

MHST 519

PROJECT

COURSE OUTLINE



Museum & Heritage Studies programme

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

**Trimester 1 & 2
2009**

COURSE ORGANISATION

Course Coordinator Dr Conal McCarthy
OK 303
Office hours: Mondays 1-2pm
Tel: 463 7470
conal.mccarthy@vuw.ac.nz

Administrator Karen Johnson
OK 306
Office hours: Tuesday and Thursday 9am-1pm
Tel: 463 5928
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Teaching Associates:

- Ken Gorbey, museum consultant
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- Eric Dorfman, Executive Director, Eklektus Inc.
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- Craig Turvey, Director, 3D Creative
-
- Awhina Tamarapa, Curator, Taonga Māori, Te Papa
-
- Dr Jeanette Atkinson, researcher
-
- Athol McCredie, Curator Photography, Te Papa
-
- Carolina Izzo, Freelance conservator
-
- Dr Michael Volkerling, Centre for Creative Industries, Weltec
-
- Dr Gavin McLean, Senior Historian, Ministry for Culture and Heritage
-
- Ian Wedde, Freelance writer and curator
-

- Phillipa Tocker, Executive Director, Museums Aotearoa
-
- Sean Mallon, Curator, Pacific Cultures, Te Papa
-
- Stephen Owen, Senior Research Advisor, Visitor & Market Research, Te Papa
-
- Michael Kelly, heritage consultant
-
- David Butts, Director Tairāwhiti Museum Gisborne

INTRODUCTION

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.

Learning 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 an 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.

Delivery

One trimester one hr per fortnight contact 1:1, one trimester independent supervised project total 300 hrs.

Assessment: 100% internally assessed

Course runs Mar 2 – Oct 31, 2009

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 2006-8

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

Ana Sciascia

With Rhonda Paku at National Services Te Paerangi—carrying out a survey and related research on the training and professional development needs of kaitiaki Māori in New Zealand museums

Anika Klee

With Lynette Townsend at Te Papa—researching, cataloguing, documenting and completing the acquisition of an archaeological collection of material from the Randell cottage into the history collections

Jane Groufsky

With Lynette Townsend at Te Papa—cataloguing and photographing a collection and completing an acquisition proposal for ephemera relating to the Royal New Zealand Plunket Society

Lorie Mastermaker

With Richard Bolland , Conservation architect, Salmond-Reed Architects—researching, compiling and writing a conservation plan for the Trinity Methodist Church in Napier

Paula Karkkainen

With Sally August from the Whakatane Museum and archivist Richard Overy from the Whakatane District Council—researching and developing an inventory for the research and archives collections of the Whakatane District Museum and Gallery

Ros Bevin

With Fiona Gunter-Firth, Manager of the Arts Centre and Gallery, City Arts, Wellington City Council—curating and facilitating the process of staging an exhibition Outside Culture: Photographs by Angela Blachnitzky at the Toi Poneke Gallery, Wellington Arts Centre, September 2008

Tamara Patten

With Judy Deuling Classics programme and Ross O'Rourke Te Papa—researching, rehousing and displaying new acquisitions for the collection, and developing, curating and staging a new exhibition of South Italian pottery in the Classics Museum, Victoria University of Wellington

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.

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 MANDATORY COURSE 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.

Statement on penalties

There are no penalties due to the practical nature of this course.

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* 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>

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*. 3rd 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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