

**MHST 519**

**PROJECT**

**COURSE OUTLINE**



**Museum & Heritage Studies programme**

**School of Art History, Classics & Religious Studies  
Victoria University of Wellington  
2008**

## **COURSE ORGANISATION**

**Course Coordinator**      Dr Conal McCarthy  
OK 303  
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**Administrator**              Sally Reweti Gould  
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### **Teaching Associates:**

Michael Kelly  
Heritage consultant

Ken Gorbey  
Museum consultant

Gisella Carr  
Funds development, Te Papa

Craig Turvey  
Designer 3DCreative

Awhina Tamarapa  
Curator Taonga Māori, Te Papa

Ross O'Rourke  
Collection manager, Te Papa

Athol McCredie  
Curator photography, Te Papa

Sean Mallon  
Curator Pacific Cultures, Te Papa

Dr Suzette Major  
Lecturer Screen & Media Studies, University of Waikato

Dr Jane Legget  
Museum Development Officer, National Services Te Paerangi

Dr Michael Volkering  
Centre for Creative Industries, Wellington Institute of Technology

Phillipa Tocker  
Executive Director, Museums Aotearoa

Carla Wilson  
Department of Conservation

Dr Gavin McLean  
Senior historian, Ministry for Culture & Heritage

Ian Wedde  
Freelance writer and curator

## **AIMS & OBJECTIVES**

This course provides students with the opportunity to propose, research, plan and implement an independent supervised project which could take the form of an exhibition, survey, portfolio, report, catalogue or other approved exercise.

### **Aims**

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

### **Objectives**

Students will be able to:

- Demonstrate an in-depth understanding of one aspect of current museum and heritage theory and practice.
- Critically examine and apply museum and heritage theory to professional situations.
- Develop and present a pitch for a sustainable proposal
- Plan, manage, implement and evaluate a successful research-based, original and independent project.
- Exhibit a good grasp of relevant skills in a specific operational area of museum and heritage practice.

## **COURSE CONTENT**

This course is an independent directed study including meetings with supervisor one hour per fortnight, culminating in the delivery of an independent project at the end of the course. It provides individuals and/or groups with the opportunity for creative and critical examination of a topic, issue or problem within current museum and heritage practice in a workplace situation. After a directed study of a particular branch of the museum or heritage sector, students deliver a presentation or pitch with supporting brief and a written proposal on a suggested topic. Once approved students individually or in groups set out to complete a supervised project set up in advance by an academic supervisor working in partnership with a supervisor in a designated institution. The final output may take the form of an exhibition/survey/portfolio/report/catalogue or other appropriate project.

Contact: One trimester one hour per fortnight, one trimester independent supervised project total 300 hrs.

Assessment: 100% internally assessed

## ASSESSMENT

### Assessment & deadlines:

1. Project proposal (1000 words) April 28 (20%)
2. Presentation/pitch (15mins) May 30 and detailed project brief July 7 (2000 words) (Total 20%)
3. Planning, managing and implementing the final project, to be set up and assessed by academic supervisor and workplace supervisor to agreed criteria, delivered by Sept 30 (50%)
4. Project evaluation report 1000 words Oct 31 (10%)

### Relationship of assessment to Course Objectives

The placement should assist students to:

- develop an advanced practical understanding of applied museum and heritage theory and practices in a professional situation

### MHST 519 Projects 2006-7

Andrea Hearfield

International history collection, Te Papa with Ross O'Rourke, collection manager—researching and compiling an up to date catalogue of the Greek & Roman collection

Jamie Bell

Alexander Museum, Central Otago with Brian Patrick—conducted visitor survey and interviews to inform the museum's policy, exhibition and programmes

Lynne Allan

Visitor & Market Research, Te Papa with With Stephen Owen—summative evaluation of the 'Stowaways' segment of *Blood, Earth, Fire*

Emma Meyer

Te Ara at the Ministry for Culture and Heritage with Jock Phillips—compiled a database of info on agriculture for the latest theme the 'settled landscape', and researched and wrote an entry on the horse

Boyd Chester-Freeman

Historic Places Trust Central region with Ann Neil—researched, compiled and presented a historic reserve reserve management plan for Old St Paul's

Catriona McBride

Historic Places Trust Central Region with Allison Dangerfield—researched and compiled a heritage maintenance plan for the house at 5 Tonks Ave off Cuba St affected by the Te Aro bypass

Kate Long

Toi Poneke Gallery, Wellington Arts Centre with Katie Duke—planned and installed an exhibition and public programme called *Thanks driver* featuring a photographic essay by Allison Jones

Georgia Morgan—completed the catalogue of the art collection of the College of Education at the Karori campus along with history of the collection and draft management plan

Jaqui Knowles

The NewDowse with Claire Regnault—developed a proposal for an exhibition on miniatures

Kat Sullivan

Museum of Wellington with Brett Mason—developed a proposal for an outdoors exhibition on play

Jeremiah Boniface

With IT advisor at Clicksuite—developed an exhibition proposal and website on the work of New Zealand artist Grant Lingard

Erin Flanagan

With Alison Parr at the History group, Ministry for Culture and Heritage—conducted interviews and other research for oral history component of project on the New Zealand army J Force in Korea and Japan

Haajar Pengelly

With Tracey Puklowski National Services Te Paerangi—researched, compiled and presented a ‘museum in a box’ repository of museum resources, policy and exemplars for the assistance of museums in New Zealand

Blyss Wagstaff

With Angela Lassig at Te Papa—conducted an extensive survey of decorative arts collections in New Zealand museums

Ian Day

With Kate Vusoniwailala at Waikato Museum of Art and History—developing an exhibition proposal for the new Waikato Coalfields Museum at Huntley

## **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 the proposal, brief, project and report

## **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](http://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](http://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](http://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 Grievance Policy which is published on the VUW website at:

[www.vuw.ac.nz/policy/academicgrievances](http://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 students 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 penalized 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:

[www.vuw.ac.nz/home/studying/plagiarism.html](http://www.vuw.ac.nz/home/studying/plagiarism.html)

### **Students with Impairments** (see Appendix 3 of the Assessment Handbook)

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: 463-6070

email: [disability@vuw.ac.nz](mailto: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. In the Faculty of Humanities and Social Sciences the support contact is **Dr Allison Kirkman, Murphy Building, room 407**. Assistance for



specific groups is also available from the Kaiwawao Māori, Manaaki Pihipihinga or Victoria International.

### ***Manaaki Pihipihinga Programme***

This programme offers:

- Academic mentoring for all Māori & Pacific students at all levels of undergraduate study for the faculties of Commerce & Administration and Humanities & Social Sciences. Contact [Manaaki-Pihipihinga-Programme@vuw.ac.nz](mailto:Manaaki-Pihipihinga-Programme@vuw.ac.nz) or phone 463 6015 to register for Humanities & Social Science mentoring and 463 8977 to register for mentoring for Commerce and Administration courses
- Postgraduate support network for the above faculties, which links students into all of the post grad activities and workshops on campus and networking opportunities
- Pacific Support Coordinator who can assist Pacific students with transitional issues, disseminate useful information and provide any assistance needed to help students achieve. Contact; [Pacific-Support-Coord@vuw.ac.nz](mailto:Pacific-Support-Coord@vuw.ac.nz) or phone 463 5842.

Manaaki Pihipihinga is located at: 14 Kelburn Parade, back court yard, Room 109 D (for Humanities mentoring & some first year Commerce mentoring) or Room 210 level 2 west wing railway station Pipitea (commerce mentoring space). Māori Studies mentoring is done at the marae.

### ***Student Services***

In addition, the Student Services Group (email: [student-services@vuw.ac.nz](mailto: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/](http://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. 463-6983 or 463-6984, email at [education@vuwsa.org.nz](mailto:education@vuwsa.org.nz)) is located on the ground floor, Student Union Building.

## READING

### Recommended reading:

Edson, G., & Dean, David. (1994). *The handbook for museums*. London & New York: Routledge.

Dean, D. (1994). *Museum exhibition: Theory and practice*. London ; New York: Routledge.

Burcaw, G. Ellistr. (1997). 'Care of collections'. *Introduction to museum work*. 3<sup>rd</sup> ed. Walnut Creek: Altamira. pp102-117.

Ambrose, Timothy and Crispen Paine (1993). *Museum basics*. London & New York: Routledge.

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

'Museum methods: Collection management'. *A practical manual for managing small museums*. Museums Australia: Sydney, nd.

Collection Management booklet, Te Papa National Services, Wellington, nd.

'He rauemi: Resource kit' Te Papa National Services. Available online at: <http://www.tepapa.govt.nz/TePapa/English/NationalServices/Resources/ResourceGuides/>

The library also contains copies of journals and magazines such as *Te Ara*, *Heritage*, *Museum*, *Museum International* etc.

### General 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 edition. ed.). Vancouver: University of British Columbia Press.

Ames, Michael & Mina McKenzie (Eds.). (1996) *Curatorship: Indigenous perspectives in Postcolonial societies*. Proceedings of the conference held at the Canadian Museum of Civilisation, Ottawa, May, 1994.

Anderson, G. (Ed.). (2004). *Reinventing the museum: Historical and contemporary perspectives on the paradigm shift*. Walnut Creek, California: Altamira 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.
- Beatson, D. a. P. (1994). *The arts in Aotearoa New Zealand*. Palmerston North: Sociology Department, Massey University.
- 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.
- 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, M. (2000). 'the public art gallery and the construction of the canon of modernist New Zealand art.' Paper presented at the Pre/dictions: The role of art at the end of the millennium, Victoria University of Wellington, December, 1999.
- Brown, Michael (2003). *Who owns native culture?* Cambridge, Mass.: Havard University Press.
- Carbonell, B. M. (Ed.). (2004). *Museum studies : an anthology of contexts*. Malden, MA: Blackwell Pub.
- 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.
- Corsane, G. (Ed.) (2005). *Heritage, museums and galleries: An introductory reader*. New York and London: Routledge.

- Crane, S. (2000). *Museums and memory*. Stanford, Calif.: Stanford University Press.
- Crimp, D. (1993). *On the museum's ruins*. Cambridge, Mass.: MIT Press.
- Dalley, B., & Labrum, B. (2000). *Fragments: New Zealand social & cultural history*. Auckland, N.Z.: Auckland University Press.
- Dicks, B. (2003). *Culture on display : the production of contemporary visitability*. Maidenhead: Open University Press.
- Dunn, M. (2003). *New zealand painting: A concise history*. Auckland: Auckland University Press.
- Desmond, J. (1999). *Staging tourism : bodies on display from Waikiki to Sea World*. Chicago, Ill. Chichester: University of Chicago Press ; Wiley.
- 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., & Boswell, D. (1999). *Representing the nation : a reader : histories, heritage and museums*. London ; New York: Routledge in association with the Open University.
- Evans, J. & Stuart Hall (1999). *Visual culture: The reader*. London: SAGE.
- Findlen, P. (1994). *Possessing nature: Museums, collecting and scientific culture in early modern Italy*. Berkeley: University of California Press.
- Gathercole, Peter, Lowenthal, D., (Ed.). (1994). *The politics of the past* (Vol.;12). London ; Boston: Routledge.
- 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.
- Greenberg, R., Ferguson, B. & Nairne, S. (1996). *Thinking about exhibitions*. London; New York: Routledge.
- 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.
- Henare, A. (2005). *Museums, Anthropology and Imperial exchange*. Cambridge: Cambridge University Press.
- Hill, K. (2005). *Culture and class in English public museums, 1850-1914*. Aldershot: Ashgate.
- Hooper-Greenhill, E. (2000). *Museums and the interpretation of visual culture*. London ; New York: Routledge.
- Hooper-Greenhill, E. (1992). *Museums and the shaping of knowledge*. London ; New York: Routledge.
- Hudson, K. (1975). *A social history of museums : what the visitors thought*. London: Macmillan.
- Hudson, K. (1987). *Museums of influence*. Cambridge, U.K.: 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.
- Jones, A. L. (1993). Exploding canons: The anthropology of museums. *Annual Review of Anthropology*, 22, 201-220.
- 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.
- Kavanagh, G. (Ed.). (1996). *Making histories in museums*. New York: Leicester University Press.
- Kavanagh, G. (1996). *A bibliography for history, history curatorship, and museums*. Aldershot, Hants ; Brookfield, Vt.: Scolar Press.
- Kirshenblatt-Gimblett, B. (1994). *Destination museum : issues of heritage, museums & tourism*. Unpublished manuscript, Wellington, N.Z.
- Kirshenblatt-Gimblett, B. (1998). *Destination culture : tourism, museums, and heritage*. Berkeley: University of California Press.
- Knell, S. (2004). *Museums and the future of collecting*. Aldershot, Hampshire: Ashgate.
- Kreps, C. F. (2003). *Liberating culture : cross-cultural perspectives on museums, curation, and heritage preservation*. London ; New York: Routledge.
- Lowenthal, D. (1985). *The past is a foreign country*. Cambridge, U.K.: Cambridge University Press.

- Lowenthal, D. (1996). *Possessed by the past : the heritage crusade and the spoils of history*. New York: Free Press.
- Lumley, R. (Ed.). (1988). *The museum time-machine: Putting cultures on display*. London; New York: Routledge.
- MacClancey, J. (Ed.). (1997). *Contesting art: Art, politics and identity in the modern world*. Oxford & New York: Berg.
- Marstine, J. (2005). *New museum theory and practice: An introduction*. Malden, MA: Blackwell.
- Macdonald, S., & Fyfe, G. (eds) (1996). *Theorizing museums : representing identity and diversity in a changing world*. Cambridge, Mass.: Blackwell.
- Macdonald, S. (Ed.). (1998). *The politics of display : museums, science, culture*. London ; New York: Routledge.
- McClellan, A. (Ed.). (2003). *Art and its publics: Museum studies at the end of the millennium*. Oxford & Malden, MA: Blackwell.
- Mansfield, E. (Ed.). (2002). *Art history and its institutions : foundations of a discipline*. London: Routledge.
- Merriman, N. (1991). *Beyond the glass case: The past, heritage and the public in Britain*. Leicester and London: Leicester University Press.
- Pearce, S. M. (1992). *Museums, objects and collections : a cultural study*. Leicester: Leicester University Press.
- Pearce, S. M. (1995). *On collecting : an investigation into collecting in the European tradition*. London ; New York: Routledge.
- Perry, G. & Colin Cunningham (Eds.). (1999). *Academies, museums and canons of art*. New Haven & London: Yale University Press/The Open University.
- Phillips, R. B. S., Christopher, B. (Ed.). (1999). *Unpacking culture : art and commodity in colonial and postcolonial worlds*. Berkeley: University of California Press.
- Preziosi, D., & Farrago, Claire (Ed.). (2004). *Grasping the world : the idea of the museum*. Aldershot: Ashgate.
- Preziosi, D. (2003). *Brain of the earth's body : art, museums, and the phantasms of modernity*. Minneapolis: University of Minnesota Press.
- Prior, N. (2002). *Museums and modernity : art galleries and the making of modern culture*. Oxford: Berg.
- Rogoff, I., & Sherman, Daniel J. (Ed.). (1994). *Museum culture : histories, discourses, spectacles* (Vol. v. 6). Minneapolis: University of Minnesota Press.
- Sandell, R. (Ed.). (2002). *Museums, society, inequality*. London ; New York: Routledge.
- Tapsell, P. (2000). *Pukaki: A comet returns*. Auckland: Reed.

- Trapeznik, A. (Ed.). (2000). *Common ground? Heritage and public places in New Zealand*. Dunedin: University of Otago Press.
- Thomas, N. (1999). *Possessions : indigenous art/colonial culture*. London: Thames & Hudson.
- Lumley, R. (1988). *The Museum time-machine : putting cultures on display*. London ; New York: Routledge.
- Vergo, P. (Ed.). (1989). *The new museology*. London: Reaktion Books.
- Tapsell, P. (2000). *Pukaki : a comet returns*. N.Z.: Reed.
- Sandell, R. (Ed.). (2002). *Museums, society, inequality*. London ; New York: Routledge.
- Sissons, J. (2005). *First peoples: Indigenous cultures and their futures*. London: Reaktion.
- Smith, M. K. (2003). *Issues in cultural tourism studies*. New York: Routledge.
- Staniszewski, M. A. (1995). *Believing is seeing : creating the culture of art*. New York: Penguin.
- Taylor, B. (1999). *Art for the nation: Exhibitions and the london public 1747-2001*. Manchester: Manchester University Press.
- Thomas, N. (1991). *Entangled objects: Exchange, material culture, and colonialism in the Pacific*. Cambridge, Mass.: Harvard University Press.
- Thomas, N. (1999). *Possessions: Indigenous art/colonial culture*. London: Thames & Hudson.
- Thomson, K. (1981). *Art galleries and Museums of New Zealand*. Wellington: Reed.
- Trapeznik, A. (Ed.). (2000). *Common ground? Heritage and public places in New Zealand*. Dunedin: University of Otago Press.
- Walsh, K. (1992). *The representation of the past : museums and heritage in the postmodern world*. London New York: Routledge.
- Witcomb, A. (2003). *Re-imagining the museum : beyond the mausoleum*. London ; New York: Routledge.
- Wevers, L., & Smith, A. (Eds.). (2004). *On display : new essays in cultural studies*. N.Z.: Victoria University Press.
- Whitehead, C. (2005). *The public art museum in nineteenth century Britain: The development of the National Gallery*. Aldershot: Ashgate.
- Yanni, C. (1999). *Nature's museums: Victorian science and the architecture of display*. London: Athlone Press.

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