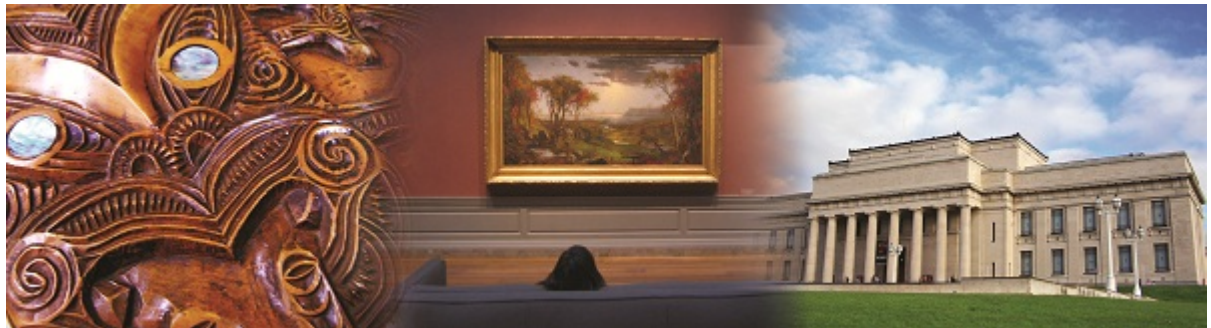


MHST 511

INTRODUCING MUSEUMS & HERITAGE

COURSE OUTLINE



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

**Trimester 1 & 2
5 March to 17 November**

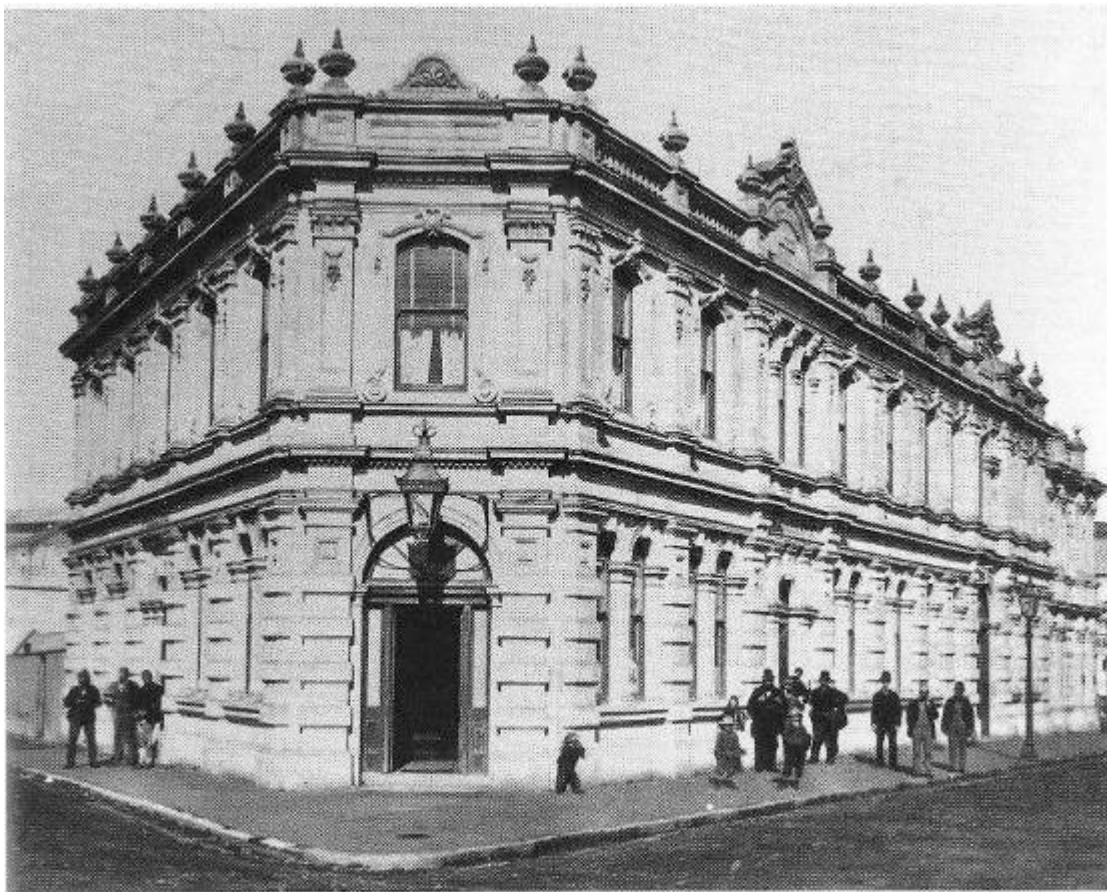
2012

‘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).

‘We use *objects* of heritage (artifacts, buildings, sites, landscapes) alongside *practices* of heritage (languages, music, community representations, conservation or preservation of memories from the past) to shape our ideas about our past, present and future’ (Harrison 2010).



Forrester and Lemon, Criterion Hotel Oamaru 1881

COURSE ORGANISATION

Course Coordinator	Dr Conal McCarthy OK 303 Office hours: Monday 1-2pm 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	Mondays 11am-1pm Full year course trimester 1 & 2
Venue	OK 301

Trimester dates

Trimester dates: 5 March to 17 November 2012

Teaching dates: 5 March to 19 October 2012

Mid-trimester break 1/3: 6–22 April 2012

Mid-year break: 11 June – 15 July

Mid-trimester break 2/3: 27 August to 9 September 2012

Study week: 22–26 October 2012

Examination/Assessment Period: 26 October to 17 November 2012

Withdrawal dates

Information on withdrawals and refunds may be found at

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

Course prescription:

This course provides a broad overview of the history, theory and practice of museum and heritage studies, combining the study of the academic literature with international case studies and issues and debates current in New Zealand today.

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. March 12 Introduction: Museum & Heritage Studies

Readings:

All readings are from Corsane (2005) or are available as pdfs or links from the course outline on Blackboard to websites. Students are expected to lead at least one class discussion during the year based on one article.

From the set text by Gerard Corsane

‘Issues in heritage, museums and galleries: A brief Introduction,’ p1

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* 30.2 (2005): 4-11.

John Carman and M.L.S. Sorenson, 2005, ‘Heritage studies: an outline,’ in *Heritage Studies: Methods and Approaches*, edited by John Carman and M.L.S. Sorenson, 11-28. London New York: Routledge, 2009.

2. Mar 19 Museums: History and theory

Stam in Corsane

‘The informed muse’ p71

Rhiannon Mason, ‘Cultural Theory and Museum Studies,’ in *A Companion to Museum Studies*, edited by Sharon Macdonald, 17-32. Oxford: Blackwell, 2006.

Tony Bennett, ‘The exhibitionary complex,’ from *The Birth of the Museum: History, Theory, Politics*. London: Routledge, 1995.

3. Mar 26 Heritage: Memories, places, practices

Lumley in Corsane

‘The debate on heritage reviewed’ p15

Rodney Harrison, ‘What is heritage?’ from *Understanding the Politics of Heritage*, edited by Rodney Harrison, 5-42. Manchester and New York: Manchester University Press, 2010.

Steven Hoelscher, ‘Heritage,’ in *A Companion to Museum Studies*, edited by Sharon Macdonald, 198-218. Malden MA: Blackwell, 2006.

4. Apr 2 Culture and identity (Sean Mallon)

Nederveen Pieterse in Corsane ‘Multiculturalism and museums’ p163

Sean Mallon, 'Against Tradition,' *The Contemporary Pacific*, 22.2 (2010): 362-61.

Further reading:

Henrietta Lidchi, 'The Politics and Poetics of Exhibiting Other Cultures,' in *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall, 153-208. London: Sage/Open University, 1997.

5. Apr 23 Mission, vision and values

David Fleming draft chapter from McCarthy *Museum Practice* 2013.

Carol Scott draft chapter from McCarthy *Museum Practice* 2013.

Further reading:

Gail Anderson, *Museum Mission Statements: Building a Distinct Identity*, 2nd Edition. Washington: American Association of Museums, 1998.

6. Apr 30 Cultural policy and ethics

Janet Marstine, 'Introduction: The contingent nature of the new museum ethics' in *The Routledge Companion to Museum Ethics*, edited by Janet Marstine, 3-25. London and New York: Routledge, 2011.

Sara Selwood draft chap from McCarthy *Museum Practice* 2013.

Further reading:

Ethics statements from

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

Museums Association: <http://www.museumsassociation.org/ethics/code-of-ethics>

AAM: <http://www.aam-us.org/museumresources/ethics/coe.cfm>

7. May 7 Cultural heritage (Gavin McLean)

Gavin McLean, 'Where Sheep May Not Safely Graze: A Brief History of New Zealand's Heritage Movement, 1890-2000,' in *Common Ground? Heritage and Public Places in New Zealand*, edited by Alexander Trapeznik, 25-44. Dunedin: Otago University Press, 2000.

Macdonald in Corsane

'A people's story'

p272

Further reading:

Kynan Gentry and Gavin McLean, 'Introduction: Place, heritage and identity,' in *Heartlands: New Zealand historians write about where history happened*. Auckland: Penguin, 2006.

8. May 14 Natural and intangible heritage (Eric Dorfman)

Rodney Harrison and Donal O'Donnell, 'Natural heritage,' in *Understanding Heritage in Practice*, edited by Susie West, 88-126. Manchester and New York: Manchester University Press, 2010.

Eric Dorfman and Janet Carding, 'Introduction,' in *Intangible natural heritage: New perspectives on natural objects*, edited by Eric Dorfman. London and New York: Routledge, 2011.

Further reading:

Rodney Harrison and Deborah Rose, 'Intangible heritage' in *Understanding Heritage and Memory*, edited by Tim Benton, 238-76. Manchester and New York: Manchester University Press, 2010.

9. May 21 Heritage management and conservation (Sven Schroeder)

Richter in Corsane
'The politics of heritage tourism development' p257

Susie West and Sabelo Ndlovu 'Heritage, landscape and memory' in *Understanding Heritage and Memory*, edited by Tim Benton, 202-237. Manchester and New York: Manchester University Press, 2010.

Further reading:

John Schofield, 'Heritage management: Theory and practice,' *The Heritage Reader*, edited by Graham Fairclough, Rodney Harrison, John Schofield, and John Jameson, 15-30. London New York: Routledge, 2007.

10. May 28 Heritage policy and planning (Robert McClean)

Robert McClean, 'Heritage versus Planning: Can Heritage Planners Influence the Emerging Geography of Heritage in New Zealand/Aotearoa?' C.I. Miller and M.M. Roche (eds) *Past Matters: Proceedings of the 8th Australasian Urban History/Planning History Conference*, Massey University, Palmerston North, 2006

Robert McClean, *National Assessment of RMA policy and plan heritage provisions*, NZHPT, Nov 2011:

<http://www.historic.org.nz/ProtectingOurHeritage/AdvocatingForHeritage.aspx>

Further reading:

NZHPT, *Sustainable Management of Historic Heritage Guidance Series*,
August 2007:

<http://www.historic.org.nz/Publications/SustainMgtSeries.aspx>

11. Fri June 1, 9am-5pm Wānanga: Māori heritage

Te Raukura (whare waka) Wellington waterfront Fri June 1 2012 (details tbc)

A one day wānanga introducing students and professionals to Māori perspectives on museums and heritage, and exploring Māori approaches within current museum practice, along with an overview of current and emerging issues across and beyond the heritage sector.

Schedule and content:

1. Powhiri 8.30-9.00am
2. 9.00-9.45am Debrief and introduction

The kawa of the marae
Māori in Wellington in the past and present

With Ben Ngaia and mana whenua
3. Kapu ti 9.45-10.15am
4. Tikanga taonga 10.15-12.00pm

An introduction to tikanga Māori
Applying tikanga Māori to taonga in museum collections

With Peter Adds/Mike Ross? VUW
Dougal Austin Te Papa
Michelle Horwood VUW
5. Kai 12.00-1.00pm
6. Putting the Treaty to work 1.00-3.00pm

An overview of the Treaty and its articles and principles
How does the Treaty apply to museums and heritage?

With Peter Adds, VUW
Cath Nesus, Waitangi Tribunal
7. Kapu ti 3.00-3.30pm
8. Researching with/by/for Māori (for students) 3.30-5.00pm

What is Mātauranga Māori?
What is kaupapa Māori?
Approaches to research

With Ocean Mercier VUW and Lee Davidson VUW

9. Looking after taonga 3.30-5.00pm (for professionals)

A tour of the taonga Māori collection store next door at Te Papa (carving, weaving and pounamu)

With Kaitiaki Māori Mark Sykes and Lisa Ward/Moana Parata?

10. Hakari and poroporoikai 5.00.-6.00pm

With mana whenua

Hui Kōrero

Evening panel discussion (on the marae at Te Papa) 6.30-8.00pm

A panel of experienced Māori professionals discuss current and emerging issues in the wider heritage sector:

Dean Whiting, Historic Places Trust, on Māori heritage and marae conservation

David Jones, Victoria University, on Māori issues in archives and libraries

Rhonda Paku, Te Papa, on key issues within museums for kaitiaki Māori

Arapata Hakiwai, Te Papa/VUW, on issues outside museums for iwi

Readings:

Arapata Hakiwai, 'The Search for Legitimacy: Museums in Aotearoa, New Zealand - a Maori Viewpoint,' In *Heritage, Museums and Galleries: An Introductory Reader*, edited by Gerard Corsane, 154-62. London and New York: Routledge, 2005.

David Butts, 'Maori, Museums, and the Treaty of Waitangi: The Changing Politics of Representation and Control,' in *Museum Revolutions: How Museums Change and Are Changed*, edited by Simon J. Knell, Sheila Watson and Suzanne MacLeod, 215-27. London New York: Routledge, 2007.

Excerpts from: Hirini Moko Mead, *Tikanga Maori: Living by Maori Values*. Wellington: Huia, 2003.

Rawinia Higgens and John Moorfield, 'Ngā tikanga o te marae: Marae practices,' in *Ki Te Whaiao: An Introduction to Maori Culture and Society*, edited by Tania Ka'ai, Michael Reilly, John Moorfield, and Sharon Mosley, 73-85. Auckland: Pearson Longman, 2004.

Paul Tapsell 'Aroha mai: Whose museum?' The rise of indigenous ethics in museum contexts,' in *The Routledge Companion to Museum Ethics*, edited by Janet Marstine, 85-111. London and New York: Routledge, 2011.

James Schuster and Dean Whiting 'Marae conservation in Aotearoa,' in *Decolonising Conservation: Caring for Maori Meeting Houses Outside New Zealand*, edited by Dean Sully, 71-88. Walnut Creek California: Left Coast Press, 2007.

To prepare for the discussion on the Treaty visit this site and look for an example of a museum or heritage organisation which has applied the principles of the treaty to its work:

<http://www.waitangi-tribunal.govt.nz/treaty/>

Further reading:

Charles Royal 'Matauranga Maori and museum practice,' at National Services Te Paerangi website:

<http://www.tepapa.govt.nz/SiteCollectionDocuments/NationalServices/Resources/MataurangaMaori.pdf>

A guide to guardians of iwi treasures:

<http://www.tepapa.govt.nz/sitecollectiondocuments/tepapa/nationalservices/pdfs/resourcguides/governance/iwi.pdf>

Conal McCarthy, *Museums and Maori: Heritage Professionals, Indigenous Collections, Current Practice*. Wellington: Te Papa Press, 2011.

12. July 16 New media (Shannon Wellington)

Michelle Henning, 'New Media,' in *A Companion to Museum Studies*, edited by Sharon Macdonald, 302-22. Oxford: Blackwell, 2006.

Ross Parry, 'Digital heritage and the rise of theory in computing,' *Museum Management and Curatorship* 20.4 (2005): 333-348.

Further reading:

Bas van Heur 'From analogue to digital and back again: Institutional dynamics of heritage innovation,' *International Journal of Heritage Studies* 16.6 (year?): 405-416.

13. July 23 Material culture (Bronwyn Labrum)

Bronwyn Labrum, 'Material Histories in Australia and New Zealand: Interweaving Distinct Material and Social Domains,' *History Compass* 8.8 (2010): 805-16. Available online at:

<http://onlinelibrary.wiley.com/doi/10.1111/j.1478-0542.2010.00716.x/abstract>

Ian Woodward 'The material as culture: Definitions, perspectives, approaches,' from *Understanding material culture*. London: Sage, 2007.

Further reading:

Chris Tilley, Webb Keane, Susanne Küchler, Mike Rowlands, and Patricia Spyer, eds. *Handbook of Material Culture*. London Thousand Oaks New Delhi: Sage publications, 2006.

14. July 30 Collecting and collections

Sharon Macdonald, 'Collecting Practices,' in *A Companion to Museum Studies*, edited by Sharon Macdonald, 81-97. Oxford and Malden MA Blackwell, 2006.

Simon Knell, 'Altered values: Searching for a new collecting,' in *Museums and the Future of Collecting*, edited by Simon Knell, 1-46. 2nd ed. Aldershot, Hampshire: Ashgate, 2004.

Further reading:

Linda Young. 'Collecting: Reclaiming the art, systematising the technique,' in *Museums and the Future of Collecting*, edited by S. Knell, 185-95. Aldershot: Ashgate, 2004.

15. Aug 6 Curatorial theory

Excerpts from: Graham, Beryl, and Sarah Cook, *Rethinking Curating: Art after New Media*. MIT Press, 2010.

James Clifford, 'The Times of the Curator: Keynote Address at the conference *The Task of the Curator*, University of California Santa Cruz, 2010.

Further reading:

Christina Kreps, 'Non-Western Models of Museums and Curation in Cross-Cultural Perspective,' in *A Companion to Museum Studies*, edited by Sharon Macdonald, 457-72. Malden MA: Blackwell Publishing, 2006.

16. Aug 13 Curatorial practice

Whitehead in Corsane
'Visiting with suspicion' p89

Paul O'Neill, 'The Curatorial Turn: From Practice to Discourse,' in *Issues in Curating Contemporary Art and Performance*, edited by Judith Rugg and Michele Sedgwick, 13-28. Bristol and Chicago: Intellect, 2007.

Further reading:

Lawrence Alloway, 'The Great Curatorial Dim-Out,' in *Thinking About Exhibitions*, edited by Bruce Ferguson, Sandy Nairne and Ressa Greenburg, 221-30. London and New York: Routledge, 1996.

17. Aug 20 Exhibitions and display

Emma Barker. 'Introduction,' in *Contemporary Cultures of Display*, edited by Emma Barker, 8-49. New Haven: Yale University Press in association with the Open University, 1999.

Barbara Kirshenblatt-Gimblett, 'Objects of ethnography,' from *Destination Culture: Tourism, Museums, and Heritage*, 17-78. Berkeley: University of California Press, 1998.

Further reading:

Paul Basu and Sharon Macdonald, 'Introduction: Experiments in exhibition, ethnography, art and science,' *Exhibition experiments*, edited by Sharon Macdonald and Paul Basu, 1-24. Oxford and Malden MA: Blackwell, 2007.

18. Sept 10 Exhibition development and design

Dan Spock draft chapter from McCarthy *Museum Practice* (2013)

Kathleen Mclean, 'Museum Exhibitions and the Dynamics of Dialogue,' in *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, edited by Gail Anderson, 193-211. Walnut Creek, California: Altamira, 2004.

Further reading:

David Dean draft chapter from McCarthy *Museum Practice* (2013)

19. Sept 17 Visitor studies

Nick Merriman, 'Museum Visiting as a Cultural Phenomenon,' in *The New Museology*, edited by Peter Vergo, 149-71. London: Reaktion Books, 1989.

Eilean Hooper-Greenhill, 'Studying Visitors,' in *A Companion to Museum Studies*, edited by Sharon Macdonald, 362-76. Malden MA: Blackwell, 2006.

Further reading:

Newman in Corsane

'Social exclusion zone' and 'the feel good factor' p325

20. Sept 24 Audience and community

Graham Black draft chapter from McCarthy *Museum Practice* (2013)

Sheila Watson 'Introduction: Museums and their communities,' in *Museums and Their Communities*, edited by from Sheila Watson, 1-31. London New York: Routledge, 2007.

Further reading:

Elizabeth Crooke, 'Museums and community,' in *A Companion to Museum Studies*, edited by Sharon Macdonald, 170-85. Malden, MA: Blackwell, 2006.

21. Oct 1 Education and interpretation

Mason in Corsane

'Sites of meaning making and communication' p200

Susie West and Elizabeth McKellar 'Interpretation of heritage,' in *Understanding Heritage in Practice*, edited by Susie West, 166-204. Manchester and New York: Manchester University Press, 2010.

Further reading:

Eilean Hooper-Greenhill, 'Education, Postmodernity and the Museum,' in *Museum Revolutions: How Museums Change and Are Changed*, edited by Simon Knell, Sheila Watson and Suzanne MacLeod, 367-77. London and New York: Routledge, 2007.

22. Oct 8 Planning new museum projects (Ken Gorbey)

Heumann Gurian in Corsane

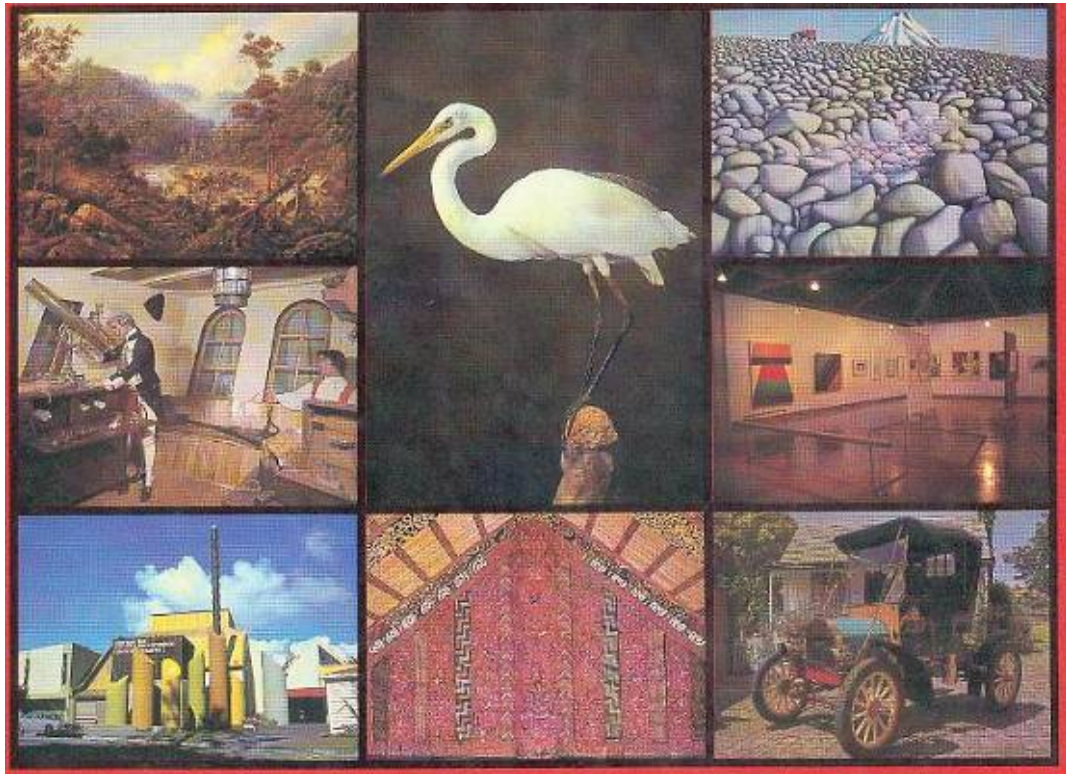
'A blurring of the boundaries' p71

Ken Gorbey, 'Driving stakes into the ground: Michael Blumenthal's vision for a new museum of German Jewish history,' in *Die Ersten Achtzig Jahre The First Eighty Years: W. Michael Blumenthal zum Geburtstag*, 155-63. Berlin: Society of Friends of the Jewish Museum Berlin, 2006.

23. Oct 15 New research in museum and heritage history, theory and practice

PhD and Masters thesis students present current research topics tba

24. Oct 18 Seminars at Museum of Wellington City and Sea



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 the first part of the course that explores the theory and history of museums and heritage. Please present a plan with your question/problem, 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 or problem in relation to current museum practice.

Please present a plan with your topic, approach and sources in advance.

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)	5 April
Assignment 2: Essay on approved topic	7 May
Assignment 3: Essay on approved topic	23 July
Seminar Seminar presentation	18 Oct
Research report	22 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	18 Oct
	Report, entry, label etc.	22 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 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.

OR Doniger, *Splitting the Difference*

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 paper requires a time commitment equivalent to a full working day (inclusive of teaching or seminar time) for every week of the academic year.

Mandatory course requirements

The minimum course requirements which must be satisfied in order for students to be eligible for assessment for a final grade are:

- completion of 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.

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>



David Lange & Hamish Keith debate McCahon's *Northland panels* in an 'art trail' at the National Art Gallery Wellington in 1989

BIBLIOGRAPHY

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 13 February to 16 March 2012, 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 4 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.

Anderson, Gail. ed. 2012. *Reinventing the Museum The Evolving Conversation on the Paradigm Shift*. 2nd Edition. Altamira.

Aplin, G. (2002). *Heritage: Identification, conservation, and management*. Melbourne: Oxford University Press.

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THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2012

The Adam Art Gallery is calling for entries for the Chartwell Trust Student Art Writing Prize—an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to Victoria University of Wellington students from any of the following programmes:

Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, Media Studies and Music.

PRIZE

The winning entry will receive a cash prize of **\$500** and have their essay published on the Adam Art Gallery website www.adamartgallery.org.nz

GUIDELINES/CRITERIA

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced)
- Check www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize for previous winning entries.

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date.

The closing date for submissions is **Friday 28 September 2012**.

Entries should be sent to:

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Wellington 6140

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