

**MHST 512**

**PRACTICUM 1**



**COURSE OUTLINE**

**Museum and Heritage Studies programme**

**School of Art History, Classics & Religious Studies  
Victoria University of Wellington  
Trimester 1 & 2  
28 February to 12 November  
2011**

## COURSE ORGANISATION

**Course Coordinator** Dr Conal McCarthy  
Rm OK303  
Museum & Heritage Studies  
Old Kirk ground floor  
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**Placement Supervisor** Annie Mercer  
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**Class Times** Primarily Wednesday 9 – 11am  
(occasional workshops 9am-1pm, for placements see pages 9 – 13)

**Venue** Full year course trimester 1 & 2  
OK 501 for most sessions. Venues of workshops are listed under Course Content.

### 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>



## **INTRODUCTION**

In this course, students examine aspects of professional museum practice through a series of seminars then apply them to real situations through practical experience in workshops and a range of agencies involved in the planning, provision and management of art galleries, museums and cultural heritage programmes. In particular, the aim of the course is to give students a good grasp of issues, policies, practices and skills associated with collection management in museums and heritage organisations.

### **Course delivery**

This course is delivered with a variety of in class seminars, field trips, visiting speakers, workshops and other hands-on activities and a workplace-based placement.

### **Learning objectives**

The course offers opportunities for students to:

- test and evaluate collections management concepts and theories in a practical context
- develop and assess personal, professional and management skills
- understand the day-to-day skills, practices and operations involved in relevant museum, heritage, leisure and cultural organisations
- gain an awareness of some of the social and physical environments in which leisure, heritage and cultural activities take place
- clarify career interests
- prepare for professional responsibilities.

The course structure is designed to provide students with the chance to practice key skills including:

- working in groups
- discussion and analysis
- presentations
- handling, storing and caring for collections
- collection management skills, policies and practices
- skills, policies and practices associated with the heritage field

In addition to the formal assignments, there will be an emphasis on class participation and case study work during the year.

## COURSE CONTENT

### 1. PROFESSIONAL PRACTICE

**1) Mar 2, 9am Introduction**

Introduction to the course and briefing on the placements. With input from Annie Mercer, Lee Davidson plus current students and graduates.

Resources:

From Edson 'Museums and community' pp3-12; and 'Museum management part one,' pp13-25, and 'Museum management part two,' 26-53.

Glossary and resources from National Services Te Paerangi.

**2) Mar 9, 9-11am Professional practice in the workplace today**

Prior to the session, please arrange to watch the Anna Cottrell/Gaylene Preston documentary *Getting to Our Place* (AV suite library 9 FL). With graduates currently working in the sector.

**3) Mar 16, 9-12pm Group dynamics: Professional practice in the workplace**

The Museum of Wellington, Customhouse Quay

The class visits the Museum of Wellington where we talk with staff across the organisation about their work and some of the realities of working in a busy professional environment. With Brett Mason, Paul Thompson, David Waller, Jaqui Knowles and other staff.

**4) Mar 23, 9-11am Museum cultures: Organisations inside and out**

This roleplay and related discussion looks at the dynamics, roles and processes of professional practice in cultural organisations. Uses various resources and Ethics from Museums Aotearoa and ICOM.

**5) Mar 30, 9-11am Wrap up**

A class discussion of issues covered in the first module.

Resources: tba

## 2. MANAGING COLLECTIONS & ORGANISATIONS

### 6) April 6, 9-11am **The principles: An ABC of collections management**

Introduction to the principles and practices of managing collections, with Carolyn McGill (collection manager)

Resources:

From Edson, 'collections management,' pp67-91.

From Museums Australia, collection management module.

Knell, Simon, 'Introduction: the context of collection care,' 1994: pp1-10.

### 7) Apr 13, 9-12pm **Caring for collections**

The guidelines and practical skills of handling, caring for and storing art using works from the university collection, with Carolina Izzo (conservator) and Rebecca Rice (Adam Art Gallery).

Resources:

National Services Te Paerangi, *He rauemi resource guides*: preventive conservation and condition reporting.

### 8) May 4, 9-5pm **Preventive conservation Studio Carolina Izzo**

Tour and practical demonstration of preventive conservation and condition reporting with Carolina Izzo.

### 9) May 11, 9-1pm **Managing collections Collection store, Museum of Wellington, Ngauranga Gorge**

An exercise in handling, moving, condition reporting and cataloguing using the Vernon database. With collection manager David Waller and registrar Lauren Sadlier.

### 10) May 18, 9-11am **Visit to collection store History collection storeroom, Te Papa With Tania Walters, collection manager**

**11) May 25, 9-11am Managing people and organisations**

A panel of three managers discuss their organisations and analyse management issues, including staff and recruitment. With:

Anne Neill, General Manager, Historic Places Trust  
Central Region

Brett Mason, Director, Museum of Wellington

Dr Bronwyn Dalley, Deputy CEO, Ministry for Culture and Heritage

**12) June 1, 9-12pm Built heritage**

With Michael Kelly, heritage consultant

A tour of historic buildings in central Wellington

Resources and meeting place: tba

**GETTING IT ACROSS**

**13) July 13, 9-11am Interpretation and concept development**

With Kerry Jimson, writer and interpreter

In this workshop students will discuss and practice skills in communication, concept development and interpretation, with some practical interpretation exercises.

**14) July 20, 9-11am Writing**

With Kerry Jimson

This workshop looks at writing for the public, in websites, reports, labels, marketing, and other types of non-academic communication. Includes an assignment to write a 100 word label and a review of an exhibition: Due Mon Aug 16.

**15) Jul 27, 9-11am Effective presentations**

This workshop will give an overview of some of the ideas and techniques for good oral presentations.

**16) Aug 3, 9-12pm Presentation practice**

At this session students give short presentations using a range of media including PowerPoint and get feedback on content, structure, delivery, technology etc.

**17) Aug 10, 9-12pm Student presentation assignment**

A small group assignment based around the experiences on the first year placement.

**TE PAPA MODULE**

This module provides an overview of management, collections, exhibitions, programmes and other activities in one organisation. It consists of four 2-hour sessions, which, unless otherwise stated, begin in Hinetitama (off the marae level 4) on Tuesdays at 1pm, before going on to look at collection stores at 10am.

**18) Aug 17 Repositioning the museum: Te Papa's mission and policy**

**1pm: Michael Houlihan CEO and/or Dr Claudia Orange  
General Manager, Research and Collections  
2pm: Tour of Pacific collection – Grace Hutton**

W.H. Oliver  
'Te Papa: Taking shape,' *Icons/Nga taonga: From the  
Museum of New Zealand Te Papa Tongarewa*, Te Papa Press:  
Wellington, 2004, ix – xiii.

**19) Sept 7 All creatures great and small: Natural history collections  
Te Papa off site storage, Co. Buckle & Tory St**

**1pm: Simon Whittaker  
2pm: Tour of collection stores**

Reading tbc

**20) Sept 14 Curatorial concerns: Collecting & displaying art & history**

**1pm: Athol McCredie, Stephanie Gibson, Kirstie Ross  
2pm: Tour of Art collection - Tony Mackle**

Jock Phillips  
'Our history, our selves: The historian and national identity,'  
*New Zealand Journal of History*, 1996, 30.2: 107-32.

21) Sept 21

**Mana taonga: Māori cultural heritage**

**1pm: Arapata Hakiwai, Awhina Tamarapa**

**2pm: Tour of Māori collection – Dougal Austin**

Awhina Tamarapa

‘Museum kaitiaki: Māori perspectives on the presentation and management of Māori treasures and relationships with museums,’ *Curatorship: Indigenous perspectives in postcolonial societies*, Proceedings of Conference, May 1994 (Ottawa: Canadian Museum of Civilization) 1996, 160-69.

**TRANSITION TO WORK**

22) Sept 28

**Gizza job: Preparing for the workplace**

With Millie Douglas, Careers advisor Victoria University.

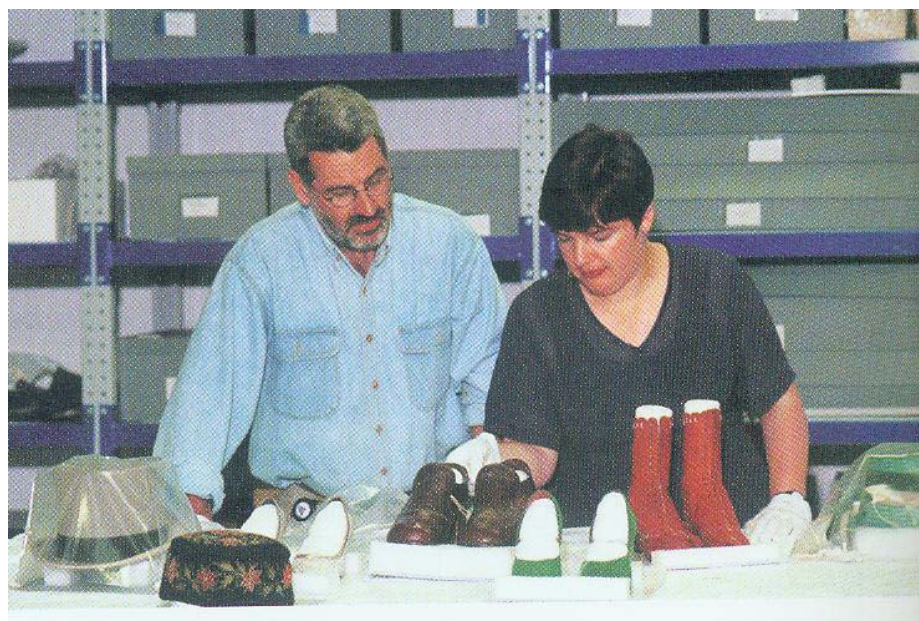
23) Oct 5

**Extra session tba**

24) Oct 12

**Presentation of career portfolio with brief presentation**

With a panel of invited professionals from the museum & heritage sector





## ASSESSMENT

The assessment for this course is made up of four pieces of work as follows:

### 1. Presentation Assignment

Students in small groups (2 – 3) will develop and deliver a presentation on their collective insights into their placement experience. Students will present at class on August 3. Weighting: 15%

### 2. Practical Placement

In the mid year break (June/July), each student will undertake a major solo work placement occupying a total of 200 hours within a selected museum, heritage or cultural organization. Students are expected to gain experience in putting theory into practice in a professional situation. The process of selecting a placement is covered in the booklet *Practical Work Placements: A Guide to Students and Placement Supervisors*. Weighting 50%

### 3. Writing:

A practical assignment comprising a 100 word label for an object. Due Mon August 15. The details of this assignment will be discussed and negotiated with the class at the start of the module. Weighting: 20%

### 4. Portfolio

This final end of year assignment requires students to present a document with an updated and expanded cv and accompanying material giving a detailed summary of their academic and professional experiences to date with a view to applying for jobs. This portfolio could contain references, descriptions of work undertaken on placement, or skills gained in workshops etc. It should articulate an idea of the vocational direction of your future career or ideal position in a museum or heritage organisation. This should be handed in during class on Oct 12 along with a brief oral presentation. Weighting 15%

**Please note:** Because MHST 512 aims to provide skill-based learning in real-life, industry situations the assessment is unlike other university papers in that it is pass/fail rather than graded.

### Placements:

#### **Placement brief**

The placement brief is designed as a planning tool and helps the student and supervisors assess that the project is feasible, that there is some skill and knowledge development for the students and that it identifies any specific resources or skill development needed to successfully complete the project. The placement brief can also form the basis of the contract established between the student and host organisation. Early in the planning process a meeting will be set up between the

student and both supervisors. This briefing is an opportunity to identify and resolve any outstanding issues, such as evaluation criteria.

The placement brief will outline the following:

- A brief description of the organisation
- Aims and objectives of the placement
- The student's learning goals or professional development goals
- Structure of the placement and how this will meet the students learning goals, and the aims and objectives of the placement
- Time frame
- Tutorials or skill development
- Supervision
- Evaluation criteria

### **Supervision**

The student will have both an academic and a placement supervisor. The role of the academic supervisor is to ensure that the placement meets the requirements of the course, that appropriate guidelines and parameters have been established for the project, and appropriate evaluation criteria are in place. The academic supervisor will usually touch base with the student at the half way stage of the placement to check on how things are going. The academic supervisor is responsible for assigning the final grade for the work placement in consultation with the programme director. This is a pass/fail grade. The student can approach him or her if they are having problems with their placement that they have been unable to solve with their placement supervisor.

The placement supervisor is responsible for monitoring the progress of the placement and providing the logistical and learning support required during the placement. As part of the induction process, the student will be introduced to the organisation and its staff, and told of any relevant codes of conduct. This may include confidentiality issues, dress and behaviour codes and processes for accessing resources. At the completion of the placement, the supervisor is involved in the evaluation of the placement and the student's performance during it.

### **Placement evaluation**

Work placements are graded on a pass/fail basis. At the outset criteria will be established by which work will be assessed and evaluated. This should relate to the aims and objectives of the project, how well the students performed and the progress and development in relation to the learning goals set at the start of the project. The students will write a report at the completion of the placement and this goes to both the academic and placement supervisors.

The placement report will cover:

- Project summary and Evaluation:
  - Brief description of the project and host organisation
  - Outline the phases of the project
  - Outcome of the project
- Placement experience
  - The specific learning objectives
  - How well these were met
  - Comment on the changes to the project structure if it were to be offered again
  - Comment on the overall performance of the students
  - Areas of ongoing professional development

The placement supervisor will also provide an evaluation of the placement and the student's performance throughout. Verbal feedback should be given at the final placement meeting between the student and placement and academic supervisors which operates as a debrief for all concerned. The two evaluations will be taken into consideration by the academic supervisor when allocating the grade.

### **Criteria for Organisation evaluation report**

- Personal qualities and capacities as related to the work placement
  - Interest in the project
  - Initiative
  - Flexibility
  - Capacity to learn from experience
  - Sense of responsibility
- Professional Development
  - Ability to manage time, establish priorities and plan and meet long and short term goals
  - Ability to make accurate and objective observations
  - Ability to assess personal progress and identify areas for further development
  - Ability to report and communicate
- Relationship to the organisation
  - Ability to relate and cooperate with others
  - Ability to develop contacts and gather resources
  - Attitudes towards management, organisations, etc

### **Presentation assignment**

Working with one or two classmates, develop a presentation on your placements that you think will be of interest to the rest of the class.

The presentation should take approximately 20mins (or 30 minutes if there are three of you) including ten minutes for questions.

This presentation will foreshadow your final individual write-up on your placement at the end of the academic year. It is a chance to reflect on and shape your thoughts and feelings about the placement, highlight things that seem to be interesting to you and start the process of evaluation against objectives.

Depending on where you are in the process, you will be looking back on a completed (but unwritten up) process or talking about a process you are still finishing.

The challenge in the presentation is to mesh your experience with that of your colleague in order to shape an appropriate narrative.

Things to look out for:

- meshing together two different experiences in a way which is coherent, interesting and insightful for the audience
- clear evidence of a narrative line to the presentation (and any visuals you choose to use)
- “telling” the story in a effective way through whatever media/visual aids you use
- investigation/experimentation with different modes of presentation

### **Portfolio**

This final end of year assignment for this course requires students to present a document with an updated and expanded cv and accompanying material giving a detailed summary of their academic and professional experiences to date with a view to applying for jobs. This portfolio could contain references, descriptions of work undertaken on placement, or skills gained in workshops etc. It should articulate an idea of the vocational direction of your future career or ideal position in a museum or heritage organisation. You might describe what you see yourself ultimately doing, but also talk about the range of other jobs that you feel you could explore in the short term. There is no standard format for the layout of the cv and accompanying information but do look at other examples and aim for accuracy, clarity and impact.

This should be handed in during class on Wed Oct 12 along with a brief (2-3mins) presentation. The presentation is an opportunity for you to sell yourselves verbally as an aspiring professional who is about to enter the museum and heritage sector. Try to showcase your qualifications, experience, skills and attributes to position yourself for the kinds of roles or areas that you are suited for. The panel will give you feedback on aspects of your portfolio and presentation to help you develop your ideas about career options. Professional panel may include: Athol McCredie Te Papa, Gavin McLean Ministry for Culture & Heritage, Brett Mason Museum of Wellington, Helen Kegdley Pataka.

## **Relationship of Assignments to Course Objectives**

The placements and seminar should assist students to

- develop a practical understanding of museum and heritage practices and techniques.
- develop heritage management and professional skills
- clarify vocational competencies and direction in professional practice

## **WORKLOAD AND MANDATORY COURSE REQUIREMENTS**

### **Workload Guidelines**

As a general rule, each taught paper requires a time commitment equivalent to a full working day (inclusive of teaching or seminar time) for every week of the academic year. This 30pt course requires approximately 300 hours work over the whole year, although because of the practical nature of the workshops and placements this is only a rough guideline.

### **Mandatory course requirements**

The minimum course requirements are:

- completion of placement reports and seminar
- attendance at 90% of sessions (i.e. 21 out of 24 classes).

## **WHERE TO FIND MORE DETAILED INFORMATION**

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://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](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://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](http://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/avcademic](http://www.victoria.ac.nz/home/about_victoria/avcademic).

## **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>

## **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.

## 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](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto: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.

Recommended text:

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

Selected readings:

Anderson, Gail, ed. *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*. Walnut Creek, California: Altamira Press, 2004.

Ambrose, Timothy and Crispin Paine (2005). *Museum basics*. 2<sup>nd</sup> ed. London & New York: Routledge.

Benton, Tim, and Nichola J. Watson. "Museum Practice and Heritage." In *Understanding Heritage in Practice*, edited by Susie West, 127-65. Manchester: Open University Manchester University Press, 2010.

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

Boylan, Patrick J. "The Museum Profession." In *A Companion to Museum Studies*, edited by Sharon Macdonald, 415-30. Malden MA: Blackwell, 2006.

Dean, David. *Museum Exhibition: Theory and Practice*, Heritage. London ; New York: Routledge, 1994.

Glaser, J.R., and Artemis A. Zenetou. *Museums: A Place to Work. Planning Museum Careers*. London and New York: Routledge, 1996.

Kavanagh, Gaynor, ed. *Museum Provision and Professionalism*. London and New York: Routledge, 1994.

Knell, S. J. (Ed.). (1994). *Care of collections*. London: Routledge.

Labrum, Bronwyn, and Conal McCarthy. "Museum Studies and Museums: Bringing Together Theory and Practice." *Te Ara Journal of Museums Aotearoa: Special Issue: Museum Studies in New Zealand* 30, no. 2 (2005): 4-11.

MacLeod, Suzanne. "Making Museum Meanings: Training, Education, Research and Practice." *Museum Management and Curatorship* 19, no. 1 (2001): 51-62.

Roberts, D. Andrew. (1988). *Collections management for museums*. The Museum Documentation Association: Cambridge.

Schlatter, Elizabeth. *Museum careers: A practical guide for students and novices*. Walnut Creek, CA: Left Coast Press, 2008.

Teather, Lynne. "Museum Studies: Reflecting on Reflective Practice." *Museum Management and Curatorship* 10, no. 4 (1991): 403-17.

Teather, Lynne. "Critical Museology Now: Theory/Practice/Theory." *Muse* 27, no. 6 (2009): 23-32.

Thompson, John M. A., ed. *Manual of Curatorship: A Guide to Museum Practice*. London: The Museums Association/Butterworths, 1984.

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

'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' and other resources

National Services Te Paerangi

<http://www.tepapa.govt.nz/TePapa/English/NationalServices/Resources/>

