MHST 511

INTRODUCING MUSEUMS & HERITAGE

COURSE OUTLINE

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

Trimester 1 & 2
5 March to 17 November

2012
‘Heritage looks old but is new – it is produced’ (Kirshenblatt-Gimblett 1998).

‘The extraordinary fact is that today we live in a world in which virtually anything may be exhibited in a museum, and in which virtually anything can be made to function as a museum, often through little more than verbal designation… The distinctiveness of the museum as an institution, and of museology as a practice, has come to be conceived as a mode of representation that deploys and disseminates knowledge’ (Farago & Preziosi 2004).

‘The last century of self-examination – reinventing the museum – symbolizes the general movement of dismantling the museum as an ivory tower of exclusivity and toward the construction of a more socially responsive social institution in service to the public’ (Anderson 2004).

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

Course Coordinator
Dr Conal McCarthy
OK 303
Office hours: Monday 1-2pm
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Administrator
Pippa Wisheart
OK306
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Class Times
Mondays 11am-1pm
Full year course trimester 1 & 2

Venue
OK 301

Trimester dates
Trimester dates: 5 March to 17 November 2012
Teaching dates: 5 March to 19 October 2012
Mid-trimester break 1/3: 6–22 April 2012
Mid-year break: 11 June – 15 July
Mid-trimester break 2/3: 27 August to 9 September 2012
Study week: 22–26 October 2012
Examination/Assessment Period: 26 October to 17 November 2012

Withdrawal dates
Information on withdrawals and refunds may be found at
http://www.victoria.ac.nz/home/admisenrol/payments/withdrawlsrefunds.aspx

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

Course delivery

This course is delivered through class seminars, visiting speakers, field trips and a practical exhibition exercise.

Learning objectives

Students will be able to:

• develop an applied understanding and theoretical grasp of museum and heritage issues, practices and policies.

• develop an awareness of the role of museums, art galleries, and heritage agencies in the social construction of cultural and natural heritage.

• appreciate Māori perspectives on issues related to cultural and natural heritage.

• explore issues of ownership and authority in relation to museum and heritage collections and to develop an understanding of knowledge sources for museum and heritage interpretation.

• examine aspects of museum and heritage audiences in their social context.

National War Memorial & carillon, Wellington, 1933
COURSE CONTENT

1. March 12 Introduction: Museum & Heritage Studies

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

From the set text by Gerard Corsane
‘Issues in heritage, museums and galleries: A brief Introduction,’ p1


2. Mar 19 Museums: History and theory

Stam in Corsane
‘The informed muse’ p71


3. Mar 26 Heritage: Memories, places, practices

Lumley in Corsane
‘The debate on heritage reviewed’ p15


4. Apr 2 Culture and identity (Sean Mallon)

Nederveen Pieterse in Corsane ‘Multiculturalism and museums’ p163

Further reading:

5. **Apr 23**  
**Mission, vision and values**

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

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

Further reading:

6. **Apr 30**  
**Cultural policy and ethics**


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

Further reading:
AAM: [http://www.aam-us.org/museumresources/ethics/coe.cfm](http://www.aam-us.org/museumresources/ethics/coe.cfm)

7. **May 7**  
**Cultural heritage (Gavin McLean)**


Macdonald in Corsane  
‘A people’s story’  

Further reading:

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


Further reading:

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

Richter in Corsane
‘The politics of heritage tourism development’ p257


Further reading:

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


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

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

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

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

**Schedule and content:**

1. Powhiri 8.30-9.00am

2. 9.00-9.45am Debrief and introduction
   The kawa of the marae
   Māori in Wellington in the past and present
   With Ben Ngaia and mana whenua

3. Kapu ti 9.45-10.15am

4. Tikanga taonga 10.15-12.00pm
   An introduction to tikanga Māori
   Applying tikanga Māori to taonga in museum collections
   With Peter Adds/Mike Ross? VUW
   Dougal Austin Te Papa
   Michelle Horwood VUW

5. Kai 12.00-1.00pm

6. Putting the Treaty to work 1.00-3.00pm
   An overview of the Treaty and its articles and principles
   How does the Treaty apply to museums and heritage?
   With Peter Adds, VUW
   Cath Nesus, Waitangi Tribunal

7. Kapu ti 3.00-3.30pm

8. Researching with/by/for Māori (for students) 3.30-5.00pm
What is Mātauranga Māori?
What is kaupapa Māori?
Approaches to research

With Ocean Mercier VUW and Lee Davidson VUW

9. Looking after taonga 3.30-5.00pm (for professionals)
   A tour of the taonga Māori collection store next door at Te Papa (carving, weaving and pounamu)
   With Kaitiaki Māori Mark Sykes and Lisa Ward/Moana Parata?

10. Hakari and poroporokai 5.00.-6.00pm
    With mana whenua

**Hui Kōrero**

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

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

Dean Whiting, Historic Places Trust, on Māori heritage and marae conservation
David Jones, Victoria University, on Māori issues in archives and libraries
Rhonda Paku, Te Papa, on key issues within museums for kaitiaki Māori
Arapata Hakiwai, Te Papa/VUW, on issues outside museums for iwi

**Readings:**


To prepare for the discussion on the Treaty visit this site and look for an example of a museum or heritage organisation which has applied the principles of the treaty to its work:
http://www.waitangi-tribunal.govt.nz/treaty/

Further reading:
Charles Royal ‘Matauranga Maori and museum practice,’ at National Services Te Paerangi website:
http://www.tepapa.govt.nz/SiteCollectionDocuments/NationalServices/Resources/MataurangaMaori.pdf

A guide to guardians of iwi treasures:


12. July 16 New media (Shannon Wellington)


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

13. July 23 Material culture (Bronwyn Labrum)


Further reading:

14. July 30 Collecting and collections


Further reading:

15. Aug 6 Curatorial theory


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

Further reading:

16. Aug 13 Curatorial practice

Whitehead in Corsane
‘Visiting with suspicion’ p89


Further reading:

17. Aug 20  Exhibitions and display


Further reading:

18. Sept 10  Exhibition development and design

Dan Spock draft chapter from McCarthy Museum Practice (2013)


Further reading:
David Dean draft chapter from McCarthy Museum Practice (2013)

19. Sept 17  Visitor studies


Further reading:
Newman in Corsane ‘Social exclusion zone’ and ‘the feel good factor’ p325

20. Sept 24  Audience and community
Graham Black draft chapter from McCarthy *Museum Practice* (2013)


Further reading:

21. Oct 1  **Education and interpretation**

Mason in Corsane
‘Sites of meaning making and communication’ p200


Further reading:

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

Heumann Gurian in Corsane
‘A blurring of the boundaries’ p71


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

PhD and Masters thesis students present current research topics tba

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

Assignments
The course is internally assessed on the basis of three written assignments.

**Assignment 1** (1,500 words 10%) review of a book from extra readings. Please check your choice with the course coordinator before proceeding.

**Assignment 2** (3000 words 20%) essay on a topic chosen from the first part of the course that explores the theory and history of museums and heritage. Please present a plan with your question/problem, approach and sources in advance.

**Assignment 3** (5,000 words 50%) essay on a topic chosen from the whole course that addresses a specific question or problem in relation to current museum practice. Please present a plan with your topic, approach and sources in advance.

**Seminar** (15mins plus report – 20%) presentation on a museum collection item and its exhibition history. Please choose your topic well in advance.

**Assignment Deadlines**

| Assignment 1: Book review (from bibliography) | 5 April |
| Assignment 2: Essay on approved topic | 7 May |
| Assignment 3: Essay on approved topic | 23 July |
| Seminar Seminar presentation | 18 Oct |
| Research report | 22 Oct |

**Student research seminar 2011: Group exhibition at the Museum of Wellington**

This project comprises a 15mins seminar on a museum collection item plus research report, label and Vernon entry 20%

Students will report on a practical project contributing towards a temporary exhibition in the WEHSA room at the Museum of Wellington. This involves research into selected collection items which will be exhibited later in the year. After presenting this research to staff and classmates at the Museum of Wellington, students are expected to take into account any comments and then hand in a brief report (3-5 pages) on the seminar topic incorporating feedback.

This report may be written up informally in the form of an overview or outline of the seminar including images but without footnotes or academic apparatus other than a basic list of sources. It should include background research material

**Brief:**

- Conduct research into an object for a display at the Museum of Wellington focusing on its significance for Wellington social history
- Present a seminar sharing your research, arguing why your object should be included in the exhibition and explaining the approach you are taking to the label text
- Draft extended label of 250 words with headline that is engaging for broad audience and encourages them to donate like objects to the collection
- Reference the introductory panel for the space in terms of the museum’s mission, theme for the room, and level at which the writing is pitched
- Present research in format to allow entry to the fields of the Vernon system
A detailed brief and tour of the space will be provided by Paul Thompson and Jaqui Knowles at the Museum of Wellington after the break. Students may visit the collection store to view the object, and existing information and documentation will be provided. Museum staff involved in assisting students with the research topics will be invited to attend the seminars and give verbal feedback to students. The seminars will be presented as 10-15mins illustrated talks. Students are then expected to hand in the written text of their seminar, the written label and Vernon entry which includes their presentation plus background research material and some consideration of the feedback.

**Vernon entry:**

Student Name:

Object Name:

Research, attribution and provenance
(this includes all related research on the object, the maker, where it came from etc.)

Sources: a list of any references or sources of information

**Draft introductory label:**

‘Every Picture Tells a Story’

‘The Museum has a collection of over xxxx thousand photographs, paintings, prints and posters. Most of these have a strong nautical flavour reflecting the Museum’s earlier existence as a maritime museum but there are also many relating to the wider history of Wellington’.

‘In this room are pictures from our collection and they are changed as we unpack, and in some cases rediscover, the stories behind them. We feature the research on the most recent of our investigations and invite you to contribute. If you have information about any of these pictures we would love to hear from you. If you have items such as photographs, paintings, certificates, prints, posters or drawings relating to Wellington the Museum of Wellington may well be a good home for them’.

**Deadlines:**

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<tr>
<td>Seminar</td>
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<td>Seminar presentation</td>
<td>18 Oct</td>
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<tr>
<td>Report, entry, label etc.</td>
<td>22 Oct</td>
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Relationship of Assignments to Course Objectives

These assignments should assist students to

- develop a theoretical understanding of museum and heritage practices and policies.
- develop an understanding of knowledge sources for museum and heritage interpretation.
- investigate aspects of museum and heritage audiences in their social context.

A note on referencing styles

Strict adherence to a particular style is a very important part of academic writing that students are expected to master during the course of the year. It is expected that writing will be presented in Times New Roman font sized at 12 pt one and spaced at one a half. Text should be justified left and ragged on the right margin. Block quotes of more than 3 lines should be offset and single space. All essays should correspond to the Chicago style. If you prefer to use footnotes, use Chicago A. If you prefer in-text references, use Chicago B.

Please consult the online examples for references in footnotes, citations and bibliography under reference guides/online reference collection on the library website:
http://www.chicagomanualofstyle.org/home.html


Sample references:

Book

Chicago A

Footnote:


Subsequent footnotes:

Doniger, 1999, 76.
OR Doniger, Splitting the Difference

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


*Chicago B*

In text reference:

(Doniger 1999, 65)

References:


*Journal article:*

*Chicago A*

Footnote:


Bibliography:


*Chicago B*

In text reference:

(Smith 1998, 639)

References:


*For help with writing*

Please attend the very useful workshops run by the library, PGSA and Student Learning Support on aspects of research skills and writing. Do not hesitate to consult one of the advisors at SLS about your essays:


Consult the study hub for resources and tips:

http://www.victoria.ac.nz/st_services/slss/studyhub.aspx
Communication of additional information

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

WORKLOAD AND MANDATORY COURSE REQUIREMENTS

Workload Guidelines

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

Mandatory course requirements

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

- completion of all three assignments and seminar
- attendance at 90% of seminars (i.e. 21 out of 24 seminars).

Statement on penalties

There are penalties to be incurred for late submission of work or for exceeding word limits without prior arrangement: 1% of the assessment will be deducted per day for every day it is overdue and every 100 words over the limit.

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://www.victoria.ac.nz/home/study). Find out how academic progress is monitored and how enrolment can be restricted at [www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the Calendar webpage at [www.victoria.ac.nz/home/study/calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at [www.victoria.ac.nz/home/about_victoria/avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

CLASS REPRESENTATIVE

A statement that a class representative will be elected in the first class, and that person’s name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.
ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University’s learning, teaching and research activities are based. Victoria University’s reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else’s work as if it were your own, whether you mean to or not. ‘Someone else’s work’ means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University’s website: http://www.victoria.ac.nz/home/study/plagiarism.aspx

David Lange & Hamish Keith debate McCahon’s Northland panels in an ‘art trail’ at the National Art Gallery Wellington in 1989
BIBLIOGRAPHY
All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 13 February to 16 March 2012, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 of the Student Union Building.
Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available. Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

Set text:

Recommended texts:


**Extra reading:**


Cook, Beth et al. Museums and design education: Looking to learn, learning to see. Ashgate, 2010.


Goodnow, Katherine, Jack Lohman and Philip Marfleet. 2008. *Museums, the media and refugees: Stories of Crisis, Control and Compassion*. Berghahn

Goodnow, Katherine with Jack Lohman and Jatti Bredekamp. 2006. *Challenge and transformation: Museums in Cape Town and Sydney*. Berghahn

Goodnow, Katherine and Haci Akman (eds). 2006. *Scandinavian museums and cultural diversity*. Berghahn


Sully, Dean, ed. (2007). *Decolonising conservation: Caring for Maori meeting houses outside New Zealand*. Walnut Creek California: Left Coast Press.


Journals

Curator: The Museum Journal
International Journal of Heritage Studies
Museum Management and Curatorship
Museum and Society
Museum History Journal
Museums and Social Issues
Recollections: The Journal of the National Museum of Australia
Te Ara: Journal of Museums Aotearoa
Tuhiinga: Journal of the Museum of New Zealand Te Papa Tongarewa
Visitor Studies
Museum Worlds
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

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)

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