



WHITECLIFFE
COLLEGE OF ARTS & DESIGN

TE WHARE TAKIURA O WIKIRIWHI

Postgraduate Research

**2000 – 2015 Abstracts of MA in Arts in Management (formerly MA in Arts
Administration) Unpublished Dissertations and Special Topic Internship Papers**

(Held by Parkyn Library, Whitecliffe College of Arts & Design)

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2015

Cable, Fiona

A Corporate Artist Residency: A Qualitative Case Study on the Creative Collaboration between an Artist and a Business Organisation

Research exists to prove the benefits of arts and business partnerships. In most cases the focus is on what the arts can do for business. The purpose of this case study, using qualitative and naturalistic methods, was to discover whether a true partnership of mutual exchange could occur between the artist and the organisation, one with meaning and benefits for both parties. A visual artist took up residency in an open plan office in view of the participants. By employing the artistic process, an aesthetic workspace was created where learning, networking and enjoyment ensued. The artist extended her practice, increased her productivity and took the opportunity to develop a new audience. Utilising the time invested and taking an artful managed approach meant that varied expectations were met and allowed for the polyvalent to occur.

Douglas, Syleena

Shoulders Against the Earth, Feet Against the Sky: *Te Kore, Te Ao Mārama and Exhibition Management*

This dissertation examines elements of contemporary exhibition making in an effort to understand how exhibiting culture is historically mediated as well as the potential for future possibilities and evolution. As such it begins a theoretical and practical exploration around how we might reimagine some of these activities in order to incorporate contemporary values. To do so is to work towards a more pluralistic model, still based on the integrity of the artwork or object, but in a manner more open to exploring diverse, multifaceted and nuanced ambiguities. In this manner, this research explores notions raised by Rorty in his writings on utopia. As such, perhaps a successful exhibition is “not a fact to be recognised...but rather a goal to be achieved...perhaps it is not discovered by reflection but by imagination” (Rorty, 1989, p. xv). This is an invitation to explore ways in which we might work together as curators, educators and designers in the creation of conceptual and sensory space for polyphony and dialogue. Underpinning these goals is Mātauranga Māori and an examination of the Māori concepts of *Te Kore* and *Te Ao Marama* with a focus on the dynamic interplay of void and chaos, space and light; and *mauri* or the life essence found in all things.

Fennell, John Damian

A Social History of New Zealand Violin making circa 1850 – 2015: Positioning New Zealand Violin making in the International Market Place, and Identifying the Relevance of the Luxury Brands Concept in the Violin Trade

New Zealand violin making is a relatively unexplored craft. The purpose of this research is to provide a context, and position New Zealand violin making both locally and globally. While the practice of violin making in New Zealand is steeped in a centuries old European tradition, there are also unique aspects regarding the “do it yourself” (DIY) initiative demonstrated in the work of New Zealand violin makers. A lack of readily available information and my own professional interest in violins has led to this research. While of relevance locally, this research will also be of interest on an international level, as violins move around the globe, are traded and have collectible value to interested parties including performers, auction houses and stringed instrument dealers. This dissertation grapples with a vast and relatively unexplored subject. It addresses the intended aims by outlining a social history of New Zealand violin making from circa 1850 to 2015, identifies the importance of positioning, and brings to the reader’s attention the notion of and potential for “the luxury brands concept” in the New Zealand violin trade. The violinmakers of New Zealand deserve recognition, and it is hoped that future researchers will continue to identify and catalogue accurate historical and contemporary details of New Zealand violinmakers.

Quinn, Vivienne

Funding Frustrations and Innovations with Artistic Practitioners Involved in Community Engagement, New Zealand

Many arts practitioners in New Zealand work in the area of *community engagement*; they activate, through arts experience, the social inclusion of those marginalised in society, or they encourage the participation of the greater community in arts experiences that aim to heighten their awareness of social issues. In turn many health practitioners are using art as a tool in therapy and inclusive work with similarly marginalised clients. Some practitioners working in the area of community engagement are experiencing challenges in meeting the increasingly tight criteria of potential funding sources, for example, Creative New Zealand funding, Ministry of Health, Ministry of Social Development. As criteria is tightened due to strains on government funding budgets, Arts practitioners around the country are falling into a gap between arts and health funding by crossing the boundaries between both disciplines and thus not satisfying criteria that is increasingly demanding a singularly aligned focus. This thesis examines the extent across NZ of how and in what way those working in this socially important community engagement area are missing out on funding, why the work is important to our communities and explores the solutions practitioners are devising to overcome funding frustrations.

Robinson, Gemma

Locating and managing public art through an interdisciplinary lens

Public art is the locus of intersection between art and everyday life. It brings the public closer to arts and culture by utilising channels and systems that attempt to overcome perceptions of elitism or barriers historically associated with the classical and fine arts. This essay investigates what public art is today, as it can be, and is, defined in many ways. Alternative spaces to traditional public institutions are considered relevant incubators of public art supplementing highly competitive support mechanisms controlled through central and local offices. The definition of public art provides a foundation for exploring more specifically the possible relationships that exist between public arts and interdisciplinary spaces. Similarities between projected outcomes and internal support mechanisms of both interdisciplinary spaces and public art practices are found. In addition, the creative agency that interdisciplinary spaces have on current public art participation and the facilitation required to support development of public art is considered.

2014

Daby-Chummun, Gaetree

A Rainbow in my Heart: Displacement, Transition and Re-establishment of a Mauritian Artist

In 2011 my husband, my son and I immigrated to New Zealand from Mauritius. The principal reason for moving to New Zealand was because my husband and I wanted a change. He was appointed to a position in a hospital and I had an inner desire for higher studies. As a qualified teacher and exhibited artist, I came to New Zealand expecting to continue working as I had in Mauritius, as educator and artist as well as to be an art curator getting involved with international exhibitions and to get international travel access by getting a New Zealand passport. I wanted my son to master English language and to perform well at tertiary level because he wanted to become an aviation engineer, which is expensive. Though I expected that there would be a period when I would need to spend time introducing myself to the artistic community in New Zealand, I was not prepared for the wall of rejection that I came up against in all my endeavours to break into the art scene in my newly-adopted home country. This essay outlines some of my frustrations, and explores some theories of alienation and transformation that might throw light on my situation, in the hope that I might better understand my predicament, and work towards a transition from isolation to involvement. Central to this exploration is the concept of “mimicry” (Bhabha 1992). Mimicry occurs when a person wittingly or unwittingly imitates the behaviours of others in an attempt to gain a greater acceptance of the “other” group. This essay then explores the concept of mimicry as a lens, in the hope that there may be clues to a greater acceptance of my arts endeavours by

the arts community in New Zealand. Perhaps even more important is that this essay will help arts managers better understand the issues encountered by artists who are new immigrants.

Shaw, Kim

The Relationship Between Visual Arts Education and Arts Management

Scoping research of the relationship between tertiary visual arts education and arts management in New Zealand society shows that there are many links and gaps between the two domains. Two methods were used for the research: literature reviews and interviews. Eight interviewees were selected to investigate the interaction between the two domains. They were selected because of their experience and connection with tertiary arts education and/or arts management. The results showed that an overriding issue (in line with global trends) is that the freedom of arts management practice and arts education and research is largely being pressured and controlled by bureaucrats and their economic models. This seems to be a problem that manifests in many ways including general lack of value for the arts, restrictions on that which educators are able to provide students in terms of education, and the production of mediocre and conservative arts. Key results show a tenuous connection between the two domains where arts educators and arts managers lack dialogue that would enhance their relationship. The interviewees offer possibilities for improvement. The central challenge for arts education and arts management is to work with change. Both domains need to be willing and able, through innovative creative process, to evolve and, therefore, allow opportunity for expression, creativity and action to flourish.

Stewart, Jennifer

The Protean Career: A Case Study of Whitecliffe MA in Arts Management Graduates

Arts Management is a relatively new career description that has emerged from the intersection of general management and the arts over the latter part of the twentieth century. Its practice offers the artist or art associate a viable alternative career path in the arts and promotes ideals of professionalism, accountability and quality of delivery across all art genres. The practice of arts management also demonstrates key characteristics of the protean or boundary-less career – a concept that denotes a departure from the traditional lines of career advancement, concentrating on the individual's social capital, personal employability, and the navigation of their own career paths. This research project explored these two concepts by an examination of the personal stories of Master of Arts in Arts Management graduates, how they accessed this course of endeavour and where it led them.

2013

Ah Sam, Trish

The Ensemble Approach to Leadership

This paper looks at a new approach to the application of leadership through the use of performing arts techniques. The research for this essay was derived from a number of different sources; internet based research, google scholar, journal articles, published books and my personal experience working the theatre industry in New Zealand, Australia, United States of America and an internship in Spain. I completed a seven week internship with La Virguería theatre company in Barcelona, Spain as part of my Masters in Arts Management in 2013. My intention was not only to expand my practical knowledge of theatre productions in other countries but also better understand how international theatre companies are managed and how performing arts techniques can inform leadership practices.

Ah Sam, T. (2013). *The ensemble approach to leadership*. (Unpublished MA AM Special Topic Essay). Whitecliffe College of Arts & Design, Auckland, New Zealand.

Chapman, Charmaine

An internship at Life (LIFE) Church Music Centre

The aim of this internship was to undertake a review of the current system and to develop a training manual for new team members. Different training models used in other similar organisations around the world were researched. The purpose of the manual was to allow individual users to explore, feel and understand how the department operates, who is involved, who they need to go to when they need help, what is required of them, expectations and responsibilities. This experience and the resulting Training Manual will contribute to the ongoing discourse around arts management in regards to staff/volunteer training models, volunteers and training manuals.

Dorner, Steve

Seeking Crowdfunding to Support the Arts in New Zealand: Is it Worth it?

This dissertation examines the costs, benefits and consequences for artists and arts organizations that engage in seeking financial support for creative endeavour using crowdfunding. The study adopts a participatory action research method to engage the research group in the activity of crowdfunding and record the group's experiences for reflective analysis. I use the blended research strategies of

generating first hand data through researcher participation in the experience, observation, group/individual interviews and the keeping of a reflective journal by the group participants. The exploration of funding using the online crowdfunding method studies key factors for motivating donation including the offer of a reward, networking and relationship building, and communication strategies. This dissertation gathers data on the cost of the time and resources required to motivate donation and presents a cost/benefit analysis of best practice for successful crowdfunding campaigns. The study argues that contemporary philanthropic practices found in crowdfunding share commonalities with theory on motivational triggers found in historical studies on philanthropy. By propelling the understanding of the driving motivational factors in philanthropy, this study informs arts managers wishing to finance their projects in this manner with the least amount of risk.

Wright, Jan

Arts Management in Two Diverse Communities: A Personal Exploration

This paper examines the writer's arts management experience gained through long term contribution to two active, small-community arts organisations and a brief exposure to a large, active, city-based arts organisation. The purpose of the enquiry is to reflect on the efficacy of the writer's contribution to arts organisations of any size in communities of any size, with a view to gaining further understanding and confidence. Adopting a postmodern paradigm which values the individual and experience the writer considers the relevance of scale of organisation and community, through the lenses of subjectivity and intersubjectivity, arts infrastructure and resources, collaboration, competition and conflict.

2012

Coates, Peter J.

Is Professional Ensemble Theatre Sustainable in New Zealand?

This study questions whether professional ensemble theatre is sustainable in the current NZ theatre market. To provide a framework for sustainability the international experience of ensemble theatre, the NZ history of ensemble theatre and the current situation of theatre in NZ was examined. As a founding member of a NZ ensemble theatre company, I tested my findings with and within this existing company, to further sharpen and define possible sustainable outcomes and to provide a 'real-world' example of what could be achieved. With the passion for the art that comes from conception, creation and presentation, and with the skills, knowledge and a certain entrepreneurial nature, I believe that the artist can become an excellent arts manager.

Delilkan, Sharu

Auckland Theatre: Could we, should we, work together?

This paper focuses on discovering to what extent it is feasible for Auckland's theatre venues to work together to enhance their business. The ultimate aim of this study is to create a platform for further discussions about business collaboration. To demonstrate the practical application of collaboration, research was based on the business term 'co-opetition' coined by Brandenburger and Nalebuff. This unique blend of competition and cooperation tabulates a number of Case Studies that are successful Working Pilots in the United Kingdom, including examples from organisations in Australia.

Gould-Lardelli, Rosemary L.

Ta Moko - Between the Lines; Motivators, Barriers And Management

This exploratory research investigates the motivators and barriers to the personal application of *Ta Moko* and the implications of these for arts managers and Ta Moko practitioners. It defines Ta Moko as a distinct traditional art form from *Te Ao Maori*, then briefly summarises the history of Ta Moko as well as the renaissance of contemporary Ta Moko in *Aotearoa* New Zealand. Recipients of Ta Moko are recognised as consumers who make decisions as they seek to fulfil an acquired psychological need based on the individual's relationships and as a response to environment or culture. Qualitative research data from both Ta Moko and non-Ta Moko recipients was gathered using an on-line survey. Data analysis identified a range of motivators for seeking the personal application of Ta Moko. These motivators encompassed; to represent whakapapa or familial links, as a cultural identifier, as a permanent representation or reminder, to portray something of great personal meaning to the wearer, in response to the influence of others and because of political or activist reasons. Barriers identified included; cultural appropriateness, cultural worthiness, pain factors, permanency of the art form, lack of knowledge about the art form and being not ready to wear Ta Moko yet. Analysis of these motivators and barriers provided the foundation to postulate implications and recommendations for Ta Moko practitioners and arts managers. These are presented to assist with the on-going promotion and practice of Ta Moko within a safe cultural and artistic context. They also provide material for future research.

Jaser, Philipp

Arts Governance *and* Management: A Problem or an Opportunity?

This dissertation presents as an auto ethnographic journey through the life of an arts organisation in crisis. It offers a perspective on organisational life and shows how existence in a multi-organisation partnership can influence governance and management practices in the not-for-profit sector. The current economic and political climate and the arts sector's dependency on funding suggest arts boards must not only be functional but useful to ensure their organisations can survive and thrive into the future. This study attempts to find out how arts organisations can turn problems into opportunities in order to function well in a polyphonic environment. Personal interviews, internet research and personal experiences through the lens of participatory knowing, provide a rich body of knowledge from which themes were extracted. Central to the discussion is the dependency of creativity and arts management on strong and purposeful leadership that understands its influence and the effect it can have on the whole system of the organisation. This study argues that the collaboration of effective governance *and* artful management is crucial to surviving in a creative partnership, demonstrates some of the key problems experienced and suggests to adopt an appreciative lens in leading and managing arts organisations in multi-organisation partnerships. It proposes not only a definition of the problems that may be present in Organisations in similar circumstances but also suggests some contemporary practices that could make a positive difference to people's lives, particularly in the arts where whole communities can benefit from a well-functioning organisation. This study may be useful to inform arts boards and arts managers working in similar circumstances or arts organisations contemplating working in a multi-organisation partnership in the future.

King, Oliver

The Vivian. Head Piece 1. Ed 1/20. Photograph on Hahnemuhle Rag Paper 380 Gsm.700 X 900mm \$1,250.

In this dissertation, I examine the theory of branding and the marketing of small art organisations by applying these ideas to a creation of a brand from its inception. I identify a recent trend in branding research – service branding - outlining the function a brand now plays with regard to marketing to the consumer. Service branding is designed to create an emotional connection, where a deeper relationship develops between brand and consumer; a spirit brand relationship. Using my gallery, *The Vivian*, as a case study, and following the principles of service branding, I set out to create a service based brand. To determine the success (or otherwise) of this approach to branding, I carried out qualitative research that analyses participants' feelings about, responses towards, and experiences of, the gallery and its use of different forms of branding vehicles to create branded experiences. The findings show that delivering an experience allows for the co-construction of brand identity and helps build brand meaning, value and trust. By developing the brand into product, *The Vivian* experimented with the brand itself, creating emotional connections through branded experiences and, in turn an identity that gives the consumer

individual ownership of the brand. The collective of the mind, body and spirit of consumer engagement with the brand and brand story meant a stronger connection with the individual, and to the community as a place to influence the self as an identity. Involving the consumer in the process of brand development through co-created experiences meant the brand has the potential to be a brand of possibilities influencing relationships, communities, social networks, experiences and the self.

Sakofsky, Madeline

When East meets West through the Performing Arts: Strategies for Developing New Zealand Chinese Audiences for the Royal New Zealand Ballet

Performing arts companies operate in an increasingly competitive environment where marketing strategy has become extremely important. Organisations seek to satisfy and extend the experience of regular customers while developing new audiences. During an internship with the Royal New Zealand Ballet I was assigned the task of researching ways of developing audiences among the Asian population in New Zealand. This research, which focuses on the New Zealand Chinese population, shows that there are two main issues which need to be addressed in order to achieve this goal. The first is the question of how to spread information to the New Zealand Chinese community. The second is how to increase knowledge of, familiarity with and appeal of the Western performing arts for this potentially significant audience. The strategies discussed in this report could be useful to any performing arts company in building a following among the Chinese population in New Zealand.

Simcox, Selene

The Artist/Curator: Negotiating the Roles of Artist/Curator and Curator

The curator and the fine artist both occupy crucial roles within the art industry and this dissertation discusses the contemporary evolution of these roles within the New Zealand context. This research discusses the role of the artist/curator, considering the artist/curator as a cross-disciplinary role where the artist curates exhibitions either by themselves or in artist-run initiatives. Both the artist/curator and curator have varying roles that are influenced by both internal and external factors. Through secondary research and in-depth interviews this dissertation discusses the varying roles of artist/curators and curators in an Auckland, New Zealand context. Data collected from three artist/curators and three curators highlights that there is evidence of terminology being restrictive, especially for artists. Further, data collected for this research indicates that artists are choosing to curate for a variety of reasons including the need for exposure with the hope that the curatorial experience will feed back into their art practices. This research clearly states the importance of a good relationship between artists and curators, with artists/curators filling a positive, if not integral, part of the art world.

Sun, Simeng

Artists of Chinese Descent in New Zealand: Their Status and Development

This research focuses on the status of New Zealand artists of Chinese descent and discusses their impact on art and culture from an arts management perspective. New Zealand artists of Chinese descent are one of the minor but increasingly notable and influential groups. From a managerial point of view, they receive consistent acknowledgement in the local mainstream as a visible group in the visual arts field. It is necessary therefore that arts managers study this group's current status in order to better promote them for future development. A pluralistic society celebrates cultural diversity. It enables art to thrive, with artists investigating diverse concepts, forms and themes through different media. Such a society allows art not only to be social and aesthetic, but also to be critical and sometimes political, to question issues and to speak freely.

Walker, Gene Paul

Bricks or Clicks: An exploration into the value of the online art collection as a tool for increasing public access to stored art collections

This dissertation explores the online art collection as a tool for increasing access to stored art collections contained within a small sample of New Zealand art galleries. The study aimed to identify to what degree this technology could increase accessibility. Data was obtained from specialists working within the Auckland Art Gallery, Christchurch Art Gallery and the Govett-Brewster Contemporary Art Museum, while additional documentary evidence was also analysed to explore the key issues raised by the participants and to provide the context for the topic. The participants indicated that the issue of increasing access to stored art collections is an ongoing contemporary arts management concern in New Zealand. It is also a topic that is often discussed in the media and in scholarly journals. There are many stakeholders and members of the public that value the art collection and have great expectations of the art gallery to provide increased access. With this, there are many challenges for the art gallery to meet those expectations. Curators must attempt to display sizable collections while maintaining a high level of exhibition and display aesthetics. The gallery also has to strike a balance between the investment of resources in the physical gallery but also the online facility. While there are many practical applications that the online art collection can offer, such as 24-hour access, global accessibility, relative ease of access to a wealth of information, the research also highlighted issues that act as barriers to increasing access, including: the need for more dedicated staff and financial resources to develop existing online art collections, the need to create and disseminate *meaningful* information that will inform the virtual visitor and the need to develop specific online strategies centered on the audience.

Tindell, Aaron

The Red Chair: Obsess + Confess

Or - The lived experience producing music theatre in Auckland

This dissertation utilises analytical auto ethnographic methodologies to authentically investigate the experience of producing music theatre in Auckland. *The Red Chair: obsess + confess* production was a devised professional cabaret production staged in a new venue in the central city area of Auckland. Presented in the first person, it offers my personal experiences of setting up a producing entity, building a team, the day-to-day, marketing, ticket sales, and being the auto ethnographic researcher and arts manager. Findings are interwoven with various texts to discuss, analyse and draw conclusions regarding my role as arts manager of a theatrical organisation producing music theatre. This research spans the period from pre-production to the production's conclusion and registration of Dionysus Charitable Trust (1 December, 2011 – 17 December, 2012). The research offers some insight to the process of managing a music theatre production as well as highlighting the practical experiences of an emergent arts manager.

Young, Christine

Why Don't They Come?

An Investigation into Barriers to Attendance at the Performing Arts

Attracting audiences to the performing arts is the key to the success of arts companies and artists. In recent years considerable attention has been given to audience development issues and practices in academic research and in the practical/professional literature, and various audience analyses and segmentation models have been proposed as ways for arts companies to better understand different audience segments and how best to appeal to them. Another school of thought suggests that many more people are interested in the arts than actually attend, and some researchers have proposed reasons for non-attendance. The intention of this paper was to consider barriers to attendance and whether it would be possible to identify and address specific barriers to attendance felt by different audience segments. The paper proposes a series of intersecting clusters of barriers to attendance, identified from the literature and preliminary research, and used focus group research to explore the attitudes to attendance at the performing arts among a cross section of audiences. While the original intention had been to compare groups drawn from different arts organisations and with different patterns of attendance at the performing arts, difficulties in securing sufficient participants for the focus groups resulted in more mixed groups than originally envisaged. Despite this, the research reveals not only interesting data on key reasons for attendance or non-attendance among different audience members,

but highlights the complexity of the decision-making process for audiences and the need for arts companies to be aware that the factors that audiences take in to account are not always those that the artistic team expects.

2011

Markho, Mina

Ticket Pricing: Issues and Marketing Strategies in Relation to Theatre Companies

The topic of ticket pricing and the issues surrounding it in relation to theatre is important as it is a psychological element that may influence audience's attendance. It is also important as little research in the area has been carried out, and there is also a lack of knowledge among business managers of theatre companies in relation to price and consumption. This research was carried out to uncover the relationship of attendance in relation to price, and how this may influence the audience's perception of the quality of the product. This was examined carefully by way of literature review, and a primary research of a theatre company of which I was an intern – Outfit Theatre Company, and its strategies utilized in generating ticket prices. The literature addressed the psychology of the consumer; the modern theory of effective management; and consumer's willingness to pay, which was compared to the primary data. The examined research both paralleled and opposed the primary research; the latter was later viewed as potential recommendations for the theatre company. I concluded that the methods utilized by Outfit Theatre Company for pricing tickets comprise many aspects of marketing and management models presented in the literature review, however, Outfit Theatre's methods are unique and could perhaps be the start of a 'new' and effective model for theatre companies. Further research could be conducted which looks at theatre in terms of demythologizing the potential audience's view on art in general in order to broaden audiences and increase attendance.

2010

Lee, Yee Yang (Square)

Investigating Effective Governance in the New Zealand Arts Sector: Do experienced board members in the business sector make great board members for the arts sector?

This research began as an investigation of the subject of governance, focussing on exploring the notion of *effective governance* and examining the state and standard of governance in the arts sector in New Zealand. In the interest of realistic research outcomes, the scope of research was refined to focus on

testing the hypothesis that *experienced board members in the business sector make great board members for the arts sector in New Zealand*. Qualitative data was gathered by conducting primary research (interviews). Secondary research consisted of a broad literature review conducted on the subject of governance and its application in for-profit and not-for-profit paradigms. Five interview respondents were selected for their proven track records in both the business and arts sectors. Analysis of respondents' insights and perspectives was done using David Thomas' general inductive approach for qualitative data analysis. It should be noted that resulting interview data was edited to preserve the anonymity of the respondents and the confidentiality of certain information provided. Key governance concepts and definitions are clarified in the presentation of primary research findings; propositions for and against the idea that not-for-profits should emulate businesses are presented, along with a discussion of the role of business leaders on not-for-profit boards. In further analysis of the interview findings, there is a greater emphasis the arts sector. The conclusion is in support of the hypothesis, but with caveats; further research is recommended.

Magele-Suamasi, Iokapeta

The Public Art Paradigm and Urban Markings in Otara: An autoethnographic case study observing a public funded mural project within the Fergusson Oaks Park of Otara, Manukau City, New Zealand

The qualitative method of auto ethnography is applied to this case study of a Manukau City Council mural project in the Fergusson Oaks park of Otara. The case study focuses around the public arts management of the mural design, installation, socio-political considerations, inter-relationships of the project team and community engagement with this predominantly Polynesian youthful community. Autoethnography offers the reader an invaluable perspective to consider when gauging the effectiveness of local art policy at the grass roots level within the community. Such a qualitative participant/observer perspective is also an effective method to gain access to insider information; that may enable the surfacing of encapsulated mindsets in outsider research, riddled with voyeuristic agendas and misconceived notions. The study covered a seven month period and contributes to the study of public art, arts management theory and studies of marginalised communities.

Nelson, Susan G.

Arts Management as Mimetic Irony: Maintaining an Organic Way of Knowing

This research paper documents the expansion of an enquiry into Arts Management from a kind of active translation between the worlds of art and business into the much broader and metaphorical idea of Arts Management as the act of maintaining a balanced sense of understanding reality. Through the topic of language as an innate human capacity for making sense out of the world, this research led away from the segmented parts of its original intention toward a greater insight into the bigger picture of how human understanding translates into the formation of ideologies that can become embedded in society. It therefore permeates both the inner and outer aspects of human reality and informs not only how language affects the practical application of Arts Management, but how language gives shape to all extensions of humankind, particularly in what is being described today as a new Creative, or Conceptual Age.

2009

Ah Yep, Jacqui

Exploring the Role of Arts Administrators in the New Zealand Performing Arts

This research is an exploratory study of arts administration roles in the New Zealand performing arts industry. I consider how these arts administrators train and prepare themselves for their responsibilities. The findings of this study provides information about arts administrators in terms of the profession, roles and responsibilities, training, challenges and career development in the performing arts. It consolidates current information collected from in-depth interviews and questionnaire, and contains quotes and advice from arts administrators around New Zealand. This information resource can be used as a starting point for further research in the field of arts administration.

Nikolic, Emilija

Arts and Business Partnerships: Successful Sponsorships in Action

As a medium used by business to generate brand recognition, the use of sponsorship has been increasing in popularity over the years. Many sponsorship relationships have become complex, multi-layered partnerships offering tangible benefits and challenges to the parties involved. This dissertation was written in an effort to understand the nature of these partnerships in some depth through a literature review and primary research involving a case study of one law firm and its three arts recipients. The research evidenced strong values congruence and the use of common success related language indicating successful relationships. The primary data was compared against an academically authored model which indicated the relationships were at different levels as would be expected but it did not allow for the fact that the parties viewed all three partnerships equally even though one recipient does not receive any direct monetary support from the sponsor. The model did not allow for individual variation and as an interpretivist, I concluded that what does matter in the end is how much the individual

participants value the relationship and whether they judge it to be successful. More case studies are needed as are more models (or modifications to them) against which to compare modern, mutual, complex sponsorships in order for us to understand how to develop and maintain such important business to arts relationships.

Sumpter, Hilary

Economic Impact of the Arts Sector in the Whangarei District

There is an awareness of the contribution the arts sector makes to the Whangarei District, both in social and economic terms. However the actual impact in economic terms has never been measured, and is evidenced only by anecdotal information from within the sector. Using information assembled from primary research evaluation from those working in the arts and from secondary research analysis of other similar research, this dissertation's aim is to provide an evidence-based report which proves that the sector does make a considerable contribution to the Whangarei District's economy. The findings from this research confirm there is considerable revenue generating activity in the arts which, with investment in infrastructure and support from the surrounding community, could increase its benefit to the District through increased social and economic well-being.

2008

Blomfield, Catherine

The Role of Music Education for Arts Organisations in Building Classical Concert Attendance

This dissertation seeks to identify music education experiences through the school, community, or arts organisations that have helped encourage young people of 18–30 years to commit to regular attendance at classical music concerts. Opinions are sought regarding the relevance of the time honoured classical concert experience and the ways in which this may either inhibit or promote attendance. The research comprises five narrative interviews with participants who are heavily immersed in the field of classical music: two Year 13 students studying for National Certificate of Educational Achievement, Level 3 Music; the Head of the Music Department in a Central Auckland School; and two undergraduate students studying Music at Auckland University. All findings are considered and analysed within the field of appropriate and relevant academic literature. The findings indicate two main concerns: firstly, that the traditional concert experience is irrelevant for many young people; and secondly, that music education, while pertinent for our young performers and composers, does little to motivate a possible future active listening audience. Strategies, arising from both the literature and the narrative research, are suggested

for arts organisations, to influence possible future directions regarding education programmes designed to encourage a resurgence of interest in the genre of classical music and concert attendance for young participants.

Clement-Chignell, Shelley

A Fair Question: What does a New Zealand arts audience understand about the role of contemporary art dealers?

What in the world is going on in contemporary art? After reading the international literature, I believe the answer is evolution. Contemporary art is being sold in contemporary ways. Some of the new trends usurp the traditional role of the art dealer, prompting a degree of soul searching in that sector. Internationally, art fairs have emerged as a way for dealer galleries to retain their relevance in the rapidly changing market. Fairs take their lead from the entertainment obsession of popular culture, they are as much about a great day out or going to the opening night party and attending a talk by a hip art speaker, as they are about the quiet contemplation of art. The choice of Special Topic and Internship as my research elective provided an opportunity to look at two sides of the story. The literature review was a rewarding beginning, as it gave me the chance to read widely on the changing trends and pressures that exist in the contemporary art world. My readings included papers published in international journals through to articles in more popular mediums such as newspapers, magazines and on-line art publications. As contemporary art is an expression of popular culture, much of the forums for discussing and understanding what is going on in the art world are also drawn from mainstream rather than academic culture. However three academic studies that informed my thinking were: Dr Heather Lynch's 2006 report commissioned by the Scottish Arts Council entitled Mapping Interpretation Practices in Contemporary Art; Louisa Buck's 2004 report for the English Arts Council entitled Market Matter; the dynamics of the contemporary art market, and a paper published in Theory and Society Olav Velthuis about the symbolic meaning of prices in art. However, there is little published scrutiny of the relationship between New Zealand dealer galleries and their audience. The most relevant document was a 2003 Statistics New Zealand report commissioned by the Ministry of Culture and Heritage entitled A Measure of Culture: Cultural Experiences and Cultural Spending in New Zealand. The Internship with the Auckland Art Fair for the first three months of this year gave me the chance compare the theoretical standpoint of the secondary research with first-hand observation of a dealer gallery environment. I was supervised by art fair director Jennifer Buckley who is also co-owner of central Auckland dealer gallery Oedipus Rex. The Internship involved administrative tasks as part of preparation for the 2009 fair, including streamlining the audience data base and compiling an electronic newsletter to keep the audience and exhibitors in touch. The Internship was an interesting and valuable insight into both the demands of running the fair and immersion in the daily life of a dealer gallery. I have drawn on insights from my Internship Diary as a resource during the course of this research.

Hide-Bayne, Deborah

Creating a Best Practice Model for an Arts Coordination Position: What can the Coromandel Arts Community Learn From Other New Zealand Regions?

This research examines what resources are required by arts organisations to create and fund arts co-ordination positions in rural New Zealand. The project objective was identified by a charitable trust in Coromandel Town and funding was granted by Trust Waikato to support the project. Four case studies were undertaken in South Taranaki, Eastern Bay of Plenty, Central Otago and Gore districts in March and April 2008. Ten key resources necessary for a successful position were identified that range across the areas of supply, support, information and expertise.

Harris, Jessie

Excursions, Exclusions, and Excess: An Examination of Arts Coverage in New Zealand Metropolitan Newspapers

This paper aims to explore the nature of arts coverage in New Zealand metropolitan newspapers in 2007. Firstly it situates the period of study among a literature review of global patterns in the newspaper industry and arts journalism. Secondly, it uses content analysis to understand the characteristics of arts insertions based on a sample of two New Zealand metropolitan newspapers -The New Zealand Herald (Auckland), and The Press (Christchurch). The characteristics of arts insertions explored includes the provision of space, prominence, style and form (for example writing type and type of images), as well as subject (for example art form and position of artist) attributed to arts insertions in both newspapers. The content analysis research design is based on previous research by M. Janeway, D. Levy, A. Szántó, & A. Tyndall (1999) and a follow-up study by A. Szántó, D. Levy, & A. Tyndall (2004) of arts journalism in the United States of America.

Wolstenholme, Suzee

Community, Council and Arts Development: A Case Study of the Lesbian Community(s) in Wellington

This thesis seeks to explore the issues, and identify the benefits to community, of local government involvement in arts development. This research aims to give voice to the lesbian community(s) on future arts development within the context of a case study of a local government initiated arts development project -the Engagement Project, facilitated by City Arts, Wellington City Councils new strategic arts unit. Three principles for effective arts development involving Council and community are suggested. With an emphasis on structural change, this thesis provides transferable knowledge regarding current and future types of arts participation, how arts contribute to their community and how Council and community can best work together to build a future vision for arts. Influenced by action research and evaluative

principles, 14 surveys and 23 10-minute structured interviews were conducted. The findings indicated that community and arts were integral, not separate, for participants. Increased opportunities for arts infrastructure, artistic expression and visibility were seen to be the community benefits resulting from local government involvement in arts development.

2007

Ashby, Julie

The Value of Accreditation for Interior Designers in New Zealand (Special Topic paper)

New Zealand design professionals are not required to undergo any testing or compliance to be able to practise interior design. However the perceived need for some form of measurement scheme is a direct consequence of a matrix of forces from the current political, cultural and social climate. The purpose of this study is to identify the value and need for accreditation for the interior design Profession in New Zealand. Recent intervention at government agency and statutory levels has focussed the minds of many of those involved in the myriad of sectors within the construction and design industries to address critical areas not currently protected by legislation. Consequently changes to the legal building codes have been implemented in an attempt to correct past inadequacies within the construction industry. For this research to remain factual and be of value to the industry, the focus of this study evolved to include the term, 'accreditation' and the subsequent 'licensing' of interior designers and others involved in the construction and spatial industry. Individuals within these and affiliated industries will be those that will be most affected and will need to become recognised under the new government proposed act to create Licensed Building Practitioners scheme (LBP) as a mandatory requirement by 2009. The results of this study present a preliminary investigation into the implementation of this licensing process. Useful insights are provided into what is valued within the industry, and what is required for an effective and efficient training and up skilling programme that will need to be put into place for the protection of the public and profession as a whole.

Beer, Jana

ARTSPACE: In Conversation

ARTSPACE continues to deliver on its mission to challenge, inspire and educate the makers and readers of contemporary culture through reinterpretation of the gallery's over-arching goals and strategies. This requires a minimal organizational structure to coordinate the autonomous responses of staff and Trustees in collaborative activity, and an aesthetic sensibility on their behalf to what may unfold; in order to extemporaneously formulate and implement strategies in response to the

discontinuous nature of contemporary art and culture. These processes are inherently dialogic, suggesting that ARTSPACE is in a constant state of *becoming*. What is more, the conversations that the gallery engages in with both artists and their audiences are the agents of development, which is the desired outcome of the gallery's mission. Thus, *conversation* is the source, means and consequence of how ARTSPACE continues to deliver on its mission.

Boyd, Kim

Are North Shore Community Arts Centres Fulfilling the Needs of the Public they Serve?

North Shore Community Arts Centres provide valuable arts services to the broader North Shore public. This research asks the fundamental question, "Are North Shore Community Arts Centres fulfilling the needs of the public that they serve?" To answer this question, primary research was gathered from three, primarily visual arts facilities on the North Shore; Mairangi Arts Centre, The Depot Artspace and NorthArt Community Arts Centre. Surveys were distributed to members, users, artists, students, tutors and volunteers. In addition, Interviews were conducted with a range of stakeholders; art centre managers, trustees, tutors and arts advocates. The research data was analysed and disseminated into the following areas: 1) Access and frequency of use; this area looked at the ages of participants and how frequently they attended or used services at Community Arts centres. 2) Membership; how many centres were participants members of, what do they expect from membership, would they like to see one membership for all North Shore Community Arts centres? 3) Visibility; how visible are these centres in terms of location, marketing and general access to the broader public. 4) Art services; participants rated 11 visual arts services already being provided by the centres. 5) Benefits; both intrinsic and instrumental benefits were evaluated from existing empirical and theoretical studies; participants provided insightful answers to the benefits question. 6) Funding; options were explored. This study identifies areas of weakness and proposes some practical solutions to these problems with recommendations from researchers already in the field of Community Arts.

Hughes, Bonnie

From Hammer to Click: Online Art Auctions and the Primary Visual Arts Market

This qualitative research examines three online art auctions to determine whether or to the extent to which online art auctions facilitate access to the primary visual arts market and, by extension, global marketing. The purpose of the research is to provide the basis for the development of a strategic plan to establish an online art auction organisation. Utilising case study methodology, the investigation considers three websites with apparently divergent strategies and market approaches against some of

the variables as identified by Bandyopadhyay and Wolfe (2004) which underpin successful online auctions. The research considers aspects of conducting online art auctions with regard to online auction type, traffic generation and reach, market position, branding and relationship building. The websites selected for case study are www.saffronart.com, www.eBay.com and www.artbyus.com. Providing a brief overview of the visual arts market, the internet and auctions to facilitate understanding of the online auction environment, the research also considers aspects of artist career development and consumer behaviour in the field of arts and culture. The on line art auctions which are the subject of this case study research indicate that online art auctions facilitate global marketing through the provision of access to both the primary (original art by artists directly to consumer) and secondary (re-selling) visual arts markets. The degree to which this facilitation extends requires discrete and quantitative investigation beyond the scope of this study. It is however apparent that the subjects of the three case studies have approached the online visual arts market in distinctly different manners. Culminating in a comparative analysis the research concludes that these online art auctions have achieved access results and facilitate global marketing consistent with their different strategic approaches. The conclusions drawn from this investigation have provided an understanding of the online art auction market and will contribute to the development of a strategic plan to establish an online art auction organisation, incorporating elements derived from the case study analysis.

Hutchings, Jenny

Tauranga Art Gallery - MA AM Internship Report

This report has been written to accompany my internship with the Tauranga Art Gallery Trust which has been taken during the project phase of establishing the Tauranga Art Gallery. I have introduced the history of Gallery project to the reader through the Background section, and outlined the challenges and organisational structure particular to this type of arts organisation. The focus of the internship has been the human resource aspect of the organisation and the aim of creating a positive organisational culture and a highly functioning creative team within this context. The report begins by presenting theory on establishing a creative team: creativity, teams that work, leadership and organisational culture, supported by relevant literature in this field. It then broadens to a discussion on these aspects, with relevance to the Tauranga Art Gallery and draws parallels with the significantly successful Black Magic Americas Cup team campaign. The final part of this report draws on human resource theory expounded in the first part of the report and the special considerations related to the new Gallery – informed by project office practice and internship experience - to illustrate the process of designing a job description and implementing a search for appropriate personnel.

Gamboni-Grassi, Isabella

Benefits of Volunteer Systems: Understanding Volunteer Dependency of Arts and Community Supported Organisations

As reliance on volunteer support becomes increasingly central to non-profit organisations as well as critical to their success, this paper investigates volunteer structures and models in the Arts and therefore provides insights into an area of volunteering not yet researched. Through a comparative case study of a mature arts organisation and a mature non-arts organisation, the aims of this research are to describe the implemented models of volunteer management and their current effectiveness. Highlighting differences and similarities and relating the common themes to the existing literature on volunteer management can help offer recommendations and improve strategies for volunteer management to both organisations.

Ogg, Stacey

Internship Report – Auckland War Memorial Museum

I chose to volunteer as a Marketing Intern within the Applied Arts Section of the Auckland War Memorial Museum (AWMM) I made this choice because I wanted to gain first hand experience of the day to day running of a large, publicly funded institution and I felt that in terms of learning, the AWMM had the most to offer me personally. Having come from a Fine Arts background and having had previous experience in small private art galleries I felt that the AWMM would provide me with a deeper understanding of the arts beyond my Fine Arts knowledge.

Rodgers, Ilona

Internship Report

The main focus of this special topic was to evaluate city events as effective mechanisms for city branding. Qualitative, participatory action research, and secondary research were used to achieve this aim. The subsequent findings supported the hypothesis that if Auckland City events are to achieve recognized excellence both locally and internationally and thereby aid the city's brand recognition, a collaborative strategic plan needs to be drawn up by the Auckland City Council in consultation with its signature event teams. The outcome of this research will enable Auckland City Council to be informed how important collaborative planning is for the success of events management in Auckland. With the upcoming Rugby World Cup in 2011, the hosting of The World Cricket Cup in 2010 (both being hosted in Auckland), and the new Governance Plan for greater Auckland going through government legislation in 2007, this topic is timely and worthy of consideration.

2005

Li, Priscilla

Effect of Enhancing Parental Cognition Regarding Early Music Training on Promoting Purchase of Music Education Organization

This study investigates parents as the main target customers of early music education organizations and the relationship between parents and early music education organizations. To inform this investigation, a questionnaire survey of 105 urban parents was undertaken. The sample was divided by three groups of parents: Group A are those whose children had learned an instrument for 5 years or more; Group B are those whose children had learned an instrument for up to 2 years; and Group C are those whose children have had no instrument learning experience. It is hypothesized that the results of the survey will demonstrate that enhanced parental cognition regarding early music training can help promoting purchase of music education programs.

2004

Habir, Aisha

An Analysis of the South East Asian Visual Art Industry: The Role of Art Galleries in the Enhancement of the Value of Contemporary Indonesian Art

Internship Special Topic Report/Essay

The framework and basic procedures of the Southeast Asian visual art industry are taken from the more mature European current visual art industry. The influence is apparent in the expressions that are used to identify the art players, which all is either an adaptation of or taken straight from their English terms – museums, galleries, collectors and critics. Thus, it is as expected that the basic function of an art gallery as a dealer in the European visual art industry is equivalent to its function in Southeast Asian industry. However, coming to terms with its own cultural identity, the Southeast Asian visual art industry also have their own understanding in valuing and perceiving their region's artworks, even though the cultural assimilation is an on going process. It may be true that the Southeast Asian's art history is still largely in the making but positively, nevertheless, research found encouraging developments, despite the few concerns on the existing situation. Today, leading art galleries in Southeast Asia, which sell contemporary Indonesian art, understand that they have roles as well as responsibilities to the development of the art in the region, other than merely selling artworks. The research also indicates an emergence of people in the Indonesian visual art industry who initiate taking on the absent role of 'Experts' in creating and diffusing the social and historical value of artworks, including some gallery owners. These instances are possible indicators of future patronage and of a growing emphasis on the importance of understanding the social and historical aspects of Indonesian art. This likelihood

development is imagined to create a large change in the development of Indonesian contemporary visual art particularly.

Hopkins, Brett

The Identification of Cognitive Styles within a group of Visual Artists (Special Topic paper)

The aim of this study was to qualify any observable preferences for thinking or Cognitive styles within this group of artists. The Kirton Adaption-Innovation Inventory (KAI) utilises a highly specific and well-validated approach to identifying the creative thinking and problem-solving methods of individuals and groups. Although the theoretical framework is complex the results obtained with the KAI accurately locates an individual's thinking style or preferences in direct relation to a group or population. The identification of cognitive style and its relationship to communication can assist arts administrators in examining both the individual predicament and the organisational issues arising for the artist. This survey was conducted within a group of visual artists with established careers. The measurement of cognitive styles within this group of artists is highly predictable considering the creative nature of their work. Therefore an identification of preferences or styles within this group enables us to explore the ideas of cognitive diversity and its potential impacts on visual arts environments. The findings support the KAI as well designed for studies of small or specialised groups that correlate work that involves creativity and bureaucracy.

Stier-Harrison, Eileen

The Auckland War Memorial Museum: Presenting intangible heritage through its Public Program Division (Internship Report)

This report considers the Auckland War Memorial Museum's public programs division and its interpretations of intangible cultural heritage. Factors influencing their decision making processes, such as staff resources and community expectations, are examined. The report provides information regarding New Zealand museums in order to contextualize the challenges faced by the sector as a whole. International discourse on cultural heritage as defined by UNESCO is presented to consider how these definitions can serve the sector in its cross-cultural interactions. I present the Auckland Art Gallery as a comparative institution exhibiting non-western living culture and discuss its curatorial challenges. An account of the international Folklife Festival shows how it is putting the UNESCO policy into practice. Auckland Museum's internship program and its plan to meet the obligations of its Public Program is examined. By considering two past exhibitions and a current festival, several recommendations are presented for developing an institutional festival policy document.

2003

Gray, Alison

Evaluating the Impacts of an Arts Facility on its Community: An Evaluative Framework Evaluated

With the growing recognition of the socio economic role of the creative sector, Arts Management has become recognized as a specific discipline of study and practice. This research deals specifically with the management of an arts venue (ArtsPost) and proposes a means to evaluate it's contribution to the well-being of the community. The Local Government Act (2002) now requires local bodies to consult with their communities and take into account the economic, social, environmental and cultural well-being of their communities. There is a growing literature about the challenge of evaluating the less quantifiable outcomes or benefits of social, educational and artistic programmes. Drawing on this literature, a framework is proposed and tested using the multiple methods of key informant technique, company documentation and user survey as well as the participant observation of the researcher. The application of this framework has produced a partial picture of the benefits of this community arts facility and showed that ArtsPost is the focus of, and a home for a local arts community. The research also found that the process of consultation had a positive outcome of its own: giving voice to a group of individuals who are not often consulted. Evaluation of soft outcomes of social and cultural investments could follow a process of identifying the communities associated with the investment and involving them in a process of consultative evaluation.

2002

Parker, Amanda Jane

Artists' Resale Rights: A New Zealand Model of Droit De Suite

A model of artists' resale rights, or droit de suite, to grant visual artists the statutory right to participate in an economic benefit for the resale of their works based on the model proposed by a recent European Union Directive may be workable in local New Zealand conditions. That directive is European Parliament/Council Directive 2001/84/EC, 27 September 2001, Resale Rights for the Benefit of an Author of an Original Work of Art. If an artist sells a work of art to a collector, and the collector subsequently resells the work, then a royalty is payable to the artist on the resale on an all subsequent resales. It is a recent proposal and one which has required application in European Union member states before 2006. The thesis that a model of artists' resale rights may be workable here is examined by analysis of other jurisdictions in which a model currently applies, by proposal of a model which might apply to local conditions, and by refining the parameters of the proposed model in interviews with representatives of each sector of the art market and by a written questionnaire survey of art dealers and art galleries throughout New Zealand. This dissertation considers but does not focus on the arguments for and against the appropriateness of artists' resale rights. Rather, this dissertation examines the appropriate characteristics of a model of artists' resale rights for local New Zealand conditions if it is to be assumed that a model should apply.

Young, Pamela

Where Ta Meets Va: Pacific Island Peoples' Access to the Creative Industries of New Zealand

In tertiary education, informed knowledge of the ways Pacific Island peoples are able to gain vital information to enhance their understanding to meet institutional expectations is an important factor in improving access and retention for Pacific Island students. The New Zealand Government has identified an urgent need to improve the opportunities and outcomes for Pacific peoples. These communities were identified as the least equipped for tertiary education and have the lowest participation rate in higher education. Incentives and disincentives for Pacific Island students to complete a tertiary degree can be a range of individual, interpersonal, or organisational factors. To identify student and family aspirations, this study utilises discussions with Pacific Island students, former, and current, graduates, and a Pacific Island family. It identifies how culturally appropriate information might assist new Pacific Island students and their families to make informed choices about their educational participation in tertiary art and design degree programmes. Family obligations are not the sole impediment to retention and can apply to all students across all cultures in varying degrees. Even if cultural obligations are an overriding factor in individual cases, Pacific Island students appear to want to be able to make their own decisions and, with improved preparedness at secondary school level, outreach information, and mentoring support from the institution, improved access and retention is achievable. It is suggested that the methodology used in the study can be of value to other institutions in a culture of consultation to further examine Pacific peoples informed access to and retention in higher education generally.

2001

Collins, Marie-Therese

Digital Sculpture: An Exploration of the Interface Between the Actual and the Virtual

The most tangible and sensuous of visual art forms is the three-dimensional sculpture. The sophisticated use of digital technology in sculptural practice, the manipulation of tools and symbolic codes redefines the role of the artist's hand, effectively moving it one step further away from the contact with physical materials. Consequently, artist and audience seek to reconcile the disembodied object with the direct physical engagement of felt experience. This study examines the use of digital technology in sculptural practice and establishes that a spectrum of participation and engagement exists within which the artist may use the computer as a medium (through a more engaged interaction with programming code and creative techniques) or a tool (primarily using the computer to manipulate standard graphic tools and techniques). An integrated approach to data analysis and collection from primary and

secondary sources forms the basis of this case study. Contemporary literature is reviewed and data collected from interviews with a sample group of artists using three-dimensional modeling packages in sculptural practice. The results indicate that New Zealand artists are still taking a relatively simplistic approach to the computer, using it as a tool. Education, accessibility, cost, and attitudes are established as reasons that limit full immersion in the computer as a medium. There is a strong resistance to total digitization, instead these artists favour a subtle hybridization between state of the art technology and traditional art processes. The case study establishes the potential of digital sculpture practiced by artists who use and interact with the computer in a highly sophisticated and integrated manner (medium-based model). The results support the impenetrability of the medium in sculptural practice in New Zealand. The human desire for the tactile, the sense of real experience, and a deeper level of engagement with the physical object remains paramount.

Lewis, Lorraine

Anguished and Unframed: The Struggle for Recognition of New Zealand Woman Artists of the 20th Century

The intent of this research is to explore the recognition of women artists in today's New Zealand society. Compared to male artists, has the situation improved in their struggle for recognition since the beginning of the twentieth century? Exploratory research included a literature search, interviews, a study of the permanent collection of the Sarjeant Gallery in Wanganui, an analysis by gender of seven of New Zealand's public art galleries' staff and a look at the grants for fine arts distributed by the Creative New Zealand Arts Council. The results of my findings show that, whereas some women thought that equality now existed, the statistical analysis reveals that some gains have been made but there is still a gap, in some areas a very wide one, especially in the area of monetary support. In spite of the feminist movement of the seventies and the establishment of women's rights, there exists a very definite need for the situation to be monitored in a positive, concrete way or little or no improvement will be made. Society has been made to face and respond to the ways in which the issues of class, race, economics, ethnicity, geography and sexuality shape our consciousness. It remains to women artists to continue to sharpen their focus as observers and interpreters of life and the world around them, gaining the recognition that they deserve and their rightful place in the foreground of our cultural heritage.

Lacy-Hauck, Lynne

Cultural Transport Issues, Documentary Photography, and the Job of the Photographic Curator

Documentary photography is often informed by disparate voices and unresolved biases. Too often when photography and non-Western cultures converge, the result is cultural misrepresentation. The photographer, the curator, and the viewer of photographic exhibitions all

bring bias to the interpretation of cultural meanings. This research concerns the problems that the photo curator must face when dealing with these cultural transport issues. I used an exploratory research methodology that began with a literature search and was followed by interviews with three photographers and four museum curators. I asked how the cultural sensitivity issues that surround photography are managed by New Zealand. The results of my findings exposed a general awareness of the issues of cultural sensitivity to museums, but the lack of a formal structure in managing them. There is no one set of guidelines that addresses culturally sensitive content when curating documentary photographs. In the absence of a consistent approach, there is the risk of cultural misrepresentation. I have therefore compiled a Questionnaire for Focus Group Participants, intended for use during the planning stages of an exhibition. This questionnaire will provide a vehicle for the subject culture to speak for them, thereby informing and reclaiming their culture through the photographic exhibition.

2000

Burrows, Christine

The Art of Sponsorship: The Role of Corporate Sponsorship in the Arts

This paper deals with how corporations decide to sponsor the Arts. The research centres on two central questions; why do corporations decide to sponsor the arts rather than other cultural and sporting events and how do they choose the arts event they will sponsor? Understanding how these decisions are made has clear implications for artists and arts organisations. A key finding was that a significant number of proposals were poorly prepared with insufficient research being carried out into the needs of the sponsor. The paper looks at corporations who are notably larger companies within the Central Business District of Auckland city that have been seen to contribute in excess of \$1 million annually in sponsorship.

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