

2000 - 2007

THE NEW MILLENNIUM



Figure 63. Marilyn Webb, *Lords River - Rakiura*, from the Place Names Suite, 2009, hand coloured woodcut, 760 x 560 mm (image courtesy of the artist).

This was a period of major structural and staffing change, throughout which staff maintained high artistic and academic profiles through numerous national and international art exhibitions, paper presentations and publications. Staff also curated and presented to the public an exhibition extravaganza of past staff and students' work, celebrating 130 years of the School's existence.

The initial ten years of the new millennium would see a series of major changes impacting upon the School, with the transition of five Heads of School, staff redundancies, the movement out of much of the old accommodation into a further new building, several Polytechnic reorganisations of the faculty administrative structure, and further degree and diploma initiatives.

The year 2000 started on a positive note with the School rejoicing at the announcement of Marilyn Webb being awarded an OBE in the New Year's Honours List for services to art and art education, and in recognition of her being one of New Zealand's most distinguished and influential artists.

But change was in the wind, and the first indication came as a result of Tomlin, who had recently been elected a Fellow of the Royal Society of Arts, and along with a number of other long serving staff who came on board prior to the availability of fine arts degrees in New Zealand, had finally gained his MFA, having a tough decision to make. That being, should he pick up a teaching load, as required under the new faculty structure, or not. If not, then he was out of a job. He was happy with the School's progress over the past twenty four years and in particular, the range and level of qualifications then on offer, the result of the various building programmes which now provided excellent accommodation for students and staff, and with the School's level of national recognition. He also sympathised with those staff who considered that his drive had somewhat eased over the past year or so, and after discussions with the CEO of the Polytechnic, Wanda Körndorffer, in February 2000, he found himself in the fortunate position of being able to take early retirement from that point, along with the continuation of his salary for the nine month period which his current contract had yet to run. He remained in Dunedin, continued to paint and exhibit, and returned to an earlier love, that of playing guitar professionally, this time in a small jazz combo as opposed to the noisy rhythm & blues of his youth.

Derek Ball, the Deputy Head of School became Acting Head while the Polytechnic considered Tomlin's replacement, and within a few months Robert Garrett, MA, BFA, Dip Tchg, then Head of Art History and Theory, was appointed to the position. However, overall responsibility for the School had now moved from the Head of School to the Dean of the newly established Faculty of Art and Technology, Dr Graham McGregor, who made a point of visiting the School frequently and whose first official function was to assist with the blowing out of candles and cutting a cake, in the form of a model of the School, at a birthday party held in March to celebrate the School's 130th anniversary.¹ More serious celebrations would be held later in the year.

The Polytechnic's restructuring, according to the CEO, was "designed to promote a far greater degree of flexibility for schools when designing new courses, allowing increased inter-disciplinary programme development, teaching and study. In addition, each Faculty Dean is a member of the Polytechnic's Management Committee, ensuring a high level of academic representation at management level."² However, there was little evidence that increased interdisciplinary programme development across departments was ever achieved, and as Deans picked up the bulk of Departmental-CEO interactions, Heads of Departments now found themselves considerably isolated from the CEO. A number soldiered on, a few resigned and some immersed themselves in community activities related to their interests.

Garrett, along with his administrative and teaching responsibilities continued to supervise the Artist in Residence programme, then titled, 'Artists at Work', which he had inherited from Ball some seven years earlier at a time when Ball's programme development responsibilities were burgeoning. The School continued to host numerous visiting artists with nine appearing that year, most of whom were from abroad and usually spent from two to four weeks at the School. An exception was a ten week residency by a notable local printmaker and ex-student, Simon Kaan, and the only artist to be publicly acknowledged by the CEO of the Polytechnic when she stated in her Annual Report that his residency "... heralded a new relationship between the Polytechnic and Ngai Tahu. Kaan's role was to provide mentoring to Māori art students while also producing a body of work."³ During his tenure he developed and exhibited a series of intaglio prints referencing his ancestry, and as research had shown that local teachers wanted guidance on teaching about Maori art and on teaching Māori students, he also ran

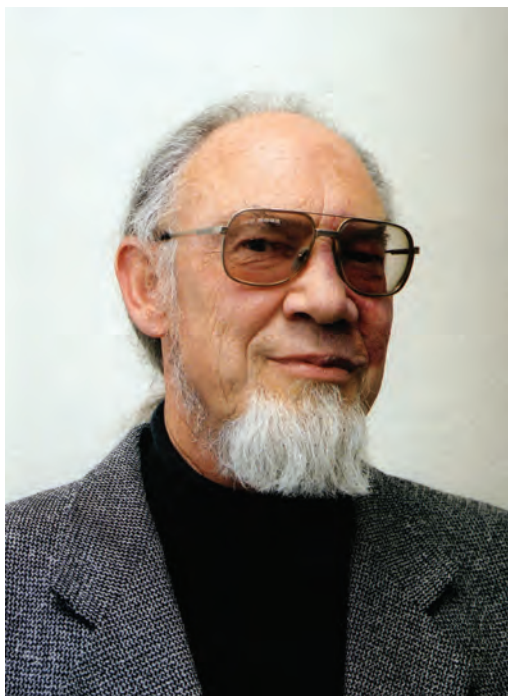


Figure 64. Jim Tomlin at time of retirement, 2000.

standpoints, and strong practical skills. In assessing third year students in jewellery and textiles, I have been impressed by the strength, maturity and individuality of the work put forward. Students are clearly supported in their personal vision and are encouraged towards a high level of practice, skill and presentation.”⁶

New staff included Johanna Zellmer, MA (Gold and Silver Smithing), who had been lecturing at the Manukau School of Visual Arts, joining the Jewellery staff, Steev Peyroux, DFA, BA (Dance), as Printmaking technician replacing Matt Ryan, and Michael Morley, BA, to lecture part-time in Painting and Computer Art.

A major exhibition of past staff and students’ work was planned for late in the year to celebrate the School’s 130th and considerable time was spent throughout the year cataloguing the School’s art collection, either purchased from or donated by staff and students over many decades. This was not a simple task as the collection had never been itemised and was widely scattered throughout the Polytechnic’s corridors and hidden away in numerous offices, meeting rooms and various storage spaces. The eventual completion of the exercise saw 830 items catalogued, covering all categories of art taught, and it was likely that further works would be unearthed in the future. It was an extensive and expensive undertaking and the School was fortunate in that staff members Leoni Schmidt and Susan Ballard found external sponsorship to fund the project.

The fruit of this research was an impressive exhibition titled ‘aureliae’ (as in chrysalis), which opened on 7th October and ran until 10th November, and spread across the ten rooms of the old Logan Park Public Art Gallery. It was curated by Susan Ballard and Leoni Schmidt and displayed more than 800 items, mostly made up of works from the School of Art collection, supplemented by loaned works and performances. According to Schmidt, “The current School collection dates from the 1960s, when the School became part of the Polytechnic. A huge range of mediums are represented, including painting, sculpture, textiles, ceramics, printmaking, photography, and video art. To enhance the experience of aureliae for the Dunedin public, the School of Art is presenting an

workshops for teachers and senior Māori students from Dunedin secondary schools.⁴ Later Ngai Tahu residencies included textile artist Kirsten Kemp in 2002, and installation and performance artist, Louise Potiki-Bryant, in 2003.

The Diploma in Craft Design, which had been in existence since 1992, was revised and had a name change approved by the Polytechnic’s Academic Board on 17th May 2000, to ‘Diploma in Jewellery and Textile Arts’. This came into effect from the beginning of 2001. Like its predecessor it aimed at preparing students with the design, theoretical and practical skills to continue in independent practice, but differed from its predecessor in that it included a more intensive art theory programme and an expansion of the jewellery and textile components.⁵ Michael Findlay, the external assessor of the programme since 1998, who consistently complimented the teaching staff and skill of their students, later commented, “I have viewed a significant amount of student work at many institutions over the past 20 years. I regard the Jewellery and Textiles programmes at the Otago Polytechnic School of Art as excellent courses providing creative inspiration, professional grounding, critical and theoretical

extensive programme of events, including guided tours [on Saturday and Sunday afternoons], floor talks, and workshops, which are free and open to all.⁷⁷ And Ballard commented “Placed alongside each other, the works help trace a history of art making in the School of Art, while on a wider level they represent an asset held by the Polytechnic.”⁷⁸



Figure 65. Sand casting in Dunedin School of Art foundry, in the Sculpture Department, 2006.

The graduating students' end of year exhibition, held some four weeks later, included the work of installation sculptor Phillip Murray, who became the recipient of the Con Hutton Award, which had been revived after an absence of six years. The local newspaper commented, “ Mr Murray described his work as semi-installation sculpture, and said that he was ‘into making things from found objects and creating works that looked evil and sinister’.” The paper also reported Garrett, saying “it was believed the trustees of the David Con Hutton Perpetual Trust Memorial Scholarship had died and the award had been forgotten about. The trust holders had told the School about the award and it was decided to use the money to help a graduating student towards further study. The \$5,000 award was recently presented to 23 year old Phil Murray. He will take some time to decide on his postgraduate studies, but is considering studying in Australia.”⁷⁹

2001 saw an interesting, and publicly successful, off campus teaching experiment when Peter Nicholls was given permission to run his first year sculpture programme at the Dunedin Botanic Garden, a concept inspired by a European study tour he had made several years earlier to research galleries, sculpture parks and attend a conference in Manchester, England on Sculpture in the Landscape. Three exhibitions, each of five weeks duration, were held. “Firstly, autumn in the lower gardens dominated by sweeping lawns and large trees. The second in late winter in the native shrubs and tussock upper garden. The third was held in late spring in the adjoining rhododendron garden dominated by flowering shrubs and bush walks.”¹⁰ An impressive publication, designed by Ana Terry, photographically documented the works produced, and in which, Alan Matchett, a Team Leader at the Botanic Garden, commented, “The unique environment of the Botanic Garden has been captured by students

of the School of Art for inspiration of the design and presentation of a series of wonderful sculptures. Over the brief period of time these works were displayed, they attracted a great deal of admiration and comment from our garden visitors.”¹¹

The year was a productive and enjoyable one for Nicholls who would retire in November after twenty two years on staff.¹² He then threw his energies into creating large sculptural pieces, gaining commissions nationwide and further lifting his profile as a distinguished New Zealand sculptor. His replacement, Michele Beevors from Australia who had recently completed her MFA at Columbia University in New York, arrived in January the following year. Others lecturers leaving at this time were David Man, Photography, and Shaun Burdon who moved to Bendigo in Central Otago where he continued to exhibit and became a senior lecturer in art at the Polytechnic’s Cromwell campus. Staff new to the School included Stuart Griffiths, Sculpture, Andrew Last, MA (Visual Arts), Jewellery, Ali Bramwell, MFA, Project Manager for Artists At Work, Peter Towers, Photography technician, Peter Steele, Ceramics technician, and Eddie Thompson, lecturing part-time in Ceramics.

Due to Faculty Deans having picked up a number of administrative responsibilities which had previously been the prerogative of Heads of Departments, Garrett found time, in addition to writing critiques, essays and reviews for art publications, to expand his involvement in the activities of the wider arts community. An article, under the title “Art School Head Wears Many Hats,” published in August, mentions, “He is mostly known as the foundation chairman of the Otago Festival of the Arts Trust and trustee of the Higher Trust, which supports Dunedin-based arts community projects. He wears other hats, too - project co-ordinator with the Dunedin Arts Employment and Advocacy Initiative and trustee with the Otago Community Broadcasters Trust and the Operate Charitable Trust (visual arts and theatre).”¹³ Reports indicate he coped admirably with these extra-curricular engagements. His enthusiasm for meetings was also evident at the School, as in addition to the customary weekly staff meeting, 22 staff subcommittees were established, covering all aspects of School activities.¹⁴

The three year degree equivalent Diploma in Ceramic Arts, first offered in 1990, was due for revision and this was undertaken in 2002. The remodelled programme was divided into two diplomas; a two year Diploma in Ceramic Arts (Level 6) and an optional one year Diploma in Ceramic Arts (Level 7). As ceramics at the tertiary level was no longer taught elsewhere in New Zealand, the possibility of offering the programme to other centres via a distance learning process was under consideration. It would be developed in consultation with suitable partners and would involve the provision by an Otago Polytechnic approved nationally recognised ceramist in the student’s local area to be contracted and paid for by Otago Polytechnic. Components such as Drawing, and Art History and Theory would be delivered either by off campus staff or through online delivery by the Polytechnic’s staff.¹⁵ The many letters of support from leading national potters helped contribute towards the programme being approved by the Polytechnic’s Academic Board on 18th September, and its introduction in February the following year. It rapidly became of interest to far flung ceramic enthusiasts and was soon being taught throughout New Zealand. This initiative was developed by Neil Grant, who retired as Head of Ceramics later in the year, but continued as a part-time lecturer on a permanent basis as the Distance Learning Programme Coordinator.

Garrett, who had been Head of School over the previous two years, resigned in October 2002 to become Manager of Arts Services at Creative New Zealand’s head office in Wellington. “Mr Garrett, who has been with the art school for twelve years, said he had become more involved in arts development during that period. ‘I’ve got a great interest in this area and when the opportunity came along it was too good an opportunity to miss’.”¹⁶ The search was again on for a new Head of School, during which, senior lecturers, Bridie Lonie and Kelly Thompson picked up responsibility for the School’s day to day activities, in addition to maintaining their teaching loads. Other staffing moves included Derek Ball, Head of Sculpture for the past 25 years, resigning in July and moving to Stoke, Nelson, where he returned to sculpture full-time concentrating mainly on plastic fabrications for which he had become nationally famous. Michele Beevors, who had joined the staff the previous year, became the new Head of Sculpture, and with her appointment, the current emphasis on site specific sculpture moved



Figure 66. First year painting studio 2005.

more towards performance and installation art. Rodney Brown became responsible for Computer Art and James Walton its technician, Rob Cloughley BFA was appointed Ceramics technician along with some teaching responsibilities, and Julie Goldsack joined the clerical staff.

The year again closed with an on-site campus exhibition where more than sixty graduating students presented their work. "Now in its sixth year, the SITE exhibition came about because of the increasing number of students graduating each year and the difficulty of finding a large enough exhibition space," lecturer Clive Humphreys said. "It is a great way to consolidate everything, give the public a look around the art school and give the students a real sense of celebrating together."¹⁷

Breaking news for 2003 was a report in the local newspaper headed, "Polytechnic Art Works Vandalised," saying that broken shards were all that remained of several outside ceramic totem poles and other pieces after being smashed in a senseless act of vandalism, and lecturer, Marilyn Webb, was quoted saying that "it was really the action of a sick mind and that her heart went out to the artists who created the works." The police were brought in, but the culprits were never identified.¹⁸

Further news, and possibly due to Garrett's new position, was that the School received \$23,000 from the latest Creative New Zealand funding round to support a residency by collaborative Sydney artists, David Haines and Joyce Hinterding, an eight week residency for Auckland based Ngai Tahu artist, Louise Potiki-Bryant, and to cover the travel costs of lecturer Lynn Taylor's visit to Woosuk University in Korea to take up an artist residency and hold an exhibition.¹⁹ And of particular note, was the opening of an exhibition, curated by Clive Humphreys and Leoni Schmidt, of work by 15 post-graduates at the Lane Gallery in Auckland's O'Connell Street on 27th July. It was accompanied by a comprehensive full-colour catalogue with texts by Schmidt and each of the artists, opening with the statement, "The Master of Fine Arts programme at Otago Polytechnic School of Art in Dunedin, New Zealand, has been offered since 1998 – five years later – it is time to celebrate the creative energy and professional commitment of the artists who have been involved."²⁰



Figure 67. “Otago Polytechnic School of Art head Bridie Lonie and group manager of creative and applied technologies Alistair Regan examine plans for the art school annex taking shape behind them.” (Photo by Craig Baxter, image courtesy of the *Otago Daily Times*, 19 November, 2008).

Finally, at the beginning of August, after almost a year of HOD internship by Kelly Thompson and Bridie Lonie, a new Head of School was appointed in the person of Donal Fitzpatrick, MFA, B Litt Hons, PG Dip BA, and recent Head of the Creative Industries Faculty at Queensland University of Technology. Shortly after his arrival, he was reported in the local news, under the title “Dynamic Dunedin Lures School Head;” that once he saw the Otago position advertised he couldn’t get it out of my head, and was now bubbling over with grand ideas for the School. “You don’t uproot yourself to come across the creek unless you’ve got plans. Among those plans were to build links between the School and other disciplines at the Polytechnic, University of Otago, Dunedin College of Education, local industries and the community. Already he had forged a formal link between the School and the First Church to jointly run an exhibition space in Burns Hall for students to exhibit their work. [And he was] Shocked that New Zealand’s oldest art school did not keep in touch with its graduates. Mr Fitzpatrick is creating an alumni association and will soon launch a campaign encouraging graduates to renew contact.”²¹

That year’s Con Hutton Award of \$5000 was won by a Digital Art student. “Learning to read in Chinese and English was the inspiration for an installation that helped the Otago Polytechnic School of Art student Ruo Yun Kao win the School’s top scholarship. Her end of year exhibition ‘Self-Expatriation’ included the video projection of scrolling images - phonetic alphabets and Chinese characters - onto a forest of silk strips suspended from the ceiling. ‘Self-Expatriation’ also included four computer monitors running a seven minute loop of four related animations about her childhood.”²² Further scholarships, of \$3000 each, were awarded to Odette Callanan and Rob Cloughley to help finance the cost of completing their MFA programmes.²³

An initiative proposed in 2004 was that the School should develop a Graduate Diploma in Fine Arts (Level 7) which would provide an opportunity for graduates from other degrees to spend a year studying papers of their choice from the Bachelor of Fine Arts. “Those following the graduate diploma pathways within the programme

will be able to engage in study in an area other than that in which they graduated. Typical graduate diploma applicants are teachers who may take a year's research leave, mature students who wish to gain a different area of expertise, and people who wish to work in the arts but are in partial or full employment."²⁴ This was classified as a minor revision of the Bachelor of Fine Arts degree and the proposal was approved by the Polytechnic's Academic Board on 20th October, to commence in February 2006.²⁵

Good news for Kelly Thompson, lecturer responsible for Craft Design, was the announcement in August, that she, through Creative New Zealand sponsorship, "will spend three months from December as artist in residence at the Sankriti Foundation's Sankriti Kendra campus on the outskirts of New Delhi. She said she hoped to extend her understanding of Indian handloom woven textiles, and to learn from textile scholars, museums and loom producers."²⁶ And, that year's Con Hutton Award went to a sculptor, Rachael Easting, who was reported as being undecided regarding her future study plans.

Regrettably, at the end of the 2004, Donal Fitzpatrick, after only a year and a half as Head of School, announced his resignation to take up the position of Head of Fine Arts at Massey University's Wellington campus, and Bridie Lonie, MA, BFA, Dip Tchg, a member of the Art History and Theory staff since 1995, and a highly published and respected academic, was appointed as Head of School. In addition to her new administrative responsibilities, she was expected to maintain the majority of her current teaching commitments, including the management of the BFA programme.

Other staff appointments included; Leanne Miller to Photography and Alan Cox as its technician, Jane Venis, BFA and Cameron Bishop to Art History and Theory, part-time, Scott Eady, MFA, and Frances Hodgkins Fellow, Sculpture, Ruth Cleland, MFA, part-time in Printmaking, Anita De Soto, MFA, Drawing, Kate Mahoney to Photography, and Ana Terry, BFA, to Computer Imagery. Additions to the Ceramics section included; Nicola McLaren, BFA and Brian State, BFA, part-time, and Jim Cooper, MFA, full-time.

The new one year Graduate Diploma in Fine Arts programme was announced to the public in August 2005 with the local newspaper reporting that "The School has opened enrolments for the newly-approved graduate diploma in fine arts, which will allow people with a degree and a desire to nurture and extend their artistic abilities to do so, from next year. Ms Lonie said they wanted to offer something with restricted time. This is also appropriate for a high school teacher, for example, who has a year's leave of absence. And as the programme is only ten months long, at the end of the course teachers will still have time to prepare for their return to school. This programme is ideal for those who want to gain skills in a medium they do not already have experience in. Applicants will need to have an arts degree, preferably in an arts related area, and be prepared to submit a portfolio of their work."²⁷ It was argued that this could be the first step towards becoming a practising artist or if one was a secondary school teacher it could open up another teaching area. Or it could assist one to work in other arts-related areas including galleries and museums. Also, after completion of the diploma one could apply for entry into the Master of Fine Arts programme. Unfortunately, the programme was short lived, as all available and interested locals were rapidly catered for, and the diploma ran out of suitable applicants within a few years.

2005 staff movement included Alexandra Kennedy, BFA, and Peter Stupples, M. Phil, Grad. Cert. Ed, BA (Hons), joining the Art History and Theory Department, and Christine Keller, MFA, was appointed Head of Textiles replacing Kelly Thompson who left for overseas. Don Hunter was appointed Sculpture technician on the retirement of Alan Burrows, who had been with the School for the past fifteen years and Lloyd Godman, who had been responsible for Photography and had joined the staff at the same time as Burrows, left for Australia. Within the Polytechnic, Graham McGregor was no longer Head of the Art and Technology Faculty, which had now been re-designated the 'Creative Technologies Group', with Alastair Regan, MFA, BA, as Group Manager.

Of special interest to the School and the local community was an announcement in November that the Polytechnic had appointed its first professors. "Deputy chief executive Dr Robin Day yesterday said that he

was pleased with the outcome and high calibre of the first appointments. Criteria had been developed in line with the university sector, and included leadership in the discipline and having an international research reputation. The appointments were decided by a panel of senior academics from the polytechnic and New Zealand universities. We have staff who are extraordinarily highly respected in their fields, and in Leoni's case, an undisputed international leader. As well as having published widely, she is co-editor of one journal and soon to become co-editor of a second."²⁸ He was referring to Dr Leoni Schmidt, Programme Manager for the Master of Fine Arts who had just been appointed the Polytechnic's first full professor. Dr Samuel Mann in Information Technology and Dr Alison Stewart in Nursing were appointed associate professors.

Schmidt's co-editing of further publications became evident in late 2006 when she and Bridie Lonie produced the first issue of *Scope: Contemporary Research Topics (Art)*, a peer reviewed research journal published by Otago Polytechnic aimed at engaging discussion, critical debate, along with new understandings of, and contemporary research practise in the visual arts field. It would be published annually with between 150 to 200 pages of articles provided by local and international contributors; it maintained a peer review and advisory board of respected art academics, and would become recognised as an art journal.

The 2005 end of year graduate students' 'Site' exhibition gained minimal newspaper coverage, but it did comment at length on that year's David Con Hutton \$5000 Award winner, sculptor Irena Kennedy, who "uses clay, steel, photography and fibreglass in her mixed media object making. Her work deals with human psychology, phobias and obsessions. 'I find psychological disorders interesting and how a phobia can turn into a disorder.' Miss Kennedy plans to move to Melbourne in the middle of next year before spending time in Berlin."²⁹

The following year's 'Site' coverage was considerably larger, stating, under the title "New Plumage Takes Flight" that "the School of Art nudges the next generation of New Zealand artists out of the nest. The students' work knows no bounds. A full-sized inflatable whare, a vinyl rocket ship, jewellery constructed of salt, 750 ceramic elephants, a photographic essay on Waiholo residents, paintings and photographs and beautiful words. It's all there and it's all the product of unfettered passion and energy. 'This exhibition always excites me. I think it's wonderful.' School Head Bridie Lonie says. 'It's the summary - the synthesis - of a whole year's work. The students also have to justify their work in a 5000 word research paper. We believe that good art comes from a thoughtful integration of conceptual, imaginative and technical skills. Art education is about creating strong individuals who will be able to make their own way in the world, not only in art, but in many other fields of visual culture.'"³⁰

Lecturer movement continued throughout 2006. De-Arn Buchholz joined the staff at the beginning of the year as the School's Secretary and Staff and Finance Administrator, on the retirement of Patricia (Pat) Jackson. Pat had been with the School since 1977, and during her tenure had undoubtedly accumulated more knowledge on the School's administration, staffing and budgetary processes than any of her Heads of School, to whom she was an invaluable fount of knowledge. Craig McNab, MFA, was appointed as the Art History and Theory section's first Research Assistant, Kushana Bush, BFA, to lecture in Painting, Sudhir Duppati, MFA, Drawing, Emily Pauling, Sculpture along with Jamie Oliphant, BFA, as its technician, Victoria Bell, BFA, to Textiles, and Rachel Gillies, PG Dip, Photography, replacing Di Halstead, who had been on staff since 1993. And in 2007, Max Oettli, Lice-s-Litt, BA, who had been lecturing in Switzerland was appointed Academic Leader of Photography.

Of growing concern was a noticeable falling-off of applications for entry into the BFA programme and after a little research the reasons, which had nothing to do with the quality of its programme or teaching, soon became evident. When the BFA was introduced in 1993, the School was one of only three New Zealand institutions offering such a degree, the other two being universities. By 2007, due to increased government support of art and design education at both the secondary and tertiary levels, the number of visual art and design degrees on offer throughout New Zealand had increased to 19, most of which were of three years duration, and the question on many prospective student minds was, why spend four years on a degree when you can get

one in three, and at considerably less expense. A further enrolment impediment was a recent change in secondary school subject requirements, which deleted art as a compulsory subject for all level 9 and 10 pupils, and replacing it with a selection of art, design and technology subjects from which pupils could choose, resulting in fewer pupils taking art to a level acceptable for entry into tertiary fine arts programmes. Consideration was also given to the 2005 Bologna Accord, which recommended that degrees be of three years duration and that a certificate and a diploma be awarded after successful completion of the first and second year of the degree.³¹ The Accord aligned degree programmes throughout Europe and Australia and was beginning to be implemented by some New Zealand tertiary institutions.

Staff meetings were held on how to rectify this situation, and the proposal eventually formulated and put to the School's Permanent External Advisory Committee meeting on 7th November 2007, recommended that for the School to maintain viability, it should develop a three year visual arts degree in line with the Bologna Accord. PEAC approval was granted and work began on producing the necessary material for presentation to the Polytechnic's Academic Approvals Committee.

This was completed six months later and documents covering a Bachelor of Visual Arts and a Graduate Diploma in Visual Arts along with letters of support were submitted for consideration to the Academic Board on 21st May 2008. The Board approved the programmes, which were then forwarded to the New Zealand Qualification Authority for consent to deliver.

"The new programme is a rethinking of what the School can offer today's students. It responds to frequent requests from prospective students for earlier specialisation while also enabling the possibility for a fourth year to become what it has naturally tended towards, a postgraduate year at level 8."³² The BVA was described as providing "students with the opportunity to gain experience of a broad range of studio areas with a deepened study of two of these in the first year before focusing on a student-centred research-based study in the second and third year in a single discipline area. Parallel learning occurs in Art History and Theory, Drawing and Professional Practice." BVA students would "be eligible for entry to postgraduate programmes in all countries which follow the Bologna Accord."³³ And in accordance with that Accord, a Certificate in Visual Arts (Level 5) would be available to those students who chose to exit the programme after satisfying all academic requirements of year one of the Bachelor of Visual Arts programme, and a Diploma in Visual Arts (Level 6) would be available to successful students who chose to leave at the end of the second year.³⁴ The Graduate Diploma programme was described as, "offering students with prior learning [not necessarily a visual arts degree] a focused year in which to gain specialised skills in a single subject area complemented by Art History and Theory, and Drawing."³⁵

A loss to the School that year, was the retirement of Chris de Jong and Marilyn Webb, who had been responsible for the nurturing and the emergence of many notable New Zealand printmakers. De Jong had been on staff



Figure 68. Pat Jackson, School Secretary from 1977 to 2005.

since 1978 and Webb since 1988, and who, a couple of years after retirement on 10 May 2010, would receive an honorary degree of Doctor of Laws from the University of Otago for her outstanding contribution to New Zealand Art. De Jong moved, with his wife Gail, to Central Otago where they established the very successful OCTA Workshop and Art Gallery in the old-town part of Cromwell, and both continued to print and paint. That year also saw the retirement of the Academic Leader of Drawing, Ken Laraman who had been with the School since 1987. Other staff movement included; Lynn Taylor, Art History and Theory, Emily Pauling, Sculpture, Kushana Bush, Painting, and Kate Mahoney, Photography. In addition, and due to reduced Government funding, the Polytechnic decided to venture into the field of staff redundancies and a number of long serving staff appointments were terminated. Art lecturers initially affected were Lynn Plummer, who had been responsible for Painting and had recently been appointed to a full-time research position, and Rodney Brown in charge of Electronic Arts, both of whom returned to their home country, Australia.

- 1 *Otago Daily Times*. 9 March 2000: 2.
- 2 Chief Executive's Report. Otago Polytechnic Annual Report 2000: 8.
- 3 Ibid.
- 4 *Te Karaka*. Summer 2000, Issue 15, October 2000: 36.
- 5 Diploma in Jewellery and Textile Arts Programme Document. October 2002: 6.
- 6 BFA3 Jewellery and Textile Arts Programme at Otago Polytechnic School of Art. Michael Findlay. 2002
- 7 *The Star*. 11 October 2000: 20.
- 8 School of Art, *Site 2000 Catalogue*: 23.
- 9 *Otago Daily Times*. 19 December 2000: 4
- 10 *Seasonal Interventions. Sited Sculpture - Dunedin Botanic Gardens*. Dunedin School of Art Publication. 2001
- 11 Ibid.
- 12 *Otago Daily Times*. 14 November 2001: 15.
- 13 Ibid. 11 August 2001. (Weekend Section): 3.
- 14 School of Art Staff Meetings Document. 2002.
- 15 Programme Document: Diploma in Ceramic Arts (Level 6) and (Level 7) Otago Polytechnic. September 2000.
- 16 "Art School Head Quits for Creative New Zealand Position." *Otago Daily Times*. 9 October 2002: 5.
- 17 *The Star*. 28 November 2002: 2.
- 18 *Otago Daily Times*. 26 April 2003: 2.
- 19 Ibid. 8 July 2003: 4.
- 20 *MFA Otago*. Lane Gallery Catalogue. 2003.
- 21 *Otago Daily Times*. 13 September 2003: 9.
- 22 Ibid. 15 December 2003: 7.
- 23 Ibid.
- 24 Bachelor of Fine Arts Programme Document. Amended October 2004: 12.
- 25 Ibid.
- 26 *Otago Daily Times*. 24 August 2004: 5.
- 27 *Otago Daily Times*. 27 August 2005: 9.
- 28 Ibid. 5 November 2005: 4.
- 29 Ibid. 18 December 2006: 6.
- 30 Ibid. 15 November 2007: 33
- 31 A Framework for Qualifications of the European Higher Education Area. 21 February 2005.
- 32 Otago Polytechnic Programme Document for Bachelor of Visual Arts and Graduate Diploma in Visual Arts. September 2008: 1.
- 33 Ibid.: 9.
- 34 Ibid.: 11.
- 35 Ibid.: 2.

