FACULTY OF HUMANITIES AND SOCIAL SCIENCES

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
4 March to 17 November

2013
‘Heritage looks old but is new – it is produced’ (Kirshenblatt-Gimblett 1998).

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

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

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

Forrester and Lemon, Criterion Hotel Oamaru 1881
COURSE ORGANISATION

Course Coordinator
Dr Conal McCarthy
OK 303
Office hours: Monday 11-12pm
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027 563 7470
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Administrator
Annie Mercer
OK307
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Class Times
Mondays 9am-11am
Full year course trimester 1 & 2

Venue
OK 301

Trimester dates
Trimester dates: 4 March to 17 November 2013
Teaching dates: 4 March to 18 October 2013
Easter break: 28 March to 3 April 2013
Mid-trimester break 1/3: 22–28 April 2013
Mid-year break: 4–14 July 2013
Mid-trimester break 2/3: 26 August to 8 September 2013
Study week: 21–25 October 2013
Examination/Assessment Period: 25 October to 16 November 2013

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

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 11 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


Stam in Corsane
‘The informed muse’ p71


Lumley in Corsane
‘The debate on heritage reviewed’ p15


4. Noho marae

Hongoeka marae, Plimmerton, weekend of April 6-7, 2013 (details tbc)

Michelle Horwood with tangata whenua, kaitiaki Māori Moana Parata and colleagues from Te Papa, and Peter Adds and staff of Te Kawa a Māui

A two day wānanga introducing students to Māori perspectives on museums and heritage, and exploring Māori approaches within current museum practice, ie tikanga taonga, along with an overview of current and emerging issues.

Reading:

Hakiwai in Corsane
‘The search for legitimacy’ p154


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:
Extra reading:

5. Apr 8  Culture and identity (Sean Mallon)

Nederveen Pieterse in Corsane ‘Multiculturalism and museums’ p163


Further reading:

6. Apr 15  Mission, vision and values

David Fleming draft chapter from McCarthy Museum Practice 2013.

Carol Scott draft chapter from McCarthy Museum Practice 2013.

Further reading:

7. Apr 29  Cultural policy and ethics


Selwood and Davies draft chap from McCarthy Museum Practice 2013.

Further reading:
Ethics statements from
Museums Association: http://www.museumsassociation.org/ethics/code-of-ethics
AAM: http://www.aam-us.org/museumresources/ethics/coe.cfm

8. May 6  Cultural heritage (Gavin McLean)

Macdonald in Corsane
‘A people’s story’

Further reading:

9. May 13 Natural and intangible heritage (Eric Dorfman)


Further reading:

10. May 20 Heritage management and conservation (Sven Schroeder)

Richter in Corsane
‘The politics of heritage tourism development’


Further reading:

11. May 27 Heritage policy and planning (Robert McClean)

12. July 15  New media (Shannon Wellington)


Wellington and Oliver draft chap from McCarthy Museum Pratice 2014.

Further reading:

13. July 22  Material culture (Bronwyn Labrum)


Further reading:

14. July 29  Collecting and collections (Michelle Horwood)


Further reading:
Gardiner draft chap in McCarthy *Museum Practice* 2013

15. Aug 5  **Curatorial theory (Athol McCredie)**


Arnold draft chap from McCarthy *Museum Practice* 2014

Further reading:

16. Aug 12 **Curatorial practice (Athol McCredie)**

Norton-Westbrook draft chap from McCarthy *Museum Practice* 2014


Further reading:
Whitehead in Corsane
‘Visiting with suspicion’ p89

17. Aug 19 **Exhibitions and display (Sean Mallon)**


Further reading:

18. Sept 9 **Exhibition development & design (Michelle Horwood & Craig Turvey)**

Dan Spock draft chapter from McCarthy *Museum Practice* 2014

Further reading:
David Dean draft chapter from McCarthy *Museum Practice* 2014

**19. Sept 16 Visitor studies**

Kelly draft chap from McCarthy *Museum Practice* 2014


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

**20. Sept 23 Audience and community**

Black draft chapter from McCarthy *Museum Practice* 2013


Further reading:

**21. Sept 30 Education and interpretation**

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


Further reading:
22. Oct 7   Planning new museum projects (Ken Gorbey)

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


23. No class

Thurs, Oct 17 Seminars and function 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 practical museum-based project details tbc

Assignment Deadlines

| Assignment 1: Book review (from bibliography) | 4 April |
| Assignment 2: Essay on approved topic | 6 May |
| Assignment 3: Essay on approved topic | 30 July |
| Seminar | Seminar presentation | 17 Oct |
| Seminar | Research report | 21 Oct |

Relationship of Assignments to Course Objectives

These assignments should assist students to

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


Sample references:

Book

Chicago A

Footnote:


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:


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 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
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 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.

Mandatory course requirements

The minimum course requirements are:

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

Statement on penalties

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

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, available via the Calendar webpage at 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.

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

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:


Byrne, Sarah, Annie Clarke, and Harrison Rodney, eds. 2011. *Unpacking the collection: Museums as networks of material and social agency,* One World Archaeology. Santa Fe: Springer.


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 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*

*Tuhinga: Journal of the Museum of New Zealand Te Papa Tongarewa*

*Visitor Studies*

*Museum Worlds*