

FACULTY OF HUMANITIES AND SOCIAL SCIENCES

MHST 520

SPECIAL TOPIC: EXHIBITION STUDIES

COURSE OUTLINE



Museum & Heritage Studies programme
Te Kura Toirangi
School of Art History, Classics & Religious Studies
Victoria University of Wellington

Trimester 1 & 2
Full year 30pts

2015

COURSE ORGANISATION

Course Coordinator	Dr Conal McCarthy OK 303 Office hours: Wednesday 9-10am Tel: 463 7470 conal.mccarthy@vuw.ac.nz
Administrator	Annie Mercer OK305 Tel: 463 5807 021 254 8494 annie.mercer@vuw.ac.nz
Class Times	Tuesdays 2.10-4pm Full year course trimester 1 & 2
Venue	OK524

Important dates:

Trimester dates: 2 March to 15 November 2015

Teaching dates: 2 March to 16 October 2015

Easter/Mid-trimester break: 3–19 April 2015

Mid-year break: 2-12 July 2015

Mid-trimester break 2/3: 24 August to 6 September 2015

Last assessment item due: 31 October 2015

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds.
If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.



Exhibition studies

‘Exhibitions made today may seem obviously appropriate to some viewers precisely because those viewers share the same attitudes as the exhibition makers, and the exhibitions are cloaked in familiar presentational styles. We discover the artifice when we look at older installations or those made in other cultural contexts. The very nature of exhibiting, then, makes it a contested terrain’ (Karp & Lavine 1991).



Wellington Missionary exhibition 1924

Prescription

This course introduces students to the history, theory and practice of exhibitions in museums, galleries and related organisations. As well as seminar-based discussions of the critical literature of exhibitions, display and interpretation, the class will work with a local public institution, its collections and staff, and prepare, design, mount, evaluate and de-install a small temporary exhibit. The course will therefore culminate in a public exhibition produced by students in collaboration with professionals, along with related marketing, events and public programmes, which will be set up in advance by the academic supervisor in partnership with the workplace supervisor in an appropriate institution.

Learning professional exhibition practice:

The exhibition will be held at the Turnbull Gallery, National Library August 17 – September 11, 2015.

This course aims to give students a small taste of what is involved in developing and producing an exhibition on small scale—it is a learning experience rather than a fully professional product and therefore calls for a degree of experimentation and flexibility. It is envisaged that the class will work together as an exhibition team with roles assigned for certain functions that are typically found in a medium-large sized museum or heritage organisation: project manager, collection manager, concept developer/curator, interpreter, designer, writer, educator, as well as marketing, public programmes, digital, visitor research etc. The course will demand group cohesion and individual contributions to the exhibition.

Some aspects of the exhibition will be determined in advance, and some parameters of its development and delivery will be guided by institutional policy and regulations, but there will be room for creativity and initiative. The class will follow the project management model (Dean 2015) which proceeds from an initial concept and proposal through concept design, and developed design, with internal approvals processes and assessment organised around this process.

The model of exhibition development is not focused on one style, discipline or collection type, eg the fine arts curator-driven show, but is deliberately interdisciplinary and focused on audience engagement with a range of collections. The course will be focused on academic theory and history while based at the university initially, but will move to practice-based work in partnership with experienced professionals at the host organisation. It will demand a commitment of time and energy and a degree of tact and professionalism in negotiating people, policy and constraints to achieve personal, learning and organisational goals.



COURSE CONTENT

1. March 3 Introduction: Exhibition studies

Marstine, Janet. 'What a Mess! Claiming a Space for Undergraduate Student Experimentation in the University Museum.' *Museum Management and Curatorship* 22, no. 3 (2007): 71-80.

Young chapter from McCarthy *Museum Practice* 2015

2. Mar 10 Exhibitions and display: History

Excerpts from: McCarthy, Conal. 2007. *Exhibiting Maori: A history of colonial cultures of display*. Oxford & New York: Berg.

Excerpts from: Klonk, Charlotte. 2009. *Spaces of experience: Art gallery interiors from 1800 to 2000*. New Haven and London: Yale University Press.

Further reading:

Ferguson, Bruce, Sandy Nairne, and Ressa Greenburg, eds. 1996. *Thinking about exhibitions*. London: Routledge.

3. Mar 17 Exhibitions: Theory

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

Excerpts from: Mary Anne Staniszewski. 1998. *The power of display: A history of exhibition installations at the Museum of Modern Art*. Cambridge, Mass.: MIT Press.

Further reading:

Tony Bennett. 1995. 'The exhibitionary apparatus,' from *The birth of the museum: History, theory, politics*. London: Routledge.

4. Mar 24 Exhibition practice: Interpretation and communication

Fritsch, Juliette. 2012. "Education is a department isn't it? Perceptions of education, learning and interpretation in exhibition development." In *Museum gallery interpretation and material culture*, edited by Juliette Fritsch, 234-48. London and New York: Routledge.

Further reading:

Mason, Rhiannon. 2005. "Museums, galleries and heritage: Sites of meaning-making and communication." In *Heritage, museums and galleries: An introductory reader*, edited by Gerard Corsane, 200-214. London, New York: Routledge.

5. Mar 31 Exhibition practice: Development

Dean chapter from McCarthy *Museum Practice* 2015.

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:

Bogle, Elizabeth. 2013. *Museum exhibition planning and design*. Lanham MD: AltaMira Press.

6. Apr 21 Exhibition practice: Planning and production

Excerpts from: Bridle, Tessa. 2013. *Effective exhibit interpretation and design*. Lanham MD: AltaMira Press.

Excerpts from: McKenna-Cress, Polly, and Janet Kamien. 2013. *Creating Exhibitions: Collaboration in the Planning, Development, and Design of Innovative Experiences*. Oxford and Malden MA: Wiley.

7. Apr 28 Curatorial workshop: Concept development (Athol McCredie)

Excerpts from: Graham, Beryl, and Sarah Cook. 2010. *Rethinking curating: Art after new media*: MIT Press.

Steven Lubar 'The curator rules':

<https://stevenlubar.wordpress.com/2015/02/07/creative-curation-curatorial-rules-and-when-to-break-them/>

8. May 5 Exhibition workshop: Evaluation (Lee Davidson)

Serrell et al. 2006. *Judging Exhibitions: A Framework for Assessing Excellence*. Walnut Creek, CA: Left Coast Press.

9. May 12 Exhibition workshop: Writing and labels

Jimson chap from McCarthy *Museum practice* 2015

10. May 19 Exhibition workshop: Design (Craig Turvey)

Spock chapter from McCarthy *Museum Practice* 2015.

11. May 26 Collections workshop: National Library

Work with staff onsite and collections for exhibition

12. June 2 Exhibition workshop: National Library

Work with staff onsite on exhibition related business

13. July 14 Exhibition workshop: Project management

Meet and plan work to be completed for the exhibition

14. July 21 Curatorial workshop: Selection and layout (Athol McCredie)

Work with objects and space under supervision

15. July 28 Exhibition workshop: Planning and marketing

Work in teams, individually to develop and deliver work for exhibition
(ongoing)

16. Aug 4 Exhibition workshop: Collections and digital content

17. Aug 11 Exhibition workshop: Preparation, cases, mounts etc

18. Aug 18 Exhibition installation

19. Sept 8 Exhibition follow up work, evaluation

20. Sept 15 Exhibition public programmes

21. Sept 22 Exhibition deinstall

22. Sept 29 Exhibition evaluation

23. Oct 6 Exhibition reporting

24. Oct 13 Wrap up and debrief

OTHER COURSE INFORMATION

Communication of additional information

Any additional information will be posted in the postgraduate room (OK 302), sent via email, or delivered in the classroom.

Course learning objectives (CLOs)

Students who pass this course should be able to:

1. Understand the historical development of exhibitions in museums and related organisations
2. Grasp and apply the theories shaping museum exhibition practice
3. Critically examine current professional debates and issues in the museum sector relating to exhibitions
4. Appreciate different professional roles and functions in relation to exhibition making in museums
5. Demonstrate creativity, judgement and proficiency in applied professional practices in exhibition development

Teaching format

As well as seminar-based discussions of the critical literature of exhibitions, display and interpretation in the first trimester, in the second trimester the class will work with a local public institution, its collections and staff, to prepare, design, mount and evaluate a small temporary exhibit. The exhibition project will comprise two hour workshop/meeting per week culminating in the staging of the exhibit.

Mandatory course requirements

In addition to achieving an overall pass mark of 50%, students must:

1. complete all four assignments and seminar
2. attend 90% of seminars (i.e. 21 out of 24 seminars).

Workload

As a general rule, each course requires a time commitment equivalent to a full working day (inclusive of teaching or seminar time) for every week of the academic year. The total workload for this course is 300 hours. This includes 48 hours of class time. Time allocated to individual assessment items are outlined below:

Assessment:

The course is internally assessed on the basis of three written assignments and a seminar/report.

Assignment 1 (1,000 words 10%) review of an exhibition. 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 museum exhibitions and display. Please present a plan with your question/problem, approach and sources in advance.

Assignment 3 (1,000 words 10%) exhibition proposal and related plans. Please present a plan with your topic, approach and sources in advance.

Assignment 4 (15mins presentation on the exhibition – 10%) presentation on plans for a component of the exhibition.

Assignment 5 (component of the exhibition – 40%) Successful completion of component of exhibition, event or programme according to the brief and agreed criteria and assessed by experienced professional (40% overall - 15% group assessment, 25% individual contribution)

Assignment 6 (Evaluation – 10%) Conduct and report an evaluation of the exhibition and a personal evaluation.

The course is internally assessed on the basis of four written assignments and a seminar/report which related to the CLOs as follows:

Assessment items and workload per item	%	CLO(s)	Due date
1 Exhibition review (12 hrs)	10%	1,2	Due 24th March 2015
2 Essay on approved topic (35 hrs)	20%	1,2,3	Due 21st April 2015
3 Exhibition proposal (70 hrs)	10%	3,4,5	Due 31 May 2015
4 Presentation of plan for component of exhibition	10%	4,5	Due 31st July 2015
5 Completion of exhibition component	40%	4,5	Due 18th October 2015
6 Personal and exhibition evaluation	10%	4,5	Due 31st October 2015

Mandatory course requirements

The minimum course requirements are:

- completion of all four assignments and seminar
- attend 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.

Submission and return of work

Assignments are to be emailed to the course coordinator, and the seminar is to be delivered in person.

Extensions

Extensions are only granted in exceptional circumstances, and must be sought in advance of the deadline.

Materials and equipment and/or additional expenses

There is a noho marae at Hongoeka from 20th to 22nd March. There will be a set charge for students of \$60 to cover some of the expenses and students will also need to give a koha at the pōwhiri.

Practicum/placement/field trip/internship arrangements

The course includes practical work at the host institution where the exhibition is being developed.

Student feedback

Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz

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.



An exhibition model for planning visitor flow

Style guide

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. All essays should correspond to the Chicago style: so it is expected that writing will be presented in Times New Roman font sized at 12 pt, 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 without quote marks. All references should also 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*, 76.

NB Ibid may be used only if the citation is exactly the same in every respect.

Bibliography:

Doniger, Wendy. *Splitting the Difference*. Chicago: University of Chicago Press, 1999.

Chicago B

In text reference:

(Doniger 1999, 65)

References:

Doniger, Wendy. 1999. *Splitting the difference*. Chicago: University of Chicago Press.

Journal article:

Chicago A

Footnote:

John Maynard Smith, "The Origin of Altruism," *Nature* 39(3) (1998): 639.

Bibliography:

Smith, John Maynard. "The Origin of Altruism." *Nature* 39(3) 1998: 639–40.

Chicago B

In text reference:

(Smith 1998, 639)

References:

Smith, John Maynard. 1998. The origin of altruism. *Nature* 39(3): 639–40.

For help with writing

Please attend the very useful workshops run by the library 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

Consult the study hub for resources and tips:

http://www.victoria.ac.nz/st_services/slss/studyhub

BIBLIOGRAPHY

Recommended texts:

Basu, Paul, and Sharon Macdonald, eds. 2007. *Exhibition experiments*. Oxford and Malden MA: Blackwell.

Bogle, Elizabeth. 2013. *Museum exhibition planning and design*. Lanham MD: AltaMira Press.

Bridle, Tessa. 2013. *Effective exhibit interpretation and design*. Lanham MD: AltaMira Press

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

Healy, C., & Witcomb, A. (Eds.). (2006). *South Pacific museums: Experiments in culture*. Melbourne: Monash University ePress.

Henning, Michelle, ed. 2015. *Museum Media: The International Handbooks of Museum Studies, vol 2*. Oxford and Malden MA: Wiley Blackwell.

Karp, I., & Lavine, S. (Eds.). (1991). *Exhibiting cultures: The poetics and politics of museum display*. Washington: Smithsonian Institution Press.

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

Macdonald, S. (Ed.). (1998). *The politics of display: Museums, science, culture*. London & New York: Routledge.

McCarthy, Conal, ed. *Museum Practice: The International Handbooks of Museum Studies, vol 4*. Oxford and Malden MA: Wiley Blackwell, 2015.

McClellan, A. (Ed.). (2003). *Art and its publics: Museum studies at the end of the millennium*. Oxford & Malden, MA: Blackwell.

MacLeod, Suzanne. 2005. *Reshaping museum space: Architecture, design, exhibitions*. Oxford & New York: Routledge.

McKenna-Cress, Polly, and Janet Kamien. 2013. *Creating Exhibitions: Collaboration in the Planning, Development, and Design of Innovative Experiences*. Oxford and Malden MA: Wiley.

Other books, theses, websites and articles on exhibitions and display:

- Allan, Lynne. 2008. *Closing the gap between developer intention and visitor reception: A case study of the 'Stowaways' segment at the Te Papa exhibition Blood Earth Fire*. Masters dissertation, Museum & heritage studies, Wellington.
- Ambrose, Timothy, and Crispin Paine. *Museum Basics*. 3rd ed. London and New York: Routledge, 2012.
- Alloway, Lawrence. 1996. "The great curatorial dim-out." In *Thinking about exhibitions*, edited by Bruce Ferguson, Sandy Nairne and Ressa Greenburg, 221-230. London and New York: Routledge.
- Ames, Eric. 2004. "From the exotic to the everyday: The ethnographic exhibition in Germany." In *The nineteenth century visual culture reader*, edited by Vanessa R Schwartz and Jeannene Przyblyski, 313-326. London and New York: Routledge.
- Ballard, Christy. 2005. *The negotiation of narratives: A case-study of the Indian community exhibition 'Aainaa: reflections through Indian weddings' at Te Papa*. Masters dissertation, Museum & Heritage Studies, Victoria University, Wellington.
- Barker, Emma, ed. 1999. *Contemporary cultures of display, Art and its histories*. New Haven: Yale University Press in association with the Open University.
- Belcher, Michael. 1991. *Exhibitions in Museums: Leicester and London, and Washington D.C.*, Leicester University Press and Smithsonian Institution Press.
- Bouquet, Mary. 2000. "Thinking and doing otherwise: Anthropological theory in exhibitionary practice." *Ethnos* no. 65 (2):217-36.
- Caulton, Tim. 2013. *Hands-on exhibitions: Managing interactive museums and science centres*. London New York: Routledge.
- Cherry, Deborah, and Fintan Cullen, eds. 2008. *Spectacle and display*. Malden MA and Oxford: Blackwell Association of Art Historians.
- Dean, David. 1996. *Museum exhibition: Theory and practice, Heritage*. London ; New York: Routledge.
- Durbin, Gail. 1996. *Developing museum exhibitions for lifelong learning*. London: The Stationery office: Group for education in museums: Museums & Galleries Commission.
- Exhibitionist*. NAME online journal archive. 2013. Accessed November 15. <http://name-aam.org/resources/exhibitionist/back-issues-and-online-archive>
- Holmes-Siedle, James. 1996. *Barrier -free Design: A manual for building designers and managers*. Oxford, UK: Butterworth-Heinemann Ltd.
- Ferguson, Bruce, Ressa Greenburg, and Sandy Nairne. 1997. "Mapping international exhibitions." In *Curating the contemporary art museum and beyond*, edited by Ann Harding, 30-37. London: The Academy Group.
- Forster-Hahn, Françoise. 1995. "The politics of display, or the display of politics." *Art Bulletin* (Special Issue: Problematics of collecting and display, 77.2):174-79.

- Fritsch, Juliette, ed. 2012. *Museum gallery interpretation and material culture*. London New York: Routledge.
- Fritsch, Juliette. 2012. "Education is a department isn't it? Perceptions of education, learning and interpretation in exhibition development." In *Museum gallery interpretation and material culture*, edited by Juliette Fritsch, 234-48. London and New York: Routledge.
- Independent Exhibitions. Kathleen Mclean website. 2013. Accessed November 15. <http://www.ind-x.org/kathleen-mclean>
- Houtgraaf, Dirk and Vanda Vitali. 2008. *Mastering a museum plan: Strategies for exhibit development*. Lanham MD: AltaMira Press.
- Kamien, Janet. 2002a. "An advocate for everything: Exploring exhibit development models." *Curator*, 44(1): 114-128. Klein, Larry. 1986. *Exhibits: Planning and Design*. New York, NY: Madison Square Press.
- Gillespie, Richard 2001. "Making an exhibition: One gallery, one thousand objects, one million critics." *Meanjin* no. 60 (4):118-9.
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- Griffiths, Alison. 2003. "Media technology and museum display: A century of accommodation and conflict." In *Rethinking media change: The aesthetics of transition*, edited by D Thorburn and H Jenkins, 375-89. Cambridge, MA: MIT Press.
- Haskell, Francis. 2000. *The ephemeral museum: Old master paintings and the rise of the art exhibition*. New Haven & London: Yale University Press.
- Henderson, Amy, and Adrienne L Kaeppler, eds. 1997. *Exhibiting dilemmas: Issues of representation at the Smithsonian*. Washington, D.C.: Smithsonian Institution Press.
- Herle, Anita. 2013. "Exhibitions as research: Displaying the technologies that make bodies visible." *Museum Worlds* (1):113-35.
- Jenkins, Donald. 1994. "Object lessons and ethnographic displays: Museum exhibitions and the making of American anthropology." *Comparative Studies in Society and History* (36.2):242-70.
- Johnston, Ewan. 1999. *Representing the Pacific at international exhibitions 1851-1940*, History, Auckland University.
- Klonk, Charlotte. 2009. *Spaces of experience: Art gallery interiors from 1800 to 2000*. New Haven and London: Yale University Press.
- Kirshenblatt-Gimblett, Barbara. 1998. *Destination culture: Tourism, museums, and heritage*. Berkeley: University of California Press.
- Kriegel, Lara. 2006. "After the exhibitionary complex: Museum histories and the future of the Victorian past." *Victorian Studies* (Summer):681-704.
- Kulik, Gary. 1998. "Designing the past: History-Museum exhibitions from Peale to the present." In *History museums in the United States*, edited by Warren Leon and Roy Rosenzweig, 3-37. Urbana and Chicago: University of Illinois Press.

- Labrum, Bronwyn. 2011. "Historicizing the Museum's Recent Past: History Exhibitions at the Museum of New Zealand Te Papa Tongarewa, 1998 – 2008." *Museum History Journal* no. 5 (1).
- Labrum, Bronwyn. 2011. "Reliving the colonial past: Histories, heritage, and the exhibition interior in postwar New Zealand " *Interiors: Design, Architecture, Culture. Special Issue: Living in the past* no. 2 (1):27-44.
- Lang, Caroline, John Reeve, and Vicky Woollard, eds. 2006. *The responsive museum: Working with audiences in the 21st century*. Aldershot, Hampshire: Ashgate.
- Lester, Albert. 2013. *Project management, planning and control: Managing engineering, construction and manufacturing projects to pmi, apm and bsi standards*. Oxford and Waltham MA: Butterworth-Heinemann.
- Lord, Barry and Gail Dexter Lord, eds. 2002. *The Manual of Museum Exhibitions*. Lanham, MD: AltaMira Press.
- Marincola, Paul, ed. 2006. *What makes a great exhibition?* Philadelphia: Philadelphia Exhibitions Initiative Philadelphia Center for Arts and Heritage.
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- McCarthy, Conal. 2005. "Objects of empire? Displaying Maori at international exhibitions, 1873-1924." *Journal of New Zealand Literature: Special Issue* no. 23 (1):52-70.
- McCarthy, Conal. 2007. *Exhibiting Maori: A history of colonial cultures of display*. Oxford & New York: Berg.
- McCarthy, Conal. 2008. "'New Zealand Exhibition, Dunedin 1865,' 'New Zealand and South Seas Exhibition, Dunedin, 1889-90', 'New Zealand International Exhibition, Christchurch, 1906-7', 'New Zealand Centennial Exhibition, Wellington, 1940'." In *Encyclopedia of Worlds Fairs and Expositions*, edited by John Findling and Kimberly Pelle, 34-36, 108-110, 187-90, 309-313. Jefferson, North Carolina and London: McFarland.
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<http://www.si.edu/opanda/reports/htm>
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- Sciascia, Ana. 2011. *Iwi exhibitions at Te Papa: A Ngai Tahu perspective*, Museum and heritage studies, Victoria University, Wellington.
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