

VICTORIA MANAGEMENT SCHOOL

MGMT 409 SPECIAL TOPIC:
ORGANISING CREATIVE INDUSTRIES

Trimester 2 2006

COURSE OUTLINE

ABOUT THE COURSE

This course will critically examine the organisation of creative industries, especially in New Zealand. Topics will include: the global development of creative industries; the New Zealand policy and economic development context; management, employment, cultural and marketing issues in creative industries.

‘Creative Industries’ include: film, television, music, new/digital media, screen production, publishing, and fashion design (and more...).

COORDINATOR

Dr. Deborah Jones, Victoria Management School
Tel. and voicemail 463-5731. Room RH 902
Email deborah.jones@vuw.ac.nz

I will email the class to confirm any important messages you need to have about the course. I will also post announcements and handouts on blackboard (BB). My regular office hours are Wednesday 1.30-3 pm.

ADMINISTRATION ASSISTANT

Tricia Lapham
Room RH 919, Rutherford House
Phone: 463 - 5381
Email: Tricia.Lapham@vuw.ac.nz

WHEN & WHERE

Wednesday 9.30 AM - 12.20 PM RAILWAY 414

See *Schedule At A Glance* for details of all dates

SCHEDULE AT A GLANCE

WEEK	DATE	TOPIC	ASSIGNMENTS
1	12/7	Creative industries	
2	19/7	New Zealand's creative industries	
3	26/7	Music	Essay due 31 July 3 PM
4	3/8	Film	
5	10/8	Fashion	
6	17/8	New media	
Study break			
7	6/9	Creative cities and clusters	Lit. review due 4 Sept 3 PM
8	13/9	Working in the creative industries	
9	20/9	Management in the creative industries	Interview outlines submitted for approval 18 Sept. 3PM
10	27/9	Student reports on selected topics	
11	4/10	Student reports on selected topics	
12	11/10	Student reports on selected topics	
Study period			Final assignment due 23 October 3 PM

EXPECTED WORKLOAD

For a 15 point course such as this, the requirement is about 150 hours of student work over the whole course, including both scheduled contact time (class sessions, workshops etc) and individual (or group) study and supervision. This could be about 12 hours a week during teaching weeks, and a block during the non-teaching break.

LEARNING OBJECTIVES: students will:

- be able to critically discuss key issues in the creative industries literature
- identify and review the literature on a specific creative industry topic
- within this context, carry out a piece of original research on an aspect of the creative industries, using secondary data and a small piece of fieldwork.

LEARNING APPROACH

Through class sessions, student presentations, individual supervision, individual reading programmes and project work.

ASSESSMENT

All assessment will be internal, and all assignments will be individual. However, it is possible to organise collaborative projects.

Mandatory requirements

To fulfil mandatory course requirements, students must:

- Hand in all assignments, and
- Participate in class sessions, presenting your own work and providing feedback to others. You will be expected to miss not more than 2 sessions and should let the coordinator know if you can't make it.

Assignments

- 1. Essay: A review of key issues in the literature of 'creative industries'.**
30%: 2000 words +/- 250.

What are the relationships between the 'creative' (arts, culture) and 'industry' (business, commerce) in the creative industries literature? Discuss, drawing on at least 5 sources.

- 2. Literature review on a specific creative industry topic selected by the student**

30%: 3000 words +/- 300

Literature review formats will be discussed in class. This review can include both academic and non-academic (e.g., industry, news media) sources, and should address a specific research question regarding an aspect of the creative industries. This review will then feed in to the final research project.

3. Research project on a specific creative industry topic selected by the student (secondary data plus 4 interviews)

40%: 4000 words +/- 500

This report or essay will include an edited version of the literature review. Format will depend on topic, but the assignment will be based on a research question. Ethical and other matters regarding interviews will be covered in class, and an interview outline and information handout (based on a template provided) will have to be submitted for approval before interviews are carried out.

Collaborative work: While all assignments are submitted and marked individually, students will be encouraged to work collaboratively and/or in an inter-disciplinary way if appropriate to the topic and their own academic or professional background.

Creative approach: students will be encouraged to take a creative approach in designing, carrying out and presenting their research projects.

HANDLING ASSIGNMENTS

Hand assignments in to Tricia Lapham in room RH 919 by **3 pm** on the due date.

Format for assignments

- All assignments must be typed or wordprocessed.
- They all should have: a cover sheet stating your name, the course name, lecturer name, assignment name, a word count and submission date.
- You should also put page numbers on each page, and
- Use in-text referencing and include a list of references at the end (see referencing strategies handout in this outline).

Penalties for lateness

We expect that deadlines will be honoured. In fairness to students who complete on time, work submitted after the due date will incur a penalty for lateness. The penalty is 10% of the original grade per day late, including weekends (or 5% for part of a day if handed in late on the due date). Assignments cannot be handed in over the weekend or by email. Assignments will not be accepted more than 7 days after the due date. Please let Deborah Jones know as soon as you can if you think you might be late handing work in. In the event of unusual/unforseeable circumstances (e.g. serious illness, family bereavement), please discuss waiver of the penalty with the lecturer.

READING

Reading for classes is listed below. Topical material will also be made available digitally or as handouts as they become available.

Creative industries

Cunningham, S. (2004). The creative industries after cultural policy: A genealogy and some possible preferred futures. *International Journal of Cultural Studies*, 7(1), 105-115.

Jeffcutt, P. & Pratt, A.C. (2002). Managing creativity in the cultural industries. *Creativity and Innovation Management* 11(4), 225-233.

Osborne, T. (2003). Against 'creativity': A philistine rant. *Economy and Society* 32 (4), 507-525.

New Zealand's creative industries

New Zealand Trade and Enterprise. *Creative industries. Sector engagement strategy 2005-2006*. Wellington: NZTE

www.nzte.govt.nz/common/files/ses-creative05.pdf

Pearce, J. (2006). Meet Generation C: Renaissance revisited. *Idealog*, May/June. <http://idealog.co.nz/content/view/144/1/> or handout provided.

Walton, Mark and Duncan, Ian. (2002) *Creative industries in New Zealand: Economic Contribution: Report to Industry New Zealand*. March. Wellington: NZTE & New Zealand Institute for Economic Research. www.nzte.govt.nz/common/files/nzier-mapping-ci.pdf

Music

Fear, M. & Jones, D. (2003). Sections on 'music' and 'New Zealand on Air'. *Creative Industries Investment Study*. An unpublished report written for New Zealand Trade and Enterprise. November 2003. Wellington: NZTE.[On Blackboard].

Kretschmer, M., Klimis, G. & Wallis, R. Music in electronic markets: An empirical study. (2001). *New Media & Society*, 3 (4), 417-441.

McLeod, K. (1999). Authenticity within hip-hop and other cultures threatened with assimilation. *Journal of Communication*, 49 (4), 134-150.

Mitchell, T. (1997). Flat city sounds: A cartography of the Christchurch music scene. *Popular Music and Society*, 21 (3), 83-105.

Music Industry Export Development Group (2004). *Creating Heat: Tumata Kia Whita! A strategy to ignite the economic and cultural potential of the New Zealand music industry*. Wellington: New Zealand Trade and Enterprise. <http://www.nzte.govt.nz/section/13673/10931.aspx#dow> [If you are not studying the music industry just the executive summary would be fine].

Film

There is also a list of selected online government reports, speeches, a case study etc. on the New Zealand film industry on Blackboard which you might want to browse for background.

Campbell, G. (2003). The lion, the witch and the wardrobe department.

Listener, 23-29 Aug.

www.listener.co.nz/issue/3302/features/545/the_lion_the_witch_and_the_wardrobe_department.html

Jones, D. & Smith, K. (2005). Middle-earth Meets New Zealand: Authenticity and location in the making of *The Lord of the Rings*. Special Issue: 'Manufactured Authenticity and Creative Voice in Cultural Industries', *Journal of Management Studies*, 42 (5), 923-945.

Jones, C. & De Fillippi, R. J. 1996. Back to the future in film: Combining industry and self-knowledge to meet the career challenges of the 21st century. *Academy of Management Executive*, 10 (4), 89-103.

Fashion

- Moore, C. M., Fernie, J. & Burt, S. (2000). Brands Without Boundaries: The internationalisation of the designer retailer's brand. *European Journal of Marketing*, 34 (8).
- Bill, A. (2003). "Creating a label for myself": Fashion Design Subjectivity and Education in the New Economy. Paper presented at "Making an Appearance: Fashion, Dress, and Consumption". The Centre for Critical and Cultural Studies, The University of Queensland Creative Industries Faculty, QUT. Brisbane, Australia. July 10-13, 2003. [See Blackboard].
- Blomfield, P. (2002). *The Designer Fashion Industry in New Zealand: A scoping study commissioned by Industry New Zealand*. June, 2002. Wellington: NZTE. www.nzte.govt.nz/section/13608/10946.aspx

Two short pieces on New Zealand fashion industry strategies:

- Clements, M. (2004?). 'Modus Operandi' Fashion-Cafe Concept. *Thread*, August 8. <http://www.thread.co.nz/article/994>
- Kember, O. (2004). Karen Walker. *New Zealand Listener*, October 23-29, (196) 3363 www.listener.co.nz/default,2775.sm

New media

- Banks, M., et al. (2002). Where the art is: defining and managing creativity in New Media SMEs. *Creativity and Innovation Management* 11(4), 255-264.
- de Peuter, G. & Dyer-Witheford, N. (2005). A Playful Multitude? Mobilising and Counter-Mobilising Immaterial Game Labour. *FibreCulture*, 5. <http://journal.fibreculture.org/issue5/index.html>
- Girard, M. & Stark, D. (2002). Distributing intelligence and organizing diversity in new-media projects. *Environment and Planning A*, 34 (11), 1927-1949. www.coi.columbia.edu/pdf/girard_stark_diod.pdf

Creative cities and clusters

- Creative sector collaboration – includes incubators, creative labs, clustering. From: Fear, M. & Jones, D. (2003). *Creative industries investment study*. Unpublished report for New Zealand Trade and Enterprise. November 2003. Wellington: New Zealand. [Blackboard]
- Florida, R. (2004). Creative class war. *Washington Monthly*, Jan/Feb. www.washingtonmonthly.com/features/2004/0401.florida.html
- Turok, I. (2003). Cities, Clusters and Creative Industries: The Case of Film and Television in Scotland. *European Planning Studies*, 11 (5), 549 – 565.
- Volkerling, M. (2004). *Testing the Concept of the "Creative City": Urban Development Theory and Practice in the South Pacific*. 3rd International Conference on Cultural Policy Research, August 25-28, 2004, HEC Montréal, Montreal, Canada. Unpublished paper. [Blackboard]

Working in the creative industries

- Blair, H. (2001). 'You're only as good as your last job': The labour process and labour market in the British film industry. *Work, Employment & Society*, 15(1), 149-169.
- Jones, C. & De Fillippi, R. J. (1996). Back to the future in film: Combining industry and self-knowledge to meet the career challenges of the 21st century. *Academy of Management Executive*, 10 (4), 89-103.

McRobbie, A. (2002) From Holloway to Hollywood: Happiness at work in the new cultural economy? In P. Du Gay, and M. Pryke (eds.), *Cultural economy* (pp. 97-114.). London: Sage. [Handout provided]

Management in the creative industries

Bilton, C. & Leary, R. (2002). What can managers do for creativity? Brokering creativity in the creative industries. *International Journal of Cultural Policy*, 8(1), 49-64.

Jeffcutt, P. (2000). Management and the creative industries. *Studies in Cultures, Organizations and Societies*, 6(2), 123-128. [available from Deborah Jones]

Laurent, S. (2005). *Wrapping processes without locking creativity: Integrating the Hacker Ethic in the video-games industry*. Paper presented to the 21st EGOS Colloquium, Unlocking Organizations, Sub-Theme 03(Un)Wrapping Creative Industries and Organizations. Berlin, June 30 - July 2, 2005.

CREATIVE INDUSTRIES – SELECTED READINGS

An extended bibliography will also be available on Blackboard.

Amin, A. & Thrift, N. (2004). *Cultural economy: A reader*. Oxford: Blackwell.

Anand, N. & Peterson, R.A. (2000). When market information constitutes fields: Sensemaking of markets in the commercial music industry. *Organisation Science*, 11(3): 270- 284.

Beck, A. (2002). *Cultural work: Understanding the cultural industries*. London: Routledge.

Bilton, C. & Leary, R. (2002). What can managers do for creativity? Brokering creativity in the creative industries. *International Journal of Cultural Policy*, 8(1): 49-64.

Blair, H., Culkin, N. & Randle, K. (2003) From London to Los Angeles: a comparison of local labour market processes in the US and UK film industries. *International Journal of Human Resource Management*, 14 (4), 619-633.

Blair, H., S. Grey, et al. (2001). Working in film: Employment in a project based enterprise. *Personnel Review*, 30(2), 170- 185.

Caves, R. (2000). *Creative industries: Contracts between art and commerce*. Cambridge, MA: Harvard University Press.

Clark, H. (2001). *Some facts about Lord of the Rings*. Wellington: New Zealand Government announcement, 7 November.

www.executive.govt.nz/minister/clark/lor/lor.htm

CNZ (Creative New Zealand). (2003). *Cultural Recovery Package helps New Zealand arts look to the future: The cultural recovery package three years on*. (May 2003). Wellington: CNZ.

www.creativenz.govt.nz/resources/cultural_recovery.pdf

Cunningham, S. (2004). The creative industries after cultural policy: A genealogy and some possible preferred futures. *International Journal of Cultural Studies*, 7(1), 105-115.

Du Gay, P. (1997). *Cultures of production/ production of culture*. London: Sage/Open University.

Du Gay, P. Pryke, M. (2002). *Cultural economy*. London: Sage.

Faulkner, R. & Anderson, A.B. (1987). Short-term projects and emergent careers: Evidence from Hollywood. *American Journal of Sociology*, 92(4): 879-909.

- Florida, R. (2002). *The rise of the creative class: and how it's transforming work, leisure, community and everyday life*. New York: Basic Books
- Gibson, C. (2003). Cultures at work: Why 'culture' matters in research on the 'cultural' industries. *Social & Cultural Geography*, 4(2), 15.
- Hesmondhalgh, D. (2002). *The cultural industries*. London: Sage.
- Hirsch, P. M. (2000). Cultural industries revisited. *Organization science*, 11(3), 6.
- Jeffcutt, P. (2000). Management and the creative industries. *Studies in Cultures, Organizations and Societies*, 6(2), 123-128. [available from Deborah Jones]
- Jeffcutt, P. & Pratt, A.C. (2002). Managing creativity in the cultural industries. *Creativity and Innovation Management*, 11(4), 225-233.
- Jeffcutt, P., Pick, J. et al. (2000). Culture and industry: Exploring the debate. *Studies in Cultures, Organizations and Societies*, 6(2), 129- 144. [available from Deborah Jones]
- Jones, C. & De Fillippi, R. J. (1996). Back to the future in film: Combining industry and self-knowledge to meet the career challenges of the 21st century. *Academy of Management Executive*, 10 (4), 89-103.
- Jones, C. (2001). Creative industries: Contracts between art and commerce. *Administrative Science Quarterly*, 46(3), 567.
- Jones, D., Barlow, J., Finlay, S. & Savage, H. (2003) *NZfilm: A case study of the New Zealand Film Industry*. Wellington: Victoria Management School, Victoria University of Wellington. June. www.vuw.ac.nz/canz/pdf/Nzfilm.pdf
- Lacroix, J.G. & Tremblay, G. (1997). The emergence of cultural industries into the foreground of industrialization and commodification: Elements of context. *Current Sociology*, 45(4), 11.
- Lampel, J. & Lant, T. et al. (2000). Introduction a balancing act: Learning from organising practices in cultural industries. *Organisation Science*, 11(3), 7.
- Lawrence, T. B. & Phillips, N. (2002). Understanding cultural industries. *Journal of Management Inquiry*, 11(4), 430-441.
- McFadyen, S. H. C. & Finn, A. (2001). Cultural industries from an economic/business research perspective. *Communication Abstracts*, 24(1), 3-147.
- McRobbie, A. (1998). *British fashion design: rag trade or image industry?* London: Routledge.
- McRobbie, A. (1999) *In the culture society: Art, fashion and popular music*. London: Routledge.
- Miller, T. (2004). A View from a fossil: The new economy, creativity and consumption - two or three things I don't believe in. *International Journal of Cultural Studies*, 7(1), 55-65.
- Nixon, S. (2003). *Advertising cultures: Gender, commerce, creativity*. London: Sage.
- Pratt, A. (2004) The Cultural Economy: a call for spatialized 'production of culture' perspectives. *International Journal of Cultural Studies*, 7 (1), 117-128.
- Volkerling, M. (2001). From Cool Britannia to Hot Nation: 'Creative Industries' Policies in Europe, Canada and New Zealand. *International Journal of Cultural Policy*, 7 (3), 437-455.
- Wang, J. (2004). The global reach of a new discourse: How far can 'creative industries' travel? *International Journal of Cultural Studies*, 7(1), 9-19.

REFERENCING STRATEGIES

Why does referencing matter?

The purpose of using referencing strategies is:

- to demonstrate that you have read course materials to extend your knowledge (in assignments)
- to give credit for the sources of your knowledge or ideas (and avoid plagiarism)
- to allow readers to follow up and do their own reading (in published work).

The format below is an in-text referencing method, used **instead of references in footnotes**. It is common in the management and social sciences literature, and is based on the APA (American Psychological Association) standard.

For more detailed information, see the latest APA Publication manual held in the VUW library, or check out APA Style Resources on the internet:

<http://www.wooster.edu/psychology/apa-crib.html>

IN THE TEXT

Put the author name and the date of publication:

Littler has argued that Taylor's ideas have not been improved upon by new models (Littler, 1983).

or, if you are quoting directly - using the same words as the author - also put in the page number/s:

Littler sees claims that Taylor has been superseded as 'a woeful misunderstanding' of Taylor's ideas (Littler, 1983, p. 34).

Where quotes run over **more than one page**, give the first and last page number: (pp. 34-35).

AT THE END OF YOUR ASSIGNMENT

Include a list of references **in alphabetical order of author name** which gives the full information about the texts you have quoted in your assignment, in a standard form. The second and later lines of each reference should be **indented**. Examples of various kinds of entry:

Typical book (or report) entries

Single Author

Cockburn, C. (1991). *In the way of women: Men's resistance to sex equality in organizations*. London: Macmillan.

- ❑ The AUTHOR'S NAME is listed first. The author's name is followed by the DATE OF PUBLICATION, in parentheses, ended with a full stop.
- ❑ Next include the BOOK TITLE which should be underlined or in italics. Capitalize only the first word of the title (and the first word of the subtitle, if any) and any proper names. Close with a final full stop.
- ❑ End with PUBLICATION INFORMATION. Identify the city. Then identify the name of the publisher, clearly and briefly. Close with a full stop.

Multiple Authors

When a work has between two and six authors, cite all authors. When a work has more than six authors cite only the last name of the first author followed by "et al."

Boje D., & Dennehy R. (1994). *Managing in the postmodern world*. 2nd ed. Dubuque, IA: Kendall Hunt.

Corporate authorship (an organisation is the 'author'):
Institute of Financial Education. (1982). *Managing personal funds*. Chicago: Midwestern Publishing.

Edited collections

Clegg, S. (Ed.). (1988). *Critical issues in organizations*. London: Routledge and Kegan Paul.
BUT you don't have to specify chapters if the book is all by the same person.

Citing chapters in an edited collection – page numbers for the chapter go in:

Burns, J. (1994). A strategic approach to Human Resource Management: A new opportunity for EEO? In J. Sayers and M. Tremaine (Eds.), *The vision and the reality: Equal Employment Opportunities in the New Zealand workplace* (pp. 131-139). Palmerston North: Dunmore Press.

Typical journal entries

The **journal title is in italics** (NOT the article title): the title is capitalised just as it appears in the original. The page numbers for the paper or article are always given, but 'pp.' is not entered.

Where there is a volume number then an issue number, the issue number goes in brackets:

Deetz, S. (1996). Describing differences in approaches to organization science: Rethinking Burrell and Morgan and their legacy. *Organization Science*, 7 (20), 191-206.

If you take a journal article off **ProQuest or another online database**, just use the ordinary journal referencing, don't put in the ProQuest site details.

Articles in magazines or newspapers

Baird, P. & James, C. (1990, April). Business and biculturalism: Side by side. *Management*, 25-37.

Where no volume number or name is given, the month is included after the year. Note: exact date goes in brackets.

Cardy, T. & Rendle, S. (2002, December 19). Rings finale to open in capital. *The Dominion Post*, A1.

ELECTRONIC INFORMATION

Electronic information includes the internet, CD-ROMs, etc.. Page numbers in electronic references are unavailable in many cases, so are left out of the citation (and out of quotes). For latest information on electronic referencing check the APA electronic style guide:

<http://www.apastyle.org/eleceref.html>

Web pages

Author/editor. (Year). Title (edition), [Type of medium]. Producer (optional). Available Protocol (if applicable): Site/Path/File [Date you accessed it, if there is no other date].

Prwatch.org (2003, 15 January). *Supreme Court Takes Nike Case On Corporate PR*. [Online]. <http://www.prwatch.org/spin/index.html>

Write "No date" in the brackets (n.d) when the electronic publication date is not available.

Online journals

Opie, A. (1997). Teams as Author: Narrative and Knowledge Creation in case Discussions in Multi-Disciplinary Health Teams. *Sociological Research Online*, vol. 2, no. 3. <http://www.socresonline.org.uk/socresonline/2/3/5.html>

Deborah Jones, Victoria Management School
Victoria University of Wellington, New Zealand
February 2003

General University Policies and Statutes

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hard copy or under 'About Victoria' on the VUW home page at www.vuw.ac.nz.

Student and Staff Conduct

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at www.vuw.ac.nz/policy/studentconduct. The Policy on Staff Conduct can be found on the VUW website at www.vuw.ac.nz/policy/staffconduct.

Academic Grievances

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievances Policy which is published on the VUW website at www.vuw.ac.nz/policy/academicgrievances.

Academic Integrity and Plagiarism

Academic integrity is about honesty – put simply it means no cheating. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other student or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalised severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website at www.vuw.ac.nz/home/studying/plagiarism.html.

Students with Impairments

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the Course Coordinator as early in the course as possible. Alternatively you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building, telephone (04) 463 6070, email disability@vuw.ac.nz. The name of your School's Disability Liaison Person is in the relevant prospectus or can be obtained from the School Office or DSS.

Student Support

Staff at Victoria want students to have positive learning experiences at the University. Each Faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. Assistance for specific groups is also available from the Kaiwawao Maori, Manaaki Pihipihinga or Victoria International.

In addition, the Student Services Group (email student-services@vuw.ac.nz) is available to provide a variety of support and services. Find out more at www.vuw.ac.nz/st_services/.

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and Faculty delegates. The Education Office (tel. 04 463 6983 or 04 463 6984, email education@vuwsa.org.nz) is located on the ground floor, Student Union Building.

Manaaki Pihipihinga - Maori and Pacific Mentoring Programme (Faculty of Commerce and Administration)

This is a mentoring service for Maori and Pacific students studying at all levels. Weekly one hour sessions are held at the Kelburn and Pipitea Campuses in the Mentoring Rooms, 14 Kelburn Parade, and Room 210 and 211, Level 2, Railway West Wing. Sessions cover drafting and discussing assignments, essay writing, and any questions that may arise from tutorials and/or lectures. A computer suite networked to Cyber Commons is available for student use.

To register with Manaaki Pihipihinga, please contact one of the following:

Puawai Wereta
Room 210, Level 2
Railway West Wing
Tel. (04) 463 8997
Email: Puawai.Wereta@vuw.ac.nz

Fa'afai Seiuli
Room 109 B
14 Kelburn Parade
Tel. (04) 463 5842
Email: Faafai.Seiuli@vuw.ac.nz