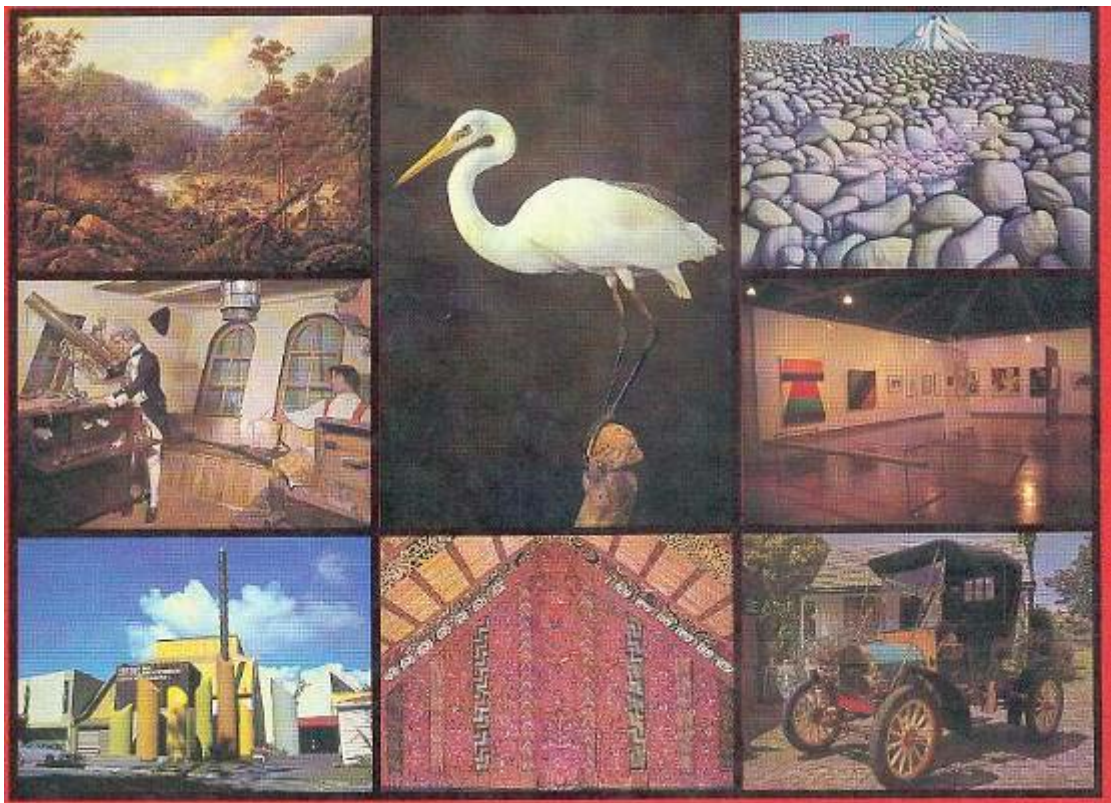


MHST 511

INTRODUCING MUSEUMS & HERITAGE

COURSE OUTLINE



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

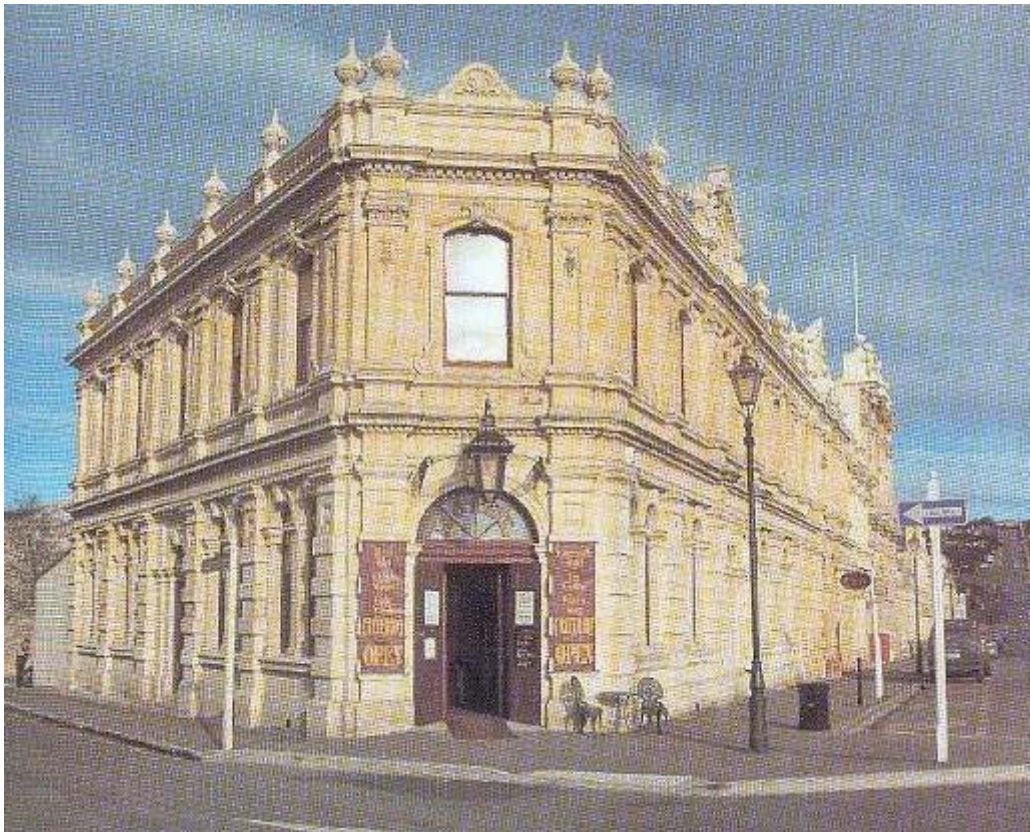
**Trimester 1 & 2
28 February to 12 November
2011**

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

‘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).



Criterion Hotel, Oamaru, 2002.

COURSE ORGANISATION

Course Coordinator Dr Conal McCarthy
OK 303
Office hours: Tuesday 12-1pm
Tel: 463 7470
027 563 7470
conal.mccarthy@vuw.ac.nz

Administrator Pippa Wisheart
OK306
Tel: 463 5800
pippa.wisheart@vuw.ac.nz

Class Times Tuesdays 1-3pm
Full year course trimester 1 & 2

Venue OK 301

Trimester dates

28 February to 3 June 2011

Mid-trimester break: 18 April to 1 May 2011

2 May-June 3 2011

Mid-trimester break: 22 Aug to 4 Sept 2011

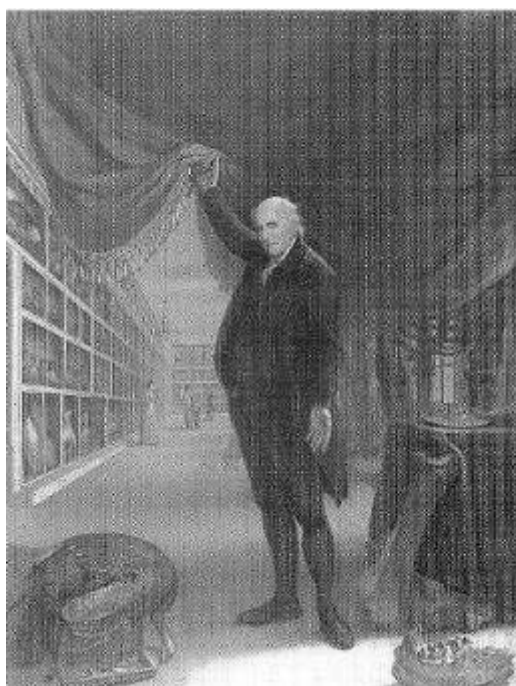
Study week: 17-21 Oct 2011

Examination/Assessment period: 21 Oct to 12 Nov 2011

Withdrawal dates

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>



Peale and his museum, Philadelphia, 1820s

INTRODUCTION

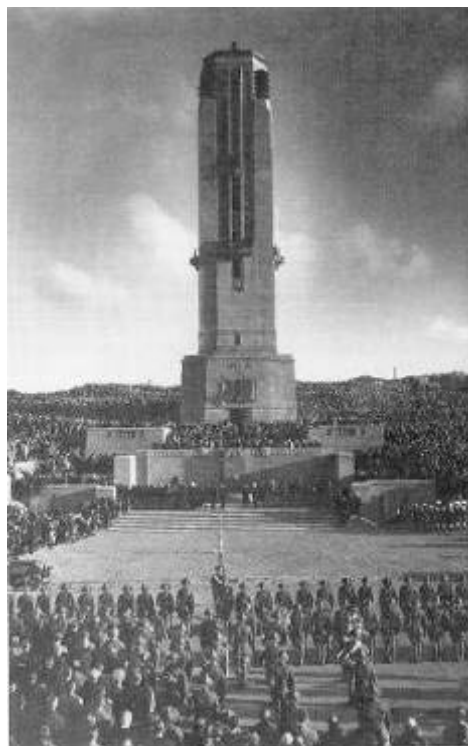
Course delivery

This course is delivered through class seminars, visiting speakers, field trips and a practical exhibition exercise.

Learning objectives

Students will be able to:

- develop an applied understanding and theoretical grasp of museum and heritage issues, practices and policies.
- develop an awareness of the role of museums, art galleries, and heritage agencies in the social construction of cultural and natural heritage.
- appreciate Māori perspectives on issues related to cultural and natural heritage.
- 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.
- examine aspects of museum and heritage audiences in their social context.



National War Memorial & carillon, Wellington, 1933

COURSE CONTENT

1. INTRODUCTION

1) Mar 1 Introduction: What is museum & heritage studies?

Readings:

All readings are from Corsane (2005) or the book of readings. Students are expected to lead at least one class discussion during the year based on an article

Gerard Corsane
Introduction p1

Bronwyn Labrum & Conal McCarthy, 'Museum studies and museums: Bringing together theory and practice.' *Te Ara: Journal of Museums Aotearoa* 30(2) 2005: 4-11.

Further reading:
Lumley in Corsane
'The debate on heritage reviewed' p15

2) Mar 8 Museums: History and theory

Heumann Gurian in Corsane
'A blurring of the boundaries' p71

Eilean Hooper-Greenhill, 'What is a Museum?' *Museums and the Shaping of Knowledge*, Routledge: London, 1992, pp1-22.

Further reading:
Tony Bennett, 'The Exhibitionary Complex', *The Birth of the Museum: History, Theory, Politics*, Routledge: London, 1995, pp270-285.

Further resources:
American Association of Museums site:
<http://www.aam-us.org/aboutmuseums/whatis.cfm>

Museums Association, UK:
<http://www.museumsassociation.org/13502& IXMENU =resources>

Museums Aotearoa
<http://www.museums-aotearoa.org.nz/Site/Default.aspx>

3) Mar 15 Heritage: Memory, place and identity

Graham et al in Corsane
'The uses and abuses of heritage' p26

Steven Hoelscher, 'Heritage' in S. Macdonald (ed.), *A companion to museum studies*, Oxford: Blackwell, 2006, pp198-218.

Further reading:

Barbara Kirschenblatt-Gimblett, 'Destination Museum'
Destination Culture: Tourism, Museums and Heritage,
University of California Press: Berkeley, 1998, pp131-176.

2. A GENEALOGY OF MUSEUMS & HERITAGE

4) Mar 22 Exhibiting the Other: Museums and anthropology

With Sean Mallon, at Te Papa

Nederveen Pieterse in Corsane
'Multiculturalism and museums' p163

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.

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.

5) Mar 29 Nature and culture: The history of natural history

With Dr Eric Dorfman, Whanganui Regional Museum

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 5

Inventing art: Aesthetics, art history, art museums

With Philipp Schorch, PhD student in museum studies, talking about his research on global visitors to Te Papa

Whitehead in Corsane

‘Visiting with suspicion’ p89

Andrew McClellan, ‘Collecting, classification and display,’ *The Art Museum from Boullée to Bilbao*. Berkeley: University of California Press, 2008, pp107-54.

Further reading:

Duncan in Corsane

‘The art museum as ritual’ p51

7) Apr 12

Presenting the past: History and heritage

With Bronwyn Labrum, School of Visual and Material Culture, Massey University

Graeme Davison, ‘Heritage: From Patrimony to Pastiche,’ In *The Heritage Reader*, edited by Graham Fairclough, Rodney Harrison, John Jameson and John Schofield, London: Routledge, 2008, pp31-41.

Thomas J. Schlereth, ‘Collecting Ideas and Artifacts: Common Problems of History Museums and History Texts,’ In *Museum Studies: An Anthology of Contexts*, edited by Bettina Messias Carbonell, Malden MA: Blackwell Publishing, 2004, pp, 335-47.

Further reading:

Stone in Corsane

‘Presenting the past’ p215

3. OBJECTS, AUDIENCES, PRACTICES

8) May 3

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 10 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 17 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) May 24 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) May 31 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 Awanuiāraangi, 2003,
pp1-13, 42-56, 88-91.

June 2 Tikanga taonga 1-3pm

Venue tbc
With Peter Adds, Te Kawa a Māui

Barlow, C. (1991). *Tikanga whakaaro: Key concepts in Māori culture*, rev. ed. Auckland: Oxford University Press, pp60-62, 82-83, 170-181.

'All about the Treaty', *The Treaty of Waitangi Information Programme*, Wellington: State Services Commission, 2005, pp1-20.

4. ISSUES, POLICIES, TRENDS

13) July 12 Cultural heritage: An overview

Dr Gavin McLean, Senior Historian, 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 14 1pm Field trip

New Zealand Historic Places Trust, Antrim House, Boulcott St.
With Robert McClean, Senior Policy Advisor

Websites, readings to be handed out

23) Sept 27 **New research in Museum & Heritage Studies**
Masters and PhD students present their thesis research

24) Oct 4 **The cultural sector today**
Guest speakers discuss current developments:
Phillipa Tocker, Museums Aotearoa
Tracey Puklowski, National Services Te Paerangi
John Coster, heritage consultant

Oct 11 **Seminar presentations**
Museum of Wellington

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 that focuses on museum history and theory. 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 that addresses a specific question in relation to current museum practice.

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

Assignment Deadlines

Assignment 1: Book review (from bibliography)	31 March
Assignment 2: Topic from section 1-3	28 April
Assignment 3: Topic from whole course	19 July
Seminar Seminar presentation	11 Oct
Research report	17 Oct

Student research seminar 2011: Group exhibition at the Museum of Wellington

This project comprises a 15mins seminar on a museum collection item plus research report, label and Vernon entry 20%

Students will report on a practical project contributing towards a temporary exhibition in the WEHSA room at the Museum of Wellington. This involves research into selected collection items which will be exhibited later in the year. After presenting this research to staff and classmates at the Museum of Wellington, 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. It should include background research material

Brief:

- Conduct research into an object for a display at the Museum of Wellington focusing on its significance for Wellington social history
- Present a seminar sharing your research, arguing why your object should be included in the exhibition and explaining the approach you are taking to the label text
- Draft extended label of 250 words with headline that is engaging for broad audience and encourages them to donate like objects to the collection
- Reference the introductory panel for the space in terms of the museum's mission, theme for the room, and level at which the writing is pitched
- Present research in format to allow entry to the fields of the Vernon system

A detailed brief and tour of the space will be provided by Paul Thompson and Jaqui Knowles at the Museum of Wellington after the break. Students may visit the collection store to view the object, and existing information and documentation will be provided. Museum 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 10-15mins illustrated talks. Students are then expected to hand in the written text of their seminar, the written label and Vernon entry which includes their presentation plus background research material and some consideration of the feedback.

Vernon entry:

Student Name:

Object Name:

Research, attribution and provenance
(this includes all related research on the object, the maker, where it came from etc.)

Sources: a list of any references or sources of information

Draft introductory label:

‘Every Picture Tells a Story’

‘The Museum has a collection of over xxxx thousand photographs, paintings, prints and posters. Most of these have a strong nautical flavour reflecting the Museum’s earlier existence as a maritime museum but there are also many relating to the wider history of Wellington’.

‘In this room are pictures from our collection and they are changed as we unpack, and in some cases rediscover, the stories behind them. We feature the research on the most recent of our investigations and invite you to contribute. If you have information about any of these pictures we would love to hear from you. If you have items such as photographs, paintings, certificates, prints, posters or drawings relating to Wellington the Museum of Wellington may well be a good home for them’.

Deadlines:

Seminar	Seminar presentation	11 Oct
	Report, entry, label etc.	17 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 MANDATORY COURSE REQUIREMENTS

Workload Guidelines

As a general rule, each course requires a time commitment equivalent to a full working day (inclusive of teaching or seminar time) for every week of the academic year. The total workload for the course, including class time should be approximately 300 hours.

Mandatory course requirements

The minimum course requirements are:

- completion of all three 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.

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

CLASS REPRESENTATIVE

A statement that a class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

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

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 7 February to 11 March 2011, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 3 of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

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.

Anico, Marta, and Elsa Peralta, eds. 2009. *Heritage and identity: Engagement and demission in the contemporary world*. London and New York: Routledge.

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.

Benton, Tim, ed. *Understanding Heritage and Memory, Understanding Global Heritage*. Manchester and New York: Manchester University Press, 2010.

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

Carman, John, and M.L.S. Sorenson, (Eds). (2009). *Heritage studies*. London New York: Routledge.

Dudley, Sandra, ed. 2009. *Museum materialities: Objects, engagements, interpretations*. London and New York: Routledge.

Graham, Brian, and Peter Howard, (Eds). (2008). *The Ashgate research companion to heritage and identity* Burlington VT: Ashgate.

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

Harrison, Rodney, ed. *Understanding the Politics of Heritage*, Understanding Global Heritage. Manchester and New York: Manchester University Press, 2010.

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.

Janes, Robert, & Sandell, Richard (Eds). (2007). *Museum management and marketing*. 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.

Knell, Simon, Peter Aronsson, Arne Bugge Amundsen, Amy Jane Barnes, Stuart Burch, Jennifer Carter, Viviane Gosselin, Sara A Hughes, and Alan Kirwan, eds. *National Museums: New Studies from around the World*. London and New York: Routledge, 2010.

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

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

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.

Osborne, Robin, and Jeremy Tanner, eds. *Art's Agency and Art History*. Malden Oxford: Blackwell, 2007.

Parry, Ross, (ed). (2010). *Museums in a digital age*, Leicester readers in museum studies. London and New York: Routledge.

Peralta, E. (ed). (2009). *Heritage and Identity in the Twenty-first Century*. London and New York: Routledge.

Pollock, Griselda, and Joyce Zemans. *Museums after Modernism: Strategies of Engagement*. Oxford, Malden MA: Blackwell, 2007.

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.

Sherman, Daniel J, ed. *Museums and difference*. Bloomington, Indiana: Indiana University Press, 2008.

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.

Stephenson, Janet, Mick Abbott and Jacinta Ruru (eds). *Beyond the scene: Landscape and identity in Aotearoa New Zealand*. Dunedin: Otago University Press.

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.

West, Susie, ed. *Understanding Heritage in Practice*, Understanding Global Heritage. Manchester and New York: Manchester University Press, 2010.

Extra reading:

Alberti, Samuel. *Nature and Culture: Objects, Disciplines and the Manchester Museum*. Manchester: Manchester University Press, 2009.

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, Ken. *Cabinets for the Curious: Looking Back at Early English Museums*. Aldershot: Ashgate, 2006.
- 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 people : 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.
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