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Performing DIY Museums in Murihiku: Decentralising the Museum
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Abstract

DIY Museums explore a decentralised museum model, that regards the city and region as the site for responsive, intermittent acts of museum-making performed by and through the community. Part physical, portable and virtual, DIY Museums evolved in response to the arts and cultural environment in Mirihiku (Southland), Nui Tireni (New Zealand), where the candidate lives and works. Over the past nine years, this community has seen the decline of its arts and cultural institutions, including the closure of Southland Museum and Art Gallery, Southland Art Society's City Gallery and Anderson Park Art Gallery. In this environment, the DIY Museums research explores a proliferation of 'small' and 'micro' museums, positioning their practices as unique and authentic DIY modalities that are marginalised in favour of homogenised definitions and codes of museum professionalism. With 'small' and 'micro' museums making up ninety percent of the sector in Nui Tireni, Murihiku is home to over forty museums, most defined as 'micro' or having no permanent full-time staff. The DIY Museums re-imagine authority and value, through practice, occupying positions of 'in-betweenness' and challenging frameworks that have historically colonised bodies of knowledge. The exegesis argues that differentiating communities as 'amateurs', in the expression of their own unique bodies of knowledge, characterises how an adherence to rigid codes of professionalism creates ruptures or 'disremption' (Digger, 1994) between communities and their museums. The compositing of discontinuous still and animated frames as 'fragments and moments' (Crang, 2003) documents museum-making in Murihiku as a way to preserve DIY modalities of practice and reveal museum 'fictions' in the performance of 'professionalism as a self-promoted quality' (McCredie, 1999). The candidate's role as a socially-engaged artist and curator in DIY Museums reflects her extensive cross-disciplinary experience in 'small' and 'micro' museums; at times curator, administrator, artist, collections manager, chairperson and so on. The DIY Museums project serves as a field-test that sets the stage for the facilitation of a new conception of museum professionalism consistent with socially-engaged art practice and institutional critique.

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"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning."

Acknowledgements

Introduction

DIY Museums: Murihiku's 'Fragments and Moments'

Living and working in regional Nui Tireni,[1] New Zealand, has transformed my thinking about museums. Museums do not exist within a vacuum but are rather connected to, and dependent on, relationships that extend well beyond the physical boundaries of a building. The vast network of interactions that occur locally and nationally to create and support the ongoing operations of a public museum are crucial to its sustainability. But how often are these interactions reflected on or acknowledged as the foundation and impetus for a museum to be developed or sustained? My research reflects on the arts and cultural scene in Waihopai (Invercargill) and the wider Murihiku (Southland) region, with particular reference to proposed museum developments. Through my DIY museological practice, I position museums as active, contextually specific 'social objects'[2] promoting personal, professional, private and public interactions performed by and through communities on the city's stage.

My research aims to make a case, through practice, for a decentralised museum model for the Murihiku region. Through working with local artists, collectors and museums, I have experienced moments in which DIY 'micro' and 'small' modalities of practice are marginalised or positioned as amateur. It is evident, however, in the proliferation of over forty 'small' or 'micro' museums in the Murihiku region, that communities have chosen to create and value their own museums. My research questions the drive to construct, at great cost, large centralised museums in this specific context of Murihiku. Rather than subscribing to a 'ready-made' museum approach in Murihiku, I propose that there is an opportunity to consider a contextually relevant solution that values the community's contribution of knowledge in museum-making.

In my capacity as a socially-engaged artist and curator working to preserve 'micro' and 'small' museum modalities of practice, I have provided support to numerous projects over the past three years including exhibitions, awards, concerts, workshops, and artists' talks. I have documented my experiences of engaging with these projects alongside a long-term consultation period that, at the time of writing, has failed to reach consensus on a sustainable future for the region's largest centralised museums – the Southland Museum and Art Gallery and Anderson Park Art Gallery. This documentation has taken the form of short responsive animations and animation stills or 'fragments and moments' of museum-making, composited largely from my own photography and with

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[1] Nui Tirini is the Maori name for New Zealand referred to throughout the research in recognition of its use in the Treaty of Waitangi and its continued use in many relevant local contexts in the South Island. Early writing pre-contact also indicates that Aotearoa referred exclusively to the North Island but has, over time, come to be used more generally as a name New Zealand as a whole (Evison, 2006), (Salmond, 1991).
[2] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010:p.127.

sound I have recorded or sourced from FreeSound.[3] Through the medium of animation I have sought to develop a DIY Museums collection that responds to events unfolding in local museum-making as they happen. I have used a website (kathrynmccully.com) to collate this documentation and to respond to public discourse published in the local media. I have also intervened in the public space of advertising, through poster and billboard campaigns, to maintain a decentralised presence for the DIY Museums collection in the community. These interventions advocated, through animation stills, for the acknowledgement and preservation of the region's prolific and unique DIY modalities of practice, as an alternative to the large centralised museum practices that characterise what I refer to as 'ready-made' museums.

DIY Museums are, I argue, as Urban Planner Larry Beasley suggests in his discussion about future museums, part "physical and mobile and virtual."[4] I propose that this is consistent with DIY Museums that are presented through physical exhibitions in a diversity of sites around the city. With no fixed venues, DIY Museums have embraced the ability to 'pop-up' in any location including online platforms. In treating the city as the museum and the museum as the city, and the community as the museum and the museum as the community, I position the museum as a series of decentralised, interactive encounters in public spaces and places of significance to those creating their own museums. The DIY Museums research accepts and values the messiness of everyday personal and professional interactions in shaping these community acts of museum-making.

I reflect on three DIY Museums, Sandi Nur's *The Other Side of the Wall* (2018-), John Wishart's *Abandoned Works* (2019) and Kevin Downie's *Soled Out* (2018-19) in the thesis, to underline that my role as a socially engaged artist and curator intersects with institutional critique and the use of the museum as a medium. I acknowledge that my role may also have synergies with various definitions of community or public art practice. However, curatorial and socially-engaged art practices also have a long history of engaging with communities. In Chapter Two I aim to attend to these cross-overs by providing examples of how permeable these roles are in the context of both my and others research. There have been a significant number of publications available for some time around the history of the curator and how key figures such as Swiss 'exhibition-maker' Harald Szeemann (1933-2005), American curator Walter Hopps (1932-2005), and more recent successors such as Swiss curator Hans Ulrich Obrist have defined what we have come to understand as contemporary curatorial practice.

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[3] freesound.org is a collaborative database of accessible creative-commons licensed sounds.
[4] Beasley, Larry. "The City as Museum and the Museum as City." In The Museum of Vancouver Conference *City Museums: Collisions/Connections*, June, 2013. Retrieved from http://omnimuseum.org/the-city-as-museum-and-the-museum-as-city.html

More marginalised international curatorial practices involving, for example, feminist and oppositional art practices that have taken place outside of institutional settings have been documented by curators such as Lucy Lippard. Lippard also acknowledges her engagement with what she describes as the cross-disciplinary Do It Yourself or DIY movement of the 1960s and 70s which she situates as an international network, characterised by using the resources available to make things happen, stating "for me the point of conceptual art was precisely the notion of doing it ourselves – bypassing mainstream institutions and the oppressive notion of climbing the art world ladder by having an idea and directly, independently acting upon it."[5] This documentation of marginalised or overlooked practices is further elaborated on in relatively recent publications such as *Australian Art Exhibitions: Opening Our Eyes*[6] which challenges previous perceptions of Australian art history that have framed the display of art in the context of public institutions, and Maura Reilly's *Curatorial Activism: Towards an Ethics of Curating*.[7] Reilly refers to those she describes as 'curatorial activists' including, for example, Amelia Jones, Connie Butler, Michiko Kasahara, Jean Hubert Martin, Rosa Martinez and Camille Morineau, who have sought to confront the historic omission of "non-white, non-Euro-American, as well as women, feminist, and 'queer'-identified"[8] art practices from established canons of art history.

In comparison to the documentation of curatorial practices, relatively little has been published about how "curating can be an extension of artistic practice manifested in a multiplicity of ways."[9] *The Artist as Curator* ,[10] published by Mousee as an insert over a two year duration, aimed to address this gap through essays focused on the role artists have played in redefining the conventions of exhibition-making. Such conversations continue to be validated in contemporary dialogues about the interrelationships between art and curatorial practices, in for example, the recent appointment of interdisciplinary artist Brook Andrew as the first indigenous artistic director of the 2020 Sydney Biennale, titled *NIRIN* or "edge" in Wiradjuri.[11] Andrew's practice has involved the scrutiny of western colonial constructions of history, often through collections and archives, to underscore the disregarded narratives of marginalised communities.

[5] Lippard, Lucy R. "Curating by Numbers." Landmark Exhibitions Issue, Tate Papers, Issue 12, 2009. Retrieved from https://www.tate.org.uk/research/publications/tate-papers/12/curating-by-numbers
[6] De Lorenzo, Catherine; Inglis, Alison; Mendelssohn, Joanna; Speck, Catherine. *Australian Art Exhibitions: Opening Our Eyes*. Thames and Hudson, 2018.
[7] Reilly, Maura. *Curatorial Activism: Towards an Ethics of Curating*. Thames and Hudson, London, 2018.
[8] Reilly, Maura. "What is Curatorial Activism." Art News, November 7th, 2017. Retrieved from https://www.artnews.com/art-news/news/what-is-curatorial-activism-9271/
[9] Jeffery, Celina. *The Artist as Curator*. Edited by Celina Jeffery, Intellect, Bristol/UK, Chicago/USA, 2015:p.14.
[10] Mousse. "The Artist as Curator." No. 41 (December 2013/January 2014) to no. 51 (December 2015/January 2016).
[11] Turner, Brook. "Aboriginal Artist and Provocateur Brook Andrew On Shaking Up the Sydney Biennale." The Sydney Morning Herald, October 5th, 2019. Retrieved from https://www.smh.com.au/culture/art-and-design/aboriginal-artist-and-provocateur-brook-andrew-on-shaking-up-the-sydney-biennale-20190930-p52w6c.html

Through these various perspectives, the DIY Museums research aims to preserve modalities of museum-making, through practice, here defined as the process of creating and sustaining a museum in the contextually specific site of Murihiku. Although these DIY museum modalities are employed by numerous 'micro' and 'small' museums, there are few publications that directly address how and why such practices are employed. Through the use of these modalities I also aim to demonstrate the value of these bodies of knowledge, while affirming the importance of their preservation as an integral part of the intangible heritage of museum-making in Nui Tireni.

In Chapter Two I provide an overview of the methodologies common to both artists and curators. I present the term curator as porous while contextualising my use of socially-engaged artist and curator in working alongside members of the community in the creation of DIY Museums. Through a case study of *Collectioneering*, a 2001 exhibition resonating with the notion of the Wunderkammer in a regional museum context by curatorial collaborative DisplayCult (at the Agnes Etherington Art Centre In Kingston, Ontario), I argue that such practices demonstrate the permeability of the term curator by employing "collaborative artist-curator processes with the aim of exploring the possibilities of performative and affective exhibition experiences."[12]

Stephen Greenblatt's conception of the "resonance" and "wonder" [13] felt in exhibitions, artifacts and artworks serves to inform the aspects of institutional critique inherent in John Wishart's DIY Museum *Abandoned Works.* Wishart takes a museological approach in staging structured sculptural references to abandoned stories of deterioration and transformation. Greenblatt asserts "precariousness is a rich source of resonance"[14] and proposes this can be found in a museum's willingness to, embrace "openness"[15] in the revelation of an artifact's history of making and the conditions that facilitated its acquisition as an exhibitable museum product. Marks of time and use demonstrating both fragility and the museum's desire to remove selected "exalted aesthetic objects from the threat of that imprint"[16] inform Greenblatt's contention of resonance. Wonder is experienced, according to Greenblatt, in modes of display that elicit "enchanted looking"[17] and the desire or dream of possession in environments that isolate objects as singularly extraordinary.

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[12] Jeffery, Celina. *The Artist as Curator.* Edited by Celina Jeffery, Intellect, Bristol/UK, Chicago/USA, 2015:p24.
[13] Greenblatt, Stephen. "Resonance and Wonder." In *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Edited by Ivan Karp and Steven D. Lavine. Smithsonian Institution Press, Washington and London, 199:p.42.
[14] ibid., p.43.
[15] ibid., p.45.
[16] loc. cit.
[17] Ibid., p.49.

Like Wishart's *Abandoned Works*, in Chapter Four I discuss how American artist Charles Ray's armature of a fallen tree, *Hinoki* (2007), and Nui Tireni artist Jay Hutchinson's *On the Way to Work*, 2019, an exhibition of carefully embroidered replicas of rubbish discarded on the Dunedin streets, highlight both resonance and wonder. The resonance and wonder found in the replication and museological positioning of often overlooked stories of decay and transformation, or the preservation of precarious moments in time, I argue, serves to foreground how this relates to the DIY *Wunderkammer* display modalities embraced in local 'micro' and ' small' museums. According to DisplayCult, "What is fascinating about the Wunkerkammer as a display form is that it eludes logical explanation, bears hybridized identities and inspires reverie, and thus resists both taxonomic mastery and categorizing imperatives."[18]

Kevin Downie's DIY Museum sneaker exhibition *The People's Show: Soled Out* (2018/9), is reflected upon to consider the perceptions of what a 'people's show' might be. This evolved from early manifestations as a method employed by museums to connect or collaborate with communities in celebration of the significance of private collections to, for example, its more contemporary use as the name of an experimental theatre group *The People Show*. Both forms suggest a search for democracy and participation – the assertion that a museum show belongs to 'the people', and the inclusivity of performance uninterrupted by traditional institutional frameworks, where members claim "We are all People Show."[19] The notion of *Soled Out* as a 'people's show' and its placement in Classic Motorcycle Mecca, a museum dedicated to a private collection of motorcycles, is outlined in order to unpack the contradictions confronted through assertions of democracy and the ways in which the re-contextualisation of collections and collector might be mitigated.

Artist Dayanita Singh's portable museum, *Suitcase Museum* (2017-18), Cai Guo-Qiang's *Everything is Museum* series (ongoing) is referenced in relation to Sandi Nur's DIY Museum, *The Other Side of the Wall* to question whether the appropriation of the term 'museum' can be seen in this context "as a gesture of defiance against the limitations imposed by the framing and connoisseurship of art within traditional institutions."[20] Sandi Nur's DIY Museum, a durational installation located at Mevlana Kebab shop in Tay Street, like the DIY Museums collection distributed via billboard and poster campaigns, situates the museum as an encounter rather than a destination to which visitation is promoted. Opposed to the traditional experience of an artwork within

[18] Drobnik, Jim and Fisher, Jennifer. "Curating the City: Collectioneering and the Artefacts of Display." In *The Artist as Curator*. Edited by Celina Jeffery, Intellect, Bristol/UK, Chicago/USA, 2015:p.160.
[19] "People Show: About Us." Retrieved from https://www.peopleshow.co.uk/about-us
[20] Putnam, James. *Art and Artifact: The Museum as Medium*. Revised Edition, Thames and Hudson Ltd., London, 2009:p.19.

museums, Nur's work has evolved in the public site of the restaurant where she works, revealing the works process of being made and re-made.

The 1999 presentation of *Billboard: Art on the Road* by the Massachusetts Museum of Contemporary Art (Mass MoCA) provides a basis to question how the DIY Museums' billboards, poster campaigns, and online discourse might support a call to action for a decentralised museum model for Murihiku that embraces DIY or 'micro' and 'small' museum modalities. DIY modalities of practice, and their association with socially-engaged art and institutional critique, is also examined in relation to the ethos of artist-curator collective Group Material, in the billboard project *Your Message Here* (1990) and the exhibition *The People's Choice: Arroz con Mango* (1981).[21]

I use Director of the Santa Cruz Museum of Art and History Nina Simon's advocation for museums to use objects as catalysts for social interactions that are "personal, active, provocative" and "relational",[22] to suggest that the museum itself can be seen as a 'social object'[23] that has the potential to engage communities in DIY acts of museum-making. In this respect, I have experienced the museum as a 'social object' play out in conversations about local museum development with retail assistants while clothes shopping, with members at the Invercargill Club, through letters to the editor, and numerous committee and board meetings behind closed doors. It is the diversity and frequency of these exchanges, and the resultant actions stimulated by them, that positions the public museum as a relevant, robust and dynamic 'social object' both critically and culturally engaged with its community. On the city's stage, the research contends, there is no separation between 'actors' and 'audience' (or museum professionals and museum visitors), all of whom are transformed into performers with the power to influence and contribute to the content, direction and representation of the city and regions' stories.

This research into active DIY Museums considers comparative international models which treat the city as museum. Pertinently, Myseum in Toronto and the Edmonton City as Museum Project, in Edmonton, emerged in response to the long-term failure of 'bricks and mortar' development proposals. Both, in response, implemented field test models which are consistent with practice-based research in aspiring to "trust the process and achieve comfort in uncertainty."[24] In addressing Myseum Toronto and the Edmonton City Museum Project, the DIY Museums' research proposes a possible

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[21] Later subtitled *Arroz Con Mango*, loosely translated from a Cuban phrase as *What a Mess*.
[22] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010:p.129.
[23] ibid., p.127.
[24] Intelligent Futures and World Views Consulting for the Edmonton Heritage Council, Executive Summary, 2015:p.1. Retrieved from https://edmontonheritage.ca/wp-content/uploads/CityMuseumStrategy_finalreport_july2015_web.pdf

solution to the gaps created by the closure of Anderson Park Art Gallery and Southland Museum and Art Gallery while simultaneously acknowledging, I suggest, the participatory, decentralised nature of the majority of Murihiku's museums. As a result of failing to progress bricks and mortar museums, both Myseum and the Edmonton City as Museum Project emerged in order to question what else a museum might do and be in its community. The notion of a 'ready-made' museum complex was put aside and a 'back to the drawing board' approach was taken that worked, through practice, to try and understand how a more contextually specific museum might function.

Why DIY Museums in Waihopai, Murihiku?

DIY Museums evolved in response to the arts and cultural environment in Murihiku, Nui Tireni, where I live and work. Over the past five years of my living in Murihiku, the community has seen the decline of its arts and cultural institutions. Southland Museum and Art Gallery closed its doors in April 2018, with the Invercargill City Council's Chief Executive Officer Claire Hadley citing "critical structural weakness"[25] in the museum building prompting earthquake safety concerns. Preceding the Southland Museum and Art Gallery closure, in late 2017, was the closure of Southland Art Society's City Gallery, and in early 2014 the closure of Anderson Park Art Gallery.

The William Hodges Fellowship, administered by the Southland Art Foundation, ceased offering the position of artist in residence in late 2015. In 2017 the Riverton Art Centre reduced staffing capacity and opening hours considerably and, in a Southland Times, article titled "Riverton Community Arts Centre Faces Uncertain Future" the difficulty of retaining volunteers and securing ongoing operational funding are cited as the cause.[26] Murihiku has now become a city confronted by the logistical challenges, and significant funding required, to resuscitate its cultural institutions.

In 2015 the Southland Regional Development Strategy was released, proposing consideration of a "museum and information centre in the CBD", and the creation of "a 'Science Alive' facility on the current museum site with the Kakaporium and Tuatarium."[27] The Southland Regional Development Strategy gradually became a catalyst of sorts for local arts institutions and organisations to reconsider and redefine their relative visions for future development. A lack of consultation or communication between the Southland Regional Development Strategy Vibrant Urban Centre's Group and the local arts and

[25] Harding, Evan and Marshall, Andrew. "Earthquake Risk Forces Shock Closure of Southland Museum and Art Gallery." Southland Times, April 9th, 2018. Retrieved from Stuff: https://www.stuff.co.nz/national/102942792/southland-museum-and-art-gallery-building-closed-because-of-earthquake-risk

[26] Nicoll, Dave. "Riverton Community Arts Centre Faces Uncertain Future." Southland Times, November 3rd, 2017. Retrieved from Stuff: https://www.stuff.co.nz/southland-times/news/98544768/riverton-community-arts-centre-faces-uncertain-future

[27] Southland Regional Development Strategy. Published by the Southland Mayoral Forum, October, 2015. Retrieved from https://greatsouth.nz/storage/app/media/Publications/Southland%20Regional%20Development%20Strategy.pdf

cultural sector resulted, however, in a sort of competitive jostling for position - this is evidenced by Anderson Park Art Gallery's name change to Invercargill Public Art Gallery voted on at the Gallery Society's 65th AGM. It is of note that no other institutions in the city were consulted regarding this agenda, including Southland Museum and Art Gallery - the region's largest public museum and art gallery. In Invercargill Public Art Gallery's August, 2016, newsletter, it is stated that the name change signaled the Gallery's intention "to play a significant role in Invercargill's planned redevelopment of the inner city."[28] In a resultant Southland Times article, it is stated that "gallery president David Kennedy said one of the reasons to change the name was to secure more funding."[29]

The Invercargill Public Art Gallery was established in 1951, and later, in 1971, changed its name to Anderson Park Art Gallery. In reverting to the name Invercargill Public Art Gallery, the institution appeared to be situating itself politically to continue to garner operational support in the face of a proposed new art centre in Waihopai's central business district. Invercargill Public Art Gallery's strategic plan notes that the decision to move the gallery into Waihopai's central business district was prompted by the Southland Regional Development Strategy. The move from the intention to continue operating in the potentially revamped Anderson House to a desire to contribute to the rejuvenation of the central business district demonstrates Anderson Park Art Gallery's response to the proposal for a new arts centre (working name Arts and Creativity Invercargill). The art centre proposal, inadvertently, resulted in competitive performances of professionalism to ensure the prioritisation of particular existing institutional values and associated practical support in the city. Rather than creating cooperation and collaboration, decision-making around the Southland Regional Development Strategy Action Plan created an environment that prompted those organisations who saw the new arts centre as a threat, compete rather than collaborate.

The marginalisation of 'micro' and 'small' museums and their exclusion from conversations about museum-making in the region, I assert, is stifling Murihiku's ability to advance a vision for a sustainable museum model. While, for example, Southland Museum and Art Gallery, Invercargill Public Art Gallery, Southland Arts Foundation, and the Southland Art Society (City Gallery) have very similar purposes and ethos, each have historically focused on what makes each organisation distinct. In doing so, little in the way of either a shared vision or potential avenues for collaboration were negotiated until all were effectively in crises, either closed or no longer operating. The more recent

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[28] Spark: Invercargill Public Art Gallery newsletter, #12, August, 2016.
[29] Woolf, Amber-Leigh. "Anderson Park Art Gallery Renamed to Invercargill Public Art Gallery." Southland Times, June 9th, 2016. Retrieved from Stuff: https://www.stuff.co.nz/southland-times/news/80917843/anderson-park-art-gallery-renamed-to-invercargill-public-art-gallery-incorporated

partnering of Southland Museum and Art Gallery and Invercargill Public Art Gallery[30] with the exclusion of Southland Art Society, however, also illustrates, I assert, the performance of professional museum standards in 'large' museums as a marker of superiority over 'small' and 'micro' museums.

The exclusion of the majority of museums in Murihiku from conversations and proposals surrounding museum-making in the region reinforces the dominance of 'large' museum modalities of practice in determining what a museum can do and be. This dominance, however, appears to be limited to the dialogue around museum-making in more urban centres. Although 'micro' and 'small' museums receive less centralised support, they are far more embedded within their communities, which elicits a different but no less valuable form of authority. DIY modalities of practice are utilised, to varying degrees, by most of Murihiku's museums. These museums are often managed by groups of volunteers who are, I contend, guardians of significant, contextually specific bodies of knowledge. So why do I propose DIY Museums as a model for Murihiku? The community has already created its own museums. These museums value DIY modalities of practice as a way to encourage a co-creative approach to museum-making. This draws together diverse community collections which are utilised to tell their own stories in their own ways.

There is a sense of creative freedom associated with the region's 'micro' and 'small' museums that sees many field-testing or directly implementing projects as opportunities arise. This willingness of museum clubs, groups and societies to collectively seize opportunities and drive their own ambitions presents a distinctively different approach to museum practices that, for example, see annual public programmes 'locked-in' three to five years in advance with little to no flexibility. Rather than portraying the need for everything within its walls to be 'locked-in', many 'micro' and 'small' museums appear to be in a constant state of being made and remade through their participatory social scenes. Inherent in this state is an ongoing practice of thinking through the museum as a medium to preserve small communities both historically and socially. My research aims to preserve these 'micro' museum DIY modalities by performing them through practice, and in so doing demonstrate how and why Southlanders create their own museums.

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[30] Harding, Evan. "David Luoni to be New Southland Museum and Art Gallery Manager." Southland Times, November 2nd, 2018. Stuff. Retrieved from https://www.stuff.co.nz/national/108303485/david-luoni-to-be-new-southland-museum-and-art-gallery-manager

Mitigating 'Disremption': Compositing Decentralised Museums

In order to trace the history of DIY Museums, my own experience as Manager and Curator of the Ashburton Public Art Gallery (2005-2011) is discussed in Chapter Three. The Ashburton Public Art Gallery is relatively young, having opened in 1995. For this reason, the history of the Gallery's transition from 'micro' to 'small' and the subsequent adoption of professional museum standards that frequently accompanies such growth, was clear. The DIY Museums research asserts that in a museum's transition from 'micro' through to 'large', or from having no permanent staff to having over twenty, results incrementally in what Athol McCredie designates as "professionalism as a self-promoted quality."[31]

Museums, he states, sought to differentiate themselves from perceived amateurism by proclamations of professionalism. For example, McCredie refers to an instance in which the Hutt Art Society was informed by Jim Barr that there were 'standards' that had to be met in exhibiting at the Dowse.[32] According to McCredie, most mimicked an image of professionalism often gleaned from larger international museum models. The pressure to perform standards of museum professionalism, I assert, contributes to the exclusion and alienation of the very communities that performed the acts of museum-making that drove the establishment of most museums.

Proposed developments including those of the Southland Museum and Art Gallery, City Gallery (Southland Art Society), Anderson Park Art Gallery, Arts and Creativity for Invercargill, are outlined in what follows to provide context to the emergence of DIY Museums. DIY Museums respond to these museum procedures by supporting acts of museum-making, with projects that are discontinuous, which occur intermittently, and are determined by, and distributed in sites of reception relevant to, their various drivers in the community. Decentralised, discontinuous, and responsive DIY Museums work to mitigate the 'disremption'[33] popularised in the application of 'large' museum modalities of practice. 'Disremption', was a term utilised by Walsall Head of Collections, Jo Digger to describe how objects and their collectors became disconnected from their original context through the process of becoming exhibitable museum products.

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[31] McCredie, Athol. *Going Public: New Zealand Art Museums in the 1970s.* Master of Arts. Massey University, 1999, p.229. Retrieved from https://mro.massey.ac.nz/handle/10179/250
[32] loc. cit.
[33] Digger, Jo. "The People's Show; One Strategy Towards the Democratic Museum." In Social History in Museums, Journal of the Social History Curator's Group, Volume 21, 1994:p.41. Retrieved from http://www.shcg.org.uk/domains/shcg.org.uk/local/media/downloads/Social_History_in_Museums_vol_21.pdf

Specifically, in reference to the *People's Show* exhibitions of private collections in the 1990s at Walsall Museum and Art Gallery in the West Midlands, Digger's notion of 'disremption' is utilised in the research to describe the disruptive re-contextualisation of communities through the performance of museum professionalism. A process of 'disremption' is translated from Habermas's use of the German term *entzweiung* a process meaning 'in-two-ness', or brokenness. I use the term 'disremption' as a result of its dual association with breaking and with disrupting. The role of the museum in categorising collectors or community members as 'visitors' or outsiders is positioned as the 'disremption' focused on within the DIY Museums' research.

The Walsall Museum, in framing exhibitions as *People's Shows,* insinuates that the exhibitions are from or by 'the people'. Implying ownership has been shifted from the museum to the community can be seen as problematic within the framework of museum professionalism, which positions communities as amateur outsiders in the interpretation of their own collections. 'Disremption', I hypothesise, can be seen as the museum's repositioning of the community from active contributors or drivers in acts of museum-making to demographic statistics and visitors to their own stories. The community, is, in this sense, repositioned through modalities of museum practice that depreciate both the museum's and the community's value. Mitigating 'disremption' will consequently be addressed in the DIY Museums' research, through the reassertion of the value of the community as experts or authorities in their own acts of museum-making.

Defining a Museum?

In Museums Aotearoa's 2005 Strategy for the Museum Sector in Nui Tireni, a museum's purpose is articulated as follows:

> *A museum helps people understand the world by using objects, ideas and art to interpret the past and present and to explore the possible future. A museum preserves and researches collections of art, taonga, objects and information, which it holds in trust for society and makes accessible in actual and virtual environments. Museums are established in the public interest as permanent, not-for-profit organisations that contribute long term value to communities.*[34]

According to the strategy a museum in Nui Tireni is broad and includes:

> *whare wananga, art galleries, whare taonga, tribal museums, cultural centres, marae, historic places, heritage sites, science centres, interpretive centres, open-air museums or exhibition centres, zoological*

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[34] Museums Aotearoa "A Strategy for the Museum Sector in New Zealand." Museums Aotearoa, The Museums of New Zealand, Wellington, April 2005:p.4. Retrieved from https://www.museumsaotearoa.org.nz/sites/default/files/strategy_1.pdf

*and botanical gardens, aquaria and other entities that facilitate the
recognition, preservation, and management of heritage resources and the
values that are attached to them.*[35]

A new definition proposed by the International Council of Museums caused
controversy in August 2019 with some, according to ArtNet News reporter Kate Brown,
suggesting that dissention began in June with the resignation of Chair of the International
Committee of Museology, Professor Francois Mairesse. Mairesse described the
proposed definition as espousing "fashionable values",[36] being over complicated and
asserted that its adoption would be an issue for many French museums, specifically
mentioning the Louvre.[37] As a representative of over twenty thousand museums world-
wide, the International Council of Museums has supported a definition for close to fifty
years, with few amendments during that period, for museums as:

*a non-profit, permanent institution in the service of society and its
development, open to the public, which acquires, conserves, researches,
communicates and exhibits the tangible and intangible heritage of
humanity and its environment for the purposes of education, study and
enjoyment.*[38]

The International Council of Museums explains that radical changes in the museum
sector have prompted the need to consult on a new definition. On the 21st/22nd July the
International Council of Museum's Executive Board proposed the following definition:

*Museums are democratising, inclusive and polyphonic spaces for critical
dialogue about the pasts and the futures. Acknowledging and addressing
the conflicts and challenges of the present, they hold artifacts and
specimens in trust for future generations and guarantee equal rights and
equal access to heritage for all people. Museums are not for profit. They
are participatory and transparent, and work in active partnership with and
for, diverse communities to collect, preserve, research, interpret, exhibit,
and enhance understandings of the world, aiming to contribute to human
dignity and social justice, global equality and planetary wellbeing.*[39]

Though aspirational, it could be said that organisations like the International Council of
Museums have been slow to respond to shifts affecting the sector over the past fifty
years. If the International Council of Museums embraces the values espoused by the
changes suggested, communities should have the power to determine their own
definition of what their museum is. In asserting a universal definition, the International

[35] Museums Aotearoa, op.cit., p.4.
[36] Brown, Kate. "Are Art Institutions Becoming Too 'Ideological'? A Debate Breaks Out at the International Council of Museums Over Politics in the Galleries." ArtNet News, Art World, August 20th, 2019. Retrieved from https://news.artnet.com/art-world/icom-museum-definition-debate-1630312
[37] loc. cit.
[38] ICOM. "Creating a New Museum Definition – the Backbone of ICOM: The Need of a New Museum Definition." Retrieved from https://icom.museum/en/activities/standards-guidelines/museum-definition/.
[39] loc. cit.

Council of Museums risks presenting a contradictory position that utilises the rhetoric of inclusion and diversity while retaining the hierarchy of institutional power in perpetuating exclusion and prejudice. In enforcing a museum definition on diverse communities, 'disremption' occurs through the distanced objectivity embodied in the rhetoric of institutional interpretation and categorisation of how a museum should be experienced by its community, via claims of museum professionalism.

A museum experience, as reinforced by Professor of Free-Choice Learning, John H. Falk, is complex, as those conventionally positioned as visitors have their "life-course intersect[ing] with the museum experience prior to as well as after the visit."[40] In reference to typical museum endeavors to understand visitors through simplistic surveying that categorises communities via standards of museum professionalism, Falk questions the effectiveness, in respect to increasing engagement, of interpreting the community through reductive quantitative data. *The Quality of Visitors' Experiences in Museums* is also questioned by visual arts consultant Philip Wright, who similarly affirms that no two visitors are alike, and that it is a museum professional's role to respond to those who seek to connect with, or participate in, a museum experience, rather than focusing on "satisfying their own needs and expectations."[41]

A definition, therefore, situating the museum in precise terms fails to acknowledge that how a community should experience a museum cannot be fixed. A museum may, for example, be able to develop cultural products and services that it regards as "polyphonic"[42] or encouraging "critical dialogue",[43] however, the question then becomes whether the definition of a museum is about museum professionals and professionalism or is it about the communities that museums espouse to serve? DIY Museums, in contrast to adhering to, or seeking to fix a definition of communities through defining what a museum should be or do, utilises a multi-modal methodological approach to respond to, and support DIY community-driven acts of museum-making in the Waihopai, Murihiku community.

The term museum is used in the conversations that follow to describe both entities labelled or referred to in name as both museums and galleries. There is often a distinction made between a museum and an art gallery in the rhetoric of museum-making

[40] Falk, John H. "Understanding Museum Visitors' Motivations and Learning." 2006:p.109. Retrieved from https://slks.dk/fileadmin/user_upload/dokumenter/KS/institutioner/museer/Indsatsomraader/Brugerundersoegelse/Artikler/John_Falk_Understanding_museum_visitors__motivations_and_learning.pdf
[41] Wright, Philip. "The Quality of Visitors' Experiences in Art Museums." In *The New Museology*. Edited by Peter Vergo. Reakton Books Ltd, London, 1989:p.120.
[42] ICOM. "Creating a New Museum Definition – The Backbone of ICOM: The Need of a New Museum Definition." 2020. Retrieved from https://icom.museum/en/activities/standards-guidelines/museum-definition/
[43] loc. cit.

in Murihiku. Those intimately involved in the process appear to perceive such a division. In my experience of being located on the periphery of the consultation undertaken for the Southland Museum and Art Gallery redevelopment, the institution is commonly referred to as 'the museum' with many remarking that the 'art' function distracts from the museum's core role of focusing on Murihiku's heritage.

The proposal for a stand-alone art gallery or Arts and Creativity Invercargill is, in part, motivated by the assumption that an art centre will revitalise Waihopai's central business district. A number of high-profile museum developments nationally and internationally have claimed such outcomes. On closer examination, however, the complexity informing these statements goes far further than the assumed cultural capital created in the construction of an architecturally designed museum building in a central city location.[44] This notion of the power of an art gallery or museum to revitalise an inner city, while having credible foundations, relies on the institution's ability to engender participation through the creation of an engaged social scene, or as I touch on earlier, the positioning of the museum as a 'social object'. Although participation or the need to 'people-centric', rather than 'collection-centric' is a significant component of the recommendations for a new Arts and Creativity Invercargill centre, strategies for how this could potentially be achieved have received much less attention. So how does one go about creating a social institution? Is a social institution born of a formal museum consultation process and the release of a report? When should the work of creating a social institution begin? Does it begin when a new building opens?

The reason for asking these questions is to assert that positioning the museum as a 'social object' starts immediately or in the development phase. There are some aspects of consultation that are positive and useful, but these often do not go far enough in providing opportunities for diverse sectors of the community to participate in museum development to the extent that there is a sense of local ownership of what has been created. Pablo Helguera proposes a kind of participatory scale from 1. Nominal Participation or contemplative, reflective or passive engagement; 2. Directed Participation where visitors may complete a task or tasks that contributes to the making of the work; 3. Creative Participation in which a visitor provides some kind of content within a framework established by an artist or artists and 4. Collaborative Participation involving visitors having an active role in the development of the work alongside the artist or artists.[45] DIY Museums is a responsive framework supporting numerous practices and processes, and therefore no singular category of participation is employed. The 'terms' of

[44] Michael, Chris. "The Bilbao Effect: Is 'Starchitecture' All it's Cracked Up To Be? A History of Cities in 50 Buildings, Day 27." The Guardian, 30th April, 2015. Retrieved from https://www.theguardian.com/cities/2015/apr/30/bilbao-effect-gehry-guggenheim-history-cities-50-buildings
[45] Helguera, Pablo. *Education for Socially Engaged Art: A Materials and Techniques Handbook*. Jorge Pinto Books, New York, 2011:pp14-15.

participation can be situated differently, depending on the particular methodological stance taken by those creating their own museum experiences and whether this remains static throughout the duration of a project. Te Papa Tongarewa's ongoing series of projects and exhibitions *The Mixing Room: Stories From Young Refugees in New Zealand*, for example, is discussed as a "collaborative project, and an exhibition with co-created content."[46] Collaboration is detailed as a form of participation where members of the community are invited to assist with projects "that originate with, and are ultimately controlled by, the museum."[47] Co-creation, on the other hand, is referenced as a process of museum staff working alongside members of the community to "define the project's goals and generate the content and programming."[48]

These varying modes of participation can be seen in museum practice, where there appears, in more progressive institutions, to be a desire to move from the commonly implemented 'consultation' towards various forms of collaborative participation, also frequently now referred to in museum dialogues as co-creation. Hannah Fox, Director of Projects and Programmes at Derby Museums, refers to the importance of human-centred museum design to ensure that what the museum does is driven by community needs and desires and "not by our [the museums] idea of what they need."[49] The Derby Silk Mill located on the historic site of the world's first factory was partially converted into a museum in 1974 by Derby City Council (DCC). In 2008, after an unsuccessful bid for funding, the museum went through a period of decline until it was eventually closed in 2011 to allow time for a radical rethink of how the museum could be 'remade.'[50]

According to Change Agent Jasper Visser, the redevelopment of the Derby Silk Museum was founded on a critical question, "What does the silk mill represent and mean, not to 'us' (employees, stakeholders), but to the city and its citizens?"[51] In 2013, as a result of this questioning, reinforced through practice, the Remake project was born. The Re-Make project represented a cooperative or co-creative approach to museum development. Through working alongside its community to create the Derby Silk Museum, Remake encouraged "visitors and volunteers to become citizen curators, designers and makers; learning new skills or applying skills they [had] already . . ."[52]

[46] Gibson, Stephanie and Kindon, Sara. "The Mixing Room Project at Te Papa: Co-Creating the Museum with Refugee Background Youth in Aotearoa/New Zealand." Tuhinga, Number 24, 2013:p.66. Retrieved from https://collections.tepapa.govt.nz/document/5492
[47] loc.cit
[48] loc.cit.
[49] Fox, Hannah, Formidlingsseminar 2019/4. marts, kl. 10.15-11.15: Hannah Fox, Derby Museums. Retrieved from https://www.youtube.com/watch?v=iFbPavL4DAQ
[50] "Derby Silk Mill Museum of Making: How We Are Making History." Derby Museums, 2014:p.6. Retrieved from https://www.derbymuseums.org/wp-content/uploads/2017/03/Derby-Silk-Mill_Exec-Summary_2014.pdf
[51] Visser, Jasper. "The Convincing Transformation Process of the Derby Silk Mill." The Museum of the Future, 21st July, 2014. Retrieved from https://themuseumofthefuture.com/2014/07/21/the-convincing-transformation-process-of-the-derby-silk-mill/
[52] loc. cit.

The discovery of the 'us' in m**us**eums, according to Fox, emerged as a result of a direction that prioritised what she describes as co-production and human-centred design. What manifested in this approach, she said, is "the exchanging of skills, the development of ideas beyond [the museum staff's] scope of knowledge, [and] the opportunity to create projects and programmes that [were] mutually beneficial."[53]Through the process of finding the 'us' in m**us**eums, a cooperative or co-creative making of the museum alongside the community was established that saw those participating gain a sense of ownership of a museum in which they had a real and meaningful stake. DIY Museums has, since its inception, been situated as a field test model that responds to the aspirations of those in Murihiku driven to create their own museum experiences. These experiences have been created as a result of the compositing of numerous acts of museum-making involving a diversity of participants.

DIY Museums' participants are not limited to those making artwork or exhibiting collections, but include all those who contribute to the realisation of any given project. In this respect, rather than the use of the term 'audience' which implies spectatorship, DIY Museums sees all those involved (whether attending an exhibition or event, making artwork, funding or sponsoring a project, or participating in dialogue) as participants in DIY museum-making, for different but significant reasons. Modes of participation are therefore fluid and adaptable in response to the community's desired level of engagement in any given project. Like the Derby Silk Museum, DIY Museums were conceptualised as a framework to encourage community ownership of museum-making or the development of a methodological framework to assist in the shaping of ongoing practices of museum-making that are contextually relevant to Murihiku.

Co-creation, like other modes of participation, is often framed in quite different terms dependent on the discipline and the specific reasons for undertaking a particular project. However, what is common to many of its uses is the idea of fostering a 'bottom up' rather than 'top down' dynamic that responds to how communities want and need to engage, by inviting them to contribute meaningfully to the creation of a product or service. Those undertaking consultation often employ a 'top down' approach where some sectors of the community may be encouraged to meet at designated places and times. When, what, how and why data is collected and collated is frequently determined by those conducting consultation, and therefore predetermined agendas often emerge as outcomes.

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[53] Fox, Hannah, Formidlingsseminar 2019/4. marts, kl. 10.15-11.15: Hannah Fox, Derby Museums. Retrieved from https://www.youtube.com/watch?v=iFbPavL4DAQ

International innovator, connector and strategist Erik Schilp similarly sees the preservation of cultural heritage as the responsibility of the community rather than solely that of a museum. He affirms that communities can and want to participate in the care and sharing of their cultural heritage as an experience that is more integrated with our daily lives. In his 2015 TEDX Leiden talk titled *Rethinking Museums – We are all Curators*, Schilp provided data on museum attendance in the Netherlands to support his assertion that the majority of people in the Netherlands do not visit museums, stating

> *. . . most of our art and heritage is not seen by most of the people, it's simply not part of our lives, furthermore a very large part of our heritage is in museum storage and is not seen by anybody accept a few curators and the choices of what we see and what we don't see are made by a very small group of people …*[54]

It is on this basis that Schilp proposed a 'revolution' characterised by members of communities seeing themselves as curators. The good work museums do, he suggested, will not reach the stage of fully integrating approaches to heritage preservation in our daily lives. Everyone, he asserted, has objects and associated stories of significance that they treasure, care for, and share with others.[55] Allowing ourselves to think beyond the traditional museum storage model for preserving objects and archives, he suggests, has the potential to inspire more creative and inclusive ways of museum-making that are co-operative, and acknowledge the role that communities already play in the preservation and sharing of these stories. In Murihiku's 'micro' museums, those wishing to participate co-create the museum together, building a shared sense of ownership and in doing so elicit more meaningful and sustainable engagement in museum-making in their communities.

As museums have begun to reassess their relevance to communities, fixed definitions are increasingly being challenged through explorative practices that are intended to question what the public wants and needs from a museum. It is evident that in Murihiku the perception of what constitutes a museum can be limited in some respects and at the same time innovative in others. The Southland Museum and Art Gallery, is, for many locals, the signifier of what a museum is. The perception of Southland Museum and Art Gallery as the accepted model of a museum has influenced the majority of conversations and consultation processes over the past nine years. The proposed sixteen million dollar capital spend for the Arts and Creativity Invercargill centre is the most significant departure from the Southland Museum and Art Gallery model, with a

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[54] Schilp, Erik. "Rethinking Museums: We Are All Curators." TEDX Leiden, February 4th, 2015. Retrieved from https://www.youtube.com/watch?v=kHAKYODbkNE
[55] loc. cit.

report signalling that the centre will reflect the "seismic shift"[56] "from a "sit-back-and-be-told culture"[57] to an experience-based culture of "creating, doing or making."[58] However, the construction of an iconic museum building on a currently civically unsuccessful central business district site continues to be prioritised.

The region's 'micro' and 'small' museums however, demonstrate a sense of pride in the autonomy of their DIY practices. Many of these museums, such as the Thornbury Vintage Tractor and Implement Club, were founded on an experience-based culture of "creating, doing or making."[59] In this sense Southlanders have forged their own more fluid definition of a museum that embraces DIY co-creation, community ownership and the testing of ideas through practice to question what their museum can do and be. The more fixed traditional definitions of a museum are shifting and it is clear these shifts have been prompted by the desire of museums to reconsider their relevance to those they purport to serve. In order to move forward, perhaps consideration should be given to looking back to the foundation of museums for guidance. Museums established by communities for communities, like the Southland Museum and Art Gallery, over time gradually phased out community participation in museum-making as risky or amateur. In doing so many museums progressively severed their connections to those that once had a sense of pride and ownership based on their ability to meaningfully contribute to the museum and be truly valued for it.

So, if there was a definition for museums in Murihiku, how might this be characterised? In many 'micro' and 'small' museums any or all of those participating in co-creation are curators. Roles are fluid and interchangeable, everyone has valuable knowledge and skills to share. Museum visitors are like old friends who you invite in to share your passion for your community's collections and stories in the context in which these distinct histories unfolded. Many local voices are represented in the museum. Club or museum members actively participate in decision-making together. Prioritising DIY modalities of practice, the museum seizes opportunities as they arise and makes things happen, utilising strong social networks to realise the community's aspirations. Using the museum as a medium, the community tells its own stories through its own collections in its own way. The museum utilises the aesthetic of the *Wunderkammer* as a display strategy that "bears hybridised identities and inspires reverie, and thus resists both

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[56] Gauntlett, David, as cited by Wolf Brown (Alan S. Brown and Jennifer L. Novak-Leonard, in partnership with Shelly Gilbride) in "Getting in On the Act: How Arts Groups are Creating Opportunities for Active Participation." October, 2011:p.4.
[57] loc. cit.
[58] loc. cit.
[59] loc. cit.

taxonomic mastery and categorising imperatives."[60] These museums are decentralised i.e. there are numerous 'micro' and 'small' museums distributed throughout the region.

Museum as Medium: Socially-Engaged Art Practice and Institutional Critique

The term performance is proposed as useful in reference to McCredie's assertion of "professionalism as a self-promoted quality",[61] or what I describe as the performance of professionalism in museums. Socially-engaged art practitioner Pablo Helguera questions whether socially-engaged art practice has evolved from performance art. Performance art, like socially-engaged art practice, critiques how creating in the world depends on the production of "certain fictions or certain contexts."[62]

Many recent conversations around the hypothesised expansion of the field of social art practices, often also referred to as socially-engaged, participatory, relational, connective, collaborative, or community-driven, discuss the potential of cooperation in place of institutionalisation, collaboration in place of lone-production, and the reorientation of the visitor to a position of co-creator. While some assert the necessity to democratise art practices, enabling practitioners' work to be 'useful' in, and to society, others mourn the loss of autonomy and aesthetic criticality associated with social practices aimed at 'doing good', 'making a difference', or even 'healing' a community.[63] The DIY Museums' research supports Helguera's assertion that "what characterises socially-engaged art is its dependence on social intercourse as a factor of its existence."[64] The positioning of "scholar, critic, teacher and enabler of cross-disciplinary, socially-engaged art",[65] Shannon Jackson, of the institution as "less an object than a process, less static than durational, less a sculpture than a drama",[66] is also employed to alternatively conceptualise notions of what an 'institution' can be.

The path to becoming a museum director taken by Scott Stulen, Director and President of the Philbrook Museum of Art in Tulsa, Oklahoma, is unusual and functions in the research as an example of a socially-engaged art practice that drives the vision and programmes of the museum.[67] After applying for a number of teaching jobs, Stulen

[60] Drobnik, Jim and Fisher, Jennifer. "Curating the City: Collectioneering and the Artefacts of Display." In *The Artist as Curator*. Edited by Celina Jeffery, Intellect, Bristol/UK, Chicago/USA, 2015:p.160.
[61] McCredie, Athol. *Going Public: New Zealand Art Museums in the 1970s*. Master of Arts. Massey University, 1999:p.229. Retrieved from https://mro.massey.ac.nz/handle/10179/250
[62] Helguera, Pablo. "Pablo Helguera." Methods of Art – Archive of Artist Interviews, conducted on March 4th, 2015 at Museum of Modern Art, New York, Interviewed by Johannes M. Hedinger. Filmed and recorded by Konstanze Schuetze. Edited by Paul Barsch. Transcript by Wolfram Eggebrecht, Lea Hoßbach and Ella Tetrault. Produced by University of Cologne (Cologne), Institut für Kunst und Kunsttheorie:p.3. Retrieved from http://methodsofart.net/wp-content/uploads/2017/04/HELGUERA_eng_web.pdf
[63] Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso, London and New York, 2012.
[64] Helguera, Pablo. *Education for Socially-Engaged Art: A Materials and Techniques Handbook*. Jorge Pinto Books, New York, 2011:p.2.
[65] Jackson, Shannon. "Social Turns: In Theory and Across the Arts." In *The Routledge Companion to Art and Politics*, First Edition, Routledge Taylor and Francis Group, London and New York, Edited by Randy Martin. 2015:p.104.
[66] Jackson, Shannon. Social Works: Performing Art, Supporting Publics. Routledge, USA and Canada, 2011:p.125.
[67] Stulen, Scott. "In Conversation with Scott Stulen." Interview by Jim Richardson. Museum Next, Leadership, December 16th, 2018. Retrieved from https://www.museumnext.com/article/conversation-scott-stulen-philbrook-museum/

obtained a position at a small contemporary art centre where his role swiftly evolved, as is typical in 'small' museums, into doing what needed to be done including grant writing, developing the website, public tours and various technician associated tasks. Chapter Three frames the ways in which initiatives Stulen contributed to successfully mitigated the 'disremption' of museum professionalism through socially-engaged art practice and institutional critique. Projects including the Walker Art Center's *Open Field Project*, and more recently the Philbrook Museum of Art's #*Me Time Monday* are reviewed to reinforce Stulen's assertion that his work as a director, programmer, and curator is no different from his artistic practice. It is only, he says, "my materials and methods [that] have changed."[68]

Closer to home, the journey of founder and current Director of the Eastern Southland Gallery Jim Geddes' provides a more local example, applied specifically to identify aspects of Geddes' approach that are consistent with the concept of performing a DIY public museum. Current Southland Museum and Art Gallery Manager David Luoni states "Geddes considers that his professional achievements have been a happy collision of opportunities, the result of the personalities and the trust that has evolved."[69] Geddes DIY approach includes working with available and emergent resources, and the establishment of what I suggest is a museum that represents a successful 'social object'[70] in the regional Murihiku town of Maruawai (Gore).

Geddes' acquisition of Dr John Money's collection of artworks and artifacts for the Eastern Southland Gallery is explored as a catalyst in forming a supportive DIY 'social object'.[71] This is consistent with, I argue, researcher Ian P. Moran's assertion that the DIY punk subculture relied on members of the scene being "active in the creation and support of other members of the movement."[72] The social practices employed by Geddes to accept Money's gift mitigated the 'disremption' resultant in the absolute adherence to codes of museum professionalism. These concepts are utilised to question whether aspects of Geddes' practice could contribute to dialogue in the domain of socially-engaged art practice and institutional critique.

The museum is utilised as a medium by numerous artists who are also frequently seen as addressing institutional critique. Institutional critique initially appeared in Fraser's

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[68] Stulen, op.cit.
[69] Luoni, David. *Museum Leadership in Practice: A New Zealand Case Study.* A dissertation submitted in partial fulfilment of the requirements of the degree of Master of Museum and Heritage Studies to the Victoria University of Wellington, New Zealand, 2011:p.33. Retrieved from https://researcharchive.vuw.ac.nz/xmlui/bitstream/handle/10063/2129/thesis.pdf?sequence=2.
[70] Simon, Nina. *The Participatory Museum.* Museum 2.0, Santa Cruz, California, 2010:p.127.
[71] loc. cit.
[72] Moran, Ian P. "Punk: The Do-It-Yourself Subculture." Social Sciences Journal, Vol. 10, Issue.1, Article 13, 2010:p.63. Retrieved from https://repository.wcsu.edu/cgi/viewcontent.cgi?article=1074&context=ssj

1985 essay on Louise Lawler *In and Out of Place* [73] in reference to the work of Lawler, Michael Asher, Marcel Broodthaers, Daniel Buren and Hans Haacke. Pablo Helguera's *What in the World* (2010) site specific 'unauthorised biography' of the Museum of Archaeology and Anthropology in Pennsylvania, and Annika Eriksson's film *Staff at Moderna Museet* (2000) are elaborated on to provide the basis upon which I situate DIY Museums as institutional critique. These examples are discussed to address the contradictions that may arise in Fraser's assertion, "Now, when we need it most, institutional critique is dead, a victim of its success or failure, swallowed up by the institution it stood against."[74] Whether institutional critique has become institutionalised, and what this means to contemporary practices that continue to be situated in these terms, is questioned in an attempt to clarify the DIY Museums' intentions in responding to communities and encouraging them to make their own museums.

DIY Museums' Collections: Stories of Museum-Making

The story of DIY Museums takes the form of a series of 'fragments and moments'[75] documented, in part, through composited photographs and animations that can be viewed at the site www.kathrynmccully.com. The DIY Museums research takes cultural geographer, Mike Crang's interpretation of Benjamin's 'fragments and moments'[76] as a mode of distributive engagement. In recognition of the numerous individual co-operative, personal and professional acts of museum-making occurring simultaneously. I collect and composit fragments and temporary incursions to create new insights and meanings. In my process of 'acquisitioning' the DIY collection in online form, I work with animation's ability to "play with time and space, contracting and expanding them to pass comment on the passage of time and the connections between events."[77]

In addition to my practice of facilitating DIY museums, and my practice of making temporary billboard and poster campaigns, I have deployed experimental animation in the research as a way to document and work through 'micro' and 'small' museum modalities of practice. The animations are ephemeral and responsive to local events, documents, meetings, spaces and places in which acts of museum-making have occurred over the past three years in Waihopai. By generating quick animations that are posted online, my research material is reassembled in an alternate form to this exegesis text, in a publicly accessible form. Animation software allows a multiplicity of separate

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[73] Fraser, Andrea. "From the Archives: In and Out of Place." Art in America, MAGAZINE, April 7th, 2017. Retrieved from https://www.artinamericamagazine.com/news-features/magazines/from-the-archives-in-and-out-of-place/
[74] Fraser, Andrea. "From the Critique of Institutions to an Institution of Critique." Art Forum, New York, September, 2005, Volume.44, Issue. 1: p.278. Retrieved from http://www.marginalutility.org/wp-content/uploads/2010/07/Andrea-Fraser_From-the-Critique-of-Institutions-to-an-Institution-of-Critique.pdf.
[75] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.136.
[76] loc. cit.
[77] Honnes Roe, Annabelle. *Animated Documentary*. Palgrave MacMillan, United Kingdom and New York, 2013:p.34.

static frames to be brought together across time and space to create new relationships between museum-making events occurring in a variety of local forums. Through the research I aim to collect and preserve aspects of the story of museum-making in Waihopai utilising a responsive DIY method that makes evident the disparate frames that when brought together or composited reveal the subjective biographies of museums created by communities.

The collection questions assertions of value and authority prevalent in dominant codes of museum professionalism instead revealing the subjective composting of museum fictions[78] that are manifested in the fusion of multiple personal and professional aims and agendas. DIY Museums aim to adopt methodologies consistent with the majority of museums in Nui Tireni, utilising the 'micro' and 'small' museum ethos of do-it-yourself, identifying as a "history museum/social history/community museum",[79] and focus on storytelling through the accumulation of the predominant collection item – photographs.[80]

My own photographic documentation, in combination with media material, for example, quotes from newspapers, public interviews, public meeting minutes, through 2D animation software, becomes a composite enabling numerous static 'fragments and moments'[81] to be connected, manipulated and juxtaposed. Early animated explorations involved collecting, collating and compositing material to produce numerous rapid responses to acts of museum-making as they occurred (executed in one to two days and between twenty seconds and one minute in duration). The production of animated clips over a shorter, more restricted duration achieves, I contend, a kind of 'letting go', promoting greater immediate responsiveness to events unfolding on a daily and or weekly basis.

As the collecting routine informing the project embraces a 'way of being'[82] in museum-making, material collected and drawn from the moment facilitates the coming together of seemingly disparate artifacts or 'fragments and moments',[83] revealing a "rapid succession of discontinuous frames" or the frequently overlooked or forgotten histories of museum-making. The DIY Museums collection reveals the "vanished discontinuous

[78] Helguera, Pablo. *What in the World: A Museum's Subjective Biography*. Jorge Pinto Books Inc, New York, 2010:p.122.
[79] Museums Aotearoa 2014 Sector Report. Prepared by Iain Shaw and Lee Davidson, Museum and Heritage Studies, Victoria University of Wellington, October 2015:p.8. Retrieved from https://www.museumsaotearoa.org.nz/sites/default/files/documents/museums_aotearoa_sector_survey_2014_report_-_final_draft_oct_2015.pdf
[80] loc. cit.
[81] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.136.
[82] Bolt, Barabara. "The Exegesis and the Shock of the New." TEXT Special Issue, No 3 April, 2004. Julie Fletcher and Allan Mann (Eds). Unpaginated. Retrieved from http://www.textjournal.com.au/speciss/issue3/bolt.htm.
[83] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.136.

frames to consciousness",[84] referred to by animation theorist Tom Gunning, in the form of both animations and animation stills to document acts of museum-making in Waihopai.

Exegesis Structure

Throughout the exegesis I weave together case studies of alternative museum-making, including my own, to reflect the multimodal methodologies that inform the DIY Museums research. I have structurally placed the DIY museums that I have facilitated myself 'in conversation' with the practices of others rather than relegating them to separate chapters. In addition, I also utilise relevant literature and contextual material throughout, as the DIY Museums research is practice-based and contextually specific to the Murihiku region, therefore representing local voices and dialogues that influence how and why museums have evolved. Academic literature I have surveyed ranges across the fields of museum, cultural studies, and art history as relevant to the position of each chapter. I also review the knowledge produced within socially-engaged art and curatorial practices, and art as institutional critique, along with specific approaches employed by museum directors and museums that reflect a DIY ethos.

Chapter One focuses on the ethos of do-it-yourself and how this manifests in 'micro' and 'small' regional museums in Nui Tireni. I examine how critic Roland Barthes' *genie de la bricolage,* or do-it-yourself strategies, and researcher Ian P. Moran's DIY characterisation of punk subcultures inform my practice of facilitating local DIY Museums. I discuss the importance of DIY 'micro' museums as part of Nui Tireni's intangible heritage and how these social practices can be compromised through strict adherence to codes of museum professionalism. Through case studies of a DIY Museum I have facilitated at Classic Motorcycle Mecca (*The People's Show: Soled Out*), and my experience of the Thornbury Vintage Tractor and Implement Club Museum, I suggest how and why this ethos has emerged as locally significant.

Chapter Two looks at the evolution of proposed definitions of the professional curator and draws methodological parallels between socially-engaged and curatorial practices in order to contextualise my own role in DIY Museums.

Chapter Three draws from my experience as Manager and Curator of the Ashburton Public Art Gallery to underline how the drive to employ professional codes of practice developed by 'large' museums results in many 'micro' and 'small' museums

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[84] Gunning, Tom. "Animating the Instant: The Secret Symmetry Between Animation and Photography." In *Animating Film Theory*. Edited by Beckman, Karen, Duke University Press, USA, 2014:p.40.

working 'in-between' their DIY foundational modalities and sanctioned codes of museum professionalism. I outline local and international examples of museum directors who use the museum as a medium to perform 'in-between' practices that I situate as socially-engaged art practice and institutional critique. These 'in-between' practices, I suggest, support a conceptual frame of the visitor as museum and museum as visitor.

Chapter Four expands on the positioning of DIY Museums 'in-betweenness' as socially-engaged art practice and institutional critique. Methodologies including writer and theorist Irit Rogoff's positioning of embodied duality, research theorist Barbara Bolt's "shock of the new" and lecturer Michael O'Regan's *bricolage* practice, are outlined to reinforce my deployment of a multi-modal methodological approach. Relevant art practices are reviewed to suggest how artists engaged with institutional critique simultaneously operate 'in-between' to question dominant museum ideologies. How this 'in-betweenness' manifests in DIY Museums' projects and collections is explored with reference to Sandi Nur's *The Other Side of the Wall,* John Wishart's *Abandoned Works*, and in my own animations.

Chapter Five focuses on the ways in which crowd-sourcing might encourage participation in, and greater community ownership of, localised acts of museum-making. The 2007 Getty Research Institute's *Mutual Muses* is referenced as a successful example of an international crowd-sourcing project. The billboard as a medium is discussed with reference to the Massachusetts Museum of Contemporary Art's (Mass MoCA) *Billboard: Art on the* Road (1999), and to the artist collective Group Material. Examples of DIY Museums' billboards culminating in the *We Create Our Own Museums* campaign are described as encounters that mitigate 'disremption' by encouraging greater accessibility to collections in public places.

Chapter Six focuses on Gore District Mayor Tracy Hicks proposition for a decentralised Museums of Southland model which contests the two 'large' Waihopai-based museums currently being mooted. International examples of decentralised museum experiences including Myseum, Toronto and the Edmonton City as Museum Project that have emerged as a result of the failure to progress bricks-and-mortar museum proposals, are reviewed to suggest ways in which museum professionalism could be re-orientated to encourage greater community ownership of the experience. I also propose ways in which the DIY Museums' online presence could be reconsidered in favour of a Web 2.0 platform to promote a decentralised, crowd-sourced approach to collection access.

The DIY Museums research is a field test to determine whether my facilitation of projects, distribution of posters and billboards, and animations via a web presence, can serve to reflect, preserve, and promote the region's unique DIY 'micro' and 'small' modalities of practice. The research as a whole responds to localised acts of making as they unfold. In the wake of the unexpected closure of the region's largest museums, the DIY Museums social ethos and practice are positioned in what follows as a viable, locally-embedded alternative to preserve and sustain Murihiku's museum-making history and culture. This specific study of a region opens up a conversation that may also be relevant to other similar size regional centres internationally.

Chapter One: Do-It-Yourself

According to Museums Aotearoa's Sector Survey (2012), 'micro' museums, defined as those with no permanent full-time employees and 'small' museums, defined as those with one to five permanent full-time employees, make up ninety percent of Nui Tireni's museum sector.[85] 'Medium' museums are defined as those with six to twenty permanent full-time employees and 'large' museums as those with over twenty permanent full-time employees.[86] These statistics reveal that 'micro' and 'small' museums represent the majority of the museum sector in Nui Tireni, and therefore that an investigation of their character and ethos is timely.

Museums Aotearoa's positioning of museums by the number of permanent full-time employees is used in the research to identify and advocate for the preservation of the unique modalities of practice or intangible heritage in museums with no, or few, permanent employees. Preservation of these modalities is enacted through the facilitation of what I describe as DIY 'micro' and 'small' museums and the documentation of these practices through writing, photography and animation disseminated via social media, a website, exhibitions, and poster and billboard campaigns. These unique museum modalities are situated here as a DIY ethos, specifically with reference to Ian P. Moran's positioning of a Punk DIY subculture as the desire to: be independent or to employ little if any paid expertise or assistance; to do things differently, or to be an outsider; and to be an active contributor in the maintenance of a supportive DIY subculture.[87]

Examples of the use of DIY terminology in reference to museums and contemporary art practices nationally and internationally locate DIY Museums as the medium in my socially-engaged art practice. In this chapter, the way in which Kevin Downie's DIY Museum *The People's Show: Soled Out* (2018-19) can be seen as a DIY subculture of 'micro' museum-making in Murihiku is considered with reference to Moran's positioning of a DIY punk subculture. Anna Dezeuze's discussion of literary theorist, philosopher and critic Roland Barthes "*genie de la bricolage*"[88] (the spirit of do-it-yourself) or the prioritisation of invention and abstraction over the use of 'ready-made' knowledge

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[85] The 2012 rather than the 2014 report is referenced here, as the 2012 report identifies the specific percentage associated with the 'micro' and 'small' museum's majority in the sector whereas the 2014 report simply states 'micro' and 'small' museums represent the majority of the sector. The most recent 2017 report of Museums Aotearoa is still in progress and is yet to be released. Museums Aotearoa 2012 Sector Survey Report. Prepared by Lisa McCauley, April 2013:p.8. Retrieved from
https://www.museumsaotearoa.org.nz/sites/default/files/ma_sector_survey_report_2012_final_221013web.pdf
[86] Museums Aotearoa 2014 Sector Survey Report.
Prepared by Iain Shaw and Lee Davidson, Museum and Heritage Studies, Victoria University of Wellington, October, 2015:p.7. Retrieved from
https://www.museumsaotearoa.org.nz/sites/default/files/documents/museums_aotearoa_sector_survey_2014_report_-_final_draft_oct_2015.pdf
[87] Moran, Ian P. "Punk: The Do-It-Yourself Subculture," Social Sciences Journal: Vol. 10:Iss.1, Article 13, 2010. Retrieved from
https://repository.wcsu.edu/cgi/viewcontent.cgi?article=1074&context=ssj
[88] Dezeuze, Anna. "Open Work, Do-It-Yourself and Bricolage". In *The Do-It-Yourself Artwork: Participation from Fluxus to New Media*. Manchester University Press, Manchester and New York, 2010:p.58.

tools and the ability to do a lot with a little, is also discussed as part of the DIY Museums ethos in practice.

Do-It-Yourself Outsiders

'Micro' DIY Museums operate as outsiders from the values ascribed by museum professionalism. DIY Museum-making initiatives conceptualised and driven by members of the community rely on relationships and on making use of the resources available to deliver outcomes that vary depending upon the aspirations of those involved. A shift in the power dynamic from top-down to bottom-up also subverts traditional museum hierarchies. For example, the role of Museum Director as the professional charged with the role of sanctioning projects or programmes as worthy, or of value, is subsumed by more adaptable and dynamic roles more commonly seen in 'micro' and 'small' museums. DIY as a dominant and fundamental value can be ascribed to 'micro' and 'small' museums due to their reliance on local volunteers with a vested interest in their local museum's development, autonomy and sustainability.

'Micro' and 'small' museums typically rely on voluntary participation in acts of museum-making. Evidenced by the ninety-five responses collated in Museum Aotearoa's 2014 Sector Survey, sixty-four percent or approximately two thirds of governing bodies in Nui Tireni's museums are entirely voluntary. As numerous 'micro' and 'small' museums are not registered with Museums Aotearoa, and therefore do not contribute to such surveys, I speculate that this number is much higher. Eighty-three percent of museums surveyed benefitted from volunteers, working one hundred and forty-three thousand, four hundred and forty-five hours in the previous financial year. The survey also indicates that the bulk of museum visits i.e. seventy-five percent, are made by locals.[89] Later in this chapter I hone in on the Thornbury Vintage Tractor and Implement Club (Inc) Museum as an example of one of Murihiku's 'numerous micro' museums nearby where I live.

The high percentage of voluntary governance bodies together with the importance of sustaining local support in both participating in the museum's operations and visiting, is relevant here to the DIY ethos as positioned by Moran. The majority of museums in the sector need to embrace the independence, due to financial constraints, associated with employing little if any paid expertise or assistance. Doing things differently, or being an outsider is an inherent condition in maintaining a museum building, a collection, and providing a service to local communities in often remote locations with limited resources. The mainstream of the sector, therefore, in their status

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[89] Museums Aotearoa 2014 Sector Survey Report.
Prepared by Iain Shaw and Lee Davidson, Museum and Heritage Studies, Victoria University of Wellington, October 2015:p.7. Retrieved from
https://www.museumsaotearoa.org.nz/sites/default/files/documents/museums_aotearoa_sector_survey_2014_report_-_final_draft_oct_2015.pdf

as 'micro' and 'small', are active contributors in the preservation of a supportive DIY subculture that sustains their ongoing operations.

DIY or Do-It-Yourself is often referenced with regard to home renovations or the desire to complete a particular job or activity without resorting to hiring a 'professional' or 'expert'. As well as avoiding issues or conflicts that may arise in negotiating with a 'professional', there may be a perceived sense of pride or 'kudos' attached to undertaking a challenging project in which one may be required to take on new skills and knowledge. The use of the terminology 'yourself' here acts as a call for communities to create their own museum experiences.

The concept of Do-It-Yourself was a dominant fundamental value demonstrated by punk subcultures. This punk subculture ethos is apparent, according to Moran, in the founding of independent record labels, the coordination of venues and tours, and the production of fanzines and low-cost band merchandise such as clothing.[90] Independence, in this sense, describes a way of working that relies on little if any paid expertise or assistance; however, there is also an overwhelming desire to do things differently. "Being an outsider and staying an outsider",[91] according to one of Moran's interviewees, is a common vision that those in the punk subculture share. Coming from a lower socioeconomic background, and having the feeling of being an outsider in adolescence, provided the impetus, Moran suggests, for the creation of a subculture that could express shared values relying on both relationships and the utilisation of available tools and resources (or lack thereof). The creation of this subculture therefore reinforces the idea of being on the outside of dominant social and political ideologies.

'Micro' and 'small' museums often operate with a spirit of independence, and despite being representative of the majority of Nui Tireni's museum sector, tend to be on the outside of dominant political ideologies. 'Micro' and 'small' museums are frequently positioned as a problem or challenge in institutionalised reports and strategies in what I describe as the rhetoric of museum professionalism. The Performance Audit Report outlining the *Management of Heritage Collections in Local Museums and Art Galleries*[92] undertaken for the Office of the Auditor-General in 2006, for example, audits the way in which collections in New Zealand museums are currently managed. Throughout the report there are numerous references to 'concerns' about the capability of small museums to meet museum standards.

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[90] Moran, Ian P. "Punk: The Do-It-Yourself Subculture," Social Sciences Journal: Vol. 10:Iss.1, Article 13, 2010:p.58. Retrieved from https://repository.wcsu.edu/cgi/viewcontent.cgi?article=1074&context=ssj

[91] ibid., p.63.

[92] Performance Audit Report Outlining the *Management of Heritage Collections in Local Museums and Art Galleries*. Office of the Auditor General, Wellington, April, 2006. Retrieved from https://www.oag.govt.nz/2006/heritage/docs/heritage.pdf

Data was obtained based on standards and measures including "development of the collections; use of, and access to the collection; preventative conservation; resources and training workshops; and relationship with iwi."[93] The only reference to the connection between the tangible heritage of physical artifacts and archives and the intangible heritage of 'social practices' or the relationships that establish and maintain museums and their collections, is in a museum's "relationship with iwi." The report demonstrates a dominant political ideology that positions the importance of storing collections over and above the acknowledgement that collections are first and foremost carriers of the stories of their communities.

DIY Museums Subverting the 'Ready-Made'

In "Open Work, Do-It-Yourself and *Bricolage*", art historian Anna Dezeuze highlights Barthes' "*genie de la bricolage*"[94] by drawing parallels between the potential of creative play embodied in building blocks that encourages invention and abstraction, and 'ready-made' toys that, according to Barthes, facilitate the kind of play that positions the child as 'user' rather than "*demiurge.*"[95] The 'spirit of do-it-yourself' and the processes of *bricolage*, Dezeuze says, set up a kind of economy – the ability to do a lot with a little. DIY Museums, in opposition to the traditional museum model, employs the 'spirit of do-it-yourself', encouraging a kind of play that promotes invention and abstraction in subverting the 'ready-made' institutional structures that seek to define what a museum should be. DIY Museums' deployment of these 'micro' and 'small' museum modalities is evidenced in the response to, for example, the closure of the Southland Art Society's City Gallery in December 2017, after sixteen years of operating from its Don St location in Waihopai's central business district, due to ongoing funding issues.

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[93] Office of the Auditor General, Wellinton, op.cit.
[94] Dezeuze, Anna. "Open Work, Do-It-Yourself and Bricolage". In *The Do-It-Yourself Artwork: Participation from Fluxus to New Media.* Manchester University Press, Manchester and New York, 2010:p.58.
[95] loc. cit.

1. Southland Art Society Chairperson Marion Miller (left) and Public Programmes Manager Georgie Keyse (right) pack up City Gallery, 2017. Photography: Southland Express.

2. Composited response to the closure of City Gallery, 2017. Photography and compositing: Kathryn McCully.

Following the closure of City Gallery, the Southland Art Society contemplated dissolution, as the Gallery was seen by many members as the society's central focus. The closure of City Gallery created a further gap in the provision of exhibition space in Waihopai. Having operated in the region for over fifty years, the Southland Art Society's City Gallery provided members with an inclusive space which hosted a diversity of exhibitions and associated activities. One such exhibition was the Southland Woodworkers Guild's Annual display which would, for example, be unlikely to be accepted into Anderson Park Art Gallery or Southland Museum and Art Gallery due to the positioning of such groups as amateur hobbyists.[96] The Southland Art Society encourages broad community participation in its activities. This ethos is demonstrated in its Invercargill Licensing Trust (ILT) Art Awards, a partnership between the Southland Art Society and the Trust, which has been presented annually for over twenty-five years. The Society has a long history of performing DIY 'micro' and 'small' modalities of practice and therefore I felt the organisation and its presence in the community through advocacy, exhibitions, workshops and artist talks, should be preserved.

On the 12th April, 2018,[97] I attended a public meeting held by Southland Art Society and advocated for the continued presence of the society in the community in a pop-up capacity. I volunteered to assist as a facilitator, using DIY Museums as a platform, in the delivery of society projects, and was soon after voted in as Chairperson of the committee. The ILT Art Awards were acknowledged as of particular importance to the Southland Art Society Committee and its members so I identified this as a priority. There were many challenges associated with delivering the 2018 awards. With few exhibition venues available in the city, the exhibition was consequently hosted at the Southern Institute of Technology's Raw Gallery on Don Street. Raw Gallery is a large thoroughfare that I proposed be used for the purpose of a gallery space approximately eight years ago. The Gallery is an open space in which students, staff and guests to the Southern Institute of Technology's downtown campus pass through on a regular basis. The Gallery is not staffed and therefore funding for staffing was required for the duration of the Awards exhibition. Although staffing is not always required, the ILT Art Awards is significant in the region's cultural calendar and all works entered are for sale.

After initiating conversations with the Invercargill Licensing Trust, it was recommended to me that Southland Art Society apply to the Trust for the six awards (amounting to fourteen thousand, five hundred dollars) and associated exhibitions costs, and the Invercargill Licensing Trust Foundation for wages to hire a fixed-term coordinator

[96] Moore, Rebecca. "Southland Art Society to Discuss Vision for the Future." Southland Times, March 27th, 2018. Retrieved from Stuff: https://www.stuff.co.nz/southland-times/news/102545373/southland-art-society-to-discuss-vision-for-the-future
[97] loc. cit.

and intern. Having successfully acquired funding, I employed the team and worked with them to present the 2018 awards. The Gallery was staffed by a Coordinator, Intern, and student volunteers from the Southern Institute of Technology's tourism programme. Although there was less gallery space than would usually be available for the awards, over seventy artworks were installed.

The timing to achieve the awards was tight, with a six week-term of employment which allowed for employees to start a week before the exhibition opened and finish a week after the exhibition closed. This tight turn-around demanded a significant contribution of my time to promote the awards, distribute entry forms and receive artworks for installation. No digital files were available from the previous year's awards due to the displacement of this content when City Gallery closed. All content therefore had to be redeveloped from scratch. The ILT Art Awards is accessible to artists at every level and I delivered this, in partnership with the society again in 2019. The Awards were by no means 'ready-made' but rather could be likened to receiving a set of building blocks that required reinvention and reconfiguration in association with numerous participants including Southland Art Society, Southern Institute of Technology, Invercargill Licensing Trust, employees, judges, volunteers, and exhibitors.

3. Invercargill Licensing Trust Art Arts Coordinator Samantha Chandler and Intern Quan Tan position awards entries in Southern Institute of Technology's Raw Gallery, 2019. Southland Times. Photography: Robyn Edie.

Do-It-Yourself or Do-It-Together?

There is some debate in reference to social practice suggesting that Do-It-Yourself should more accurately be termed "Do-It-Together",[98] as many practices using the methodology are social or collaborative in nature. The resources that form the foundation of such practices seek to activate social networks in order to share workloads or resources based on a shared vision, such as that evident in Moran's discussion of the punk subculture. Though DIY Museums could be framed as collaborative, the DIY rather than DIT ethos more accurately reflects the processes engaged.

DIY Museums involve numerous distributed individual actions. In my multifaceted role, my own actions assist in the facilitation of museum-making; however, each individual participant drives specific aspects that I have no role in and vice versa. The production of art works for DIY Museum, *Abandoned Works* (2019), an exhibition by local artist John Wishart (discussed more extensively in Chapter Four), for example, was the responsibility of the artist. Wishart had assistance with various facets of the exhibition, for instance several people voluntarily contributed by helping with moving a very large sculptural work from its site to the Gallery. My responsibilities differed and were executed concurrently, and it is through the accumulation of these distributed acts of museum-making that DIY Museums 'micro' 'way of being'[99] was established.

[98] Bootworks: James Baker and Andy Roberts. "Do It Together." In *DIY*. Curated and published by Robert Jude Daniels. University of Chichester, West Sussex, 2014:p.30. Retrieved from https://issuu.com/bootworkstheatre/docs/1_diy_theatre_book_oct_13_all_pages
[99] Bolt, Barabara. "The Exegesis and the Shock of the New" TEXT Special Issue, No 3, April, 2004. Julie Fletcher and Allan Mann (Eds). Unpaginated. Retrieved from http://www.textjournal.com.au/speciss/issue3/bolt.htm.

4. Moving of John Wishart's sculpture *High and Dry* for exhibition *Abandoned Works*, 2019. Photographic documentation by intern Micayla Newth.

In describing a museum as DIY, I suggest a call to action that encourages communities to take ownership of the public museum and make it their own. This call to action is in response to numerous interactions with those who have been, or are active in their various communities, but who essentially feel they are outsiders in the conversations surrounding public museum-making or development in Murihiku. Opposed to formal public museum consultation that tends to exclude those on the outside of dominant professional museum ideologies, DIY Museums encourage accumulative actions that are exploratory, incremental and ongoing.

In this sense DIY Museums are in a constant state of being made. The ongoing accumulative acts of museum-making are acknowledged as significant in the development of public museums including the Southland Museum and Art Gallery. They are therefore prioritised over what may typically be categorised as museum outcomes, such as the realisation of a redevelopment, an event, activity or exhibition. The DIY

Museums collection focuses on acts of discontinuous, distributed museum-making or the accumulation and compositing of numerous 'fragments and moments'[100] that situate the museum as a 'social object'[101] or catalyst for social engagement.

DIY, although originally concomitant with the punk subculture, continues to pervade contemporary culture. What socially-engaged art critic Kanō Ai refers to as the "spirit of DIY",[102] is rooted in the anarchism of asserting the autonomy of the individual. Kanō also refers to a resistance to consumerism and the prioritisation of democratic relationships embodied in ways of working and living. Kanō elaborates on this with respect to woodblock printing practices in Japan, and more specifically, art collective Anti-War, Anti-Nuclear and Arts Block-print Collective or A3BC.

DIY also appears to be linked by Kanō to the Japanese collective's desire to question, through practice, how print-making could become a social movement. Other processes synonymous with Moran's description of the Punk subculture are exemplified by activities inherent in A3BC such as the creation and distribution of anti-war, anti-nuke, t-shirts, zines, banners and other promotional material; the desire to form networks of relations with other DIY woodblock collectives locally and globally for the purpose of dialogue and exchange; political activism; a democratic and inclusive attitude to participation and membership; the utilisation of a medium that is accessible with respect to materials and equipment; and an emphasis on "sharing and learning."[103]

A3BC's collective woodblock prints and the exposure of their creative work in varied locations including the World Wide Web, museums, university symposiums, protests, restaurants and live-music venues together with social practices such as workshops, are consistent with a process of compositing 'fragments and moments'[104] of lived experience within a DIY subculture. *A3BC Sugoroku (Board Game)* 2014, for example, also appears aesthetically as a composit of numerous individual contributions from participants that does not attempt to present an illusion of being one consistent scene.

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[100] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.10. Retrieved from Durham University, Durham Research Online, https://www.academia.edu/21825493/Telling_materials?auto=download

[101] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010:p.127.

[102] Kanō, Ai. "Trans-Local Networking of DIY Art Collectives from Asia to Europe- The Case of A3BC." FIELD: A Journal of Socially-Engaged Art Criticism, Issue 8, Fall, 2017. Retrieved from http://field-journal.com/issue-8/trans-local-networking-of-diy-art-collectives-from-asia-to-europe

[103] loc. cit. .

[104] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.10. Retrieved from Durham University, Durham Research Online, https://www.academia.edu/21825493/Telling_materials?auto=download

5. *A3BC Board Game*, 2014.

Rather it intentionally makes evident the practice of bringing individuals together, while retaining their own autonomy in content through the simple and affordable medium of printmaking. A3BC embraces the DIY ethos both in the development and maintenance of a distributed social scene and in the collaborative practice of woodblock printing as a vehicle for political activism. The rejection of fixed institutionalised values espousing inclusion while performing exclusion, as evident in the International Council of Museum's proposed definition of a museum discussed in my introduction, suggests an inherent activism or institutional critique embedded in DIY value systems.

Dezeuze also draws parallels between DIY art and participatory or socially-engaged art practices in the late 1950s and 60s. The role of the "open work"[105] in soliciting participation, and the consequent development of DIY artworks that could not exist without participation, charts the evolution of practices that positioned traditional conceptions of art objects as closed and therefore seeks to create more open and relational work. Open-work, as a historical precursor to DIY practices, has further affinities with the socially-engaged art practices that are embodied in the framework of DIY Museums that are principally discussed here in the notion of being unfinished or transitional. This refers to DIY Museums as continually in the process of being made and remade through the performance of responsiveness.

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[105] Dezeuze, Anna. "Open Work, Do-It-Yourself and *Bricolage*". In *The Do-It-Yourself Artwork: Participation from Fluxus to New Media*. Manchester University Press, Manchester and New York, 2010:p.49.

'Micro' and 'Small' Museums as 'Social Objects'

DIY Museums are a distributed network of actions connected (or composited) to advocate for public ownership and participation in localised museum-making initiatives. The DIY Museum's acts of museum-making are facilitated by a network that includes, for example, funders, businesses, interns, employees, institutions, schools, clubs, societies, artists, collectors, art galleries, museums, and volunteers. These groups and individuals support the shared goal of taking ownership of aspects of museum-making in their community.

DIY Museums bring individual acts of museum-making together through the positioning of the museum as an accessible medium or 'social object'.[106] 'Social objects', as explained by Executive Director of the Santa Cruz Museum of Art and History, Nina Simon, are "personal, active, provocative and relational"[107] in expediting interaction. Simon largely discusses 'social objects' as objects, artifacts or archives in a collection. 'Micro' and 'small' DIY museums are the medium for interactions that can be categorised in this way. The collection held in the Switzers Museum (Waikaia) was, for example, largely brought together for the one hundred and twenty-fifth Centennial Jubilee of the township. The remade or redeveloped Switzers Museum opened in December 2018 after years of fundraising. Southland Times reporter Rachael Kelly underlines the DIY modalities of practice that facilitated the ongoing evolution of the museum since its establishment saying that the development is representative of "thousands of volunteers hours archiving the town's treasures, designing exhibits, researching, painting, even gluing rocks together – you name it committee members have done it."[108] The challenge of how to portray the towns' stories through the more than two thousand artifacts in the collection was resolved at a town meeting, where areas of focus were identified including gold and the Chinese miners, high country farming, locals' memories, and the town's military history.

Typifying the personal commitment of local community volunteers, Kelly states, "It's been a labour of love for [Mairi] Dickson, chair of the museum's committee, who has, with a small loyal group of locals, overseen the project from start to finish."[109] Concomitantly, the Switzers Museum's "active, provocative, relational" attributes are affirmed in that the museum as a medium physically and conceptually inserts itself "into the spaces between strangers",[110] and serves as a "shared reference point for

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[106] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010:p.127.
[107] loc. cit.
[108] Kelly, Rachael. "The Little Town That Could – Waikaia to Open its $1.7m Museum." December 4th, 2018. Retrieved from Stuff: https://www.stuff.co.nz/southland-times/news/features/108914687/the-little-town-that-could--waikaia-opens-its-17m-museum
[109] loc. cit.
[110] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010:p.127.

discussion"[111] and negotiation. In doing so, the museum becomes an 'active' medium or object that brings members of communities together to participate in acts of localised museum-making.

6. Chairperson Mairi Dickson in the new Memories section of the Switzers Museum, 2018. Southland Times. Photography: Robyn Edie.

Thornbury Vintage Tractor and Implement Club: A 'Micro' Museum Case Study

I diverge here for a moment to illustrate an exemplary example of a 'micro' museum, the Thornbury Vintage Tractor and Implement Club (Incorporated) Museum, the oldest vintage tractor club in New Zealand (established 1956). Situated in Thornbury (just outside of Riverton), the Thornbury Vintage Tractor and Implement Club is made up of several buildings exemplifying the development, or the thinking and rethinking of museum-making practices over time. The Museum's promotional brochure states:

> *The Club was formed in 1956 (Southland Vintage Tractor Club)…Mr Jack McKenzie rescued the 1914 Avery tractor which is the club's flagship, from a farm at Athol in Northern Southland. He saved it from being used to protect the Mataura River bank, and just wanted to restore it and own it 'just for fun'. However, this sparked the interest of his friends and the first of the buildings to house a rapidly growing collection was opened in 1967. The later buildings were opened in 1981 and 1995.*[112]

The first of the buildings I encountered during my visit was the John A. Anderson Museum which occupies an old farm shed littered with the detritus of farm machinery and implements, and clearly does not pretend to be anything other than an old dusty, dirty farm shed where machinery has accumulated. Visitors freely enter the shed and are

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[111] Simon, op.cit., p.127.
[112] Thornbury Vintage Tractor and Implement Club Inc, museum brochure, n.d., n.p.

welcome to navigate the collection without interference or supervision. The neighbouring building is home to the John A. McKenzie Museum and is more structured with attention paid to the neat distribution of objects around the space. Tractors and farm implements are displayed alongside other small artifacts derivative of the people and time, including display cases housing tobacco tins and butter separating materials. Tractors are displayed with collections of photographs attached to the front depicting the machines in action.

7. John A. Anderson Museum, Thornbury Vintage Tractor and Implement Club Inc, 2019. Photography: Kathryn McCully.

8. John A. McKenzie Museum, Thornbury Vintage Tractor and Implement Club Inc, 2019. Photography: Kathryn McCully.

The main and most recent museum building is sign-posted Les Brown Rural Heritage Centre and is the museum most clearly displaying its nature as a work in progress. Some displays appear complete, whereas others contain some implements in clusters, with tools neatly organised around where work is still being done. Pieces of A4 paper stuck to the wall indicate planning underway as to how artifacts may be arranged and interpreted. The labelling in the Rural Heritage Centre is a combination of the previous two museums, some handwritten with compositions of photographs, some typed and laminated and some sign-written. During my visit, one of the club's members was showing a visitor around and discussing their process of museum-making and the challenges faced. Other members were occupied with demonstrating tractors and ploughs in action in the adjacent property.

9. Inside the Les Brown Rural Heritage Centre, 2019. Photography: Kathryn McCully.

10. Development work on the story of farming in Murihiku inside the Les Brown Rural Heritage Centre, 2019. Photography: Kathryn McCully.

11. Tony Strang working on displays associated with the development of the story of farming in Murihiku at the Les Brown Heritage Centre, 2019. Photography: Kathryn McCully.
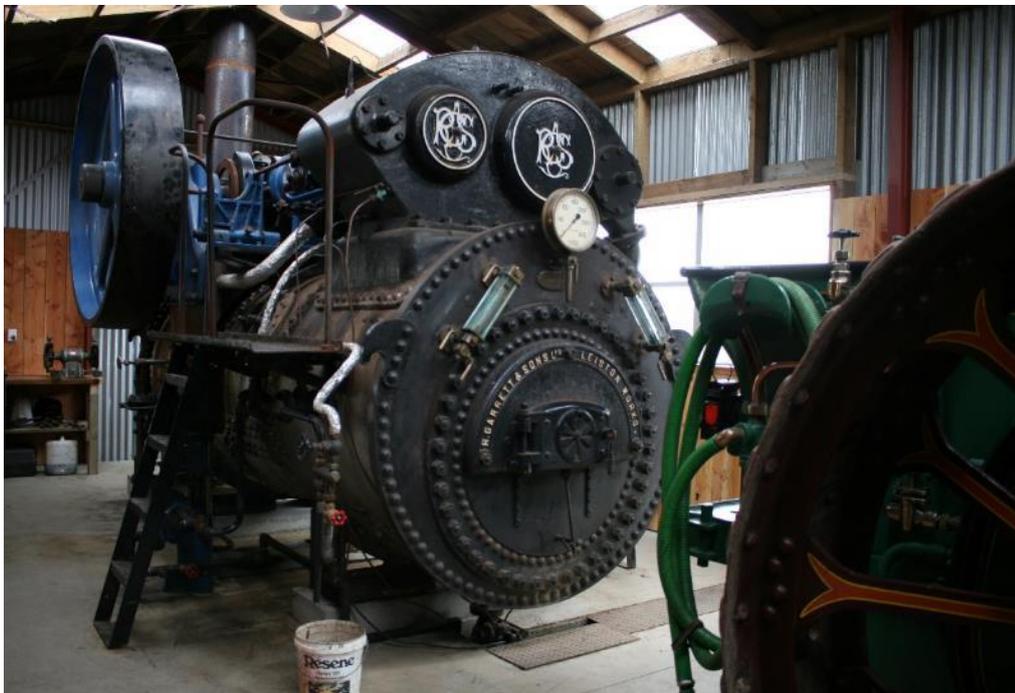
12. Garrett stationary steam engine installed at the Thornbury Vintage Tractor and Implement Club Museum, 2019. Photography: Kathryn McCully.

In 2018 Thornbury Vintage Tractor and Implement Club (Inc) Museum acquired a sixteen-tonne, 1911, Garrett stationary steam engine. The engine is the only one like it in the country, and one of approximately three left in the world. Concerned that this significant local artifact may end up in another region, the club put a deposit on the engine in 2016.[113] After a significant local fundraising campaign, the club raised the sixty thousand dollars required to purchase the engine and its shed. This was bolstered by a forty-four thousand, six hundred and fifty-four dollar grant from the Lottery Environment and Heritage Committee which enabled the engine to be moved from Waianiwa to Thornbury. Now in working-order, the engine can be viewed in its recently relocated shed on the Thornbury Vintage Tractor and Implement Club (Inc) Museum site.[114] The Thornbury Vintage Tractor and Implement Club (Inc) Museum's acquisition of the Garrett stationary steam engine, while reinforcing the club's active and engaged process of museum-making, also reinforces the club's DIY practice of doing a lot with a little and how the development of a supportive subculture has contributed to the museum's ongoing growth.

In a recent article in the Southland Times titled "Southland is 'Rich in History'", Thornbury Vintage Tractor and Implement Club President Fraser Pearce suggests a heritage trail that would bring the district's 'micro' museums together to promote a unique experience of Southland's museum-making culture. The article also goes on to talk about the Club's museum-making practices in progress, including telling the story of the history of farming in the region. This incorporates a short film narrated by John Gordan who is known for his work on the popular New Zealand television programmes *Country Calendar* and *A Dog's Show*.

Club members, the article relays, are working on the project "when time and funds permit", stating "We're all volunteers doing it in our spare time . . . work is done when we can afford."[115] Pearce could be seen to be elaborating on the potential of Hicks' Museums of Southland model in proposing a focus on a decentralised approach that celebrates Murihiku as a region passionate about bringing together diverse collections to tell the stories of communities in their own ways. A more cooperative approach could also play a role in preserving the unique 'micro' modalities of practice within the region's museums by promoting and celebrating them as integral to the story of Murihiku.

[113] Nicoll, Dave. "Vintage Engine Restoration Full Steam Ahead for Thornbury Club." November 23rd, 2018. Retrieved from Stuff: https://www.stuff.co.nz/southland-times/news/108819006/vintage-engine-restoration-full-steam-ahead-for-thornbury-club
[114] loc. cit.
[115] Strang, Tony. As cited by Jamie Searle in "Southland is 'Rich in History'". The Southland Times, Tuesday, December 3rd, 2019. Retrieved from https://www.pressreader.com/new-zealand/the-southland-times/20191203/281616717231680

The museum's aesthetic can also be viewed as DIY with various 'fragments and moments'[116] composed to reveal the unique individual acts of museum-making that have been brought together by passionate local volunteers. By revealing what I also describe as the discontinuous frames of individual acts of museum-making, 'micro' museums such as the Thornbury Vintage Tractor and Implement Club demonstrate the performance of a unique form of research through practice that appears in action, aesthetic and visitor experience to actively question what it means to be a museum. In this sense the Thornbury Vintage Tractor and Implement Club's museums are critiquing dominant museum modalities and are therefore engaged in a process of institutional critique. In one of my final billboards Thornbury Vintage Tractor and Implement Club is celebrated as a DIY Museum (see Chapter Six).

DIY Museums in Nui Tireni

DIY Museums are referenced in a diversity of forms from private collectors who create 'pop-up'[117] museums to boxed portable educational experiences and online interactives. In Nui Tireni, references to DIY and museums typically refer to the tenacity of 'micro' and 'small' museums in successfully utilising the museum as 'social object'[118] to achieve various projects. The Geraldine Museum's expansion in 2013, for example, is described by Timaru Herald reporter Alexia Johnstone as having been built "with DIY attitude."[119] The Geraldine Historic Society credits the support of the community, in the form of donations and the willingness of local trades people and businesses to discount commercial rates, for the work involved in the expansion.

Geraldine ITM (building supplies) owner Geoff Leary, who made a five thousand dollar donation to the museum redevelopment, said the project was "a prime example of what Geraldine was all about – supporting its community."[120] The Geraldine Museum here functions as an example of the application of the Do-It-Yourself ethos typically implemented in 'micro' and 'small' museums where a lot is done with a little, in this case garnering the support of the local community for museum expansion work in regional Nui Tireni. One of the DIY Museums I facilitated titled *The People's Show: Soled Out* similarly reflected this ethos of doing a lot with a little.

[116] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.136.
[117] Christo, Alva. "Visit this DIY Museum to Classic Arcade Games in Jakarta." Vice, 20th June, 2018. Retrieved from https://www.vice.com/en_asia/article/vbqqxb/visit-this-diy-museum-to-classic-arcade-games-in-jakarta
[118] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010:p127.
[119] Johnston, Alexia. "Museum Goes Up With DIY Attitude." Timaru Herald, November 5th, 2013. Retrieved from Stuff, http://www.stuff.co.nz/timaru-herald/news/9362238/Museum-goes-up-with-DIY-attitude
[120] loc. cit.

13. Geraldine Historic Museum extension outcome. Photography: Marsden Engineering.

A People's Show?

As part of my own practice of facilitation, the DIY Museum *The People's Show: Soled Out*, an exhibition of the sneaker collection of local enthusiast Kevin Downie, took place at Classic Motorcycle Mecca in Waihopai's central business district from the 16th November 2018 until the 10th February 2019. Resulting from a chance conversation with Downie at the Invercargill Club (a private members club), I assisted in the facilitation of an exhibition that showcased close to two hundred rare sneakers, items of vintage clothing, football memorabilia and other associated artifacts, which represented for Downie, his memories of growing up in the UK in the 1980s as a 'Casual'. Downie states being a 'Casual'

> *was all about one-upmanship, so wearing an expensive European brand was the ultimate statement of style. But New Balance shoes were one of the most desirable footwear options, especially anything that was made in the UK. We were really proud that their factory was just down the road. The premium price tag only added to the exclusivity.*[121]

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[121] Downie, Kevin. *History of the 574.* ICONIC, Sneaker Freaker, 2018:p.22.

14. Poster, *The People's Show: Soled Out*, 2018-2019. Design: Colleen Montgomery.

Downie maps the story of his life through the sneakers or trainers he has purchased, connecting them to memories of travels which in turn prompt nostalgia. Having accumulated sneakers since he was seventeen, his over seven hundred strong collection is intimately linked to Downie's love of football, his hometown in Dundee, Scotland, and 'his' team - Dundee United. Downie's affinity with the exhibition's title, *Soled Out,* references the scarcity and consequent sense of urgency in obtaining rare sneakers that may 'sell out'.

In initial dialogue Downie and I discussed his love of sneakers, DIY Museums, and the concept of the *People's Show*. In this scenario therefore, trainers or sneakers could be positioned as the 'social object'[122] that prompted the development of the *Soled Out* exhibition. Downie, however, also has an inherent desire, as many collectors do, to share his passion through the medium of the museum stating when asked by interviewer DJ Sir-Vere in 2007 about where he wanted to be with his collection in ten years' time, "I hope to see more museum exhibitions like the one they had in Melbourne recently. I would happily get involved with something like that."[123]

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[122] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010:p.127.
[123] Sir-Vere, DJ. *Back to Basics* Magazine, Volume 3, Issue 12, October-December 2007:p.105.

15. Kevin Downie at home with one of the many pairs of sneakers in his collection, 2018. Photography: Kathryn McCully.

16. *The People's Show: Soled Out* exhibition at Classic Motorcycle Mecca, 2018-2019. Sneaker design station. Photography: Kathryn McCully.

17. *The People's Show: Soled Out* exhibition at Classic Motorcycle Mecca, 2018-2019. Photography: Kathryn McCully.

The first *People's Show* – an exhibition showcasing a local collection of artifacts, was hosted by the Walsall Museum in 1990. By 1994 the concept had gained so much traction that the *People's Show* became a festival with forty eight participating venues.[124] According to Walsall Museum Collection's Curator Jo Digger, the festival showcased over five hundred thousand objects from private collections that were visited by over a million people. Digger's incentive to continue to host the *People's Show* at Walsall, despite the significant input of time and resources was, she says, due to the *Show* having

> *something to give to members of the local community, that there were people out there who in their wildest dreams would not have thought of even coming into the museum before they took part in one and that there were many more people out there yet to be encouraged to become involved.*[125]

Digger's statement speaks to the desire to collect and to share what is deeply meaningful, regardless of whether that happens to be a collection of ties, rocking horses or motorbikes, but could also be seen to challenge the public perception that art galleries and museums collect and interpret artifacts that are special or distinct from their own

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[124] Digger, Jo. "The People's Show; One Strategy Towards the Democratic Museum." *Social History in Museums*, Journal of the Social History Curator's Group, Volume 21, 1994:p.40. Retrieved from
http://www.shcg.org.uk/domains/shcg.org.uk/local/media/downloads/Social_History_in_Museums_vol_21.pdf
[125] loc. cit.

collections.

The experience of *The People's Show* initiative prompted curator Jo Digger to coin the term 'disremption' to describe the severing of the relationship between the collection and its context. Digger suggests the repositioning of private collections as museum artifacts transformed both collection and collector. 'Disremption' can be seen as an inevitable consequence which, through accepted standards of museum professionalism, precludes the meaningful engagement of collectors in determining the framework in which their collections are encountered. Attempts to mitigate 'disremption', therefore, are compromised by institutional frameworks which seek to categorise all within its framework in the performance of perceived parameters of professional practice.

Accessibility and inclusiveness present as key issues, as Digger alludes to the potential of overcoming a museum visitation obstacle, or a sense of exclusiveness, through the exhibition of private collections in a public context. Museum collections and exhibits characterised as worthy of a particular level of care and display become distant from those objects that surround us in our everyday lives. Seeing private collections typically housed in domestic environments treated with the same care as objects or artifacts deemed significant in a museum context, according to Digger, disrupts the perceived institutional boundaries that position some objects as inherently more valuable socially and culturally than others. The relationship-building required to create *The People's Show* demonstrates another aspect of a process potentially conducive in re-orientating the priorities of the museum model from artifacts in their collections to people in their communities. Prioritising a community's passion for their own personal possessions over the display of museum collections re-establishes the significance of the object as a vehicle for the sharing of the stories that shape the lives of communities.

The mitigation of what Digger describes as 'disremption' or the severing of the relationship between the domestic context and the collector, prompted the museum to attempt to perform, in an evidentiary sense, a reconnection. Museums have a tendency to isolate and interpret objects in accordance with particular institutional traditions associated with perceptions of what constitutes museum professionalism and its manifestation in public display methodologies. The task of reconnecting the collections with their original context became, in this instance, an exercise in supplying the viewer or audience with evidence that the collection was linked to a particular person, time and place. The act, however, of furnishing evidence in the form of collector's quotes and photographs, rather than mitigating 'disremption', may have simply served to reinforce

how institutional frameworks can irreconcilably alter an object's connection to the lived world.

Museum researcher and Head of the Heinz Archive and Library at the National Portrait Gallery in London Robin Francis speculates that after the initial popularity of the *People's Show* movement, characterised as a rise in popular culture in museum contexts, interest slowly dissipated. The desire to make museums more accessible and inclusive, long overdue according to Francis, appeases perhaps, he asserts, a "sense of guilt and a desire for absolution."[126] The low cost and proven popularity of private collections, in museum environments that may be challenged by a lack of resources and increasing competition for audiences' leisure time identifies another potential undisclosed motive for the drive towards exhibiting private collections according to Francis. The first Walsall show, he claims, was collated in two months at a cost of two thousand, five hundred pounds.

The *People's Show* became a movement which extended to a number of museums. It is not clear how the concept was implemented in each museum, and what influence the Walsall Museum had in trying to communicate the values that should be adhered to in order to achieve a *People's Show*. The conception of the specific methodology and associated performance of such values varied from museum to museum, Francis contends. This is evidenced by the exhibition *Carry on Collecting* (1994) at the Museum of London, which he states represented a disproportionate number of "thirty-something white professionals"[127] and an inordinate number of journalists amongst its selected collectors. Despite the democratic intention of the *People's Show*, the traditional codes of museum practice diluted attempts to relinquish power to communities by retaining the authority of the museum professional in curating selected collections, creating an exhibit subservient to professional museum values.

Francis speculates that in many ways, the process associated with the *People's Show* was museum business as usual. A call-out encouraged communities to propose collections for display. Final selection involved curators visiting collections and assessing any logistical challenges. Although it is not clear if this process was uniformly executed, Francis is clearly critical, as he goes on to state that few of the collectors in *Carry on Collecting* had any involvement in the way their collections were interpreted and displayed. Digger's 'disremption' can perhaps be seen as unavoidable in the transformation of a collection, accumulated and interpreted in the very specific context of

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[126] Francis, Robin. "The People's Show: A Critical Analysis." *Journal of Conservation and Museum Studies*, 1, 1996:p.44. Retrieved from https://www.jcms-journal.com/articles/10.5334/jcms.1963/
[127] ibid., p.45.

a community member's life and passion for expressing and sharing stories through artifacts, into a museum exhibit.

Francis understandably questions whether the *People's Show* is an attempt at democratising public museums, or an effort to capitalise on the entertainment value of the eccentric collector. The way in which collecting, or collections, may be legitimised through the process of becoming a museum exhibit is addressed by Francis in reference to collectors who may have "sentimental or obsessional motives."[128] Although no specific examples are provided to contrast the behaviours of 'professional' as opposed to private collectors, Francis does go on to acknowledge the difficulty in validating whether one set of practices over the other can be deemed 'professional' or not. Obsessive or sentimental motivations are not exclusive to private collectors and while those employed in museum professions may be seen to be immune to such behaviours, many museums are founded on the basis of private collections donated by members of communities.

Whether the museum experience was democratised through the *People's Show* remains questionable. On one hand community members who may not have previously participated in museum-making were provided with the opportunity to share their stories through their collections. However, the institutional framework of the museum could not be averted when navigating codes of museum professionalism in selecting collections and collectors for museum display. DIY Museums mitigate 'disremption' through responsiveness. DIY Museum creators decide the parameters and contexts that shape their own museum experiences. The research has not sought to deliberately avoid working within established museums but rather in working with, for example, Bill Richardson Transport World and Classic Motorcycle Mecca to present *The People's Show: Soled Out*, I affirm the ethos that the community should create its own museums.

One might draw a connection between these local private museums dedicated to private collections and Kevin Downie's aspirations to share his passion for sneakers and associated memorabilia through making as much of his collection accessible as possible through the medium of the museum as a 'social object'.[129] My facilitation aims to encourage the creation of numerous community-driven museums that often emerge as operating 'in-between' DIY 'micro' and 'small' modalities of practice, and codes of museum professionalism developed by 'large' museums. An individual's definition of a museum is often founded on experiences of larger museums combined with how they

[128] Francis, op.cit., p.46.
[129] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010:p.127.

would personally prefer to experience a museum. Mitigating the 'disremption' that creates ruptures in the relationship between museums and communities is therefore situated in adopting the 'micro' and 'small' museum DIY ethos of doing a lot with a little and in doing so recognising the community's expertise in driving their own conception of what a museum is.

Doing a Lot with a Little

The *People's Show: Soled Out* required the adoption of the DIY and *bricolage* philosophies of doing a lot with a little. Funding, for example, was initially sought, through the Southland Art Society, from the Invercargill City Council Events Fund. With very few exhibition venues in Waihopai, following the closure of the Southland Museum and Art Gallery, Anderson Park Art Gallery and City Gallery, the Richardson's were approached regarding the potential of hosting *The People's Show: Soled Out* at Bill Richardson Transport World. Bill Richardson Transport World is home to the extensive transport collection of Bill Richardson. The museum, however, also extends its interests beyond this into the display of numerous other private collections including, for example, a section on wearable arts.

The museum agreed to host and extend some promotional support to *The People's Show: Soled Out.* The Invercargill City Council, however, felt that because Bill Richardson Transport World is a ticketed museum, this would reduce the accessibility of the exhibition to the community, which I acknowledged as a valid concern. Obtaining funding on a project-by-project basis often requires ongoing negotiation and consultation with local funders to position them as active and integral participants in acts of museum-making in Waihopai and Murihiku. Acquiring funding is a competitive process which often involves compromise and the ability to do a lot with a little, and the DIY Museum, *The People's Show: Soled Out*, was no exception.

A change of venue from Bill Richardson Transport World to Classic Motorcycle Mecca was made, which dictated a significant change in how the exhibition would be delivered. Bill Richardson Transport World is fully staffed, whereas the new venue in Classic Motorcycle Mecca required staffing seven days a week. This drastically effected the funding required to deliver the exhibition over the proposed three-month period. Taking this into consideration, a second funding application was made to the Invercargill Licensing Trust Foundation to cover the shortfall in funding for staffing. There was also insufficient funding to meet the cost of having display cases constructed to house the five hundred pairs of sneakers Downie initially wanted to display.

Fortunately, the Southland Museum and Art Gallery was prepared to loan several display cases and accessories for this purpose. I spent numerous nights and weekends re-painting Southland Museum and Art Gallery's black display cases blue for the exhibition, and then restoring them to black when the exhibition concluded. It would have been difficult to anticipate the need to undertake this work, hence the need within the DIY Museums' research to respond to, rather than try to anticipate, the issues that may arise in delivering new projects with limited resources. As the new venue in Classic Motorcycle Mecca was smaller than the space proposed in Bill Richardson Transport World, and had a lower stud height, there was a limit to the number of display cases that could be accommodated, and therefore a limit well under the number of sneakers Downie had anticipated showing that could be displayed.

Close to one hundred sneakers were exhibited in the sixteen display cases available. These were arranged by the collector and demonstrated his desire to see as many sneakers included as possible. Given the reduced number of sneakers shown, Downie proposed and offered to assist with a change-over period directly following the new year, when all the previously displayed sneakers were removed, and new sneakers installed for the remaining five weeks. A new catalogue was produced, and in total approximately two hundred sneakers were displayed over the duration of the exhibition. The reduction in the number of sneakers and other objects that could be shown motivated Downie to think of alternative ways in which more could be included and, as the exhibition progressed, how return visits from those passionate about sneakers could be encouraged.

Chapter One has focused on the use of a DIY ethos in the research and how this manifests in 'micro' and 'small' regional museums in Nui Tireni, and the international DIY art practices of the Japanese A3BC's collective. I have closely examined several case studies of independent 'micro' museums including two events I have facilitated; the *ILT Art Awards*, and *The People's Show: Soled Out*. I have also offered an example of a thriving, local 'micro' museum - the Thornbury Vintage Tractor and Implement Club (Inc) museum. My facilitation of DIY Museums, and this comparison with community museums that foreground 'micro' and 'small' modalities of practice in Murihiku subvert the dominant large-scale museum through doing a lot with a little. They feature a responsiveness and a willingness to rethink and reframe projects as they happen. The Do-It-Yourself rather than Do-It-Together terminology is utilised in the research as DIY Museums are made up of numerous individual acts of museum-making, yet they are also reliant on a community.

DIY Museums are positioned as 'social object[s]'[130] or mediums through which communities are encouraged to create their own museum experiences. Attempts to democratise the museum such as *The People's Show* could be seen to have provided a platform for those who have been traditionally positioned as amateur. The performance of museum professionalism however has continued to perpetuate the 'disremption' evident in the re-contextualisation of communities as exhibitable museum products. DIY Museums mitigate this 'disremption' by encouraging members of the community to drive their own conceptions of what a museum should be and do. Chapter Three cites an example of the DIY ethos at work in a 'small' public museum in Maruawai, and in a 'large' international museum. These museums mitigate 'disremption' through operating 'in-between' codes of museum professionalism and social DIY field testing.

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[130] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010:p.127.

Chapter Two: Socially-Engaged Artist as Curator

My intention in discussing the artist as curator is to reinforce the fluid nature of both the definition of a curator and also the strong social connectedness that is similarly created within curatorial, community or public art, and socially engaged art practices such as my own. The historical foundations of the term curator as simultaneously a "bureaucrat and Priest"[131] provides the basis on which I suggest that a curator works 'in-between' institutional frameworks and critique.

Socially-engaged art practice is equally challenging to define as these practices can and do vary considerably, however it is perhaps in addressing, rather than resolving these tensions, or in creating a space of ambiguity in which disciplines collide and overlap, that new insights may be found. Curator Maria Lind, for example, states that socially-engaged art practices are "contested as an artistic movement…" being "simultaneously a medium, a method, and a genre" which can encompass everything from community art and activism – à la the Art Workers Coalition – to so-called relational aesthetics and *kontextkunst*."[132] Lind asserts what additionally falls in-between may be new genre public art, connective aesthetics, participatory practices as well as numerous other hybrids "cutting across attempted definitions."[133]

The definition of public art is similarly contested. In *The Practice of Public Art,* a working definition is proposed as publicly funded practices that occur outside of museums and galleries, in spaces freely accessible to the public, involving or maintained for a community or individual members of a community.[134] Recognised as a "vast umbrella",[135] public art has and can take the form of "permanent works, temporary works, interventions, socially-engaged practice, political activism, service art, performance, site-specific works, community produced projects, monuments, memorials, spatial practice, interdisciplinary activism, contextual practice, social practice art, virtually mediated art practice . . ."[136] Taking into account the expansive scope of what can fall within the domain of public art, DIY Museums may be understood as public or community art by some; however, a key difference despite this fluidity of definition, is that DIY Museums do not prioritise being outside museums and galleries. A number of DIY Museums have been supported by, or hosted in, local museums and or galleries. DIY Museums work

[131] Levi Strauss, David. *The Bias of the World: Curating After Szeeman and Hopps*. The Brooklyn Rail, Dec 06-Jan 07. Retrieved from https://brooklynrail.org/2006/12/art/the-bias-of-the-world
[132] Lind, Maria. "Returning on Bikes: Notes on Social Practice." In *Living as Form: Socially Engaged Art from 1991-2011*.Edited by Nato Thompson. Co-published by Creative Time Books, New York and The MIT Press, Cambridge, Massachusetts and London, England, 2012:p.49.
[133] loc.cit.
[134] *The Practice of Public Art*. Edited by Cameron Cartiere and Shelly Willis. Routledge, New York, 2008.
[135] Cartiere, Cameron and Zebracki, Martin. *The Everyday Practice of Public Art: Art Space and Social Inclusion*. Edited by Cameron Cartiere and Martin Zebracki. Routledge, London and New York, 2016:p.3.
[136] loc. cit.

with existing institutions, reaching out into communities to acknowledge and celebrate their bodies of knowledge in creating their own museum experiences.

In the first section of the chapter I discuss some more open propositions of what it means to be (a) a socially-engaged artist and (b) a curator, as suggested by Pablo Helguera and Hans Ulrich Obrist. In doing so I aim to assert that these definitions remain contested within a space of ambiguity which is, as reinforced by Helguera and Obrist, where the junctions between disciplines generate the potential for the emergence of new knowledge. I draw methodological parallels between Obrist's reference to a "junction-maker"[137] between disciplines and the work of the socially-engaged artist, to assert the importance of contested, rather than fixed role definitions, to creative research. I also reference strategies employed by Obrist to preserve the history of curatorial modalities of practice, to suggest the importance of this as part of the intangible heritage of museum-making that I am driven to preserve. Creating a space of ambiguity between disciplines also serves to provide further context for my use of the term 'in-betweenness' throughout the research.

I reference the 2015 collection of essays *The Artist as Curator* to underline a pertinent practice that may be seen to demonstrate how perceived divisions between art and curatorial practices can inevitably become blurred through creative research methodologies. Finally, I reference commonalities in creative methodological notions of 'unknowingness', 'outsiderness', and the amateur with multiple personalities to both curatorial and socially-engaged art practices and explain how this has manifested in my approach to the development of DIY Museums.

Definitions: A Space of Ambiguity

A space of ambiguity in which multiple disciplines may collide is, I propose, common to both socially-engaged art and curatorial practices which is acknowledged by Pablo Helguera who states;

> *. . . the uncomfortable position of socially-engaged art, identified as art yet located between more conventional art forms and the related disciplines of sociology, politics, and the like, is exactly the position it should inhabit. The practice's direct links to, and conflicts with both art and sociology, must be overtly declared and the tension addressed but not resolved. . . And the artist as social practitioner must also make peace with common accusation that he or she is not an artist but an 'amateur' anthropologist, sociologist etc. Socially-engaged art functions by attaching itself to other disciplines, moving them temporarily into a space of ambiguity. It is this temporary snatching away of subjects into*

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[137] Obrist, Hans Ulrich. "Hans Ulrich Obrist: The Art of Curation." The Guardian. 23rd March, 2014. Retrieved from https://www.theguardian.com/artanddesign/2014/mar/23/hans-ulrich-obrist-art-curator

the realm of art-making that brings new insights to a particular problem or condition and in turn makes it visible to other disciplines.[138]

In teasing out what it means to be a curator, Hans Ulrich Obrist refers to Sergei Diaghilev (1872- 1929), who describes as one of his childhood heroes. Like many of those mentioned in the DIY Museums research, it is challenging to ascribe one role to Diaghilev, who in various sources is presented as a Russian art critic, patron, ballet impresario and founder of the Ballets Russes. It is evident, however, that this description is an attempt to categorise what Diaghilev did in a way that can be more easily understood. In reality, Diaghilev worked across disciplines employing a diversity of approaches, in order to establish new ways of seeing and engaging with a variety of art forms that represented a creative movement, rather than simply the founding of a dance company.[139] Obrist states Diaghilev "didn't dance. He wasn't a choreographer. He didn't compose. He didn't direct. But he was . . . a junction-maker. . . He made art meet theatre meet dance."[140] With respect to defining what a curator does, Obrist suggests four aspects of what this role might 'mean'.

> *Today, curating as a profession means at least four things. It means to preserve, in the sense of safeguarding the heritage of art. It means to be the selector of new work. It means to connect to art history. And it means displaying or arranging the work.*[141]

It is clear, however, that in referencing Diaghilev, Obrist is asserting that the role of the curator is fluid with purpose, involving a complexity of actions, interactions, and reactions that cross multiple disciplinary boundaries. He talks about his desire to expand the notion of the curator, maintaining that exhibitions or encounters with arts and culture can occur in a multiplicity of spaces and contexts where we may least expect to encounter them. In 2006, for example, Obrist founded the 'Brutally Early Club', a 6.30am forum where communities come together to discuss issues of immediate concern that transcend disciplinary boundaries. "The worlds of art, music, poetry and architecture," he says, "aren't always connected, and the desire to bring them together in one space, I would say, is the drive behind the Brutally Early Club."[142]

In *Hans Ulrich Obrist: A Brief History of Curating*, Obrist interviews colleagues who have clearly informed his own conception of what a curator might be. Curator

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[138] Helguera, Pablo. *Education for Socially Engaged Art: A Materials and Techniques Handbook.* Jorge Pinto Books, New York, 2011:pp4-5.
[139] Jennings, Luke. "Sergei Diaghilev: First Lord of the Dance." The Guardian. 12th September, 2010. Retrieved from https://www.theguardian.com/stage/2010/sep/12/sergei-diaghilev-and-the-ballets-russes#_=_
[140] Obrist, Hans Ulrich. "Hans Ulrich Obrist: The Art of Curation." The Guardian, 23rd March, 2014. Retrieved from https://www.theguardian.com/artanddesign/2014/mar/23/hans-ulrich-obrist-art-curator
[141] loc. cit.
[142] Obrist, Hans Ulrich. (n.d.) " 'Brutally Early Club:' Brendon Bell-Roberts in Conversation with Hans Ulrich Obrist." Art Africa Magazine. Retrieved from https://artafricamagazine.org/brutally-early-club-brendon-bell-roberts-in-conversation-with-hans-ulrich-obrist/?v=e4dd286dc7d7

Christophe Cherix, in his introduction of Obrist's interviews, signals the shifting or "largely undefined"[143] role of the curator, despite, he states, the abundance of curatorial studies progammes on offer. Obrist's interviews sought, at the time, to bring to light a largely unexamined and evolving field of curatorial practice. He focused, in particular, on the curator's social role in facilitating connections between artists, curators and institutions.[144] Obrist's conversations spanned experimental projects of the 1960s and 70s that established a bench-mark for the curator as a medium, through which artists could be brought together to question forms, forums and platforms for art and artmaking. These also extended to contributions made, and interventions into, the expanding field of international biennales. The role of the curator has fluid boundaries,[145] as curatorial practices, Obrist suggests, are often embedded in established art, museum, gallery professions such as, for example, directors, dealers and critics. The constantly shifting domain of the curator is reinforced in his later publication *Ways of Curating,*[146] that reflects on personal insights, influences and experiences that have shaped his thinking around what a curator has been, is, and might be.

According to curatorial studies teacher David Levi Strauss, we were reminded of the widely accepted perception of what a curator was following the 2005 death of two pivotal figures in the development of the field, American curator Walter Hopps (1932-2005) and Harald Szeemann. Levi Strauss describes this moment as the end of an era, describing Hopps and Szeemann as extraordinary figures or prolific renegades who actively challenged the conventions and perceptions of art and art institutions. This often brought them directly into conflict with the institutions that employed them. Additionally, to affirm their significance, Levi Strauss goes on to reference Szeemann and Hopps as "Cosmas and Damian (or the Beuys and Duchamp) of contemporary curatorial practice."[147] Hopps, consistent with the notion of in-betweenness, has been described as a "consummate insider and quintessential outsider."[148] He is credited with working in multiple contexts both within and outside of museum frameworks during his career. For example, even at secondary school he formed a photographic society, and later became immersed in the music scene, managing a jazz business and a small gallery at the same time.

In respect to curatorial practice Hopps was inspired by what he describes as the "unrelenting rigour of Willem Mengelberg (1871-1951), conductor of the New York

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143 Cherix, Christophe. In *Hans Ulrich Obrist: A Brief History of Curating*. JRP | Ringer and Les Presses De Reel, Zurich, 2011:p.5.
144 Cherix, Christophe. In *Hans Ulrich Obrist: A Brief History of Curating*. JRP | Ringer and Les Presses De Reel, Zurich, 2011.
145 Hoffman, Werner. As cited by Christophe Cherix. In *Hans Ulrich Obrist: A Brief History of Curating*. JRP | Ringer and Les Presses De Reel, Zurich, 2011.
146 Obrist, Hans Ulrich. *Ways of Curating*. Penguin Press, 2015.
147 loc. cit.
148 Obrist, Hans Ulrich. Interview with Walter Hopps. In *Hans Ulrich Obrist: A Brief History of Curating*. JRP | Ringer and Les Presses De Reel, Zurich, 2011:p.10.

Philharmonic, seeing "the curator as something like a conductor striving to establish harmony between individual musicians.[149] In 1978 he presented the exhibition *Thirty-Six Hours* in an alternative artist-run space, the Museum of Temporary Art (MOTA) in Washington. The exhibition extended an open invitation for people to bring in artwork over a period of thirty-six hours, and everything that was brought in was featured in the exhibition. Hopps' intention was to install "anything its maker wishes to call art, anything that's small enough to get in through the door."[150] Although his desire was to avoid any restrictions, the director of the Museum of Temporary Art at the time, Janet Schmuckal, is quoted in the The Washington Post as stating, "We don't want photographs. We don't want big sculpture. We don't want paintings larger than four-feet-square."[151] In response Hopps declared, "You will notice that institutions love restrictions."[152]

The role of the curator is, like that of the socially-engaged artist, performed in response to varying concepts, contexts and methodologies. It is therefore disingenuous therefore, to suggest, I argue, that either a curator or a socially-engaged artist can be subject to fixed role definitions. Both, I propose, operate within a space of ambiguity in order to respond to ways in which new knowledge can be generated from the unexpected or unplanned. Parallels are often drawn between Szeemann and Hopps despite their operating within vastly different contexts and bringing to curatorial practice varying ethos and approaches. While both are referred to as curators, they simultaneously performed a myriad of other roles across disciplines. Their negotiation of contested ground 'in-between', is common, I argue, for those who are engaged in creative research. I therefore describe my role as a socially-engaged artist and curator only for the purpose of providing a starting-point for the methodological dialogue expanded on in the chapters that follow, which further contextualise my particular approach within the research.

Preserving Art and Curatorial Modalities of Practice
A new version of *Do It,* a project originally conceived by Hans Ulrich Obrist, Christian Boltanski and Bertrand Lavier in 1993, and curated by Obrist, *Do It (Around the World)* has been launched by Independent Curators International in partnership with the Serpentine Galleries in London, Kaldor Public Art Spaces in Sydney, Bloomberg

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[149] Obrist, op.cit., p.10.
[150] Richard, Paul." '36 Hours': Opening the Door for Artists." The Washington Post. November 21st, 1978. Retrieved from https://www.washingtonpost.com/archive/lifestyle/1978/11/21/36-hours-opening-the-door-for-artists/be32b525-8cb0-43bc-9f70-e7d5c84e5014/
[151] Schmuckal, Janet as cited by Richard, Paul. In " '36 Hours': Opening the Door for Artists." The Washington Post. November 21st, 1978. Retrieved from https://www.washingtonpost.com/archive/lifestyle/1978/11/21/36-hours-opening-the-door-for-artists/be32b525-8cb0-43bc-9f70-e7d5c84e5014/
[152] Hopps, Walter. As cited by Richard, Paul. In " '36 Hours': Opening the Door for Artists." The Washington Post. November 21st, 1978. Retrieved from https://www.washingtonpost.com/archive/lifestyle/1978/11/21/36-hours-opening-the-door-for-artists/be32b525-8cb0-43bc-9f70-e7d5c84e5014/

Philanthropies and Google Arts and Culture.[153] The original concept of *Do It*, a series of written instructions initially by twelve artists has, over the last twenty years, grown into a global, site-specific movement. *Do It* exhibitions have been hosted by approximately fifty venues around the world, challenging notions of authorship, ownership and therefore the boundaries between the 'professional' and the 'amateur.' Other manifestations of this evolving, in-progress, project include *Do It (Museum), Do It (Home), Do It (TV), Do It (Seminar), Do It (Outside), Do It (Party)*, and a number of 'anti-do its.'[154]

Do It (Home), responds to COVID-19 lock-downs by encouraging engagement in creative DIY making practices from home anywhere in the world. This version of the project distributes a selection of artists' instructions online, encouraging collaboration in the form of participants interpreting these directions in their own ways and sharing what they have created in response. Through Google Arts and Culture, an archive of 27 years of *Do It* instructions can be accessed, including, for example, singer and cellist Kelsey Lu's prayer *Tongue Prayer* (2020), Yoko Ono's wish tree *Wish Piece* (1996), Gilbert and George's call to action *Ten Commandments for Gilbert and George* (1995), Tracey Emin's installation *What Would Tracey Do?* (2007), and Marina Abramović's recipe for *Spirit Cooking* (1996). In conceptualising this more open and flexible approach to exhibition modalities, Obrist references American composer, music theorist, artist, and philosopher John Cage, "whose musical scores", he said, "became instructions that are open to being realised in multiple forms, the artwork is constantly produced anew in its execution."[155]

Obrist's concern with open, unfinished or unrealised projects is also central to his acts of preserving 'fragments and moments' of art and curatorial practices which, I argue, occur in the ambiguous space where disciplines collide to produce new ways of thinking. Partnering with multiple institutions including Google Arts and Culture, each serves as an archive of significance in preserving the thinking associated with evolving modalities of making and display. They also invite the public to continue to contribute to the potential transformation of these practices via a platform that allows for global reach and levels of inclusiveness. The DIY Museums research has focused on the preservation of DIY modalities of practice evident in 'micro' and 'small' museums as an integral component of the region's intangible heritage. These acts of preservation have been performed through practice including my coordination of exhibitions, events and workshops, as well as through the compositing of animations and animation stills, which respond to the

[153] Bolton, Erica (Bolton and Quinn), and Coyne, Nadja (Serpentine Galleries). "Do It (Around the World)." Press Release from Serpentine Galleries, Thursday 14th May, 2020. Independent Curators International: About. Retrieved from https://curatorsintl.org/press/do-it-around-the-world-press-release-from-serpentine-galleries
[154] Independent Curators International. "Do It: About." (n.d.). Retrieved from https://curatorsintl.org/special-projects/do-it/about
[155] Obrist, Hans Ulrich. "Do It: Ritter Kunsthalle." Curated by Hans Ulrich Obrist, Klagenfurt, Austria, 1994. Ways of Curating: In Partnership with Google Arts and Culture. Retrieved from https://waysofcurating.withgoogle.com/exhibition/do-it-1994.

conceptual and aesthetic approach of the DIY *Wunderkammer* demonstrated within Murihiku's 'micro' and 'small' museums. These performances of preservation have been documented on the DIY Museums website, and have also been distributed as affirmations and calls to action in the form of poster and billboard campaigns.

The Artist as Curator

The Artist as Curator (2015), a collection of essays edited by Celina Jeffery, provides insight into the intersections or junctions between curatorial and art practices. As there are limited publications that respond to the contestation of fixed role definitions in art and curatorial practices engaged with creative research, DisplayCult's approach to *Museopathy: Collectioneering*, at the Agnes Etherington Art Centre, Queen's University, in 2001, is discussed. DisplayCult describe themselves as a curatorial collaborative, and was founded by Jim Drobnick and Jennifer Fisher, whose roles include, but are likely not limited to education and critical and curatorial discourses. DisplayCult seeks "to creatively merge disciplines, media and communities in order to propose alternative prototypes for aesthetic engagement." Through rethinking "exhibition prototypes by amplifying sensory aesthetics," DisplayCult interrogates the "diverse histories of display," and engages "with the performative aspects of presentation."[156]

In *Collectioneering,* Drobnik and Fisher explore the "hybridization that occurs within the artist-curator dynamic",[157] through a "form of research and practice that envelops art, archiving, curating and cultural production."[158] Drobnik and Fisher were approached by the Agnes Etherington Art Centre in Kingston, Ontario, to curate a project through which the pair intended to draw together arts and cultural institutions throughout the city to transform "Kingston's evident institutional isolation by provisionally connecting its disparate museums through their collections."[159] *Collectioneering* represented one of three interventions, the others being *Museopathy*, commissioned artist inventions in local museums and historic sites, and *Empathology*, a series of site-specific performances.

Drobnik and Fisher took influence from the unexpected number, diversity, and insularity of Kingston's local museums. New relationships between collection items and institutions were created that served to question the varying museological settings and associated policies that shaped the town's approach to the collecting and preservation of heritage. *Collectioneering* challenged existing museological structures by relocating and reconfiguring over four hundred collection items, suggesting news ways the town could

[156] DisplayCult. (n.d.) *About*. Retrieved from http://www.displaycult.com/project.html?type=about.
[157] Jeffery, Celina. *The Artist as Curator*. Edited by Celina Jeffery. Intellect, Bristol, UK and Intellect, The University of Chicago Press, United States of America, 2015:p.24.
[158] loc. cit.
[159] loc. cit.

construct and question meaning if open to more collaborative ways of engaging with, and participating in dialogues around, conceptions of identity past and future. Participating institutions included the Agnes Etherington Art Centre, Bellevue House National Historic Site, Correctional Service of Canada Museum, International Hockey Hall of Fame, Marine Museum of the Great Lakes at Kingston, Miller Museum of Geology, Murney Tower National Historic Site, Museum of Health Care at Kingston, and the Royal Military College of Canada (RMC) Museum.

Collectioneering featured twenty-three disparate groupings of objects, relocated into the 'white cube' environment of the Agnes Etherington Art Centre, temporarily positioning historic artifacts as art. This amplified their conceptual and aesthetic qualities while creating "juxtapositions in the manner of a post medium *wunderkammer*."[160] Labels were utilised to indicate the museum from which objects were loaned; however, the traditional expectation of interpretive labelling or thematic conventions was dispensed with, in order to retain "the strengths and anomalies of the nine host collections."[161] These groupings or 'constellations' brought seemingly incompatible objects together to generate new ways for audiences to reflect on, and participate in, local meaning-making through their collections.

[160] Drobnick, Jim and Fisher, Jennifer. "Curating the City: Collectioneering and the Affects of Display." In *The Artist as Curator*. Edited by Celina Jeffery. Intellect, Bristol, UK and Intellect, The University of Chicago Press, United States of America, 2015:p.243.
[161] ibid., p.251.

18. *Collectioneering* (2001), installation view of vitrine with fossilized lizard in amber, collection of the Miller Museum of Geology, Queen's University (*c.*35 million years old); tobacco case (Japanese) (n.d.), wooden gall and wood, collection of Agnes Etherington Art Centre, Queen's University; and Joseph Towne, *Baby's Arm* (*c.*1890), oil-painted wax, glass jar, metal lid and painted parchment, model showing vaccination vesicle on tenth day, Faculty of Medicine Collection at the Museum of Health Care at Kingston. Photo: Paul Litherland, courtesy of DisplayCult.

19. *Collectioneering* (2001), installation view of Lambert Jacobsz (attributed to) (Dutch, *c.*1598–1636), *The Good Samaritan* (1640), oil on canvas, collection of the Agnes Etherington Art Centre, Queen's University, Gift of Drs Alfred and Isabel Bader, 1988; and stretcher (1890s), canvas and wood, collection of the Museum of Health Care at Kingston, Bird Collection. Photo: Paul Litherland, courtesy of DisplayCult.

20. *Collectioneering* (2001), installation view at the Agnes Etherington Art Centre, Queen's University. Photo: Paul Litherland, courtesy of DisplayCult.

In *Collectioneering,* DisplayCult employs cross-disciplinary practices to question the ways in which insular institutional methods of categorising artworks and artifacts, limits the potential for communities to participate in, and question how meaning is constructed. DisplayCult's re-interpretation of Kingston's collections signalled the need for more open and collaborative approaches to museum-making that encourage communities to participate in discourses surrounding the 'why' of collecting and display. In contrast to Murihiku's museums, many of Kingston's institutions are funded and governed from locations outside the township which, according to Drobnik and Fisher, creates a sense of distance from members of the local community, and contributes to the 'silo effect' between the museums that they discuss. DisplayCult's interventions are, in some respects, reminiscent of Haacke's in his *Give and Take/Mixed Messages* (2001) at the Serpentine Gallery, which I discuss further in Chapter Four. Re-framing our thinking around what art is, what makes one collection item significant and therefore worthy of preservation over another, and who should be the arbiters of these processes, are questions that artists and curators have long shared.

Although the majority of Murihiku's museums are deeply immersed within the communities that founded and operate them, insular practices which focus on the differences, rather than the similarities, in ethos continue to pervade museum culture in the region. Encouraging dialogue through which community ownership and the questioning of centralised museum methodologies can be understood as common concerns, for example, may contribute to more collaborate ways of working. Drobnik and Fisher demonstrate how the use of creative research methodologies can re-imagine museum-making. The performance of these re-imaginings occur within a constructed

space of ambiguity, in which it becomes possible for disparate disciplines to collide and affect one another in unexpected ways. As reflected on throughout the DIY Museums research, numerous artists have contributed to these re-imaginings by creating their own distinct conceptions of what both museums and exhibitions should do and be.

Methodological Parallels Between the Artist and Curator

The DIY Museums research proposes methodological parallels between art and curatorial practices that cannot be segregated. As Helguera maintains, the role of the socially-engaged artist is often contested as operating between more conventionally established disciplinary boundaries. What he recognises as a space of ambiguity is where I situate my role in order to argue against the fixed disciplinary boundaries that may resist the formation of new knowledge by adherence to what is already known. Rather than reverting to established pedagogies within, for example, museum practice, or art practice, or education, I explore how disciplines might collide to respond more effectively, within a space of ambiguity, to new possibilities.

The process of making art, according to artist Anne Hamilton, is fraught with doubt and uncertainty. Intentionally steering oneself from "knowing" to "not knowing", she states "is a permissive and rigorous willingness to trust, leaving knowing in suspension, trusting in possibility without result, regarding as possible all manner of response."[162] The practice of not knowing, waiting and finding can be perceived, Hamilton purports, with suspicion as an "in-between"[163] experience that is not easily measured or categorised as useful or productive. Change, according to Hamilton, is achieved through the culmination of an infinite number of small acts. It is the role of artists, therefore, she says, to be at the threshold, to unsettle, to experiment, to give material form presence in a social context. Honoring a life of making, she asserts "isn't a series of shows, or projects, or productions, or things; it is an everyday practice."[164] The decision to suspend knowing is freedom to explore, to test, to analyse and to discover. Actively performing questioning through practice embraces failure as a vehicle to progress the potential for innovation through working in uncharted territory.

The DIY Museums' research utilises 'micro' and 'small' modalities of practice which I align with creative practice-based and led research. 'Micro' museums in the Murihiku region, such as the Thornbury Vintage Tractor and Implement Club, embrace 'unknowing', seizing opportunities and exploring new ways of generating meaning through display and interpretation as they emerge. In doing so the Club is generating creative

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[162] Hamilton, Anne. "Making Not Knowing" In *Learning Mind: Experience into Art*. Edited by Mary Jane Jacob and Jacqueline Baas. School of the Art Institute of Chicago, University of California Press, Berkeley, LA and London, 2009:p.68.
[163] ibid., p.71.
[164] ibid., p.69.

museological outputs while charting new methodological approaches to museum-making in their region. As part of this practice, Club members collect and curate but also create, construct, restore, write and generate numerous other creative and social outputs that, I maintain, crosses disciplinary boundaries, operating in a state of ambiguity where new insights can be found. This space of ambiguity, or commitment to 'unknowing', is often less measurable in larger museums, as responding in real-time to ongoing change is perceived as more risky within these institutions.

"Doing things differently", said writer, art critic, museum director and curator, Marcia Tucker, "involves a high degree of discomfort, which is why most of us prefer not to."[165] Tucker agrees that change is a certainty, but argues that it is a natural reaction to behave defensively, and even actively to resist change which can, she says, consume considerable energy. Becoming an expert, she explains, could be regarded as a way to resist change, as one is prone to develop as a result of one's successes rather than from one's failures. An expert, she asserts, "is someone involved with what they already know",[166] whereas art practitioners, she says, have taught her that concentrating on process without a defined outcome and "confusion, disorder, mistakes and failures – all the things that we encounter when we try something new – are essential to the creative process."[167]

Embracing the notion of the amateur and having multiple personalities, Tucker seems to suggest, recognises that we are constantly adapting to our circumstances, that despite the shock that can be the impetus for change, overcoming fear of the unknown is preferable to the repetitive assertion of what we already know. The DIY Museums research, in performing 'micro' and 'small' modalities, attempts to preserve and celebrate new knowledge generated through these cross-disciplinary 'amateur' museological practices. Those working in 'micro' and 'small' museum contexts are often positioned as 'amateur' through lenses of institutionalised museum professionalism. Here, Tucker argues for the value of the agile 'amateur' in having the ability to respond and adapt to change, in contrast to the 'expert', whom she proposes is committed to 'knowing' and therefore can hold fixed, change resistant views.

In *Making Space for Art*, curator Mary Jane Jacob analyses the role of the curator in response to a comment from Hamilton who said "You give permission."[168] Jacob acknowledges that at the time she found this comment confronting but some years later

[165] Tucker, Marcia. "Multiple Personalities" In *Learning Mind: Experience into Art*. Edited by Mary Jane Jacob and Jacqueline Baas. School of the Art Institute of Chicago, University of California Press, Berkeley, LA and London, 2009:p.35.
[166] ibid., p.36.
[167] ibid., p.41.
[168] Jacob, Mary Jane. "Making Space for Art." In *Questions of Practice: What Makes a Great Exhibition?* Edited by Paula Marincola, Philadelphia Exhibitions Initiative, The Pew Center for Arts and Heritage, Philadelphia, 2006:p.134.

came to understand that permission happens as a result of creating the space, environment or framework in which art can be made. Jacob goes on to question the kinds of spaces curators make for audiences, who these audiences are, and who remains outside of the institution. She then asks whether curators give this same kind of *permission* to viewers – creating an environment in which people are free to experience without intervention – an environment that challenges "the profession's perceived deficiency of the viewer."[169] Key to the creation of space for viewers, which Jacob aligns with the Buddhist philosophy of the "mind of don't know",[170] she says, can be thought of as the difference between aims and goals.

Having an aim, she contends, is the 'why', in contrast to having a goal which presumes 'what'. Focusing therefore on the 'why' without defining the 'what', she proposes, provides guidance but allows for the potential of exploration, and is consequently more likely to lead to an unpredictable or unexpected discovery. Jacob refers to her need to build on her background as an art historian and museum curator by committing to 'unknowingness', 'outsiderness'[171] and amassing experience. She describes this process as listening to the public, working with familiar and unfamiliar communities (outside the contemporary art world), and in doing so, making a shift from the authoritative approach of selecting artists and artworks to tell viewers about, to considering the curator's role as more of a conduit through which ideas pass. Jacob situates a kind of openness or willingness to embrace the unknown in focusing on the 'why', which she presents as a questioning or exploratative stance. Fixating on the 'what', she implies, leads to determining pre-meditated outcomes that may mitigate the potential for new insights.

Jacob's reference to the need to commit to 'unknowingness' and 'outsiderness' is consistent, I argue, with methodologies discussed by both Hamilton as an artist and Tucker as a curator. Both refer to the need to suspend knowing and respond to unfamiliar and unpredictable emergent contexts in order to make new discoveries. Hamilton's conception of an art practice considered as a 'way of being' in the world, rather than a particular show or work, Jacob's assertion of the need to commitment to unknowingness and outsiderness, and the embracing of Tucker's notion of the amateur with multiple personalities, is consistent with my role in DIY Museums through which I provide the ambiguous space for methods and practices to emerge as a response to engagement with social scenes, both familiar and unfamiliar.

[169] Jacob, op.cit., p.135.
[170] loc. cit.
[171] ibid., p.140.

Responding to Context: Making DIY Museums

My tertiary art education began at the Dunedin School of Art which at the time did not have a dedicated gallery space. Work was accessible to the public in an end of year exhibition which transformed classrooms and studios into temporary gallery spaces. This show largely focused on graduating students, and therefore prioritised space to showcase their final bodies of work. There was also some intermittent use of what came to be called The Foyer Gallery, which was literally the foyer and reception area for the school. Outside of the school there were limited opportunities to show work. Options included the Otago Art Society exhibitions and awards which were, at the time, very conservative and largely focused on painting. The annual Cleveland Art Awards hosted in the Dunedin town hall later gained a more permanent home occupying the second floor of the Dunedin Railway Station. The Cleveland Living Arts Centre and awards had a much more inclusive focus with regard to contemporary art practices, but also had its limitations. A large Community Gallery administered by the Dunedin City Council could be rented, and often featured the work of various clubs and societies. In terms of opportunities to exhibit, the Dunedin Public Art Gallery and The Blue Oyster Gallery, a contemporary project space funded through Creative New Zealand, were viewed as largely inaccessible to emerging artists.

It was in this context that early on I become involved with a gallery project that had evolved from a Dunedin Fringe Festival event. The project utilised empty retail spaces as visible artists' studios for the duration of the festival. There was sufficient impetus as a result of feedback received from the project to consider the development of a more permanent space, which opened on 1st November 2001 in lower Stuart St under the name of Satellite Gallery. After around eighteen months in the venue, which had been leased at a discounted rate due to a lack of retail interest in the area, the landlord understandably accepted the offer of a long-term lease and Satellite Gallery closed. The identification of Satellite as a resource which addressed a clear gap in the provision for space for emerging artists to showcase work, encouraged me to gather a group of artists and incorporate a charitable trust, and through a relationship with a local business establish a new space.

Introspect Contemporary Art Space opened on 27th September 2002. I managed Introspect for close to three years, supporting artists to acquire funding to host exhibitions which occurred fortnightly. During my time at Satellite and Introspect I was responsible for coordinating over twenty exhibitions annually. Satellite and Introspect addressed a significant gap in the provision of exhibition opportunities for emerging artists as well as those who were not, for whatever reason, able to find other spaces to show their work. As the Manager of these project spaces, I neither selected artists to

exhibit nor intervened in the curatorial decisions artists made. Both spaces issued open invitations to artists working in any discipline and all proposals were accepted. After the completion of my masters degree, it seemed a natural progression to seek an employment opportunity in the museums sector. In 2005 I accepted the role of Manager and Curator of the Ashburton Public Art Gallery. Although evident in the administration and management of artist-run spaces previously, it was in this role that, on reflection, I really began to engage with the concept a DIY public museum. I was specifically interested in how a DIY approach could respond to the lack of opportunities, for those on the outside of dominant museum ideologies, to participate in museum-making experiences.

My museum-making experiences have all been based on re-imagining existing spaces for the display or artworks and or artifacts. I have, to this day, not worked within any purpose-built gallery or museum spaces. I have coordinated museum experiences in spaces including ex-council buildings, cafes, restaurants, churches and church halls, offices, schools, reception areas, libraries, retail spaces, classrooms, studios, houses, basements, front yards, commercial billboard and poster advertising sites, online, and on the outside of buildings. This approach was not intentional in the sense that I set out to re-invent spaces, but rather that I responded to the context in which I found myself. My practice has, therefore, evolved in the gaps or in response to exclusions that cause a significant majority of artists' practices to be marginalised from mainstream institutions.

Chapter Two has focused on what I suggest are porous boundaries between socially-engaged art and curatorial practices. Working 'in-between' conventional disciplines and institutional frameworks to create an ambiguous space in which contested frameworks can collide is common practice in creative research, whether one situates oneself as either an artist or a curator or somewhere 'in-between.' My approaches to museum-making are contextually specific, and have emerged in response to gaps in the provision of museum experiences for those on the outside of dominant museum ideologies. In this sense I have not sought out or select artists, collectors, musicians or other creatives but have rather, over time, immersed myself in social scenes in which conversations regarding museum-making have emerged. I have responded to the emergence of those who aspire to create their own museum experiences, and, in doing so, I have adopted a diversity of roles dependent on what assistance participants may require to realise their own goals and intentions.

Many exhibitions in traditional museum environments focus on outcomes associated with visitor numbers; however, for many who participate in creating their own

DIY Museums, the process of museum-making and the engagement in the social-scenes required to realise projects was fundamental to what was gained from the experience. In terms of preserving the region's 'micro' and 'small' DIY modalities of practice, value is evidently attributed to the opportunity for communities to create their own museums together, resulting in a sense of generosity that contributes to the desire to share power and therefore ownership. Chapter Three expands on the concept of museum-making 'in-between' through an international and a local case study of artists who have become museum directors. I also outline how my experience as the Manager and Curator of the Ashburton Art Gallery has informed my thinking around museum-making in the regions.

Chapter Three: Museum-Making In-Between: Jim Geddes (Eastern Southland Gallery) and Scott Stulen (Philbrook Museum of Art)

Two museum directors, one local, Jim Geddes at the Eastern Southland Gallery in Maruawai, and one international, Scott Stulen at the Philbrook Museum of Art in Tulsa, embrace the 'in-betweenness' I situate as institutional critique and socially- engaged art practice. Both directors studied fine arts and explore the museum as a creative medium through which projects can be generated that position the museum as a "personal, active, provocative, relational . . . social object."[172] Geddes and Stulen's training in fine arts provided them with an experimental and 'hands on' approach to museum work, at a time when a museum position was a potential career pathway for artists. The significance of Geddes' Eastern Southland Gallery for Nui Tireni's cultural landscape is reflected in the nickname - the 'Goreggenheim' bestowed by Saatchi and Saatchi boss Kevin Roberts.[173]

My own journey to becoming the Manager/Curator of the Ashburton Public Art Gallery also began in art school while exploring, through practice, the museum as a medium that influences the sites and contexts in which meaning is made and received by the public. Like Geddes and Stulen, over time, I increasingly prioritised, through the development of cooperative artist-run spaces, the exploration of the museum as a medium to create an active and participatory social scene. At the same time this questioned the modalities of institutional practice that determines what is considered art and how communities engage with it. My experience at the Ashburton Art Gallery was therefore also instrumental in informing the exploratory field-test approach to museum-making that I contend should be considered as a potential solution to the current predicament in museum-making in Murihiku.

This chapter traces my own curatorial experience of 'in-betweenness' along with Geddes' and Stulen's, as an approach that mitigates the 'disremption' that inevitably occurs when museums categorise 'the visitor' as a homogenised set of statistics. The hyphenated position of the small museum director often requires the performance of 'micro' and 'small' modalities that value diverse participation in acts of museum-making. This 'in-betweenness' however does not reject professional codes of museum practice but rather acknowledges how rigid adherence to these approaches creates distance between communities and museums. At the same time, I recognise that the dominant signifier of what a museum should be is often benchmarked by large museums, and has a tendency to influence how visitors to other kinds of museums choose to engage with

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[172] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010: p.127.
[173] Eastern Southland Gallery. Retrieved from http://eastern-southland-art-gallery.shoplocal.nz/

them. In this sense 'in-betweenness' encourages field-testing the museum's foundational 'micro' and 'small' DIY modalities within existing 'professional' frameworks.

Ashburton Public Art Gallery

I position the Ashburton Public Art Gallery's modalities of professionalism as 'in-between' DIY 'micro' and traditional contemporary conceptions of museum professionalism, as reflected in the codes of practice developed by 'large' museums. I also describe the ways in which I have experienced how the drive to homogenise standards of museum professionalism may compromise the unique modalities of practice that connect an institution with its community. The Ashburton Public Art Gallery, for example, developed from a largely voluntary base to the gradual prioritisation of the employment of 'professional staff' and a purpose-built museum facility. DIY Museums are, in this respect, a call to action for the community to take ownership of museum-making. This community ownership of museum-making, I suggest, brings to light the 'in-betweenness' associated with creating museums based on institutional encounters, combined with participants' unique aspirations of how they would like to engage in a museum experience.

My time as Manager/Curator of the Ashburton Public Art Gallery has had a considerable influence on my research. Prior to my appointment in 2005, I managed two artist-run spaces successively and was involved with the Dunedin School of Art and Otago Art Society galleries. My background, it is also potentially pertinent to add, is as a graduate of a fine arts masters rather than a museum studies programme. As the Ashburton Public Art Gallery, at the time, would be categorised as 'small', with 1.5 paid employees (including myself), the DIY modalities of practice previously discussed as typical in 'micro' and 'small' museums were evident. The Gallery emerged predictably from 'micro' beginnings as a social scene of passionate advocates. The employment of a Curator in 1995, and the securing of a venue in the previous Ashburton County Council building, marked the beginning of the Gallery's gradual transition to a 'professional' public museum.

The Gallery was, and still is, overseen by a voluntary governance committee, the Ashburton Art Gallery Incorporated. The Ashburton Public Art Gallery shared the former Ashburton County Council building with the Ashburton Museum and Historical Society. The Ashburton Public Art Gallery and Museum received an annual operational grant from the Ashburton District Council predominantly to cover wages. The Gallery Committee has consisted of extremely engaged participants since its official opening by Jenny Shipley in 1995. This was evident in the frequency of visits by committee members,

sometimes daily. In records referring to annual fundraisers (auctioning items and experiences), it was clear these were largely resourced by the committee, their families and friends. This social scene also performed a role in the day-to-day operations of the Gallery. For example, if exhibition crates were arriving, or repair work was required, a committee member or their extended networks would be coordinated to assist, either free of charge, or at a heavily discounted rate, via this community of active supporters.

Consistent with Moran's description of DIY punk subcultures, this community was not limited to the Gallery's physical location. 'Small' regional galleries such as the Ashburton Public Art Gallery also depended on the good-will of a wider network of supporters and participants. Cooperation between 'small' museums (in this case those positioning themselves as public 'art galleries') in Te Wai Pounamu (the South Island), for example, was instrumental in hosting touring exhibitions by reducing transport costs, and loaning or sharing necessary exhibition furniture. Touring exhibitions, for example, commonly required adherence to contractual obligations around gallery temperature, climate, security and display which were often a struggle to meet.

Communication with other 'small' museums also frequently involved informal progress reporting which served as a way to express the frustrations of working in a remote community. How to juggle significant workloads and diverse role responsibilities was often an isolating factor. Retaining the support of dedicated social scenes such as committees, gallery members and artists, while attempting to 'professionalise', also proved challenging. The commitment and passion of individuals within these scenes were often compromised by the decision-making of local authorities with little interest in, or knowledge of, public galleries and museums and their relevance to communities.

Relationships built with artists in 'small' galleries and museums like the Ashburton Public Art Gallery are reflective of an alternative subculture, with artists embracing DIY modalities of museum practice. A lack of resources for annual exhibition programmes and associated outreach activities and events results in artists being major benefactors of regional public museums and art galleries in Nui Tireni. What I suggest is a shared DIY ethos between 'micro' and 'small' public galleries and museums and artists is characterised by being an outsider, doing things differently and doing a lot with a little. This shared ethos, in my experience, facilitates community access to cultural products and services which are traditionally beyond reach, either because of geographic distance to larger museums or as a result of a lack of resources.

In Ashburton, although some funding was sought and obtained through the local Creative New Zealand: Creative Communities scheme, there were frequently insufficient funds to pay artists for their time or provide accommodation and per diems to support their labour. As a consequence, the Ashburton Public Art Gallery forged and maintained close relationships with artists locally and nationally, offering accommodation and hospitality in the homes of committee members or Gallery staff during exhibition install periods. Many of these artists gifted works to the Gallery's permanent collection demonstrating their desire to support collections that form part of the story of the institution's social scene. Much of the Ashburton Public Art Gallery's collection, therefore, stands testament to these relationships with artists, and therefore also captures and preserves an aspect of the story or history of museum-making in Ashburton.

Due to its 'small' nature, the Ashburton Public Art Gallery employed a Manager/Curator, a part-time administrator and a casual exhibition install assistant. The diversity of skills and knowledge required, in combination with the workload necessary to manage all aspects of the Gallery's operations, facilitated the need to reach out to its committee, Friends of the Gallery networks, and the wider community for practical assistance. As Manager/Curator I was tasked with exhibition programming, curation, interpretation, education and outreach activities, promotion, budgeting, fundraising, human resource management, acquisitions, collection preservation, and conservation. It was also important to have a presence in the community to advocate for the Gallery, particularly around the timing of local authority annual and long-term planning processes, when funding decisions were made.

The Ashburton Public Art Gallery was a member of Museums Aotearoa, and through this professional association I attended a number of conferences and workshops. These forums were beneficial in providing time away from the Gallery to review current practice, as well as allowing me to meet others confronting the challenges of working with very limited funding and resources to deliver museum experiences to communities. Training workshops, offered through National Services, and presented by selected museum professionals, often addressed practical activities concomitant with the implementation of professional museum standards. Though endorsing ethics of handling, displaying and storing collections, training offered little to assist with strategies to meet the struggles inherent in 'micro' and 'small' museums having to operate concurrently as both insiders and outsiders.

Museum professionalism as I understood it at the time, through conferences, workshops, on the job training sessions, and resources, was a 'ready-made' set of

requirements that should be applied universally to all museums. Specialisation, whilst common in 'medium' and 'large' museums, is not practicable in 'micro' and 'small' environments, where either volunteers take on both governance and management roles, or where a very small team is employed to take on several roles in diverse areas simultaneously. The International Council of Museum's Code of Ethics for Museums, for example, stresses a "minimum standard for museums."[174] The expectations described assume a degree of resourcing not applicable in the majority of museums in Nui Tireni. The minimum standard outlined, based on my own experience, is neither possible, nor desirable, for 'micro' and 'small' museums to achieve.

The Ashburton Public Art Gallery hosted numerous community groups on an annual basis, including exhibitions of work by members of the local Embroiders' Guild and wood turners' group. In contrast, the Gallery also hosted a number of touring exhibitions including, for example, Te Papa's *Albrecht Durer and 16th Century German Printmaking* (11th December 2010 – 23rd January 2011). The modalities of practice employed to work between these two ideologically opposed positions are on the one hand DIY and on the other institutionalised 'professionalism'. Local community groups often wanted to install their own exhibitions and invite members and participants to 'bring-a-plate' style openings. Touring exhibitions in contrast required a long and sometimes exhaustive period of negotiation, during which everything was scrutinised from what Gallery walls were made of to how many security staff were onsite twenty-four/seven. Supplying readings from hygrothermographs, that could demonstrate the environment was controlled and therefore suitable for the display of collections, was common-place in hosting touring exhibitions.

The desire to host touring exhibitions from the predominantly 'medium' and 'large' museums that produce them, provides a method in which institutional professionalism can be performed in 'small' museum environments. Given the significant parameters in the form of contractual obligations, the negotiation required to meet these demands allows new institutional connections to be created. Promotion around touring exhibitions therefore shows a connection to those 'medium' and 'large' museums considered more professional, due largely to their adherence to codes of professionalism. The workload inherent in hosting touring exhibitions is extraordinary in 'small' museums like the Ashburton Public Art Gallery. The fees alone contribute to the near impossibility of hosting touring exhibitions without significant fundraising efforts, which again falls on a very small group of people.

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[174] International Council of Museums. *ICOM Code of Ethics for Museums.* Preamble, 2017. Retrieved from http://network.icom.museum/icom-georgia/resources/icom-code-of-ethics/L/10/

The hosting of touring exhibitions is also frequently used to signal the need for a capital redevelopment. These exhibitions arrive in crates and must contractually be stored in very specific ways both prior to and following display. The need to meet obligations in hosting collections and exhibitions from 'medium' and 'large' museums performing modalities of practice consistent with internationally recognised codes of practice, contributed in Ashburton to the drive for capital redevelopment. The Ashburton Public Art Gallery initially focused on sustaining the Gallery through more active involvement in the community to facilitate responsive practices, which in turn encouraged autonomous acts of museum-making. These acts, which promoted a sense of community ownership and authentic engagement, were gradually reformed to demonstrate the Gallery's ability to be able to mimic codes of professionalism seen in 'medium' and 'large' museums.

The challenge of attempting to mimic these codes of professionalism and concurrently strive to support the autonomy of local groups in performing their own modalities of practice forces, in my experience 'micro' and 'small' museums to operate in a state of 'in-betweenness'. In retrospect, I now recognise a strength in this state of 'in-betweenness' or working between these opposing modalities of museum practice. Early in my career as Manager/Curator of the Ashburton Public Art Gallery, I strove to build on the Gallery's performance of accepted homogenised codes of practice. I also, however, recognised the ways in which these codes created distance between the Gallery and the community. Distance here refers to the outcome of the Gallery's gradual adoption of codes of practice that asserted that the amateurism of volunteers compromised professionalism.

Having worked in numerous 'small' and 'micro' museum environments since, I have come to understand that what I describe as unique, DIY modalities of practice are a significant part of the story of museum-making in Nui Tireni. I also note that as museums develop from their 'micro' and 'small' foundations into 'medium' or 'large' museums, attempts are made to recreate these modalities of practice in this new context. This can be observed in, for example, my discussion of International Council of Museum's definition of a museum, where an inherent contradiction is demonstrated in attempting to enforce a universal definition of a museum, while espousing values of inclusion and the embracing of diversity and social responsibility.

Centralising a community's stories and claiming the authority to tell them through the lens of museum professionalism is not consistent with museum rhetoric that claims inclusion and relevance. Being both an insider and an outsider as Manager/Curator of

the Ashburton Public Art Gallery provided a unique reference point from which to comprehend the relationship between these two opposing ideological positions. Within the research, therefore, I propose how this 'in-betweenness' could contribute to new conceptions of museum professionalism that acknowledge and value the proliferation of museums performing 'micro' or 'small' DIY modalities of practice. Embodied criticality or 'living out'[175] the conditions of this 'in-betweenness' through the Ashburton Public Art Gallery has contributed to the context in which the DIY museums' research has emerged. Within a similar cultural landscape as my experiences in Ashburton, Jim Geddes also strategically navigates a position 'in-between' 'micro' modalities of practice and codes of museum professionalism to drive a significant local cultural precinct.

Jim Geddes: Eastern Southland Gallery, Maruawai

As Governor of the Gore Art Foundation and Director and founder of the Eastern Southland Gallery in Maruawai, Jim Geddes is a seminal figure whose lateral sensibility and DIY ethos led to the development of the Eastern Southland Gallery. Born and raised in Maruawai, Geddes, following the completion of his sixth form year in 1975, attended a pre-entry fine arts programme at what was then Southland Polytechnic (now Southern Institute of Technology). Geddes concurrently undertook voluntary work at Southland Museum and Art Gallery where he met the then director (and sculptor) Russell Beck (director 1976-1999), and was encouraged to pursue further formal training by him.[176] After completing his art education in Dunedin in 1980, Geddes returned to Murihiku, where he worked a number of part-time jobs and later formed a band in Maruawai which performed around Te Wai Pounmau (the South Island). In 1983 Geddes was invited to join the Eastern Southland Gallery Incorporated society committee, in recognition of his arts training. In 1984 the Eastern Southland Gallery officially opened in a 'micro' capacity and in September that year Geddes succeeded in securing funding for his employment as an Exhibitions Officer for a six-month duration.[177]

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[175] Rogoff, Irit. "Smuggling: An Embodied Criticality." 2006: p.2. Retrieved from http://xenopraxis.net/readings/rogoff_smuggling.pdf
[176] Luoni, David. *Museum Leadership in Practice: A New Zealand Case Study.* A dissertation submitted in partial fulfilment of the requirements of the degree of Master of Museum and Heritage Studies to the Victoria University of Wellington, New Zealand, 2011:p.19. Retrieved from https://researcharchive.vuw.ac.nz/xmlui/bitstream/handle/10063/2129/thesis.pdf?sequence=2.
[177] loc. cit.

21. Eastern Southland Galley, 2019. Photography: Kathryn McCully

Maruawai, meaning valley of water, is located 45 minutes north of Waihopai, and is part of the Murihiku district. The Eastern Southland Gallery is accommodated in the former historic Carnegie Library building originally funded by philanthropist Andrew Carnegie and designed by notable Waihopai architect Edmund Richardson Fitz Wilson (1871-1941). In 1999 famed New Zealand-American psychologist and sexologist, Dr John Money, donated his extensive private collection of over three hundred works to the Eastern Southland Gallery. Relocated to the Gallery in 2002 from its former home in Money's university office and small home in suburban Baltimore in Maryland,[178] the collection includes eight works by Rita Angus and one hundred and fourteen by Theo Schoon as well as American, Australian and African works. Geddes describes his association with Money as the result of a chance meeting in 1989 while on study leave in the United States.

Though Geddes encountered some of Money's extensive collection during this initial visit, the scope of the collection did not become clear until Money contacted him for recommendations for a Nui Tireni museum that might be interested in acquiring the collection. Money had contacted a number of museums and had received little response in return. Geddes suggests that there was little precedence in Nui Tireni museums on how to respond to Money's offer, as the collection was largely undocumented. Motivated by concern for what Geddes felt was a collection of significance for Nui Tireni, he

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[178] "John Money Collection." Eastern Southland Gallery. Retrieved from https://www.esgallery.co.nz/john-money-collection

returned to Baltimore in 1998 with the intention of undertaking the documentation he felt was required to ensure the future preservation of the collection.

22. Dr John Money in his office in Baltimore with a Theo Schoon, carved gourd, 1998. Photography: Michael King.

During the week Geddes spent at Money's home he gained a greater understanding of how and why the collection had developed, and the importance of finding a Nui Tireni based home that would be willing to address the complexities associated with the repatriation of such a large and eclectic collection. He explained "Evenings were spent with friends and colleagues of John, collectors and curators of African art, neighbours and artists who were part of his Baltimore life. All were anxious that somehow New Zealand find a home for . . . [the] collection of a person they obviously had great admiration and affection for."[179]

Rather than being a collector, Geddes recognised that Money's motivation was driven by that of a patron with significant focus in supporting specific artists' practices long-term. Geddes points out that Money's collection of African art, for example, was encouraged by his friend and colleague Abraham Engelman. For Money this piqued his interest in the conditions of the sculpture's creation and their affinities with the wood carving traditions of the Māori and Pacific cultures of his homeland. The acquisition

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[179] Geddes, Jim. *Splendours of Civilisation: The John Money Collection at Eastern Southland Gallery.* Easter Southland Gallery in association with Longacre Press, Gore, 2006:p.9.

policies of most museums, Geddes asserts, would be challenged by what characterised the collection, namely that it had been amassed by Money as a "respected and internationally celebrated academic" who was also "a highly controversial sexologist."[180]

23/4. Interior of John Money's residence, 2104 E. Madison, Baltimore, USA, 1998. Photography: Jim Geddes.
25/6. John Money entering his residence, 2104 E. Madison, Baltimore, USA, 1998. Photography: Jim Geddes.

Money's proposition that the collection could find a home in Maruawai was increasingly entertained by Geddes, as his pitch to larger museums proved that the collection would, within the parameters established in acquisition policies, likely be split

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[180] Geddes, op.cit., p.10.

up. The benefits that such a significant collection could bring to Maruawai were also a consideration for Geddes as the Director of a 'small' regional art gallery. However, the acquisition of the collection would, Geddes understood, require a considerable effort in raising the funds necessary to adapt the Gallery's historic building to be a suitable home to display Money's collection.

Raising funds in a community of nine thousand, as well as coordinating the logistics of packaging and transporting the collection from Baltimore to a distant part of the world with only two paid staff and volunteers, was also a logistical concern. Although the recommendation to repatriate Money's proposed gift was a 'left-field' proposal to take to the Gallery's committee, Geddes was aware of the Committee's history of entertaining fresh ideas which had in the past included the Hokonui Moonshine Museum displaying the history of a "controversial localised illicit whiskey industry."[181] Consequently the committee agreed the logistics and funding requirements of Money's gift should be further explored.

27. Hokonui Moonshine Museum, 2019. Photography: Kathryn McCully.

The development of the Eastern Southland Gallery collection is the story of Geddes' relationship within a wider social scene in which various acts of museum-making were performed enabling Geddes' vision to reach fruition. The Hon. Bill English,

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[181] Geddes, Jim. *Splendours of Civilisation: The John Money Collection at Eastern Southland Gallery*. Easter Southland Gallery in association with Longacre Press, Gore, 2006:p.11.

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who in 2000 was the Member of Parliament for Clutha Southland and National Government Treasurer, was approached to assist in the repatriation of Money's collection. By waiving tax and duties associated with bringing the collection back to Nui Tireni and supporting the Gallery's acquisition of the Government-owned land required to construct a 'John Money Wing', English's willingness to liaise with the necessary authorities to facilitate these aspects of the proposal saw him appointed as the Project's Patron. The 'knock-on' effect of this significant repatriation to the small regional town of Maruawai was that other artists saw the Gallery as a 'social object',[182] which performed unique and responsive modalities of practice that prioritised relationships as the driving force of its vision.

28. Eastern Southland Gallery, John Money Collection, 2019. Photography: Kathryn McCully.

Geddes' active engagement in the Maruawai community, along with Māori artist Ralph Hotere's friendship with Patric Carey, Maruawai local and "supporter and mentor to the Eastern Southland Gallery",[183] were both instrumental in Hotere's decision to donate many of his significant artworks to the Gallery. Carey was well recognised for his "cutting-edge production of plays by writers such as James K. Baxter"[184] which utilised sets and costumes by the esteemed Nui Tireni artist Colin McCahon and Hotere himself.

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[182] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010, p.127.
[183] King, Michael. *Splendours of Civilisation: The John Money Collection at Eastern Southland Gallery.* Easter Southland Gallery in association with Longacre Press, Gore, 2006:p.82.
[184] loc. cit.

After seeing plans for the Money collection during a visit with Carey in 2001, Hotere informally suggested he wished to donate a body of his own work; an act of generosity to his local region that Geddes seized upon to help to realise. Rather than bequeath these paintings to a large-scale museum in a major centre, this gesture was a sign of Hotere's respect for Geddes curatorial openness and community-orientated approach. The John Money Wing and The Ralph Hotere Gallery was officially opened by Prime Minister Rt. Hon Helen Clark[185] on the 12th December 2003. Nui Tireni historian Michael King spoke at the opening saying

> *I congratulate Jim Geddes for taking the initiative to secure for Gore and Southland this precious art collection. Its housing here . . . ensures that both the collection and the ethos of the man who assembled it will not be overlooked by posterity. And that is an achievement for which New Zealand as a whole will come to thank the Eastern Southland Gallery.*[186]

29. Eastern Southland Art Gallery, The Ralph Hotere Gallery, 2019. Photography: Kathryn McCully.

Reflecting the Gallery's long-term relationship with Frans Baetens and Magda Van Gil, Maruawai has also become the home of Muka Studio's extensive collection of

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[185] Fundraising efforts for the Gallery's John Money Wing were bolstered in 2001 by Prime Minister Rt. Hon Helen Clark's announcement of a four hundred-thousand dollar New Zealand Lottery grant towards the 1.2 million dollar project. Four hundred-thousand dollars were also granted by the then Community Trust of Southland and almost two hundred thousand from the Mataura Licensing Trust. Hotere's intention to donate a body of work (thirty-six in total) to the Gallery was also formalised.
[186] King, Michael. *Splendours of Civilisation: The John Money Collection at Eastern Southland Gallery.* Easter Southland Gallery in association with Longacre Press, Gore, 2006:p.88.

lithographs and a 7.5 tonne Viron French press.[187] For over twenty-five years artists from around the country and the world were invited to produce a series of prints at Muka's Studio in Auckland. Muka Youth Prints were then toured around the country in exhibitions viewed exclusively by those under nineteen years of age. The young people who visited could also purchase these prints at a very low-price. The cultural intention of the Youth Prints project, according to Muka's website, is to acquaint young people with contemporary art by promoting purchase and ownership heavily subsidised by Muka.

The Muka lithographic studio project has involved the purchase, renovation and strengthening of a one hundred and twenty-five year old historic church which serves as the new East Maruawai based artist in residence programme. The project continues Muka's social aspiration to bring affordable art by nationally and internationally recognised contemporary artists to those often excluded from the art market. Rather than preserving the lithographic equipment as a museum exhibit, Muka's legacy lives on in the Maruawai community. Geddes' commitment to his role, was epitomised by the statement of Baetens, who said

> *There are a lot of people in the art world who are director of a museum in one place, then in another, always as part of a career development. But Jim, he comes from Gore and he works for Gore, he's determined to stay local. Like others in Oamaru and Ashburton, he's working to bring contemporary art within reach of smaller communities.*[188]

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[187] "Arts Centre to Arise from Old Church." The Southland Times, January 13th, 2009. Retrieved from Stuff: http://www.stuff.co.nz/southland-times/news/232175/Arts-centre-to-arise-from-old-church
[188] Blundell, Sally. "The Art of Being Gore." New Zealand Listener, November 14th, 2003. Retrieved from https://www.noted.co.nz/archive/archive-listener-nz-2003/the-art-of-being-gore

30. Muka Youth Prints at the Ashburton Public Art Gallery. Photography: Ashburton Guardian, November 12th, 2014. This image was provided courtesy of the Ashburton Guardian.

31. Jim Geddes with the seven-and-a-half tonne J.Voirin French printing-press, 2016. Photography: Rachael Kelly, Fairfax New Zealand.

32. Frans Baetens and Magda Van Gils. Photography: Michael Bradley, Fairfax New Zealand, 2011.

Geddes' establishment of the Eastern Southland Gallery (and later the Hokonui Heritage Centre), the John Money Wing, The Ralph Hotere Gallery, and the East Gore Art Centre demonstrate his active and ongoing practice of museum-making in the district which spans thirty five years to date. Geddes has successfully used the museum as a medium to create a "personal, active, provocative, relational" 'social object',[189] where he had to bridge the dynamics between artist donors, state patrons, and collectors within a small local township.

Operating 'in-between' DIY 'micro' and 'small' modalities of practice and recognised codes of museum professionalism, Geddes developed a process of museum-making that is widely recognised. His facilitation of the acquisition of the Dr Money gift accentuates his capacity to step outside, and therefore question, boundaries imposed by many 'large' museum collection policies. His experience of these parameters, which prevented many 'large' museums from preserving the story of Dr John Money, through acquiring the collection, resulted in his charting of an alternative DIY pathway in museum professionalism. Simultaneously, however, Geddes followed codes of professionalism, raising the significant funds required to ensure the collection would be displayed in a 'museum standard' environment.

This 'in-between' practice, when encountered by others participating in museum-making in Maruawai, engendered commitment to Geddes' vision, as evidenced by numerous collection donations to the Gallery and the ongoing support of a diverse community locally, nationally and internationally. Stulen demonstrates how 'in-betweenness' and the field testing apparent in 'micro' and 'small' museum modalities, like those employed in Maruawai, can function in 'large' museum contexts. This 'in-betweenness' in projects instigated by Stulen similarly re-orientates museum professionalism to ensure communities have greater autonomy in driving their own museum experiences.

Scott Stulen: Philbrook Museum of Art, Tulsa

Using the museum as medium, and practice-based 'in-between' social modalities of practice, Scott Stulen, Director and President of the Philbrook Museum of Art in Tulsa, like Geddes brough an artistic sensibility to the practice of museum directing. Stulen is well-known for what is referred to in many professional museum forums as demonstrating an alternative professionalism within museum-making that is charting new directions for the future of museums. His willingness to embrace the unknown in previous

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[189] Simon, Nina. *The Participatory Museum*. Museum 2.0, Santa Cruz, California, 2010:p.129.

projects, such as *Open Field* (2010-2014), in his role as Project Director of mnartists.org at the Walker Art Center, resulted in new kinds of public engagement that for artists provided a transitional space 'in-between' the museum and the community.

This 'in-betweenness' recognised, for example, by the artist collective Machine Project, is, I suggest, an intentional method employed by Stulen in recognition that institutional frameworks that define museums and museum professionalism are bound to their histories as colonisers of meaning-making. He therefore situates an alternative conception of professionalism using socially-engaged strategies to operate 'in-between' the imperatives of traditional museum codes of professionalism, while simultaneously revealing and critiquing how these work to shape our understanding of the world. Stulen's conception of professionalism functions in the research to help situate my own multifaceted role in museum-making in Murihiku.

Stulen's performance of professionalism as the Director and President of the Philbrook Museum of Art in Tulsa, Oklahoma reflects his multifaceted roles as artist, writer, curator, programmer and DJ. Previously the first Curator of Audience Experiences and Performance at the Indianapolis Museum of Art, Director of the McKnight Artist Fellowship for Photographers, Project Director of mnartists.org at the Walker Art Center and Associate Curator at the Rochester Art Centre, Stulen is widely recognised for striving to create museum cultures which "find . . . ways of saying yes to ideas, instead of all the reasons to say no or 'not yet.'"[190] Stulen completed a Master of Fine Arts focusing on painting, drawing and art history, which he says reaffirms his non-traditional pathway to becoming a museum director. In his role at the Walker Art Center he contributed to the development and creation of the *Open Field* Project, and was responsible for the world's first museum hosted *Internet Cat Video Festival*.

Although the Philbrook would be categorised as a 'large' museum, Stulen is intentionally instigating a culture of 'in-betweenness.' The Philbrook, for example, continues to pursue traditional research ambitions, and the "contemplative . . . experience"[191] of the 'large' museum, alongside innovative social museum experiences that attract new audiences who have different expectations. These expectations are met by Philbrook by providing space for the public to participate in, or lead the creation of, their own museum-making experiences. Philbrook employed Stulen as a first-time director who came from a distinctly different background from most directors. It was Philbrook's willingness, Stulen claims, to take risks, let go of the fear of failure and to

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[190] Stulen, Scott. "In Conversation with Scott Stulen." Interview by Jim Richardson. Museum Next, Leadership, December 16th, 2018. Retrieved from https://www.museumnext.com/article/conversation-scott-stulen-philbrook-museum/
[191] loc. cit.

embrace the fresh perspectives evident in his clear vision for the museum, that attracted him to the role. His goal, he stated

> *. . . has always been to impact as many people as I can through art. What I have realized is that I can reach more people through my roles as educator, programmer, curator and now director than I could through my art. I don't think of it as any different from my artistic practice, just that my materials and methods have changed.*[192]

Stulen re-orientates museum professionalism to represent a socially-engaged ideology in the sense that he extends invitations or 'open-calls' to the public to participate in museum-making. This, the research argues, restores the authority or expertise of communities in constructing meaning in ways relevant to their own aspirations in driving museum experiences or and encounters. Stulen actively critiques conventions of institutionalised museum-making through implementing new approaches, to facilitate a shift in the culture of the museum to "an authentically welcoming, community-focused and socially-engaged institution."[193]

Stulen demonstrated this intention during his time as Project Director for mnartists.org at the Walker Art Center. Stulen worked on *Open Field,* a three-year (2010-2014) project that took place throughout the summer months on a four-acre lawn bordering the Center. *Open Field* was conceived to be a space for the public to gather and participate in activities designed to challenge the perceptions of traditional museum frameworks, primarily for the Walker Art Center, the notion of the museum as the mediator of arts and cultural knowledge and experience. Emphasising the Walker Art Center's intention to provide an open platform, the public were invited to participate through an 'open-call' to produce an activity or event with some support from, and little to no intervention by, the museum. Alongside the public's contributions to *Open Field,* Walker Art Center curated a series of residencies, the majority of which were taken up by collectives working in the sphere of participatory or social practices.

As part of the *Machine Project Summer Jubilee* (July 19th – 31st, 2011) at the Walker Art Center, numerous projects were presented including, for example, Krystal Krunch's *Never Been to Me* Tour, which involved the opportunity to listen to the artist perform psychic energy readings in the Walker Art Center. Krunch also provided readings to the public as part of *Open Field.* Experimental musician Chris Kallymer, Machine Project announces on its website, "may or may not be playing the trumpet for

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[192] Stulen, op.cit.
[193] loc. cit.

some duration of time as an exploration of the spaces inside the Walker."[194] The time and place of the performances is detailed as 'unknown.' Taught by Jason Torchinsky, the most controversial perhaps was *Car Theft for Kids*, a hands-on workshop presented on the *Open Field* where, according to Machine Project, "parents, children and teens . . . will learn to break into a car, hotwire it, and escape from its trunk."[195]

In an interview between Machine Project founder and director Mark Allen and *Open Field* co-founder Sarah Schultz, Allen suggests that museum ideologies often prevent explorative practices for fear that they may potentially not go as planned or fail. *Open Field*, in contrast, he says, allows for the kinds of failures in projects that can be "one of the most fruitful and exciting parts of an experimental practice."[196] Allen summarises this as feeling that the space of the Walker Art Center belongs to the artist rather than being "defined exclusively by the museum's directive",[197] which he says makes it much easier for artists to realise their intentions.

Open Field, he proposes, is a transitional space operating 'in-between' the outside world and the museum. In presenting an alternative to ways of operating in museums, Machines' projects, according to Allen, have often been read as institutional critique. Sustaining the tensions in operating within the traditional ideologies of the museum, while embracing "projects that are exploratory and contingent",[198] is consistent with Allen's current intention to reveal, and at the same time subvert, the institutional modalities of practice encountered in museums. In this sense he says it is not about replacing one practice with the other "so much as it is about emphasising what is special about each."[199]

Stulen's desire to use the museum as a medium to transform the experiences possible in this context is grounded in some of his past encounters in museum environments. Museum hosts and security guards typically patrol exhibition spaces and remind visitors to, for example, watch their children, and not get too close or touch any of the artworks or artifacts displayed. It was an experience of this nature that provoked Stulen to question "traditions of reverence and silence in the presence of art"[200] which he says "are relatively recent, and were set up specifically to keep certain types of people

[194] "Machine Project Summer Jubilee at the Walker Art Center", Tuesday, May 17th, 2011, Machine Project. Retrieved from https://machineproject.com/archival/projects/walker/
[195] loc. cit.
[196] Allen, Mark. "Summer Jubilee: An Interview with Mark Allen of Machine Project." Interviewed by Sarah Schultz. Part of series Open Field: Conversations on the Common, Sep 17th, 2012. Retrieved from https://walkerart.org/magazine/summer-jubilee-an-interview-with-mark-allen-of-machine-project
[197] loc. cit.
[198] loc. cit.
[199] loc. cit.
[200] Stulen, Scott. As cited by Jonathan Bastable in "The Man Who Brought DJs and Burger Nights to the Philbrook." Christie's, 31st July, 2018. Retrieved from https://www.christies.com/features/A-new-point-of-view-at-the-Philbrook-Museum-of-Art-9323-1.aspx

out, to turn museums into houses for the few and not for the many."[201] If inviting an audience in, Stulen affirms, museums should be a welcoming spaces.

In 'battling' against museum modalities that discourage engagement, Stulen points out that he is still conscious of protecting museum collections. There is a balance that should be maintained, he suggests, between the museum's responsibility as a safe repository of valuable historic artworks and artifacts, and the museum's responsibility to the community that it espouses to serve. In an American Alliance of Museums article, Stulen's achievements at the Philbrook Museum are attributed to his role as an artist, which is encapsulated in the heading "When an Artist Becomes Director". So, what happened at the Philbrook Museum when an artist became director?

The Philbrook Museum of Art needed a fresh approach to attract new audiences, particularly those under fifty, and to address revenue generation to ensure the museum's financial sustainability. Stulen was fortunate to have the support of the museum board and staff in pursuing new approaches around a shared vision in five areas: "Learning and Creativity, Health and Wellness, Social Justice and Relevance, Sustainability and Stewardship," and "Leadership and Innovation."[202] Stulen identified the most significant challenge as changing the perceptions of those who felt the museum was not relevant to their lives. The view that the museum was an elitist or exclusive place also had to be obviously re-orientated in order to demonstrate the museum's shift to providing a more inclusive, social and entertaining place for a diversity of people.

Stulen recognised the need for the museum to listen and to care about what audiences had to say. In his first eighteen months Stulen launched numerous new museum projects, a few of which are summarised here. *#Me Time Monday* was an initiative that gave a member of the public the opportunity to spend the day in the museum on a Monday when the museum was traditionally closed. Philbrook invited the public to submit their reasons for wanting a day alone in the museum through a public 'call-out' on Facebook, Twitter, and Instagram. Philbrook Museum's communications manager Jeff Martin said decisions were made based on who had "the most compelling story" and who wanted "to have the most fun in the museum."[203]

Valerie Fischer was chosen as the first to benefit from Philbrook's *#Me Time Monday*. As the parent of eight adopted children Fischer had limited time to do anything

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[201] Stulen, op.cit.
[202] Stulen, Scott. "When an Artist Becomes Director." American Alliance of Museums, May 17th, 2018. Retrieved from https://www.aam-us.org/2018/05/17/when-an-artist-becomes-director/
[203] Martin, Jeff. As cited by Elena Goukassian in "A Museum Offers the Chance to Wander Its Galleries All Alone." Hyperallergic, February 22nd, 2018. Retrieved from https://hyperallergic.com/427726/philbrook-museum-of-art-metimemonday/

for herself. Fischer is also a classically trained pianist and was able to get permission to play a couple of the museums pianos that were traditionally protected by 'do not touch' signage. The only requirement for those participating in a *#Me Time Monday* was that they post about their experience at the museum on social media throughout their day-long visit. Fischer played the museum's pianos recording herself performing *Maple Leaf Rag* by Scott Joplin, and spent, she says, a considerable time viewing the art, and enjoyed a table for one for lunch followed by a leisurely walk around the museum's grounds.

Other projects instigated by Stulen included the planting of a 0.2-acre edible garden that functions as a classroom, sanctuary and living exhibit. The garden also provides produce to the museum's restaurant, Kitchen 27. Any remaining vegetables are collected by local food banks with close to a ton contributed by the museum in the 2017 year. After adding beehives, the museum was able of offer its own honey for purchase as well as a range of other products such as hot sauce, coffee and chocolate that have all been produced in partnership with local businesses.

When an artist became director at the Philbrook Museum of Art, a new approach to professionalism was introduced that re-orientated the museum's relevance to audiences. While the care of collections is still considered a priority at the museum, Stulen has embedded exploration into the culture of museum programming, providing greater access to artists and the community alike to realise their own intentions within museum-making. Creating museum programmes that actively engage participants, who now expect to drive their own unique experiences, while continuing to provide the contemplative encounters with art traditionally available, is an intentional method utilised by Stulen to position the museum as 'in-between' these two modalities of practice.

This 'in-betweenness' provides a platform for social engagement with museum-making and in so doing questions frameworks that promote reductive definitions of what museum professionalism is. The DIY museums research asserts that artists, in this case Geddes and Stulen, use the exploratory and critical processes of practice-based research, treating the museum as a medium through which socially-engaged art practices can be field-tested. As artists, Geddes and Stulen also have insights into being both insiders and outsiders in the institutional frameworks that conventionally colonise meaning-making in museum contexts.

Visitor as Museum and Museum as Visitor

Stulen and Geddes' deployment of these 'in-between' practices, I propose, has the potential to re-orientate the museum professionalism that creates distance between communities and their museums through their emphasis on participatory experience. Educationalist John H. Falk challenges the tendency of museum surveying methods to compile reductive visitor demographic data. Attempting to categorise visitors by, for example, age and level of education, in order to target museum products and services fails to respond to the complexity inherent, Falk contends, in the museum visitor experience. The perpetuation of these reductive visitor strategies is exemplified in the recent publication of Museums Aotearoa's 2018 National Visitor survey. In contrast to reducing visitors to demographic statistics, the DIY museums' research attempts, in its performance of professionalism, to situate the visitor as the museum and the museum as the visitor. Rather than seeking to define both the visitor and the museum in fixed terms or codes of practice, this research focuses on participatory 'fragments and moments'[204] of museum-making that enables a less homogenous approach to museums and visitors.

The ability to be able to autonomously create and share content through mobile devices, for example, sets the scene for new conceptions of participation in museums where visitors have an expectation, according to museum visitor researcher Graham Black,[205] of negotiating their own encounters and experiences of museum-making. This also reaffirms that the acts of museum-making are not confined to the walls of the museum building or the time spent physically onsite but rather visitors may continue to share and participate both before and after they attend an onsite programme, event or activity. The museum experience may occur, for example, through active engagement online via mobile or other devices in planning and thinking about the visit, or in the post-contemplative state that is resultant from the often informal and unpredictable "identity related"[206] learning.

Museums categorise communities through surveying methods promoted by museum standards schemes. By reducing the complexity of the museum experience to a set of demographics collated for the purpose of attracting visits, museums sacrifice the potential for responsiveness that results from meaningful engagement with communities. Museums Aotearoa's 2018 National Visitor survey reflects the traditional surveying process for museums by suggesting audiences for museums are

[204] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.136.
[205] Graham Black is a Professor in Arts and Humanities specialising in visitor studies, audience development, and learning and interpretation. The purpose of Black's definition of participation in the research is to understand the historical implications embodied in the term, as well as charting how the influence of new technologies has redefined how people participate.
[206] Falk, John H. *Identity and the Museum Visitor Experience*. Left Coast Press Inc, Walnut Creek, California, 2009:p.35.

largely educated. Thirty-eight percent have an undergraduate and twenty-seven percent a post-graduate qualification. Most visitors, according to Museums Aotearoa's data, are aged fifty-five to seventy-four, visit with a partner, spouse, family members or friends, spend between fifteen and forty minutes, and visit museums between one and six times per year. Seventy-six percent, the survey proposes, are New Zealand European Pakeha and consider the greatest benefit of their visit to be learning.[207]

Most, the survey states, are aware of the museum due to having previously visited and forty five percent of visitors are from overseas. Although there will always be data shortcomings, numerous surveys conducted over many years of research have, according to Falk, globally come to the same conclusion that "museum visitors are disproportionally more affluent and well-educated than the general public."[208] Falk in contrast describes the museum visitor experience as "ephemeral and dynamic"[209] and cannot, therefore, he maintains, be summarised in simplified statistics that fail to acknowledge that a museum experience may vary each time a visitor attends. Attempts to categorise museum visitors into easily quantifiable segments is consistent with attempts to homogenise museums through professional standards rather than confronting the more challenging work of responding to communities.

In his research on the visitor experience Falk addresses the problem of thinking about visitors and museums as two separate factions. He states, "We have historically over-focused on either the museum side or visitor side of the equation, while neglecting the interaction or the unification of the visitor and the museum into a unique experience."[210] In contrast to simplification and categorisation of visitors to make strategic promotional decisions, Falk contends that the visitor experience should be seen "…as a series of nested seemingly interrelated events."[211] The museum visitor experience is, according to Falk, "a series of snapshots of life, artificially bound by our own need to frame what happens in the museum as not only important but separate."[212] Rather than seeking a reductive formula for attracting museum visitors, Falk identifies the complexity behind why people choose to visit museums as a desire for "identity related"[213] experiences, that cannot be demarcated as isolated events.

[207] Museums Aotearoa, *2018 National Visitor Survey*, (infographic poster), 2018. Retrieved from https://www.museumsaotearoa.org.nz/sites/default/files/images/2018_ma_nvs_infographic_web.pdf
[208] Falk, John H. "Understanding Museum Visitors' Motivations and Learning." 2006. Retrieved from https://slks.dk/fileadmin/user_upload/dokumenter/KS/institutioner/museer/Indsatsomraader/Brugerundersoegelse/Artikler/John_Falk_Understanding_museum_visitors__motivations_and_learning.pdf
[209] loc. cit.
[210] Falk, John H. *Identity and the Museum Visitor Experience*. Left Coast Press Inc, Walnut Creek, California, 2009:p.34.
[211] ibid., p.35.
[212] loc. cit.
[213] loc. cit.

These "identity related"[214] motivations are, Falk contends, personal, and unique to the individual and are unrelated to the objectives of museum staff. The fluidity of these motivations is unquestionably challenging for museums, as it underlines the need to consider a multimodal methodology in engaging an active scene of participation that acknowledges that "visitors are the museum and the museum is the visitor."[215] The visitor experience, Falk asserts, "is neither about visitors nor about museums and exhibitions, but rather it is situated within that unique and ephemeral moment when both of these realities become one and the same."[216] Falk's unification of the visitor and the museum epitomises contemporary thinking around how participation has come to permeate contemporary culture.

Black proposes two origins pertinent to museums that inform the way we now understand participation. Participation's status as the basis for modern notions of democracy that prompted inclusion in political decision-making in the 1960s and 70s, he claims, continues to inform contemporary conceptions of participation today. An 'Age of Participation' in the 1990s initially conceived to describe shifts in business governance approaches was subsequently employed by Sun Microsystems chairman Scott McNealy to signify the significant transformations heralded by the emergence of new technologies.[217] New technologies such as Smartphones, which became available in 2007, transformed the world with respect to the ability to create and share content instantaneously.

The rise of online 'participatory culture' accelerated by the availability and uptake of mobile sharing devices, however, is not just about technology, but indicates a shift from the passive observation of the past to an expectation to participate in, and contribute to, an immersive and active social culture.[218] The challenge for museums is, therefore, to recognise and embrace this shift in order to retain relevance to new audiences. These audiences are less inclined to be motivated to attend a museum exhibition that follows the traditional modality of practice that expects to guide visitors around static displays punctuated by authoritative interpretive texts.

In order to discover something new, Black suggests, social and learning experiences offered by museums need to align.[219] Regarding the social learning experience, directorial initiatives such as Stulen's resist the common museum tendency

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[214] Falk, op.cit., p.35.
[215] loc. cit.
[216] loc. cit.
[217] Black, Graham. "Meeting the Audience Challenge in the 'Age of Participation.'" Museum Management and Curatorship, 33:4, 2018:p.302. Retrieved from:10.1080/09647775.2018.1469097
[218] loc. cit.
[219] loc. cit.

to prioritise outcomes over the processes that facilitate learning. Museum outcome-driven motivations are demonstrated, Black claims, in didactic approaches to the display of collections which comfortably maintain the authority of the museum professional in how visitors should engage.

So, what does the prioritisation of process over 'information' mean in terms of the visitor's desire for social learning experiences in museums? Visitors are looking for autonomy in pursuit of individualised museum experiences, so regardless of how curators and designers construct exhibitions to direct encounters, visitors will likely chart their own direction in their own ways. Having the opportunity to 'participate' in learning experiences within a social environment as opposed to being treated by museum professionals as "non-diligent, unfocused, unsystematic, random and haphazard meanderers",[220] recognises that visitors are experts in curating their own informal, or at times, unpredictable learning that represents a significant component of an individual's lifelong learning process.

This chapter has outlined my experiences at the Ashburton Art Gallery to underpin how the pressure to adopt utopian professional codes of museum practice developed by 'large' museums prompts the performance of 'in-between' modalities of practice. This 'in-betweenness' is characterised by attempts to maintain the DIY social foundational practices of the museum, while simultaneously working to demonstrate the museum's commitment to professional codes of practice. 'In-betweenness', when recognised, and performed with purpose, I propose, can be a vehicle for more active and ongoing questioning of what it means to be a public museum, that results in more meaningful engagement with communities.

Geddes and Stulen employ 'in-betweenness' as a strategy to engage and question normative processes of museum-making, alongside their communities. In so doing, Geddes and Stulen re-orient museum professionalism to challenge parameters of practice established by 'large' museums. What can happen when artists such as Geddes and Stulen become directors, I propose, is that the museum becomes a medium for field testing modalities of practice that ultimately serve their local communities by both collecting more openly and distributing access to the collection, such as the 'living' collection of the Muka print facility that can be used by artists in association with the Eastern Southland Gallery. This willingness to field test, with communities, rather than marginalising their participation as amateur, has the potential to reposition the visitor as museum and the museum as visitor in acknowledgement of the contemporary

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[220] Black, op.cit., p.302.

expectation to chart their own individualised museum experiences. Chapter Four elaborates on the methodologies that underpin DIY Museums and its collections.

Chapter Four: 'Fragments and Moments' in Socially-Engaged Art Practice and Institutional Critique

Community ownership of museum-making demonstrates an ongoing questioning of what a museum is, as those participating composit their own museum experiences. From this perspective, the first section of this chapter explores relationships between 'embodied duality' and institutional critique in the DIY Museums research. I explore this DIY practice through a lineage of institutionally critical artists within museums, including Hans Haacke, Annika Eriksson, and Pablo Helguera. I then outline how Sandi Nur's DIY Museum *The Other Side of the Wall* (2018-), and John Wishart's *Abandoned Works* (2019-) can be seen as institutional critique. I discuss Nur's *The Other Side of the Wall* in reference to relevant practices that inform this questioning, including Dayanita Singh's portable museum, *Suitcase Museum* (2017-18), and Cai Guo-Qiang's *Everything is Museum.*

Stephen Greenblatt's, notion of 'resonance' and 'wonder' and artists practices including Charles Ray's *Hinoki* (2007) and Jay Hutchinson's *On the Way to Work* (2019), are referenced with regard to John Wishart's *Abandoned Works* to support my proposition that artists operate as both insiders and outsiders of dominant museum ideologies and in so doing are engaging in institutional critique. Through my research practice of facilitating these museums, I suggest, I am engaged in socially-engaged art practice and institutional critique. I elaborate on how *bricolage* and practice-based research informs my multi-modal methodology and in the final part of the chapter touch on my production of responsive animations and how this medium has served to respond to my experiences of museum-making in Murihiku.

Embodied Duality and Institutional Critique

How lived experience performs the process of immersion in the social scenes of museum-making enacts Irit Rogoff's notion of "embodied criticality",[221] which moves away from previous assumptions of intrinsic meaning towards a guided process of "seeing through"[222] things. Being critical of, or analysing a problem, Rogoff suggests, implies that meaning can emerge through isolated enquiry. In contrast, Rogoff proposes meaning is produced through "intricate webs of connectedness",[223] and argues for the need to shift away from the analytical excavation of meaning to an active process of observing and participating, in acknowledgement that meaning is made in the present.

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[221] Rogoff, Irit. "Smuggling: An Embodied Criticality." 2006:p.1. Retrieved from http://xenopraxis.net/readings/rogoff_smuggling.pdf
[222] loc. cit.
[223] loc. cit.

Opposed to criticism, criticality embraces the inhabitation of culture, bringing together the research and the researcher in an ineradicable way. Criticality acknowledges that rather than retaining the distanced objectivity of the analytical researcher, we are experientially 'living out'[224] the conditions we are researching. A state of embodied duality, she suggests, signifies the impossibility of exiting or gaining a critical distance. Within an embodied state, according to Rogoff, answers are not revealed or manifested, but instead, we can gain access to "a different mode of inhabitation"[225] through which we might generate a shift. As Rogoff suggests, rather than claiming a distanced objectivity, the project seeks to perform, in the Murihiku community, a process of embodied duality. This generates meaning through the inhabitation of the social scenes of museum-making, which have the potential to generate shifts within this new mode of inhabitation.

Embodied duality in reference to institutional critique might cause one to ask, as opposed to artist and writer Andrea Fraser's assertion of the institutionalisation of institutional critique, how one can critique the institution from the outside. Without experiencing or "seeing through"[226] an institution from the inside, how can one claim authenticity in critique? Fraser poses that the change in the term institutional critique from focusing on institutions as actual places, established organisations and professionals in the field, to a social domain, makes the question of what is inside and what is outside significantly more complex.

The notion that one can move in and out of often opposing or contested frameworks, and objectively analyse or gain perspective through the establishment of such a method, is elaborated on in the ruminations of Head of Learning at the Fitzwilliam Museum, Miranda Stern, regarding artists as curators.[227] A perceived ideological distance between artists and museums, Stern implies, locates the ability to remain external to institutional frameworks at the heart of practices which are seen convincingly to challenge or critique. The sentiment that artists can maintain a critical stance from a position inside the museum, such as when adopting the role of curator, Stern proposes, shifts the stance of the artist from "external critic to internal collaborator."[228] Is remaining 'outside' or at an objective distance from the conventions that characterise these frameworks pivotal to the practice of critique? Can a practice of embodied duality or actively resisting the concept that one can offer insights from a

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[224] Rogoff, op.cit., p.2.
[225] loc. cit.
[226] ibid., p.1.
[227] Stern, Miranda. "Re-Making Utopia in the Museum: Artists as Curators." Museological Review no. 17, Museum Utopias Conference, Issue January, 2013:p.38.
[228] loc. cit.

position of distance still function within the realm of practices accepted as institutional critique?

In *Give and Take/Mixed Messages* (2001), at the Serpentine Gallery, artist Hans Haacke[229] assembled over two hundred collection items borrowed from the Victoria and Albert Museum, while Gallery curator Lisa Corrin composed a collection of fifteen contemporary artists whose work was shown in, (or as some have said was subsumed by), the imperial grandeur of the Victoria and Albert Museum. Here Haacke becomes a curator with a history of institutional interventions that have sought to disrupt, interrogate and critique. The risk of accepting an invitation to approach critique from a position inside the institution compromises the ability to reflect as an outsider, transforming artists, according to Miranda Stern, into "enablers, facilitators or partners."[230] Haacke's relationship with museums, Stern asserts, has been tumultuous, with museums instigating censorship, bans and cancellation of planned exhibits. The invitation, therefore, to work with the museum, she proposes, compromises attempts to comment or critique, without reproach from the host institution.

Haacke, as curator, rather than educating visitors via the museum's authoritative voice, disrupted the neat chronological categorisation and interpretation of related objects. He presented a clutter of collection items that interrupted both the imposed order of the museum environment and the concealment of the 'professional' museum's 'way of being.'[231] Art works were hung crookedly, display cases were placed haphazardly and objects were displayed with packing materials exposing their nature as being worthy of protection and preservation. These actions revealed the museum's adherence to modalities of practice that removed artifacts from the experience of everyday life, and recontextualised them as museum artifacts worthy of the exclusionary frame of the museum exhibition.

Haacke claims that his intervention in the Victoria and Albert Museum collection provided the opportunity to reveal and critique the "ideological implications of 'museuming' of how artifacts are presented, and how that affects our understanding of society, then and now."[232] He continues to assert that an oppositionist stance is not a prerequisite for the function of critique.[233] Critic Hal Foster and curator Miwon Kwon are referenced by Stern as questioning the validity of critical practices commissioned or

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[229] Stern, op.cit., p.38.
[230] loc. cit.
[231] Bolt, Barabara. "The Exegesis and the Shock of the New" TEXT Special Issue, No 3 April, 2004. Julie Fletcher and Allan Mann (Eds). Unpaginated. Retrieved from http://www.textjournal.com.au/speciss/issue3/bolt.htm.
[232] Haacke, Hans, as quoted by Stern, Miranda, in "Re-making Utopia in the Museum: Artists as Curators." Museological Review no. 17, Museum Utopias Conference, Issue January 2013:p.42.
[233] loc. cit.

sanctioned by the museum, and the subsequent risk of criticality becoming subsumed by "the museum's own self-promotional apparatus."[234] Closer to the reality, perhaps, is the attribution of risk to both parties. For example, the museum may be compromised by a potential attack on its institutional values (which can in some cases have real implications particularly with regard to sponsors and funding partners). Artists, meanwhile, may feel the need to moderate or otherwise alter their intention to fit within the parameters of traditional museum conventions of non-confrontational displays and limited parameters for audience engagement.

The work of artist and Director of Adult and Academic programmes at the Museum of Modern Art in New York, Pablo Helguera often engages with both institutional critique and socially-engaged art practice. As a museum employee Helguera is well versed in museum fictions[235] and often creates artworks inspired by navigating thsee two often ideologically divergent roles. Helguera's *What in the World* (2010), a project that consisted of an installation, a series of documentaries, and a book, represented, according to Helguera, an 'unauthorised biography' of the Museum of Archaeology of the University of Pennsylvania in Philadelphia. Helguera recreated the set of the 1950s quiz show *What in the World* in which experts were challenged with identifying the origins of selected artifacts from the museum's collection. Hosted by Dr Froelich Rainey, the series premiered on CBS on October 7th, 1951, and ran for fifteen years. In response Helguera launched a season of episodes loosely based on the structure of the original show.

Helguera's book of the same name examines the missing stories of those that contributed to the development of contemporary museum frameworks and narratives. By creating what Helguera describes as a "anecdotal archaeology"[236] in an archaeology museum, the project, he states, "addresses the role of curators in museums and the skewed narratives that curatorial voices often project onto objects."[237] What is often missing from a museum's interpretation of an artifact, he asserts, is the "forgotten stories" of how the object came to be in the collection and the "generations of collectors, directors, curators and educators whose vision and interests . . . shaped the nature and tone of their institutions as well as their collections."[238]

Although Helguera is providing critical insights into the missing voices in the

[234] Miwon Kwon, as quoted by Stern, Miranda, in "Re-Making Utopia in the Museum: Artists as Curators." Museological Review no. 17, Museum Utopias Conference, Issue January 2013, p.43.
[235] Helguera, Pablo. *What in the World: A Museum's Subjective Biography.* Jorge Pinto Books Inc, New York, 2010:p.122.
[236] Helguera, Pablo. "What in the World (2010)." Pablo Helguera Archive, 24th January, 2010. Retrieved from http://pablohelguera.net/2010/01/what-in-the-world-2010/
[237] loc. cit.
[238] loc. cit.

museum that contribute to the presentation of 'fictions'[239] in the interpretation of collections, these 'fictions' his *What in the World* project seems to suggest are inevitable in the intersection of personal and professional agendas in museum contexts. In this sense, Helguera's incursion into the Museum of Archaeology sees him perform the role of both an external critic and an internal collaborator. Helguera's knowledge of the museum as an institution provides the basis on which he is able to identify institutional practices that he suggests should be questioned. Institutional critique has in this respect not been subsumed by the institution but instead has come to acknowledge the institution from a position of being 'in-between' modalities of practice that are, like DIY Museums, simultaneously 'inside' and 'outside' the institution.

Annika Eriksson similarly plays with the concept of the missing or hidden voices of the museum. Her film *Staff at the Moderna Museet* (2000) makes visible, in a human sense, the museum professionals behind the institutional façade of museum exhibitions. The film initially presents an empty 'back-of-house' room with chairs and other museum furniture randomly scattered around. Museum workers appear one after the other, look directly at the camera and state their name and professional title within the museum staffing structure. Some hold personal objects while others make additional brief personal statements. Each then finds a place to sit.[240]

Staff at the Moderna Museet catalogues and exhibits the staff of the museum presenting the individuals behind the coordination of museum programmes. Errriksson also questions museum hierarchies and how these might potentially play out by asking staff who enter the space in seemingly random order, to find a place to sit on a limited number of chairs and benches. Where staff members choose to sit and the relationship between their position in the space and their position in the museum seems to be part of what the artist is questioning. The filming and exhibition of museum back-of-house spaces and employees turns the museum inside out by putting those at the forefront of deciding what we see in a museum and how we see it front and centre in the museum's public galleries. Eriksson's collaboration with the staff at the Moderna Museet, as a method to question museum modalities, represents another example of practices of institutional critique that operate successfully 'in-between' working with the museum, while at the same time questioning established institutional processes and practices.

Institutional critique as questioned by Fraser in reference to those working within these frameworks at the time the term was coined, has inevitably shifted. These shifts,

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[239] Helguera, Pablo. *What in the World: A Museum's Subjective Biography*. Jorge Pinto Books Inc, New York, 2010:p.122.
[240] "Annika Eriksson: Swedish Representative at the XXV Bienal De Sao Paulo, 23.3.2002-2.6.2002, Stockholm." Moderna Museet. Retrieved from https://www.modernamuseet.se/stockholm/en/exhibitions/annika-eriksson/

rather than representing the end of this form of critique or its sub summation by the institution, can be seen in the practices outlined as the desire to collaborate with museums to question sanctioned codes of practice. Perhaps strictly locating practices outside of the museum framework was never possible in the first place. The conditions of an artwork's existence is, the research suggests, explicitly linked to the institutional frameworks that have driven its production. The conditions of the museum's existence is equally dependent on the historical acceptance of its authority in interpreting stories through artworks and artifacts.

These interpretative processes transform what is displayed, often producing what is described by Helguera as museum 'fictions.'[241] It is, however, within these 'fictions' that both 'resonance' and 'wonder'[242] can be found. In order to elicit both wonder and resonance, a position of 'in-betweenness' or operating within both institutional frameworks while simultaneously revealing and questioning these conditions, makes possible a new situating of concepts of professionalism for the museum and for the artist. DIY Museums situate institutional critique as an outcome of 'micro' and 'small' modalities of practice that are largely voluntarily driven, while responding to perceptual and political pressure to perform codes of professionalism developed by 'large' museums.

DIY Museums as Socially-Engaged Art Practice and Institutional Critique

A project facilitated in my research, Sandi Nur's DIY Museum, *The Other Side of the Wall,* took the form of a durational installation hosted by Mevlana Kebab's on Tay Street, Waihopai. The installation, which features miniature interiors in the form of a four-storey apartment complex, resembles a sizable trunk presumably intended for either a long, or a one-way journey. Nur positions both her conception of home, and the artwork itself, as durational and portable. Her installation appears to question what it means to be both 'local' and physically and permanently located, while referencing Fluxus Editions of the 1960s that sought to shift the value and accessibility of the museum into the lived experience of the everyday. Revealing the process of being made, both physically and conceptually, Nur configures and reconfigures the work in the social space of the kebab shop to reflect on issues as they arise.

[241] Helguera, Pablo. *What in the World: A Museum's Subjective Biography*. Jorge Pinto Books Inc, New York, 2010:p.122.
[242] Greenblatt, Stephen. "Resonance and Wonder." In *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Edited by Ivan Karp and Steven D. Lavine. Smithsonian Institution Press, Washington and London, 1991:p.42.

33. Early manifestation of Sandi Nur's *The Other Side of the Wall* at Mevlana Kebabs, 2018. Photography: Kathryn McCully.

34. Detail, ground floor of Sandi Nur's trunk in *The Other Side of the Wall* at Mevlana Kebabs, 2018. Photography: Kathryn McCully.

The ground floor of the apartment, for example, manifests as an art gallery, and while not the focus of the work, the miniature gallery is a response to her frustration with

the lack of prioritisation of the maintenance of local arts and cultural institutions. Nur states "I put it at the bottom because that's kind of at the bottom of the pile of everything in this town at the moment isn't it."[243] It appears, therefore, as no coincidence that we, as viewers, are on the other side of the wall, unable to enter, and through windows are privy only to an enticing glimpse of the collections within. Nur's gallery mirrors the scenario in which a now-closed Southland Museum and Art Gallery has become a monument or collection storehouse for redundant museum fixtures and fittings, where visitors can merely glimpse though windows traces of exhibits (including the tuataras) from the outside.

35. Detail, third floor of Sandi Nur's trunk in *The Other Side of the Wall* at Mevlana Kebabs, 2018. Photography: Kathryn McCully.

The apartments within Nur's continually evolving trunk are eerily vacant, exhibiting the constructed facade of what could be perceived as a home, but remains, at this stage, vacant and conspicuously un-lived in; waiting perhaps, as indicated by the detritus associated with home renovations, for an imminent arrival. We are afforded the opportunity to gaze upon the traces of presence - the artworks, the crates waiting to be unpacked, the patterned carpet in an otherwise bare living area. Alluding to notions of the home as portable, there is a clear sense of dislocation and isolation in the packaging of domestic spaces into miniatures limited to the confines of a trunk. Any occupants, the work suggests, are largely invisible. Their traces of presence, contained and

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[243] Sandi Nur. Interviewed by Kathryn McCully, 2018.

disconnected from the hustle and bustle of the lived environment, perhaps signify the isolation often accompanied by trying to create a home in unfamiliar contexts.

36. Detail, fourth floor of Sandi Nur's trunk in *The Other Side of the Wall* at Mevlana Kebabs, 2018. Photography: Kathryn McCully.

Those coming and going from the kebab shop become part of the ongoing surveillance of the apartment as evidence of occupation grows – book-shelves and other items of furniture gradually materialised. Over time the top floor evolved into a studio where collections of artists materials and tools started to accumulate. Nur's insistence that 'she is the studio' speaks perhaps to our own constant process of being made and remade, emphasising the artwork as a collection of diverse materials and meanings brought together like the "*bricoleur's* assemblages"[244] from accumulated 'odds and ends'.

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[244] Dezeuze, Anna. "Open Work, Do-It-Yourself and Bricolage". In *The Do-It-Yourself Artwork: Participation from Fluxus to New Media*. Manchester University Press, Manchester and New York, 2010:p.54.

37. Exterior development of Sandi Nur's *The Other Side of the Wall* at Mevlana Kebabs, 2018. Photography: Kathryn McCully.

38. Composited response, Sandi Nur's development of *The Other Side of the Wall* and plinths I was painting for the *Soled Out* exhibition, 2018. Photography and compositing: Kathryn McCully.

39. Detail. Development of Sandi Nur's *The Other Side of the Wall* at Mevlana Detail. Kebabs. Third floor, 2019. Photography: Kathryn McCully.

40. Development of Sandi Nur's *The Other Side of the Wall* at Mevlana Kebabs. Fourth floor, the studio, 2019. Photography: Kathryn McCully.

Dayanita Singh's portable museum, *Suitcase Museum* (2017-18), presents a pair of suitcases filled with forty-four framed book covers from her ongoing installation

Museum of Chance. The Suitcase Museum was driven by Singh's desire to make the work portable and be able to be exhibited in both "likely and unlikely places."[245] The construction of the leather suitcases became a way for Singh to create multiple portable manifestations of her museums that could be easily reworked, she states:

> *. . . to me, the museum of the future is small and portable. It's organic and allows for change and growth continuously. An Ongoing Museum. Perhaps, it is a Suitcase Museum, on wheels. It has ambassadors who transport it on flights and trains. The suitcases are the display as well as the storage units, and must include a reserve collection. They may be affiliated to larger institutions, and take facsimiles from their collections, or they can be stand-alone. They could be like pop-up museums that may be on show for an evening or an entire year. They have a PDF as a catalogue which can be printed on demand. The ambassadors seek new venues for them in the places they travel to and patrons to make an event for their opening. This allows the suitcase museums to reach a wider cross section of people and not depend on those visiting them.*[246]

Nur's DIY Museum similarly explores portability and the artwork as an ongoing investigation that is constantly being made. Nur's apartment building in a trunk also challenges local perceptions of what constitutes a home and the struggle for newcomers to create a home in a foreign environment from the few belongings that fit in a suitcase. Nur's durational installation shifts the conception of a museum as a fixed, stand-alone building that may be visited, to a portable encounter for those dining at the kebab shop where she works.

Artist Cai Guo-Qiang's appropriation of the term 'museum' informs his social and critical practice around the world. As part of his *Everything is Museum* project, Cai worked with the Iwaki community to establish the Snake Museum of Contemporary Art which opened in April, 2013. Constructed by the artist and members of the community, the one hundred and fifty metre winding museum building serves as a reminder of the 2011 Great East Japan earthquake and Fukushima Daiichi nuclear disaster, which contaminated the area.[247] Cai continues to support the Snake Museum of Contemporary Art: recently, for example, he collaborated with Avant Arte, "a digital platform for collecting art, which has grown one of the biggest young art communities online"[248] to produce a limited edition print with all proceeds going to the CAI Foundation. The artist established this to provide emerging artists with residency opportunities and to support contemporary art projects around the world. Cai utilises

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[245] Singh, Dayanita. "Dayanita Singh, Random Thoughts On Photography, Art and Being a Soloist: Suitcase Museum." Retrieved from https://dayanitasingh.org/2017/01/04/suitcase-museum/
[246] loc. cit.
[247] CAI Foundation. "Iwaki SMoCA." April 28, 2013. Retrieved from https://cai-foundation.org/initiativespage/2019/5/2/construction-of-smoca
[248] Avant Arte. About. Retrieved from https://avantarte.com/about/.

the museum as a medium to bring communities together to conceive their own distinct vision for what a museum should be and do. Cai's use of the museum as a reinventable medium, like Nur's can therefore be seen "as a gesture of defiance against the limitations imposed by the framing and connoisseurship of art within traditional institutions."[249]

Through the *Everything is Museum* website Cai also utilised crowd-sourcing, inviting the public to submit a concept for their own museum. Selected proposals became part of his exhibition at the Sackler Center for Arts Education at the Solomon R. Guggenheim Museum in New York as part of *Cai Guo-Qiang: I Want to Believe (*2008). One of the projects participants, Sarah Mostow, for example, proposed the Museum of Regular People or MRP - "In this museum, regular people are on view. You can ask them questions that might occur to you if you saw them riding the subway or walking down the street."[250]

In working with communities to drive acts of museum-making, Cai's approach provides a counterpoint to the performance of museum professionalism, that sees communities excluded from actively engaging in the creation and ongoing operations of their own museums. In this sense Cai's practice, like Nur's is synonymous with a DIY 'micro' approach that uses alternative methods of museum-making to engage and reveal those voices typically excluded from museum-making in their communities – Cai through his facilitation of museum-making in small, isolated communities with limited resources, and Nur through her material and contextual dealings in a public space that addresses challenges associated with immigration.

The DIY Museum *Abandoned Works*, an exhibition of largely sculptural works by local artist John Wishart, took place at the Southern Institute of Technology's Raw Gallery in Waihopai's central business district from the 11th March until the 10th April 2019. As a result of conversations with Wishart over the previous years, I assisted in the facilitation of an exhibition showcasing a collection of works inspired by the discovery of found objects washed in by the tides constitutive of what remains of the Ocean Beach Freezing Works (1892-1991). Historian Dr Michael Stevens describes 'The Beach', which was the name used by locals for the Works, as attracting "hard personalities to do dirty work."[251] The Beach employed generations of Southlanders and was the first in New

[249] Putnam, James. *Art and Artifact: The Museum as Medium*. Revised Edition, Thames and Hudson Ltd., London, 2009:p.19.
[250] Mostow, Sarah. "Museum of Regular People (MRP), Featured Proposals", Everything is Museum. Retrieved from http://www.everythingismuseum.com/createyourownmuseum/
[251] Stevens, Michael. *NZ Museums*, Text for photograph Ocean Beach Slaughter-men and Labourers, 1921, unknown photographer. Supplied by the Bluff Maritime Museum. Retrieved from https://www.nzmuseums.co.nz/collections/3234/objects/936488/photograph-ocean-beach-slaughtermen-and-labourers

Zealand to employ women (1970s). Financial constraints, however, saw its closure in 1991 causing one thousand, four hundred and fifty job losses.

Wishart's sculptural fragments, reveal, through seemingly aged, broken and corroded surfaces, his desire to mimic and preserve the story of transformation, etched over time, into discarded or overlooked relics. Appearing as traces of the ocean's memory, Wishart's constructed remnants present as artifacts - a series of suspended moments in the gradual deterioration that characterises the transition of abandoned objects from one form to another. Wishart's titling of the exhibition as *Abandoned Works* speaks to the premise that an artwork is never finished but rather abandoned at a certain point in its production.
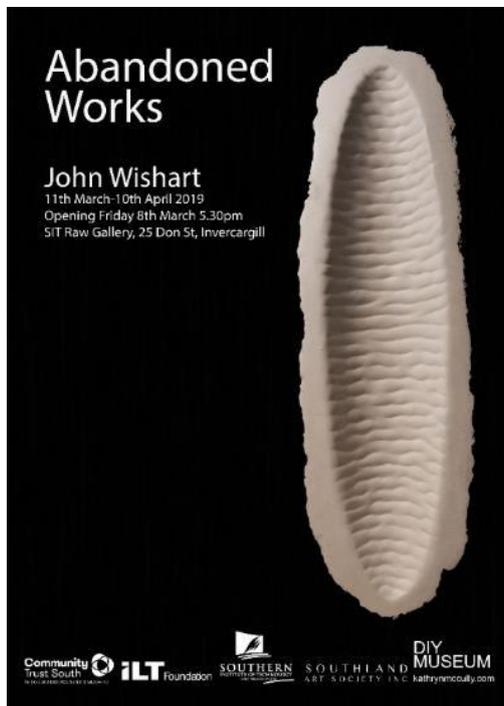
41. *Abandoned Works* exhibition poster, 2019. Design: Kathryn McCully.
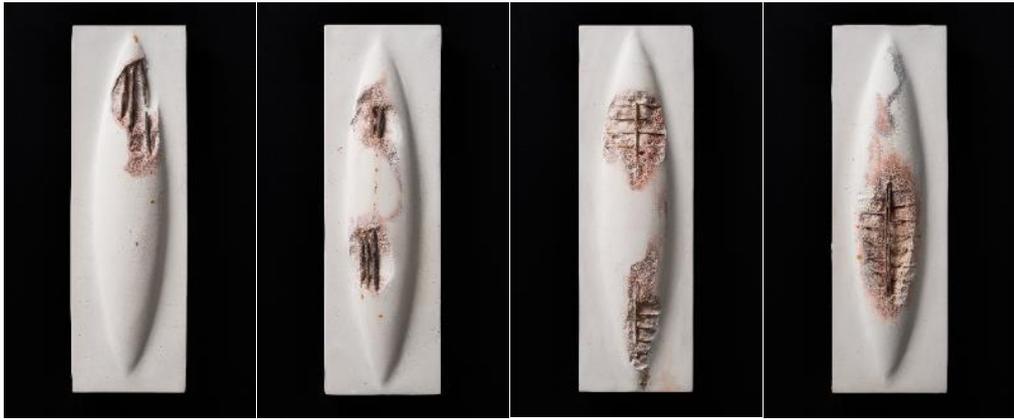
42. *Residua* series by John Wishart, 2019. In *Abandoned Works*. Photography: Chris Macdonald.

Collecting factory debris from the beach at the foot of 'The Beach', Wishart's reimagines remnants to produce and preserve mimicries of historical 'in-betweenness' that reflect on the ocean's transformation and eventual abandonment of traces of industry. The gradual integration, through a process of environmental reshaping of vestiges of industry with what would typically be thought of as natural materials such as sand or shells, prompts Wishart to question the categorisation of what is perceived as 'natural'. Playing homage to a moment in an endless process of transformation, Wishart suspends time to preserve a glimpse of the unfinished and incomplete stating,

> *The Ocean Beach Freezing Works does not quite lie at the southernmost tip of the South Island, falling a mere six kilometres short, but it must surely have qualified, at least in its time of production, as the world's southernmost meat works. High, dry and abandoned in the early 90s, its empty shell has only recently been re-inhabited, appropriately enough, by the fishing industry and its by-products. The beach at the foot of its ramparts is strewn with the detritus of past lives. Along with the residua of shells, carapace and kelp lie the artifacts of occupation – bleached buoys, concrete slabs rounded, bouldered, ribs still showing, bottles beaded and blasted, transformed into objects of an uncertain provenance, an uncertain beauty. It has been my joy as a sculptor to cast these objects, or at least their simulacra, and the spirit residing in them onto our urban shores in the hope that they may re-occupy our own barren and abandoned places.*[252]

The *Abandoned Works* DIY Museum took a museological approach in the reconstruction, through sculpture, of in-between 'fragments and moments'[253] that trace time's slow but infinite reworking of environments physically, socially, and culturally. The resonance encountered in *Abandoned Works* is in its artifacts' announcements of

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[252] Catalogue text for *Abandoned Works* by John Wishart.
[253] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.136.

purposeful and careful reconstruction. For Stephen Greenblatt, resonance can be lost in the process of closing objects off from the conditions of their existence. In asserting "precariousness as a rich source of resonance,"[254] Greenblatt advocates for the restoration of resonance or the artifact's "tangibility", "openness" and "permeability."[255] A wounded artifact aesthetically reflecting damage due to frequent use, fragility, deterioration over time, or purposeful tampering to reconfigure meaning, embodies resonance in its revelation of the conditions of its existence. Resonance for Greenblatt also survives in calling attention to the displacement that occurs in order for an object to be removed from its place of origin and protected, via the museum, from the threat of the imprint.

43. *Abandoned Works* by John Wishart, 2019. SIT Raw Gallery. Photography: Chris Macdonald.

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[254] Greenblatt, Stephen. "Resonance and Wonder." In *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Edited by Ivan Karp and Steven D. Lavine. Smithsonian Institution Press, Washington and London, 1991:p.43.
[255] loc. cit.

44. *Abandoned Works* by John Wishart, 2019. SIT Raw Gallery. Photography: Chris Macdonald.

45. *Abandoned Works* by John Wishart, 2019. SIT Raw Gallery. Photography: Chris Macdonald.

Wonder opposed to resonance is not found, according to Greenblatt, in the representation of the multiple voices seen in the preservation of the object's evident use in the world, but rather speaks to acts of intense and "enchanted looking."[256] Greenblatt uses the example of display modalities at the Museum of Modern Art in New York to describe the experience of wonder, in acts of attention that "draws a circle around [themselves] from which everything but the object is excluded."[257] He refers to the use of lighting, making comparisons with commercial lighting design schemes used to elicit desire to possess an item displayed in retail environments. The dream of ownership or possession of the exalted object displayed, however, is not realisable in museum environments, or perhaps as Greenblatt suggests, becomes displaced into the replicas or copies available in museum gift shops.

46. John Wishart's studio, 2018. Photography: Kathryn McCully.

[256] Greenblatt, Stephen. "Resonance and Wonder." In *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Edited by Ivan Karp and Steven D. Lavine. Smithsonian Institution Press, Washington and London, 1991:p.49.
[257] loc. cit.

47. John Wishart's studio, 2018. Photography: Kathryn McCully.

48. John Wishart's studio, 2018. Photography: Kathryn McCully.

49. John Wishart's studio, 2018. Photography: Kathryn McCully.

Abandoned Works' resonance is in its intention to draw attention to the replication of in-between moments of deterioration in abandoned artifacts. At the same time works are individually lit as static traces removed from the flow of time and isolated as memorials to moments which can never remain fixed. The ability to possess these ultimately unobtainable preserved exalted moments in the real world becomes realised through their replication and it is therefore in this context that I suggest *Abandoned Works* provokes both resonance and wonder.

Part of the collection of the Art Institute of Chicago, Charles Ray's *Hinoki* (2007), is perhaps a result of experiences which for Greenblatt are "are most completely fulfilled in the experience of wonderful resonance and resonant wonder."[258] Ray conveys his experience of discovering a fallen tree that had become embedded over time where it fell. Drawn to the precariousness of the tree's tenuous structure after long-term exposure to the elements, Ray felt that the "trajectory of life and intentionality"[259] could be restored to the tree in the act of replicating its form through sculpture. Ray had the tree sawn into sections and transported to his studio where moulds were created, and a fibreglass replica prepared. Employing Japanese woodworkers, due to their ability to reproduce work typically considered beyond restoration, Yuboku Mukoyoshi realised

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[258] Greenblatt, Stephen. "Resonance and Wonder." In *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Edited by Ivan Karp and Steven D. Lavine. Smithsonian Institution Press, Washington and London, 1991:p.54.
[259] Ray, Charles. *Hinoki* (2007). Art Institute of Chicago. Retrieved from https://www.artic.edu/artworks/189207/hinoki.

Ray's vision through carving the tree out of Japanese Cypress or Hinoki over a period of four years.[260]

Like the original tree, *Hinoki*, as Ray acknowledges, is subject to very slow but constant deterioration. Resonance and wonder in Wishart's *Abandoned Works* is similarly located in Charles Ray's *Hinoki.* This is exemplified in Ray's experience of discovering the tree and being 'enchanted' by both its history and evolving form, and its potential for his possession of an unobtainable precarious moment, through replication. In the tree's transition from the field to a carved replica possessed for display in a museum environment, 'wonder' can be attributed with its aesthetic spectacle and isolation, and resonance qualified in the obvious hand carved marks that evidence the conditions of its creation.

Closer to home, Jay Hutchinson's 2019 exhibition of carefully embroidered replicas of rubbish discarded on the Dunedin streets, *On the Way to Work,* references his fascination with discarded packaging which he photographs on daily walks from his car to his workplace at the Dunedin Public Art Gallery. Commercial packaging discarded on the streets is transformed into hand embroidered replicas that question the value of what is considered rubbish, while acknowledging packaging's purpose to prompt desire and possession continues even after being abandoned.

With a background in graffiti practice, Hutchinson asserts that rubbish functions in the same way, as a unique kind of language that reflects on the "psychogeography"[261] of the urban environment. Discussed by situationist Guy Debord as the effects of the geographical environment on those who occupy it, Maisie Ridgway expands on the notion suggesting its association with a kind of both playful and defiant political activism.[262] Connecting with Situationist practices of reconfiguring maps to navigate new discoveries in unfamiliar zones, Hutchinson maps the city through discarded rubbish on his daily walk from whatever car-pack he can secure on the fringe of the city.

On the Way to Work, maps the "psychogeography"[263] of the city through walking and photographing rubbish. Displaying the photographic documentation of discarded product packaging alongside embroidered representations in box frames in a gallery environment signals Hutchinson's interest in the interplay of value, exchange and labour.

[260] Picard, Caroline. "The Undead Tree of Charles Ray." Art 21 Magazine, November 2nd, 2012. Retrieved from http://magazine.art21.org/2012/11/02/the-undead-tree-of-charles-ray/#.XbDJUegzaUk
[261] Ridgway, Maisie. "An Introduction to Psychogeography." The Double Negative, 10th December, 2014. Retrieved from http://www.thedoublenegative.co.uk/2014/12/an-introduction-to-psychogeography/
[262] loc. cit.
[263] loc. cit.

The photographic documentation's revelation of the conditions of the rubbish's existence, and the embroidery's replication of damage from use e.g. screwing up, and tearing restores the permeability and tangibility Greenblatt affirms as resonance. Relocating rubbish from disposable and worthless signifies, through positioning as art in a gallery, the time and attention spent by Hutchinson in tracing a distinctive historical "psychogeography"[264] of the city. Wonder can therefore be experienced in encountering the transformation of valueless rubbish into a valuable purchasable art product.

50. Jay Hutchinson. *Raro Trash* and *Raro Embroidery* from *On the Way to Work,* 2019, Olga Gallery, Dunedin.

51. Jay Hutchinson. *Zig-Zag Trash* and *Zig-Zag Embroidery* from *On the Way to Work*, 2019, Olga Gallery, Dunedin.

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[264] Ridgway, op.cit.

The preservation of acts of disposal of commercial detritus in both Wishart's and Hutchinson's practices reaffirm the contention in the research that the city and region is the storage facility of the community's stories. DIY Museums map the "psychogeography"[265] of the city through the acknowledgement of the city and its people as the museum. The conditions of the community's collection's existence is revealed through decentralised DIY Museums staged in the diversity of sites in which their participants find meaning. The museum's ability to engender both resonance and wonder is dependent on maintaining the object or artifact's connection to the lived world.

Bricolage: Compositing 'Fragments and Moments'

Compositing is relevant here to describe the collection and collation of multiple acts of museum-making that constitute DIY Museums. These acts, or "fragments and moments",[266] are gathered and composited in a practice of responsiveness. Responsiveness here, in opposition to strategies within existing institutional museum frameworks to grow or attract new audiences, adopts an explorative "field test model".[267] This model situates the museum as a facilitator. Compositing is a term typically referenced in animation which involves the arrangement of imagery from varying sources to create the illusion of one cohesive scene. The DIY Museum composites acts of museum-making to facilitate projects such as *The People's Show: Soled Out*, *Abandoned Works* and *The Other Side of the Wall*. 'Fragments and moments'[268] in the form of my own photographs and other documentation of museum-making in Murihiku are composited into animations and animation stills. The composited DIY Museum collection attempts to capture and preserve aspects of the intangible heritage or often overlooked story of micro' and 'small' museum modalities.

Compositing does not aim within the research to create the illusion of cohesion either within the projects' museums or within the DIY Museum collection. Instead it seeks to reveal museum "fictions"[269] in the performance of "professionalism as a self-promoted quality"[270] and DIY 'micro' museum interruptions in this dominant ideological strategy. Through the compositing of discontinuous frames, the collection also aims to show the process of bringing together disparate material. This functions to evidence the distributed

[265] Ridgway, Maisie. "An Introduction to Psychogeography." The Double Negative, 10th December, 2014. Retrieved from http://www.thedoublenegative.co.uk/2014/12/an-introduction-to-psychogeography/
[266] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.10. Retrieved from Durham University, Durham Research Online, https://www.academia.edu/21825493/Telling_materials?auto=download
[267] The Edmonton City Museum Strategy. Prepared by Intelligent Futures and Worldviews Consulting for the Edmonton Heritage Council, June 2015. Retrieved from https://edmontonheritage.ca/wp-content/uploads/CityMuseumStrategy_finalreport_july2015_web.pdf
[268] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.10. Retrieved from Durham University, Durham Research Online, https://www.academia.edu/21825493/Telling_materials?auto=download
[269] Helguera, Pablo. *What in the World: A Museum's Subjective Biography*. Jorge Pinto Books Inc, New York, 2010:p.122.
[270] McCredie, Athol. *Going Public: New Zealand Art Museums in the 1970s.* Master of Arts. Massey University, 1999:p.229. Retrieved from https://mro.massey.ac.nz/handle/10179/250

and discontinuous nature of the interactions or acts of museum-making occurring incrementally, and often simultaneously, that fail to come together to create a way forward for Murihiku's public museums and art galleries. Perhaps the ways in which museum professionalism is used as a vehicle to profess superiority can be recognised as a point of departure, to consider alternative definitions of what a museum could do and be for Murihiku.

Bricolage as a methodology supports the potential embodied in immersion or the ability to be a researcher and an active participant simultaneously. A casual and spontaneous collecting approach is employed as a method in the research. Lecturer Michael O'Regan's process of gathering 'fragments'[271] parallels my own attempt to seek to represent in tone and form the largely undocumented social complexity of museum-making in regional Nui Tireni. *Bricolage* is discussed by O' Regan as a way of understanding 'the world' of backpacking. Commonly utilised ethnographic approaches in tourism research, he proposes, often fail to address "the ephemeral, the elusive, the indefinite, the subjective and the irregular."[272] This, he says, reveals little "about how backpacking is practiced, performed, mobilized, sustained, and manipulated within a complex, interconnected system"[273]. O'Regan's enactment of a more immersive, flexible and engaged 'way of being'[274] in the 'backpacking world' provided access, he contends, to the lived experience and "bodily expression"[275] of those situated within these "networks of mobility."[276]

The challenge of being simultaneously immersed and reflective, of attempting to perform the role of a backpacker while conducting research, emphasises the difficulty inherent in ethnographic studies, for example, how does one participate as an insider and analyse these behaviours as an outsider? The presentation of O'Regan's credentials, for instance, caused his interviewees to become defensive, thereby compromising his ability to be accepted as an insider. The movement between these two worlds – that of the backpacker and that of the researcher revealed to O'Regan that a disparity between what he was being told by interviewees and what he was observing as a backpacker displayed his exclusion from the scene. O'Regan references the notion of a "discrepant role",[277] which he says introduces a person into a social scene under a

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[271] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.10. Retrieved from Durham University, Durham Research Online, https://www.academia.edu/21825493/Telling_materials?auto=download

[272] O'Regan, Michael. "Methodological Bricolage: A Journey on the Road Less Travelled in Tourism Studies. *Tourism Analysis,* Vol. 20. Printed in the USA, 2015, p.457.

[273] O'Regan, op.cit., p.457.

[274] Bolt, Barbara. "The Exegesis and the Shock of the New" TEXT Special Issue, No 3 April, 2004, source unpaginated. Julie Fletcher and Allan Mann (Eds). Retrieved from http://www.textjournal.com.au/speciss/issue3/bolt.htm

[275] loc. cit.

[276] loc. cit.

[277] O'Regan, Michael. "Methodological Bricolage: A Journey on the Road Less Travelled in Tourism Studies. *Tourism Analysis,* Vol. 20. Printed in the USA, 2015:p.459.

false pretence. This realisation of how the researcher's, and in particular the interviewer's role, impacted immersion, led O'Regan to consider the implications of a methodology that would focus on more informal and unplanned encounters.

As a relative newcomer, I may still be perceived as an outsider in some forums concerning museum development in Waihopai, either in my capacity as an artist, academic, or by those born and raised in Waihopai. However, my history as an active participant in the arts scene over the past nine years does currently provide access to forums from which I may otherwise be excluded. At the same time there are processes and communications between networks which remain exclusive to me. For this reason the DIY Museum collection reflects on notions of being both on the inside and the outside of local acts of museum-making.

I am not entering an unfamiliar scene to undertake an isolated project or conduct research in a new field for a limited duration, in order to fulfil an aim or agenda. Participants in the DIY Museum are part of an evolving subculture or network of community members, who have been identified through a commitment to responsiveness, and who are creating, with my support, their own DIY 'micro' museums. Being 'in-between' traditionally conceived perceptions of what a museum is and does, and researching, through localised practice, what a museum could be and do, establishes a kind of "embodied criticality"[278] as indicated by Rogoff in which a form of duality is acknowledged.

Practice-Based Research: Museum-Making as Method

The DIY Museum utilises a practice-based research approach or what I describe as thinking through doing. This process of identifying new knowledge as it emerges, rather than premeditating outcomes, is applied as a 'way of being'[279] in the world rather than primarily unique to the project. Professor Barbara Bolt suggests a relationship between the avant-garde, or what she describes as the "shock of the new",[280] stating her intention to give new meaning to how creative practitioners address the expectation of 'new' knowledge. The "shock of the new",[281] she argues, is not a position that a creative practitioner actively pursues, but one that surfaces in the act or performance of making. It is through hands-on practical exploration with the materials of practice that Bolt sees the potential of originality, and she therefore posits the purpose of creative research as expanding on current pedagogies through consideration of the shocks that emerge

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[278] Rogoff, Irit. "Smuggling: An Embodied Criticality." 2006:p.1. Retrieved from http://xenopraxis.net/readings/rogoff_smuggling.pdf
[279] Bolt, Barbara. "The Exegesis and the Shock of the New" TEXT Special Issue, No 3 April, 2004, source unpaginated. Julie Fletcher and Allan Mann (Eds). Retrieved from http://www.textjournal.com.au/speciss/issue3/bolt.htm
[280] loc. cit.
[281] loc. cit.

through this process. Bolt references Heidegger and the notion of "handlability"[282] to describe and reinforce an orientation towards a 'way of being'[283] and working in the world that generates the potential for seizing possibilities. It is only through the process of contemplation that follows handling, according to Heidegger, that we can begin to theoretically " 'know' the world."[284]

Don Ihde further supports Bolt's contention that an artwork is not the exemplification of a preconceived concept, but evidence of an emerging process involving practical, hands-on engagement with tools, materials, and methods of practice. Letting go is positioned as central to Heidegger's notion of "handlability."[285] Letting go within the DIY Museums research is performed through re-orientating the top-down hierarchies inherent in 'large' museums who traditionally dictate the definition of what a museum is and what its function and purpose can be within a community. Letting go also manifests in the DIY 'micro' museum *bricolage* ethos of doing a lot with a little, or making use of existing materials, to create something new. Shocks through the 'handling' of methods and materials emerge in the DIY research in the unpredictable encounters and interactions that drive acts of museum-making in Murihiku. Each of these encounters generates measurable shifts that inform the direction of DIY Museums.

Francis Bacon's desire to intentionally break away from premeditation by random acts, such as throwing paint, illustrates Bolt's assertion of the centrality of the accidental or unplanned. In opposition to a premeditated hypothesis, 'letting go' or "handlability",[286] is employed to avoid the kind of planning that leads to an expected outcome. Obstacles and limits (such as throwing paint) may even be imposed as a method in facilitating a process of 'letting go'. Such acts are employed to push one out of the comfort of routine into unfamiliar territory and it is in this unfamiliar terrain that the potential of 'new knowledge' emerges. Bolt takes this a step further in referring to Deleuze's claim that in a "state of catastrophe"[287] we have the potential to discover another world, in which it is possible to abandon sight or the intellectual responses that fail to "attend to the rhythms that constitute the creative process."[288] DIY Museum projects evolve or emerge in response to the aspirations of members of the community. Letting go also manifests in embracing and responding to potential projects as they surface. I 'let go' by performing the role of responsive facilitator in supporting varying methods and materials of practice, regardless of form.

[282] Bolt, op.cit.
[283] loc. cit.
[284] loc. cit.
[285] loc. cit.
[286] loc. cit.
[287] loc. cit.
[288] loc. cit.

New knowledge is generated in navigating the logistical and social challenges that arise in the process of positioning responsiveness as the guiding principal of the DIY Museum. Shocks and states of catastrophe emerge in the acts of museum-making performed within the research, and contribute to the generation of new knowledge. The DIY Museum, for example, was an exploration undertaken at a time in Invercargill when a decline in the provision of museum experiences was clearly visible. Anderson Park Art Gallery (now Invercargill Public Art Gallery) closed and the William Hodges Residency ceased being offered (due to a lack of funding) prior to the research beginning. It was not expected, however, that this trend would continue. Southland Museum and Art Gallery and City Gallery both closed in the course of the research. This significantly re-orientated the priorities of the DIY Museums' research towards questioning what was working in the context of museum-making in Murihiku, and the ways in which DIY Museums could further address, through practice, these emergent gaps.

Animating DIY Museums

As an additional practice-based method to compositing, and facilitating, animation has been used throughout the research as a medium to create immediate responses to, for example, the closure of the city's institutions including Anderson Park Art Gallery, City Gallery and Southland Museum and Art Gallery. Professor Tom Gunning references the history of the individual photographic frames inherent in the creation of the moving images categorised as animation. Although animation is often placed in opposition to photography, Gunn comments that it is a mistake to view animation as hand-drawn successive images. In contrast, he argues that animation refers to the photographic reproduction of images frame-by-frame which produces the impression of movement.[289]

Gunning suggests two definitions of animation, firstly the "technical production of motion from the rapid succession of discontinuous frames",[290] and, in contrast to live-action, the recognition that the motion created in animation is artificial rather than captured through uninterrupted motion. The commonality shared between photography and animation, is, according to Gunning, the ability to control time. Both media utilise the instant – photography through its stasis, and animation through the compositing of numerous instants that produce the semblance of motion. Gunning therefore positions the instantaneous photograph as revealing how the source of movement can be contained within seemingly still instants.

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[289] Gunning, Tom. "Animating the Instant: The Secret Symmetry Between Animation and Photography." In *Animating Film Theory*. Ed. Beckman, Karen, Duke University Press, USA, 2014.
[290] ibid., p.40.

In order to understand the content of one animation I produced titled *APAG AGM 8th June, 2017*, I will first provide some specific contextual detail about the closure of Anderson Park Art Gallery. A report indicating the building only met twelve percent of the building code,[291] resulted in a lengthy period of investigation, for its society committee, on what the future of the institution might look like. Numerous sites were explored to ascertain the potential of a new site in Waihopai's central business district. Although the Invercargill City Council affirmed earthquake strengthening at Anderson House would be undertaken, there was little reassurance provided to the Anderson Public Art Gallery Council that they had a feasible and sustainable place as a significant cultural institution in the city. Finding what was deemed to be a suitable venue in Waihopai's central business district, however, also held up plans to ensure collections continued to be made accessible to the community. Available venues largely took the form of vacant retail spaces, which through the lens of codes of museum professionalism, required significant expenditure to bring them up to the utopian standard now commonly sought.

52. Anderson House, 2016. Photography: Robyn Edie, Fairfax New Zealand.

A return to Anderson House, even if earthquake strengthened, was dismissed due to the affirmation that the building's nature as a historic home was not a suitable environment for a 'professional' public art gallery. The committee's President David Kennedy also maintained that the Gallery's art collection (one thousand items), had outgrown Anderson House.[292] Rhetoric consistent with codes of professionalism

[291] Berwick, Louise. "Anderson Park Gallery to Close." Southland Times, January 30th, 2014. Retrieved from Stuff: http://www.stuff.co.nz/southland-times/9666534/Andersons-Park-Gallery-to-close
[292] Woolf, Amber-Leigh. "Anderson Park Art Gallery Renamed to Invercargill Public Art Gallery Incorporated." Southland Times, June 9th, 2016. Retrieved from Stuff: https://www.stuff.co.nz/southland-times/news/80917843/anderson-park-art-gallery-renamed-to-invercargill-public-art-gallery-incorporated

increased during this time, with decision making gradually leading to the development of a strategic plan, which reveals Invercargill Public Art Gallery's intention to align itself with specific modes of museum professionalism through asserting working relationships with consultants. The problem, however, of a 'small' museum such as Invercargill Public Art Gallery conforming to codes of practice is two-fold. Firstly the Gallery has insufficient resources to meet these standards. Secondly the Gallery is distancing itself from the former modalities of practice that established Anderson Park Art Gallery, and through this process, community relevance and engagement is compromised.

There was also undoubtedly a political agenda that led to the decision not to return to Anderson House. Museums housed in rated historic buildings are common globally, and although there are challenges in meeting newly sanctioned codes of museum professionalism within these buildings, many have successfully navigated these, and treat the building, rather than an obstacle that impacts the museums ability to function professionally, as a significant and valuable collection item. The animation I created as a response to the closure is composited from my own photographs (http://www.kathrynmccully.com/2017/7/3/apag-agm-8th-june-2017), with sound sourced from an online, open-source, copyright free library. Utilising a DIY aesthetic, my animation titled *APAG AGM 8th June, 2017*, affirms an emergency in the city's handling of its museums. Anderson Park Art Gallery staff continued to occupy Anderson House following its closure. Tasked with cataloguing and packing the collection, staff worked in high visibility vests and hard hats. My animation features a spinning hard-hat against the backdrop of a high-visibility vest. White gloves appear and accumulate until they fill the frame.

A siren sound reinforces the emergency that, I suggest, was created by the closure of Anderson House, and the lack of action by the Invercargill City Council to respond to Anderson Park Art Gallery's concerns about their future in the city. The proposal for an inner-city art centre created further rifts in the relationships between the city's arts and cultural institutions as both Southland Museum and Art Gallery and Anderson Park Art Gallery required solutions that would require significant capital resourcing, and secure, ongoing operational funding. Performances of professionalism increased during this period of uncertainty as the organisations strove to ensure a financially sustainable future in the city.

53. Anderson Park Art Gallery Manager and Curator Stephen Davies and Assistant Manager Sarah Brown, 2016. Photography: Nicole Johnstone. Fairfax New Zealand.

54. President of the Anderson Park Art Gallery Incorporated Society David Kennedy, Assistant Manager Claire Baker and Manager and Curator Stephen Davies, 2016. Photography: Robyn Edie, Fairfax New Zealand.

A distinction in the way in which knowledge is created through art practice is proposed by Graeme Sullivan as a process which moves from the "unknown to the known",[293] as opposed to traditional fields of research that move from the "known to the

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[293] Sullivan, Graeme. "Making Space: The Purpose and Place of Practice-Led Research" In *Methodologies of Practice-led Research and Research-led Practice.* Edited by Smith, Hazel and Dean, Roger T. Edinburgh University Press, 2009:p.48.

unknown."[294] Initiating practice in the unknown creates the necessary space for the serendipitous or intuitive moment when and where unexpected opportunities are encountered. Practice-based inquiry may, he says, reveal new ways to question current pedagogies provided that they are supported by critical thinking and "reflexive action" within "an open landscape of free-ranging possibility."[295] Artist researchers, he concludes, "…take us – to where we've never been, to see what we've never seen. And then they bring us back and help us look again at what we thought we knew."[296] The DIY Museum research was initiated in the unknown. Although the observable decline in Murihiku's provision for arts and cultural experiences, previously mentioned, prompted the questioning of an alternative museum model, 'knowing' how this model should be conceived, and how this consequent realisation would manifest as a museum that could address these gaps, gradually emerged in 'living out'[297] the conditions of the research through hands-on processes like making animation.

Chapter Four discusses 'fragments and moments'[298] of DIY museum-making in Murihiku that I characterise as socially-engaged art practice and institutional critique. Composited through a multi-modal methodological approach, these 'fragments and moments'[299] are 'lived out' through a state of embodied duality. My role as a facilitator of DIY Museums prompts engagement with a wide social circle including, for example, artists, funders, businesses, non-profit groups, schools, local media, volunteers, and museums, all of whom I situate as participants performing individual acts of museum-making which I composit to realise DIY Museums projects in Murihiku. My socially-engaged art practice operates 'in-between' DIY 'micro' modalities of practice and codes of museum professionalism and in so doing questions dominant museum ideologies.

Artists who have created their own DIY Museums including Sandi Nur and John Wishart are both insiders and outsiders to these ideologies and are therefore creating work in a state of 'in-betweenness' that adopts certain modalities of 'large' museum practices, while, at the same time, questioning them. It is in this sense that I position these practices as institutional critique. The DIY Museums research has experienced 'shocks' that have prompted the research to move in new directions. The decline of the region's arts and cultural facilities over the duration of the research drove the development of DIY Museums. The closure of the region's largest museum, the Southland Museum and Art Gallery was the most significant 'shock' that led me to

[294] Sullivan, op.cit., p.48.
[295] loc. cit.
[296] ibid., p.62
[297] Rogoff, Irit. "Smuggling: An Embodied Criticality." 2006:p.1. Retrieved from http://xenopraxis.net/readings/rogoff_smuggling.pdf
[298] loc. cit.
[299] loc. cit.

consider the role of museum professionalism in determining what a museum should be and do in a community. Initiating practice in the unknown enabled me to negotiate a field test model that responded to events occurring as they happened. Chapter Five explores the decentralisation of museum collections and how public display practices, and the potential employment of crowd-sourcing can expand perceptions of what a museum can be.

Chapter Five: Decentralising Museum Collections: Crowd-souring and Billboards

Crowd-sourcing is increasingly becoming wide-spread as a museum strategy to encourage greater participation in museums in the face of significant changes in the way visitors are choosing to engage. I provide an example early in this chapter, in the form of the Art Gallery of New South Wales' treatment of its committed volunteers, to underpin why crowd-souring is being redeployed in progressive museum agendas. Many 'large' museum performances of professionalism, I assert, are now inconsistent with the drive to create participatory projects that encourage the online 'crowd' to contribute to new knowledge generation as part of an expanded conception of museum expertise. Crowd-sourcing could be understood, therefore, as an attempt to 'turn the tables' on museum professionalism in a way that creates an advantage for both communities and museums. The expertise of the 'crowd' is restored, and the museum serves to benefit from it.

Crowd-sourcing's relationship to participatory art practices is described in the second part of this chapter, which I follow with the methods used in, and lessons learnt from, the Getty's successful crowd-sourcing initiative *Mutual Muses.* The latter part of the chapter focuses on how DIY Museums in Murihiku, and international artist collective Group Material, practice institutional critique via billboard provocations to encourage chance encounters that mitigate the 'disremption' of the centralised large-scale museum.

Crowd-sourcing: Why Open the Museum?

A plan to replace the Art Gallery of New South Wales' primarily retired volunteers with casual ticket sellers on their front desk was announced in September 2014. According to The Sydney Morning Herald reporter Andrew Taylor,[300] Vere Kenny, a long-term volunteer of ten years stated that volunteers were told it was too difficult to train them for the new proposed role. Ms Kenny also suggested that volunteers at the Art Gallery of New South Wales felt undervalued, and that members of the voluntary Task Force were "surprised and upset"[301] believing that their roles were "performed speedily, efficiently and with courtesy."[302] Peter Whawell, also a volunteer for ten years, stated he was gutted that volunteers were not given the opportunity to demonstrate whether they had the necessary skills or could upskill to meet the demands of a new system. By all accounts the Art Gallery of New South Wales' voluntary Task Force was to continue. The depth of feeling around the suggestion that dedicated volunteers would no longer have a role at the front desk was significant with Kenny describing the mood at the gallery as dark. A break-down in communication between management and the Task

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[300] Taylor, Andrew. "Volunteers Shunted off Front Line at Art Gallery of New South Wales." The Sydney Morning Herald, September 16th, 2014. Retrieved from: https://www.smh.com.au/entertainment/art-and-design/volunteers-shunted-off-front-line-at-art-gallery-of-nsw-20140916-10hg7v.html
[301] loc. cit.
[302] loc. cit.

Force clearly exacerbated an existing rift evident in Director of Industrial, Community and Public Service Union Andrew Holland's statement that "It is difficult for staff to feel secure or confident when management is operating under a veil of secrecy and when staff don't understand the reasons for the changes taking place."[303]

Just over a year later a second article appeared in The Sydney Morning Herald with the headline "Relations Between Art Gallery of New South Wales and its Volunteers and Supporters Hit New Low". The article indicates that the Gallery's Society felt undermined, with its outgoing Executive Director Judith White indicating the society's autonomy was threatened as cultural institutions "face a tidal wave of corporatisation and commercialism."[304] The desire for the Gallery to take control of the society, and to start charging schools for tours that Gallery volunteers had historically delivered for free, was discussed by White in her outgoing speech describing that she was horrified by the proposal.

The Art Gallery of New South Wales performance of professionalism resulted in the marginalisation of its long-term volunteer base. This serves as a very public example of how codes of museum professionalism create ruptures or 'disremption' in the relationship between museums and their local communities. The failure to recognise the relationships that these local experts sustain, that contribute to the social scene of the museum, and its relevance to the people of Sydney, resulted in its dedicated volunteers being repositioned as amateur outsiders. This devaluing of their contribution prompted ill feeling towards the museum for a sustained period of time. Although I have referenced the positive attributes of the 'amatuer' as raised by Marcia Tucker in Chapter Two, I also acknowledge that this term is most frequently positioned as negative. DIY Museums therefore explores an expanded view of museum expertise that acknowledges the value of more diverse bodies of knowledge.

What is Crowd-souring?

Crowd-sourcing is, particularly in reference to museums, often discussed alongside or in relation to practices that enable or encourage communities to play a more significant role in the vision, direction and activities of the institution. Although the terminology is relatively new it could be argued that examples of crowd-sourcing can be found in the history of cultural institutions nationally and internationally. Rather than moving towards this model, however, it could be argued that many museums have transitioned or

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[303] Taylor, op.cit.
[304] Taylor, Andrew. "Relations Between Art Gallery of New South Wales and its Volunteers and Supporters Hit New Low". The Sydney Morning Herald, 16th December, 2015. Retrieved from: https://www.smh.com.au/entertainment/art-and-design/relations-between-agnsw-and-its-volunteers-and-supporters-hit-new-low-20151215-glnhnx.html

evolved from a history of community participation in their 'micro' or 'small' forms, to a focus on the expertise of the museum professional.

What is clear from the numerous projects and practices referred to as crowd-sourced is that there is an often-indistinguishable relationship between what is crowd-sourced and, for example, what is consultative, participative, collaborative or social. In the context of cultural institutions Dr Laura Carletti maps crowd-sourcing activities as "correction and transcription", "contextualisation", "complementing collection", "classification", "co-curation", and "crowdfunding." In summary processes that encourage users to provide, add or correct collection information, classify, co-curate, contribute objects to exhibitions, and to donate funds to projects or and activities.[305]

Researcher Ioana Literat positions crowd-sourced art as the use of participatory online platforms to encourage public engagement in "the creation of visual, musical, literary, or dramatic artwork", with the intention of "showcasing the relationship between the collective imagination and the individual artistic sensibilities of its participants."[306] In addition to being administered via the internet, crowd-souring, according to Literat, requires an invitation or 'open-call' for the public to respond. Audience participation, Literat acknowledges, is not new to art practice. Describing crowd-sourcing as a "digital subspecies"[307] of participatory art, Literat draws parallels between social practice and crowd-sourced art, citing a move away from the traditional art object encounter to a desire to "blur the boundaries"[308] between producers and viewers. Artists working with social practice, she says, are typically motivated by the desire to activate, empower and democratise artistic production to create social cohesion. Citing Bourriaud, Literat affirms "the sphere of human relations as site for the artwork" rather than "the production of material things."[309]

Mutual Muses: An International Case Study

Numerous successful projects in the International museum sector have contributed to a surge in collection-based crowd-sourcing projects. *Mutual Muses* was a 2007 Getty Research Institute initiative to transcribe thousands of letters of art historian Lawrence Alloway (1926-1990) and feminist artist Sylvia Sleigh (ca. 1916-2010). Zooniverse, "the

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[305] L. Carletti, D. McAuley, D. Price and G. Giannachi. "Digital Humanities and Crowdsourcing: An Exploration." In Museums and the Web 2013. N. Proctor and R. Cherry (Eds). Silver Spring, MD: Museums and the Web. Published February 5th, 2013. Consulted October 14th, 2014. http://mw2013.museumsandtheweb.com/paper/digital-humanities-and-crowdsourcing-an-exploration-4/

[306] Literat, Ioana. "The Work of Art in the Age of Mediated Participation: Crowdsourced Art and Collective Creativity." International Journal of Communication 6, 2012:p.2971 Retrieved from http://ijoc.org/index.php/ijoc/article/viewFile/1531/835.

[307] loc. cit.

[308] loc. cit.

[309] Bourriaud, as cited by Literat, Ioana. "The Work of Art in the Age of Mediated Participation: Crowdsourced Art and Collective Creativity." International Journal of Communication 6, 2012:p.2971. Retrieved from http://ijoc.org/index.php/ijoc/article/viewFile/1531/835.

world's largest and most popular [online] platform for people-powered research"[310] was utilised for the collection and collation of research by volunteers globally.[311] Due to the number of pilots like *Mutual Muses*, there is now considerable evidence that demonstrates the desire of communities locally, nationally and globally to participate in acts of museum-making. The *Mutual Muses* project resulted in the transcription of two thousand, three hundred letters. It is clear, however, that there are some careful decisions to be made when embarking on such a project.[312]

The *Mutual Muses* team affirms the need to consider what artifacts, or in this case archives, will be appealing and engaging enough to encourage participation. Opposed to the solicitation of free labour to subsidise museums, the team asserts that crowd-sourcing projects require a significant dedication of staff time to design and implement an engaging experience, and to process the resulting data. The project's use of Zooniverse provided access to an existing community and, also the opportunity to create open communication forums to understand the experience of contributors. Unexpected outcomes included, for example, contributors offering additional historical context through the identification of drawings, and people and places, described in the letters.

Sharing the data generated with the wider public was also a priority in reinforcing a shift from the institution's tendency to hold and possess bodies of knowledge. Ascribing value and authority to the bodies of knowledge of passionate volunteer researchers made them feel part of a team working towards a shared goal. *Mutual Muses* created demand to engage by embracing the responsiveness required to facilitate an authentic and meaningful experience for contributors via an accessible platform. From such a perspective, the DIY Museums' research explores how collections can occupy more publicly accessible space to advocate for the community to take greater ownership of museum-making in their communities. Although there is what could be considered a more social, contextually situated participatory culture in the 'micro' and 'small' museums in Murihiku, crowd-souring in the region's largest museums would not be a strategy the community would be familiar engaging with. I therefore use public billboards and poster campaigns to advocate for the community's established methodological approach to creating their own museums. Billboards exist in the realm of physical public space for a temporary period and have the advantage of promoting chance encounters accessible to those without digital access.

[310] Zooniverse. "About: What is the Zooniverse". Retrieved from https://www.zooniverse.org/about
[311] loc. cit.
[312] Nathaniel Deines, Melissa Gill, Matthew Lincoln and Marissa Clifford. "Six Lessons Learned from Our first Crowdsourcing Project in the Digital Humanities." February 7th, 2018. Retrieved from https://blogs.getty.edu/iris/six-lessons-learned-from-our-first-crowdsourcing-project-in-the-digital-humanities/

Billboards: Mitigating 'Disremption'

Billboards and the artists who create them could be seen to be questioning the nature of the art object and its induction into the museum/gallery environment by choosing to address a mainstream audience that 'encounters' billboards within the context of everyday life. Billboards are frequently short durational works that are installed for periods of time consistent with media promotional strategies. Billboard artist Peggy Diggs expresses her fascination in the contrasting value between artworks deemed as permanent collectable objects commonly exhibiting technical aptitude, and what she describes as more "ephemeral formats"[313] such as the billboard. Billboards are affordable to produce and present in comparison to a museum or gallery exhibition, and are rarely viewed as purchasable artworks to be collected. Billboard sites are valued by Daily Traffic Visual count or DTVs. Their cost is directly attributed to their number of potential viewers. Billboards and other advertising sites can, however, unlike a museum exhibition, be purchased by anyone and there are few restrictions on content.

Experienced amongst the plethora of other visual media noise, billboards, as artist Peggy Diggs affirms, "find cracks in the monolith of advertising and corporate culture in which to insert dissent."[314] Museums, in contrast, are typically perceived as institutions who hold the power to select and contextualise artists and art practices within their 'gaze'. Massachusetts Museum of Contemporary Art (Mass MoCA) clearly acknowledged the inevitable 'disremption' in initiating the billboard retrospective *Billboard: Art on the Road* (1999) and sought to mitigate or address this by commissioning a number of billboards to be produced in collaboration with local community groups. 'Disremption' is used here to describe the effect of institutional frameworks in transforming artist's dissident interventions into the space of advertising into categorisable museum products. Mass MoCA's attempt to foster cooperative creativity perhaps also reflects that billboards often address the concerns of individuals and groups residing within communities. There is, therefore, a strong degree of connection to local issues pertinent at the time of production. The site-specific nature of billboards is reinforced by Professor of Contemporary American Art Harriet Seine who asserts "…whatever form they take and whatever strategies they employ, the perception of a billboard is to a large extent determined by its site."[315]

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[313] Diggs, Peggy. *Billboards: Art on the Road. A Retrospective Exhibition of Artists' Billboards of the Last 30 Years*. Organised by Laura Stewart Heon, Peggy Diggs, and Joseph Thomposn. Mass MoCA, North Adams, Massachusetts, May-September, Mass MoCA Publications, MIT Press, Massachusetts Institute of Technology, Massachusetts, 1999:p.34.
[314] loc. cit.
[315] Seine, Harriet. In *Billboards: Art on the Road. A Retrospective Exhibition of Artists' Billboards of the Last 30 Years*. Organised by Laura Stewart Heon, Peggy Diggs, and Joseph Thomposn. Mass MoCA, North Adams, Massachusetts, May-September, Mass MoCA Publications, MIT Press, Massachusetts Institute of Technology, Massachusetts, 1999:p.24.

The importance of site in fostering collective production or community acts of museum-making is evident in the ethos and projects initiated by Group Material, a collective formed in 1979 that sought to, in name, "invoke collective production and to highlight shared interests in investigating material culture and effecting material change."[316] In 1980 Group Material established a base in New York's predominantly Hispanic East Village through the leasing of premises at two hundred and thirty-three East thirteenth Street. The philosophy of the group is clearly articulated in minuted discussions planning exhibitions and activities, with Tim Rollins asserting the importance of the first Group Material exhibition by signalling the group's focus on the power of social and collective political action. Prioritising context over artistic production, in 1981, Group Material's *The People's Choice* (later subtitled *Arroz Con Mango,* loosely translated from a Cuban phrase as *what a mess*) celebrated what might be perceived as the complexity or messiness of the everyday.

Group Material invited neighbours and community members to contribute domestic objects of personal significance, in an attempt to use their retail shop front, rather that art objects, as a catalyst for discussion and social cohesion within the local community. The outcome, according to critic Thomas Lawson, was a "narrative of everyday life, a folk tale in which intimacies were shared without shame."[317] *Arroz Con Mango* represented the beginnings of Group Material's approach, which aimed to redistribute the power of knowledge generation and meaning making to those who potentially saw the museum as having little relevance to their lives. Group Material asked those participating to document the story of their contribution, in an attempt to share 'fragments and moments'[318] in the lives of the people of their East thirteenth neighbourhood.

Group Material's maintenance of non-profit status; a gallery (even if non-traditional); and the coordination of annual public programmes is described as ironic by reviewer Sam Thorne.[319] As Group Material sought to question institutional frameworks, they were concurrently challenged with working within them. In 1983 Group Material gave up its gallery ambitions to concentrate on a portable and distributed model that would make use of more accessible sites of encounter such as newspapers, buses, subways and billboards. Group Material's temporal and site-specific work is rarely reproduced in a contemporary context, due to the expansive social circles that

[316] Ault, Julie. "Chronicle 1979-1996." In *Show and Tell: A Chronicle of Group Material.* Edited by Julie Ault. Four Corners Books, London, 2010: p.10.

[317] Lawson, Thomas. "The People's Choice: Group Material." In In *Show and Tell: A Chronicle of Group Material.* Edited by Julie Ault. Four Corners Books, London, 2010:p.30.

[318] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.136.

[319] Thorne, Sam. "Group Material: A History of Irritated Material." Bazaar II, Summer 2010. Retrieved from https://bidoun.org/articles/show-and-tell

characterised the group's practice. Those participating were not necessarily members of the group but made contributions that were integral to, and synonymous with, Group Material's working ethos.

In 1989 Group Material's project *Your Message Here* invited members of the community in California to design billboards. Facilitated by the Randolph Street Gallery, three months free use of forty street-level billboard spaces was supported by Gannett Outdoor. Group Material's invitation to the community stated,

> *. . . anyone can present a design for consideration, including community organisations, social service agencies, writers, visual artists, performing arts groups, advocacy groups, and teachers and their students. Collaborations among individuals or between organisation and individuals are also encouraged. The participation of individuals and groups of diverse backgrounds is central to the project.*[320]

The aim of the project was to encourage members of the community to create public messages "that [spoke] to each other and to the surrounding community."[321] The project participant information suggested billboards could focus on relevant social issues including, for example, "fair housing, racism and cultural diversity, censorship . . . the environment, the Aids epidemic etc."[322] Group Material sought to provide a prominent platform for the missing voices in its community, and in so doing also critique the medium of billboards and their role in reinforcing racial and economic stereotypes.

Group Material strove, through their social offerings, to engage participants in ongoing dialogue to "explode the assumptions that dictate what art is, who art is for and what an art exhibition can be."[323] The DIY Museums' responsiveness in facilitating community acts of museum-making inherently prompts questioning around the nature of art, artists and the significance of collections. Those seeking to participate in, or create DIY Museums often see themselves on the outside of traditional museum ideologies, due to being, or feeling, excluded from the dominant professional social circles which determine what will be shown and what will not.

Temporal works of short duration, such as those occupying platforms generally associated with advertising, are often discussed as a form of institutional critique. The coordination, administration and funding of such campaigns however remain within the

[320] Ault Julie "Chronicle 1979-1996." In *Show and Tell: A Chronicle of Group Material.* Edited by Julie Ault. Four Corners Books, London, 2010: p.165.
[321] loc. cit.
[322] loc. cit.
[323] ibid., p.49.

confines of established processes of image production and distribution, regardless of whether they appear within a museum or on a bus. Rather than operating outside institutional frameworks, the billboard functions as an intervention that in its temporality "permits art production to simulate the idea of a research laboratory."[324] An intervention in the banality of the billboard may also, Diggs suggests, create a "glitch in the viewer's assumptions"[325] that cuts through the visual noise of advertising encountered in familiar contexts on a daily basis.

DIY Museums' Billboards in Murihiku

DIY Museums' billboards like Group Material's represent a form of cooperative creativity and aim to address social issues of relevance to the local community. The DIY Museums' first billboard featured a composited image of local artist, and DIY Museum participant, John Wishart, leaning a white plaster artwork out of its crate to reveal the titled and signed reverse. The background image is of the Southland Museum and Art Gallery's iconic 'pyramid' building structure. Both have been turned upside down. The plaster artwork and crate resemble a tombstone and casket of types suggesting a kind of preparation for the death of Southland Museum and Art Gallery.

In early May, 2018, a symbolic funeral was held by the community to protest the closure of Southland Museum and Art Gallery. Complete with a hearse, undertaker, and an open casket with a pyramid form inside. The pyramid was ceremoniously carried by members of the community, to the sound of bagpipes, into the Workingmen's Club where Town Crier Lynley McKerrow asserted that which required the payment of tribute was "the very spirit of the Southland Museum."[326] Acknowledging the significance of Southland Museum and Art Gallery in the lives of the community, McKerrow affirmed, "as it is when a person passes, a great hole is left in the lives of many people."[327] In a call to action echoing the sentiment of those bearing *Open the Museum* placards, McKerrow stressed that loss should be felt, "with a grief that must raise itself as one voice further than just Southland."[328]

The John Wishart work depicted and visibly titled *Residua Series*, reveals the side of the artwork that usually remains hidden. In the same way, the death of

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[324] Phillips, Patricia. In *Billboards: Art on the Road. A Retrospective Exhibition of Artists' Billboards of the Last 30 Years.* Organised by Laura Stewart Heon, Peggy Diggs, and Joseph Thompson. Mass MoCA, North Adams, Massachusetts, May-September, Mass MoCA Publications, MIT Press, Massachusetts Institute of Technology, Massachusetts, 1999:p.34.

[325] loc. cit.

[326] McKerrow, Lynley. Southland Museum and Art Gallery Funeral Held at the Invercargill Workingmen's Club. Video filmed by John Hawkins. Featured in Walker, Adams. "Symbolic Funeral Held for the Southland Museum and Art Gallery." Southland Times, May 6th, 2018. Retrieved from Stuff: https://www.stuff.co.nz/southland-times/news/103672827/symbolic-funeral-held-for-the-southland-museum-and-art-gallery

[327] loc. cit.

[328] loc. cit.

Southland Museum and Art Gallery is not about the death of an iconic building but more, as McKerrow suggests, the loss of the 'spirit' that established and sustained the museum in the community. This 'spirit' remains, and can be preserved despite the loss of the physical shell, that some perceived, housed it. Despite the closure of the pyramid building, artists continue to make and exhibit work, collections continue to be made accessible to communities, the (overwhelming 'micro' or DIY) majority of museums in Murihiku continue to operate as usual. What has been lost, perhaps, is a particular 'way of being'[329] in museum-making that prioritises visits to an iconic architectural spectacle.

55. DIY Museums billboard *The Day the Museum Died*, 2018. Animation Still. Kathryn McCully.

[329] Bolt, Barabara. "The Exegesis and the Shock of the New." TEXT Special Issue, No 3 April, 2004. Julie Fletcher and Allan Mann (Eds). Unpaginated. Retrieved from http://www.textjournal.com.au/speciss/issue3/bolt.htm.

56. DIY Museums billboard *The Day the Museum Died*, 2018. Animation Still (on site). Kathryn McCully.
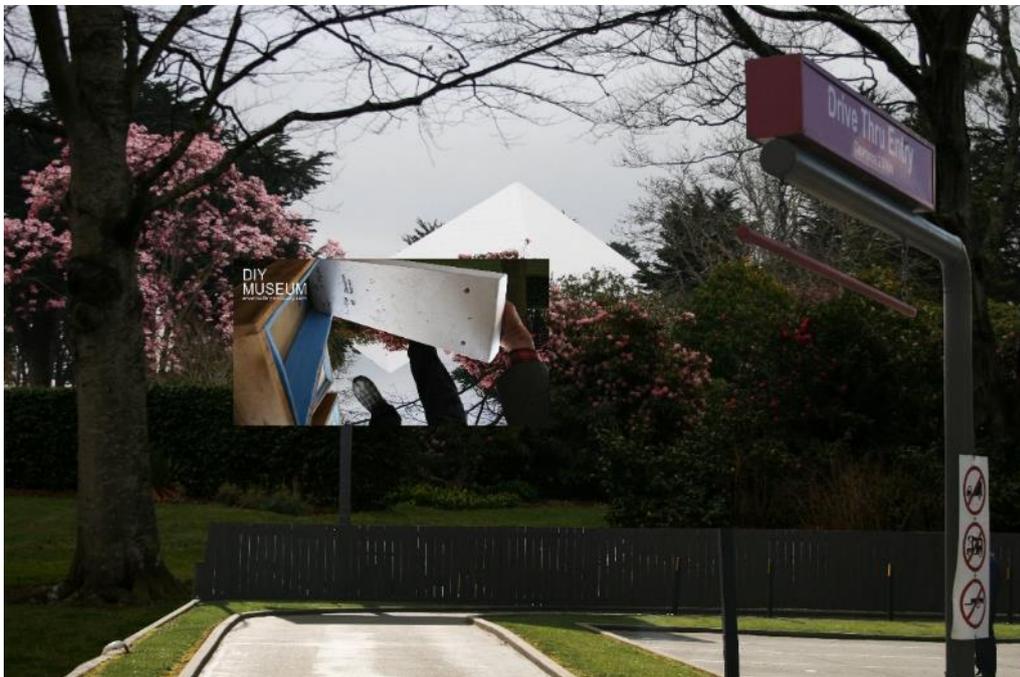
57. *Drive Tru*, 2018. Animation still composited as a response to Southland Museum and Art Gallery closure. Photography and compositing: Kathryn McCully.

The second billboard, titled *Storing Minerva,* also addressed process or the acts of museum-making, that when composited or brought together in new ways have

the potential to support a new conception of museum professionalism. *Storing Minerva* featured a silhouette representation of the statue of Minerva, the Roman Goddess of wisdom and strategic war which once stood on the Athenaeum (Waihopai's public library that housed an early manifestation of Southland Museum), and was removed in 1940 and relocated to the Southland Museum and Art Gallery. More recently (September 2018), Minerva was removed from its site outside Southland Museum and Art Gallery and put into storage to be assessed for long-overdue conservation and repair work.[330]

Southland Museum and Art Gallery has, since its closure, become a monument to its former function as Southland's largest centralised museum. Now a storage facility for collections no longer accessible to its community and redundant exhibition furniture that characterises professional museum modalities of display, Southland Museum and Art Gallery's iconic pyramid is pictured surrounded by three single white gloves which I associate with the professional handling of artifacts and archives in museums. In the face of the closure of both Southland Museum and Art Gallery and Anderson Park Art Gallery, the city's museums have been relegated to the purpose of inaccessible storage facilities with uncertain futures. 'Small' and 'micro' DIY Museums distributed around the region, and created by and for the community, should now, I suggest, be recognised as the dominant model that demonstrates how museum-making in Murihiku could be progressed moving forward.

Storing Minerva also displayed a composite of a miniature packing box and paint rollers from Sandi Nur's trunk apartment. The top floor of the apartment, Nur stated, is the studio, and in this environment, packing boxes, renovation equipment, art materials and tools slowly accumulated over a period of time, demonstrating both the studios and the artwork's process of becoming. Nur's boxes, and painting equipment also serve, in the billboard, to suggest that DIY museum-making is in an ongoing process of being made and remade through its positioning as a responsive field-test.

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[330] Eddie, Robyn. "Roman Goddess to go into Storage." Southland Times, September 25th, 2018. Retrieved from Stuff: https://www.stuff.co.nz/southland-times/news/107324250/roman-goddess-to-go-into-storage

58. DIY Museums billboard *Storing Minerva*, 2018-2019. Animation Still. Photography and compositing: Kathryn McCully.

59. DIY Museums billboard *Storing Minerva*, 2018-2019. Animation Still (on site). Photography and compositing: Kathryn McCully.

The second billboard, like the first, was located on Dee Street facing the Kentucky Fried Chicken restaurant drive-through. While waiting in the drive-through, those patronising the restaurant were directly facing the six by three metre billboard site. Dee Street is one of Waihopai's busiest roads, with, the billboard provider

asserting a thirty-four thousand, five hundred and fifty daily traffic visual count (or DTV). The billboards like Sandi Nur's *The Other Side of the Wall* were intended to facilitate a chance encounter, rather than a destination to which people were encouraged to visit. The notion of the museum as the city and region both acknowledges the plethora of 'micro' and 'small' museum experiences in facilities around Murihiku as well as, the research contends, the ability for museum experiences to pop-up and be in this sense both visited destinations and chance encounters.

The photographs utilised were taken at different times and were not contrived for the purpose of creating a composited image or billboard. My intention in photographing the spaces and places that have contributed to the current gaps and opportunities in the Murihiku region was to create an extensive archive of images, as a way to document my lived-experience in acts of museum-making in Waihopai, Murihiku. These obviously composited images seek, rather than to portray a convincing illusion of truth or reality, to reveal the discontinuous and distributed 'fragments and moments'[331] that characterise regional museum development. Often perceived, like animation, as a constant and continuous process of forward progression or movement, museum development in Waihopai and Murihiku, is proposed by the DIY Museums collection as a series of static, distributed acts of museum-making, performed by the community and occurring in diverse spaces and places composited to generate movement.

We Create Our Own Museums

The DIY Museums campaign *We Create Our Own Museums* represents 'fragments and moments' of my facilitation of acts of museum-making in Murihiku over the past three years. The campaign focuses on traces of past museum-making initiatives in combination with aligning these with established DIY 'micro' museums in the region. The campaign which is made up of billboards, posters, and the retrospective traces of Kevin Downie's *The People's Show: Soled Out*, Sandi Nur's *The Other Side of the Wall*, and John Wishart's *Abandoned Works*, occupies sites around the Waihopai township, including a gallery, a retail outlet, a restaurant, domestic properties, and other publicly accessible sites. While the campaign largely encourages encounter, a map provides the opportunity for viewers to navigate the campaign as they wish.

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[331] Crang, Mike. "Telling Materials." In *Using Social Theory: Thinking Through Research*. Edited by Michael Pryke, Gillian Rose, and Sarah Whatmore, Sage Publications, New York, 2003:p.136.

The largest of the billboards was located in the same site on Dee Street as the previous DIY Museums' billboards. Featuring composited imagery of the Thornbury Vintage Tractor and Implement Club (Inc) Museum, the billboard attempts to mimic the DIY aesthetic, communicated through the museum's promotional brochure, as a counterpoint to the highly designed visual narrative of professionalism in 'large' museums. This DIY aesthetic reinforces the museum's prioritisation of social museum-making characterised by the compositing of multiple individual actions that contribute to museums constantly in the process of being made and remade.

The white glove has been composited, with its 'finger' on the tip of a pyramid form to suggest how modalities of collection handling, sanctioned in codes of museum professionalism, can prevent museums like the Southland Museum and Art Gallery from considering alternative 'museumimg' practices that respond to the community's current decentralised ethos of social DIY Museum making. While the Southland Museum and Art Gallery remains closed, for example, numerous 'micro' and 'small' museums around the region continue to operate and innovate.

60. *We Create Our Own Museums* billboard, 2020. Image: Tony Strang, Thornbury Vintage Tractor and Implement Club (Inc) Museum. Photography and compositing: Kathryn McCully.

This chapter has shown how crowd-sourcing can support accessibility to, and participation in, the region's museums and how open invitations to the community via online platforms could support a decentralised museum model that acknowledges the expertise and value of diverse communities. The DIY Museums' collection aims to facilitate decentralised community encounters through billboards in prominent

locations, that encourage dialogue about museum-making in Murihiku. These billboards have presented museums as DIY, and in so doing, encourage public ownership of localised museum experiences. Chapter Six will further consider how Web 2.0 and other participatory strategies can act as a counterpoint to 'bricks and mortar' approaches to museum-making.

Chapter Six: Decentralising the Museum

Chapter Six considers a distributed museum model in Murihiku that acknowledges the over forty museums in the region, most of which are 'micro' or 'small'. The first part of this chapter provides a case study of this local museum scene where the largest public museum, the Southland Museum and Art Gallery, has now been closed for almost two years. In 2020, frustration is evident with the lack of communication regarding proposed developments in the region, specifically Southland Museum and Art Gallery. In addition, there is a proposal for an Arts and Creativity hub in Invercargill and a Regional Storage Facility; which it is suggested could house multiple collections, including those of Southland Museum and Art Gallery, Anderson Park Art Gallery (also closed), and the Southland Art Foundation.

In light of institutional stasis, Gore District Mayor Tracy Hicks's has astutely proposed a distributed museum model for Murihiku, in parallel with the arguments I have sustained throughout the DIY Museums research. There is an increasing demand to recognise that much of the Murihiku community's collections are stored and displayed in 'micro' and 'small' museums throughout the region. Current redevelopment proposals related to Southland Museum and Art Gallery and Arts and Creativity Invercargill, continue to pursue centralised, purpose-built museum facilities that are charged with the responsibility of telling the story of Murihiku on behalf of its community. The centralisation of the communities' stories, told though collections, is inconsistent, I maintain, with the community's apparent desire to tell their own stories in their own ways through DIY modalities of practice.

The second section of the chapter traces the development of comparative international models which treat the city as museum. Pertinently, Myseum Toronto and the Edmonton City as Museum Project emerged in response to the failure of 'bricks and mortar' proposals. The decentralisation of the museum experience and the reorientation of museum professionalism to support this, I propose, offers a possible solution to the gaps that have emerged as a result of the closure of Southland Museum and Art Gallery and Anderson Park Art Gallery. The final section of the chapter draws conceptual parallels between the DIY Museums' approach, and Edmonton City as Museum Project and Myseum particularly in relation to web-based participation.

Museum-Making in Murihiku: Tracy Hicks' Museums of Southland

In a Southland Times article dated March 30th, 2019, Gore District Mayor Tracy Hicks proposed a distributed or decentralised museum model he referred to as "Museums of

Southland."[332] Hicks questioned the current model in which the story of Murihiku is presented as centralised at the Southland Museum and Art Gallery located in Queen's Park in Waihopai. As there are over forty museums in Southland, most of which are 'micro', it is understandable to suggest that the stories of Southland could be coordinated and distributed across a myriad of existing local museums, where differing communities come together to tell their own stories in their own ways.

Hicks stated "I would say a Museums of Southland model is the way of the future. I envisage it would deliver space and resources to ensure stories are told locally, and be backed by a regionally resourced storage facility to support museums across the province where and when needed."[333] Hicks referred to the benefits of a more collaborative model where cooperation between museums could represent a richer representation of Southland's stories. He rightly asserts the success of the Southland Regional Heritage Committee, which is made up of the three Southland local authorities, affirming "It gets stuff done and, in my view, gets the big picture of the needs and opportunities that heritage presents across the region."[334]

A DIY ethos and approach employed among the district's museums that results in the formation of a Museums of Southland model has the potential to project a more inclusive and accessible version of Murihiku's histories and peoples. For the purposes of this research, Hicks proposal, in summary, that there is no singular story that should be prioritised and interpreted by the museum staff of a centralised institution is an exciting one. This exegesis argues that there is little benefit in a large, expensive museum edifice that remains relatively distant from the multitude of 'micro' and 'small' museums around the district.

Hicks suggests that a distributed network of museums that maintain their autonomy in form, purpose and function, but are connected by an ethos of sharing and responding to the stories of Murihiku, could be supported via the Southland Regional Heritage Committee. DIY Museums represent a similar model to Hicks' vision, in that our actions are not centralised within a singular location or institution. The benefit of the ability to pop-up in a myriad of locations, and engage a variety of communities, means the museum becomes more embedded as an experience or encounter, rather than a singular institution or place sanctioned with the authority to tell the community's stories on their behalf.

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[332] Hicks, Tracy. Opinion "Museums of Southland a Better Way to Reinvent SMAG." March 29th, 2019. Retrieved from Stuff: https://www.stuff.co.nz/southland-times/southland-top-stories/111639738/museums-of-southland-a-better-way-to-reinvent-smag
[333] Hicks, Tracy. "Collaboration Could Better Tell Our Story." In The Southland Times, Opinion, Saturday March 30th, 2019.
[334] loc. cit.

As touched on, the Southland Museum and Art Gallery is at the forefront of the current challenges in museum-making in Murihiku. Numerous proposals to redevelop the currently closed Southland Museum and Art Gallery building to meet the requirements of a contemporary museum facility have been touted, but to date little work has occurred since the 'pyramid' structure was added to the former 1942 museum in Queen's Park in 1990. A proposed change in governance has prompted further complexity in a way forward for Southland Museum and Art Gallery which, prior to closing, had clearly demonstrated the need for increased operational funding through the regional heritage rate to which all three Councils contribute.[335]

Although Gore District Council Arts and Heritage Curator (and Director of the Eastern Southland Gallery in Maruawai) Jim Geddes' comments that disestablishing the Southland Museum and Art Gallery Trust Board would not change the Gore District Council contribution of regional heritage rates, he also raises the issue of the complexity of regional heritage rate distribution, stating "…we don't financially contribute to the running of the Southland Museum and Art Gallery as the other two Councils do."[336] It should come as no surprise to the Invercargill City Council that this is the position of the Gore District Council, as the Maruawai District is currently home to a number of 'micro' and 'small' museums, including the centrally located Gore Historical Museum, Hokonui Moonshine Museum, Hokonui Research Centre, Eastern Southland Gallery, and the more recently developed East Gore Art Centre.

The disbanding of the Southland Museum and Art Gallery Trust Board has implications for its future development, placing sole financial responsibility for any capital redevelopment proposed with the Invercargill City Council. It is anticipated that as a result of the dialogue that is necessary around the restructure, both Southland Museum and Art Gallery and Arts and Creativity Invercargill developments, reflecting the concerns of the community, may not be further progressed for some time yet. With this in mind, the DIY Museums research proposes that the current status of both the Southland Museum and Art Gallery, and Arts and Creativity Invercargill projects provides an opportunity to rethink Southland's approach in prioritising significant capital developments, in the form of permanent architectural spectacles. Adherence to the expectations of professional museum standards of a large, centralised museum could, I maintain, be 'let go' as a driving force. A more collaborative museum model that acknowledges and examines the

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[335] Woolf, Amber Leigh. Southland Museum and Art Gallery Funding Should be a Priority – Councillor." December 7th, 2016. https://www.stuff.co.nz/southland-times/news/87299796/southland-museum-and-art-gallery-funding-should-be-a-priority--councillor
[336] Geddes, Jim. As cited by Harding Evan. "GDC Backs Southland Museum and Art Gallery Governance Change." October 3rd, 2019. Retrieved from https://www.stuff.co.nz/national/116294399/gdc-backs-soutland-museum-and-art-gallery-governance-change

reasons for the proliferation of 'micro' and 'small' museums in the region may provide a more responsive solution. In addition, the values that a new perspective on museum professionalism might espouse within this more collaborative, distributed museum model are proposed in this chapter.

In the Invercargill City Council's 2018-2028 Long Term Plan Consultation document, a regional storage facility is proposed to merge three public collections. As the plan does not state what these collections are, it is assumed, based on my participation in a number of forums addressing redevelopment of the city's museums, that collections to merge are those of Southland Museum and Art Gallery, Anderson Park Art Gallery, and the Southland Art Foundation. The report explains that moving around seventy-five thousand collection items from Southland Museum and Art Gallery would provide forty-five percent more exhibition space, allowing, presumably, for the addition of new museum attractions including Living Dinosaurs (Tuatara) and Kakapo experiences.

The report also explains that there are a few interlinked projects associated with the proposal that may require reconsideration, if any one of them does not go ahead as planned. If, for example, either the arts centre or Arts and Creativity Invercargill does not go ahead, then the redevelopment of Southland Museum and Art Gallery will require rethinking. This is based on the notion of removing the art focus from Southland Museum and Art Gallery and transitioning this into a new art centre in Wachner Place/Esk Street West. It is proposed that sixteen million dollars will be required to fund the new art centre, and just over five million dollars for the tuatara and kakapo museum experiences.[337]

Soon after the closure of Southland Museum and Art Gallery in April 2018, a Southland Times article reported on Invercargill City Council's decision to fast-track the redevelopment of Southland Museum and Art Gallery over five years, agreeing to an allocation of nine and a half million dollars. Reporter Evan Harding suggested that the presence of museum supporters and those protesting its closure was strong, with a one thousand signature petition presented to Mayor Tim Shadbolt, asking that Southland Museum and Art Gallery be reopened to the public as soon as possible. Other outcomes of the consultation were the granting of two hundred thousand dollars annually for four years to ensure a temporary museum presence in the city, and a grant of nine million dollars for development of a regional storage facility in 2024-25.

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[337] Invercargill City Council 2018-2028 Long Term Plan Consultation Document. Invercargill City Council, Invercargill, New Zealand. n.p., n.d. Retrieved from https://icc.govt.nz/wp-content/uploads/2018/03/Consultation-Document.pdf

The decision to fast-track work on Southland Museum and Art Gallery, with two and a half million dollars to be allocated in 2021-22 and the balance of seven million in 2022-23,[338] denotes the ongoing complexities of public museum developments. The Long-Term Plan Consultation document states that Southland Museum and Art Gallery's collection will be moved into the Regional Storage Facility allowing redevelopment work to occur; however, funding is not being allocated to this until 2024-25. It is also indicated that the Southland Regional Storage Facility will be overseen through a partnership of the region's Councils. The recent announcement to defer development work at Southland Museum and Art Gallery, in order to undertake a restructuring of the museum's Trust Board, prompts questioning of whether collaboration between the three Council's on a regional storage facility is practicable. The current structure of Southland Museum and Art Gallery's Trust Board is cited by its Chair, Toni Biddle, as the reason for holding up development work historically.

As 2019 was a local body election year, I expected to see some robust debate around the practicability and financial feasibility of pursuing these three projects in the timeframes suggested e.g. 2021-2025. A letter to the editor in the Southland Times by prospective Invercargill City Council candidate Kari Graber reflects the community's dissatisfaction with having little to no access to Southland Museum and Art Gallery for over a year and Anderson Park Art Gallery (renamed Invercargill Public Art Gallery in 2016) since 2014, with little evidence of resolution. Graber's letter titled "The Day the Museum Died" questions why information has not been made available "despite the fact that the community was consulted on what they wanted, approved the money, and asked the hard questions when the museum closed."[339]

In reply the comments of Invercargill City Councillor and Southland Museum and Art Gallery Board Chair, Toni Biddle read as defensive, as she suggests that Graber's concerns are politically motivated, stating "I would ask you to consider the solutions rather than to point the finger."[340] Biddle's response is indicative of the need of various sectors of the community to attribute blame for the museum's closure and lack of progress on a solution moving forward, however the negativity surrounding this pursuit of blame is evidently a factor in the lack of progress to date. Biddle explains that the Southland Museum and Art Gallery staff have been occupied cataloguing and packing its extensive collection for removal to another location. There is no suggestion of where this location might be and when this move may occur, although she does mention the

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[338] Harding, Evan. "City Council Fast-Tracks Southland Museums $9.5 Million Redevelopment." Southland Times, May 15th, 2018. Retrieved from Stuff: https://www.stuff.co.nz/national/103915536/city-council-fast-tracks-southland-museums-95m-redevelopment
[339] Graber, Kari. "The Day the Museum Died." Opinion, The Southland Times, Wednesday July 10th, 2019:p.12.
[340] Biddle, Toni. In response to "The Day the Museum Died." Opinion, The Southland Times, Wednesday July 10th, 2019:p.12.

proposed storage facility. Unfortunately, Biddle's reaction reads as dismissive of Graber's queries and on the verge of implying Graber cannot be considered a museum supporter if she asks these questions in a public forum. Biddle states "Finally, with respect Ms Graber, our museum never died. The quiet majority of our community have shown incredible support."[341] Both communicate relevant concerns, however the nature of this rhetoric continues to contribute to a polarised culture of museum dialogue that is focused on accusations or defense of what past failings might have been rather than on what a new museum model might do and be for the city and region.

So, what does all this suggest about the future of a centralised Southland Museum and Art Gallery? If for example, there is a governance restructure and Southland Museum and Art Gallery becomes the sole responsibility of the Invercargill City Council, and the proposed art centre goes ahead, does it simply become the Invercargill Museum and develop a focus on the stories of the city? Does the proliferation of community members gathering together collections and establishing 'micro' and 'small' museums around the region indicate a dissatisfaction with the story of Murihiku being centralised? Should the region's stories told through artifacts and archives be selected and interpreted by museum professionals?

If a Regional Storage Facility is progressed to hold much of Murihiku's collective artifacts and taonga, will the three Councils involved be able to successfully collaborate and will collections ever see the light of day again? Is a shared vision around how both the capital and ongoing operational costs will be met, what will be stored there, and which museums will have access to the collections, feasible? The next section of this chapter argues that Myseum in Toronto, after numerous failed attempts to develop a bricks-and-mortar museum, started to ask these hard questions. Should expectations of museum professionalism also confront the hard questions when there are clear indicators that a centralised architectural spectacle may not be the best museum model to serve communities?

Myseum, Toronto

Myseum of Toronto, after years of working towards a located 'bricks-and-mortar' museum, announced, in 2015, a pop-up model with an emphasis on community ownership demonstrated by the *My* in *My*seum. Myseum was touted to approach the wider Toronto area as the museum. Myseum, on inception, was discussed as a pilot with local archivist, philanthropist and chair of the Myseum Board of Directors Diane Blake,

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[341] Biddle, op.cit., p.12.

stating, "We need to first build a track record of success."[342] The benefit of Myseum's conceptualisation and promotion as a pilot presents an entirely different thinking about museum development. The ability to field test a pop-up model allows the museum's vision, purpose and function to evolve in response to the projects and services determined as most successful in their engagement with various communities.

Myseum's aim to involve communities across Toronto in acts of museum-making challenges the tendency to perpetuate fixed methods of practice that produce insular, museum-staff hierarchies. Museum staff are often guided by inward looking parameters of professionalism that may have little to do with the evolving nature of culture and identity in communities. Myseum states its vision as working, "Through engaging programs and experiences", to

> *convene, curate, and share the stories of Toronto, infusing a sense of curiosity in our past, present and future. Instead of asking people to come to one location to explore art, culture, and history, Myseum delivers programming to all corners of the city, presenting rich and relevant online and offline experiences. This focus on co-creation and collaboration allows all Torontonians to partake in curating our city's social and historical narratives.[343]*

Myseum: Intersections, is an annual Toronto-wide festival responding to, and collaborating with, diverse communities to create exhibitions, events and workshops. Myseum Director of Public Programmes Nadine Villasin Feldman states that the intention of the 2019 month long festival was to "revisit, revise and reimagine the dominant narratives that shape our understanding of our city and ourselves."[344] In considering the stories of the city that may have been lost or have never been told, Jacqui Arntfield, Community Project Space Curator at Lakeshore Arts, asserts the need to honour "the expertise of lived experience",[345] rather than imposing sanctioned bodies of knowledge on communities.

One of the 2019 festival's projects titled *Finding Where I Need to Be: Place-making Strategies Among Newcomer Youth in Toronto*, represented the partnering of the Arab Community Centre of Toronto and Charles Street Video. Six Arab and African newcomers were tasked with questioning, through photography, how practices performed in every-day life inform the process of making Toronto their home. Similarly

[342] Maloney, Mark. "Museum of Toronto: Not Your Traditional Museum." *Now Magazine*, May 13th, 2015. Retrieved from https://nowtoronto.com/news/myseum-of-toronto-is-not-your-traditional-museum/
[343] Myseum of Toronto. "Myseum of Toronto Announces Jeremy Diamond as CEO and New Board Members." *Cision*, December 13th, 2018. Retrieved from https://www.newswire.ca/news-releases/myseum-of-toronto-announces-jeremy-diamond-as-ceo-and-new-board-members-702671832.html
[344] Villasin Feldman, Nadine. Retrieved from http://www.myseumoftoronto.com/exhibition/revisionist-toronto/
[345] loc. cit.

the notion of reimagining histories through collaboration with the communities who have shaped them is also embodied in *Re-imagining: Stories of Care Work*. The auditory documentation of the stories of migrant caregivers, and audio-visual art performance, gave voice to the untold experiences of migrant caregivers in Toronto. In giving voice to those traditionally without a voice in traditional museum modalities, Myseum asserts the authority and authenticity of the diverse bodies of knowledge that make up and enrich their city.

This relationship between authority and authenticity is consistent with the notion of historian and curator Spencer M.Crew, and Acting Director of the Smithsonian Institution James E. Sim that "Authenticity is not about factuality or reality. It is about authority. Objects have no authority; people do."[346] In acknowledging or asserting the authenticity of the voices missing from traditional museum modalities, Myseum sets the stage for a new conception of museum professionalism. Myseum's re-imagination of authority and value, through practice, challenges the frameworks that have historically colonised bodies of knowledge.

Myseum, like DIY Museums, is both an insider and an outsider in adopting an experimental and experiential approach to museum-making. In occupying existing art galleries for a number of festivals, events and exhibitions, Myseum demonstrates the ability to collaborate as an insider in more traditional institutional frameworks. The use of hotels, halls, public spaces and transport simultaneously validates Myseum's positioning as an outsider. By moving outside conventional modalities of practice, Myseum is better equipped to see, and address, through acts of museum-making, the community voices that are missing or have been historically excluded. This ability to move between being an insider and an outsider locates both DIY Museums and Myseum's social practices as institutional critique.

Edmonton City as Museum Project
Myseum emerged in response to the realisation that 'bricks-and-mortar' proposals for a museum were not being advanced. Correspondingly the Edmonton City as Museum Project emerged after the Edmonton Heritage Council's most recent proposal to construct a city museum facility did not come to fruition. The proposed over ninety-two million,[347] sixty-nine thousand square metre purpose-built museum, as described in the

[346] Crew, R. Spencer and Sims, James E. "Locating Authenticity: Fragments of a Dialogue." In *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Edited by Ivan Karp and Steven D. Lavine. Smithsonian Institution Press, Washington and London, 1991:p.163.
[347] City Museum Development Strategy Report. Prepared by Lord Cultural Resources for Edmonton Heritage Council, Volume 1 of 2, September, 2012. Retrieved from https://www.edmonton.ca/city_government/documents/PDF/CityMuseumDevelopmentStrategyReport.pdf

City Museum Development Strategy Report 2012, represents a significant contrast to what emerged as a result.

The keynote speech by Larry Beasley, Chief Planner for the City of Vancouver, at the 2012 International Council of Museums conference, served as the catalyst for a new approach to museum-making in Edmonton. Beasley questions the need to centralise museum experiences, stating

> *Perhaps the walls and spaces within which you now collect and curate and educate can be exploded, blown away, and redefined. Perhaps the city itself—its streetscapes, its parks, its theatres, its neighbourhoods, its palaces and its slums—could become the actual museum; or at least a significant part of the museum.*[348]

The Edmonton City as Museum Strategy in July 2015 proposed a "field test model"[349] that, in contrast to a fixed 'bricks-and-mortar museum', treats the city as museum and museum as city. The Museum's role within the strategy is stated as a facilitator "that uses the past to contextualize the present and inspire discussion about the future."[350] Testing, evaluation and review phases are suggested, in order to ascertain the relevance of museum experiences through soliciting ideas, co-creation, and by stimulating dialogue in the community around the new modalities of museum practice presented. Field testing and evaluation, the strategy proposes, also tangibly grounds any future capital propositions for a museum for Edmonton.

Flexible governance and museum staffing structures are touted to ensure the relevance of an emergent museum model for Edmonton. The placement of any potential permanent facility can then, the strategy poses, be the outcome of evaluation of the success of pop-up activities, events and exhibitions in a specific neighbourhood. The project's guiding vision aims to achieve "a museum, interwoven throughout Edmonton, created by Edmontonians for Edmontonians."[351] The strengthening of relationships, the report states, requires, in this context, the facilitation of a decentralised approach to museum-making. A 'community-driven' museum signals a considerable departure from earlier proposals for a 'bricks-and mortar' museum in Edmonton. In opposition to the employment of 'ready-made' knowledge tools, therefore, the museum can be seen to be

[348] Beasley, Larry. "The City as Museum and the Museum as City." In The Museum of Vancouver Conference *City Museums: Collisions/Connections*, June, 2013. Retrieved from http://omnimuseum.org/the-city-as-museum-and-the-museum-as-city.html
[349] The Edmonton City Museum Strategy. Prepared by Intelligent Futures and Worldviews Consulting for the Edmonton Heritage Council, June, 2015. Retrieved from https://edmontonheritage.ca/wp-content/uploads/CityMuseumStrategy_finalreport_july2015_web.pdf
[350] loc. cit.
[351] ibid., p.6.

embracing Barthes' notion of the "*demiurge*",[352] in accepting the unpredictability and inventiveness inherent in responding to diverse communities.

As collections are often the catalyst for capital museum redevelopments, what are the implications of a museum as city or city as museum? Beasley argues, for example, that "The artifacts that you could work with would not just be the artifacts that you collect or borrow – they would be the actual walls and spaces and landscape and water and monuments and even the people of the city."[353] Rather than taking on responsibility for housing a permanent collection of archives and artifacts, the Edmonton City Museum, the strategy recommended, should take the opportunity to showcase existing collections in new ways. Within the intention of the museum as city and the city as museum, this also includes the positioning of the spaces and places of the city as part of an expanded notion of a museum collection.

It is envisioned in the strategy that partnerships and multi-sourced funding will be vital to the museum's financial sustainability. According to the strategy, temporary staff, employed during the field-test phase, may later become permanent once applicable skillsets are identified. Additional staffing is proposed only if and when need is ascertained through evaluation that drives evidence-based investment. Decentralisation or communities being able to participate in the arts, culture and heritage of their own neighbourhoods using existing facilities and public spaces around the city is recognised as a priority. The maintenance of a distributed, decentralised museum also indicates that small capital projects or more permanent spaces could be constructed in areas where there is evidence of need.

Myseum and The Edmonton City as Museum Project, in 'living out'[354] museum-making in their relative communities, have redefined conventional codes of museum professionalism. The current all-encompassing focus on collection care, and the use of institutional rhetoric to define relationships with communities, limits a museum's ability to meaningfully connect with communities. Relinquishing authority and attributing value to diverse bodies of knowledge through a responsive approach to museum modalities should be addressed in contemporary museum ethics or codes of practice. Rather than packaging museums as 'ready-made', by enforcing universal or centralised definitions of

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[352] Dezeuze, Anna. "Open Work, Do-It-Yourself and Bricolage". In *The Do-It-Yourself Artwork: Participation from Fluxus to New Media.* Manchester University Press, Manchester and New York, 2010:p.58.
[353] "Edmonton City as Museum Project." Edmonton Heritage Council. April 22nd, 2014. Retrieved from https://edmontonheritage.ca/initiatives/edmonton-city-as-museum-project/
[354] Rogoff, Irit. "Smuggling: An Embodied Criticality." 2006:p.1. Retrieved from http://xenopraxis.net/readings/rogoff_smuggling.pdf

what a museum should do and be, 'living out'[355] the very conditions of communities has the potential to provide more tangible, evidence-based data.

What Web 2.0 Practices Can Offer Museum-Making

The Edmonton City Museum Project's web presence is primarily focused on telling the stories of Edmonton people from their own unique perspectives. Stories are grouped under the headings People, Places, Things, and Moments. In addition, an archive of project activities validates the museum's willingness to trial new methods of engaging and working with communities. The testing phase has seen the museum's facilitation of, for example, bus trips around the city's noteworthy or overlooked landmarks, and the opportunity to showcase a personal artifact and associated story in a pop-up museum.

Accentuating the museum's focus on experiences over spectating, the history of the North Saskatchewan River could, for instance, be experienced by paddling down it with a tour guide. Forums for debate provided a platform for local voices to contest the critical issues pertinent to the city, including failed attempts to construct Omniplex (a multi-use convention, entertainment, sports centre).[356] Local stories of beer brewing in Edmonton during tours around local breweries could also be seen to support sociologist Gauntlett's claim of a shift away from a "sit-back-and-be-told" to a "making and doing culture."[357]

The prioritisation of experiential encounters with the city as collection appears to frame the Edmonton City as Museum Project's public programmes over the course of the pilot; however, Edmonton City as Museum Project's website would likely be categorized as Web 1.0. Gauntlett describes the difference between Web 1.0 and 2.0 using a garden metaphor. Early in the history of the web, he says, most websites could be understood as individual gardens whereas Web 2.0, he states, represents more of a "collective allotment", where individuals "come together to work collaboratively in a shared space."[358]

Opposed to an audience-broadcast model, Web 2.0 welcomes collaborators, and this is where Edmonton City as Museum Project's website can be seen as inconsistent with the ethos of a 'community-driven' museum. The website does not invite contributions and much of its content is delivered in a similar academic tone. The nature of its projects has not translated into the inclusion of the diverse voices of Edmontonians

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[355] Rogoff, op.cit., p.1.
[356] Past Events. Edmonton City Museum Project. Retrieved from https://citymuseumedmonton.ca/events/
[357] Gauntlett, David. *Making is Connecting: The Social Meaning of Creativity, From DIY Knitting to YouTube and Web 2.0.* Polity Press, Cambridge, 2011:p.6.
[358] ibid., p.4.

in its website, but rather appears to deliver the traditional singular broadcast of the museum's authoritative voice. In its adherence to a "sit back and be told"[359] culture, Edmonton City as Museum Project has missed an opportunity to engage its community in the experience of sharing its own stories in its own way through the museum's online platform.

Myseum's website similarly adopts a broadcast or Web 1.0 model. Although the voices of the communities that participate in Myseum projects are represented in some audio and video material on the site, there is no suggestion to indicate any ability for the community to actively contribute to the stories of the city through the website. Missing voices, or the stories of minorities whose stories may be commonly overlooked in museum contexts, feature in the website but are revealed in the traditional authoritative academic tone expected of a museum. Some minority communities are credited with providing content for the museum's telling of these stories. For example, photography and historical background was provided by the Canadian Lesbian and Gay Archives for *No Other Way: The Story Of Jackie Shane*, the story of how Shane, a black, transgender soul singer from the American South "took the local music scene by storm."[360] The ongoing series Toronto Stories, according to the website, "promotes diverse historical narratives in Toronto, and acknowledges the impact of the people and communities often under-represented in our city's history."[361]

The DIY Museums website, like Myseum's and Edmonton City as Museum Project's, currently fails to reflect the DIY ethos of the museums themselves. In order to be consistent with the responsiveness adopted to encourage members of the community to create their own museums, DIY Museums' website requires a new iteration. A Web 2.0 model that facilitates participation could be developed in acknowledgement of the diversity of voices and stories that enrich the Murihiku region. Although interviews have been conducted at various stages of the research, the practice of interviewing can also distort the way in which a participant would choose to tell their own story if provided with the opportunity to do so. Mediating these stories by selecting material extracted from interviews to contextualise DIY Museums through the website, does not accurately reflect the unique voices of participants. The DIY Museums' website should also provide a platform for those wishing to contribute to conversations surrounding museum-making in the region.

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[359] Gauntlett, op.cit., p.6.
[360] "No Other Way: The Story of Jackie Shane." Toronto Stories. Retrieved from http://www.myseumoftoronto.com/programming/jackie-shane/
[361] "Toronto Stories." Myseum: Discover. Retrieved from http://www.myseumoftoronto.com/exhibition/toronto-stories/

Perhaps one of the challenges associated with ensuring the website is consistent with the performance of DIY 'micro' and 'small' modalities is that the website itself should be read as a diverse community of voices. However, responsiveness also involves accepting that some participants may not aspire to directly articulate the intention of their museum through the mediums of text, video or auditory recording. What is therefore a priority is ensuring that participants are listened to and their ways of museum-making are acknowledged as valuable, regardless of whether they choose to share their stories through these documentative and archivable mediums or not. It may be the decision of individuals and or groups who do wish to share their stories through these mediums to work in partnership with facilitators to realise these aspirations of museum-making. Whether participants choose to share their own intentions in their own ways or not, a Web 2.0 model provides greater accessibility for a diversity of communities locally, nationally and internationally, to share ideas and contest meaning-making in a more open forum.

Myseum, Edmonton City as Museum Project and DIY Museums websites, however, in their delivery of some of the stories of people that may have been previously missing or excluded, address an alternative way museums can preserve, and ensure the accessibility of collections. Close to half of museums in Nui Tireni New Zealand, or forty-nine percent according to Museums Aotearoa, do not have any collection items online, while a further thirty-one percent have less than ten percent online. Overall, Museums Aotearoa's data indicates that low percentages of collections in New Zealand are accessible online.[362]

Project Ark

While 'micro' and 'small' museums in Murihiku typically give precedence to the physical display of as many collections items as possible, in terms of accessibility and participation, the DIY Museums research advocates for the inclusion of those who may not be able to visit the museum onsite, through the opportunity to participate in museum experiences online. Project Ark is a local initiative being piloted in Murihiku over a two-year period that assists in cataloguing, digitising and sharing the collections of fourteen local museums online.[363]

Implemented by the Southland Regional Heritage Committee, Project Ark represents a collaboration between the Invercargill City Council and the Gore District

[362] Museums Aotearoa 2014 Sector Survey Report. Prepared by Iain Shaw and Lee Davidson, Museum and Heritage Studies, Victoria University of Wellington, October 2015. Retrieved from https://www.museumsaotearoa.org.nz/sites/default/files/documents/museums_aotearoa_sector_survey_2014_report_-_final_draft_oct_2015.pdf
[363] Tohill, Mary-Jo. "Project Ark uses New Technology to Archive Old Objects Online." Southland Times, February 6th, 2019. Retrieved from https://www.stuff.co.nz/southland-times/news/107038150/project-ark-uses-new-technology-to-archive-old-objects-online

Council that begins to tangibly tackle the issue of collection preservation and access in the region. Project Lead David Luoni (also fixed term manager of Southland Museum and Art Gallery 2018/9) affirms that each museum will have its own database within both regional and national digital collections. Luoni states Project Ark is "a partnership with museums to capture the local knowledge and stories that underpin their collections."[364] If successful, the Project Ark pilot could have a more significant role in ensuring the accessibility of local collections through the development of participatory museum experiences online.

Project Ark utilises an eHive community called Museums of Southland as a regional portal for collections catalogued and digitised. EHive is an online collection cataloguing system that is used widely by the museum sector nationally and internationally, but is more commonly used by smaller museums. EHive can be used as a complete collection management tool, compiling interpretive and administrative documentation about artifacts and archives. Larger Museums more typically use the Vernon CMS product, which is customisable to the collection, as eHive presents some limitations in its seven record types: Archives, Archaeology, Art, History, Library, Natural Science, Photography and Multimedia. Though useful for record keeping regarding collection items, eHive is not the most engaging platform for the public, and again could be categorised as Web 1.0 in its broadcast of the object alongside traditional interpretive content found in a museum label.

Project Ark has the potential to create a more engaging Web 2.0 platform that invites community participation in acts of museum-making around the region. Project Ark has elected to utilise ehive as a web platform that allows each museum to have an individual presence on the Museums of Southland ehive platform. This ethos of bringing together the regions' museums could be further developed to facilitate greater communication and cooperation long-term. A greater focus on online participation could also serve to make those collections likely to be inaccessible to the community due to the closure of the Southland Museum and Art Gallery and Anderson Park Art Gallery more accessible and therefore relevant.

This chapter has found that the redevelopment of Southland Museum and Art Gallery, the construction of Arts and Creativity Invercargill and the proposed Regional Storage Facility face significant hurdles both logistically and financially. Timelines (2021-5) currently proposed appear to be tentative and the rehousing of Southland Museum

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[364] Luoni, David as cited by Vernon Systems. "Project Ark: Digitising Southland's Heritage Collections." December 17th, 2018. Retrieved from https://info.ehive.com/project-ark-digitising-southlands-heritage-collections/

and Art Gallery and Invercargill Public Art Gallery in what is termed a temporary 'pop-up' facility, poses the risk of becoming a more permanent solution. In contrast to the nature of a temporary 'pop-up', Southland Museum and Art Gallery and Invercargill Public Art Gallery will occupy a building that has undergone a costly transformation (six hundred and sixty-six thousand dollars to date), in order to meet the requirements of a museum standard building. Public comments made through social media confirm that this is also a very public concern. Uncertainty in the future of Southland Museum and Art Gallery, Invercargill Public Art Gallery and Arts and Creativity Invercargill has, however, contributed to a greater commitment to collaboration between the organisations who now recognise that sustainability is more likely to be achieved in working together, rather than competing for the limited resources available to deliver museum products and services in the city.

At the outset of the chapter I outlined Gore District Council mayor Tracy Hicks' proposal for a Museums of Southland model that acknowledges Murihiku's distributed network of 'micro' and 'small' museums. The Maruawai district is home to a number of 'small' and 'micro' museums developed by Jim Geddes, including the Eastern Southland Gallery, the Hokonui Heritage Centre, and the newly developed East Gore Art Centre. Geddes passion for, and commitment to, museum-making in Murihiku has inevitably influenced Hick's assertion that a museum centralised in Waihopai is not the way forward for the region. Hicks' decentralised museums model is consistent with, I have suggested, international museum initiatives including Myseum and the Edmonton City as Museum project, both of which utilise a field test methodology to explore, through practice, what the community wants from a museum experience.

I have shown that Myseum and the Edmonton City as Museum Project tested new modalities of practice that treat the city as the museum, and in so doing regard the spaces and places of the city as part of the museum's collection. The field-test model utilised by Myseum and the Edmonton City as Museum Project also facilitated increased community engagement and participation, as both museums sought to encourage their communities to see the museum as their own. Although a challenging prospect, the resulting recommendations of a field-test can and did provide actual evidence to demonstrate more accurately the relevance of museum products and services to potential funders and supporters. I have suggested how the shift from a Web 1.0 to a Web 2.0 approach could more effectively demonstrate the ethos of participation and ownership espoused through Myseum, the Edmonton City as Museum Project and DIY Museums. I have also proposed how Project Ark might utilise Web 2.0 as a

collaborative and participatory online portal to support a Museums of Southland model.

Conclusion

DIY Museums are nowhere and everywhere, shifting and transforming according to the possibilities that erupt or burst forth in the process of being made. DIY Museums distributed acts of museum-making are varied and range from: art awards in a gallery to a durational installation in a kebab shop; an organ and cello concert in a deconsecrated church to a bookbinding workshop in a polytechnic. These acts have culminated to strengthen a DIY call to action that sees the community embrace local museum-making as its own. My significant investment of labour, and ethics of care, in DIY Museums in the Murihiku community, mirrors the modalities of practice employed in the region's 'micro' and 'small' museums. DIY Museums' projects have concentrated on providing responsive, multi-faceted logistical support to members of the community who aspire to realise exhibitions, events, performances and workshops.

Accordingly, through my practice I reposition museum visitors as participants, and museums as active 'social objects'. I re-orientate those pigeon-holed as amateurs, through codes of museum professionalism, as those with the unique expertise to tell their own stories in their own ways. The 'disremption' created when museums situate community members as amateur outsiders is therefore mitigated through my facilitation of DIY Museums. Together with writing about these museums, I provide a platform for missing voices or those who have not traditionally found a place within the institutional framework of the public museum. I have outlined three of these DIY Museums including Kevin Downie's *The People's Show: Soled Out*, Sandi Nur's *The Other Side of the Wall*, and John Wishart's *Abandoned Works* and have proposed ways in which these projects challenge dominant museum ideologies. The research also brings to the fore museum-making issues of significance to the Murihiku community. I have responded to these issues over the course of the research through bringing together local journalism and relevant practices of museum-making.

The research has acknowledged that, while I discuss my role as a socially-engaged artist and curator, definitions for both are fluid and additionally share affinity with community and/or public art practices. There are also numerous methodological parallels between socially-engaged art and curatorial practices. In particular I refer to the 'unknowingness' and 'outsiderness' discussed by Jacob which facilitates one's ability to respond to diverse communities. Helguera's notion of the socially-engaged artist as operating within a space of ambiguity where multiple disciplines may collide is consistent with Obrist's conception of a "junction-maker."[365] Both Helguera and Obrist operate

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[365] Obrist, Hans Ulrich. "Hans Ulrich Obrist: The Art of Curation." The Guardian. 23rd March, 2014. Retrieved from https://www.theguardian.com/artanddesign/2014/mar/23/hans-ulrich-obrist-art-curator

between disciplines, drawing knowledge from diverse bodies of knowledge to generate new insights. Preserving these approaches through the publication of alternative histories that recognise the significance of overlooked of marginalised practices has increasingly become a focus; however, there are still relatively few that document the curatorial practices of artists. The DIY Museums research has sought to document a practice of performing DIY 'micro' and 'small' modalities in order to preserve these foundational practices, while advocating for their value in communities like Murihiku.

DIY Museums emerged in the face of significant change in the arts and cultural landscape in Waihopai (Invercargill), and Murihiku (Southland). Most pertinently, the closure of Anderson Park Art Gallery in 2014, City Gallery in 2017, and Southland Museum and Art Gallery in 2018, resulted in the need to think about alternative practices of museum-making in the region. The failure of proposals to expand collection storage and upgrade museum buildings on Southland Museum and Art Gallery's Queen's Park site, like the emergence of Myseum Toronto and the Edmonton City as Museum Project discussed in the previous chapter, provides an opportunity to reimagine a more sustainable, inclusive and responsive museum project for the region.

In the face of these challenges, therefore, the DIY Museums research proposes Murihiku's consideration of a field-test model that explores the potential of Gore District Council Mayor Tracy Hicks' concept of a distributed Southland Museums model. Hicks, in contrast to the dominant rhetoric around museum development in Murihiku, states: "At the risk of stating the obvious, to gain insights into our future and understand what it might look like, we must first understand our past."[366] Hicks questions how well the stories of Murihiku have, and are, being told through a centralised museum located in Waihopai, and suggests a lack of coordination and cooperation around the district that needs to be addressed.

This research argues for a decentralized, collaborative approach to the next phase of the Southland Museum and Art Gallery in support of Hicks' proposal. Like Hicks I concur that this approach "will generate concern and outrage in some quarters",[367] yet the exegesis has shown examples of successful distributed museums. In line with Hicks' proposal, a DIY Museums approach presents a more inclusive approach to museum-making. The research offers insights for future museum policy by acknowledging that the 'micro' and 'small' majority of museums in Murihiku represent the missing voices in dialogue around what a museum in the community could be and do.

[366] Hicks, Tracy. "Museums of Southland a Better Way to Reinvent SMAG." Opinion, March 29th, 2019. Retrieved from Stuff: https://www.stuff.co.nz/southland-times/southland-top-stories/111639738/museums-of-southland-a-better-way-to-reinvent-smag
[367] loc. cit.

The DIY Museums research has found that 'micro' and 'small' museum's modalities of practice are part of Nui Tireni's intangible heritage and point to a future-orientated approach to museums. The majority of museums in the country are 'micro' or 'small', and the majority of museums whether now 'medium' or 'large' are founded on these practices. Therefore thinking around how these approaches can be preserved, is a significant outcome of this research. DIY 'micro' and 'small' modalities are preserved in the methodologies employed in the creation and documentation of DIY Museums that respond to community aspirations of what they conceive a museum to be.

Consistent with 'micro' and 'small' museums, the community's DIY Museums are often a reflection of their own experiences of larger urban museums, combined with how they would prefer to experience a museum. In this sense the research contends these practices are situated 'in-between' traditional codes of museum professionalism and DIY social museum-making, and it is in this 'in-betweenness' that I position the performance of DIY Museums as institutional critique and socially-engaged art practice. Institutional critique has, in this sense, not been subsumed by institutions. Rather, historical artists such as Hans Haacke, and more recently Pablo Helguera and Annika Eriksson, collaborate with the museum as a medium to question dominant institutional values.

Solutions to the region's collection storage issues are addressed through a broader conception of a museum collection and its value in communities. The storage and care of collections, the research contends, is not limited to the institutional and physical boundaries of the museum facility. The city, region and community as museum, are home to collections including those housed in museum buildings, private domestic dwellings; the spaces and places that characterise Murihiku. As collections are carriers of the regions' stories, the people of Murihiku are also connected to, and inseparable from their collections through the social rituals that create their resonance.

In treating the city, region and community as the museum, the research regards collection storage and accessibility as performed through numerous acts of museum-making in the community. Collections are made accessible through public display and online platforms, but also through the formal and informal, predictable and unpredictable social rituals performed in communities. The proliferation of 'micro' and 'small' museum facilities in the region demonstrates the desire for small communities to come together to share and preserve their stories through collections. The research therefore proposes that collections in the region have already been actively decentralised and made accessible by, and to, the community through over forty 'micro' and 'small' museums.

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The lack of progress in implementing proposals associated with centralised museums including Southland Museum and Art Gallery and Arts and Creativity Invercargill provides a similar opportunity to that of Myseum and the Edmonton City as Museum Project to question, through practice, whether a centralised museum model is reflective of the way the community wants to engage with a museum experience. The tendency to look to other 'large' museums in urban centres and recreate from this a 'ready-made' museum model that can simply be transplanted into any community, is perhaps at the heart of why the region is struggling to resolve the projects proposed. Although, as Hicks states, the proposition of a decentralised Museums of Southland model may be contentious, there is evidence that suggests that communities want to play an active role in the region's museum-making.

Centralised 'ready-made' museums are increasingly developing strategies to target their cultural products and services to audiences. Treating communities as reductive demographics that can be targeted through simplistic audience surveys, however, fails to acknowledge the museum experience as inseparable from the lives of those who choose to engage. The museum experience, in other words, is not limited to the moment that a visitor enters and exits the museum building nor is it limited to what is seen, read or interacted with over the duration of the visit. Falk's notion that the museum is the visitor and the visitor is the museum exemplifies how the museum experience has the ability to influence and engage communities before and after the visit in unpredictable ways. In contrast to this view, a centralised 'ready-made' museum uses codes of museum professionalism to create the distance or 'disremption' that excludes communities from museums through assertions of their amateurism.

I have argued for the importance of situating the museum as a medium that influences the sites and contexts in which meaning is made and received by the public. The exegesis has also shown that museum directors Jim Geddes at the Eastern Southland Gallery, and Scott Stulen at the Philbrook Museum of Art, model a DIY ethos and high level of community engagement. Like Geddes and Stulen I have prioritised, through the development of cooperative artist-run spaces, the exploration of the museum as a medium to create an active and participatory social scene that questions the modalities of institutional practice that determines what is considered art and how communities engage with it. In this regard my experience at the Ashburton Art Gallery was instrumental in informing the exploratory field-test approach to museum-making that I contend could be considered as a potential solution to the current predicament in museum-making in Murihiku.

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Methodologies employed in the research including DIY, *bricolage*, practice-based research and embodied criticality, have supported an approach that explores the museum as a community driven response to what a museum can do and be. To this end, the DIY Museums research has employed Mike Crang's interpretation of Walter Benjamin's 'fragments and moments' as a mode of distributive engagement. Collecting and compositing fragments and temporary incursions (animations) through photography attempts to acknowledge individual acts and places of museum-making that contribute to a composited museum. In this way DIY Museums' composited animations and animation stills reveal the discontinuous frames and static moments that characterise museum-making in Murihiku while revealing museum fictions in the performance of 'professionalism as a self-promoted quality'.

Inherent in the static frames or animation stills, according to my discussion on Gunning, is the seed of movement through which the DIY Museums' collection aims to reveal the numerous distributed actions that generate movement in the development of museums in Murihiku. These actions, unpredictable at times, promote stasis and at other times generate rapid movement. From this perspective, the DIY Museums' collection documents and preserves museum-making (through animation, animation stills and a website) to reflect on moments when I and other community members (including DIY Museums' participants and 'micro' and 'small' museums in the region) are excluded from decision making associated with centralised museum development. This includes those moments where engaging dialogue produces movement whether perceived as either positive or negative.

DIY Museums' billboards, poster campaigns, and an active web presence throughout the course of this research, intervene in the space of advertising and information technology, prompting chance encounters through a distributed approach to displaying 'small' and 'micro' museum collections in public spaces. This distribution of 'micro' and 'small' museum collections from around the region supports my contention that the city is the museum and the museum is the city. The distribution of collections throughout the city also advocates for the decentralisation of museum professionalism and encourages the community to take ownership of museum-making as 'embodied criticality'. At the same time the billboards associated with the *We Create Our Own Museums* campaign asserts that communities around the Murihiku region have already determined how their museums should be experienced. Accordingly, these contextually unique practices of 'in-betweenness' are explored in the research through acknowledging their value and performing DIY foundational social practices of museum-making.

I intend to continue to respond to the community as a socially-engaged artist and curator of DIY Museums. Working with a diversity of people in the community means that each DIY Museums' project has a tendency to be a catalyst for the next. As members of the community become more aware of DIY Museums, there is greater potential for the community to adopt this ethos and make it their own. The Southland Art Society, for example, has recently (late 2019) confidently explored pop-up projects such as an exhibition in the Southern Institute of Technology's Raw Gallery that invited society members, and the wider community, to engage in diverse ways. The outcome was a highly inclusive exhibition/festival of social practice where the gallery was a medium for studio making, display and site of exchange for arts and craft. Engaging with the social ethos of DIY Museums means that new networks emerge, positioning museums as active 'social objects' performed by and through communities working together to realise their own aspirations in local museum-making.

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