

ARTH 489
RESEARCH ESSAY



Gustave Courbet, *Portrait of Baudelaire* c. 1848-49 (Montpellier: Musée Fabre)

ART HISTORY

School of Art History, Classics and Religious Studies
Victoria University of Wellington

2009

ARTH 489

RESEARCH ESSAY

- Co-ordinator:** Roger Blackley
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Roger.Blackley@vuw.ac.nz
- Supervisors:** A supervisor will be allocated to each student, taking into account staff workloads, leave commitments and individual expertise. (See page 2 of this guide for a list of staff and their research areas.)
- Prerequisite:** BA majoring in Art History
- Requirements:** 10,000 word essay, submitted no later than Friday, 16 October 2009

Introduction

ARTH 489 is a full-year course of independent study resulting in a major essay of 10,000 words. Students are expected to devise their topic, familiarise themselves with literature in their chosen field, plan and undertake a research programme, collate relevant material and write an essay that addresses issues and themes arising from their research. The finished essay should demonstrate the student's knowledge and understanding of their field as well as a degree of originality in handling their topic.

An ARTH 489 research essay enables students to expand their research skills, learn the conventions of art-historical literature, utilise various art-historical methodologies and develop their abilities to organise material, construct an argument, and sustain a narrative. ARTH 489 is an ideal precursor to an MA by thesis. It provides students with the opportunity to complete a major piece of art historical writing, aspects of which may lead to publishing opportunities, and/or pave the way for further research at Masters level.

Students also benefit from a close working relationship with their supervisor, having regular meetings through the course of the year. This relationship is

essentially a form of mentoring, by which means valuable guidance is given, professional contacts made and knowledge gained.

Advice about choosing a topic, preparing a proposal, managing time, getting the most out of your supervisor, and formatting and producing your essay follows. This guide also includes information regarding Human Ethics Committee requirements, a list of useful contacts and a full list of ARTH 489 Research Essays that have been completed since 1995. It should be read in conjunction with the Art History *Postgraduate Prospectus* and the *University Calendar*.

Art History staff

In 2009 the following staff are available as supervisors:

Roger Blackley (1st half year)

Research areas: New Zealand colonial art; history of exhibitions and museums; theories and practices of collecting.

Dr Peter Brunt

Research areas: Pacific art; postcolonial theory and criticism; modernism and modernity.

David Maskill

Research areas: 18th-century French art; the history of prints and print collecting.

Dr Raymond Spiteri

Research areas: the culture and politics of surrealism and the French avant-garde movements; the history of modernism and its discontents.

Choosing a topic

Getting started

- On pages 13-15 is a list of completed ARTH 489 essays (since 1995). These will give you some indication of the range of material and approaches students have taken in this paper. Feel free to look at a range of these in our library (OK 312).
- Art History lecturers are also happy to discuss ideas you may have about your topic before you start writing your proposal.
- It is sensible to start thinking about a topic in an area of art history you particularly enjoy. Talk to the lecturer involved in that field as they will be able to direct you to suitable literature to help you to formulate your thinking.
- Once you have a broad field of interest, visit the library (and other repositories, such as Te Papa and the National Library) and spend time browsing the shelves to see what resources are available and where these lead you.

Asking the right questions

Once you've outlined a broad area that interests you, ask yourself some questions (and be honest when answering them). For example:

- **What am I good at?**
Is it gathering information, researching historical facts, describing works of art, talking to people, going out and looking at things, thinking about the big issues, or dealing in the minutiae of individual lives and artefacts?
- **What is achievable?**
Is it sensible to tackle a topic about which there is little literature, or no-one in Art History who can help? Is the subject so well covered that there is no new angle to take? If the resources aren't in Wellington how can I access them? Is the topic too broad or too narrow?
- **Where do I want this to take me?**
Do I want to be an academic, a writer or critic, a librarian or registrar, a curator or educator? Is this the first step towards a thesis or a culmination of my academic career? Will it help me get a job, make some contacts in the art world, help my scholarship application?

Deciding on the kind of essay

Understanding the specific nature of art-historical writing is useful in formulating your proposal and directing your research and writing. Art History consists of various kinds of textual resources that are in turn based on a variety of primary and secondary sources. You might decide to follow one of these models, or combine aspects of more than one. They include:

- **Catalogues of works**

These usually document individual objects either to record information about items in particular collections or for exhibition. Catalogues develop skills in visual analysis and employ a range of important research tools essential for various kinds of professional work. They can contain a detailed range of information that must be accurate and consistent. Catalogues can be annotated with commentaries or can be introduced by expository essays. They can provide information about individual artists or groups of artists, particular collections of objects or groupings by subject or theme. They may also consist of compilations of material relating to aspects of an institution's history. (See, for example, essays by Rebecca Rice, on the drawings of Maori flags by William Gordon, or by Bryony McLennan on art exhibitions at VUW in the 1960s and 1970s.)

- **Monographic studies**

These give an account of the life and oeuvre of individual artists. At Honours level it is unlikely that a student would undertake to research an artist's entire oeuvre. Instead you might look closely at one aspect of an artist's work, not covered in depth within existing literature, or one period in an artist's career or the work of a little-known artist whose output has not previously been investigated. Students might base their work on existing collections in public institutions or private hands, or they might propose to work with a living artist. Monographs are a conventional outcome of art-historical research and enable students to develop skills suited to such work. Alternatively students may wish to take a critical stance in relation to this literature, to expose or work against its ideological assumptions.

- **Iconographical or thematic studies**

These might trace a particular motif or subject through the history of art, and investigate its meaning in various contexts. This approach lends itself to students who want to bring to bear their knowledge of other disciplines to undertake a comparative study (for example between art and literature, or music, theatre, film). There is scope here to apply conventional art-historical methodologies to new themes and subjects: the depiction of

Osama bin Laden in the Western media, or references to global corporations in contemporary art, etc. Or to rethink conventional subjects from new perspectives (as Rosalind Middleton does in her comparison of images of the courtesan in 18th-century France and Japan).

- **Contextual studies**

These might explore the nature of work produced within a particular social context or examine the role of institutions as a site for the production, display and preservation of art. Students taking ARTH 406 The Cultures of Collecting might consider developing a topic that benefited from the concurrent study of the contexts within which art is produced and consumed, and the repositories for which it is secured, sorted and valued. (See Lizzie Bisley's and Zofia Miliszewska's essays on early Wellington exhibitions, and Andrea Harper's essay on the airport terminal in NZ as a cultural site.)

- **Theoretical analyses**

Such essays might include the close reading of a particular work or group of works based on the application of a particular theory or critical perspective, or the examination of a body of literature to expose its assumptions and inner workings. (See, for example, Courtney Johnston's investigation of the key texts of Peter Tomory.)

For each of these there is a range of research resources, from first-hand contact with living artists, collectors and institutions; archival material or actual artefacts; to secondary sources including articles, catalogues, books, and theses. You need to consider these and your ability to access them before you undertake your essay.

Writing your research proposal

We need some indication of your area of study well in advance of the start of the Honours programme so that we can assign supervisors to students. **We therefore require students to submit a preliminary proposal by the date of pre-enrolment for limited entry courses (usually early December).** This must consist of the following:

1 Title

This should be short and describe what your research is about. Do not spend an inordinate amount of time here – it is only a working title at this early stage.

2 Abstract

Write a 250-300 word summary of the proposed research, including a description of key points: subject area, thesis (that is the underlying idea or question you wish to test), and approach.

3 Aims and Objectives

Here you should specifically address why the research is being undertaken (aims) and what you hope to achieve from it (objectives).

4 Timetable

Prepare a brief break down of how you intend to approach the research. Items to consider are:

- a) further planning and approval (Feb-March)
- b) collection of material (March-June)
- c) analysis of material (March-July)
- d) writing up (Aug-Sept)
- e) technical production (Sept-October)

5 Resources

In this section, you should outline the availability of resources relevant to your proposed area. Do you require technical resources of any sort? If resources are not available locally, indicate how you intend to resource your project. What is the relationship of your proposed research to existing research and scholarship?

6 Bibliography

Provide a list of the published scholarship in the field of your research project; this might include a brief abstract of major articles and books.

If you are having difficulties formulating your proposal you should discuss it with the ARTH 489 co-ordinator or with another Art History lecturer. This initial proposal is designed as an opportunity for you to outline a field of inquiry, so don't feel that you will be required to work entirely within its terms. You will be able to focus, adapt or even alter your topic once you have had the opportunity to undertake further research.

Once proposals have been submitted and accepted, supervisors will be assigned.

As stated above, this will be based on staff workloads, leave commitments and individual expertise. When you have received notification of your supervisor, you should get in touch to arrange a schedule of meetings and begin the supervision process.

Managing your time

Because ARTH 489 is an independent course of study you have to manage your own time very carefully. **We strongly recommend that you aim to have a first draft completed by mid-September** so that you are not working on this at the same time as finishing other course work and preparing for exams. To achieve this deadline you will also have to set a series of dates for the completion of each stage of your research. Your supervisor is the person to advise you about this and will also be 'on your case' if you fall behind.

Do not underestimate the length of time it takes to properly arrive at your topic. Once your preliminary proposal is submitted you should continue to research and refine your topic and aim to have this firmly in place by **the end of March**. Equally you should not underestimate how long it takes to actually write the text (allow at least **two months** if possible). You should leave a **month** also to edit your essay and get it into a suitable format for presentation, including compiling visual material.

It is also critical that you look at your entire workload across all your Honours papers so that you can develop a realistic timetable that takes into account the deadlines for other coursework. There are other factors that need to be taken into account. For example, the time it might take to inter-loan material from other libraries (especially outside New Zealand), or when you can take that vital research trip outside Wellington, or for the ethics approval process to be completed, or for interviewees to respond to you, etc. Planning your time is essential!

Getting the most from your supervisor

As already stated, your supervisor is your mentor, who can assist you in various ways, from helping formulate your topic, locating relevant material, establishing key contacts, providing feedback about ideas and assisting with the editing of drafts. They will expect you to meet regularly (once or twice a month) and will check your progress against your timetable. After your essay has been submitted your supervisor is your principal assessor and will prepare a full report on your essay, with input from a second assessor (usually another lecturer in Art History). They may even be able to help you adapt your essay for publication or provide introductions to editors and conference organisers.

In order to benefit from your supervisor's input you need to:

- be prepared for your meetings, with questions and problems in mind;
- if you are seeking detailed feedback on particular aspects of your essay, ensure that you submit drafts at least one week in advance of your meeting date;
- ensure you don't leave everything to the last minute. Often students hand in first drafts close to the final deadline and expect immediate feedback. You need to remember that supervisors have other commitments – especially towards the end of the year – and that they may not be able to attend to your needs in the timeframe you require.

If you are having any difficulties regarding supervision there is a process for resolving these. In the first instance you should discuss your concerns with the ARTH 489 co-ordinator.

Formatting and producing your essay

You should refer to *Researching and Writing Art History Essays* to ensure that your essay conforms to the standards set by Art History for art history essays. (This contains valuable advice about structuring and presenting your essay, as well as guidelines for referencing works of art, footnotes and bibliography and Art History's policy on plagiarism.)

Given the special nature of the ARTH 489 essay you should also consider the following:

- *Title page.* This should not only include the title of the essay and your name but also a statement that the essay is submitted in partial fulfilment of the course of Honours in Art History, Victoria University of Wellington, with the course number and date.
- *Contents.* It may be necessary to include a contents page. This would list acknowledgements, list of illustrations, introduction, chapter headings, appendices (these may include list of works, biographical material, exhibition history, transcriptions or facsimiles or related material not easily integrated into the main essay), and bibliography, along with their relevant page numbers.
- *Acknowledgements.* These enable you to thank key people, but should be kept brief and professional.
- *List of illustrations.* This serves as a guide to any visual material included in the essay. If the essay also has a list of works, the information provided here may be abbreviated if full details appear in the catalogue. Otherwise the list should include artist's name, title of work, date, medium, dimensions and location. When an illustration is referred to in the text a number in brackets after the title should be included (for example: fig.1 or plate 5)
- *List of works.* If a catalogue of works is included the content and format of this must be carefully and consistently compiled. Artist's name, title of work, date, medium, dimensions, and location are the minimum information required. A catalogue might also list bibliographical references and details of provenance.
- *Biographical material and exhibition history.* This information must not be merely copied from an existing publication. It must be compiled with a view to providing a considered listing of facts relevant to the scope and argument of your essay. A list of exhibitions should be divided into solo and group shows, with date, title of exhibition, venue and location.

You may wish to choose your own typeface and determine your own layout and presentation. But we require you to present your essay printed on one side of each (numbered) page, with a wide left-hand margin, with at least 1.5 (or double) line spacing, and with a font size no smaller than 12pts.

Two copies of the finished essay must be submitted by the due date. For the purposes of marking you should submit your essay in final draft form (that is, with photocopies of illustrations and unbound). This will allow corrections to be made before submitting the final bound copy for inclusion in the Art History research library or before copies are sent to contributors (interview subjects, etc.).

You can get your essay photocopied and bound at one of the copy centres on campus (see below for details).

Human Ethics Committee requirements:

It is VUW policy that if, at any stage in the course of your research towards ARTH 489, you solicit information from anyone, you must first seek approval from the Human Ethics Committee. Guidelines for this process and the necessary forms can be accessed and downloaded from the university's website:

http://www.victoria.ac.nz/postgradlife/pages/pages_current_pg/ethics.html

You must provide the committee with a completed form outlining the nature of your project, a sample covering letter to interviewees introducing yourself and inviting them to participate in your research, and a consent form tailored to the nature of your project. The committee will review your application and forward their approval once all requirements are met. This process should not take more than three weeks, but you need to take this into account when planning your research.

Relevant sections of the guidelines have been appended to help clarify the ethics approval process (Appendix 1, pp. 16-19). We also include a model covering letter and consent form (Appendices 2 and 3, pp. 20-22). These should be used as a guide only, and will need to be adapted to your particular needs.

General information

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* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

This website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

Material from books, journals or any other printed source

The work of other students or staff

Information from the internet

Software programs and other electronic material

Designs and ideas

The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

Useful contacts

Pippa Wisheart, Art History Administrator
Essential contact for all your practical queries.
OK 306
Ph 463 5800
Pippa.Wisheart@vuw.ac.nz

Fuju Xerox Copy Centre
The copy centre is in Easterfield Building

Victoria Postgraduate Students' Assn
Executive Assistant
pgsa-ea@vuw.ac.nz
Web <http://www.victoria.ac.nz/pgsa/>

Completed ARTH 489 research essays since 1995

(Arranged chronologically)

2007

Bayliss, Paul, 'L'art Saint-Sulpice and the French legacy in Catholic church art in Wellington'.

Brocklehurst, Nikolas T., 'Eric Lee-Johnson: inflecting modernism'.

Chan-Goldstein, Jasmin, 'Show-business as usual: the art of Yuk King Tan'

Groufsky, Jane, 'The Studio magazine and its dissemination of Arts and Crafts ideology'

Müller, Jennifer, 'Part of an Empire: connecting the Commonwealth through art exhibitions in the 1930s'.

Tzanetis, Stephanie Aktina, 'The copyright: determining whether appropriation art is *useful*'.

2006

Boniface, Jeremiah, 'Grant Lingard: 1961-1995'.

Howden-Chapman, Amy, 'The work of Emily Jacir and Paul Chan: A consideration of two contemporary, text based approaches to politically engaged art'.

McClintock, Sarah, 'Display and Deception: Exhibiting Fakes and Forgeries'.

Prebensen, Maree, 'Bruce Connew: A study in documentary photography'.

Sutton, Frances, 'Peter McLeavey Gallery 1968-2006: the first 38 years'.

2005

Hickey, Kirsten, 'Collecting Robley'.

Sleigh, Thomasin, 'language and image in *Splash* magazine'.

2004

Cunnane, Abby, 'Merilyn Tweedie: the symptoms of language. Literary theory and some art of the 1980s'.

Goldsmith, Rosie, 'Native birds in New Zealand art: an exploration of national and cultural signifiers'.

Langley, Rita, 'The use of human cadavers in art'.

Miliszewska, Zofia, 'A Taste of Home: The Baillie Exhibition of 1912'.

O'Brien, Bryna, 'The unseen city: an investigation into Gary Baigent's photography from the 1960s'.

Stachl, Erna, 'Space control'.

2003

- Bisley, Lizzie, 'Distance makes the heart grow fonder: international art exhibitions in Wellington, 1928-1940'.
- Blackie, James, 'Old St. Paul's: The face of the nation'.
- Kay, Elizabeth, 'The man of sorrows in Wellington cathedral of St Paul: Issues of provenance and attribution'.
- Leach, Andrew, 'Death in Venice: History and artefact in the work of Manfredo Tafuri'.
- Loeffler, Frances, 'Madame La Mort: Female sexuality, sin and death in Renaissance and fin-de-siècle depictions of Eve'.
- Malpas, Julianne, 'From ancient goddess to femme fatale: The transformations of Circe in Ancient, Renaissance and Nineteenth-century art'.
- Plummer, Matt, 'Brave new worlds: An exploration of the post-object environment'.
- Wilson, Gabrielle, 'Between Germany and New Zealand: Rosmarie Trockel, Peter Robinson, and International exchange in the visual arts'.

2002

- Harvey, Nicola, 'Behind the facade: an analysis of exhibition practice at the National Art Gallery and the Museum of New Zealand Te Papa Tongarewa'.

2001

- Clements, Rebekah, 'Making a spectacle of themselves – feminist use of the obscene body 1970s-1990s'.
- Harper, Andrea, 'Markers of place: a critical analysis of the airport as a cultural space in New Zealand'.
- Johnston, Courtney, 'Tomory's texts: a discussion of Peter Tomory's New Zealand writings 1956-1968'.
- Middleton, Rosalind, 'Painted ladies: images of the courtesan in 18th-century France and Japan'.
- Rice, Rebecca, 'Hauhau and other rebel flags: contested objects and their histories'.

2000

- Bull, Megan, 'Turkish delights: harem imagery in the work of Jean-Etienne Liotard 1702-1789'.
- Campbell, Penelope, 'Botanical illustration from the French voyages of discovery'.
- Connor, Sally, 'The cultural politics of Asia-Pacific Triennales', 2000.
- Cook, Grant, 'Outsider art: outside art?'.
- Donson, Greg, 'Photography and landscape: Laurence Aberhart, Anne Noble and Robin Morrison'.

Douglas, Virginia. 'The active eye: an exhibition, a catalogue and a collection'.
Field-Dodgson, Catherine. 'Three women: botanical artists in colonial New Zealand'.

McLennan, Bryony. 'Exhibitions at Victoria University'.

Neilson, Ingrid. 'Russian constructivism: an analysis of the art historical discourse'.

1999

Mitchell, Lissa. 'Burton Brothers' images of Milford'.

1998

Sanderson, Pippa. 'Eccentric postminimalism: the work of Kathy Temin and Mikala Dwyer'.

Mitchell, Anna. 'The image of the child in 18th-century France and England: a comparison'.

1997

Baird, Kingsley. 'Standing between two worlds: the art of Kura Te Waru-Rewiri'.

Lister, Aaron. 'Those who have something to do with the New Zealand tradition and those who don't – referencing and quotation in recent New Zealand art'.

Scott, Hanna, [On Richard Killeen, Jacqueline Fraser and Billy Apple]. 1997.

Yates, Bridgette. 'The mass media communication channel: a space for Barbara Kruger, Billy Apple and Dick Frizzell to exhibit and shape their work'.

1995

Bett, Elva. 'The self-portraits of Rita Angus, 1908-1970'.

Abbott, Andrew. 'Images of New Zealand at war'.

De Bes, Fleur. 'Images of the Good Shepherd in free-standing sculpture: explanations for their appearance, context(s), use and significance in early Christianity'.

Pearson, Laura-Louise. 'The labouring poor in medieval illuminated manuscripts'.

Shayle-George, Kirsten. 'The origins of Celtic book illumination'.

Shroff, Stephanie. 'A study of Turnbull Library MS 140 Boethius's *De Musica*'.

Appendix I

Information concerning Human Ethics Committee application procedures:

Any research involving human subjects must have the prior approval of the Human Ethics Committee (HEC). This committee is the body set up by the University to ensure that all university researchers (academics and students) abide by certain principles and to monitor and collate all such activity. The University's Human Ethics process is accredited by a statutory body. The committee is responsible for guidance in matters relating to privacy, confidentiality, cultural sensitivity, and/or for matters that relate to the Human Rights Act and the NZ Bill of Rights. (For a full description of the principles it must uphold see the HEC Guidelines (3.1, p.6).) The committee functions not to hinder research but rather to foster awareness of the ethical issues entailed by research, to ensure that the rights of subjects are protected, and to provide guidance to researchers about proper research practices (and thus to guard against any improper practices). The committee is made up of academics and lay-people who are capable of assessing relevant applications.

As a student of Art History undertaking research as part of your study at Victoria you may have to seek HEC approval. In our discipline there are at least three occasions and three forms of research where this is likely. All are forms of primary research, whereby information is gathered first-hand, then integrated into your essay and acknowledged with appropriate citations in your notes and bibliography. They are:

1. **Interviews with human subjects**

This is the most likely way in which you will gather information that will require HEC approval. There are various scenarios where an interview may be appropriate. For example, you might wish to interview an artist about their work; a collector about their collection; a dealer about an artist they represent or the whereabouts of specific works; or a curator about artists they have worked with or exhibitions they have worked on.

2. **Questionnaires and surveys**

Although less common, you may wish to formulate a questionnaire or survey so that you can gather quantitative and qualitative information from a range of participants (for example visitors to a particular exhibition). You will require HEC approval if you **do not** intend to gather this information from anonymous participants and/or if the information is of a personal nature.

3. **Access to archival material not in a public repository**

If for example you are given access to private correspondence, diaries and journals you will need to seek HEC approval to quote from the author(s) of the material or to refer to people mentioned by the author(s).

As a rule of thumb you **DO NOT** need HEC approval for the following:

- Initial research: before a topic is formalised you may make exploratory overtures to subjects in the planning stages of your research. However, you may wish to formally interview subjects again at a later date with HEC approval.
- Informal discussions with colleagues, family and friends.
- Gathering non-sensitive factual information (e.g. information about services from public agencies; in your case this might be information about holdings of artworks in a public gallery).
- Research involving publicly available documents or information (e.g. public archives).
- Research involving anonymous participants in which you are soliciting information of a non-personal nature.

In all other cases, if a living person is to be approached or quoted in the course of your research you MUST seek and receive HEC approval regardless of whether the information gathered is used in the final essay.

Before making an application you should discuss your research plans with your supervisor. They will be able to advise whether an application is necessary and, if so, check your application before it is submitted. (Once complete, a copy of your application must be made for your supervisor.)

As a student it is advisable to first ask your supervisor about the appropriateness of approaching an interview subject. Not only will they be able to give you advice but they may be able to pave the way for an approach. It may be possible to make an initial overture informally at first, but a formal request must be made in writing if you wish to conduct an interview. As part of this process, you will need to provide the interviewee with a covering letter containing information about your project and a consent form for them to sign and return. This has to be sent to the subject in advance of the formal interview. The following extracts from the HEC Guidelines contain useful information about the nature of these:

Information Sheets

Information sheets should usually contain at least the following information:

- An introduction explaining who the researcher is and a brief description of the project, procedures to be followed and the academic or scientific benefits/objectives.
- A statement to the effect that Victoria University requires ethical approval to be obtained for research.
- An explanation of the role and expectations of the participants, including an indication of how long participation is expected to take.
- A statement that indicates if the responses will be anonymous or whether an undertaking is given to keep personal details of participants confidential, how

information will be secured and the form in which the data will be reported. [Where there is attributable reporting (i.e. by quoting the name of the person who has provided the information or the person is otherwise identifiable), this should be clearly specified on the consent form].

- It may be necessary to state that a participant will have the right to check interview notes.
- What will be done with the data. Whether (and where) it will be kept for a specified period. Whether it will be deposited in an archive (such as the Turnbull Library) or whether it will be destroyed within (say) two years of the completion of the thesis or project.
- An indication of where the results will be published.
- Whether feedback will be provided and, if so, how and approximately when.
- The name and contact details of the researcher. In the case of student research, the name and contact details of the supervisor should also be supplied.

Consent Forms

A consent form to be signed by participants will vary with the type of research but would usually include, as appropriate, statements such as the following:

- "I have been provided with adequate information relating to the nature and objectives of this research project, I have understood that information and have been given the opportunity to seek further clarification or explanations."
- "I understand that I may withdraw from this study at any time before the final analysis of data without providing reasons" [or similar as appropriate]. An explanation should be given as to what happens to data that has already been provided before the participant withdraws.
- "I understand that if I withdraw from the project, any data I have provided will be returned to me/destroyed, etc."
- "I understand that any information or opinions I provide will be kept confidential and reported only in an aggregated/non-attributable form" or
- "I consent to information or opinions being attributed to me...[specify the nature of attributable information and the form in which it will be reported]."
- "I understand that the information I have provided will be used only for this research project and that any further use will require my written consent".
- "I understand that when this research is completed the information obtained will be [specify if it will be destroyed/retained/returned]"

It may be necessary to state that a participant will have the right to check interview notes.

You will find the HEC application forms in the HEC Guidelines, copies of which are held in the Art History office and with the postgraduate co-ordinator. You can also download them from the VUW website:

http://www.victoria.ac.nz/postgradlife/pages/pages_current_pg/ethics.html

There is also a checklist you should use to ensure you have fulfilled all the committee's requirements (p.30) and information about the appeals process if you are unhappy with their decision (p.19).

A model covering letter and consent form follow. You may wish to use these as the basis for your application. This has been drafted as typical of the kind of approach an art history student might make, but it will need to be adapted to your specific project.

Please also note that the committee may take up to three weeks to grant approval. You need to take this into account when you are drawing up your research plan.

Appendix 2

Model covering letter:

The letter **MUST** be printed on Victoria University letterhead (you can ask the Art History administrator to help you with this).

Dear

I am a post-graduate student in Art History at Victoria University of Wellington. I am currently undertaking research for my ARTH 489 Research Essay...[title]. In this essay I am planning to ...[brief description].

[Given your knowledge of this subject] I would like to interview you in the interests of furthering my research. [Here it is appropriate to clarify further what exactly you may be seeking from them. For example, 'I understand you knew the artist and I am keen to gain your insights into her working practice' or 'I would like to discuss with you the motivations for this body of work' or 'I would like to learn more about the circumstances surrounding the exhibition you organised', etc.]

If you agree, I would like to conduct a taped interview at some time that is convenient for you. I don't envisage this would take more than [two hours]. Information gathered may be used in my research essay, where it will be properly cited to you as the source. Further, if you so request, (see consent form attached) any quoted material can be checked by you before the essay is submitted. This essay will not be published, but will be submitted for examination in partial fulfilment of my BA Honours degree in Art History. A copy will be deposited in the Art History research library, where it will be available to students and staff for study purposes only.

Please could you read, sign and return the consent form attached. This form details the nature of my project and outlines various options you have for maintaining control over the material you give me and for the disposal or subsequent storage of the interview tape. You also have the option of receiving a copy of the finished essay.

Please don't hesitate to contact me or my supervisor [details, including VUW phone number] if you have any questions about this. You can reach me on [your VUW phone number only].

I look forward to hearing from you, and thank you in advance for your help.

Yours sincerely

Appendix 3

Model consent form:

**VICTORIA UNIVERSITY OF WELLINGTON
CONSENT TO INTERVIEW**

Title of project:

I have been given and understand an explanation of this research project. I have had an opportunity to ask questions and have them answered to my satisfaction. I understand that I may withdraw myself (or any information I provide) from this project without having to give reasons of any sort.

I understand that any information I provide may be used in the researcher's ARTH 489 Research Essay where my contribution will be appropriately cited and quotations properly attributed to me. I understand that on completion of the essay the taped interview will be returned to me unless I request otherwise (see below).

Please circle:

I agree to take part in an interview concerning the above topic.

Yes / No

I would like to check any quotations before the essay is submitted.

Yes / No

I would like a copy of the completed essay.

Yes

/ No

*I agree that the taped interview will be returned to me on completion of the essay.

Yes / No

*I agree that the taped interview will be destroyed on completion of the essay.

Yes / No

*I agree that the taped interview will be retained by the researcher for a period of [XX] years and may be used for other purposes.

Yes

/ No

*I agree that the taped interview will be deposited in the Art History library indefinitely where it will be available to students and staff for other purposes.

Yes / No

*I agree that the taped interview will be deposited in the Art History library indefinitely where it will be available to students and staff for other purposes, but that the tape will not be used for any other purposes without my written consent.

Yes/No

*I agree that the taped interview will be deposited in [Te Papa/Turnbull Library] indefinitely where it will be available to researchers within the terms I agree to in consultation with the repository.
Yes/No

Name of interviewee:
(Please print clearly)

Signed:

Date:

*These are a range of options available to you. You may not need them all. It is likely you will have discussed the implications of these with the interviewee prior to despatching the form.