

1994 - 1999

A NEW BUILDING AND POSTGRADUATE ENDORSEMENT



Figure 52. Peter Nicholls, 'Rakaia', 1996 - 1997, Australian hardwood, 4.5 x 66 x 50 m (Keystone Trust Collection)

The School was teaching and promoting the disciplines and cross-disciplines of drawing, painting, printmaking, textiles, digital imagery, photography, jewellery, metal-smithing, ceramics and sculpture, along with a range of environmental and installation art practices. The Master of Fine Arts programme was introduced and the School held its first international art educators conference.

In 1994 the School hosted three international Artists in Residence for a total of ten months. The visits were organised by Rob Garrett, the School's representative on the Otago Polytechnic Research and Development Committee, which at that time was in the process of drafting a policy to establish a Visiting Research Scholars Fund. His enthusiasm for this concept resulted in him initiating and managing eleven artist residency projects in the School between 1994 and 1998. The 1994 recipients were; Katherine West, Ceramist from Ireland, Dan Welden, Printmaker, USA, and Marian O'Donnell, Sculptor, Ireland, all of whom willingly shared their experience and knowledge with students. Of similar importance was the educational enhancement provided by the 26 guest speakers and demonstrators who had visited the School during the year.¹

That year also saw the retirement of Els Noordhof after ten years of teaching Life Drawing part-time whose position was taken by Marie Strauss, BFA, and Wallace Crossman who had been responsible for Painting, retired at the end of the year to be succeeded by English artist, Kulvinda Kaur Dhew, MA (RCA).



Figure 53. Lawrence Ewing, Neil Grant, Michael Trumic and Julie Bartholomew (photograph from Otago Polytechnic School of Art, Tutor Exhibition catalogue 1990).

An on-going plus was the staff's continuing high public profile, not only through their triennial and well received exhibition *Back to Back*, but in addition, "Of the 16 staff involved in the BFA programme 15 have held exhibitions of their work during the past two years, 8 presented papers at national or international conferences, 8 had material published in a range of magazines and 5 had material written about them in magazines and newspapers."² Of note was the achievement of Lloyd Godman who gained the Agfa Photokina Professional Photography Award which allowed him to visit major galleries and art educational institutions in England and Europe.³ Students likewise, kept themselves publicly active, holding thirteen solo exhibitions and three large group shows during the year.

The School now had a substantial number of committees meeting at various times throughout the year, all of which were aimed at maintaining and improving the quality of the School. These included; the Board of Studies, which met six times per year with the aim of supporting the Head of School with mechanisms to ensure that policies and processes were in place to enable the continuous improvement of teaching and learning within the School, an Assessment Committee, which met after each major assessment to monitor marking and moderation procedures, a Research and Development Committee meeting once each semester to implement and monitor the School's policy and programmes for research, scholarship, exhibitions and publications, a Permanent External Advisory Committee meeting once each semester to monitor the major courses within the School, a Student Consultative Committee, which met with the Head of School once a month, a Marketing Committee, which met twice each semester, responsible for promoting the School of Art, an Admissions Committee, which met in early December and when required, responsible for student admissions and for credit and exemption processes, and every two weeks the Head of School held informal staff meetings, regarded as important for maintaining and improving staff and inter-section communications and for keeping abreast of current student, academic and management issues.⁴

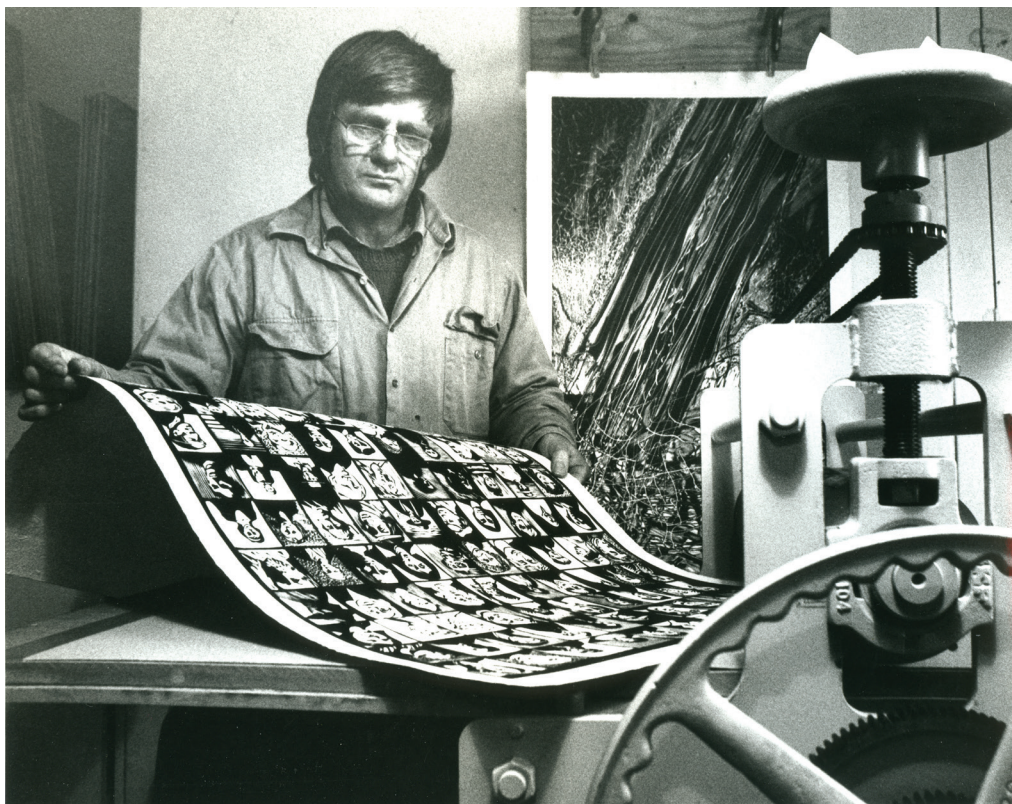


Figure 54. Tom Field in the Print Studio, 1985. (photograph by Lloyd Godman).

A loss that year was the abeyance of the Con Hutton Memorial Scholarship, which had assisted an outstanding student every two years since 1972 to pursue postgraduate studies, usually outside of New Zealand. This was due to the fund holders, Perpetual Trustees, having been taken over by A.M.P. Mutual, whose administration was centralised in Wellington and who appeared to have lost track of the fund and also, each of the non-Polytechnic trust managers had by then deceased. The Award would eventually reappear in the year 2000 as a result of considerable research by Garrett on the Award's funds location and worth, at which time it was discovered that the trust had a capital value of \$55,000 and an accumulated income of \$20,000.⁵

In 1995 the School turned 125 and some form of recognition was in the minds of many; perhaps a special exhibition. Yes! But later in the year. In the meantime further programme considerations were underway, the first being that Jewellery and Textiles, both of which had been well established as subjects within the School through the Diploma in Craft Design programme, should also become full major subjects within the Bachelor of Fine Arts degree.

In order to achieve this, submissions were made to NZQA in February stating that "We are seeking approval to allow meritorious students, after completing their second year of the Diploma in Craft Design to be able to transfer to the third year of the Bachelor of Fine Arts degree providing they fulfil the necessary prerequisite requirements." Resource implications included, "Apart from a possible .5 additional staffing complement shared between the disciplines of jewellery and textiles, the proposed change can be accommodated within current resourcing levels. A new jewellery and textile workshop suite will be commissioned at the end of 1995 as part of the on-going building programme of Otago Polytechnic. The addition of two new major areas of specialisation

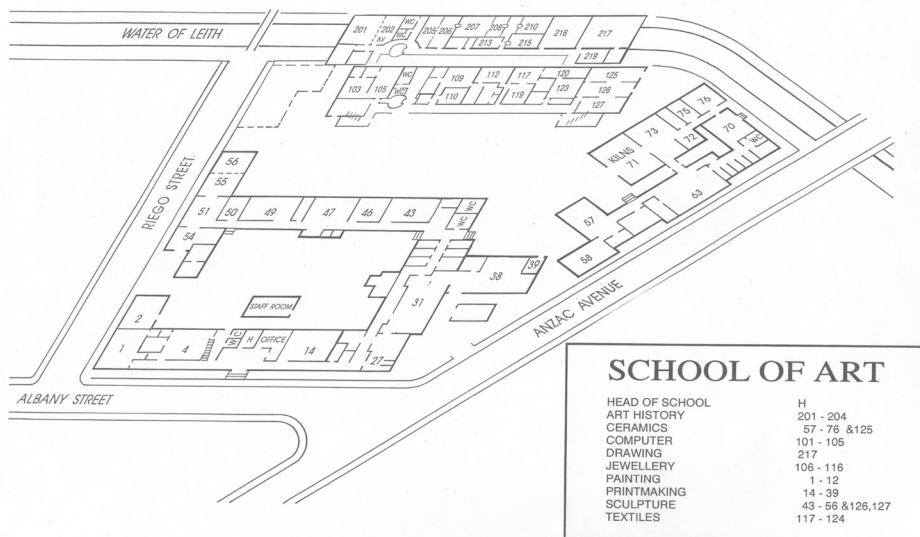


Figure 55. Plan of layout of the School of Art in 1996.

gives recognition to jewellery and textiles as significant disciplines within the field of fine arts, and provides an opportunity to those students who work in these areas in the Diploma in Craft Design programme to progress to degree status. There is not a degree level course in New Zealand, but there are several courses offering jewellery at the diploma level.” Numerous supporting letters from leading jewellers and textile artists were also included within the 53 page submission.⁶ NZQA approval was granted, and Jewellery and Textiles would become third year degree subjects in 1996.

With the BFA firmly established, it was thought appropriate that an MFA programme be the School’s next major goal, and during 1995 an analysis of a range of MFA programmes was undertaken. This included, writing to and receiving written information from 13 American Schools of Art, 3 UK Schools and 5 Australian Schools. Following which, teaching staff with postgraduate qualifications were surveyed through a questionnaire to determine what they considered would be the most desirable aspects to incorporate into a possible MFA programme. This group was further surveyed on the written components, with particular reference to the requirements at ANU (Canberra) and Sydney College of the Arts, which were closest to the MFA model under consideration. The information gained was then presented to the Otago Polytechnic Academic Board on 22nd November, seeking approval to develop an MFA course proposal document for submission to the Polytechnic’s Courses Committee.⁷ Approval was granted, and an extensive MFA programme development was initiated under the leadership of newly appointed Postgraduate Co-ordinator, senior lecturer, Derek Ball.

Of concern to the School at this time was the Polytechnic’s decision, for financial reasons, to discontinue the DFA programme running at the Oamaru Campus. It was announced in May that a review team, which did not include art staff, had been established to look at the programme. “It was expected that the Polytechnic’s



Figure 56. Leith Stream Studio Block, 1999. (photograph by Jim Tomlin).

charter, availability of government subsidies and other funding, the resource base of the Waitaki District, the catchment area for students, Dunedin School of Art activities and Otago Polytechnic's emerging strategic plan would be considered. Interested parties can make written and/or oral submissions to the review. The review team intends to make its final report to the Polytechnic Director, Dr Nirwan Idrus, by July 31. Waitaki Mayor, Duncan Taylor, expressed his disappointment at the time it was announced that the fine arts course was to cease. It was estimated the course was worth \$900,000 to the area's economy."⁸ The Polytechnic decided that the programme would cease at the end of the following year, and students who had successfully completed their first or second year would be admitted to the second or third year of the BFA programme in Dunedin.

Two rather unusual exhibitions were held at the end of 1995. The first was organised by Bruce Dehnert and Linden Cowell, titled *Around About 125. An Exhibition of Cups and Saucers*, which also included a range of art objects, that with a little stretching of the imagination could be said to relate to cups and saucers. This was a combined Oamaru and Dunedin students, staff and friends of the School exhibition aimed at celebrating the School's 125 years of existence, and was held from the 8th to 27th September in Gallery No 5 whose owner managed to accommodate some 99 items within the display. Having a cup of tea offers time to reflect and when asked about the title, Bruce Dehnert commented, "Tea is important in New Zealand. It's not just the substance, but people stop and take time to have tea and they usually do it with someone else."⁹

The second was an exhibition-symposium, sponsored and organised by the Art History and Theory section, and held in their newly completed Leith Block suite which had yet to be formally occupied by students. It was titled, "Short Cuts and Sticky Tape", and featured a range of experimental videos and computer animations produced by Oamaru and Dunedin students under the guidance of lecturers, David Jackson and Graeme Cornwell. In

his introduction to the programme, Rob Garrett commented, "This is the work of New Zealand's TV generation. They are strong swimmers in the pixel-soup, body-surfing the transmission waves and storage pathways, drifters in the charged currents of electronic sign systems. The screenings in 'short cuts and sticky tape' are strong testimony to the ubiquity of TV's imaging systems in the imagination. As well, they provide evidence of the continuing possibility of subverting video's status as an instrument of corporate and state control by appropriating its diverse conventions, hardware and networks, hybridising its techno-genome to breed alternative television vocabularies and subjectivities."¹⁰

By 1996, the increasing theoretical requirements of all programmes necessitated the expansion of the Art History and Theory section, and with Linda Tyler having accepted a northern appointment a number of new academic positions opened up. Three positions were advertised and the successful applicants were Bridie Lonie, BFA, Dip Tchg., Leoni Schmidt, D Litt et Phil, MA (Fine Arts), and Susan Ballard, BA, DFA. New full-time staff in other areas included Rachael Rakena, DFA, BA, in Computer and Moving Image, Bill Ingram, R.E.S.T., Adv.TC, technician for Craft Design, and with the resignation of Theresa Hollingsworth two new staff were appointed as clerical support to the School's secretary; Sharon Jensen, B Com, Dip Com (Management), and later Janeice Young. Recent part-time appointments included; Stephen Mulqueen, DFAA, Post Grad DFA, and Juerg Muff teaching Jewellery, Robyn Webster, DFA, Photography, Jenny Bain, DCD, Textiles, and Louisa Baillie DFA (Hons), BHSc., teaching Sculpture to Oamaru campus students.



Figure 57. Neil Grant checks a firing of his work, 1998.

Finally, after approximately eight years of planning, designing and redesigning, and with particular thanks to senior lecturer, Neil Grant, for the additional workload he undertook in helping oversee all aspects of the School's new building project over the previous eighteen months, on the evening of 29th March 1996, Dunedin city and Otago Polytechnic officials, along with staff and students gathered at the School for the official opening of its new Leith Block. In his opening address the Council Chairman, Dr Max Shepherd announced, "With the addition of this Leith block, the School now has facilities equal to anything internationally, and it is most appropriate that at yesterday's meeting of the Council of Otago Polytechnic, approval was given to the School to begin the development of postgraduate programmes and in particular the introduction of a Master of Fine Arts degree."¹¹

In a later Polytechnic staff newsletter, Tomlin comments, "Due to the limited finance available the size of the building is about a third less than originally specified and a number of features were unable to be incorporated, including a teaching gallery, staffroom, student common room and an artist in residence flat or studio. However, that aside, we are extremely pleased with what has been achieved with the money available, and we have been proudly showing it off to all visitors. It provides international level accommodation for art history and theory, computer art, drawing, photography and jewellery. The textiles area is somewhat cramped and we are looking at ways to provide senior students in this subject with more space. Limited space is also available for fourth year ceramics and sculpture students. The building is well equipped and is appreciated as a good learning and teaching environment by students and staff."¹²

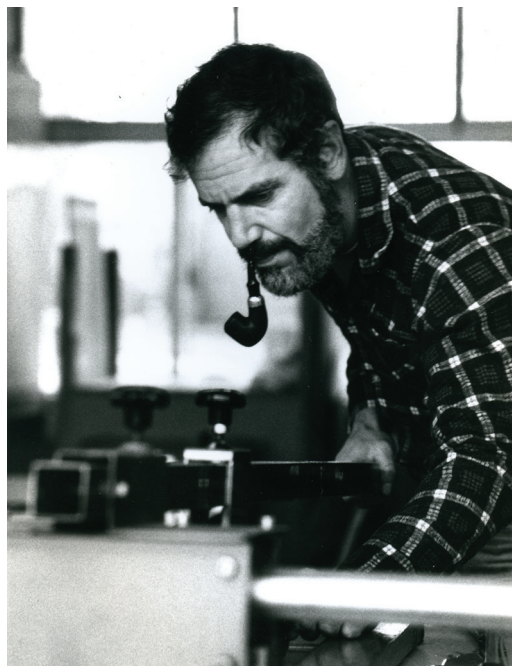


Figure 58. Chris De Jong in the Print Studio (photograph by Lloyd Godman).

incorporated into the document. Further staff meetings were held to refine details and the MFA programme was again the main agenda item for PEAC discussion on 13th November. The document was further redrafted in readiness for forwarding to national and international MFA accrediting institutions for comment.

Included in the document was the acknowledgement that postgraduate candidates would likely evolve unexpected relationships between traditional subjects or create new syntheses from them and therefore it would not be appropriate to continue subject nomenclature into the postgraduate programme. And also, that the MFA would be regarded as a research degree, the definition of which would classify the written component as 'scholarship' and the studio component as 'creative work'. Scholarship was described as "work which is intended to expand the boundaries of knowledge and understanding within and across disciplines by the analysis, synthesis and interpretation of ideas and information, making use of rigorous methodology." Creative work was defined as "the invention and generation of ideas, hypotheses, images, performance or artefacts in any field of knowledge, understanding or expertise," culminating at the end of the second year in the adjudication of a dissertation and exhibition presentation of studio work.¹⁴

An additional major undertaking that year was the organising and running of an Australasian art educators' conference titled, 'Eduvision 96', from 15th - 19th September. "If you have never been involved in organising such a venture I would recommend that you don't lightly rush into it. We met monthly over a period of two years in preparation for the conference and that time span was necessary. Just finding appropriate keynote speakers took many months. However, we had an excellent conference co-ordinator in Chris de Jong and an enthusiastic committee chaired by Tomlin, which all helped ensure the conference was a success. The Kai Tahu Whanau performance based on the Ngai Tahu creation myth organised for the opening by Rachael Rakana, impressively supported by David Watts' computer generated video backdrops, all added to the enjoyment of the 270 participants who were catered for with a choice of 94 papers and workshops to attend over the

A day prior to the opening of the new building, an outline of the MFA proposal had been presented to the Otago Polytechnic Council, which agreed that once its development was completed, it could be submitted to NZQA for approval.¹³ Ball, who was leading this development, visited Australia twice to attend art educator conferences, the first on internationalisation in tertiary art education and the second, a conference for postgraduate co-ordinators in art. He also visited staff in a number of New Zealand institutions, including the University of Canterbury School of Fine Arts, University of Auckland School of Fine Arts, Auckland Institute of Technology School of Art and Design, and the University of Otago Department of Art History, with whom he discussed the appropriateness of the School's MFA proposal and to seek advice on its implementation. His initial draft, completed in early July, was examined at a meeting by staff likely to be supervisors in the programme and their recommendations were incorporated into a redraft of the document. That draft then became the main topic of conversation at the School's Permanent External Advisory Committee (PEAC) meeting on 23rd July and their recommendations were also

four days of the conference. The School took on this conference partially as a marketing exercise and the feedback from visitors has been most encouraging. The School is no longer just a name in a brochure, but a strong and positive image in the minds of many art educators throughout New Zealand and Australia.”¹⁵

In conjunction with the conference, exhibitions of primary, intermediate, secondary and tertiary students’ works were displayed in a number of private dealer galleries around Dunedin, and of particular significance to the School was one with the title *Tenth* which was held at the Dunedin Bond Street Galleries from 7th - 26th September, organised by Kelly Thompson and Clive Humphreys. It featured works from past Craft Design graduates who had continued working in a range of craft and design fields including; jewellery, textiles, painting, furniture, ceramics and packaging design, not all relating to their original studies. “The primary intention of this exhibition is to mark the tenth anniversary of the Craft Design course at Otago Polytechnic. This year also sees a shift into new facilities and the impending graduation of our first degree student.”¹⁶ The catalogue featured photographs of many of the works on display along with a comprehensive article by Robin Gardner-Gee on the history of craft education in New Zealand and its development at Otago Polytechnic.



Figure 59. Clive Humphreys, Geog Beer, David McLeod, Kobi Bosshard and Kelly Thompson, 1990 (photograph from Otago Polytechnic School of Art, Tutor Exhibition catalogue 1990).

Due to the curtailment of Government funding, the end of the 1996 year saw the last group of students graduating from the Oamaru Campus DFA programme. It had gained a reputation for excellence and originality, and had also achieved national recognition for the success of its students under the guidance of sculpture lecturer, Wayne Everson, in the student section of the Nelson Wearable Art Awards. The demise of the DFA was a blow to all concerned, particularly to the Oamaru staff and the very supportive local Forrester Gallery.

In 1997 the Course Supervisor of Art at the Oamaru Campus, Ken Laraman, moved to the Dunedin campus to teach Drawing and Art History full-time, as did Graeme Cornwell, MFA, Dip Ed., who had been lecturing in Drawing and Computer Art during the past year, and Peter Cleverley, DFAA, transferred to teach Painting as a full-time relieving lecturer while the School searched for a replacement for Kulvinda Kaur Dhew who had accepted a lecturing position at the University of Malaysia. Although Graeme Cornwell left for a position at AIT within a year, both Peter Cleverley and Ken Laraman would remain on staff well into the new millennium. Bruce Dehnert, lecturing in Ceramics, also left for Malaysia to be replaced by Madeleine Child, MA (RCA), BA Hons, CC, and Grant Thompson, DCD joined the Jewellery staff. General Staff appointments included; Joanne Gray, working full-time in the School office, and Georgiana Morrison, DFA (Hons), as a technician for the Art History and Photography sections.

Throughout 1997 the resolution of the MFA document was never far from staff minds. Copies of the programme structure were forwarded to national and international art schools for comment, and positive replies were received from all. For example, Professor Pegan Brooke, Graduate Director of the San Francisco Art Institute who had been visited by Ball, commented, “This enormously well-prepared document leaves me with the opinion that this program is well thought out in its mission and its focus. I am impressed with the scope of considerations taken on by the faculty/artists who participated in its creation. I believe the program would well

serve the students who participate and would thrive with its new and enthusiastic spirit. The program has strong values and rigorous standards and would seem to be prepared to implement necessary courses and reviews to assure students achieve the stated goals of the program.”¹⁷

All letters were appended to the completed document which, after three years of dedicated research and crafting by Ball, who had recently been appointed Deputy Head of School, was forwarded for approval to NZQA in late July. Much to the appreciation of Ball and the School, NZQA’s prompt reply, received on 4 August, stated that, “It was resolved by the Board: 1. That the proposed Master of Fine Arts be approved, and 2. That Otago Polytechnic be accredited to provide the Master of Fine Arts.”¹⁸ A further letter arrived from NZQA on 29th September confirming that Mostyn Bramley-Moore of the Victorian College of the Arts, University of Melbourne, would be the degree’s external monitor.¹⁹ This would be the first master’s degree to be accredited to Otago Polytechnic.

Its implementation required that a Course Co-ordinator be appointed to oversee admissions and management of the degree and a further requirement was that the lecturer responsible should have a qualification in advance



Figure 60. Tom Field of the Computer Art Department and Lloyd Godman of the Photography Department (photograph from Otago Polytechnic School of Art, Tutor Exhibition catalogue 1990).

of the newly approved degree. Leoni Schmidt, the only staff member at that time holding a doctorate, was happy to accept this responsibility and the MFA came on stream in February 1998 with an admission of five candidates selected from seven applications.

In 1998 the search for a new Drawing and Painting Head of Section was resolved with the appointment of Lynn Plummer, MA (Visual Arts), Grad. DFA, who had been lecturing at Charles Sturt University in Albury for the past twelve years, and her partner, Rodney Browne, PG Dip (Visual Arts), B Bus, fortuitously found employment at the School as a technician in the Computer Art section replacing Ben Smith who had recently left. Two further technicians were also appointed, Colin Howes, DFA (Hons), to Drawing and Painting, and Blair Allen, DCD, to Craft Design. Mike O’Kane, DFA, also joined the staff as a part-time lecturer in Sculpture.

In July, Mostyn Bramley-Moore, the appointed monitor for the MFA, flew in from Australia to make his first inspection of the degree’s progress. His report was positive, and in a letter to Tomlin accompanying a copy of the report, he commented, “As I note in my report, I was very impressed with the thorough and professional manner with which Otago Polytechnic is developing this MFA program. Staff are to be congratulated on doing such a good job.”²⁰ He paid a further visit in November, this time accompanied by Pani Bryant, Quality Systems Analyst from NZQA, and again reported positively. “The MFA is going through a healthy process of development and consolidation. All involved are focussed on arriving at a high quality outcome. I remain impressed by the sincerity of the initial group of students and the professionalism of staff.”²¹ At this stage ten prospective MFA candidates were being interviewed for the following year’s intake.

Over the previous nine years student numbers had increased from 197 to 275, academic staff from 16 to 25, and general staff from 5 to 9.5, although the staff to student ratio had remained at a steady 1 to 11. The result of this growth was that the financial cost of maintaining the School’s programmes, staff and accommodation had grown considerably. For example, the School’s 1998 operating budget of \$2,750,518 included approved equipment expenditure of \$122,200, of which \$40,000 went on computers,²² staff salaries \$1,496,230, staff seminar attendance \$24,696, operating costs \$104,500, building occupancy \$442,583, class materials \$149,000,

and so on.²³ Tomlin and the School's secretary, Pat Jackson, now found themselves spending an ever increasing amount of their time on financial management.

Grant and Ball again organised and ran a productive end of the year staff seminar titled, 'A Business Plan'. Threats listed included the ever increasing course fees, competition and growth of other providers, and in particular, the advent of three year art degree programmes which were rapidly sprouting throughout New Zealand. Initiatives recommended included the development of distance learning strategies, the creation of a database of the School alumni, the promotion of student and staff profiles and achievements via a School website, the promotion of long term planning, and cataloguing the School's art collection. It was also acknowledged that the School had only a limited display area, no teaching gallery, no student common room and only limited access for students to electronic media.²⁴ It would take some years for all of the above concerns to be successfully addressed, which they eventually were.

The other significant end of year activity was the graduating students' exhibition titled 'Site 1998', which was held throughout the School and open to the public each afternoon from 2nd - 6th December: "With works for sale, live music, entertainment and refreshments." This was accompanied by a lavishly illustrated 134 page yearbook/catalogue produced by a dedicated team of staff and students, which featured introductions to the exhibition by the Polytechnic Principal, Head, and Deputy Head of School, a photograph of a work by each participating student accompanied by a statement from its creator, and group photos of the student exhibitors and current staff. This was the first yearbook ever to be published by the School, and within which was acknowledged the support of the twenty two sponsors who had assisted towards its publication.²⁵



Figure 61. Painting Department: Wallace Crossman, Pat Altman, Christine Gregory, Els Noordhof, Shaun Burdon (photograph from Otago Polytechnic School of Art, Tutor Exhibition catalogue 1990).

1999 saw few staff changes. Lynn Taylor, BFA, BEd, was appointed part-time in Art History/Theory and Drawing, and Gary McMillan, BFA, to Drawing and Painting. Wayne Everson, DFA (Hons), taught Sculpture full-time while Peter Nicholls was on leave looking after his seriously ill wife, Di Ffrench, a part-time lecturer and nationally recognised photographic, sculptural and performance artist, and Eddie Thomson, ATC, was employed full-time as a technician for Ceramics while Chris Powley was on a year's sick leave.

A survey of second year BFA students was undertaken by Lynn Taylor, which found that their major concerns were; the extreme workload, constant change (spending too little time in each subject area), and having little time to consolidate before starting something new. Arising from this was a serious look at first and second year BFA timetables with the recommendation from staff that there should be "Longer units to lower stress by allowing time for conception and development of ideas as well as time to accumulate resources."²⁶ As a result, timetable changes were made to the first and second year BFA programme for the following year which doubled the length of each studio unit to five weeks and also halved the number of assessments required, advantaging not only the students, but also staff. Students would now spend one block in each subject during the first year and could spend up to three blocks in any two chosen subjects in the second year, then, as had been the practice, specialise in one subject only in their third and fourth year, or work across disciplines if they so wished.



Figure 62. Marilynn Webb and Chris de Jong of the Printmaking Studio (photograph from Otago Polytechnic School of Art, Tutor Exhibition catalogue 1990).

to accommodate more students. This [in due course successful] proposal will cost more than the insurance replacement cost, but would be a very inexpensive way of gaining more teaching space.”²⁷

A disrupting influence on all departments within the Polytechnic was the announcement by the Chief Executive that the Polytechnic was considering the financial benefits of restructuring. The first sign of which was probably the announcement that “funding for advertising had now been centralised and that the amount available had been cut back. Departments/Schools could no longer advertise as they pleased, but now needed to seek approval in each case.”²⁸ That year could well be the last time that the School’s annually redesigned colourful prospectus would be distributed to all public and private secondary schools throughout New Zealand, a tradition which was first established in 1977. Further details were announced in June to the effect that a limited number of faculties were likely to be established with each picking up the responsibility for overseeing a number of departments’ budgets, accommodation and staffing, and in November the School’s Permanent External Advisory Committee was informed “That the Polytechnic was in the final stage of restructuring the nine departments along with the Cromwell Campus into three faculties, to be known as; Faculty of Art and Technology [in which the School would be located], Faculty of Commerce and Tourism, and Faculty of Health and Humanities.”²⁹ This would considerably reduce the time Heads of Departments spent on administration and it was expected that they would replace that time with a return to, or additional classroom lecturing. This was a particularly unwelcome move for those Departmental Heads who had been full-time administrators for many years.

Graduating students largely organised their own ‘Site’ exhibition that year, which was again held throughout the School and accompanied by an impressive yearbook/catalogue. The exhibition, like other recent student displays, could be described as an expression of late postmodernism with its interaction of disciplines, appropriation, art in text, electronic art, new figurations, installations, etc., and it is probably not surprising that the local newspaper critique sounded a little discombobulated. “For these young artists, nothing is certain. Everything is a representation of something else. Contemplating this unstable world can be like gazing over a precipice. It is no wonder that some seem to be suffering vertigo. Many of the certainties of art classification are dissolved in a search for the necessary means of expression. Photographers make sculpture; installation art and a multimedia approach are the norm as the craft aspects of art are engaged with and discarded. Abrogation of dexterity in the favour of ideas, stirrings of restlessness and much experimentation with the materials used.”³⁰

The age of professionalism, where artists trained as specialists within a particular field, appeared to be waning, and for many students, the turn of the millennium foreshadowed new and exciting conceptual and interdisciplinary

possibilities ahead.

- 1 Bachelor of Fine Arts One Year Self Evaluation Report. March 1994: 10-11.
- 2 Ibid.: 13.
- 3 School of Art 1994 Annual Report. Tomlin, J. 3 March 1995.
- 4 School of Art Board of Studies and Quality Management Document. Academic Board Paper A116/93, 21 July 1993 Amended and approved 27 July 1994. Paper A53/94.
- 5 Proposal to Re-activate David Con Hutton Memorial Scholarship. Memo addressed to Wanda Korndorffer; Memo to Principal, Otago Polytechnic and Jim Tomlin from Rob Garrett. 18 November 1998.
- 6 School of Art Submission to the NZQA for Category A and B Major Changes to the BFA Degree. February 1995.
- 7 School of Art Course Document for the Master of Fine Arts Degree. November 1997: 10.
- 8 *Otago Daily Times*. 30 May 1995: 20.
- 9 "Cup and Saucer Art." *Otago Daily Times*. 7 September 1995: 21.
- 10 *Short Cuts and Sticky Tape*. Programme catalogue. October 1995.
- 11 Opening of New Art School Building. Address given by Dr Max Shepherd. 29 March 1996.
- 12 "From the School of Art." Article in the Otago Polytechnic staff newsletter 'Salmon Run'. November 1996.
- 13 Otago Polytechnic Council Minutes. Paper C25/96. 28 March 1996.
- 14 Course Document for the Master of Fine Arts Degree. November 1997: 12.
- 15 "From the School of Art." Article in the Otago Polytechnic staff newsletter 'Salmon Run'. November 1996.
- 16 'Tenth' Graduate Works from Ten Years of Craft Design at Otago Polytechnic. Bond Street Galleries 7-26. September 1996: 3.
- 17 Letters of Support. Course Document for the Master of Fine Arts Degree. November 1997: 130.
- 18 Letter from Lesley Edgeley, Acting Manager, Quality Assurance, NZQA, to Dr Nirwan Idrus, Principal, Otago Polytechnic. 31 July 1997.
- 19 Letter from Lindsay Moore, Quality Assurance, NZQA, to Dr Nirwan Idrus. 25 September; 1997.
- 20 Letter to Head of School from Mostyn Bramley-Moore. 30 July 1998.
- 21 MFA Monitor's Report. December 1998.
- 22 Art Capital Approvals 1998 Budget. 19 December 1997.
- 23 School of Art Operating Budget. Revised May 1998.
- 24 Research Towards A Business Plan. School of Art staff Seminar. 3 September 1998. Updated 27 November 1998.
- 25 'Site 1998' Festival of Final Year Art Students. Otago Polytechnic School of Art.
- 26 Ball, D. Report on School of Art Staff Seminar Day. Monday 21 June 1999.
- 27 Minutes of School of Art Permanent External Advisory Committee Meeting. 23 November 1999.
- 28 Ibid.: 24 June 1999.
- 29 Ibid.: 23 November 1999.
- 30 "Student Artists Seek Identity." *Otago Daily Times*. 30 November 1999: 16.