



MUSEUMS AOTEAROA | DUNEDIN 2015

SPEAKERS

SPEAKER BIOS

Margaret Aull (Te Rarawa, Tūwharetoa, Fiji)

Arts Collection Curator, Te Wananga o Aotearoa

In 2002, Margaret Aull completed her Diploma in Maori/Pacific and Indigenous Art at Te Wananga o Aotearoa (where she currently works as Arts Collection Curator), before completing a Bachelor of Media Arts at Waikato Institute of Technology, and a Master of Fine Arts at Whitecliffe College of Arts and Design. Her art work over the past two years has traced the formation of a pan-cultural understanding of the notion of tapu, drawing from both Fijian and Māori frameworks. From the pictorial to the physical, her paintings have become sculpturally realised in installations that need to be physically negotiated. Throughout this process, the notion of tapu has been researched, discussed and experienced; the idea of sacredness considered in relation to objects and history, gender and power, time and space. She lives in Te Awamutu and has worked for Te Wananga o Aotearoa for over a decade.

Te Wananga o Aotearoa: the challenge of six regions and 17 campuses

Penny Baines

Graduate of MHST programme, Victoria University of Wellington

Penny has worked at Adam Art Gallery, Enjoy Public Art Gallery and at Te Papa, and is currently a Gallery Assistant at Page Blackie Gallery in Wellington. She completed a Bachelor of Arts at Victoria University in 2012 with majors in History and Art History. Earlier this year (2015) she graduated with an MA in Museums and Heritage Studies. Her thesis was entitled "Non-core business? An Examination of Universities Art Galleries in Aotearoa New Zealand".

New Zealand University Art Galleries: A Case Study

In these days of economic rationalism, art galleries and museums have to fight to be seen as necessities and not mere niceties. The funding situation is currently grave for universities which are facing a drop in enrolments due to a demographic aberration, and a governmental realignment of funding which favours the STEM subjects (Science, Technology, Engineering and Maths). Most university galleries in Aotearoa New Zealand were established in early 2000s with a mandate to support teaching programmes in the visual arts and art history, but to what extent have priorities now changed? What challenges will these institutions face in the future?

Claire Baker

Gallery Manager, Centre of Contemporary Art (CoCA)

Claire Baker is the Gallery Manager for the Centre of Contemporary Art (CoCA) in Christchurch. She graduated with a Master of Museum and Heritage Studies from Victoria University of Wellington in 2014. Claire has a background in local government policy and social work. She is passionate about accessibility and public engagement in museums and public art galleries.

Co-curation, and communication opportunities surrounding innovative community involvement

It has been convincingly demonstrated that experiences of art can be positive for people, however visitor studies suggest audiences of public art galleries remain predominantly narrow in range. Internationally, the issue of democratic access in public art galleries has become more important, resulting in a growing interest in greater public participation, for example, co-creation. New Zealand's public art galleries are shifting their focus towards inclusion and social wellbeing, however they are lagging behind internationally. Claire will discuss practical transformative processes which could help to move New Zealand's public art galleries towards a culture of public participation.

Lydia Baxendell and Jamie Hanton

Co-Curators of Art Collections, Macmillan Brown Library, The University of Canterbury

Lydia Baxendell is the Art Collections Curator for University of Canterbury. Lydia has an MA in Art History (Otago) and has worked in a variety of art and curatorial roles throughout New Zealand. She joined the Canterbury Disaster Salvage Team in 2013 and became mother to Thaddeus in 2014. She currently job shares with Jamie Hanton who completed an Honours degree in Art History and Theory at the University of Canterbury. He established The Hype Initiative at Space Gallery, Christchurch, which represented newly-graduated artists from 2006-2008. Since 2006 he has been an arts reviewer for the Christchurch Press and Art New Zealand, and he was Director of the Blue Oyster Art Project Space in Dunedin from 2011-2014.

Teaching with Collections/Collecting to Teach

There are approximately 4,985 works in the University of Canterbury art collection, making it one of the largest art collections in the region. The major strength of the collection is its representation of Canterbury art and artists, in particular those who have taught or studied at the University or at the College of Education. The art collection comprises 13 separate sub-collections, each with its own strengths and unique character and since the Canterbury earthquakes has been added to by means of SELECT, an annual acquisitive exhibition of work by recent graduates.

Associate Professor David Bell

College of Education, University of Otago

David Bell works in pre-service teacher education, specialising in the visual arts and art history. His research and publication interests embrace pedagogies for aesthetic learning, Japanese art history and aesthetics, and museums as sites for aesthetic learning

Five Questions for Museums Education

Drawing on a study of education programmes in UK and North American museums, this paper poses five questions: How do museums mediate learning between cultures? How are museum educators and their roles changing? How can we negotiate richer relationships between schools and museums? Is the museum experience changing? And, how can museums mediate aesthetic experience?

Richard Bengé

Executive Director, Arts Access Aotearoa

Richard Bengé has been the executive director of Arts Access Aotearoa since November 2010. He was previously the Cultural Affairs Specialist with the United States Embassy for nine years. He has been manager of Old St Paul's and an independent events and communications contractor. With a Bachelor of Education majoring in drama and English literature, his personal interest in community development and history is used at Arts Access Aotearoa and as the (voluntary) deputy chair of the Kapiti US Marines Trust. This history project preserves and promotes the story and relationships from the 1942 – 44 period when over 40,000 US Marines were based on the Kapiti Coast and elsewhere in New Zealand.

Arts Access Aotearoa supports arts organisations and venues to increase their accessibility, builds the capability and leadership skills of grass-roots community organisations providing arts opportunities to people with a disability, raises public awareness about access to the arts and provides a national information service. It is also the lead organisation advocating for the arts to be used as a rehabilitation tool for prisoners.

Engaging the 24% of New Zealanders who have a disability

The 2013 census showed one in five New Zealanders have a disability. So how do museums communicate to and engage the 1.1 million people who because of their impairment may not

be able to receive or understand 'business as usual' communications about collections, visitor guidance or exhibition advertising? Even if they do, can visitors with disability access all exhibits or find their way through your museum without limitations to understanding or experience?

Professor Jacky Bowring

Professor of Landscape Architecture, and Chair of the Art Committee, Lincoln University

Jacky Bowring is Professor of Landscape Architecture at Lincoln University, and recently became chair of the university's Art Committee. Jacky is editor of the peer-reviewed journal Landscape Review, and has research interests in emotion and landscape, memory, theory and design critique. She is the author of A Field Guide to Melancholy and as a registered landscape architect explores theoretical ideas through design.

Pleasure, Provocation and Participation: Collecting Art at Lincoln University

For Lincoln University collecting art has a range of motivations, from the simple ambition to provide aesthetic pleasure, through to an aspiration to critique the institution itself and the society it is part of. Collecting art has a rich potential for enriching the educational roles of the University.

Seán Brosnahan

Curator, Toitū Otago Settlers Museum

Dunedin's Great War exhibition and the Journey of the Otagos documentary

This exhibition has particularised the story of the war to the experiences of Otago people. Sean and a cameraman made a documentary series which takes visitors to the actual locations where the Otago units fought their war. Audiences have been very enthusiastic, with many staying to watch all episodes.

Stephanie Chalmers

Art Collection Curator, Waikato University

Steph manages the university art collection and curates exhibitions for the Calder and Lawson Gallery at the Gallagher Academy of Performing Arts. Steph studied Fine Arts in Otago under renowned printmaker Marilyn Webb, and maintains a special interest in contemporary printmaking. Prior to taking up her current role, Steph worked for close to a decade as the Exhibitions Designer at Waikato Museum.

Growing Collections and Artists – strategies of purpose and purchase at Waikato University

Since August 2012, Steph has overseen the commission of two permanent sculptural works for the University, developed a 10 Year Plan to secure ongoing funding for acquisitions, and curated nine exhibitions for the Calder and Lawson Gallery – including shows with Max Gimblett, Zena Elliott, Ruth Cleland, Gary McMillan, and Margaret Aull. How important are acquisition plans and strategic alignments in managing a university art collection and gallery?

Professor Kerry Chamberlain

Social and Health Psychology, Massey University

Kerry is chair of the visual arts committee at Albany Campus of Massey University and a critical social and health psychologist with research interests in health and the everyday, with a specific focus on medications, media, materiality, mundane ailments, food, and disadvantage, and in innovative qualitative research methodologies.

University as Patron: Massey University's commissioned sculptures

Last year three sculptures were unveiled at the three Massey University campuses to commemorate the 50th anniversary of becoming a university. Professional external advice was sought by the respective campus arts committees to help select the artists who crafted the sculptures. The first

to be unveiled was a giant chicken wing called The Golden Promise created by Reuben Paterson. He used the metaphor of a wing symbolising protection and nurturing offered by the university to students at the campus, which was previously the site of chicken farming. The work has been controversial, but a function of art is to intrigue and challenge.

Elizabeth Cotton

Head of Human History, Auckland War Memorial Museum

Taonga as Catalyst and Conduit: changing museum practice at Auckland Museum

In 2012, Tāmaki Paenga Hira Auckland War Memorial Museum published Future Museum, a 20-year vision for the institution's future working onsite, offsite and online. Following this, He Korahi Māori, a framework for the Museum working within a Māori dimension was published and has become an articulation of the principles for how the Museum works. With these documents as a framework, this talk will discuss two ground breaking relationships forged through the return of taonga to communities – with Tuhoe through the return of the Maungapohatu flag and with Te Rarawa and other Northland communities through the ongoing loan of Tangonge, the 'Kaitaia Carving'.

Anne Cronin

Ann holds honours degrees in Psychology and Neuroscience, and is currently working on a Psychology PhD in Memory and Creativity with Prof Harlene Hayne at the University of Otago. Ann arrived in New Zealand a little over a year ago and has been very active in the community since landing in Dunedin. She has developed a range of neuroscience modules for high schools, created a weekend festival mixing pop culture and science, and started a STEM learning program in an old engineering museum.

Hit It with a Hammer – A New Approach to Creativity

Ann will discuss local research findings at Otago Museum and their importance in a broader context by describing how memory works, and how insights from neuroscience and psychology can inform and improve relationships between people and facts. She will show how 7-year-olds learned about neuroscience, why cameras have no place in galleries or museums, and how the museum is no longer a site but an idea.

Lynda Cullen

Visitor Programmes Co-ordinator, Dunedin Public Art Gallery

Lynda has a Master of Arts from the University of Otago in Anthropology (Gender Studies) and Communication Studies (Visual Culture) and is a graduate of the School of Art in Otago – both in painting and in craft design. As Visitor Programmes Coordinator at the Dunedin Public Art Gallery, her background in visual culture and craft is enormously helpful. As an artist, Lynda has the ability to discuss the practical aspect of artworks when giving tours.

Life's a Beach

20 images of works from the DPAG collection and a reference to long term loans. Communicating culture through the real world: a reminder that summer has almost gone!

Michael Findlay – see Noel Waite

Nicola Frean

Leader, Arrangement & Description, Alexander Turnbull Library

Unpublished collections for the use of New Zealanders

Although not a museum, the Alexander Turnbull Library has elements of similarity and acquires many unpublished collections for the use of New Zealanders.

Over the past three years I have been working to connect collected 'societal archives' with their potential users. Some innovations include a monthly 'Arrangers & Describers' session to reach a community of practitioners in the descriptive sector, a variety of blog postings, hosting placements from other teams and from the tertiary sector, work on metadata which will mean our collections can be readily found and used online, 'Fresh off the Bench' alerts for completed material which is being newly launched into the research environment, and 'What's on the Bench' in-house training sessions. We strive to balance the needs of provenance with format-based approaches, and we use particular tools for Māori material.

Roger Fyfe

Senior Curator of Anthropology, Canterbury Museum

Conserving archival records of South Island Māori rock art

Canterbury Museum has approximately one thousand individual tracings and drawings of original Maori rock art mainly from Canterbury. Most of the images date from the period 1950 to 1960. The tracings were made by a range of field workers including Theo Schoon, Tony Fomison, Roger Duff, Michael Trotter, Beverley McCulloch and others, using clear plastic sheeting and a variety of crayon and pens. Because of a variety of sources of serious deterioration to the original artworks in the field the tracings are now in some cases the only complete record of the original images that now exist.

Confronted with this information Canterbury Museum has been concerned that the condition of the tracings and drawings, especially those on plastic may also be at risk of deterioration. Canterbury Museum has developed a project brief to conserve, digitise, physically copy and archive the collection.

Chloe Geoghegan

Director, Blue Oyster Art Projects Space

Chloe has a BFA majoring in graphic design a Post-graduate Diploma in Art Curatorship. She has been involved in art writing, curating and managing numerous exhibitions and art projects, and worked for the Govett-Brewster, SCAPE Public Art and City Gallery Wellington. Between 2012-2014 she co-founded and ran Dog Park Art Project Space in Christchurch. Her current interests lie in speculative, experimental art practices and curatorial production.

From white walls to white screens, do we need Contemporary Art Daily?

The term 'Contemporary Art' is primarily defined as the current art movement that succeeded Post-Modernism in the mid 1990s, but it is also, simultaneously utilised in the more correct grammatical sense when referring to any form of art belong to, existing or occurring in the present. However, this dual definition becomes problematic when observing a current milieu of art practices that explore the uncharted territories of post-medium, digitally influenced and dematerialised position. Will it soon be time to make way for a 'Post-Contemporary Era'?

Jamie Hanton – see Lydia Baxendell

Phil Harper

Community Liaison Manager, Conexu Foundation Limited

Making connections across the physical divide

This interactive presentation will provide a brief background on Conexu Foundations work with museums and cultural venues in Australia, opening access doors for Deaf, hard of hearing and vision impaired people via our own OpenAccess Tours app and demonstrate how the app works in different access modes.

Julie Humby

Art Curator, CPIT

Julie Humby is originally from Dunedin and studied art at Otago Polytechnic School of Art. She completed a Bachelor of Design at the CPIT School of Art and Design in 2007, receiving the Noelene McIlroy Scholarship, and has worked at CPIT as Assistant Librarian and Curator of the Art Collection since 2008. She is a printmaker, a sculptor, a glass artist, an art curator and mum to three teenagers. She is currently studying toward a Diploma in Tertiary Teaching and Learning.

Caring for the Christchurch Polytechnic Collection in a post-earthquake Canterbury

The Canterbury Disaster Salvage Team comprising professionals from a variety of different fields in the cultural heritage sector including art galleries, museums, libraries, universities and archives in the Canterbury Region was set up in 1987, but has been at its most active since the Canterbury earthquakes. CPIT was within the red zone for many months, meaning that valuable art works from the distributed collection were vulnerable to damage, vandalism and theft. Many have questioned why CPIT has maintained its art collection in the post-earthquake period, and whether resource put into its management could be better spent elsewhere. This paper will focus on the value of an art collection for morale-building and a sense of continuity when dealing with the aftermath of a natural disaster.

David Hutchinson

Professor of Physics, University of Otago

David Hutchinson is the Director of the Dodd-Walls Centre for Photonic and Quantum Technologies. He is also a member of the Otago Museum Trust Board. His research is primarily in the field of theoretical quantum physics

The role of museums in disseminating publically funded research

David Hutchinson will describe the relationship between the Dodd-Walls Centre, the Otago Museum and other museums in New Zealand and what we hope to achieve. The Dodd-Walls Centre for Photonic and Quantum Technologies is a newly established Centre of Research Excellence (CoRE) which conducts research in the physical sciences pertaining to light or the manipulation of matter with light at the most fundamental, quantum level. CoREs are not new, nor is the interaction of researchers with the museums. What is new is that the Dodd-Walls Centre's public engagement programme is intimately tied from the outset with museums, in particular the Otago Museum as a pilot example of how we see museums being a cornerstone for the dissemination of publically funded research that is often seen as difficult to communicate.

Helen Lloyd

Senior Education Programmer, Te Papa

Made by kids for kids - Tell me a picture: Kids audio guide

The kids audio guide offers visitors a fresh perspective on art, helping to break down barriers of access, and has provided a memorable transformative experience for the young participants. By enabling children to contribute their different personal perspectives, this project also opens the way for other audience groups to contribute and share their opinions with visitors, breaking down the inherent hegemony of the museum space.

Kathryn Mitchell

Performing the DIY Public Museum: Compositing a Local, Crowd-sourced, Social Institution

Museums are a great conversation starter. When people ask what my research is about I find myself in a conversation about their own experiences of museums locally, nationally or and internationally. While the concept of a DIY Public Museum is still outside the parameters of what many imagine or expect in terms of being a visitor, I am prompted to ask myself "Do people still want to be situated as visitors"?

Natural History New Zealand

From small beginnings as TVNZ's natural history unit, NHNZ has seamlessly expanded into a global production house with a reputation for innovation in storytelling, technology, and business integrity. Each year, NHNZ produces more than 60 hours of television for international broadcasters, including Discovery Channels, A&E Television Networks, Smithsonian Channel, National Geographic Channels, NHK and CCTV. Their productions are seen by millions of viewers in over 180 countries around the world and have received more than 300 international awards, including the prestigious Wildscreen Panda and Emmy Awards. Today, NHNZ is based in Dunedin, with offices in Washington DC and Beijing.

John Neumegen

Educator Dunedin Public Art Gallery

Ideas Unlimited – a smorgasbord of tips and practical ideas to make education programmes flow

Kim Paton

Curator of Ramp Gallery and Programme Manager Ramp Press, Wintec (Waikato Institute of Technology)

Kim Paton is a fine arts graduate of Massey University Wellington who has had major work appear recently at the Govett-Brewster, New Plymouth, Adam Art Gallery, Wellington and at City Gallery Wellington as part of Prospect 2007. She has been curator at Ramp Gallery since 2012.

Temporary and contemporary: tertiary art institute as patron

Hamilton has seen many small gallery operations come and go, but Ramp Gallery at Wintec has endured for over ten years. In 2012, it re-opened in Collingwood Street in a refurbished space with improved street visibility. As curator of the gallery programme and manager of the associated publishing press, my role has recently shifted to encompass the curation of a new public art project, which sees the commissioning of large scale temporary public artworks in the newly developed City Gate Plaza in Hamilton's CBD. Suddenly, Wintec has become a co-commissioner of large scale public works for Hamilton City, which raises important issues for tertiary art organisations and city councils around ownership in the commissioning, insuring and maintaining of non-permanent works.

Doris de Pont

Curator, New Zealand Fashion Museum

Doris de Pont had a successful career as a fashion designer before leading the establishment of the NZ Fashion Museum in February 2010.

Frocks Talk

By telling stories through the medium of something we all share – the clothes we wear – fashion can open our eyes to our history. We will let some of our frocks do the talking and share the things they have seen, heard and experienced.

Gary Ross

Curator, South Otago Museum

The benefits of Social Media in rural communities

Analysis of, and reflections on, South Otago Museum's first 12 months on Facebook in Balclutha.

Sarah Rusholme

Head of Strategic Development, Wellington Museums Trust

Experiences for children and young people

In 2013/14, Wellington Museums Trust undertook a review of its provision for children and young people. Analysis of over 1,200 pieces of data from surveys and interviews covering visits by pre-schoolers, primary and secondary school aged children highlighted seven key areas and gave us valuable insight into what we can do to make a difference to this audience.

Ellen Sima

Collections Assistant, Otago Museum

Beneath the Blooming Ice

A pop up exhibition on Southern Ocean phytoplankton was designed and produced by Lydia McLean and Ellen Sima as part of their Masters degree in Science Communication at the University of Otago. The exhibition was presented at IceFest.

Sara Sinclair

Educator, Toitū Otago Settlers Museum

Sara Sinclair began her teaching career in Manurewa South Auckland. Trained at Otago, this was a significant leap of faith, however it was an experience she valued throughout her teaching career. Returning to Otago, Sara taught in mainly junior classrooms. Her first LEOTC experience was at the New Zealand Marine Studies Centre, an incredibly enriching experience under the supervision of Sally Carson.

Creative Education at Toitū

In 2005 Sara became the educator at the Otago Settlers Museum later to become Toitū. This was a significant time as the museum experienced a major redevelopment but, most significantly for the education service at the museum, creative education service was valued and the museum developed innovative practices that they will share with you during the MA15 conference.

Graham Strong

Commercialisation Manager, Otago Innovation, University of Otago

Mobile Applications – the Good, the Bad and the Ugly

With mobile applications that can identify NZ native plants just by using the camera on your smart phone, help you become an instant surgeon operating on a virtual patient or be one of 200 people simultaneously recording and tracking precious items in an Archaeology dig, Graham Strong from the University of Otago's Technology Transfer Office (Otago Innovation Ltd) will talk to you about the Good, the Bad and the Ugly of developing and using Mobile applications. All so you can decide whether it's a good, bad or ugly idea for you to develop mobile applications for your Museum

Alice Taylor

Project Manager, Auckland War Memorial Museum

Alice is currently project managing two sequential gallery redevelopments relating to World War One commemorations. One of the challenges of this particular project is that the two new galleries need to also integrate design and content to reflect the aspirations of Auckland Museum's 20 year strategic plan Future Museum.

Restoration and renewal. Not a Rose Tremain novel

Alice has been working as a project manager at AWMM for the past five years across Exhibitions, Master Planning and Capital Projects. Prior to life at AWMM Alice has dabbled in film, events and worked on other projects such as the Otago Aviation Heritage C

Āwhina Twomey (Ngāti Raukawa, Tūwharetoa, Ngāti Kahungunu, Maniapoto, Ngāti Kuia, Ngāti Apa ki te rā tō, Rangitāne ki te Wairau)

Kaitiaki Taonga Māori and Kaiwhakaako Māori, Whanganui Regional Museum

Brown pine, white pine, red pine and black pine

In July last year our Cultural History Curator and I began re-writing the labels for our most popular gallery – Te Ātihaunui-a-Pāpārangi, The Māori Court, and this paper is in response to questions (and sometimes enthusiastic debates) that sprang to the fore whilst writing these labels. What information is important to impart? Is there really a need to translate everything into English, or are we just accustomed to doing it? Do current practices honour, support or even express the viewpoint the culture from which it originates?

Associate Professor Linda Tyler

Director, Centre for Art Studies, University of Auckland

Linda Tyler has been the Director of the Centre for Art Studies at the University of Auckland for nine years. In that capacity she administers the art collection, Gus Fisher Gallery, the student-curated space, Window, and teaches ARTHIST734 Art Writing and Curatorial Practice. Prior to this, she was Curator of Pictorial Collections at the Hocken Library for eight years. She has previously taught art history at Victoria, Canterbury and Waikato universities and been Curator of Art Collections at the Waikato Museum of Art and History and writes frequently for Architecture New Zealand, Home New Zealand, Art New Zealand, Art News and the Journal of Art.

Designing a website for users of a university collection

Noel Waite and Michael Findlay

Senior Lecturer & Professional Practice Fellow, Applied Sciences Department, University of Otago

Dr Noel Waite is a Senior Lecturer and Michael Findlay is a Professional Practice Fellow in Design. Both have previously worked in museums.

Co-curation, exhibition design and education

The authors have led collaborative student exhibition and curation projects for local and regional cultural institutions, enabling students to apply research and develop strategic, exhibition and participatory design capability. This paper will reflect on a decade of projects, discussing teaching and learning, and mutual benefits of partnerships between educators, museums and galleries.

Tanya Wilkinson

Project Manager, Auckland War Memorial Museum

Tanya Wilkinson has a background working in museums and cultural institutions in roles such as the Public Art Programme Coordinator at Auckland Council, Director/Curator at the Corban Estate Art Centre. She has worked at the Auckland Museum for the past two and half years and project managed Tungaru: The Kiribati Project.

Tungaru–The Kiribati Project

Chris Charteris and Jeff Smith travelled to Kiribati in 2011 recording their journey through film and photography. They continued their research of Kiribati material at Auckland Museum and created their own works in response. The results were exhibited at Auckland Museum and Mangere Arts Centre in 2014, and will be seen at Pataka and Hastings Art Gallery in 2015.



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