serve to strengthen the alignment of existing hierarchies and the educational commitment to signature pedagogies.

II THE POSSIBILITIES OF INDIGENOUS PEDAGOGIES

This then is the great humanistic and historical task of the oppressed: to liberate themselves and their oppressors as well. [...] Only power that springs from the weakness of the oppressed will be sufficiently strong to free both.

Friere, 1972: 21

The previous section suggests that structuring structures create immovable hegemonic forces. In this section I consider the possibilities offered by indigenous and critical pedagogies as one means to transform art museum education. In opening up these possibilities, I seek ways to begin configuring the concept of public pedagogy in relationship to art museum education – a challenge that I return to in the final chapter of the dissertation. I begin this tentative exploration by considering the *Te Kotahitanga Effective Teaching Profile* developed by Russell Bishop and his colleagues at the University of Waikato (2003). By selecting this framework I seek to understand how it can offer new perspectives and challenge existing pedagogic practices in art museum education. Consistent with seeking ways to “do differently” (see Figure 7.2), I then turn to Friere (1973) and Lewis (2011) to consider the application of critical pedagogy in relation to the pedagogy associated with images.

Te Kotahitanga

Commencing with research in 2001 the *Te Kotahitanga Effective Teaching Profile* seeks to improve educational achievement for Māori in mainstream secondary schools in New Zealand. The framework (Table 7.1) defines the philosophies and means that enable teachers to identify, address and resist deficit perceptions of Māori students and to develop positive teaching and learning strategies that improve educational achievement for Māori. The framework used in conjunction with professional development opportunities helps to change deficit perceptions, and positions teachers to care for students according to principles, values and modes of communication that are expressed through Māori metaphors such as *manaakitanga* (caring for students as Māori), *mana motuhake* (caring for the performance of Māori students) and *ako* (using a range of teaching strategies) (Bishop and Berryman, 2009).

Such culturally responsive approaches have reduced teachers' reliance on transmission modes of instruction. Bishop and Berryman (2010) have shown that by deploying *Te Kotahitanga* teachers are confident about working with an expanded repertoire of constructivist approaches and that students take responsibility for their learning. Improvements in educational outcomes follow.

The most pressing problem in education today is the interaction between the increasing diversity of the student populations and the lack of diversity among the teaching force (Bishop, 2010: 173). Often, the problem is exacerbated by the disparities affecting students from minority populations confronting pedagogies constituted within mono-culturalism. Bishop's comments gain further force: approximately 96% of Maori students attend mainstream schools.

While much of the current museum studies literature has helped museums to better grasp the complex issues related to social inclusion in museums and art museums (see for example, Sandell 2004; 2007; Golding 2009; Hooper-Greenhill, 2007), considerably less attention has been paid to methods of epistemological revision.

Accordingly, frameworks that train museum educators and senior administrators to challenge deficit theorising and promote agentic positioning of museum educators have yet to be developed.

Although *Te Kotahitanga* was intended to guide formal classroom activities, it is broadly applicable within an art museum context. Indigenous pedagogies, whether

they are constructed along the lines of *Te Kotahitanga* or another strongly epistemological schema, at the very least point to gaps in current approaches to art museum education. Without such considerations the unbearable whiteness of being will continue to colour perspectives in art museums.

<p>Effective teachers of Maori students create a culturally appropriate and responsible context for learning in their classroom.</p> <p>In doing so they demonstrate the following understandings:</p> <ul style="list-style-type: none"> (a) they positively and vehemently reject deficit theorising as a means of explaining Māori students educational achievement levels (and professional development projects need to ensure that this happens); and (b) teachers know and understand how to bring about change in Maori students educational achievement and are professionally committed to doing so (and professional development projects need to ensure that this happens); <p>In the following observable ways:</p>
<p>1 Manaakitanga: Care for students as culturally located human beings above all else</p> <p>(Mana refers to authority and ākiaki the task of urging someone to act. It refers to the task of building and nurturing a supportive and loving environment)</p>
<p>2 Mana motuhake: Care for the performance of students</p> <p>(In modern times mana has taken on various meanings such as legitimation and authority and can be also relate to an individual's or group's ability to participate at the local and global level. Mana motuhake involves the development of personal or group identity and independence)</p>
<p>3 Whakapiringatanga: Creating a secure, well-managed learning environment by incorporating routine pedagogical knowledge with pedagogical imagination</p> <p>(Whakapiringatanga is a process wherein specific individual roles and responsibilities are required to achieve individual group outcomes)</p>
<p>4. Wānanga: Engaging in effective teaching interactions with Māori students as Māori</p> <p>(As well as being recognised as Māori centres of learning wānanga as a learning forum involves rich and dynamic sharing of knowledge. With this exchange of views ideas are given life and spirit through dialogue, debate and careful consideration in order to reshape and accommodate new knowledge)</p>
<p>5. Ako: Using a range of strategies to promote effective teaching interactions and relationships with learners</p> <p>(Ako means to learn as well as to teach. It refers to both the acquisition of knowledge and to the process of imparting knowledge. More importantly ako is a teaching-learning practice that involves teachers and students learning in an interactive relationship)</p>
<p>6. Kotahitanga: Promoting, monitoring and reflecting on outcomes that in turn lead to improvements in educational achievement for Māori students</p> <p>(Kotahitanga is a collaborative response towards a commonly held vision, goal or other such purpose or outcome)</p>

Table 7.1: **The Kotahitanga Effective Teaching Profile.**
Source: Bishop et al. (2003).

Towards conclusions

The chapter has shown how the processes associated with the development of the Kaupapa Māori educator evolved. It was a process that began hopefully but was deeply flawed conceptually. A senior staff member admitted that the position was not resourced sufficiently and intimated that support systems, including a member of the Gallery's Senior Management Team, was needed for the position to succeed. The inference is that a senior iwi Māori position within the Gallery was necessary in addition to the externally located Kaitiaki Māori.

The chapter reflected on issues which contributed to an understanding of the position's collapse. The politics of refusal helps to explain the subtle, pervasive and entrenched racially-patterned resistance at an institutional and individual level. Attitudes to risk and the political economy of short-term achievements further explain the perpetuation of existing patterns strategically. Finally, by pointing to the existence of a framework grounded in indigenous epistemologies that advances a culturally appropriate and responsive context for teaching and learning, I suggest that art museums and their educators have yet to create frameworks for practice that can appropriately address and improve outcomes for Māori and other cultural minorities.

Understanding the nature of forces that undermined the success of the Kaupapa Māori position and recognising the possibilities of indigenous pedagogies, I suggest, offers ways to begin transforming art museum education in ways that will improve outcomes for all, irrespective of ethnicity.

In the next section I continue to explore doing art museum education differently and better by considering the role of critical pedagogies.



Figure 7.2

Moananui a Kiwa – the Great Ocean of Kiwa. Installation shot Mackelvie Gallery showing *The Pulenoa Triptych*, 1995 by John Pule on the left (centre).

Reproduced with permission Auckland Art Gallery Toi o Tāmaki



Figure 7.3

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



Figure 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



Figure 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



Figure 7.6 Robert Jahnke, *Tā Te Whenua*, 1995
 Exotic timber, custom board, photographic paper,
 rubber 2000 x 2000 x 1500 mm
 Accession Number 1995/18
 Collection Auckland Art Gallery Toi o Tāmaki
 Reproduced with permission of the artist and Auckland Art Gallery Toi o Tāmaki

The Auckland Art Gallery Toi o Tāmaki web site entry reads:

Huge rubber stamps with monumental wooden handles stand on an aerial photograph of a small Wairarapa town near Wellington. The streets of Martinborough were laid out in the nineteenth century in a precise grid whose pattern resembles the British Union Jack and the stamps send a powerful and resounding message - 'NOT NEGOTIABLE'. In 1995 the New Zealand Government suggested a one-off cash settlement to Māori to resolve long-standing land grievances. The package, termed the 'Fiscal Envelope', offered a 'full and final' cash settlement for land losses, to a maximum of one billion dollars. This created considerable public debate among Māori and Pākehā and *Tā Te Whenua* is Jahnke's contribution to the discussion. The offer was eventually rejected and Jahnke's project is to point out significant shifts in relationships between indigenous people and New Zealand's post-colonial settler culture, thus stimulating new areas of dialogue. 'I create work and hope that people can come to terms with it . . . If other meanings are brought to the work then that's an added bonus'. Of German, Samoan, Irish and Māori heritage, Jahnke was born at Waipiro Bay on the East Coast of the North Island. He teaches in the Māori Studies Department of Massey University, a faculty which provides stimulus and challenge to a new generation of artists. (from *The Guide*, 2001).

PART TWO CRITICAL PEDAGOGY

INTERVENTIONS - A PERFORMANCE ACT

Performing the museum is predicated upon rupturing the assumptions that works of art are beyond reproach. While they are conserved, preserved, and secured for posterity, works of art represent the potential to dialogue with history; for us to expose, examine and critique cultural codes. They also provide the possibility to imagine and create new cultural myths, new ways of exhibiting and interpreting works of art that take into consideration content introduced by museum viewers.

Garoian, 2001: 236

OVERTURE

Charles Garoian sees the museum as a performative site that enables play between public and private narratives. As the quotation above suggests, a critical performative pedagogy is created when the art museum's academic subjectivities and socially and historically constructed pedagogies, engage in critical dialogue with the private memories and histories of museum visitors (2001: 234). When this occurs visitors are able to create "new possibilities for museums and artifacts within their contemporary lives" (p.236). In turn this requires an "open, risk-taking pedagogy" by the museum that enables visitors "to turn history onto itself and to interrogate ideological terrain" (p.239).¹ Garoian goes on to outline five strategies for performing the museum. One of these strategies, 'performing inter-disciplinarity', exposes and critiques the boundaries between disciplines and works of art in order to connect academic knowledge and museum knowledge with the experiences of the world (2001: 245-246).

This section draws on Garoian's perspective of 'performing inter-disciplinarity', to explore the conceptual links between the museum world, artworks, dramaturgy and experiences of the world. This construct bears similarities to the concept of the museum experience developed by Falk and Dierking (1992). However, it is the aspect of embodiment and inter-disciplinarity that Garoian raises which is particularly germane to the case study that follows. In Garoian's conceptualisation, the performing body is cast as both a political site and a contributor to an aesthetic

experience. This opens possibilities for performance as pedagogy and pedagogy as performance art (Garoian, 1999).

The narrative that follows charts the role of an early career art museum educator in directing an interpretative programme, *Interventions*, at the Auckland Art Gallery. Working with tertiary drama students and their lecturers from a local Auckland tertiary institute, UNITEC, to deploy a form of museum theatre in the Gallery's exhibition *Moananui a Kiwa – the Great Ocean of Kiwa – the Pacific Ocean* (see Figures 7.2 - 7.5), the project offers insights into transformative practices in art museum education.

What makes the *Interventions* project distinctive is its contribution to collaborative, co-constructed practices that disturb the patterns of practice and the inertia of signature pedagogies described in Chapter Six. *Interventions* challenges not only the orthodoxies of art museum education practices but more widely, transgresses the art museum's emphasis on the signifiers of denotation - the artist's intentions, marks and materials. *Interventions* distances and often subverts the pre-eminence of those signifiers by substituting signifiers of connotation, the elements of personal memories and histories. By deploying drama as the medium for the delivery, *Interventions* performs inter-disciplinarity. Inscribed within such destabilisation is the potential to enact and embody critical pedagogies as configured and conceptualised by Charles Garoian and Henry Giroux.

LOCATING 'INTERVENTIONS'

Interventions comprised seven playlets linked to artworks in the exhibition. Four of the plays were presented *in situ*. The other three were staged in the Gallery's basement auditorium. The space had a small thrust stage, supported rudimentary lighting fades and image projection, and provided seating for the audience. These arrangements aimed to reduce congestion in the exhibition area, lower risks of damage to artworks and minimise disruption to other Gallery-goers.

The performances were given to a maximum of 60 school children at a time. The children, aged 10 to 14 years, came to the Gallery in pre-booked groups. Performances were scheduled one after another, twice daily for five consecutive days. The logistics of moving the audience between staging points in the exhibition, and between the exhibition space and the auditorium located on another floor, called

for pinpoint timing. Three of the *in situ* performances required audience participation. While most were highly controlled interactions occurring in confined spaces, one performance involved a 'relay race' which added risks. Maintaining the safety of artworks during the performances and the transitions was a paramount consideration in the planning. These manoeuvres as well as the negotiations with schools were complex undertakings.

Stacey Williams, the Gallery's Art Start Co-ordinator was the project director. She had been in her new job for three days when she was given this task. The project took place seven months later. By then, Stacey had managed hundreds of school groups. However, the complex multi-lateral arrangements for *Interventions* involved schools, the students and lecturers from UNITEC as well as liaison with Gallery staff, all on an unprecedented scale and level of detail. It was the largest and most intricate project she had ever managed. Consequently Stacey was endlessly anticipating, circumventing or solving problems. Even with skilled planning, many of the most pressing problems appeared just before, and then during performance week.

The project's initial phase coincided with the earliest stages of curatorial work for the exhibition, *Moananui a Kiwa*, but occurred in a vacuum, isolated from that process. The actors worked with resources provided by Stacey. These were basic. The initial brief, for example, described the exhibition in just one line: "[I]t portrays diverse perspectives though mixing diverse periods and cultures to tell the stories of Te Moananui a Kiwa,³ its peoples and histories" (AAG, 2005). Information about the works in the exhibition was drawn from the on-line collection catalogue and from Gallery publications. The final selection of works for performance was made and approved by Education staff in July.

There was no formal script. The performances relied on intensive work-shopping at UNITEC and the actors' improvisation techniques. All rehearsals occurred off-site. The actors came into the Gallery a day before the season opened to see the exhibition, set the lighting, do the dress rehearsal and quiz Stacey about the school groups.

Once the performances began, subtle changes occurred frequently, often in response to the audience or to feedback from Stacey and the actors. Substantive changes were made to three of the pieces during the short season. In some cases successful or partial resolution was achieved. One piece, the introductory segment which focussed on the Treaty settlement process, an exegesis of the sculpture *Ta Te Whenua*

by Robert Jahnke (Figure 7.6), was performed as students entered the Gallery. Therefore it never attained the subtlety desired by the team, or the directness demanded by the subject, or the political acuity intended by the artist.

The development and success of the performances owes much to the personal attachment the actors had to the works they chose to perform and to the deep conceptual engagement they communicated. Through the exercise of their discipline, by drawing on creative expression and deep imagination, they conveyed the poetics of political engagement. These are fleeting glimpses of a different world view and different forms of understanding. As Giroux suggests, such actions examine “what is” to make changes and work for “what should be” (2001a: 9).

Another notable feature was the degree of autonomy granted to Stacey Williams as project co-ordinator. The project required months of co-ordination. There was no Education Policy and only a bare-bones functional brief (AAG, 2005) to shape expectations and outcomes for the project. It was left to Stacey Williams, the Curator of Education, Roger Taberner, the UNITEC staff and students to give reality to the project and to achieve the “meeting of minds” (*pers. comm.*, Hendry, 2005).

The process was evolutionary, founded on principles of trust, collaboration, partnership and communication. Unlike the processes used in exhibition development, Education staff acted autonomously of the Gallery’s monitoring structures: script outlines were not checked by curators; no-one enquired about the content or administrative arrangements; written contracts were not established; senior staff did not attend meetings or rehearsals. There was no launch of the project, no media releases or coverage.

Stacey briefed Gallery staff in the months leading up to the performance. The briefings became more regular in the weeks immediately prior to the performances. However, Gallery staff only began to express concerns about security of artworks and possible disruption to Gallery visitors once the performances commenced. This laissez-faire approach may suggest that education programmes were regarded as routine contributions to the Gallery’s services. No one, apart from the organisers, was aware of the experimental nature of the project. *Interventions* was not top-of-mind for the majority of Gallery staff.

The *Interventions* project is represented here as a dramaturgical script in four acts.³

The Prologue – *In the beginning was the word* - captures Stacey Williams' thoughts about the project.

Act One presents the first performance piece, *The dry land was called Earth and the gathering of the waters called Seas*, associated with the large painting *The Pulehoa Triptych* by John Pule.

Act Two, *And the word was, 'Let there be light'*, portrays the performance associated with *Kenehi* by Shane Cotton.

The Epilogue, *And everything that was made was very good...?* is an amalgam of voices reflecting on the project.

Before the curtain comes down on Part Two, I assume the role of critic to comment on the *Interventions* project in its entirety. I return to Garoian's (1999) concepts of performing inter-disciplinarity and critical pedagogy and suggest how these concepts may contribute to the model of public pedagogy, which develops in the next chapter.

PROLOGUE

In the beginning was the Word... 4

DRAMATIS PERSONÆ

Stacey Williams

Roger Taberner, Curator of Education (Stacey's Manager)

The scene

Auckland Art Gallery

Stacey Williams

She is alone sitting on a stool centre stage. She is under the spot light. She speaks directly to the audience.

To begin at the beginning:

I'd only been in the job for three days, when Roger (my boss) and I went out to UNITEC with a brief for what became *Interventions*.

It just evolved from there.

I was really anxious about it. But, in the end, there was no need.

We all had similar expectations - and we felt passionate about the project.

We talked regularly about the ideas that we had. We bounced off each other, thinking along similar lines. We formed a very close relationship. So it's been really fruitful working with this group and their tutor.

By July we were on the 'phone every day. Talking through the content of the paintings and what was behind the performances. When we hit a stump we just found ways to get through.

Roger Taberner

Enters stage right. Stacey is unaware of his presence. He smiles, listens intently and nods approvingly.

Stacey

She speaks very quietly now.

But sometimes you don't see the internal stress.

The last six months have been about keeping my head above water, getting a feel for the new job and sorting things out.

She pauses.

When I first started working here, I thought: it's so much work, let alone organising performances, and scripts and people to act and picking up costumes - I was running around like a mad person.

Then dealing with the Gallery (*laughter*), every 15 minutes! That was very intense: constant. Poor Roger thought I was going to have a nervous breakdown.

Dealing with the school bookings and distributing funding to assist low decile schools was demanding too.

Now laughing at herself.

Eventually things calmed down. I sent out another e-mail or went and had another conversation.

Roger slips away, un-noticed.

Behind her an image of The Pulenoa Triptych appears. Stacey glances round. She stands and reaches for a folder which she shows to the audience.

This is the background material we gave the UNITEC students. And here's the information they had on *The Pulenoa Triptych* by John Pule.

Showing the audience the small wad of paper. She reads from the folder

This quote from the artist became central to the performance.

I wanted to express my concerns at the way countries like America and France test their nuclear powers and Star Wars programme using the ocean in our back yard as the site.

The actors took those few words and made them into a remarkably moving narrative. I really like how they did that. It's haunting.

And when I remember Len's singing - I feel very emotional. It touches me deeply.

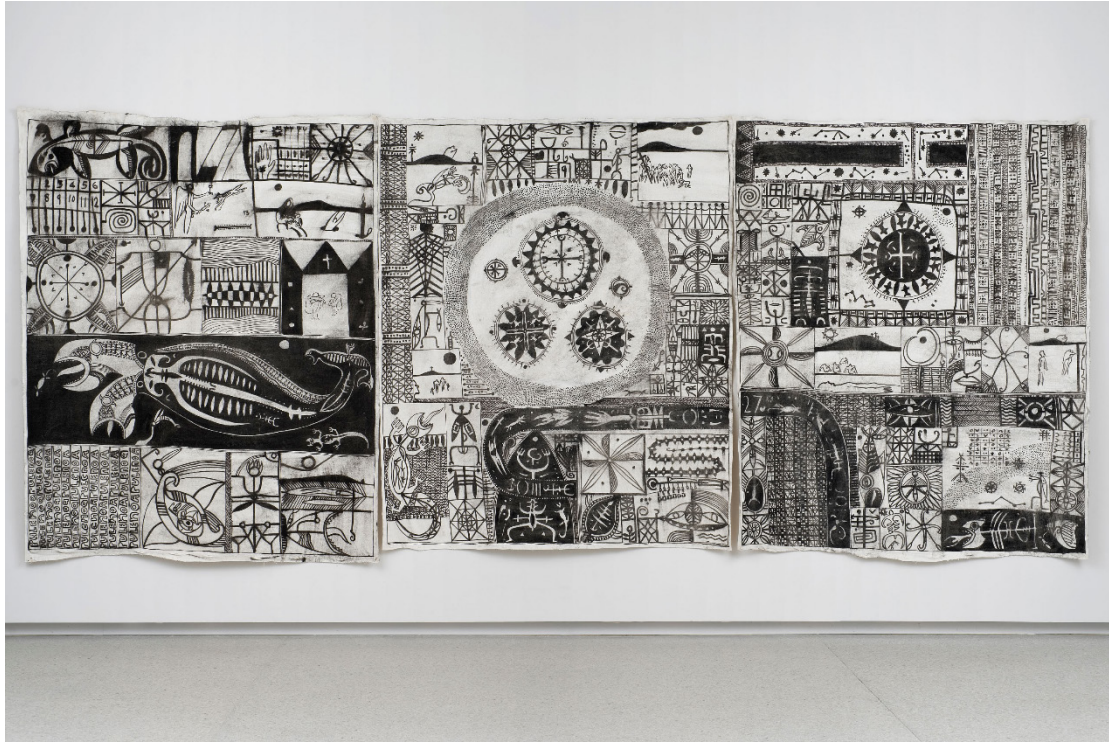


Figure 7.7 John Pule. *The Pulenoa Triptych*, 1995.
Oil on canvas. 2190 x 5430mm
Accession number C1998/1/15/1
Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, 1998
Reproduced with permission of the artist and Auckland Art Gallery
Toi o Tāmaki

The text label from the exhibition *Te Moananui a Kiwa* for this work reads:

I wanted to express my concerns at the way countries like America and France test their nuclear powers and Star Wars programme using the ocean in our back yard as the site." John Pule

This painting targets individuals and groups who invade other people's homeland and destroy homes through means of violence, deceit and lies. Like the historical hiapo (paper mulberry (*sic*) cloth) of Niue, this painting utilises the idea of interlocking grids to reflect diverse narratives.

Te Moananui a Kiwa, 2005



Figure 7.8 From the *Interventions* series. Tangaroa, the sirens and Pule wait for the audience to arrive

Still image from video footage taken by the author, 2005

ACT ONE

*The dry land was called Earth and the gathering of waters was called
seas⁵*▲

DRAMATIS PERSONÆ

The Pulenoa Triptych, 1995. A large three-part mural on canvas by John Pule

The young Pule

Tangaroa

Tangaroa's two sirens

Three attendants

Stacey Williams

The scene

The Mackelvie Gallery. Auckland Art Gallery – the exhibition Te Moananui a Kiwa.

The gallery is an airy space with high ceilings and light, polished wooden floor boards. There are seven very large paintings hanging in this gallery with a long vitrine against one wall. Three members of the troupe clad in T-shirts and cargo pants stand guard directly in front of The Pulenoa Triptych. Ahead of them is a rectangular zone at floor level, covered in a sea-blue cloth; within it a smaller section marked with lamps at floor level. A group of about twenty school children is seated on the floor on three sides of the rectangle.

At the head of the rectangle stands Tangaroa dressed in shimmering deep-ocean green, garlanded in pearls, hair and hands adorned with twisted kelp embedded with sea urchins and crabs. And directly in front of her is the young Pule wearing a lava-lava.

Pule

He sounds a conch shell.⁶ As its sonorous notes fade, he kneels, mid-ocean, and chants melodiously. His voice drifts to the farthest parts of the Gallery.

I sleep and my mind stays awake

I dream of the sun, the sky and all of the islands (Repeat)

The Sea God(dess) Tangaroa

(S)he surveys the ocean from a great height, and says:

Peace.
Light.
The Pacific Ocean holds my heavy head.
The islands sing around me.

I am Tangaroa, Goddess of the Sea.

What ruler has such clear waters? Such subjects? From the greatest whale to the smallest fishes.

Pule I am Pule. This is my home, my space ... and it will always be.
...

Tangaroa My people.
I feel a curse is coming to this land.
The sky is a strange colour.
An alien ship brings death to these waters.
A mushroom cloud forms.
It is poison.

Leave

Pule I will not!

Tangaroa
Vehemently. **Leave.**

Pule
Said with great authority, voice rising with fury.

No!

Tangaroa
With resignation.

So be it.

Pule
Get in close.

Motioning to all those clustered on the shoreline. He kneels in the small space surrounded by the lamps. They begin to flicker.

Gather in.
Heads down.
Keep your eyes closed.

Chaos ensues. People huddle together around the shoreline. For a moment silence falls. Tangaroa and all the attendants are buffeted by unseen forces.

Pule draws a black covering over his prostrate form and shrinks under it.

Deep, ominous, sounds rumble over the group; reverberating in the Gallery. There are bright flashes of light.

During the chaos everyone huddles on the ground. Tangaroa is the only one standing. (S)he sways above the group and bends over the space where Pule, swathed in black, now lies, unmoving.

Then all is silent.

Tangaroa's sirens

Once there was a nation of people.
The cloud swept away the people like grains of sand.

They bend and gently lift the shroud from Pule's still body, then motion to the people along the shoreline to carry the shroud and to follow Tangaroa.

The sirens turn to escort Tangaroa.

Together they take up Pule's chant. It is a haunting refrain; a lament that resonates across the ocean.

I sleep and my mind stays awake
I dream of the sun, the sky and all of the islands (Repeat)

The people from the shoreline and others in the gallery (almost involuntarily) take up the refrain: longingly; poignantly.

Tangaroa turns back just once more to face the people. (S)he is regal and commanding.

Tangaroa

Everyone carries a lost hope.
Using a new machete he follows the old tracks of the not so distant past.

Tangaroa turns away. The sirens gently prise Pule's shroud from the people who have borne it in the procession following Tangaroa. The sirens trail the shroud behind them as they attend the God(ess) Tangaroa.

They sing Pule's chant, very slowly as they glide from view.

And as they go, we see, for the first time, that the shroud has an impression of Pule's skeleton. It is that of a great whale. The whale in the painting?



Figure 7.9 From the *Interventions* series. Tangaroa and the sirens accompanied by the mourning party carry Pule's shroud out of the gallery

Still image from video footage taken by the author, 2005

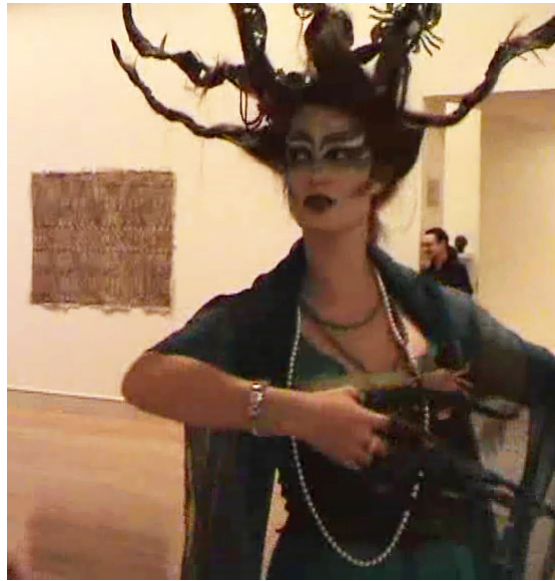


Figure 7.10 From the *Interventions* series. Tangaroa
Still image from video footage taken by the author, 2005



Figure 7.11 From the *Interventions* series. Pule's shroud
Still image from video footage taken by the author, 2005



Figure 7.12 Shane Cotton. *Kenehi (Northern Light 1)*, 1998
Oil on canvas. 560 x 1020mm
Accession number C1998/1/30
Chartwell Collection, Auckland Art Gallery Toi o Tāmaki
Reproduced with permission Auckland Art Gallery Toi o Tāmaki

ACT TWO

And the word was, 'Let there be light' 7

DRAMATIS PERSONÆ

Kenehi, 1998. A painting by Shane Cotton
A young Māori man

The scene

The Auditorium, Auckland Art Gallery.

Fixed seating is arranged in a block with aisles either side. The floor rakes slightly downwards to the stage and is covered with grey floor tiles. The auditorium seating capacity is 80. A small thrust stage is located at the front. The Auditorium is located on the ground floor of the Gallery and the audience of 30 school children have wound their way down a staircase from the exhibition Te Moananui a Kiwa where they have just participated in three episodes of Interventions staged in front of artworks in the exhibition.

The ethereal sound of pūoro Māori can be heard, rising slightly, filling the space.

The stage is in darkness.

An image is projected against the back wall centre stage. The word Kenehi in black and white dominates. Kenehi is a transliteration of Genesis.

From the darkness, a figure, barely visible, inches across the stage. Moving hesitantly, keeping to the furthest perimeter, one step at a time, the figure appears to be searching for something. As we adjust to the light, we see a young man wearing a white singlet and white pants rolled to the knee. The man is blind-folded. From his physical appearance, he seems to be of Polynesian background. He has an athletic build and moves with grace and agility.

He slowly gropes his way along the wall and stops. We hear a click and a small, dim, round light shines. A few steps later, he finds another light and switches that on: then another and yet another. As the light on stage rises slightly the young man, still moving hesitantly and cautiously, moves stage right.

The flute stops playing.

A dim light seeps across the stage.

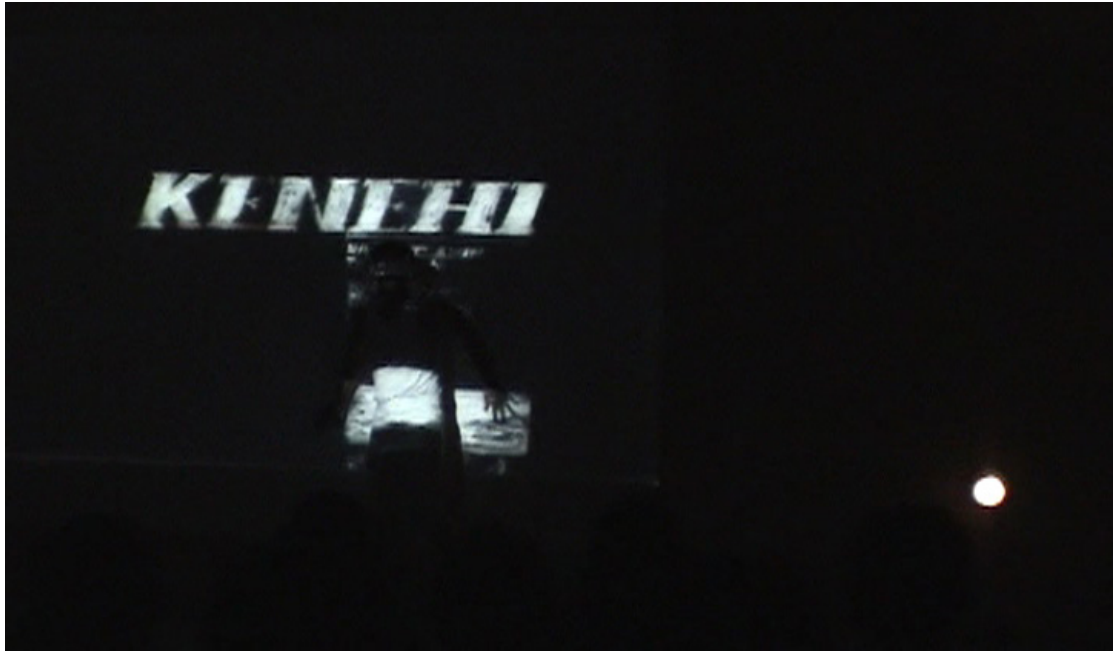


Figure 7.13 *From the Interventions series Kenehi*
He slowly gropes his way along the wall and stops

Still image from video footage taken by the author, 2005



Figure 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 image from video footage taken by the author, 2005

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. From this position he begins to speak. His voice is calm; he speaks clearly and slowly, pausing often.

In the light
I saw a thousand stars
shining bright with intensity.

From the darkness we found hope.
From far way they came: over hill, paddock and creek.
And we met
in secret at the old marae,

He gestures animatedly. The light slowly lifts – but it is still gloomy.

The night air
filling the valley with the sound
of waita and himene.

We remembered. ...

He sighs, almost imperceptibly. Pauses and then stands.

Our mouths were blistered
by a Pākehā sun
that now scorched our land
and burnt our sky.

The face of our nation changed
and we were now
the wrinkles of its youth.

Old ways,
once hallowed,
echoed only in the dark
by those who held them close.

Our young drifted
from us,
stolen under the guise
of progress and religion.

Our tongues now spoke
the language of a foreign land
and we were gifted with the Church.



Figure 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 image from video footage taken by the author, 2005



Figure 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 image from video footage taken by the author, 2005

The One God,
sent soldiers
dressed in black,
called missionaries,
who, armed only with a black book,
told us our way was heathen.

These were shifting times.
Whether we knew it or not,
the work we saw
swallowed our own.

What were we?

Who am I?

Questions yearning for an answer.

But it is the light of the past
that must guide us toward our future.
And must burn bright for generations,
else we lose our way
in the darkness forever.

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.

Replacing the placard, he stands and walks to the wall 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...

Whai te ao. Whai te ao. Whai te ao

Some members of the audience whisper these words too.

As a spotlight slowly rises we see the words he has written in capital letters. The words read:

SEEK THE LIGHT.

The young man kneels, his back to the audience. He removes his blindfold. The light floods the stage. He turns to the audience, standing upright.

There is a long silence... and then, applause.



Figure 7.17 *The young man kneels, his back to the audience. He removes his blindfold. Light floods the stage*

Still image from video footage taken by the author, 2005



Figure 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

EPILOGUE

*And everything that was made was very good?*⁸

DRAMATIS PERSONÆ

The Chorus
Stacey Williams
The Director, Chris Saines
Roger Taberner

The scene
Various locations at the Auckland Art Gallery

Scene One

The Chorus

The group consists of various Gallery staff members. They are masked, their identities obscured. Whispering behind their hands, all talking at once: their voices become a concatenation of sound, a rising anxious babble.

I have the early shift tomorrow. Those UNITEC people are rehearsing again. Hiss!

You should have seen it! They stand so close to the McFall work and think they are protecting it. I had to ask them to step away from the painting - move out further. It just wasn't safe. I don't think they were too pleased with me. But it's my job. Hiss! (*Repeated*)

It just gets me mad. They can't even get the basics right in te reo Māori. It's just the names of colours. Everyone should know that. Hiss!

All that noise from the schools groups. Yesterday I was trying to work in the Library and I couldn't hear myself think. Hiss! (*Repeated*)

Here comes another e-mail from Stacey. That's the third one this week. Hiss!

The lights fade but the Chorus remains in the shadows murmuring incessantly.

Scene Two

Stacey Williams

A spotlight rises on Stacey. She is celebrating the end of the Interventions season and is speaking with colleagues in the Gallery café. She is very relaxed, buoyant with success.

This has been so worthwhile for the kids and the teachers. I bet you they'll never forget the experience.

We haven't had one public complaint at all. Everyone at the Gallery was really anxious about that. Visitors respond so well to vibrant things happening; they want to see that things are going on.

Did you hear them joining in, singing Len's song?

Everything ran so smoothly. I am really pleased with it all.

We have all got a lot out of it. So have the children.

Working with UNITEC has been the highlight of my year.

With considerable emphasis and beaming with delight

They have been fantastic! Lots and lots of creative thinking. It's been a wonderful experience.

Pauses

I've been thinking about the next project. There's a possibility of working with the Philharmonia – and children to compose music around some artworks.

We'll see where it goes next year.

As the light slowly fades, she murmurs

It's a shame when it all ends.

[Exit]

Scene Three

The Director

The light rises again this time at centre stage.

The Gallery's Director is seated at his desk. The calendar behind the desk says September. Interventions has just finished. He is typing a report to the Gallery's Enterprise Board, a committee of the Auckland City Council responsible for oversight of the Gallery's performance. He types quickly, reading as he goes.

A highlight of the report period was the UNITEC Intervention Series, initiated and facilitated by education staff in conjunction with UNITEC's third-year Performing Arts students. Following gallery education staff guidelines, the students performed dramatic pieces in relation to individual works of art featured in the exhibition *Te Moananui a Kiwa*. 480 Students and 48 parents and teachers attended these performances. Teacher feedback forms have rated the experience and outcomes very highly.

He smiles briefly recalling the few moments he spent watching one segment of the performance on the last day. A large scale video begins. The Director turns to watch it.

It shows a school group clustered round Michael Parekowhai's work Kapa Haka (Pākāka). The actor, dressed like the figure in the sculpture, is marching up and down putting the students through a drill to see if they will make good security guard material. They must imitate the crossed arms in the sculpture – but must do so on command.

The actor roars the commands. This is serious stuff. The children are standing at attention, giving it their all. This is just a warm up... The big test is yet to come.

The next drill involves the children holding up coloured placards and calling out the correct names of each hue in te reo Māori. One by one – kawakawa (dark green); kikorangi (sky blue); kowhai (yellow); māwhero (pink); whero (red); hinatea (light grey) ... and on ...

The rest of the class chimes in with the names too.

There is a slight pause and a small, shy voice says very, very quietly – not at all confidently – ōrangiuri (dark blue). There is loud applause. The girl giggles and tries to hide behind her little placard.

It's a noisy, boisterous performance. The children are right into it, picking up their cues, participating with gusto.

The actor picks up a placard – and says, I'm pakaka (brownie). The children repeat this several times.

"I think you are all security material", she says marching up and down the drill line, moving her sunglasses down just enough to eye-ball the class one by one. "You have done a good job today."

And she puts them through their paces one more time. "Left arm up! Fold it ..."

Finally the actor dismisses the class. DIS-MISSED!, she bellows.

As they move off to the next performance a young boy comes up to the actor, salutes and then shakes hands before joining his classmates. (Figure 7.19).

Now there's a reaction. He got right into it!

Yes, it was a success!

Then, abruptly but with discipline, the Director turns back to the report he is preparing.

The Director

The calendar flips over. It is now October and the Director is preparing his next report to the Enterprise Board. Frowning, he writes:

The gallery reluctantly received the resignation of access co-ordinator Stacey Williams who is intending to travel overseas. The position has been advertised and we will begin interviewing candidates for the position in December.

The lights snap to black.

[Exit]

Chorus

There is a muffled sound as The Chorus leaves the stage.

[Exeunt]

Roger Taberner

The lights rise. The calendar indicates it is March in the following year. Roger is at his desk writing an e-mail. The desk adjacent to his is vacant.

Dear Susan:

Hope all is well with you. I was wondering if I could get a copy of your footage of last year's *Interventions* – on DVD would be best if that was possible.

Also to let you know that the lovely Stacey has moved on – she's back at her old school for a year relieving, before doing some travelling ...

He stops; looks across at the empty desk; remembers. After a long pause he continues with the e-mail, relaying the latest news.



Figure 7.19 *A young boy comes up to the actor, salutes and then shakes hands before joining his classmates*

Still image from video footage taken by the author, 2005



Figure 7.20a 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



Figure 7.20b 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

The text label from the exhibition *Te Moananui a Kiwa* for this work reads:

Pakaka is modelled on the artist's tuakana (older brother) Paratene, a security guard and a very large person in real life. This stereotype of the Maori male, can be linked to after-dark bars, clubs and large events that need crowd control. In the gallery context this work suggests that Pakaka has the power to deny or offer protection... but against what and whom? The title adds to this uncertainty because kapa haka is a contemporary term associated with a positive assertion of Maori identity and culture.

Te Moananui a Kiwa, 2005

DISCUSSION

Interventions as Cultural Performance and Critical Pedagogy

The art museum continually asserts the role as arbiter of representations through the artworks it acquires, exhibits and interprets. The invitation to UNITEC students to re-imagine and re-present a selection of artworks indicates the museum's apparent preparedness to participate in the potential disruption to existing meanings and methods of interpretation. Furthermore it recognizes the possibilities that new cultural and social understandings could result from such intervention.

As this dissertation has indicated regularly, the philosophy of art museum education is founded on two principles: firstly, contact with real artworks and, secondly, active learning to promote engaged and independent thinking. A third principle, that of critical thinking and debate – what can be termed, more broadly, cultural pedagogy – is the least established and therefore the most contentious of the principles (see Apple, 1996; Friere, 1973; Giroux 1992, 1997, 2001; Garoian, 1999; 2001).

The first principle recognizes the signifiers of denotation – the artist's symbolic intentions expressed through materials, marks, signs and symbols. The second principle recognises the signifiers of connotation – the implications of meanings and contexts, and requires familiarity with cultural ideology (Neich, 1983: 249). The third principle of cultural pedagogy has the potential to exist alongside the first two principles. *Interventions* raises the temperature by considering culture and ideology. The performance heightens the poignancy of messages and meanings by fusing visual symbols, the signifiers of denotation, with the signifiers of connotation. Thus *Interventions* opens a third space from which to contemplate all positions more critically and, as Garoian suggests, imagine new ways to interpret works of art that take into consideration content introduced by audiences (Garoian, 2001: 236). It is cultural pedagogy that challenges the logic of practice and the inertia of signature pedagogy described in Chapter Six. Remarkably, the challenge is not one that rejects the principles of denotation or connotation or vies for primacy. It is a transformational pedagogy, doing things differently and with greater critical clarity. It is disruptive.

The *Interventions* project challenges the rituals of the Gallery and is inherently disruptive to several gallery domains. *Interventions* isolates selected artworks from the meaning system created for the exhibition *Moananui a Kiwa – the Great Ocean of Kiwa*. The performances make incursions into the spatial decorum of the gallery site.

They impose different cognitive and perceptual systems which challenge the pre-eminence of sight, expand and heighten emotional registers through other art forms, and convey the political poetically. All these factors contribute to the re-formation of signifiers of denotation, not only within an art museum/visual paradigm but within dramaturgy.

Theatre is a powerful tool to communicate complex ideas, to provide narratives in public view that portray conflict and turmoil, provoke audiences and occasion catharsis or moments of epiphany and transformation. Theatre is the interplay between music, voice, narrative, gesture, sound effects and spectacle. The most affective performances in the *Interventions* series are those where the interplay between all these communication modes is balanced and resolved.

INTERVENTIONS AND CRITICAL PEDAGOGY

Critical pedagogy, as described by Giroux (1992), recognizes that disparate histories, languages, experiences and voices come together amid diverse relations of power in a range of cultural sites described as borderlands (Giroux, 1992; Hooper-Greenhill, 2000: 140). In his later work, Giroux (1997 and 2001) elaborates the political and moral imperatives of education work radically altered by the conditions of hyper-capitalism and neo-liberal policies.⁹

Critical pedagogy proposes that education is a form of political intervention and is capable of creating possibilities for social transformation. Rather than viewing teaching as a technical practice, radical pedagogy in the broadest sense is a moral and political practice premised on the assumption that learning is not about processing received knowledge but actually transforming it as part of a more expansive struggle for individual rights and social justice (Giroux, 2001: xxvii).

What the artworks selected for *Interventions* have in common is the assertion of difference: difference of perception, identity and cultural difference. In particular, these works problematise conventional transmission modes of communication, to open new possibilities involving more complex, layered, variable and contentious viewpoints.

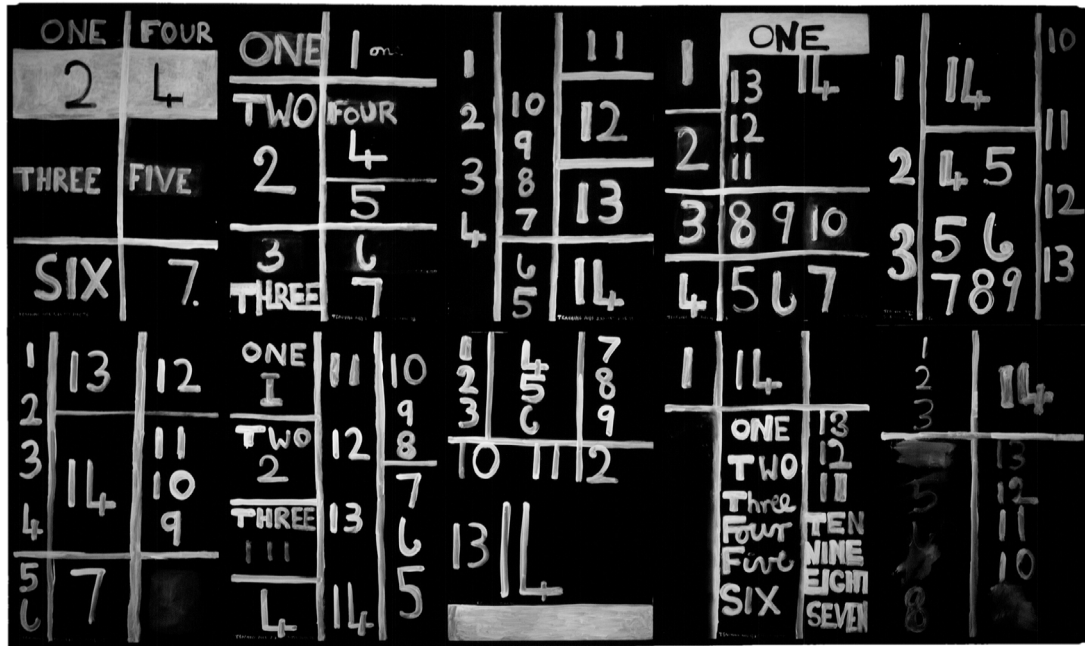


Figure 7.21 Colin McCahon, *Teaching Aids 2*, June 1975
 Acrylic on paper 1095 x 725mm
 Accession number L1984/28/97/1-10
 Auckland Art Gallery Toi o Tāmaki, on loan from a Private Collection
 Reproduced with permission of Auckland Art Gallery Toi o Tāmaki

While the majority of works in *Interventions* focussed on post-colonialism, two works stood outside this matrix. McCahon's *Teaching Aids*, for example, is an ontological proposition (See figure 7.21). It re-configures numerical sequences to examine the devotional associations of the Christian iconography associated with the Stations of the Cross, as an allegory about life stages and learning (Brown, 1981: 138-140) *Interventions* represents this as a pseudo-scientific puzzle waiting to be cracked. Fomison's *Self portrait* (Figure 7.22) is a poignant, anxious portrayal of the artist as outsider (Auckland Art Gallery, 2001: 107) which *Interventions* recasts with overtones of voyeurism, resistance, escape and renewal. Through these very propositions *Interventions* alienates the works of art from the principles of denotation and substitutes new signifiers of connotation. While the substitution may have some or no relationship to the artist's original intention, neither the artist's intention, the art historian's research or the art critic's response are considerations in this new configuration.

The *Interventions* project selected artworks by Shane Cotton, Robert Jahnke, Michael Parekowhai, John Pule and Jo Torr:¹⁰ all these works are overtly political in intent and canvass the consequences of colonisation. The most powerful of these performances can be seen in the *Kenehi* piece. The commanding physical presence and the ethnic identity of the actor lend authenticity and immediacy, intensifying the metaphor of struggle, resistance and continuity. The actor removes the blindfold and sees. In so doing he also removes the metaphoric blindfold for the audience who move proverbially from darkness to light, ignorance to enlightenment.

Darkness and alienation are recurring themes in the performance pieces. Tangaroa's sirens speak solemnly of "The cloud [that] swept away the people like grains of sand". But if the spectre of colonisation is overtly figured as a blight – "Our mouths were blistered by a Pākehā sun that scorched our land and burnt our sky" – it is, seemingly, more whimsically portrayed in *The Gauguin Gown* (made by Jo Torr, See Figure 7.23) as "... an army of little waves... that swipes the special clothes".

But perhaps it is not so whimsical, after all. As Chris Prentice (2004) perceptively observes, the motif of colonisation lapping at the littoral landscape recurs in various forms in New Zealand's literary, visual and political heritage. The persistence of the



Figure 7.22 **Tony Fomison. *Self Portrait*, 1977**
Oil on board 580 x 850mm
Accession number 1978/26
Auckland Art Gallery Toi o Tāmaki, purchased 1978
Reproduced with permission Auckland Art Gallery Toi o Tāmaki

Curator's Description After graduating from the University of Canterbury School of Fine Arts, Tony Fomison worked for four years as an archeological (sic) assistant surveying Māori pictographs for the Canterbury Museum. This experience contributed to his view of himself as an excavator of human truths - past and present. He travelled to Europe in 1964 and developed both his knowledge of European art history, and a painstaking system of building up images with layers of very thin paint and coloured glazes. In both his work and his life, Fomison traversed the complicated territory of differences between cultures - of contrasting histories, expectations, identities, and the tensions these can create. Working in Auckland, a city of many cultures with often uneasy connections among Māori, Pacific Islanders and Pākehā, Fomison viewed painting as a means of discussing these complexities through narrative and mythological stories. This small, haunting self-portrait is one of Fomison's most exhibited works. Outside the window - an actual window frame - puzzled and excluded, the artist peers in at the viewer; it is a poignant image of himself as an outsider, an observer of society. He becomes a furtive voyeur, almost a Peeping Tom. Fomison made many self-portraits and saw them as a means of checking on the integrity of his painting, 'Your brushes are only as good as your self-portraits. Can you be honest about yourself on canvas?' (from Auckland Art Gallery, (2001). *The Guide*).



Figure 7.23 Jo Torr. *The Gauguin Gown*, 2001
Printed and unprinted cotton, plastic flowers, shells, straw hat 1213 x 895mm
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

(post)colonial “chronotope” (see Χρονотоп in Bakhtin, 1981: 84) of the beach as site of colonial encounter, contestation and re-enactment (Prentice, 2004: 112) presages land confiscation “taken by waves” of war, sales and contemporaneously by development and environmental degradation.¹¹ The chronotope works as well for Pacific Island nations as it does for New Zealand.

Significantly, there is resistance:

“Leave!” urges Tangaroa, with dramatic force. “I will not! **No!**” says Pule steadfastly (*The Pulenoa Triptych*).

And there is also hope:

From the darkness we found hope... it is the light of the past that must guide us toward our future. And it must burn bright for generations else we lose our way in the darkness forever. (*Kenehi in Interventions*)

Interventions initiates complex and often contradictory dialogues about some of the most contentious issues of our time. *Interventions* – as drama – gives materiality to abstractions such as post-colonialism and cultural identity. In *The Gauguin Gown* playlet, the chaos of superimposing clothing higgledy-piggledy on the three island women, as well as the competition between “teams” racing the clock to do so, is not just an interpretation of colonialism, it is an embodiment of it. Such actions within the performance set the signifiers of connotation in motion.

When the actor in the *Kenehi* performance says “Whai te ao” – see the light – he performs an illocutionary speech act. Within speech act theory, a performative is that discursive practice that enacts or produces that which it names (Butler, 1993: 13). Thus *Interventions*, sited momentarily in the borderlands of art museum and theatre, with an audience drawn from the school sector, is a modest contribution to the political imaginary of a radical democracy.

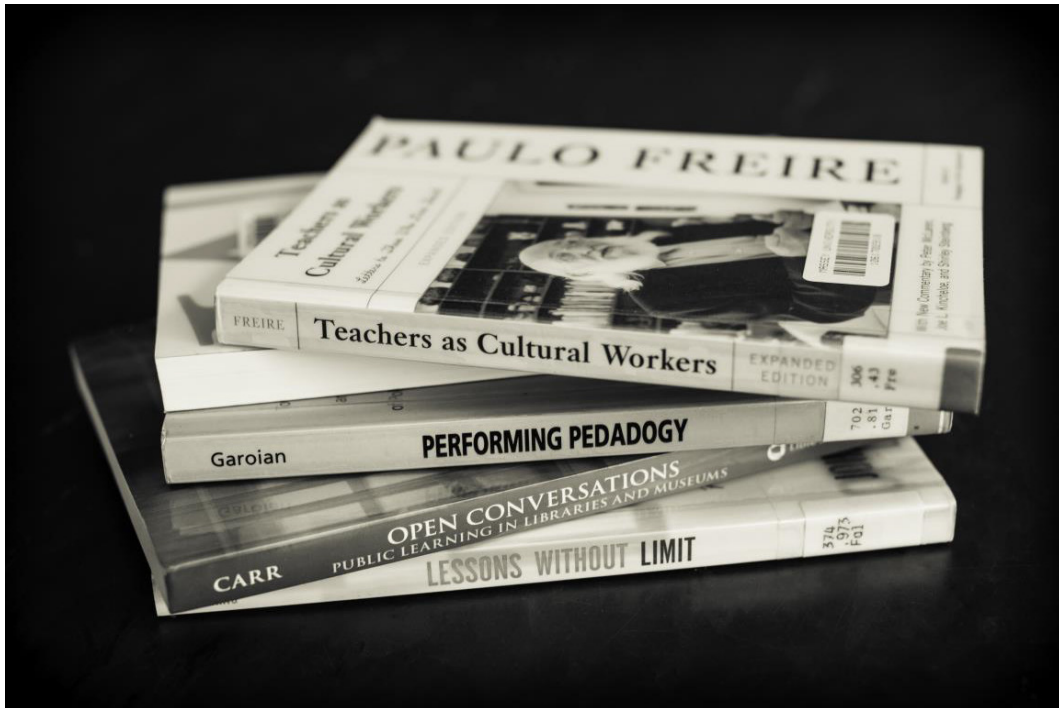


Figure 7.24 *Lessons without limit*
Image courtesy Scott Symonds

CHAPTER EIGHT

Conclusion

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
Through the unknown, unremembered gate
When the last of earth left to discover
Is that which was the beginning;
[...]
Not known, because not looked for
But heard, half-heard, in the stillness
Between two waves of the sea.
Quick now, here, now, always-
A condition of complete simplicity

T. S. Eliot from *Little Gidding* – *Four Quartets*

Initially, I had two principal research objectives in mind: firstly, to understand and explain what art museum educators' practices reveal about their philosophies and pedagogies and secondly, to uncover the history of art museum education in Aotearoa New Zealand. These aims are deceptively simple. However, this section of Eliot's *Little Gidding* is a reminder that what is "not known because not looked for" is always there "half-heard in the stillness between two waves of the sea." And so it is this time. In the stillness between the two waves of the research objectives there was always – as the Prologue to the thesis suggests, 'an awareness that cultural spaces such as art galleries could perform politically to influence positive change.' What has been explored and how that can be formed into "a condition of complete simplicity" is the aim of this chapter.

I will do this in three ways. Firstly, I present the argument in its entirety for the first time. Secondly, drawing on the case studies, I summarise the key conceptual and theoretical claims made in this dissertation regarding art museum education philosophies, practices and pedagogies and link these to the argument. Thirdly, I reveal the paradox which has emerged at the heart of the research and explore how the paradox can be resolved by invoking the concept of public pedagogy. In looking to the literature on public pedagogy I offer a

model that illustrates how public pedagogy may be constituted in the art museum. Although the proposed model is different from that described in the literature to date, the research suggests that the current conditions within art museums – at least in the two art museums in this study – warrant this approach. In developing the public pedagogy model here, I suggest that it is an emergent concept that is best described as a counter-pedagogy.

In the last section of the chapter, I pause briefly, to contemplate the contribution of this thesis.

The argument in its entirety

The thesis argues that art museum educators maintain signature pedagogies and a logic of practice that have long historical associations and support the political economy of the art museum. These pedagogies are prevalent and common-place, and affirm and reproduce the authority of the art museum.

Occasionally art museum educators also practice alternative pedagogies. One is a critical pedagogy based on collaborative, co-constructed, dialogic and critical strategies. The second is an indigenous pedagogy based on a Kaupapa Maori epistemology. These pedagogies offer prospects of transformative change to educators' roles and to that of the art museum. However, these pedagogies are ephemeral, fragile and rare.

Despite the contradictions between signature and critical pedagogies the potential for an integrated theoretical and practical perspective exists. By creating a concept of public pedagogy crafted from observations of practices in two art museums and informed by the critical and public pedagogy literature which admits the tensions that exist between these paradigms, it is possible to live productively within the tensions of difference. Activating the concept of public pedagogy based on this tension provides the practical means to deepen educators' practices and the community's understanding and critical engagement with art, foster critical thinking and participation in the art museum.

I Assembling concepts from case studies

Signature pedagogies

The argument: [...] art museum educators maintain signature pedagogies and a logic of practice that have long historical associations and support the political economy of the art museum. These pedagogies are prevalent and common-place, and affirm and reproduce the authority of the art museum.

The research indicates that the concept of signature pedagogy can be deployed to describe pedagogies that affirm and reproduce the values and perspectives of the art museum and are pervasive, routine and habitual to art museum educators' practices. Signature pedagogies have deep historical associations in the institutions studied and, as Chapter Three has shown, can be traced to the appointment of the first art museum educator in 1943. The repertoire of practices and the strategies within signature pedagogies deployed by art museum educators have become normative. Chapter Six builds the case by demonstrating how art museum educators turn to these strategies time and again: they inculcate newer members of the profession in them and train volunteer guides to emulate the same practices. Signature pedagogies are habits of mind deliberately sought and embody rules of the game.

Signature pedagogies provide a level of safety during times of uncertainty when teaching encounters are short-lived and conducted with strangers. This is not to say that signature pedagogies are dull. On the contrary, educators' performances demonstrate resilience, flair, enthusiasm and frequently, virtuosity. As Chapter Six demonstrates, observing art museum educators conduct classes is to see the accomplishment, accumulated knowledge and expertise that underpin their teaching moments. Art museum educators practise with considerable autonomy. It is this autonomy together with self-belief and the conviction that they are 'doing good', that allows them to do their jobs with 'missionary zeal'. This phrase, coined by a senior art museum educator, captures the altruism of educators' work despite low pay and status.

Thus signature pedagogy allows art museum educators to apply art history, fine arts or related *disciplinary* knowledge to teaching in the art museum. Signature pedagogy allows art museum educators to construct the professional persona of an engaged, committed, authoritative communicator of mainstream epistemologies and "texts" that are sanctioned by the art museum. Signature

pedagogy helps art museum educators to make sense of art and the art museum, on the art museum's terms, for the public.

More broadly, it is in the interest of art museums to legitimate signature pedagogies. Education and public programmes are critical to the strategic direction of art museums. These programmes develop networks and bring growing numbers of visitors to galleries; both are critical in building the organisation's reputation and verifying its utility to funders and governments. The emphasis on visitor through-put has become crucial to demonstrating market-share within an array of competitive leisure industries and to achieving quantitative performance-based public management regimes. As Chapter Three shows, to deliver these outcomes requires methods that are proven, efficient and stable.

Furthermore, and as Chapter Three argues, the ideology of the new public management introduced in New Zealand in the mid 1980s, contributes to a means-ends instrumental rationality. Teaching, the core of art museum educators' work, is shaped as much by the achievement of learning outcomes as by customer satisfaction ratings and the net number of tours provided on a daily basis. It is the latter – not the former – that is inscribed into the performance agreements with local authority funders. Since local government authorities have neither expertise nor inclination to assess learning outcomes, performance is judged in ways demanded by economic supply-demand vectors.

The role played by art museums in contracting with government to supply curriculum-linked services to schools has been scrutinised in Chapters Three, Four and Five. The thesis explains that the Ministry of Education's LEOTC programme has inherent structural flaws that disadvantage some users. The thesis also questions the imbalanced distribution of contracts between art museums and non-art museums and other anomalies related to pedagogic strategies that reduce possibilities for experimentation. Increasingly art museum educators provide remedies to assist primary school teachers meet the state's national curriculum when teachers' own arts training is found wanting. The service provided by art museum educators to schools has become instrumental, even when their LEOTC tenders are rejected.

More particularly still, neoliberalism is well fitted to recognise and appropriate the value of the art museum's commodities – highly prized, authentic

masterpieces – for instrumental ends associated with tourism or particular concepts of national identity in order to build social, cultural and economic capital.

Signature pedagogies are so successful in assisting education staff to meet their share of complex demands that the disadvantages of routines and cultural reproduction are masked or disregarded. The theoretical concerns with the logic of practice and overtly deterministic outcomes when signature pedagogies are deployed are ignored or dismissed by practitioners and senior managers.

Indigenous and critical pedagogies

The argument: Occasionally art museum educators also practice alternative pedagogies. One is a critical pedagogy based on collaborative, co-constructed, dialogic and critical strategies. The second is an indigenous pedagogy based on a Kaupapa Māori epistemology. These pedagogies offer prospects of transformative change to educators' roles and to that of the art museum. However, these pedagogies are ephemeral, fragile and rare.

The research has also identified alternative pedagogies and broadly classified these as indigenous and critical pedagogies.

Kaupapa Māori discourses activate Māori epistemology and ontology (Irwin 1992 in Bishop and Glynn, 2003; Bishop, 2005). Thus Māori language, culture, knowledge and values are accepted in their own right and promoted as legitimate, authoritative and valid (Smith, 1992; Bishop and Glynn, 2003). In educational settings a Kaupapa Māori ontology precedes all other concerns creating an interactive, dialogic, connected environment for teachers and learners (Bishop and Berryman, 2010). Culturally-generated sense-making is alert to the structures and discursive formations that limit educational achievement. Kaupapa Māori epistemologies provide a counter-narrative that resists deficit theorising as an explanation for educational under-achievement. *Te Kotahitanga Effective Teaching Profile* (Bishop et al., 2003) is a Kaupapa Māori framework that has seen marked improvement in academic achievements by Māori in mainstream schools. No such framework exists within art museum education.

The appointment of a Kaupapa Māori Educator at Christchurch Art Gallery, as a joint initiative between an art museum and an iwi, was greeted enthusiastically and seen as a move which would improve access to art collections for all Māori,

especially children, and give Māori a stronger voice within the community. Chapter Seven chronicled the development of the position and revealed instances when indigenous pedagogy was performed successfully by the trainee kaupapa Māori educator. As the only kaupapa Māori educator working in an art museum in Te Wai Pounamu, the potential for growth was considerable.

Chapter Seven also examined the subtle, pervasive and racially patterned resistances at an individual and institutional level that contributed to the disintegration and abandonment of the position.

The same chapter also charted other risk-taking pedagogies co-constructed in collaboration between an art museum educator and tertiary drama students. The resulting performances based on art works installed in the gallery challenged traditional signature pedagogies. The performances amplified the signifiers of connotation to locate and politicise some of the most potent and contentious issues of our time, including identity and post-colonialism. That the performances were presented as puzzles, games and inter-active charades did little to temper the seriousness of their moral intent.

The Kaupapa Māori and critical pedagogies are configured in this thesis as transformative discourses because they rely on collaboration between the art museum and community participants and because they question, disrupt and insinuate themselves between the 'official' text of the museum and trouble its syntactical and physical decorum.

Indigenous pedagogy offers the opportunity to teach within new epistemologies. While the case study of the Kaupapa Maori Educator shows that this opportunity was rejected, the potential, nevertheless, remains. Critical pedagogy counters the prevalent discourses that support signature pedagogies. These pedagogies offer new ways to consider all works of art and to critique cultural codes of the art museum. The confrontation challenges the personal, professional and institutional domain.

In this study, critical pedagogies are fragile, fleeting and ephemeral; indigenous pedagogy is rarer still. Had I not been in the right place at the right time, I would not have seen them practised or been able to capture the narratives of key participants.

II **Configuring public pedagogy in art museum education**

Paradox and purpose

The argument Despite the contradictions between signature and critical pedagogies the potential for an integrated theoretical and practical perspective exists. By creating a concept of public pedagogy crafted from observations of practices in two art museums and informed by the critical and public pedagogy literature which admits the tensions that exist between these paradigms, it is possible to live productively within the tensions of difference. Activating the concept of public pedagogy based on this tension provides the practical means to deepen educators' practices and the community's understanding and critical engagement with art, foster critical thinking and participation in the art museum.

The thesis argument finds expression through tension and paradox: the weakness of the most prevalent pedagogy in art museum education and the strength of the rarest of its forms. In other words, signature pedagogies are prevalent and succeed but are weakened irrevocably by the perpetuation of ingrained habits of mind and consequential inertia. Critical and indigenous pedagogies are rare and risky and short-lived. However, they offer new epistemologies and ontologies that transform understanding about art and extend the usefulness of art museum education to existing and new audiences. These pedagogies have the potential to strengthen art museum educators' practices.

The thesis does not argue for a reversal of the dominant and marginal pedagogies. Nor does it suggest that one pedagogy depose another. It recognises the validity of critical theory to illuminate the hegemonic relationships at play. However, deconstruction seems unproductive and ultimately disabling in the particular milieu of the art museum. Rather, the argument posits that the art museum educator's role can be strengthened by working within the tensions created when the two pedagogical paradigms operate side-by-side. Implicit in this arrangement is an aspiration for dialectic between and through these existing paradigms that can lead to epistemological revision for art museum education.

Instrumental in this configuration is the acceptance of indigenous knowledges, indigenous art history and indigenous voices offering an alternate world-view. For this reason the narrative concerning the Kaupapa Māori educator position at the Christchurch Art Gallery Te Puna o Waiwhetu remains the most fragile of examples from this research. It is also, paradoxically, the most potent in its

revelation of short-comings as well as revelatory in its potential for a public and critical pedagogy.

The thesis could well rest on this point as its conclusion. However, by drawing on strands within the emerging literature on public pedagogy it is possible to frame a more speculative concept of art museum education that offers practical benefits to art museum educators and the communities they serve.

Public pedagogy

Chapter One has indicated that according to Jeanette Sandlin and her colleagues, the concept of public pedagogy is concerned with educational activity and learning, its forms, processes and strategies, in informal but institutionalised spaces created with pedagogic ends in mind (Sandlin et al. 2011). This deceptively simple explanation belies a long etymology and its more frequent use since 2004 particularly in cultural studies where scholars most often emphasise its critical, cultural, performative and activist dimensions (see for example, Bennett, 2004; Garoian, 1999; 1999a; 2001; Giroux, 2004b, 2011a; 2011b). Thus cultural studies' focus for example, on critical readings of popular culture within film (see Giroux, 2002; 2001), becomes a critical consciousness-raising deconstruction of discursive formations (Burdick and Sandlin, 2013).

It is the concept's diverse, dynamic and pliable dimensions that enable consideration of domains such as museums. However, as Sandlin et al. note (2011), it is this very flexibility that can diminish conceptual clarity and thus its usefulness in researching education in informal sites.

In order to stabilise and clarify the concept of pedagogy within the public pedagogy literature Burdick and Sandlin (2013) have identified three broad conceptual approaches. Two of these are pertinent to the current study - mechanisms of 'cognitive acquiescence and resistance' where pedagogies reproduce and transfer cultural formations (p. 148-156) and processes where affect and aesthetics act relationally as a transformative pedagogy (p. 156-162).

The first strand is explored in this thesis within the construct of signature pedagogies - those modes of teaching that affirm, reproduce and transfer ideas and ideals of the art museum. This is pedagogy *for* the public. Here the

intention is to instruct visitors in the protocols associated with proper conduct within the site and to promote recognition of artists and their contribution to the art world. This enables particular understanding, derived from material culture studies, art history, museology and related disciplines. For example: touching works of art transfers salts and acids that contribute to the deterioration of art works – or the ability to recognise paintings by Rita Angus or Colin McCahon and grasp why their work is distinctive creatively, and what their works contribute to views about New Zealandness. To this extent the alignment of means and ends in this process are pedagogical – it follows broad principles of teaching and learning. It is also curricula and maintains certain values, histories and dispositions. Notably, however, the thesis stops short of naming this strand public pedagogy.

The second strand that Burdick and Sandlin (2013) identified in the literature is explored in the thesis through critical pedagogies – those modes of meaning-making which are transacted and embodied relationally in response to art works' affects and aesthetics. In this study, these interactions interrupt the narratives of the art museum and are exploratory and visceral. This is pedagogy *of* the public. Here, the intention is to co-construct open-ended provocations that reveal the politics of display or scrutinise knowledge formations or social relations. The very open-endedness of this pedagogy makes it non-curricula – perhaps even anti-curricula. In Elizabeth Ellsworth's memorable phrase this is "pedagogy of the unknowable" – the outcomes cannot be forecast (Ellsworth, 1988: 318; 2005; Burdick and Sandlin, 2013: 158). Here pedagogy has the potential for transformation because it opens a space between affective aesthetics and the political and unsettles notions of the self and the other. Again, the thesis resists naming this concept public pedagogy.

Art theorist Suzi Gablik (1995) comes to the issue of affective aesthetics – what she terms "connective aesthetics" – from the perspective of art's purpose. "The dominant modes of thinking in our society have conditioned us to characterise art primarily as specialized objects, created not for moral or practical or social reasons, but rather to be contemplated and enjoyed. Within the modern era", she writes, "art was defined by its autonomy and self-sufficiency, and by its isolation from the rest of society" (p.74). However, she notes that art's – and artists' – isolation is changing (1991; 1995).

Here Gablik is thinking of conceptual, performance and installation works that explore, expose and critique social relationships. Much of this work occurs outside the confines of the art museum. In pointing to these changes in parts of the art world, Gablik argues that this response is necessitated by a zeitgeist including the overwhelming presence of the market economy, noting:

New models [...] that define the world in terms of interacting processes and relational fields call for integrative modes of thinking that focus on the relational nature of reality rather than on discrete objects (1995: 83).

If, as Gablik implies, art works work as agents in social relationships, rather than merely encoding and conveying symbolic and aesthetic properties then this changes the relationship between art and spectator. Her suggestion that art is rooted in the “listening self” and that this position cultivates the intertwining of self and other (p. 82), art and world, implies an ethical dimension of social responsibility – a duty of care – in which artists and art appreciators are implicated equally.

In this view the art museum is one of the public spaces that can create circumstances where that social responsibility for critical engagement occurs. As Ivan Karp (1992: 7) notes, “museums are one of a number of settings ... which make social ideas understandable...”.

How then, might this be enacted?

Signature pedagogies are associated with the institution’s deep cultural power which stems from collectively acknowledged histories, norms, routines and practices across the art world. That power is deeply embedded and embodied, pervasive and shared by members of the art museum, though not necessarily in equal measure.

Critical pedagogies are associated with the art museum educator’s deep personal power. This manifests as the identification, development and maintenance of critical consciousness, skepticism and detachment. Acts of resistance and subversion, commitment to critical museology, critical art history and critical pedagogy are markers of individual agency and self-determination. Cultural identity is a powerful determinant of agency. The enactment of critical pedagogies challenges the status quo and constructs liberative strategies that refuse the pedagogical inertia of signature pedagogies. However, as the

research demonstrates the gains of critical pedagogy are short-lived: practitioners responsible for its facilitation depart the field not long after its implementation and there is no mechanism for continuity.

Again, another paradox looms. The transformative discourses and critical pedagogies are apparent only in the presence of signature pedagogies and the discourses that reproduce and affirm the gallery's authority. It is only in their presence that certain questions can be asked: what should challenge the dominant discourse; what perspectives drive choices of the main narratives; what other perspectives can be considered; whose cultural values are present and whose are absent? And possibly the most important question of all, what actions can you take, now that you are aware of these other narratives?

How then can pedagogic change be engaged pedagogically?

When the question is asked in this way, the answer points to public pedagogy. However, the concept is conceived differently from the way that it has been understood previously through the literature and outlined earlier in this chapter.

Through this study, public pedagogy is conceived as a central, dynamic space between signature and public pedagogy that encourages change, challenge and contest. It recognises and values professional and disciplinary knowledges which are foundational within signature pedagogy and the discourses associated with affirming and reproducing the art museum's authority. It also recognises and values critical pedagogy for its criticality, its counter narratives and transformational discourses.

While the reproductive and transformative discourses are held in balance the possibilities to reform, improve and expand art museum education practices exists. If, on the other hand, the balance is destroyed, the pre-eminence of the deep cultural power of the institution and its concomitant signature pedagogies assert their hegemony. In such circumstances no reform is possible at all.

The concept of public pedagogy as enunciated here is counter-pedagogic. It is experiential, non-curricular, de-schooled and deliberately disturbs familiarities. The role of counter-pedagogy is teaching museum educators core skills in critical museology, working collaboratively with communities, acknowledging

and practising alternative epistemologies. Inherent within such pedagogy is the recognition that “each is the other’s ‘other’ (Mané-Wheoki, 2003: 89). These skills are absent from the disciplinary knowledges that currently constitute museum educators’ professional training. The thesis has also documented the case of the Kaupapa Māori Educator. As narrator and readers of the case we become witnesses to the events and interlocutors for the prosecution of pedagogies that act critically. The challenge within a public pedagogy paradigm is not just to witness events but to consider what actions can be taken now that this narrative is understood.

With these understandings in place, the role of an art museum educator in a public pedagogy paradigm changes to one of a public intellectual, leading critical thinking, enabling the art museum to perform politically and influence positive change.

“... in the stillness / Between two waves of the sea”

The thesis set out to explain and understand what art museum educators’ practices reveal about their philosophies and pedagogies and then to uncover and reveal the histories of art museum education in two locations in Aotearoa New Zealand – at the Auckland Art Gallery and the Christchurch Art Gallery. This foundation study reveals that histories and practices associated with art museum education in these two sites are similar and characterised by enduring patterns of practice. Practices and programmes were established with the foundations of art museum education in the 1970s and have persisted, with only minor variations, since then.

Thus the thesis shows that art museum education performs its own signature pedagogy – its practices are stable, reliable and habitual becoming ingrained habits of mind. According to signature pedagogy discourses it is the latter which leads to inertia. While art museum educators produce more programmes they repeat what is tried-and-true and what meets the political economy of the art museum.

An unintended, yet perhaps inevitable consequence of the research has been to offer a re-interpretation of the concept of public pedagogy, and to show its potency as an antidote to the rigidities of signature pedagogies within the art

museum. The *Interventions* project described in Chapter Seven indicates the strength of the visceral over the verbal; the importance of interpretative interpolations that intensify temperature and tempo, render political edge and raise critical consciousness.

The thesis posits that it is possible to work within the tensions of pedagogic differences, if the concept of public pedagogy is re-formulated. Understanding public pedagogy merely as educational activities conducted in informal, institutionalised spaces does not account for the complexities revealed by the research. Therefore, the thesis suggests that public pedagogy in the art museum is a dialectic space that keeps signature, critical and indigenous pedagogies in a series of dynamic relationships where transformation can be contemplated and, eventually, enacted. It is the creative tensions between the dominant discourses of deep cultural power and the marginal discourses of critical consciousness that pave the way for a critical examination of art museum practices. Awareness of the predominant and transformative discourses and how pedagogical practices are inter-related with them is crucial to both practitioners and policy-makers.

Finally, understanding and activating the concept of public pedagogy in this way 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 the art museum.

Chapter One Endnotes

- ¹ See Johnson, 1981:18 for a review of Hall, 1981: "...While some very valuable work is currently being achieved in museums and some innovative (if isolated) programmes are being introduced, the whole area of museum education in NZ has to be critically reappraised..." Moira Johnson was then an educator at the National Gallery, Wellington.
- ² See, for example, MEANZ, 1985 re key note speaker Malcolm Arth (U.S.A.); *NZMJ*, 1992, 22(1) for MEANZ conference key note speakers Bonnie Pitman and Joseph Cornell from the U.S.A.; CA477/11 National Museum Archives request by MAANZ for funding of \$2,500 to support Pitman and McCarthy, 1992; MEANZ/MEAA 1993 for key note papers by Doug Worts (Canada), Eilean Hooper-Greenhill, (U.K.); *NZMJ*, 1994, 24(2) for MEANZ conference key note speakers Gaynor Kavanagh (U.K.) and Carol Scott (Australia). In 2002 Barbara Piscitelli was the key note speaker at the MEANZ conference in Wellington (Abasa, 2002).
- ³ The conference yielded a substantial surplus which was presented to Museums Aotearoa to bolster the Mina McKenzie Scholarship to support professional development for young museum educators.
- ⁴ See also for UK - DfEE (2001). *All Our Futures: Creativity, Culture and Education*; for Canada - *Canada's Innovation Strategy*, 2001, 2001a and 2002; for NZ – *Heart of the Nation*, 2001.
- ⁵ See McCulloch and Crook, 2008: 242-243 for a concise explanation of the development of Experiential Learning Techniques as a pedagogic strategy that engages constructivist and meta-cognitivist experiences of learners through problem-solving, critical thinking, analysis and evaluation.
- ⁶ Following Friere, 1993, Giroux explained that "students can be educated to take their places in society from a position of empowerment rather than from a position of ideological and economic subordination" by analysing and resisting ways in which they have been exploited consumers of socially constructed representations (1986:49). See also McCulloch and Crook, 2008: 143-144.
- ⁷ Frank confrontation with social problems and injustices came a decade later but remained primarily the province of museums such as the Museum of Slavery, Liverpool; the Apartheid Museum, Johannesburg; the Holocaust Memorial Museum in Washington DC and in Berlin (Sandell, 2007).
- ⁸ See Australian Aboriginal artist Richard Bell's painting *Scientia E Metaphysica (Bell's Theorem)* (2003), synthetic polymer paint on canvas, Collection of the Museum and Art Gallery of the Northern Territory, Darwin, which is inscribed with *Bell's theorem: Aboriginal art, it's a white thing*.
- ⁹ Art auction records reveal interesting trends. In Australia in 1988 sales of Aboriginal art generated \$666,000 and in 2006 \$14.3 million - more than a twenty-one fold increase in less than two decades. The earnings from non-Aboriginal art sales, while grossing substantially more, grew just two and a half fold in the same period.
- ¹⁰ See, for example, installations at the Whitney Museum of Art, New York by Hans Haacke, Andrea Fraser (1990 and 1992) for their critiques on corporate sponsorship. See also Haacke, 1990, Helmsborough Country shown at John Weber Gallery, New York (Lacy, 1995: 226; Bourdieu and Haacke, 1995). *Manhattan Real Estate Holdings, Real-Time Social System*, Haacke, 1971, was initially created for an invitation exhibition at the Solomon R. Guggenheim Museum. The work investigated Board members' real estate holdings including 142 slum dwellings. The Director of the Guggenheim cancelled the exhibition and fired the curator six weeks before it was due to open, saying that the installation breached the Museum's non-partisan stance as a public educational institution.
- ¹¹ See, most notably, the projects conducted by the Afro-American artist Fred Wilson beginning at the Maryland Historical Society in 1992-93 and continuing to the present, located in the U.S.A. and internationally.
- ¹² Friere, 1993:140 wrote: "... my concern ... has to do with the creation of a society that is less perverse, less discriminatory, less racist, less *machista* than the society we now have."
- ¹³ See, for example Freed 1995 and Gurian, 1995 for US Holocaust Memorial Museum and Marstine, 2012 for examples of revisionist history. I am thinking here particularly of the and Liverpool's Museum of Slavery; Fred Wilson's interventions; Hans Haacke; and revisionist exhibitions such as *Parade*, Museum of New Zealand Te Papa Tongarewa 1998; *The West as America*, National Museum of American Art, Smithsonian Institution, 1995; the *Enola Gay* exhibition National Air and Space Museum, Washington DC, 1995 (see Harwitt, 1996; Zolberg, 1996), as well as responses to the 'black armband history' backlash following the opening of the National Museum of Australia.
- ¹⁴ Starchitects refers to the architectural doyennes whose buildings have become avant-garde objects in their own right (Tilley et al., 2006).
- ¹⁵ See Bourdieu, 1986: 241-258 and Mahar et al., 1990: 13. Symbolic capital is those culturally significant attributes such as prestige, status and authority that are widely recognised as legitimate.
- ¹⁶ See Illich, 1971 for his theory of the de-schooled society in which self-motivated learning would be matched by a range of community-based services with the aim of liberating individuals. See also McCulloch and Crook, 2008: 163-164.
- ¹⁷ See Parekh in Bennett, Grossberg and Morris, 2006: 198-200.

Chapter Two Endnotes

- 1 Toby Jackson, Head of Education and Public Programmes at Tate Modern, London and formerly Head of Education at Tate Liverpool calls the education department there the gallery's "poor cousin" cited in Dewdney et al., 2013: 28.
- 2 There are few theses on New Zealand art museum education or art museum educators: see Barrow, 1955; Irwin, 2009; McNaughton, 2010. A small body of recent research-based literature is emerging: see Bell 2009; 2010; 2011; 2011a and Lloyd, 2010; 2011. For older sources see Betts, 1989; McCarthy, 1989; Coster, 1995; Wilson, 1983; 1983a.
- 3 A Māori saying: where there is artistic excellence there is human dignity. See, for example, the introductory panel of the exhibition *Toi Te Papa* at the Museum of New Zealand Te Papa Tongarewa (2006) at <http://www.tepapa.govt.nz/new-zealand-art-toitepapa/introduction.html>.
- 4 See, for example, Ellis' participant who said, "Reading about myself through your eyes was a bit surreal" (2004: 315), also Jossleson, 2007: 551.
- 5 The literature notes a lack of understanding about the epistemologies of art museum education: see Anderson, 1997; Eisner and Dobbs, 1986; 1986a; Williams, 1994; Munley and Roberts, 2001. Practitioners report lack of recognition for their work and poor career development opportunities: see, for example, Chen Cooper 2007; Jackson in Dewdney, 2013. Recent literature re-balances these views: see Burham and KaiKee, 2011; Hooper-Greenhill, 2007; Charman, 2005.
- 6 The bricoleur, says Lévi-Strauss, is a "Jack of all trades, a kind of professional do-it-yourself" (1966: 17). The DIY aspect has a certain appeal despite the adage, Jack of all trades – master of none.
- 7 See Ellingson, 2009; Richardson and St. Pierre, 2005 for "crystallization", which depends on more than one genre to express data.
- 8 See Kincheloe, 2001:680 for summary of negative comments about bricolage from those committed to discipline specific-knowledge.
- 9 For critical museology see Shelton 1992, 1992a, 2001; for critical museology in the art museum see Berger, 2004; Duncan and Wallach, 1980; Duncan, 1995. For the relationship of critical museology and the new museology in the Anglophone world see Teather, 1984; Mairesse and Desvallées, 2010; Lorente, 2012 n. 21; for post-critical museology see Dewdney et al., 2013.
- 10 For Museum Studies as a discipline see Teather, 1984, 1991; MacLeod, 2001; McCarthy, 2007; McCarthy and Cobley, 2009. For an international survey, excluding New Zealand, see Lorente, 2012.
- 11 For New Zealand perspectives see Butts, 1991; Labrum and McCarthy, 2005; McCarthy and Cobley, 2009. For calls to develop a holistic theoretical museum studies see for example, Teather, 1991; Mason in MacLeod, 2006; McCarthy, 2007; MacLeod, 2001. Dewdney et al. 2013, comment from a post-critical museological perspective. See Barrett, 2011 for an overview of museum studies before and after the 'invention' of Vergo's (1989) "new museology".
- 12 ICOM (International Council of Museums) was established by UNESCO in 1946. CECA, (Committee for Education and Cultural Action) one of the largest of ICOM's 31 international specialist committees, has 1,000 members from 85 countries. See <http://ceca.icom.museum/> and <http://icom.museum/>.
- 13 Museum of New Zealand Te Papa Tongarewa Act 1992, Section 7(1)(i). Retrieved from <http://www.legislation.govt.nz/act/public/1992/0019/latest/DLM260204.html>.
- 14 See Chapter Seven.
- 15 In New Zealand there are nine art museums, two public galleries (without permanent collections), and several university galleries. The Museum of New Zealand Te Papa Tongarewa includes the national art collection. There are seven provincial museums that incorporate art museums (Museums Aoteroa, 2011).
- 16 Chapters 4 and 5 develop the contrasts (and similarities) between the two galleries further.
- 17 Following Tolich and Fitzgerald's 2006 template, one outcome has been to invite feedback on the penultimate draft from several participants.
- 18 Bedford's (2003) Australian based study applied principles of anonymity to institutions and individuals but despite the larger population both institutions are recognisable, as are some (but not all) of the participants. This suggests that parts of the museum sector exhibit some of the "small town" nature that Tolich and Davidson (1999) ascribe to New Zealand.
- 19 See Baez, 2002 on non-anonymity empowering research participants and Wiles et al. (2008) who declined participants' wishes to use real names.
- 20 My notes before commencing field work indicate my mounting concern about how to protect the anonymity of participants and institutions. While the concern was resolved by the participants in the way described, their decisions did not lessen my duty of care.
- 21 The principles are: 'do no harm'; voluntary participation; informed consent; avoiding deceit; confidentiality and anonymity (Tolich and Davidson, 1999: 70).

Chapter Two Endnotes contd.

- 22 Archives from the Greek *arkheia* public office or records or *arkheios* government (OED, volume 1) originated in classical times. From the 6th century BC secular public records were kept in Athens for research. The Romans began to keep systematic census, financial, judicial and property records and governmental decisions from 4th century BC (*Oxford Classical Dictionary*, 1973).
- 23 Steedman draws on Foucault's (1994) *Des espaces autres* in *Dits and écrits, 1980-1988* and Derrida's *Mal d'archive* (Archive fever), 1995.
- 24 I thank Fiona McKergow for pointing me to Steedman's work. I draw on it substantially in this section though without the deep scholarship or sonority of her writing.
- 25 Literally, the sneeze of life; the celebration of life's essence. The lines are re-composed from my field journal.
- 26 For the Western obsession with origins see Steedman, 2001a: 1161 note 8. For *Where it all began* see chapter 2 in Hall's (1981) book on museum education in New Zealand.
- 27 See Mandelbaum, 1984: 97-111 for this image.
- 28 The phrase is Ian Wedde's (2005: 156).
- 29 See Osborne, 1999.
- 30 See Baker 1997 in Roche, 2010.
- 31 The deliberate echoes here are to Rosemary Dobson's poem *On Museums*, Dobson, 1984: 57-62.
- 32 For the museum building as agent see Duncan, 1995; Message, 2006.
- 33 The Massey University's research ethics process required that I made it clear to public groups that my research focus was on educators not members of the public.
- 34 See McNaughton, (2010) for a research methodology that incorporated video recording. In Irwin's 2009 small-scale study of three tours educators wore Dictaphones.
- 35 Metaphorical language evokes images and nuances that improve the comprehension of the text by situating language on common ground. In the process of coding, metaphorical language joins the endeavour to write about art museum pedagogies as particular performance acts.
- 36 *De-schooling Society; art, education and knowledge production* was held 29 and 30 April 2010 at the Serpentine Gallery, London in conjunction with the Hayward Gallery and the Museum of Modern Art, New York. <http://haywardgallery.southbankcentre.co.uk/category/deschooling-society/>.
- 37 See W.B. Yeats *Among School Children* "O body swayed to music,/O brightening glance,/How can we know the dancer from the dance?" VIII in *The Tower*, 1928.
- 38 The following three definitions are taken from *OED, Volume 2*, 1993: 3731
- 39 This phrase, coined by George Marcus and Michael Fischer refers to the uncertainty within the human sciences about adequate means of describing social reality. This crisis arises from the (noncontroversial) claim that no interpretive account can ever directly or completely capture lived experience (*SAGE Dictionary of Qualitative Inquiry*, 3rd edition, 2007).
- 40 I use reflexive in the sense proposed by England, 1994:82, "a self-critical sympathetic introspection and the self-conscious analytical scrutiny of self as researcher".
- 41 See Richardson 2005 for what she terms "CAP – creative analytic process ethnography"; Wild, 2008 on "poetic narratives" and Nina Katchadourian's "Book Spine Sentences" and "Sorted Books" series have all been inspirations.
- 42 For an overview see Lincoln and Guba, 2005.
- 43 There are complications in reaching research participants. At the Christchurch Art Gallery all participants had retired or resigned from their positions before the writing had finished and I have had difficulty in locating some of them. At the Auckland Art Gallery a key informant resigned just as my fieldwork there concluded. See Chapters 4 and 5.

Chapter Three Endnotes

- 1 Despite extensive searches in New Zealand and at the Carnegie Collection no image of Keppel in New Zealand has emerged.
- 2 The Corporation established by Andrew Carnegie in 1911 with an endowment of US\$125 million (Current value US\$2.8 billion, Anderson, personal communication, 18/7/2013).
- 3 See Ryan, 2007 and Thomson and Laves, 1963 for cultural policy initiatives developed by President Roosevelt and the Division of Cultural Relations established in 1938. The Anglo-American Naval Treaty placed Australia and New Zealand as strategic allies (see Bond, 1979: 47-61 cited in Glotzer, 2009: 640). See also Glotzer, 2009: 640 citing correspondence 2 April 1928 from J. E. Russell to F. P. Keppel, "...The time is ripe for closer contacts and the safest way is through educational agencies".
- 4 Dr. James Earl Russell, Special Advisor to F. P. Keppel, travelled to Australia and New Zealand in 1928.
- 5 See Ryan, 2007; Mané-Wheoki 2011. The exhibition was shown at the Auckland Art Gallery from June-August, 1938 and Wellington, Christchurch and Dunedin thereafter.
- 6 This comprised US\$48,827 for museum development and US\$903 for a conference on museum development. Both amounts were paid to the NZCER.
- 7 Current value NZ\$223,000 (pers. comm. Anderson, 18 July 2013).
- 8 See NAG, 1941: 4 and McQueen, 1942: 60-63 for details about the formal agreement between the NZCER acting for the CCNY and the NAG.
- 9 See Entwisle, 1974: 86. The Dunedin Public Art Gallery Society when first consulted about the funds, wanted to use them for building extensions.
- 10 See Carberry, 1941:182: "There is no better school than the National Gallery in Trafalgar Square, but only a few can reach that shrine of pilgrimage. We are far from the sources of enlightenment to be found in European and American galleries and private collections, so we must be satisfied with reproductions..." Also see Pound, 2010, 237-249 on reproductions.
- 11 See Lagemann, 1989: 100; 111 for Keppel's association with the Russell Sage Foundation prior to his appointment at the CCNY. The Sage Foundation had initiated art reference sets assembled from works in the Metropolitan Museum of Art.
- 12 See Ryan 2007: 100-01 on reproductions from the Albertina Collection (Vienna) and the Medici Museum (Florence) and *A Catalogue of Selected Colour Reproductions* (2 vols.) published in 1936 by the CCNY on the recommendations of advisors including Alfred Barr, Director, Museum of Modern Art, New York.
- 13 Hunter, 1978 and *AGMANZ News*, 1968: 5 refer to Stewart MacLennan as the National Gallery's first education officer possibly because he was employed full-time.
- 14 In 1967 the National Art Gallery Education Officer's annual salary was \$3,650. A comparable position within the Department of Education paid \$3,680 annually (MacLennan, 1967).
- 15 One of the seven appointees of the New Zealand Academy of Arts of a total of nine Trustees (see Calhoun, 1982a).
- 16 The Dominion Museum and NAG received modest annual contributions from a number of city and borough councils immediately to the north and east of Wellington.
- 17 Originally the Drapery and General Importing Company of New Zealand Ltd., founded, Dunedin in 1884.
- 18 The NAG responded to requests from further afield e.g. Invercargill (Pottinger, 1940; Carberry, 1940a). The collection was still touring in 1959 (NAG, 1960: 12).
- 19 Dr. Gerda Eichbaum a German Jewish refugee with a Ph.D. in art history from Geisen, an experienced secondary school teacher and a regular contributor to *Art in New Zealand* also applied (Eichbaum, 1944). She was later known as Gerda Bell.
- 20 See job descriptions for example, Dunedin Public Art Gallery, DCC 4 May, 1974; Entwisle, 1974: 135-6; Dunedin City Council 1972; 1972a - CC-DPAG 6/10; Robert McDougall Art Gallery February 1979.
- 21 The literature for this period and topic is voluminous, requiring specialist knowledge that I cannot claim. I have relied on Rice, 1992 and Wilkes, 1993, for general overviews; Holland and Boston, 1990, for analysis on the Fourth Labour government; Boston and Dalziel, 1992, on the National government's policies; on education policy; Grace 1988, and Middleton et al., 1990, offer important critical perspectives while Butterworth, 1998, provides a public policy and administrative overview commissioned by the Ministry of Education.
- 22 Here the published literature is 'thin'. The narrative is constructed from unpublished manuscripts, minutes of meetings and short communications printed in newsletters. The narrative is contingent on more comprehensive research on individual art museums yet to be undertaken and is beyond the scope of the current project.
- 23 The cursory overview provided here has benefitted from Hawke, 1992; King, 2003; McCredie, 1999; McRobie, 1992; Sinclair 1991; Walker, 1992; Wilkes, 1993.
- 24 See both George Orwell's *1984* (2011) and *The Road to Wigan Pier*, 1975 – his study of unemployment.

Chapter Three Endnotes contd.

- 25 The 1974 Act controlled the actions of Local Government so closely that it ran to 726 sections and 19 schedules. When the Act was reprinted in 1990 it was 740 pages long. Through the 1990s further amendments to strengthen financial accountability were added. The Act was overhauled in 2002.
- 26 The Robert McDougall Art Gallery in Christchurch listed 131 short term staff between 1978 and 1982 Butterworth 1998 indicates that 22,808 people were registered on the Project Employment Scheme alone in FY1985 in addition to 65,055 unemployed (1998: 56 & 69). Many staff now working in museums came in to the profession under the PEP scheme. The Department of Labour withdrew the scheme in 1985.
- 27 Of the 14 applicants for the position, half had a BA and Diploma in Teaching with art teaching experience; one international candidate held a Ph.D. in art education (DCC 17/2/8).
- 28 Between the late 1950s and 1970 there was a high turnover of education staff at NAG. H. F. Dibley, who replaced Stewart MacLennan when he became director, died in 1958; Joan Fanning was appointed in May 1959 (NAG, 1960: 12) and resigned prior to April 1962; M. L. Fremaux was appointed in June 1963 and resigned by October 1964 (MU50); John Ritson 1967-1969 was embroiled in constant negotiation with the State Services Commission about salary entitlements (MacLennan, 1967).
- 29 See projects such as the *Touch* exhibition which included provisions for the blind (Drummond, 1977) and plans for a sensory perception environment (McKechnie, 1977).
- 30 See Spill 2000 for his experiences as the Exhibitions Officer at NAG working with Andrew Drummond and Director Pat (Melvin) Day.
- 31 Hunter left New Zealand, moving to London and employment as Arts Officer at the National Council for Civil Liberties until 1984. He moved to the North West of England in 1986 on a pioneering artist residency with Rossendale Groundwork Trust. In 1989-90 he established Littoral/Projects Environment as an arts trust for social and environmental change. He completed a Ph.D. at Manchester Metropolitan University in 1992.
- 32 It is likely that some of the paintings are part of the Australia Council Aboriginal Arts Board's gift to the National Art Gallery (pers. comm. Megan Tamati Quennell, Curator Indigenous Art, Museum of New Zealand Te Papa Tongarewa, 25 July 2013. See also Prologue to this dissertation.
- 33 Secondment of teacher trainees was organised locally through education boards and Teachers' Colleges. Arrangements varied considerably. In Canterbury in 1969 trainees were available for only 23 weeks of the school year (see Baverstock, 1969).
- 34 In comparison Australian museums had a total 7 education staff in 1966 and 55 by 1971 (Morley, 1971).
- 35 Although AGMANZ did make representations directly to the Department of Education, for example in April 1968 (in Baverstock, 1969), these conveyed inaccuracies which the Director-General of Education leapt on in his reply May 1968.
- 36 Constance Hall was a museum educator at the Otago Museum and at the National Museum. She spent a year at the National Museums of Natural History, New York, as the first research scholar under the Fulbright Foundation. She was elected to Honorary Life Membership of AGMANZ in 1958.
- 37 These were Auckland City Art Gallery; The Dowse Art Museum, Lower Hutt; the Govett-Brewster Art Gallery, New Plymouth; the Robert McDougall Art Gallery, Christchurch and the Sarjeant Gallery, Wanganui.
- 38 I draw on the wider literature about New Zealand's neoliberal project to frame the discussion here. Kelsey, 1995 and 2002 provides meticulous critical analysis of the "new right" political agenda and identifies "The Third Way" as a short-term political management approach not a modification or abandonment of neoliberalism. Larner, 2005; Larner and Craig, 2005 identify the three phases of neoliberalism utilised in Figure 3.10 and with Lewis, Larner and Le Heron, 2008; Lewis, 2009 are concerned with modifications to neoliberalism including articulations of progressive spaces, "strategic brokers" and 'joined-up' governance theorised as the roll out of neoliberalism. Bennett, 2000; McGuigan, 2005; Message, 2007 and Volkerling, 2010 provide perspectives on the arts and culture. Thompson 1999 is critical of service performance reporting models from an accounting perspective.
- 39 See Peters, 1995 and Butterworth, 1996 for details of swift actions regarding education policy reviews and legislative changes 1986-1999. See Butterworth, 1996 for consequential administrative anomalies of the Education Act, 1989.
- 40 See also Minister of Education, Hon. L. Smith, 1993: Q 2212, 2213, 2214, 2215, 2216, 12th May for the Minister's reply to Parliamentary questions from concerned citizens. Media interest peaked in April and May 1993 with extensive coverage in both metropolitan and regional newspapers; see for example, *NZ Herald* 5 April; Rivers, 1993; Espiner, 1993; Cassie, 1993; Grieg, 1993; *Gisborne Herald* 15 April, 1993; *Waikato Times*, 14 April; 1993 *Wanganui Chronicle* 21 April, 1993. The Ministry received 600 letters and 172 formal submissions. Just 9% of these supported the proposed changes.
- 41 Discussion held at the MoE, Wellington, 28 September 2006, with Pamela Streeter, former LEOTC

Chapter Three Endnotes contd.

- Project Facilitator and Kate Rossiter, then Project Officer. See also Deaker, 2006.
- ⁴² See Deaker (2006: 1-2) for the circumstances under which this provision was negotiated between the relevant Ministers.
- ⁴³ Decile ratings are determined by the Ministry of Education. They take account of factors including socio-economic status of families of pupils at the school. Low decile schools face difficulties other than the level of resources and the school itself: families may be disadvantaged and may have difficulty supporting the learning process (MoE, 2002).
- ⁴⁴ See Lerner and Craig, 2005 for similar impacts on not-for-profit community organisations.

Chapter Four. Endnotes

- 1 See *New Zealand Herald*, 17 February 1888; Gamble and Shaw, 1988:16-17.
- 2 The provenance of some of the Grey Collection remains “shrouded in doubt” (see Tomory, 1958; Fraser, 1971).
- 3 See Garrity (1975) *Auckland City Art Gallery Quarterly* 60. November. 17-19.
- 4 The gift was conditional on raising £10,000 for the Belgium Relief Fund which was accomplished in seven weeks (McKenzie 2009; Fraser, 1971:8; Gamble and Shaw, 1988: 22; Graham, 1977: 13). For the Partridge correspondence see Lindaeur on Line – Auckland Art Gallery www.lindaeuronline.co.nz.
- 5 For a contemporary response to the catalogue see *The Connoisseur*, London (October, 1914) and Fraser, 1971: 7.
- 6 *Auckland City Art Gallery Quarterly*, No. 49: 8.
- 7 In 1901 during the royal visit of the Duke and Duchess of Cornwall and York it was reported that Auckland possessed the “best Art Gallery in New Zealand” (Cited in Brown, 1972: fn62). Paul Gauguin’s visit in 1895 is only recorded in the Gallery’s visitors’ book (*Quarterly*, 1958 7:2; Gamble and Shaw, 1988:18).
- 8 See Barr, 1988: 30-34. Director Christopher Johnstone, 1988-1995, speaks of this as a long-term loan to the Museum (p.31).
- 9 This decision regarding the Grey Collection receives no mention in official histories of the Gallery by Fraser (1971); Gamble and Shaw (1988) or in the Gallery’s own collection survey publications, 2001 and 2011.
- 10 See Tomory, 1956: np – “Lindauer was no Gauguin. His work is of social and historical importance but it is not great art. One does not ennoble nobility by Europeanising it. Goldie, on the other hand, is a second rate Lindaeur”. By 1957 Tomory arranged for the Lindaeur room to be cleared and put into storage. The space was then used for local artists (Brown, 1999: 130).
- 11 See, for example, *Otago Daily Times* 26 November 1906: 5 and *The Triad*, December 1913: 343.
- 12 The section relies on the scholarship of Gordon Brown (1972; 1975; 1981) which covers the period 1900-1960 and Maria Brown, 1981 which examines the Auckland Art Gallery’s role in establishing the New Zealand Modernist canon.
- 13 The majority of art galleries established before 1960 often remained without paid professional staff for decades. Honorary staff managed programmes with caretakers completing rudimentary daily tasks. The dedication, knowledge and drive of honorary staff was exemplary. Some, like Leo Bestall, Honorary Director of the Hawke’s Bay Museum and Art Gallery for twenty-three years from 1936, also took a leading role in national museum organisations (Pishief and Fea, 1996: 23- 41).
- 14 Aspects of this alarmed some. Colin McCahon was dismayed to find model railway enthusiasts setting up railway tracks throughout the Gallery or gardeners’ clubs selling compost and cuttings.
- 15 Westbrook assumed the directorship in April 1952 and resigned in June 1955 staying until December 1955 to oversee the appointment of his successor.
- 16 Westbrook completed a series of 5 programmes in 1952 *Art in the Twentieth Century* and in 1953 a series called *The Mirror of the Age*. A weekly broadcast for children was also part of his schedule. The precedent for educational broadcasts on museums was established by Huia Beaumont, education officer at the Canterbury Museum, with his weekly programmes aired on 3YA beginning in 1948 (Beaumont, 1960). Despite attempts to locate broadcasts by Beaumont, Westbrook and Brian Muir (Robert McDougall Art Gallery) none were found during this research. A newer generation of museum staff continued the tradition. See, for example, Priscilla Pitts’ series *Art for the New Age*, 1988 (MU 3/4/6/); Paul Thomson’s video series for TVNZ “*Who says?*” (not screened); Mary Kisler’s regular contributions for Radio New Zealand’s – Kim Hill Programme from c.2000 and Justin Paton’s television series *How to Look at a Painting*.
- 17 These activities were considered adventurous. The National Gallery and the Robert McDougall Art Gallery, maintaining a common front, eschewed them: “We have never arranged musical programmes at the Gallery. I think that music and art are to be enjoyed separately and need separate environments.... We’ve never had recitals in the actual gallery and have never even considered instituting them. Things could soon get out of hand, as you suggest, if you made an exception.” (MacIennan, 1963 to Baverstock, MU000009/14/1).
- 18 Exhibitions included *Frances Hodgkins and her circle*, *Frank and Walter Wright*, *the Rex Nan Kivell Collection of New Zealand Art* all in 1954; a John Weeks retrospective (1955); Louise Henderson (c1956).
- 19 See Tomory’s comment, “It is better not to have a Schools Service Department at all if it is not to lead such an active existence”. (Director’s Report April 1956).
- 20 Auckland Art Gallery Archives AAG5 – Education Officers’ salaries 1952-57. Apart from several lengthy

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- reports developed by the museum directors, two themes dominated correspondence: were museum education officers' salaries were tied to those at Teacher Training Colleges or to the school system (the Minister of Education argued the latter); and determination to create sound career paths within museum education. The Education Department argued that the positions were "a training ground for ambitious young teachers on the way up", not an end one (Duff, 7 May 1954: 1).
- 21 See Pound (1994) and Skinner (1997) for the display of children's art in public galleries in the 1940s and 1950s.
- 22 See Minutes of the Library and Art Gallery Committee, 9 July 1951, attachment 7.
- 23 See Fraser, 1971: 17-18 for details about *Rock Drill* by Jacob Epstein and *Torso II* by Barbara Hepworth; Kirker, 1986: 72 for Rouault prints.
- 24 McCahon travelled to 63 art museums, 100 dealer galleries and private collections in four months (Green, 1975).
- 25 For a detailed account of McCahon's overseas tour, see in particular, Green, 1975; Brown, 1984; Pound, 2010: 260-263.
- 26 Typed transcript located MU000009/14/3.
- 27 See *New Zealand Herald* 18 September 1956 for reports about the public spitting with loathing on the sculptures. See also Bush 1971:356; Gamble and Shaw, 1988.
- 28 It seems that staff on sick leave prompted the withdrawal of the National Gallery from this exhibition. "The Management Committee won't be responsible for taking more exhibitions than we can handle...". See correspondence from Stewart MacLennan to Peter Tomory 4 February, 1960. MU000009/14/3. Pound 2010: 78 subscribes to the long-held view that the National Art Gallery was openly hostile to any form of modernist art.
- 29 Typed transcript MU 000009/14/3.
- 30 This was the first international exhibition initiated by a public gallery in New Zealand (see Pound, 2010: 266).
- 31 See Minutes of the City Council Meeting 26 July 1951 that list the search areas as New Zealand, Australia, Canada, the United Kingdom and the United States of America. Pearse came to Otago in 1923 from Scotland with her husband to farm. She was appointed in 1946 as curator at the Dunedin Art Gallery (then the most senior position), ahead of Colin McCahon. Her position was titled director in 1958 (Entwisle, 2006).
- 33 MacLennan was education officer at the National Art Gallery 1946-48 and director 1948-1968; Council member of the New Zealand Academy of Fine Arts, 1943-49, and vice-president, 1949-59.
- 34 The Gallery's staff and collections were moved off site. Just the coffee shop and the mezzanine remainder open during the building project (Gamble and Shaw, 1988).
- 35 The task was to survey the types of education programmes and resources required for the Gallery's exhibitions (*Newsletter* 8, January-March, 1983).
- 36 Morris, 1980 notes that Alexa Johnston, curator, also handled the duties of education officer prior to Chaplin's appointment.
- 37 Solomon, of Māori descent, also undertook some curatorial work at the Ponsonby site. See White, 2006.
- 38 Public programmes began to attract external funding including corporate sponsors. For example Fay Richwine, merchant bankers, sponsored the lecture series and jazz in the Gallery through to early 1990s.
- 39 See *Newsletters* 21 April-June 1986 and 22 July-September 1986 for details of the audio-visual programmes.
- 40 Recruitment occurred through 'advertorials' in suburban press – see *Auckland City Harbour News*, 19 November 1987; *South Auckland Courier*, 12 November, 1987; *Manakau Courier*, 1 December 1990; *Central Leader*, 12 December 1990 and through the Gallery's newsletters.
- 41 Ngāhiraka Mason, a Gallery Assistant in 1996 was invited to join the kaiārahi group for *Korurangi* (AAGEB 19/1/1996:8); *Goldie* (White, 2006). Mason was appointed to the position Indigenous Curator of Māori Art in 2001.
- 42 \$1/person in main building; \$2/person in New Gallery, Khartoum Place (AAG, 29 May, 2005)
- 43 AAGEB 28 April 2004: 12; 16 August 2004: 5. \$4/child
- 44 Commenced operation early 2004. AAGEB 2 February 2005: 7
- 45 AAGEB 16 August 2004: 16
- 46 Formal negotiations entered with Ministry of Education early 2005, AAGEB 2 February, 2005: 1. The 2-year contract commenced July 2006. The programme title is Art Studio. AAGEB 9 August 2006: 4
- 47 Initiated 1996, AAGEB 1/11/96: 17. Axed in 2005 because of budget cuts (personal communication, O'Loughlin, 14/6/2005)

Chapter Four Endnotes contd.

- 48 AAGEB 2 February 2005: 4
49 AAGEB 28 April 2004: 12; 16 August 2004: 7
50 AAGEB 16 August 2004: 7
51 AAGEB 3 August 2005: 2; 7-8
52 AAGEB 16 August 2004: 16
53 Established 1985. New intake 10 week training programme. AAGEB 28 April 2004: 12
54 AAG (2004) *Max Gimblett and Don Binney Seven Paintings* (2004). AAG (nd) *Marti Friedlander*. AAGEB 28 April 2004: 12
55 Exhibition for pre-schoolers. AAGEB 5 December 2005: 4
56 AAGEB 25 June 2004: 11
57 AAGEB 25 February 2004: 12; 16 August 2004: 5
58 Series initiated 2004, AAGEB 28 April 2004: 12; AAGEB 24 November 2004: 7
59 Field work ceased in May 2006 before the full 2005-2006 reporting year was complete.
60 Year 1-4 equivalent to age 5-8 years old; Year 5-8, age 9-12 years old.
61 South Auckland comprises 165 different ethnic groups and the largest proportion of Auckland's poorest residents (McLure, 2015). Waitakere's population is highly differentiated, In 2006, 25% of the population was under 15 (Census, 2006).
62 Decile is the MoE ranking reflecting the prevalent socio-economic vectors of a particular school's population. Decile 1 is the lowest ranking; decile 10 the highest.
63 ICOM–CECA, the international specialist committee for museum educators convened in Christchurch in October 2000, CECA's first meeting in Australasia. *SITEs of Communication* the specialist biennial symposium for art museum educators was held in Sydney in 2005 and Melbourne in 2007. MEANZ met three times between 2000 and 2010. The Senior Curator Education and Chartwell Curator Public Programmes presented at the Museums Aotearoa conference, 1996 (see Jujnovich and Taberner, 1997); the ArtStart Co-ordinator attended MEANZ 25th Anniversary Conference in 2006.

Chapter Five Endnotes

- ¹ The *Evening Post* 18 January 1935, reported "Christchurch is en fete... There will be Maori canoe races and Maori hakas and poi dances..."
- ² The catalyst for the building was the Jamieson Bequest, a collection given in 1928 to the City on condition that an art gallery was built to house it. Fund-raising efforts had stalled until McDougall stepped in.
- ³ The precinct included Christchurch Boys High School, Christ's College, University College, the Canterbury Museum, Christchurch Normal School which was also the Teachers' Training College. All bordered Rolleston Avenue.
- ⁴ Simpson, Tony (1974). *The Sugarbag Years* records narratives of the 1930s Great Depression in New Zealand.
- ⁵ Unlike Syracuse Museum and the Metropolitan Museum of Art in New York (Newsom and Silver, 1978: 15), the McDougall Art Gallery did not organize special programmes for the unemployed during the Depression.
- ⁶ Robert McDougall hoped that it would be hailed as a "perfect little gem" (*The Christchurch Times*, 16 June 1932). The term crept into use and most recently: "...I'm sad we are losing this because it is a little gem..." Catherine Stappard at the closing of the Gallery, *The Press*, 17 June, 2000: 1.
- ⁷ Among the most contentious incidents was the refusal of the City Council in 1949 to accept Frances Hodgkins' painting *The Pleasure Garden* which has been purchased by public subscription. The Council also refused paintings by Colin McCahon (1961), Ted Bracey and Julian Royds (1959). In 1967 two works from the Marcel Duchamp exhibition were considered degrading to the gallery and offensive to the public (*The Press*, 26 July 1967, p.1) and withdrawn from exhibition.
- ⁸ Lismer was a member of the Canadian art 'Group of Seven'. He was an acclaimed art educator, establishing seminal programmes at the Art Gallery of Ontario 1929-38 (MacLennan in McClintock, 1966; Grigour, 2002).
- ⁹ *The Survey* was published bi-annually between 1971 and 1978. It was replaced by *The Bulletin*, published six times a year until 1996 and quarterly thereafter.
- ¹⁰ See correspondence Muir to Principal Christchurch Teachers Training College 28 April 1972; various letters from schools to the Gallery thanking staff for taking classes e.g. from Westburn School "thank you for ... telling us about the pictures of New Zealand before refrigeration. It was an excellent show, much better than we thought it would be". 24 March, 1972.
- ¹¹ Several trainees, for example, Philip Clairmont, became significant figures in the New Zealand art world.
- ¹² The metropolitan museums had benefitted from the museum school service from 1938.
- ¹³ Crighton, 2012:148-9 interviewed de Lambert in 2009 who recounted that she had transported the iconic work *Cass* by Rita Angus in her car to these events.
- ¹⁴ H.W. Beaumont broadcast weekly on Radio 3YA discussing museum matters. He also contributed a daily column in the *Christchurch Star* (Beaumont, 1960).
- ¹⁵ Prior to 1966 Muir joined the New Zealand Broadcasting Corporation News Service Team in Auckland (Carnegie and Gamble, 1971:2).
- ¹⁶ Attempts to locate broadcast tapes during this research have not been successful.
- ¹⁷ The incumbent was Ann Betts. She served as the Gallery's Education Officer from 1979-1989 and 1994-2006.
- ¹⁸ AGMANZ prepared a comprehensive position paper for the Department of Education Seminar *Use of Museums, Art Galleries, Zoos and Botanical Gardens as Educational Resources* held in Auckland in mid 1982. That paper included a series of principles, methods and conditions of employment. The paper was circulated to AGMANZ members in March 1983 (*AGMANZ News*, 14 (1): 4-7).
- ¹⁹ "...your Council's submissions... (were) approved in principle but at the moment such an appointment could not be regarded as a high priority as the Board has been pressing with the Education Department ... for Education Officers to be appointed to such places in the city as the Botanical Gardens, Orana Park, Ferrymead and also an additional staff member at the Museum". (Canterbury Education Board, 18 March, 1982). The Minister of Education cited economic realities as the determining factor for turning down the Council's proposal (Minister of Education, 4 June 1982).
- ²⁰ "...you should write to the Director of Schools [...] Wellington, with a copy to the Regional Superintendent of Education, Southern Regional Office... As you have mentioned secondary schools also appear to use the Gallery's facilities and it is the Board's opinion that an approach

Chapter Five Endnotes contd.

- to the Director of Schools might be more worthwhile..." (Canterbury Education Board to Christchurch City Council 12 May, 1982).
- 21 "...We are pleased to advise you that approval has been given to second lecturers in art from teachers colleges for a period of two years as a pilot scheme..." (Director General for Education, 27 January, 1983).
- 22 Benjamin Ives Gilman, Secretary of the Boston Museum of Fine Arts is credited with inaugurating programmes in 1907 where museum employees and volunteers provided instruction about exhibitions to visitors. Docent from the Latin docere, to teach. For an early account of the history and implementation of the concept see Newsom and Silver, 1978 and Chapter 6 below.
- 23 "The Wizard of New Zealand", Ian Brackenbury Channel, accorded status as a living work of art, stationed himself in Cathedral Square and in soap-box tradition railed passers-by with commentary. He was also (in)famous for painting Telecom's then new blue 'phone boxes traditional red. An iconoclast, he refused to be counted in the Census (see Rice, 1999:146).
- 24 Sites included the Bank of New Zealand, NAC (National Airways Corporation) Staff canteen and the Christchurch Building Centre (*Bulletin* 5, 1979: 1).
- 25 In 1980-91 they included: "Three-Penny Folly" (musicians); "The Flying Hat Company" (puppeteers); "Theatrical Explosions" (theatre); Jill Wilcox (poet). In 1984-85, multimedia performance projects with 20 High School students were performed in Christchurch, Akaroa and Little River (CAG 31, Box 12).
- 26 Venues included schools, kindergartens, hospitals, Cathedral Square and other city locations. Regional touring programmes to Hamner Springs, North and South Canterbury and the West Coast were also undertaken (*Bulletin*, 7; 9; 11; 12; 15).
- 27 The schemes included the Department of Labour; the Queen Elizabeth II Arts Council and New Zealand Railways.
- 28 A selection of works toured to North Canterbury for 3 days – attendance 35,690. Over 51,000 attended performance-based activities in 1980. See *Bulletin* 12 Nov./Dec. 1980 and *Bulletin* 13 Jan./Feb. 1981.
- 29 Speakers' bureaux were established prior to the opening of the Christchurch Art Gallery. Betts travelled offsite to give illustrated talks to community groups (Betts, personal communication, 3/5/2004).
- 30 The *double entendre* was deliberate: the Gallery's west façade was made of glass panels which shimmered and refracted light day and night (Figure 5.6).
- 31 Considerable debate ensued about the winning design and the architects, the Australian-based firm the Buchan group. Local historian John Irwin called the building "A warehouse in a tutu" (Harper, 2013); Renowned Christchurch architect Peter Beaven referred to it as "a great alien" (*The Press*, 6/6/2012).
- 32 In addition to official invitees, an estimated 4,000 Christchurch citizens accepted the open invitation to the official opening and associated celebrations (Radio New Zealand Newswire, 10 May 2003, 13: 41).

Preface to Part 3 and Chapter Six Endnotes

- ¹ Chapter Two outlines the ethical framework for this study. All key participants gave permission for their identities to be revealed.
- ² Dewey's understanding finds parallels in Csikszentmihalyi's concept of "flow" (1988; 1990); Maxine Greene's concern with "being fully present to works of art" (2001: 57-66) and *numinous* experiences described by Latham (2001).
- ³ In contrast, pedagogy in the formal education sector has seen developments of models aimed at enhancing teaching and learning (Newmann et al., 1996; Education Queensland 2001; Hayes et al., 2006). See Carpenter and Tavin, 2010 for art education and visual culture studies.
- ⁴ See the American Association of Museums 1984; 1992.
- ⁵ For the Visual Thinking Strategy see Yenawine and Housen, 1988; Housen and Arenas, 1991; Housen, 2001-2002; Discipline Based Art Education see Getty Centre for Education and the Arts, 1985; and for evaluation of DBAE in art museums see Williams, 1996 and Castle, 2001. For the work conducted by Project Zero at Harvard University in Visible Thinking/Artful Thinking Strategies see Richart, Palmer et al., 2006.
- ⁶ See Anderson, 1997 for initial research identifying lack of epistemologies for museum education; Research Centre for Museums and Galleries, Leicester University and Department for Culture, Media and Sport (e.g. DCMS: 2004); Tate Encounters Research Team (in Dewdney et al., 2013); Museums, Libraries Archives, Generic Learning Outcomes, 2008; Hooper-Greenhill, 2007. The concern with cultural education is, in part, the result of initiatives promulgated under Britain's New Labour between 1997 and 2007.
- ⁷ See Queensland University of Technology, 1998.
- ⁸ Speakers included Malcolm Arth U.S.A. (1985); Bill Trampusch, U.S.A. (1986); Eilean Hooper-Greenhill (U.K.) and Doug Worts, Canada (1991 with MEANZ), Bonnie Pitman and Joseph Cornell, U.S.A. (1992); Gaynor Kavanagh (U.K.) and Carol Scott (Australia) (1994); David Anderson and Elaine Addington (U.K.), Barbara Piscitelli (Australia) (2002); David Carr (U.S.A.), Jock McQueenie and Jon Hawkes (Australia) (2006).
- ⁹ See Denzin, 1997: 102-120 for a detailed genealogy of performance text in ethnography.
- ¹⁰ Its utility within museum studies is one indication of the changing cultural geographies within museums.
- ¹¹ In 2004 the Christchurch Art Gallery hosted 268 school groups comprising a total of 7,222 students and 1,532 teachers and accompanying adults, exceeding the KPI of 3,000 students. (personal communication, CAG, Education Dec., 2004). In the financial year 2003/04 the Auckland Art Gallery hosted 20,498 education visits and 9,309 public programme visits. The latter included a total of 167 public programme events of which 115 were lectures and floor talks. Education and public programme visits represented 15% of all visits to the Gallery (AAG AGEB, 2004a).
- ¹² "For me an unresolved issue is the integration of different learning styles into a school visit. I would like to think that the hands-on stuff could happen in the same space as the object, but that is unlikely to occur." (Hoult, personal communication, May 2006).
- ¹³ See Newsom, 1978; Stone, 1992; 1993; 1996 for research that outlines the art teachers' perspective.
- ¹⁴ At the time Hall was the Curatorial Assistant (Historical Art) at the Christchurch Art Gallery.
- ¹⁵ Despite the destruction of the Pink and White Terraces, the region's thermal activity was of such splendour to reassure the Minister of Native Affairs, Defence and Lands, the Hon. Jon Ballance, who wrote, "the stream of tourists will be as great as ever – even without the Terraces – especially if a good guide system be established and a moderate tariff of charges fixed". *New Zealand Herald*, 25 January 1887 p5; also quoted in Hall, 2004: 81.
- ¹⁶ This exercise entails digitally photographing an historical image, processing it as a negative on a mylar transparency and finally, using solargraphic paper, exposing the image under UV light and developing it in a tray of water. It is an art activity that is effective and can be used in the classroom.
- ¹⁷ The term docent has a long etymology associated with art museums. See Museum of Fine Arts, Boston, Massachusetts 1906 where docents are described as intermediaries; Gilman (1915/1984) for concepts associated with docents' teaching as a "sharpening of the spiritual sight" (p.148). Christchurch Art Gallery 1998-99: 40 volunteer guides delivered 4,492 Public Information Services (R. McDougall Art Gallery, 1999:13).
- ¹⁸ See Newsom and Silver, 1978: 242-255; Williams, 1988; Duthie, 1990; Castle, 2001; McIntosh, 2011 for analysis about the development of docent programmes in art museums overseas.
- ¹⁹ See performance indicators e.g. "Guides provide at least three guided tours per day in the long-term collection display galleries" (CAG, Community Programmes Plan 2003-06: 4).
- ²⁰ Betts, personal communication, 2004. The influx of bookings from adult community groups during the opening year of the new Christchurch Art Gallery necessitated training a new intake of Guides.

Chapter Six Endnotes contd.

- 21 Betts, personal communication, 2004; see Mühlberger, 1985.
22 Initial training at the Auckland Art Gallery is 10 weeks.
23 See Duthie, 1990 for research on the ambivalent attitude to docents in art museums.
24 See Duthie, 1990 for issues related to docents' inadequate understanding of art theory.
25 See Brain O'Doherty's seminal work on 'the white cube' 1986.
26 See Harper et al. (2004) for critical reception of the inaugural exhibition design.
27 Mané-Wheoki (2003: 6) comments on the perception of "McDougallised" continuity between the old and new galleries where such paint colours were also used.
28 See, for example, Brown, 1981, Pound 2009 and exhibitions such as Robert Leonard and Bernice Murphy's *Headlands: thinking through New Zealand Art* (1992); Greg Burke's *Cultural Safety* (1995) at City Gallery among many others.
29 Smith, 2001: 143 writes of *Strategic Plan*, 1999 a work by Robinson in the same series in the collection of the Auckland Art Gallery, "...From 1996 on, his work often takes the form of cultural campaign maps, wall charts for aspirant art stars, mission statements for self-loathing international careerists."
30 Kāi Tahu / Ngāi Tahu are interchangeable terms for South Island iwi Māori. Both are used in this dissertation according to the individual's preferences. In doing this I follow precedents established by Rogers, 2003: 87.
31 See Simpson 1991 and Paton, 2006: 27 and 44 note 12.
32 And so it came to pass! See Andrew Mehrrens (former All Black and Canterbury Crusaders first five-eighth) in his column 'My favourite', *Bulletin*, 2005, 142: 3).
33 Don Binney OBE 1940-2012 died suddenly in September 2012. See Senior Curator Auckland Art Gallery, Ron Brownson and Collection Manager Works on Art on Paper at Te Papa, Tony Mackle at <http://aucklandartgallery.blogspot.co.nz/2012/09/don-binney-1940-2012.html> and <http://blog.tepapa.govt.nz/2012/09/18/don-binney-1940-2012/> respectively. Accessed November 2012.
34 The exhibition was created and toured by The Dowse, Lower Hutt. The video *Don Binney – Seven Paintings* (32 minutes) was produced by the Auckland Art Gallery, 2004 with funds from Harriet Friedlander.
35 "'Environment' is a word that sits much more comfortably with what I am talking about than 'landscape' which has so many sublime and Romantic 19th and 18th century connotations ... a tradition that I by no means despise, ...I draw from: but 'environment' is more what I'm on about." (Binney in Keith, 1983.)
36 See Chapter Four. The Manager of Art and Access at Auckland Art Gallery makes a similar observation.
37 See Calder 2006 on tertiary level history studies;
Chick et al., 2009; 2012; Abel, 2009 for public administration; Brown et al., 2011 for architectural studio practice; *Signatures Pedagogies Project*, 2012 for arts education.
38 See McIntosh, 2011 for action research based on teaching and learning circles to change modes of linear practice to constructivist approaches.
39 The reference is to Tom Wolfe, 1976: 6: "All these years [...] I had assumed that in art, if nowhere else, seeing is believing. Well how very short-sighted! Now at last [...] I could see I had gotten it backwards all along. Not 'seeing is believing' [...] but 'believing is seeing' for *Modern Art has become completely literary: the paintings and other works exist only to illustrate the text.*" (Emphasis in original.)

A Vignette. Look into it! Endnotes

- 40 Prystupa, 1983.
41 *Water*, 1975 by John Firth-Smith in the Collection of the Queensland Art Gallery 2.4m x 3.8m. Synthetic polymer paint on canvas. Gift of Miss Pamela Bell, 1987.
42 For details of *Share the Joy! Parents and Preschoolers in the Gallery* see Piscitelli, 1987b; 1987c; 1987d.
43 See Piscitelli, 1987a for the project brief. 240 initial responses to an advertisement were received. Of 123 families who applied the final selection of 30 families took into consideration age (39 to 63 months), gender balance; willingness by families to commit to the programme which ranged from 4 consecutive days to 5 days over 5 consecutive weeks and assist in documenting experiences during and following formal sessions at the Gallery.
44 The Brisbane College of Education merged with other tertiary providers in 1990 to become the Queensland University of Technology. A research project involving five museums in Brisbane and known as the QUT Museums Collaborative was developed with funding from the Australian Research Council in 1998. See Piscitelli and Anderson, 2001; Piscitelli and Weier, 2002; Anderson, Piscitelli, Weier et al. (2002).
45 See also Gablick (2004: 19) who makes a similar point.
46 See Carr, 2011.

Chapter Seven - Part One Kaupapa Maori Educator Endnotes

- 1 Formerly Professor and Head of School, Elam School of Fine Arts, Auckland University and Head of Arts and Visual Culture, Museum of New Zealand Te Papa Tongarewa; Professor in Art History and Dean of Music and Fine Arts, University of Canterbury, Christchurch. He was also Kaitiaki Māori at the Robert McDougall Art Gallery and Christchurch Art Gallery from 1993 to 2003.
- 2 See Chapter 4 for reactions by Peter Tomory to Māori art. In the wake of the exhibition *Te Māori* Rodney Wilson, Director at the Auckland City Art Gallery pondered the re-evaluation of Māori Art within the Gallery and acquired photographs of taonga Māori and a basalt tiki 1983 to 1986. See Wilson 1984; White 2006.
- 3 For evidence of slowly changing practices see the exhibitions *Pūrangiaho: Seeing Clearly* curated by Ngāhiraka Mason, Indigenous Curator Māori Art, Auckland Art Gallery Toi o Tāmaki 2001 and *Brought to Light* the re-installation of the permanent collection at the Christchurch Art Gallery in late 2009. Taonga Māori stand at the waharoa to these exhibitions. The installation of *Pūrangiaho: Seeing Clearly* follows the spatial demarcation and symbolic associations of the marae and whareniui.
- 4 *Te Maori* opened at the Metropolitan Museum, New York on 10 September 1984 and then toured to the St. Louis Art Museum and the M. H. de Young Memorial Museum, San Francisco in 1985 and the Field Museum of Natural History, Chicago in 1986. The exhibition returned to New Zealand and was shown at the National Museum, Wellington and the Otago Museum in 1986; the Robert McDougall Art Gallery, Christchurch and Auckland Art Gallery in 1987.
- 5 In general this move was welcomed. However, Henare Te Ua, writing about *Te Maori* held a different view: "The idea to involve te rangatahi, the young people as docents was well meaning. But I have shuddered in all four New Zealand venues as I've listened to the glib, parrot-like recitals learnt from the *Te Māori* catalogue." (Te Ua, 1987: 9).
- 6 Statistical information about the total number of Māori educators working in museums and art museums is difficult to assemble. Abasa, 2010 and McCarthy, 2011: 188-189 both note the mixed record of art museums in employing Māori educators.
- 7 See McCarthy 2011 for an account identifies positive changes and development in museums.
- 8 Data reported here relies on Census 2001 and 2006 and is consistent with the main period of fieldwork which concluded in 2006.
- 9 See Robson and Reid, 2001 regarding the Census and Māori.
- 10 Decile ratings are determined by the Ministry of Education. Ratings are determined by socio-economic status of families of pupils (Ministry for Education, 2002).
- 11 See the Ngāi Tahu Development Corporation for a detailed account of the history of the settlement process. The settlement included cash as well as "bolt-ons" including purchasing Crown assets and Tōpuni, public symbols of Ngāi Tahu rangatiratanga over landscape and cultural sites.
- 12 Mané-Wheoki, 2003: 20; Crighton 2012. Interest in Māori rock art had been pursued by Julius von Haast at the Canterbury Museum from the 1870s and by the artist Theo Schoon working with Dr. Roger Duff in the 1940s. Exhibitions of Māori art were held at the Canterbury Museum, see, in particular, *New Zealand Māori Culture and the Contemporary Scene: An Exhibition of Painting and Sculpture Derived from Māori Culture* curated by Baden Pere and Buck Nin (November 1966), the first exhibition of its kind hosted by a public museum.
- 13 Milburn, 2000: 95. The exhibition attracted 6,000 visitors on the last day and a total of 147,000. This was more than twice the highest attendance for any event at the Gallery to that time.
- 14 See for example, Robinson, 1987; Smart, 1987; Te Ua, 1987.
- 15 *AGMANZ Journal*, 1987. 18(2): 7-9. Te Ua was Senior Programmes Producer with Radio New Zealand's Te Reo o Aotearoa. He covered the opening of *Te Maori* in New York, the closing in Chicago and all four openings in Aotearoa New Zealand.
- 16 As Mané-Wheoki indicated in correspondence with the Gallery Director, John Coley 23 June, 1992, it is the prerogative of mana whenua to decide the appointment of a person from beyond the rohe.
- 17 He also noted: "Although it is certainly not an issue on my part, I should perhaps mention that the Runanganui interpreted your professed inability 'to pay an Honorarium' – inevitably – as yet another instance of the Pakeha world's disingenuity, of the expectation that Māori will perform whatever is required of them out of aroha" (23 June 1992). For additional information including interviews with Lara Strongman and Mané-Wheoki see Crighton 2012: 281.
- 18 See Milburn 2000; Mané-Wheoki quoted in MoNZTPT National Services, 2002: 4; Crighton 2012. The major exhibitions included *Aoraki/Hikurangi*, curated by Mané-Wheoki, was shown at the Gallery in 1994 to mark the centenary of Sir Apirana Ngata's graduation from Canterbury College; the travelling exhibition *Hotere out the Black Window* in 1998; A Buck Nin retrospective in 1998; *Hiko! New Energies in Māori Art* and *Peter Robinson: Installation*, both curated by Gallery staff in 1999.

Chapter Seven - Part One Kaupapa Maori Educator Endnotes contd.

- 19 O'Regan, 1997: 71. In 1995 the Robert McDougall Art Gallery had one security officer and one receptionist who identified as Māori among the total full-time staff of 14 and part-time staff of 4. At the time of this study one staff member in addition to the Kaupapa Māori Educator identified as Māori.
- 20 See also Jones, 1994; O'Regan, 1997; Museum of New Zealand Te Papa Tongarewa National Services, 2001. Dogherty, 2003 makes this point and expands it to outline a framework for training kaitiaki.
- 21 Matariki is the name given to the cluster of stars that rises in the north-east horizon late in May each year. The first moon, usually after Matariki has risen, is celebrated as the Māori New Year.
- 22 See Jahnke 2006: 61 for the Toioho ki Āpiti programme's strategy. It is the only tertiary education programme of its type in New Zealand combining training in the visual arts with te reo Māori and tikanga.
- 23 Maintaining the Janus-faced markers identified by the Gallery, this occurred on 1 September, the sesquicentenary of the blessing of the new Christchurch settlement in St. Paul's Cathedral, London in 1850.
- 24 See Tau, 2003: 10-14 for a detailed commentary. A translation suggests 'The spring that mirrors the stars'. However, the place name has deeper associations for Ngāi Tahu. It is 'heavy with metaphor, allusion, mythic templates and spiritual divination'.
- 25 See also *The Press*, 4 February 2005. The partnership with the Gallery received a special merit award in the National Business Review Art Sponsorship Awards 2004.
- 26 Ngāi Tahu artist Nathan Pohio was also working at the Gallery as an exhibitions officer and was included in the exhibition *Te Puawai o Ngāi Tahu*, 10 May–24 August 2003.
- 27 See Lawson to Preston 1 July, 2003; Lawson to Klaassens 4 August, 2003 in Aumua, 2003. As an employee of the Christchurch City Council, the position was covered by the Southern Local Government Officers' Union Collective Agreement with the Council. By July 2003, the Union invoked the Agreement and the Employment Relations Act 2000 to advise the Gallery that it was operating *ultra vires* in relationship to a fixed term position. The position was a permanent one.
- 28 See Partnership Contact, 2002. "3. Outcomes ... Continuation by the Christchurch Art Gallery of the traineeship position for a further six months, and then creating a permanenet (sic) position provided the individual's skill base and performance are assessed by the Gallery and Ngāi Tahu Development Corporation to be at a satisfactory level. [...]"
- 29 See Moore, 1996 and CAG, 2003: 14.). Tony Preston, Director, said: "We are forced to run a successful operation in a series of broom cupboards."
- 30 See Cobley, 2003: 24-27; CAG, 2003. The building footprint increased eight-fold; 40% of the Collection could be displayed at one time rather than 8% in the McDougall.
- 31 To emphasise the connection further: Ngāi Tuahuriri and Dr. Te Maire Tau gifted the name Te Puna o Waiwhetu to the Christchurch Art Gallery.
- 32 Cultural safety, *kawa whakaruruhau* (systems of protection), is a term originally coined by Māori nurses to describe self-awareness about cultural identity and an ability to critically analyse taken-for-granted assumptions about ethnicity. By implication people most able to provide a culturally safe atmosphere are those from the same cultural background (Ramsden, 1991, 1996).
- 33 See Smith 2001, 2003 for similar experiences among secondary school teachers and principals in Aotearoa.
- 34 See Moore, 2002: 2 for interview with Klaassens who said, "... Canterbury has accepted that this is a great project both in terms of the building and what it will present – a forum for the community to react with their cultural and visual arts. It's a challenge, but the gallery will create a sense of belonging and identity ...".
- 35 See Moore, C. *The Press* 8 January 2003, p.2. According to Moore, Strategy Advertising and Design, designers of the Gallery's graphic elements, "looked at Maori carving, Celtic symbology, Old English letterforms and the initial sketches of the Gallery to develop 300 alternate characters. Our branding elements had to be the equivalent of a well-cut suit, one you could wear with anything." See also Cobley, 2003.
- 36 The ideological and managerial implications of this position have been elucidated in Part One of the thesis.
- 37 Attendance records do not indicate a marked increase in attendance of Māori or Pacific Island students during 2003.
- 38 See CAG Strategic Directions 2003-2006, 7. "The Christchurch Art Gallery Te Puna o Waiwhetu will continue to actively recognise the Treaty of Waitangi and to value cultural diversity by: consultation with tangata whenua through the important role of the Kaitiaki Maori, and with [...] appropriate representation of historic and contemporary Maori Art; celebrating our diverse community with culturally aware and inclusive programme of exhibitions and events."
- 39 See Community Programmes Plan 2003-2006, 7 in Strategic Directions, 2003-2006. "Community

Chapter Seven - Part One Kaupapa Maori Educator Endnotes contd.

Programmes will ... investigate new programmes for new audiences including, Maori, and especially tangata whenua and descendants or kaitiaki of taonga at the Gallery ...".

40 Lists of delegates indicate that Gallery staff did not attend key sector forums established from 1999 to 2003 by Te Papa National Services convened to discuss Māori and museums.

41 See Rousseau, 1998; Dakhli and de Clercq, 2004: 113. Trust has been identified as a multidimensional construct: *deterrence-based* which emphasises utilitarian considerations founded on beliefs that efficient sanctions can be applied e.g. breach of contract; *calculus-based* informed by rational choices about the credibility and competence of partners and *relational-based* produced as a result of repeated interactions fostering norms of reciprocity, reliability and dependability. High levels of inter-personal care also feature.

42 See CAG Community Programmes Plan 2003-2006: 6-10. "All Community Programmes will have specific audiences and attendance targets..." The total attendance for Community Programmes was set at 24,000 or about 6% of total attendance projections.

Chapter Seven – Part Two Critical Pedagogy Endnotes

- 1 The interventions of installation artists such as Fred Wilson and Andrea Fraser mentioned in the Preface to Part Two are of interest in this respect.
- 2 The great Pacific Ocean.
- 3 The script that is developed here relies on my interviews with protagonists, field notes that I took during or immediately following the performances, transcriptions of video footage that I took of the performances. See note 4 for details about the content of Act One and Act Two.
- 4 This refers to the New Testament, Gospel of John, Chapter 1 Verse 1: “In the beginning was the Word, and the Word was with God, and the Word was God”.
- 5 See the Book of Genesis Chapter 1, verse 9, “And God called the dry *land* Earth; and the gathering together of the waters called he *Seas*: and God saw that *it was* good.”
- 6 Since no written script for these performances was available, the dialogue here is a combined script of the performance as filmed by the author between 6th and 9th September, 2005 at the Auckland Art Gallery with permission of the Gallery and UNITEC. The actors’ voices have been augmented by my interpolations which are intended to evoke actions and resonances around the dialogue. These interpolations are sourced from my field notes and re-worked during extended periods watching the films. I also draw on interviews with key participants from the Gallery for the script of the playlets.
- 7 Kenehi is a transliteration of Genesis. The title references the Book of Genesis, the first book of the Old Testament. Chapter 1, verse 3: “And God said, Let there be light: and there was light.”
- 8 See book of Genesis, Chapter 1, verse 31: “And God saw every thing that he had made, and, behold, it *was* very good...”
- 9 See Garoian, 1999a: 57. He points to progressive educators (Paulo Friere and Carol Becker among others) who follow a similar line, calling for practices that teach students to become public intellectuals capable of “rubbing against the grain” of normative schooling.
- 10 Shane Cotton ONZM (Ngāpuhi: Ngāti Rangi, Ngāti Hine, Te Uri Taniwha); Robert Jahnke (Ngāti Porou); Michael Parekowhai (Ngā Ariki and Ngāti Whakarongō); John Pule (Niue); Jo Torr (New Zealand).
- 11 See also Prentice, 2004: 115 and 128 n2 where Prentice references Lloyd Jones’ introductory essay to Joceyln’s Carlin’s photo essay *Beach: New Zealand*.

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Books, articles, grey literature

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