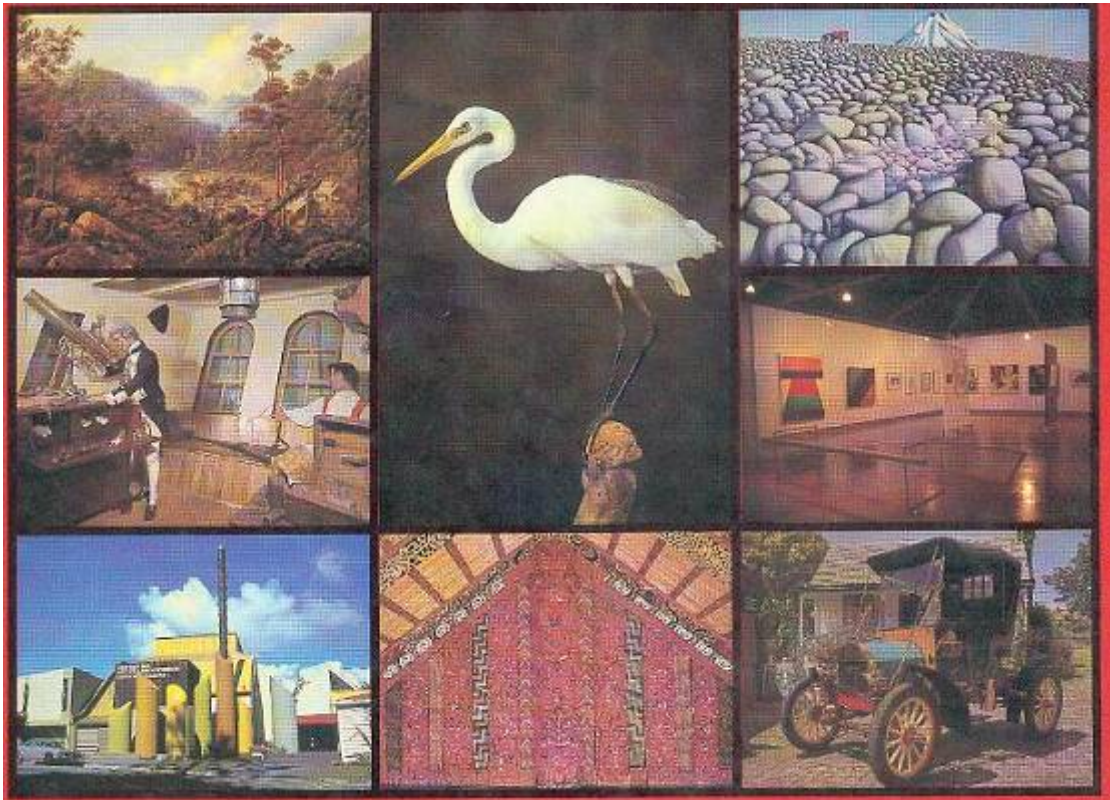


MHST 511

INTRODUCING MUSEUMS & HERITAGE

COURSE OUTLINE



**Museum & Heritage Studies programme
Trimester One & Two, 2008**

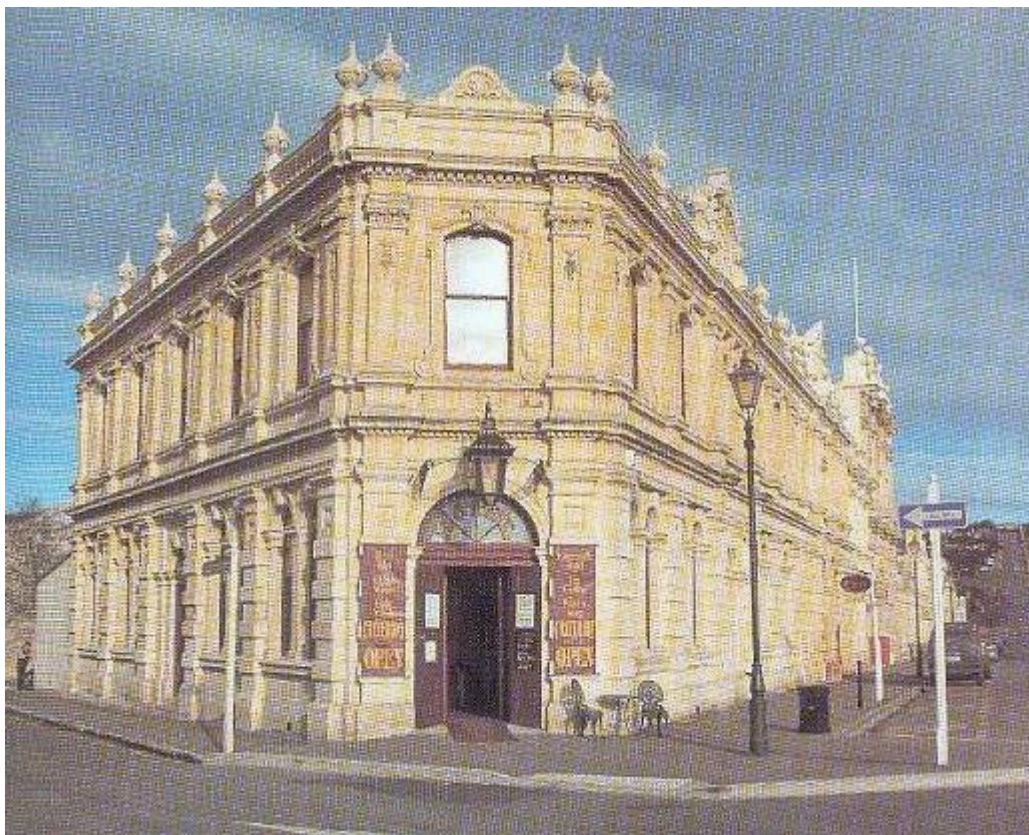
**School of Art History, Classics & Religious Studies
Victoria University of Wellington**

‘The extraordinary fact is that today we live in a world in which virtually anything may be exhibited *in* a museum, and in which virtually anything can be made to function *as* a museum, often through little more than verbal designation... The *distinctiveness* of the museum as an institution, and of museology as a practice, has come to be conceived as a mode of representation that deploys and disseminates knowledge’ (Farago & Preziosi 2004).

‘The last century of self-examination – reinventing the museum – symbolizes the general movement of dismantling the museum as an ivory tower of exclusivity and toward the construction of a more socially responsive social institution in service to the public’ (Anderson 2004).

‘Exhibitions made today may seem obviously appropriate to some viewers precisely because those viewers share the same attitudes as the exhibition makers, and the exhibitions are cloaked in familiar presentational styles. We discover the artifice when we look at older installations or those made in other cultural contexts. The very nature of exhibiting, then, makes it a contested terrain’ (Karp & Lavine 1991).

‘Heritage looks old but is new – it is produced’ (Kirshenblatt-Gimblett 1998).



Criterion Hotel, Oamaru, 2002.

COURSE ORGANISATION

Course Coordinator

Dr Conal McCarthy
OK 303
Office hours: Monday 11-12pm
Tel: 463 7470
027 563 7470
conal.mccarthy@vuw.ac.nz

Administrator

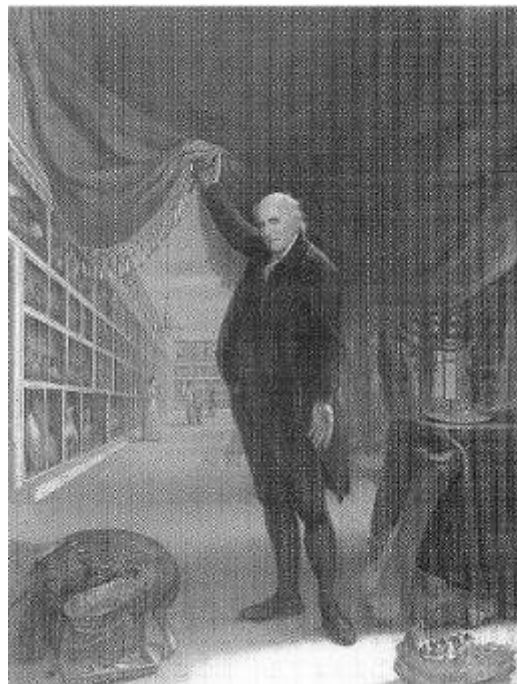
Sally Reweti Gould
OK 306
Office hours: Wednesday and Thursday 9am-1pm
Tel: 463 5928
sally.reweti-gould@vuw.ac.nz

Class Times

Mondays 9-11am
Full year course trimester 1 & 2

Venue

OK 301



Peale and his museum, Philadelphia, 1820s

AIMS, OBJECTIVES AND CONTENT

Aims

This paper explores the history, theory and practice of museums and heritage.

Objectives

- To develop an applied understanding and theoretical grasp of museum and heritage issues, practices and policies.
- To develop an awareness of the role of museums, art galleries, and heritage agencies in the social construction of cultural and natural heritage.
- To appreciate Māori perspectives on issues related to cultural and natural heritage.
- To explore issues of ownership and authority in relation to museum and heritage collections and to develop an understanding of knowledge sources for museum and heritage interpretation.
- To examine aspects of museum and heritage audiences in their social context.



National war memorial & carillon, Wellington, 1933

2. A GENEALOGY OF MUSEUMS & HERITAGE

4) Mar 31 **Inventing art: Aesthetics, art history, art museums.**

Whitehead in Corsane
'Visiting with suspicion' p89

Andrew McClellan, 'A brief history of the art museum public,'
in Andrew McClellan (ed), *Art and its publics: Museum studies
at the millennium*, Oxford: Blackwell, 1-50.

Further reading:
Duncan in Corsane
'The art museum as ritual' p51

5) Apr 7 **Nature and culture: The history of natural history** With Eric Dorfman, Eklektus Inc.

Kenneth Hudson, 'Man, nature and the environment,' *Museums
of influence*, Cambridge: Cambridge University Press, 1987,
pp65-75.

Geoff Hicks, 'Natural history museums in the environmental
age,' in Darryl McIntyre and Kirsten Wehner (eds), *Negotiating
histories: National museums: Conference proceedings*.
Canberra: National Museum of Australia, 2001, pp183-192.

Further reading:
Steven Conn, 'Science museum and the culture wars,' in S.
Macdonald (ed), *A companion to museum studies*, Oxford:
Blackwell, 2006, pp494-508.

6) Apr 28 **Exhibiting the Other: Museums and anthropology** With Sean Mallon, at Te Papa

Henrietta Lidchi, 'The poetics and the politics of exhibiting
other cultures,' in Stuart Hall (ed), *Representation: Cultural
representations and signifying practices*, London: Sage/Open
University, 1997, pp153-208.

Nederveen Pieterse in Corsane
'Multiculturalism and museums' p163

Further reading:
Anthony Alan Shelton, 'Museums and anthropologies:
Practices and narratives,' in S. Macdonald (ed). *A companion to
museum studies*, Oxford: Blackwell, 2006, pp64-80.

7) May 5 **Presenting the past: History and heritage**

Graham et al in Corsane 'The uses and abuses of heritage'	p26
Stone in Corsane 'Presenting the past'	p215
Further reading: Thomas J. Schlereth in Carbonell 'Collecting ideas and artifacts'	p335

3. OBJECTS, AUDIENCES, PRACTICES

8) May 12 **Grasping the world: Collecting and collectors**

Sharon Macdonald, 'Collecting practices,' in Sharon Macdonald (ed), *A companion to museum studies*, Oxford: Blackwell, 2006, pp81-97.

Susan Pearce, 'Collecting as Medium and Message', in Hooper-Greenhill, Eilean (ed), *Museum, Media, Message*, Routledge: London, 1995, 15-24.

Further reading:
Simon Knell, 'Introduction,' in Simon Knell (ed.) *Museums and the future of collecting*, 2nd ed. Aldershot, Hampshire: Ashgate, 2004, pp1-10.

9) May 19 **On show: Exhibits and Exhibiting**

Emma Barker, 'Introduction', *Contemporary cultures of display: Art and its histories*, New Haven & London: Yale University Press/The Open University, 1999, pp8-21.

Kathleen McLean, 'Museum exhibitions and the dynamics of dialogue,' in Gail Anderson (ed), *Reinventing museums: Historical and contemporary perspectives on the paradigm shift*, Walnut Creek, Altamira, 2004, pp193-211.

Further reading:
Paul Basu and Sharon Macdonald, 'Introduction: Experiments in exhibition, ethnography, art and science,' in Sharon Macdonald and Paul Basu (eds), *Exhibition experiments*, Oxford and Malden MA: Blackwell, 2007 pp1-24.

10) May 26 **Visitor studies: Museums and social exclusion**

Nick Merriman, 'Museum visiting as a cultural phenomenon,' in Peter Vergo, (ed), *The new museology*, London: Reaktion Books, 1989, pp149-171.

Eilean Hooper-Greenhill, 'Studying visitors', in Sharon Macdonald (ed), *A companion to museum studies*, Oxford: Blackwell, 2006, pp362-376.

Further reading:

Newman in Corsane

'Social exclusion zone' and 'the feel good factor' p325

11) July 7

Education and interpretation: Getting the message across

Mason in Corsane

'Sites of meaning making and communication' p200

Eilean Hooper-Greenhill, 'Education, postmodernity and the museum,' in Knell, S. J., MacLeod, S., & Watson, S. (eds.). (2007). *Museum revolutions: How museums change and are changed*. London; New York: Routledge, pp367-77.

Further reading:

Lisa Roberts, 'Changing practices of interpretation,' in Gail Anderson (ed), *Reinventing museums: Historical and contemporary perspectives on the paradigm shift*, Walnut Creek, Altamira, 2004, pp212-232.

12) July 14

Back to the future: New museums and the new museology

Harrison in Corsane

'Ideas of museums in the 1990s' p38

Andrea Witcomb, 'Introduction,' *Re-imagining the museum: Beyond the mausoleum*, London & New York: Routledge, 2003, pp1-12.

Further reading:

Nick Prior, 'Having one's Tate and eating it: Transformation of the museum in a hyper-modern era,' in A. McClellan (ed), *Art and its publics: Museum studies at the millennium*, Oxford: Blackwell, pp51-74.

4. ISSUES, POLICIES, TRENDS

13) July 21

Taonga tuku iho: Māori perspectives on heritage

Hakiwai in Corsane

'The search for legitimacy' p154

David Butts, 'Māori and museums: The politics of indigenous recognition,' in Richard Sandell (ed), *Museums, society, inequality*, London & New York: Routledge, 2002, pp225-243.

Further reading:

Hirini Moko Mead, *Tikanga Māori: Living by Māori values*. Wellington: Huia, Te Whare Wānanga o Awanuiārangi, 2003.

July 24

1pm Field trip

Te Herenga Waka Marae

With Peter Adds, Te Kawa a Māui

Barlow, C. (1991). *Tikanga whakaaro: Key concepts in Māori culture*, rev. ed. Auckland: Oxford University Press.

'All about the Treaty', *The Treaty of Waitangi Information Programme*, Wellington: State Services Commission, 2005.

14) July 28

Cultural heritage: Artifacts or landscapes?

Dr Gavin McLean, Ministry of Culture & Heritage

Gavin McLean, 'Where sheep may not safely graze: A brief history of New Zealand's heritage movement, 1890-2000,' in Alexander Trapeznik (ed), *Common Ground? Heritage and Public Places in New Zealand*, Otago University Press: Dunedin, 2000, pp25-44.

The ICOMOS charter for the conservation of places of historical value, ICOMOS New Zealand, Wellington, 1992.

Further reading:

Macdonald in Corsane

'A people's story'

p272

July 31

1pm Field trip

New Zealand Historic Places Trust, Antrim House, Boulcott St.

Robert McClean

15) Aug 4

Natural heritage: Parks, gardens and landscapes

David Sole, Botanical Gardens, Tinakori Rd.

Edward Alexander, 'Botanical Gardens and Zoos', in *Museums in Motion: An Introduction to the history and function of Museums*, Altamira Press: Walnut Creek, 1996, pp99-116.

P. MacNaughten and J. Urry, 'Rethinking Nature and Society', *Contested Natures*, London: Sage, 1988, pp1-31.

Further reading:

Davis in Corsane

‘Places, cultural touchstones and the eco-museum,’ p365

Aug 7

1pm Field trip

Otari Native Reserve, Wilton’s Rd
With Rewi Elliott

16) Aug 11

Public history

Dr Bronwyn Labrum, Massey University

Bronwyn Dalley & Jock Phillips, Introduction and chapter one in Bronwyn Dalley & Jock Phillips (eds.) *Going public: The changing face of New Zealand history*, Auckland University Press, Auckland, 2001, pp7-13.

Trapeznik, Alexander and Gavin McLean, ‘Public history, heritage, place,’ in Alexander Trapeznik (ed), *Common ground: Heritage and public places in New Zealand*, Dunedin: University of Otago Press, 2000, pp13-23.

Further reading:

Prentice in Corsane

‘The politics of heritage tourism’ p243

Aug 14

1pm Field trip

A tour of Wellington’s dealer galleries including: Peter McCleavey, Enjoy, Mary Newton, etc.

17) Sept 1

Curating New Zealand art: Panel discussion

Ian Wedde, freelance writer and curator
Tina Barton, Adam Art Gallery
Helen Kedgley, Pataka

Lawrence Alloway, ‘The great curatorial dim-out,’ in Bruce Ferguson, Sandy Nairne, and Ressa Greenburg, (eds). *Thinking about exhibitions*, London: Routledge, 1996, pp221-230.

Damian Skinner, ‘Crucial Issues: Curatorial Survival in New Zealand,’ *Art New Zealand* 92, Spring 1999, pp68-70, 84-5.

Further reading:

Mari Carmen Ramirez, ‘Brokering identities: Art curators and the politics of cultural representation,’ in Bruce Ferguson, Sandy Nairne, and Ressa Greenburg, (eds). *Thinking about exhibitions*, London: Routledge, 1996, pp21-38.

Sept 4

1pm Field trip

Wellington City Gallery
Heather Galbraith, curator

ASSESSMENT

Assignments

The course is internally assessed on the basis of three written assignments.

Assignment 1 (1,500 words 10%) review of a book from extra readings. Please check your choice with the course coordinator before proceeding.

Assignment 2 (3000 words 20%) essay on a topic chosen from modules 1-3. Please present a plan with your topic, approach and sources in advance.

Assignment 3 (5,000 words 50%) essay on a topic chosen from the whole course.

Seminar (15mins plus report – 20%) presentation on a museum collection item and its exhibition history. Please choose your topic well in advance.

Student research seminar

Students will report on a practical project which involves the exploration of the exhibition history of particular collection items and attempts to arrive at a definition of their 'meaning'. Students may chose a Te Papa collection item (from current exhibitions, collections data bases, the book *Icons Ngā Taonga* or after discussion with staff) and undertake research into the object and its 'life history' in terms of its collection and display at Te Papa and its predecessors 1865-2004. Students may consult the museum library (Te Aka Matua) and relevant staff to gather material and images for a presentation (15 minutes min/20 mins max) which should consider the question of how the meaning and interpretation of objects is shaped by the collection and display practices of museums. After presenting this research to staff and classmates at Te Papa, students are expected to take into account any comments and then hand in a brief report (3-5 pages) on the seminar topic incorporating feedback. This report may be written up informally in the form of an overview or outline of the seminar including images but without footnotes or academic apparatus other than a basic list of sources.

Assessment:

Te Papa staff involved in assisting students with the research topics will be invited to attend the seminars and give verbal feedback to students. The seminars will be presented as 15mins illustrated talks. Students are then expected to hand in a report which includes their seminar material and the feedback. This consists of a 15mins presentation (plus a written report) on a museum collection item and its exhibition history. Topics for assignments are agreed in advance after consultation with the course coordinator.

Deadlines

Assignment 1: Book review (from bibliography)	20 March
Assignment 2: Topic from section 1-3	28 April
Assignment 3: Topic from whole course	7 July
Seminar Seminar presentation	9 Oct
Research report	10 Oct

Relationship of Assignments to Course Objectives

These assignments should assist students to

- develop a theoretical understanding of museum and heritage practices and policies.
- develop an understanding of knowledge sources for museum and heritage interpretation.
- investigate aspects of museum and heritage audiences in their social context.

A note on referencing styles

Strict adherence to a particular style is a very important part of academic writing that students are expected to master during the course of the year. It is expected that writing will be presented in Times New Roman font sized at 12 pt one and spaced at one and a half. Text should be justified left and ragged on the right margin. Block quotes of more than 3 lines should be offset and single space. All essays should correspond to the Chicago style. If you prefer to use footnotes, use Chicago A. If you prefer in-text references, use Chicago B.

Please consult the online examples for references in footnotes, citations and bibliography under reference guides/online reference collection on the library website:

<http://www.chicagomanualofstyle.org/home.html>

For all other queries, consult the style guide in the reference section of the central library: *The Chicago Manual of Style*. 15th ed. Chicago: University of Chicago Press, 2003.

Sample references:

Book

Chicago A

Footnote:

Wendy Doniger, *Splitting the Difference* (Chicago: University of Chicago Press, 1999), 65.

Subsequent footnotes:

Doniger, 1999, 76.

NB Ibid may be used only if the citation is exactly the same in every respect.

Bibliography:

Doniger, Wendy. *Splitting the Difference*. Chicago: University of Chicago Press, 1999.

Chicago B

In text reference:

(Doniger 1999, 65)

References:

Doniger, Wendy. 1999. *Splitting the difference*. Chicago: University of Chicago Press.

Journal article:

Chicago A

Footnote:

John Maynard Smith, “The Origin of Altruism,” *Nature* 393 (1998): 639.

Bibliography:

Smith, John Maynard. “The Origin of Altruism.” *Nature* 393 (1998): 639–40.

Chicago B

In text reference:

(Smith 1998, 639)

References:

Smith, John Maynard. 1998. The origin of altruism. *Nature* 393: 639–40.

For help with writing

Please attend the very useful workshops run by the library, PGSA and Student Learning Support on aspects of research skills and writing. Do not hesitate to consult one of the advisors at SLS about your essays:

http://www.victoria.ac.nz/st_services/slss/index.aspx

Consult the study hub for resources and tips:

http://www.victoria.ac.nz/st_services/slss/studyhub.aspx

Communication of additional information

Any additional information will be posted in the postgraduate room (OK 302), sent via email, or delivered in the classroom.

WORKLOAD AND TERMS REQUIREMENTS

Workload Guidelines

As a general rule, each paper requires a time commitment equivalent to a full working day (inclusive of teaching or seminar time) for every week of the academic year.

Terms Requirements

The minimum course requirements which must be satisfied in order for students to be eligible for assessment for a final grade are:

- completion of all assignments and seminar
- attendance at 90% of seminars (i.e. 21 out of 24 seminars).

Statement on penalties

There are penalties to be incurred for late submission of work or for exceeding word limits without prior arrangement: 1% of the assessment will be deducted per day for every day it is overdue and every 100 words over the limit.

Communication of additional information

Additional information or information on changes will be conveyed to all students in class, via handouts and by email.

GENERAL UNIVERSITY STATUTES AND POLICIES

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 hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Student and Staff Conduct
- Academic Grievances
- Academic Integrity and Plagiarism
- Meeting the Needs of Students with Impairments
- Student Support

READING

Set text:

Corsane, G. (Ed.) (2005). *Heritage, museums and galleries: An introductory reader*. New York and London: Routledge.

Recommended texts:

Anderson, G. (Ed.). (2004). *Reinventing the museum: Historical and contemporary perspectives on the paradigm shift*. Walnut Creek, California: Altamira Press.

Aplin, G. (2002). *Heritage: Identification, conservation, and management*. Melbourne: Oxford University Press.

Boswell, David & Jane Evans (Eds.). (1999). *Representing the nation: A reader. Histories, heritage and museums*. London and New York: Routledge and The Open University.

Carbonell, B. M. (Ed.). (2004). *Museum studies: An anthology of contexts*. Malden, MA: Blackwell Pub.

Carman, John, and M.L.S. Sorenson, (Eds.). (2008). *Heritage studies*. London New York: Routledge.

Greenberg, R., Ferguson, B. & Nairne, S. (1996). *Thinking about exhibitions*. London; New York: Routledge.

Healy, C., & Witcomb, A. (Eds.). (2006). *South Pacific museums: Experiments in culture*. Melbourne: Monash University ePress.

Howard, Peter, Papayannis, Thymio (Eds.). (2008). *Natural heritage: At the interface of nature and culture*. London and New York: routledge.

Fairclough, Graham, Rodney Harrison, John Scofield, and John Jameson, (Eds.). (2007). *The heritage reader*. London New York: Routledge.

Karp, I., & Lavine, S. (Eds.). (1991). *Exhibiting cultures: the poetics and politics of museum display*. Washington: Smithsonian Institution Press.

Karp, I., Kreamer, C. M., & Lavine, S. (Eds.). (1992). *Museums and communities: the politics of public culture*. Washington: Smithsonian Institution Press.

Karp, I., Kratz, C. A., & Szwaja, L. (Eds.). (2006). *Museum Frictions: Public Cultures/Global Transformations* Durham, North Carolina: Duke University Press.

Knell, S. J., MacLeod, S., & Watson, S. (Eds.). (2007). *Museum revolutions: How museums change and are changed*. London; New York: Routledge.

Knell, Simon J., (Ed). (2007). *Museums in a Material World*. London New York: Routledge.

Marstine, J. (2005). *New museum theory and practice: An introduction*. Malden, MA: Blackwell.

Macdonald, S. (Ed.). (2006). *A companion to museum studies*. Oxford: Blackwell.

‘Art trial’ with McCahon’s *Northland* panels, National Art Gallery, 1989

Macdonald, S. (Ed.). (1998). *The politics of display: Museums, science, culture*. London & New York: Routledge.

Macdonald, S., & Fyfe, G. (eds) (1996). *Theorizing museums: Representing identity and diversity in a changing world*. Cambridge, Mass.: Blackwell.

McClellan, A. (Ed.). (2003). *Art and its publics: Museum studies at the end of the millennium*. Oxford & Malden, MA: Blackwell.

Preziosi, D., & Farrago, Claire (Ed.). (2004). *Grasping the world: The idea of the museum*. Aldershot: Ashgate.

Rogoff, I., & Sherman, Daniel J. (Eds.). (1994). *Museum culture: Histories, discourses, spectacles*. Minneapolis: University of Minnesota Press.

Smith, L. (Ed.). (2007). *Cultural heritage: Critical concepts in media and cultural studies* (Vol. 1 history and concepts). London New York: Routledge.

Smith, L. (Ed.). (2007). *Cultural heritage: Critical concepts in media and cultural studies* (Vol. 2 Critical concepts in heritage). London New York: Routledge.

Smith, L. (Ed.). (2007). *Cultural heritage: Critical concepts in media and cultural studies* (Vol. 3 Heritage as an industry). London New York: Routledge.

Smith, L. (Ed.). (2007). *Cultural heritage: Critical concepts in media and cultural studies* (Vol. 4 Interpretation and community). London New York: Routledge.

Trapeznik, A. (Ed.). (2000). *Common ground? Heritage and public places in New Zealand*. Dunedin: University of Otago Press.

Vergo, P. (Ed.). (1989). *The new museology*. London: Reaktion Books.

Watson, Sheila, (Ed). (2007). *Museums and Their Communities*. London New York: Routledge.

Extra reading:

Altshuler, B. (Ed.). (2005). *Collecting the new: Museums and contemporary art*. Princeton University Press: Princeton & Oxford.

Ames, M. (1992). *Cannibal tours and glass boxes: The anthropology of museums*. 2nd ed. Vancouver: University of British Columbia Press.

Arnold, J., Davies, Kate, & Ditchfield, Simon. (1998). *History and heritage: Consuming the past in contemporary culture*. Shaftesbury, Dorset: Donhead.

Barker, E. (Ed.). (1999). *Contemporary cultures of display*. New Haven: Yale University Press in association with the Open University.

Barringer, T. J., & Flynn, T. (1998). *Colonialism and the object: Empire, material culture, and the museum*. London & New York: Routledge.

- Belich, J. (1996). *Making peoples : a history of the New Zealanders: From Polynesian settlement to the end of the nineteenth century*. Auckland: Penguin Press.
- Belich, J. (2001). *Paradise reformed : a history of the New Zealanders from the 1880s to the year 2000*. Auckland: Penguin.
- Bennett, T. (1995). *The birth of the museum: History, theory, politics*. London; New York: Routledge.
- Bennett, T. (2004). *Pasts beyond memory: Evolution, museums, colonialism*. London & NY: Routledge.
- Black, B. J. (2000). *On exhibit: Victorians and their museums*. Charlottesville: University Press of Virginia.
- Black, Graham (2005). *The Engaging Museum: Developing Museums for Visitor Involvement*. Routledge
- Block, Marion, & Hems, Alison (2005). *Heritage interpretation*. London and New York: Routledge.
- Boswell, David & Jane Evans (Eds.). (1999). *Representing the nation: A reader. Histories, heritage and museums*. London and New York: Routledge and The Open University.
- Bourdieu, P. & Alain Darbel (1991). *The love of art: European art museums and their public*. Oxford and Cambridge: Polity Press in association with Blackwell.
- Brown, Michael (2003). *Who owns native culture?* Cambridge, Mass.: Harvard University Press.
- Brown, Alison, Peers, Laura (2003). *Museums and source communities: A Routledge reader*. London and New York: Routledge.
- Belcher, Michael (1993). *Exhibitions in Museums: Leicester Museum Studies Series*. Smithsonian Books: Washington.
- Buchli, Victor (Ed). (2002). *The Material Culture Reader* Oxford & New York: Berg.
- Cherry, Deborah, & Cullen, Fintan (Eds.) (2008). *Spectacle and display*. London: Blackwell.
- Clavir, M. (2002). *Preserving what is valued: Museums, conservation, and first nations*. Vancouver: University of British Columbia Press.
- Clifford, J. (1988). *The predicament of culture: Twentieth-century ethnography, literature, and art*. Cambridge, Mass.: Harvard University Press.
- Clifford, J. (1997). *Routes: Travel and translation in the late twentieth century*. Cambridge, Mass.: Harvard University Press.
- Coombes, A. (1994). *Reinventing Africa: Museums, material culture, and popular imagination in late Victorian and Edwardian England*. New Haven: Yale University Press.
- Conn, S. (1998). *Museums and American intellectual life, 1876-1926*. Chicago: University of Chicago Press.

- Corbishley, Mike, Henson, Don, & Stone, Peter (2004). *Education and the historic environment*. London and New York: Routledge.
- Crane, S. (2000). *Museums and memory*. Stanford, Calif.: Stanford University Press.
- Crimp, D. (1993). *On the museum's ruins*. Cambridge, Mass.: MIT Press.
- Crooke, Elizabeth (2008). *Museums and community*. London and New York: Routledge.
- Dalley, B., & Labrum, B. (2000). *Fragments: New Zealand social & cultural history*. Auckland, N.Z.: Auckland University Press.
- Edgar, A., & Sedgwick, Peter (Ed.). (1999). *Cultural theory: The key concepts*. London & New York: Routledge.
- Edson, G., & Dean, David. (1994). *The handbook for museums*. London & New York: Routledge.
- Edwards, S. (1999). *Art and its histories: A reader*. New Haven, Conn.; London: Yale University Press in association with the Open University.
- Edwards, E. Chris Gosden & Ruth Phillips (Eds.). (2006). *Sensible objects: Colonialism, museums and material culture*. Oxford & New York: Berg.
- Elsner, J., & Cardinal, R. (1994). *The Cultures of collecting*. London: Reaktion Books.
- Evans, J. & Stuart Hall (1999). *Visual culture: The reader*. London: SAGE.
- Falk, J., & Dierking, L. D. (1992). *The museum experience*. Howells House.
- Findlen, P. (1994). *Possessing nature: Museums, collecting and scientific culture in early modern Italy*. Berkeley: University of California Press.
- Fforde, Cressida, Hubert, Jane, & Turnbull, Paul (2002). *The dead and their possessions: repatriation in principle, policy and practice*. London and New York: Routledge.
- Gathercole, Peter, Lowenthal, D., (Eds.). (1994). *The politics of the past*. London & Boston: Routledge.
- Gentry, K., & McLean, G. (Eds.). (2006). *Heartlands: New Zealand historians write about where history happened*. Auckland: Penguin.
- Giebelhausen, M. (Ed.). (2003). *The architecture of the museum: Symbolic structures, urban contexts*. Manchester: Manchester University Press.
- Glenn Penny, H. (2002). *Objects of culture: Ethnology and ethnographic museums in imperial Germany*. Chapel Hill and London: The University of North Carolina Press.
- Graham, B., Ainsworth, G., Turnbridge, J. (2000). *A geography of heritage: Power, culture and economy*. London: Arnold.
- Griffiths, T. (1996). *Hunters and collectors: The antiquarian imagination in Australia*. Cambridge; Melbourne: Cambridge University Press.

- Hall, S. (1997). *Representation: Cultural representations and signifying practices*. London: Sage in association with The Open University.
- Hall, C. M., McArthur, Simon. (1993). *Heritage management in New Zealand and Australia: Visitor management, interpretation, and marketing*. Auckland, N.Z.: Oxford University Press.
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- Henning, Michelle (2006). *Museums, media and cultural theory*. Maidenhead: Open University Press.
- Hill, K. (2005). *Culture and class in English public museums, 1850-1914*. Aldershot: Ashgate.
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- Hudson, K. (1975). *A social history of museums: What the visitors thought*. London: Macmillan.
- Hudson, K. (1987). *Museums of influence*. Cambridge: Cambridge University Press.
- Impey, O., & MacGregor, Arthur (Eds.). (1985). *The origins of museums: The cabinet of curiosities in sixteenth- and seventeenth century Europe*. Oxford: Oxford University Press.
- Janes, Robert, & Sandell, Richard (Eds.). (2007). *Museum management and marketing*. London and New York: Routledge.
- Jones, A. L. (1993). 'Exploding canons: The anthropology of museums'. *Annual Review of Anthropology*, 22, 201-220.
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