

**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  
5 March – 17 November 2012**

## **COURSE ORGANISATION**

|                             |  |
|-----------------------------|--|
| <b>Course Coordinator</b>   | Dr Bronwyn Dalley<br>Rm OK303<br>Museum & Heritage Studies<br>Old Kirk ground floor<br>Office hours: Wednesdays 12pm to 1pm<br>Tel: 463 7470<br><a href="mailto:bronwyn.dalley@vuw.ac.nz">bronwyn.dalley@vuw.ac.nz</a> |
| <b>Administrator</b>        | Pippa Wisheart<br>OK306<br>Tel: 463 5800<br><a href="mailto:pippa.wisheart@vuw.ac.nz">pippa.wisheart@vuw.ac.nz</a>   |
| <b>Placement Supervisor</b> | Annie Mercer<br>OK305<br>Tel: 463 5807<br><a href="mailto:annie.mercer@vuw.ac.nz">annie.mercer@vuw.ac.nz</a>   |
| <b>Class Times</b>          | Primarily Wednesday 9 – 11am<br>(occasional workshops 9am-1pm, and all day, for placements<br>see pages 14-16)<br>Full year course trimester 1 & 2   |
| <b>Venue</b>                | OK 301 for most sessions. Venues of workshops are listed<br>under Course Content.  |

**Communication of additional information will be by email.**

### **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-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 can be found at

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

### **Course Prescription**

This course introduces students to the professional policies, trends, skills and practices in the museum and heritage sector in New Zealand today. In addition to class based seminars, it requires one 200 hour work placement, several hands-on workshops, and a number of field trips and visiting speakers.

## **ABOUT MHST 512 Practicum 1**

This course allows you to discuss and put into effect broad aspects of professional museum and heritage practice. The combination of seminars, discussions, workshops, onsite visits and an extended placement means you can apply what you learn to real situations. Many local museums and heritage organisations feature in this course, so as well as the formal work, you have a chance to make and extend your professional networks. By the end of the course you should have a good grasp of the issues, policies, practices and skills associated with management and leadership, governance, policy, public history and digital heritage, interpretation, writing and concept development, collection care and management, heritage management and planning.

### **Course delivery**

The course includes a range of activities: class seminars, field trips, visiting speakers, workshops and other hands-on activities, as well as a workplace-based placement.

### **Learning objectives and course structure**

The course offers opportunities for you to:

- test and evaluate professional principles, 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 allow you to practice key skills including:

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

### **Relationship of assignments to course objectives**

Five assignments contribute to the assessment, and these are discussed in more detail on pp.12-17 of this outline. There are formal assignments, and also an emphasis on participating in class and case study work. The formal assignments allow you to work in groups or individually, and provide you with an opportunity to take a creative approach to your work.

The placement and other assignments should assist you to:

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

You are strongly advised to keep a 'learning journal' during the year. You can note the things you learn, but more importantly, use it to reflect on what you learn – how you might do things differently, how you observe others doing things and what that might mean for your own practice. This journal will be an invaluable tool for when you prepare your assignments, especially your review and portfolio.



## **COURSE CONTENT**

### **MODULE 1 - THE PUBLIC ENVIRONMENT**

**7 March, 9-11am**

#### **Introduction**

Overview of the course and briefing on the placements. Come prepared to talk a little about yourself – your background and goals for the course. MHST staff, along with current and past students, will attend part of this session. Course outline, placement booklet and other resources will be handed out.

Prepare for this session by thinking about what you want to achieve during the year.

**14 March, 9-12pm**

#### **Anatomy of a heritage organisation, at Museum of Wellington City & Sea, Queens Wharf Jervois Quay**

We visit the Museum of Wellington to talk with the team from across the organisation about their roles and some of the realities of working in today's busy professional environment.

Prepare for this session by looking at the MoW website

<http://www.museumswellington.org.nz/>

**21 March, 9-11am**

#### **Legislation and policy**

Policy analyst and former museum curator Liz Cotton gives an overview of the political context and how policy is developed for the museums and heritage sectors.

Prepare for this session by reading 2 items:

Greg Vossler, 'Sense of nonsense? New Zealand Heritage legislation in perspective,' *Public History Review* 2006 vol 13, 65-85.

Brief to the Incoming Minister November 2011, Ministry for Culture and Heritage,

<http://www.mch.govt.nz/files/2011%20BIM%20%20ACH.pdf>

And if you are very keen, look at Chapter 4 in Jason Smith, 'The creative country: policy, practice and place in New Zealand's creative economy 1999-2008', PhD thesis, University of Auckland, 2010, accessed at

<http://aut.researchgateway.ac.nz/handle/10292/1084>

**28 March, 9-11am**

**Public history all in one, at Parliament Buildings**

We visit Parliament – a heritage site, a collecting agency, a producer of history books – where historian John Martin and curator Michelle Janse will take us through the collections and the preparation of exhibitions throughout the complex.

Prepare for this session with a preview of the area from two websites:

<http://www.nzhistory.net.nz/politics/history-of-parliament-buildings> and  
<http://www.parliament.nz/en-NZ/AboutParl/HstBldgs/Buildings/>

**4 April, 9-11am**

**Public history**

An overview public history in general, and its practice in New Zealand.

Prepare for this session by reading 3 items:

Introduction and Chapter 1 in Bronwyn Dalley and Jock Phillips (eds) *Going Public: the changing face of New Zealand history*, Auckland, AUP, 2001.

‘Introduction: The House of History’, in Paul Ashton and Paula Hamilton (eds), *History at the Crossroads: Australians and the Past*, Halstead Press, 2010.

## **MODULE 2 - MANAGING HERITAGE PLACES & COLLECTIONS**

**2 May, 9-11am**

**The principles: An ABC of collections management**

Carolyn McGill from Te Papa introduces the principles and practices of managing collections.

Prepare for this session by reading 2 items:

Excerpt ‘collections management,’ (pp67-91) from Edson, Gary, and David Dean. 1994. *The handbook for museums*. London and New York: Routledge.

Excerpt ‘Introduction’ (pp.1 – 10) from Knell, Simon J., ed. 1994. *Care of collections, Leicester Readers in Museum Studies*. London: Routledge.

**9 May, 9-12pm**

**Caring for collections**

**Museum of Wellington City and Sea, Queen’s wharf, Jervois Quay**

The principles and practical skills for handling, caring for and storing art using works from the university collection, with Carolina Izzo (Conservator) and Abbey Lewis (Registrar).

Prepare by looking at National Services Te Paerangi: He rauemi resource guides on preventive conservation and condition reporting on <http://www.tepapa.govt.nz/TePapa/English/NationalServices/Resources/>

**16 May 16, 9-5pm**  
**Condition reporting, at Studio Carolina Izzo, 218E Willis St**

A day-long visit to Carolina's studio for some hands-on experience of preventive conservation and condition reporting.

**23 May, 9-1pm**  
**Managing collections, Museum of Wellington City and Sea, Queen's wharf, Jervois Quay**

Staff from the Museum of Wellington will lead an exercise in handling, documentation, storage and cataloguing (using the Vernon database).

**30 May, 9-12pm**  
**Heritage management 1**

This is the first of 3 sessions on heritage management with heritage consultant Michael Kelly. He will introduce the principles and approaches to heritage management including conservation, assessment, significance, documentation and planning.

Prepare for this session by reading 3 items:  
Michael Kelly 'Building a case: Assessing significance' in Alexander Trapeznik (ed) *Common Ground: Heritage and public places in New Zealand*, Dunedin: Otago University Press, 2002, pp121-39.

ICOMOS charter - general information and 2010 revision (pdf) – both on <http://www.icomos.org.nz/nzcharters.html>

**6 June, 9-3pm**  
**Heritage management 2**

Michael takes a practical exercise in heritage management including assessment and documentation of historic buildings and sites in Wellington.

## MODULE 3 - GETTING IT ACROSS

**18 July, 9-11am**

### **Heritage management 3**

Weather permitting, Michael will lead a walking tour of historic buildings and sites in central Wellington, discussing the best ways to get across messages about heritage.

**25 July, 9-11am**

### **Interpretation and concept development**

This is the first of 2 sessions with consultant Kerry Jimson. His workshop provides discuss and practice skills in communication and interpretation, with some practical interpretation and writing exercises.

Prepare by looking at the DOC Interpretation handbook online at:

<http://www.doc.govt.nz/publications/about-doc/role/policies-and-plans/visitor-management/interpretation-handbook-and-standard/>

**1 August, 9-11am**

### **Writing**

Kerry's second workshop looks at writing for the public, in websites, reports, labels, marketing, and other types of non-academic communication. It also includes an introduction to concept development for exhibitions. There is an assignment of writing a 100-word label associated with this, due 13 August.

You will find more about this in the section on 'Assessments' on pp.12 – 14 of this outline.

To prepare look at the booklet on writing effective interpretive text on the National Services Te Paerangi website:

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

**8 August, 9-11am**

### **Effective presentations**

This session will discuss some of the techniques of good oral presentations and we will watch presentations that work (and that don't). Part of the session will include practical exercises of thinking on your feet.

Prepare by thinking about good presentations you have seen, and if possible, bring along a sample (website link, DVD etc)



**15 August, 9-11am**  
**Presenting web/digital heritage**

A discussion about how web-based presentations can work – or not - for history and heritage.

Prepare by reading 1 item:

Chapter 6 ‘Digital history’, in Jerome de Groot, *Consuming History: historians and heritage in contemporary popular culture*, Routledge, 2009.

Look at some relevant sites and think about what does and doesn’t work – and why:

[www.nzhistory.net.nz](http://www.nzhistory.net.nz)

[www.28maoribattalion.org.nz](http://www.28maoribattalion.org.nz)

[www.bbc.co.uk/history](http://www.bbc.co.uk/history)

**MODULE 4 - FROM THE TOP**

**22 August, 9-11am**  
**Management and leadership in theory**

Three managers in the museums and heritage sectors talk about their own personal stories of the theory and practice of cultural leadership. Speakers to be confirmed, but note this session may be swapped with that on 19 September, depending on availability.

Prepare for this session by reading:

Excerpt ‘Complexity and creativity in contemporary museum management,’ (pp.1-14) from: Richard Sandell and Robert R. Janes, eds. *Museum Management and Marketing*. Leicester Reader in Museum Studies. Oxford: Routledge, 2007.

Brad Jackson,. “Getting Respect at the Dowse.” In *Communication and Organisations: Case Studies in New Zealand and Australia*, edited by Theodore Zorn and Deborah Page, 171-177. Auckland: Pearson Prentice Hall, 2007.

If you’ve read this dissertation from the library website:

David Luoni, ‘Go for broke and start from nothing’: A case study in museum leadership, Jim Geddes, District Curator, Gore,’ Masters dissertation Museum & Heritage Studies Victoria University of Wellington 2012.

**12 – 14 September, 9-12pm**  
**Management and leadership in practice offsite**

A chance for you to ‘shadow’ managers as they deal with the daily challenges in their workplaces. You will receive notes on shadowing protocols closer to the time.

Once the agencies are confirmed, you'll select one of the timeslots available over three days (12 – 14 September).

**19 September, 9-11am**  
**Governance**

Two speakers lead a discussion about selecting people for, and working, with the boards that oversee museums and heritage agencies.

Rob Greenfield from the Ministry for Culture and Heritage is an expert on governance and has responsibility for finding members of boards for arts, culture and heritage organisations funded by government; Monty Soutar is the former Director of Tairāwhiti Museum and CE of Te Rūnanga o Ngāti Porou, and has been a member of the Māori Heritage Council.

Prepare for this session by reading 2 items:  
Lord draft chapter from McCarthy *Museum Practice* 2013

The handbook on governance at <http://www.mch.govt.nz/about-ministry/te-kiwai/governance/governance-e-manual>

**26 September, 9-3pm**  
**Business and marketing**

Arts marketing consultant Susette Major runs a workshop on business management and marketing for arts and heritage organisations.

Prepare for this session by reading 3 items:  
Neil and Philip Kotler, 'Can museums be all things to all people? Missions, goals and marketing's role', in G. Anderson (ed.) *Reinventing the museum: historical and contemporary perspectives on the paradigm shift*, 2004.

Silberburg and Lord draft chapter from McCarthy *Museum Practice* 2013

If you have time, look at the Dowse rebranding case study:  
<http://www.tepapa.govt.nz/NationalServices/Resources/MuseumInABox/CaseStudies/pages/casestudythenewdowseaug07.aspx>

**MODULE 5 - TRANSITION TO WORK**

**3 October, 9-12pm**  
**Show and tell: project presentation**

This is your chance to present your project, worth 25% of your final assessment. You will receive feedback on content, structure, delivery, impact, relevant technology and so on.

You will find more about this in the section on ‘Assessments’ on pp.12 – 14 of this outline.

### **10 October, 9-11am**

#### **Gizza job: preparing for the workplace**

Millie Douglas, career advisor at VUW, discusses career planning, preparing cvs, job hunting and interviews.

Bring along your cv, and be prepared to talk about some of your career goals and how you might attain them.

### **17 October, 9-12pm**

#### **Show and tell: career portfolio presentation**

This is your opportunity to present your career portfolio which you submitted on 12 October. You will speak briefly about the portfolio before the class and a panel of experts, and you will receive feedback. The career portfolio is worth 15% of your assessment.

You will find more about this in the section on ‘Assessments’ on pp.12 – 14 of this outline.

Panellists: Paul Thompson (Museum of Wellington City and Sea), Gavin McLean (Ministry for Culture and Heritage), Athol McCredie (Te Papa), Anne Neil (Historic Places Trust)



## ASSESSMENT

This course aims to provide skill-based learning in real-life, industry situations so the assessment is unlike other university papers; it is pass/fail rather than graded.

Five pieces of work contribute to the assessment:

### **1. Review (due 10 June, weighting 15%)**

A group (of no more than 5 members) review of between 8 and 10 museums, buildings, sites, websites, exhibitions etc you have visited during the year. Your review should assess critically some aspect of their operation, management, or display in relation to current museum and heritage practice.

It is your responsibility to arrange the visits. The visits should include at least one museum and one heritage site/building. At least one of the visits should be a formal appointment, which will require you to liaise with a relevant staff member to set up the visit. The review can include the agencies visited as part of the course.

The review should be in written form, and should also include the documentation involved in setting up the formal visit (including the follow-up acknowledgement to the relevant agency).

You can find a comprehensive listing of museums and heritage sites on the Eventfinder website: <http://www.eventfinder.co.nz/venues> Museums and heritage sites are listed under 'art, culture, heritage'. Information (addresses, opening hours, websites) is provided on a broad range of venues – public galleries and museums, house museums, memorials, historic sites. The list can be isolated by region – these visits can be to anywhere in the country. See also the NZ Museums website <http://www.nzmuseums.co.nz/> which also includes interpretive material on selected objects.

The NZhistory website includes a set of links to relevant public history sites: <http://www.nzhistory.net.nz/hands-on-history>.

### **2. Practical Placement (June/July, weighting 25%)**

In the mid-year break (June/July), you will undertake a major solo work placement occupying a total of 200 hours within a selected museum, heritage or cultural organisation. You 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*.

The placement will include a formal project brief, a full report and a joint placement presentation to the class. More information about the placement and its various components is on pp.15 – 17.

### **3. Label Writing (due 13 August, weighting 20%)**

A practical assignment of preparing a 100-word label for an object. The details of this assignment will be discussed and negotiated with the class at the start of module 3 'Getting it across'.

### **4. Project Presentation (presented 3 October, weighting 25%)**

You will make a 'business-case' presentation on a set topic. The aim is to make a compelling presentation – informative, persuasive, interesting, perhaps courageous but certainly creative – on how the topic could be represented in a museum, in a heritage site or as a work of public history. The presentation should be made with a view to convincing a general audience (ie the class and invited guests) of the merits and significance of such a topic.

This presentation can be in any form you wish – written, pictorial, web-based, verbal, as objects, living history and so on – and it can include a range of media (objects, sound, moving image). Ideally, you should give some written information to the audience that indicates, for example, the relation of the topic to a relevant historic site or museum collection. The presentation should have some grounding in contemporary debates and practice in the relevant area, but that material must not be delivered in industry jargon or scholarly speak.

You can present individually, or in small groups. That arrangement, and choice of topic, should be finalised by 3 May. You will be advised on 9 May how long you have to make your presentation, which takes place on 3 October.

Select one topic only from this list:

Takeaways

The lawn

Queues

Cigarettes

Reinforced concrete

Laundry

Beauty salons

The RSA

### **5. Career Portfolio (submitted 12 October, brief verbal presentation and feedback 17 October, weighting 15%)**

Your career portfolio is about you and your career aims, and it is designed to assist with your transition to the workplace. It should be a comprehensive document that includes a current cv and relevant material about your academic and professional experiences. It could contain references, descriptions of work undertaken on placement, or skills gained in workshops. It should articulate an idea of the direction of your future career or ideal position in a museum or heritage organisation. It is advisable to collect and compile the material for your portfolio as you do this course, and your learning journal should assist with this process.

You should submit the portfolio during class on 12 October. The following week you present it, before the class, to a panel of experts (who will have already read the portfolio). You will have 2 – 3 minutes to present on it, and then the panel will give you feedback on aspects of your portfolio and presentation to help you develop your ideas about career options.

There is no standard format for the portfolio. Aim for accuracy, clarity, relevance, ease of use and impact; think too about the audience and how you can keep them interested enough to turn the pages.

Consider the portfolio, along with the short verbal presentation, as a stage for showcasing yourself and your skills - be an aspiring professional ready to enter the museum and heritage sector. This is your opportunity to 'position' yourself, and to put into effect some of the presentation skills you picked up during the course.



## PLACEMENTS

### Placement brief

The placement brief is designed as a planning tool and helps you and your supervisor assess the feasibility of the project, that there is some skill and knowledge development for you, and that it identifies any specific resources or skill development needed to complete it successfully. The placement brief can also form the basis of the contract between you and the host organisation.

Early in the planning process a meeting will be set up for you and both supervisors. This 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
- Your learning goals or professional development goals
- Structure of the placement and how this will meet your learning goals, and the aims and objectives of the placement
- Time frame
- Tutorials or skill development
- Supervision
- Evaluation criteria

### Supervision

You will have both an academic and a placement supervisor. The academic supervisor helps ensure 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 contact you half way through the placement to check 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. You can approach him or her if you have problems with the placement that you've not been able to solve with your 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 of the placement, you 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, or processes for accessing resources. At the completion of the placement, the placement supervisor is involved in the evaluation of your placement.

### 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 your project, how well you perform and the progress and development in relation to your stated learning goals. You will write a report at the completion of the placement. Both supervisors will read this.

The placement report should 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 your overall performance
  - Areas of ongoing professional development

The placement supervisor will also provide an evaluation of the placement and your performance throughout. You should receive verbal feedback at the final placement meeting with your supervisors; this is also a useful debrief for everyone involved. The two evaluations will be taken into consideration by the academic supervisor when allocating your grade.

### **Criteria for organisation of 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

### **Placement presentation assignment**

You will work with one or two classmates to give a presentation on your placements. This presentation should be a single narrative – that is, it should bring together your combined experiences and be a reflection on those combined experiences; it should not be one set of experiences followed by another. It should be designed to be informative and of interest to your classmates.



The presentation should take approximately 20mins (or 30 minutes if there are three of you), including 10 minutes for questions. It can include any range of visual or other aids you wish, and can be an opportunity for you to showcase a creative approach to your presentation style.



## **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 30-point course requires approximately 300 hours' work over the whole year; the practical nature of the workshops and placements makes this a rough guideline only.

### **Mandatory course requirements**

The minimum course requirements are:

1. completion of placement reports and seminar; and
2. 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, 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/avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

## **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 you avoid it and the penalties it can carry, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

### **CLASS REPRESENTATIVE**

A class representative will be elected in the first class, and his or her 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 during February and March; 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.

You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered or collected from nominated points on campus. You will be contacted when they are available.

Readings and resources will be handed out each week for the class the following week, including draft chapters from Conal McCarthy (ed.) *Museum practice: Critical debates in contemporary museums*, Blackwells, forthcoming 2013.

**For an overview of training in museum practice** check the glossary and other resources from the museum standards scheme on the National Services Te Paerangi website;

[http://www.tepapa.govt.nz/SiteCollectionDocuments/NationalServices/HowWeHelp/Introduction\\_standards%20scheme%20Dec2007.pdf](http://www.tepapa.govt.nz/SiteCollectionDocuments/NationalServices/HowWeHelp/Introduction_standards%20scheme%20Dec2007.pdf)

See also the 'museum in a box' resources:

<http://www.tepapa.govt.nz/NationalServices/Resources/MuseumInABox/Pages/overview.aspx>

Recommended texts:

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

Aplin, Graeme. 2002. *Heritage: Identification, conservation, and management*. Melbourne: Oxford University Press.

Other readings:

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

Ashton, Paul and Paula Hamilton (eds), *History at the Crossroads: Australians and the Past*, Halstead Press, 2010.

Ashton, Paul and Hilda Kean (eds), *People and their Pasts: Public History Today*, Palgrave, 2009

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. Ellis. (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.

Dalley, Bronwyn and Jock Phillips (eds), *Going public: the changing face of New Zealand history*, AUP, 2001.

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

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

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

de Groot, Jerome, *Consuming History: historians and heritage in contemporary popular culture*, Routledge, 2009.

'He rauemi: Resource kit' and other resources

National Services Te Paerangi

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

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# WIN \$500

## **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](http://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](http://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:

The Chartwell Trust Student Art Writing Prize

c/- Adam Art Gallery

Victoria University of Wellington

PO Box 600

Wellington 6140

or via email [adamartgallery@vuw.ac.nz](mailto:adamartgallery@vuw.ac.nz)

**GOOD LUCK!**