

2000 – 2010 Abstracts of MA in Arts in Management (formerly MA in Arts Administration) Unpublished Dissertations and Special Topic Internship Reports

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2010

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 autoethnography 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.

Magele-Suamasi, I. (2010). *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*. (Unpublished MA AM Dissertation). Whitecliffe College of Arts & Design, Auckland, New Zealand.

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.

Ah Yep, J. (2009). *Exploring the role of arts administrators in the New Zealand performing arts.*

Unpublished MA AM Dissertation. Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Nikolic, E. (2009). *Exploring arts and business partnerships: Successful sponsorships in action*. (Unpublished MAAM Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Sumpter, H. (2009). *Economic impact of the arts sector in the Whangarei district*. (Unpublished MAAM Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Blomfield, C. (2008). *The role of music education for arts organisations in building classical concert attendance*. (Unpublished MAAM Dissertation). Whitelcliffe College of Arts & Design, Auckland, New Zealand.

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.

Clement-Chignell, S. (2008). *Creating A Fair Question: What does a New Zealand arts audience understand about the role of contemporary art dealers?* MAAM Special Topic Report. Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Hide-Bayne, D. (2008). *Creating a best practice model for an arts coordination position: What can the Coromandel arts community learn from other New Zealand regions?* (Unpublished MAAM Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Harris, J. (2008). *Excursions, exclusions, and excess: An examination of arts coverage in New Zealand metropolitan newspapers*. (Unpublished MAAM Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Wolstenholme, S. (2008). *Community, council and arts development: A case study of the lesbian community(s) in Wellington*. (Unpublished MAAM Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

2007

Ashby, Julie (Special Topic paper)

The Value of Accreditation for Interior Designers in New Zealand

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 upskilling programme that will need to be put into place for the protection of the public and profession as a whole.

Ashby, J. (2007) *The value of accreditation for interior designers in New Zealand*. MAAM (Special Topic Report). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Beer, J. (2007). *ARTSPACE: In conversation*. (Unpublished MAAM Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Boyd, K. (2007). *Are North Shore community arts centres fulfilling the needs of the public they serve?* (Unpublished MAAM Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Hughes, B. (2007). *From Hammer to click: Online art auctions and the primary visual arts market.* (Unpublished MAAM Dissertation). Whitecliffe College of Arts & Design, Auckland, New Zealand.

Hutchings, Jenny

Tauranga Art Gallery

MAAM 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.

Hutchings, J. (2007). *Tauranga art gallery*. (MAAM Special Topic Internship Report). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Gamboni-Grassi, Isabella

MA AM Special Topic Report

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.

Gamboni-Grassi, I. (2007). *Benefits of Volunteer Systems: Understanding volunteer dependency of arts and community supported organisations*. (MA AM Special Topic Report). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Rodgers, I. (2007). *A collaborative model for arts festival excellence*. (MAAM Special Topic Internship Report). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Li, P. (2005). *Effect of enhancing parental cognition regarding early music training on promoting purchase of music education organization*. (Unpublished MAAM Dissertation).
Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Habir, A. (2004). *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 MAAA Topic Report). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Hopkins, Brett (Special Topic paper)

The Identification of Cognitive Styles within a group of Visual Artists

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.

Hopkins, B. (2004). *The identification of cognitive styles within a group of visual artists*. (Special MAAA Topic Report). Whitecliffe College of Arts & Design. Auckland, New Zealand.

Stier-Harrison, Eileen (Internship Report)

The Auckland War Memorial Museum: Presenting intangible heritage through its Public Program Division

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.

Stier-Harrison, E. (2004). *The Auckland War Memorial Museum: Presenting intangible heritage through its Public Program Division*. (MAAA Internship Report). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Gray, A. (2003). *Evaluating the impacts of an arts facility on its community: an evaluative framework evaluated*. (Unpublished MAAA Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Parker, A. (2002). *Artists' resale rights: A New Zealand model of droit de suite*. Unpublished MAAA Dissertation. Whitecliffe College of Arts & Design. Auckland, New Zealand.

Young, Pamela K.

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.

Young, P. K. (2002). *Where ta meets va: Pacific Island peoples' access to the creative industries of New Zealand*. (Unpublished MAAA Dissertation). Whitedcliffe College of Arts & Design, Auckland, New Zealand.

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.

Collins, M.T. (2001 *Digital Sculpture: An exploration of the interface between the actual and the virtual*. (Unpublished MAAA Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

Lewis, L. (2001). *Anguished and unframed: the struggle for recognition of New Zealand woman artists of the 20th century*. (Unpublished MAAA Dissertation). Whitecliffe College of Arts & Design. Auckland, New Zealand.

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.

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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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