

**FACULTY OF HUMANITIES AND SOCIAL SCIENCES**

**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**

**4 March – 17 November 2013**

## **COURSE ORGANISATION**

<b>Course coordinator</b>	Dr Bronwyn Dalley OK303 0212550273 <a href="mailto:bronwyn.dalley@vuw.ac.nz">bronwyn.dalley@vuw.ac.nz</a>
<b>Placement supervisor</b>	Annie Mercer School Manager and MHST Programme Administrator OK305 Tel: 463 5807 <a href="mailto:annie.mercer@vuw.ac.nz">annie.mercer@vuw.ac.nz</a>
<b>Class times</b>	Tuesday 9 – 11am (a couple of swaps to Thursday) (random half-day and full-day workshops) Full year course trimester 1 & 2
<b>Venue</b>	OK301 unless otherwise indicated.

### **Teaching dates**

Trimester dates: 4 March - 17 November 2013

Teaching dates: 4 March - 18 October 2013

Easter break: 28 March – 3 April,

Mid-trimester break 1/3: 22- 26 April,

Mid-year Break: 10 June – 14 July,

Mid-trimester break 2/3: 26 August – 6 September 2013

Aegrotat period begins: 30 September, so at least 30% assessment due on or before Friday 27 September (or preferably by  $\frac{3}{4}$ -point of course, i.e. 23 August)

Study week: 21–25 October 2013

Examination/Assessment Period: 25 October to 16 November 2013

### **Withdrawal dates**

Information on withdrawals and refunds can be found at

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

### **Course prescription**

This course introduces students to the professional policies, trends, skills and practices in New Zealand's contemporary museum and heritage sector. 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.13-18 of this outline. There are formal assignments, and 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 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 readings**

A list is at the back of this outline; some of these readings are posted on Blackboard, and you should periodically check that site to see what is new.



## COURSE CONTENT

<b>MODULE 1 - THE PUBLIC ENVIRONMENT</b>
--

**5 March, 9-11am**

### **Introduction**

Overview of the course and briefing on the placements. Come prepared to introduce yourself – your background and goals for the course. MHST staff, along with current student Ollie O’Connell and former student Imelda Bargas, 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.

**THURSDAY 14 March, 9-12pm**

### **Anatomy of a heritage organisation**

#### **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/>

**19 March, 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 March, 9-11am**  
**Legislation and policy**

Policy analyst Ed Siddle and Heritage Adviser Ashley Mackenzie-White give an overview of the political context and discuss 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>

**Easter break: 28 March – 3 April**

**9 April – no class (rescheduled for 25 April)**

**MODULE 2 - PLACES & COLLECTIONS**

**16 April, 9-11am**  
**Public history**

An overview public history and its practice in contemporary New Zealand.

Prepare for this session by reading 2 items:

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.

**Mid-trimester break: 22 – 28 April**

**25 April, 10.45 – 12.30**  
**Memorialising in action**  
**National War Memorial, Buckle St**

We visit the National War Memorial to watch the annual Anzac Day service and, if time allows, discussing the event with the Memorial's curator. You should consider the role of public memorials, and especially war memorials.

Prepare for this visit by reading 2 items:

<http://www.nzhistory.net.nz/war/anzac-day> for an overview of Anzac Day

<http://www.anzac.govt.nz/index.html> for a discussion of how the services take place

**30 April, 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:

'Collections management,' (pp. 67-91) from Gary Edson and David Dean, *The handbook for museums*, London and New York: Routledge, 1994.

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

**THURSDAY 2 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 a museums 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/>

**7 May, 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.

**14 May – no class (rescheduled to 2 May)**

**21 May 9 – 11am**  
**Heritage collections: 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/>

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

This is the first of 2 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>

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

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

**6 June: Assignment 1 due and selection of topic/groups for assignment 4 (see 'Assessments' pp.13 – 15).**

**Mid-year break: 10 June – 14 July, placements (assignment 3)**



## MODULE 3 - GETTING IT ACROSS

**16 July, 9-11am**

### **Interpretation and concept development**

This is the first of 2 sessions on written communication and interpretation in a museum setting, with writing and museum consultant Kerry Jimson (tbc). This session includes an introduction to concept development for exhibitions.

**23 July, 9-11am**

### **Writing**

Kerry's second workshop focuses on writing for the public in websites, reports, labels, marketing, and other types of non-academic communication. This is a practical session

There is an assignment of writing a 100-word label associated with these two workshops, due 26 July. You will find more about this in 'Assessments' on pp.13 – 15 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>

**26 July: Assignment 2 due**

**30 July, 9 – 11 am**

### **Sharing your placement experiences (part of assignment 3)**

In groups of 2 or 3, you verbally report back to the class the main things you learned during the course of your placement.

**6 August, 9-11am**

### **Presenting web/digital heritage**

A discussion about how web-based presentations can work – or not. The session will include practical exercises reworking website material.

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.

**13 August, 9-11am**  
**Effective presentations 1**

Two sessions focus on improving your verbal presentation skills. The sessions will discuss techniques of good oral presentations, and we will watch presentations that work (and that don't). Part of the sessions involves practical exercises - 'thinking on your feet', working with powerpoint, dealing with nerves.

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

**20 August, 9 – 11am**  
**Effective presentations 2**

This session will include the practical exercise of reworking a verbal presentation you have already done during the course.

<b>Mid-trimester break: 26 August – 8 September</b>
---

**10 September, 9 – 11am**  
**Show and tell: project presentation (assignment 4)**

You present your project, worth 25% of your final assessment, to the class and a panel. You will receive feedback on content, structure, delivery, impact, use of relevant technology and so on. The panel includes Dr Bronwyn Labrum (Material and Visual Culture, Massey University) and Alison Parr (Heritage Services, Ministry for Culture and Heritage).

You will find more about this in 'Assessments' on pp.13 – 15 of this outline.

<b>MODULE 4 – WORKPLACE SKILLS DEVELOPMENT</b>
--

**17 September, 9 – 11am**  
**Project management**

WorkshopE project manager Jean-Marie O'Donnell will introduce you to project management skills most relevant to museum and heritage organisations.

**24 September, 9 – 11am**  
**Business and marketing**

Arts marketing consultant Suzette 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>

**1 October, 9-11am**  
**Management and leadership in practice**

Managers in the museum and heritage sector talk about their personal stories of the theory and practice of cultural leadership, and discuss what they look for in recruiting staff.

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're keen 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.

**8 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 your career goals and how you might attain them.

### **9 October: career portfolio due (part of assignment 5)**

**15 October, 9-12pm**

**Show and tell: career portfolio presentation (assignment 5)**

This is your opportunity to present the career portfolio you submitted on 9 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 assignment in 'Assessment' on pp.13 – 15 of this outline.

## ASSESSMENT

This course provides 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:

### **Assignment 1: Review (due 6 June, weighting 15%)**

A review of 6 institutions/exhibitions. This should include **all** of the institutions we have visited so far during the course, plus 2/3 other institutions or exhibitions that you have visited; one of **your** visits should be a formal appointment, which will require you to liaise with a relevant staff member to set up the visit.

Your review should assess critically operation, management and display in relation to current museum and heritage practice.

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). In total, the review should be no more than 4000 words.

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>.

### **Assignment 2: Label writing (due 26 July, 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'.

### **Assignment 3: Placement (June/July, weighting 25%)**

In the mid-year break (June/July), you will undertake a major solo work placement of 200 hours within a relevant 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 *Practical Work Placements: A Guide to Students and Placement Supervisors*.

The placement will include a formal project brief, a full report and a group presentation to the class (scheduled for 30 July). More information about the placement and its components is on pp.16 – 18.

#### **Assignment 4: Project presentation (10 September, weighting 25%)**

Individually, or in small groups, you will make a presentation on one of the topics set out below.

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 – written, pictorial, web-based, verbal, as objects, living history – 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.

Your groups (if any) and choice of topic should be finalised by 6 June. You will be advised on 16 July how long you have to make your presentation, which takes place on 10 September.

Select one topic only from this list:

Leather  
Stock-cars  
Public toilets  
The footpath  
Kumara  
Fear  
Corrugated iron  
Wind  
The corner dairy

#### **Assignment 5: Career portfolio (submitted 9 October, brief verbal presentation and feedback 15 October, weighting 15%)**

Your career portfolio is about you and your career aims, and 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 by 9 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 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 (30 July)**

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 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.

## **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 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 all assignments, the placement reports and seminar; and
2. attendance at 90% of sessions (i.e. 21 out of 24 classes).

### **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](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](http://www.victoria.ac.nz/home/study/calendar) (See Section C).

Other useful information for students may be found at the Academic Office website, at [www.victoria.ac.nz/home/about/avcacademic](http://www.victoria.ac.nz/home/about/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 penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism>

### **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

**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 Crispin 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/>

Jordanova, Ludmilla, *History in Practice*, Arnold, London, 2000.

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.

McCarthy, Conal, ed. *Museum Practice: Critical Debates in Contemporary Museums*. Malden MA: Blackwells, 2013.

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

'Museum methods: Collection management'. *A practical manual for managing small museums*. Museums Australia: Sydney, nd.

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.

Trapeznik, Alexander (ed) *Common Ground: Heritage and public places in New Zealand*, Dunedin: Otago University Press, 2002.

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