ARTH 214

ART IN THE PACIFIC

Graham Fletcher, Stigma, 1999, enamel on aluminium (Private Collection)

ART HISTORY

School of Art History, Classics and Religious Studies
Victoria University of Wellington

Trimester 2 2007
ARTH 214
ART IN THE PACIFIC

Course co-ordinator: Dr Peter Brunt, OK (Old Kirk) 310
Tel. 463 5805
Email: Peter.Brunt@vuw.ac.nz
Office hours: Wednesday 3 – 4pm and Thursday 12 – 1pm (or by appointment)

Lectures: Tuesday and Thursday 4.10 – 5.00pm in Murphy 101 (MY LT 101)

Tutor: Graeme Whimp, OK (Old Kirk) 307
Tel. 463 5801 (ext 5801)
Email: Graeme.Whimp@vuw.ac.nz
Office hours: Friday 11am – 12 pm OK 307

Tutorials: Tutorials are in Old Kirk, Room 319 (OK 319).
Tutorial times will be allocated in the first week of the course.

Blackboard: All course information and lecture materials are posted on Blackboard (http://blackboard.vuw.ac.nz).

For more information: See Blackboard (http://blackboard.vuw.ac.nz)
Art History is located on the 3rd (ground) floor of the Old Kirk building. The Art History Office is in OK 306. The Art History administrator is Pippa Wisheart (tel. 463 5800). Notices regarding the course will be posted on the board adjacent to her office. For general information about Art History see: www.vuw.ac.nz/Art-History
**Course outline**

ARTH 214 is a selective survey of the art and visual culture of the Pacific focusing mainly on Polynesia, Melanesia, Micronesia and indigenous Australia. The course will introduce students to a range of visual practices from a variety of locations and historical periods. It will look at those practices through various critical frameworks, including: the relationship between art and power within different political and social formations; the role of art in ritual; the relationship between art and gender; the response of Pacific arts to colonisation and modernity; Pacific art in the ‘postcolonial’ era; and the emergence of Contemporary Pacific art in the late twentieth century.

In general the course will approach Pacific art not as a series of discrete styles and traditions but as a dynamic phenomenon that is conditioned by and responsive to local and global processes of social interaction and historical change.

In line with the Art History teaching objectives, this course will:

- introduce you to the chronology and range of artistic practises in the Pacific region;
- develop your skills in visual analysis and awareness of the materials and techniques used in the art of the Pacific;
- develop your ability to analyse and interpret art within relevant social, political and theoretical contexts;
- introduce you to some of the major themes and currents in the literature of art history in the Pacific;
- develop your ability to gather and organise relevant information and evidence from published material and further your ability to use this material to construct an argument;
- develop your ability to present material which is coherent and well-written and which demonstrates an understanding and application of the conventions of academic writing;
- encourage you to participate in group discussions in tutorials;
- encourage you to view relevant art exhibitions and collections.

Lecture and tutorial programmes, information about assessment and assignments and a reading list follow.
Lecture programme

All lecture handouts (slide lists, etc) will be available from the Art History administrator’s office (OK 306) after each lecture. All readings are in the course textbook (Nicholas Thomas, Oceanic Art). Images shown in lectures, slide lists and course announcements can also be viewed on Blackboard.

**Week 1**
10 July 1 Introduction: Maps
12 July 2 ‘The observer observed’: Pacific art in Art History and Anthropology

**Week 2**
17 July 3 Is Art a European idea? Aesthetics in context
Reading: Thomas, *Oceanic Art*, pp 9-36
19 July 4 *Kula: Ring of Power* (film screening).

**Week 3**
24 July 5 The aesthetics of power I: Ritual centres in early Micronesia and Polynesia
26 July 6 The aesthetics of power II: Rapa Nui and Hawaii
Reading: Thomas, *Oceanic Art*, pp 151-164

**Week 4**
31 July 7 The art of the body I: Polynesian tattooing
Reading: Thomas, *Oceanic Art*, pp 99-114
2 August 8 The art of the body II: Jewellery, adornment and display
Reading: Thomas, *Oceanic Art*, pp 99-114

**Week 5**
7 August 9 Exchange, sanctity and history: Barkcloth and matwork
Reading: Thomas, *Oceanic art*, pp 131-150
9 August 10 Art and ritual I: Spirit houses and male initiation ceremonies in Papua New Guinea
Reading: Thomas, *Oceanic Art*, pp 37-57

**Week 6**
14 August 11 Art and ritual II: Life, death and the art of the mask in New Ireland and New Britain
16 August TEST (lectures 1-11)

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Mid-trimester break
Lectures resume Tuesday 4 September 2007

**Week 7**
4 September 12 Negotiating colonialism I: Appropriation, narrative and the painted Maori meeting house
Reading: Thomas, *Oceanic art*, pp 59-78
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<tr>
<th>Date</th>
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| 6 September  | 13   | Negotiating colonialism II: Syncretic traditions and quiltmaking in Hawaii, the Cook Islands and French Polynesia  
Reading: Thomas, *Oceanic Art*, pp 148-150 |
| **Week 8**   |      |                                                                          |
| 11 September | 14   | The Pacific in the colonial gaze                                         |
| 13 September | 15   | *Cannibal tours*, dir. Dennis O'Rourke (1987) (Film screening)           |
| **Week 9**   |      |                                                                          |
| 18 September | 16   | Tourist art                                                              |
| 20 September | 17   | Imagining the nation: Decolonisation and Contemporary art in Papua New Guinea  
Reading: Thomas, *Oceanic Art*, pp 184-197 |
| 21 September |      | ESSAY DUE                                                               |
| **Week 10**  |      |                                                                          |
| 25 September | 18   | Settler nations and the art of indigenous minorities I: Maori modernism in Aotearoa-New Zealand  
Reading: Thomas, *Oceanic Art*, pp 199-204 |
| 27 September | 19   | Settler nations and the art of indigenous minorities II: Aboriginal Australian desert painting |
| **Week 11**  |      |                                                                          |
| 2 October    | 20   | Themes and issues in Contemporary Pacific art I: Migrants and new ethnicities  
Reading: Thomas, *Oceanic Art*, pp 204-8 |
| 4 October    | 21   | Themes and issues in Contemporary Pacific art II: Migrants and new ethnicities (cont’d)  
Reading: Thomas, *Oceanic Art*, pp 204-8 |
| **Week 12**  |      |                                                                          |
| 9 October    | 22   | Themes and issues in contemporary Pacific art III: Pacific art in the global artworld |
| 11 October   |      | TEST (lectures 12-22)                                                    |

**Tutorial programme**

_Tutorials are compulsory._ You must attend a minimum of 8 out of 10 tutorials to meet mandatory course requirements. Tutorials are important as they supplement lectures and provide an opportunity to deal in more depth with some of the ideas and issues raised and they are the best context for you to ask questions about the course.

To benefit from the tutorial programme it is essential that you undertake the set readings and prepare to discuss the questions for each session given below in the
tutorial programme. Readings for tutorials are in your Course Handbook, available from Student Notes in the Student Union Building.

Please note: The tutorial programme for ARTH 214 begins in the second week of the course.

Week beginning:

16 July  
**Tutorial 1: From artificial curiosities to works of art**
1. Robert Goldwater, ‘Primitive art in Europe: The accessibility of the material; The development of ethnological museums’
2. James Clifford, ‘Histories of the tribal and the modern’

23 July  
**Tutorial 2: Welcome to the Art cult**
1. Alfred Gell, ‘The technology of enchantment and the enchantment of technology’

30 July  
**Tutorial 3: Pacific divinities and the art of power**
1. Greg Dening, ‘Possessing Tahiti’
2. Steven Hooper, ‘Encountering Polynesia’

6 August  
**Tutorial 4: Tatau/tattoo**
1. Nicholas Thomas, *Skin deep: A history of tattooing*
2. Sean Mallon, ‘Samoan Tatau as global practice’

13 August  
**Tutorial 5: Thinking about art and ritual**
1. Anthony Forge, ‘The Abelam artist’
2. Eric Schwimmer, ‘The Anthropology of the Ritual Arts’

3 September  
**Tutorial 6: Te Papa visit/Syncretic traditions**
(This tutorial will take place in the Pacific collection rooms of Te Papa Tongarewa/Museum of New Zealand. Time and meeting point to be announced).

10 September  
**Tutorial 7: Class, gender and tapa cloth in Tonga**
1. Jehanne H. Teilhet-Fisk, ‘To beat or not to beat, that is the question: a study on acculturation and change in an art-making process and its relation to gender structures’
2. Adrienne Kaeppler, ‘The structure of Tongan barkcloth design: imagery, metaphor and illusion’

17 September  
**Tutorial 8: Tourists and tourist art**
1. Eric Kline Silverman, ‘Tourist art as the crafting of identity in the Sepik River (Papua New Guinea)’
2. Dean MacCannell, ‘Cannibal tours’ (excerpt)

24 September  
Tutorial 9: Art and decolonisation  
1. Albert Wendt, ‘Towards a new Oceania’  
2. Jean-Marie Tjibaou and Alain Plagne, ‘From art to politics’

1 October  
Tutorial 10: New ethnicities/migrant identities  
1. Nicholas Thomas, ‘From exhibit to exhibitionism: Recent Polynesian presentations of ‘otherness’  
2. Sean Mallon and Pandora Fulimalo Pereira, ‘Jim Vivieaere’
Assessment

ARTH 214 is internally assessed by means of one essay and two slide-based in-class tests. The two tests will relate to that part of the course immediately preceding them. The essay will allow you to look in depth at a topic selected from the broad range of course content.

1 Test 1 (30%), held in Murphy LT 101, Thursday 16 August at the usual lecture hour (4.10pm – 5.00pm), covering lecture material from the first half of the course (lectures 1 – 11). You will be required to answer two essay questions based on one slide each and one essay question based on the comparison of two slides.

2 Essay (40%), length 1,800-2,000 words, due Friday 21 September 5pm. Essays may be handed in to your tutor, course coordinator, the Art History administrator Pippa Wisheart, or left in the Art History assignment box in the ground floor foyer of Old Kirk outside the Art History offices by 5pm on the due date. (Penalties will apply to essays handed in after the due date of 21 September. Without arrangements having been agreed to, late assignments and essays will be penalised by the deduction of two percentage points for each day beyond the due date).

3 Test 2 (30%), held in Murphy LT 101, Thursday 11 October at the usual lecture hour (4.10pm – 5.00pm), covering lecture material from the second half of the course (lectures 12 – 22). You will be required to answer two essay questions based on one slide each and one essay question based on the comparison of two slides.

A short-list of slides from lectures for test preparation will be posted in Blackboard on Monday of the week of the test.

Attendance at lectures and tutorials

Lectures cover the basic course content and include material not covered elsewhere. It is strongly recommended you attend all lectures. You are required to attend 8 of 10 possible tutorials, and it is recommended you attend them all. Attending lectures and tutorials will prepare you to pass the course tests and a good contribution to tutorials will make a positive difference to borderline grades.

Mandatory course requirements

Mandatory course requirements are defined in the University Calendar. These will be fulfilled:

- On the sitting of two in-class tests.
- On the completion and handing in of one essay
- With satisfactory tutorial attendance; that is, at least 8 out of 10 tutorials.

No assignments will be accepted after Friday 12 October 2007. All requirements are strictly enforced.

Art History has a policy that no extensions will be granted. If you have medical or other problems preventing you from meeting a deadline, you must contact your course coordinator at the earliest opportunity. Without
arrangements having been agreed to, essays will be penalised by the deduction of two percentage points for each day beyond the due date. The reasons exceptions are not made are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and results must be furnished to the central Registry on time. It is also important that we ensure students keep up with the course.

**Workload**
The University recommends that 15 hours/week, inclusive of lectures and tutorials, be given to a 200-level course in order to maintain satisfactory progress. Please make sure you can set aside at least this amount of time throughout the course – it is not worth taking on a greater workload than you can manage.

**Presentation of essays**
You must pay attention to setting out, correct spelling and grammar. Essays should be typed in double space on one side of the page only. A wide margin should be left on the left side of the page. Essays should be fully and accurately documented and spelling, punctuation and grammar checked before handing in. Always proofread your essay carefully, or get a friend to do so. All titles of works of art should be underlined or italicised (whichever you choose, be consistent). For guidance on presenting your essays correctly, please read *Researching and Writing Art History Essays*, available from the Student Notes Bookshop for $3.01 and via Blackboard under Course Documents.

Essays are marked by your course tutor. A second opinion may be requested in the final assessment of any piece of written work.

**Criteria for assessment of essays:** Assessment of essays will be based on the following criteria:

- understanding and definition of question
- formulation and development of argument
- use of visual and written resources
- originality and independence of thought
- mechanics (legibility, fluency, presentation, grammar, spelling, documentation)
Essay topics

Word length 1,800 – 2,000 words (MAXIMUM)
Due 5pm Friday 21 September 2007

Choose ONE essay topic

1. The context of displaying Pacific art is extremely varied. Typically in the modern West it is displayed in art galleries, museums, and glossy picture books, and of course much Contemporary Pacific art is produced for such contexts. But there are other contexts of display in the Pacific: a village ground, a combat arena, a men’s house, an initiation rite, a political or religious ceremony, and so on. With reference to ONE example (a single work or a single art form), discuss the importance of context to an understanding of its aesthetic significance and meaning.

2. What is the importance of museums, art galleries and cultural centres to the process of decolonisation in the Pacific? Discuss with reference to ONE OR TWO examples.

3. In the Pacific certain objects are thought to have a special sacredness or power. With reference to ONE of the following, examine the relationship between its material nature and its power or sacredness.
   - An Hawaiian feather cloak (*ahu ula*).
   - An Abalam wood sculpture
   - A Tahitian mourner’s costume
   - A Malangan mask

4. Tourist art is often dismissed by connoisseurs and traditional scholars of Pacific art as divorced from its authentic context and made solely for commercial profit. Assess the validity and limitations of this view.

5. Referring to ONE of the following works of art (viewable on Blackboard unless indicated otherwise), discuss how it comments on urban and/or migrant experience in the contemporary Pacific.
   1. John Pule, *Take these with you when you leave*, 1998, oil on canvas (Auckland: Auckland Art Gallery)
   2. Tom Deko, *Dynamite Rocker*, 1994, welded steel, scrap metal (New Caledonia: Tjibaou Cultural Centre)
   3. Sim Urale, *O Tamaiti*, 1996 (15 minute film, viewable in the AV Suite of the library DVD 3436 or video VIS 4300)

6. Many contemporary Pacific artists produce works that draw on earlier traditions, motifs, images or stories. Referring to the work of ONE artist, discuss the use they make of such sources and its significance.

7. The role of the artist in Pacific cultures is often determined by what Jehanne Teilhet has called the ‘gendered division of labour’ (see Teilhet, ‘The role of women artists in Polynesia and Melanesia’, in Mead and Kernot (eds), *Art and Artists of Oceania*, Dunmore Press, 1983, pp 45-56). Discuss ONE example of the ‘gendered division of labour’ in Pacific art and its implications for gender relationships.

8. You may propose a topic of your own but you must discuss it with your Course coordinator (Peter Brunt) and obtain his approval first.
Required texts:

2. Course Handbook ARTH 214 Art in the Pacific (available from Student Notes in the Student Union building)

Most other texts on the following list are available in the University Library (either in the Rankine Brown building on the Kelburn campus or in the School of Architecture and Design in Vivian Street). Many have been placed on 3-day loan and if more than four requests are made will automatically be placed on Closed Reserve.

The attached reading list is by no means exhaustive. You will want to extend your reading, particularly on the topics that you choose to investigate in essays. Additional references may also appear at the bottom of slide lists distributed at lectures.

**Become familiar with the Library.** A wealth of art-historical material that will expand your knowledge of the field is stored there and more is being published all the time in all areas of interest. The library is set up to meet your needs and a variety of courses are offered to assist you if you are still unfamiliar with aspects of this facility. Do not forget other libraries such as the Wellington Public Library, the National Library, and the library at the Museum of New Zealand, Te Papa Tongarewa.
Selective bibliography

General books on Pacific art
Hanson, Allan & Hanson, Louise (eds), *Art and identity in Oceania*. Honolulu HA: University of Honolulu Press, 1990.

Art and anthropology
(Consult table of contents for articles on specific Oceanic art topics)


**Early Oceania: Discovery and first settlements**

Bellwood, Peter; Fox, James; and Darrell Tryon (eds), *The Austronesians: Historical and comparative perspectives*. Canberra: Australian National University Press, 1995


______________, *On the road of the winds: An archaeological history of the Pacific Islands before European contact*, University of California Press, 2000


Pawley, Andrew et al (eds), *Papuan Pasts: Cultural, linguistic and biological histories of Papuan-speaking peoples*. Canberra: Research School of Pacific and Asian Studies, Australian National University, 2005


**The arts of Polynesia: prehistoric, ethno-historical and colonial**

(See also listings under General books on Pacific art)

**General**


**Wood carving and architectural arts**


### Marae complexes, land modification and rock art

Dunn, Michael, *Maori rock art.* Wellington: Reed, 1972  

### Tattooing and body arts

Marquardt, Carl, *The tattooing of both sexes in Samoa,* Papakura: Southern Reprints, 1996 (originally Berlin: Dietrich Reimer, 1899)  
Neich, Roger and Fuli Pereira, *Pacific jewellery and adornment,* Auckland: David Bateman and Auckland Museum, 2004  
Thomas, Nicholas, ‘The case of tattooing’ in *New Zealand journal of photography,* no. 51 (Winter 2003), pp 5-10  
___________, ‘Marked men’, *Art Asia/Pacific,* no. 13 (1997), pp 67-73


Thomas, Nicholas; Anna Cole and Bronwen Douglas, *Tattoo: Bodies, art and exchange in the Pacific and the West,* London: Reaktion Books, 2004

### Tapa cloth, quilting and fibre arts

Evans, Miriama and Ranui Ngarimu, *The eternal thread: The art of Maori weaving.* Wellington: Huia, 2005  
Küchler, Susanne and Graeme Were, *Pacific pattern,* London: Thames and Hudson, 2005  
Dance and other arts

The Arts of Melanesia
(See also listings under General books on Pacific art)

General
Bonnemaison, Joël; Huffman, Kirk; Kaufmann, Christian; Tryon, Darrell, _Arts of Vanuatu_. Honolulu: University of Hawai‘i Press, 1996.
Little, Stephen and Peter Ruthenberg (eds), _Life in the Pacific of the 1700s: The Cook/Forster collection of the Georg August University of Göttingen_, Honolulu: Honolulu Academy of Arts, 2006

Tribal and ritual arts
(See also listings under General books and Art and Anthropology)
Birnbaum, Phil and Andrew J. Strathern, _Faces of Papua New Guinea, Darlinghurst N.S.W.: Emperor Publishing_, 1990


**Body arts, jewellery, adornment and display**


Neich, Roger and Fuli Pereira, *Pacific jewellery and adornment*, Auckland: David Bateman and Auckland Museum, 2004


**The art of Micronesia**

(See also listings under General books on Pacific art)


Aboriginal Australia
(See also listings under General books on Pacific art)
Melbourne: Cambridge University Press, 1992
McLean, Ian, *White Aborigines: Identity politics in Australian art*, Cambridge:
Cambridge University Press, 1998
Michaels, Eric, *Bad Aboriginal art: Tradition, media and technological horizons.*
Perkins, Hetti and Hannah Fink, *Papunya Tula: Genesis and genius*, Art Gallery
of New South Wales/Papunya Tula Artists, 2000
Ryan, Judith, *Images of power: Aboriginal art of the Kimberley*, National Gallery
of Victoria, 1993.
Stanton, J. E., *Painting the country: contemporary Aboriginal art from the
Kimberley region, Western Australia*. Nedlands WA: University of
Western Australia Press, 1989.
Sutton, Peter (ed), *Dreamings: the art of Aboriginal Australia*. Ringwood,
*Contemporary Aboriginal art from the Robert Holmes a Court collection*. Perth,

Tourist art
(See also listings under General books on Pacific art)
__________________ , ‘Art, ethno-aesthetics and the contemporary scene’, in
Mead, S. and B. Kernot (eds), *Art and artists of Oceania*, Palmerston Nth:
The Dunmore Press Ethnographic Arts Publications, 1983, pp 70-9
__________________ , ‘Arts of the fourth world’ in Morphy, Howard & Morgan
430
Phillips, Ruth and Steiner, Christopher (eds), *Unpacking culture: art and
commodity in colonial and postcolonial worlds*. Berkeley: University of
Stephen, Ann (ed.), *Pirating the Pacific: images of travel, trade & tourism*. NSW,

European Vision, colonial culture and ‘primitivism’
Bell, Leonard, *Colonial constructs: European images of Maori 1840-1914.*
Auckland: Auckland University Press, 1992
__________________ , *The Maori in European art: a survey of the representation fo the Maori
by European artists from the time of Captain Cook to the present day.*
Wellington: Reed, 1980.


**Colonial Film and Photography**


*Photofile: South Pacific*, Australian Centre for Photography (Spring 1988).


**Modern and Contemporary Pacific art (including Contemporary Maori art)**

*Artlines*, 1, 2006 (Special issue: Contemporary art of the Pacific).


Mané-Wheoki, Jonathan, ‘The resurgence of Maori art: Conflicts and continuities in the eighties’, in *The Contemporary Pacific*, vol. 7 no. 1 (Spring 1995), 1-19


_, *Te Maori*. New York, Metropolitan, 1984


Smith, Huhana (ed.), *Taiawhio: Conversations with contemporary Maori artists*, Wellington: Te Papa Press, 2002


Turner, Caroline (ed.), *Art and social change: Contemporary art in Asia and the Pacific*. Canberra: Pandanus Books, Research School of Pacific and Asian Studies, Australian National University, 2005
Exhibition catalogues

The first Asia-Pacific triennial of contemporary art, Brisbane: Queensland Art Gallery, 1993
The second Asia-Pacific triennial of contemporary art, Brisbane Australia. Queensland Art Gallery, 1996
The 5th Asia-Pacific triennial of contemporary art, Brisbane: Queensland Art Gallery, 2006
Art and Asia Pacific (a regional journal with occasional pieces on Pacific art) (1993–)
Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art, Brisbane: Queensland Art Gallery, 1999
Biennale de Nourmèa: d’art contemporain, Agency for the Development of Kanak Culture, 2000
Dolly mix (w)rapper: Contemporary art by women of Samoan descent, Waikato Museum of Art and History, 2002
Filipe Tohi: Genealogy of lines Hohoko e tohitohi, Govett-Brewster Art Gallery, 2002
Hiko! New energies in Maori art, McDougall Contemporary Art Annex, 1999
Paradise now? Contemporary art from the Pacific, Auckland: David Bateman Ltd, 2004

Periodicals

Art and Asia Pacific (a regional journal with occasional pieces on Pacific art) (1993–)
Art + Text (an Australian journal with occasional reviews of NZ art)
Art New Zealand (1976– ) (on closed periodical reserve)
Bulletin of New Zealand Art History (1972– )
Cultural Anthropology (1986 - )
The Contemporary Pacific (1989- )
The contemporary Pacific, University of Hawaii Press (journal, various relevant articles)
Humanities research (1999 - )
Illusions (on film, TV and theatre) (1986- )
Islands (mainly literary but with some coverage of the visual arts) (1972-1987)
Journal of the Polynesian Society
Oceania
Pacific arts (2006 - ) New journal of the Pacific Arts Association
Pacific Perspective (1972 - )
Te Maori (on Maori culture in general) (1969-81)
Dealer and public galleries in the Wellington region

Check out Wellington’s dealer and public galleries. Many of them show Pacific art and work by Pacific artists. This is the best way to gain first-hand experience of works of art and an important means to develop your skills in visual analysis. Here is a selected list to help you locate them.

Public galleries

Adam Art Gallery, Victoria University of Wellington

City Gallery, Civic Square

New Zealand Film Archive, Cnr Ghuznee and Taranaki Streets

National Library Gallery, National Library, Molesworth Street

Dowse Art Museum, 35 Laings Road, Lower Hutt

Pataka Porirua Museum of Arts and Cultures, Cnr Norrie and Parumoana Sts, Porirua

Te Papa Tongarewa/Museum of New Zealand, Wakefield Street, Wellington

Dealer galleries

Bowen Galleries (and Christopher Moore Gallery), 35 – 37 Ghuznee Street

Hamish McKay Gallery, First floor, 39 Ghuznee Street

Janne Land Gallery, Unit 1, 13 Jessie Street

Mary Newtown Gallery, 150 Vivian Street

Peter McLeavey Gallery, First floor, 147 Cuba Street

Also try visiting the tourist art shop ‘Oceanic Art’ at Wellington (and Auckland) airport.
General Information

General University policies and statutes
Students should familiarise themselves with the University’s policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hard copy or under ‘About Victoria’ on the VUW home page at www.vuw.ac.nz.

Student and staff conduct
The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University’s life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at: www.vuw.ac.nz/policy/studentconduct

The Policy on Staff Conduct can be found on the VUW website at: www.vuw.ac.nz/policy/staffconduct

Taping of Lectures
All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

Class Representatives
Class representatives are elected early in the course. They are supported by the VUW Students’ Association, and have a variety of roles, including assistance with grievances and student feedback to staff and VUWSA. Contact details for your class rep will be listed on the Art History noticeboard and on Blackboard.

Academic grievances
If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:
Academic Integrity and Plagiarism

Academic integrity is about honesty – put simply it means no cheating. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one’s own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University’s website:

www.vuw.ac.nz/home/studying/plagiarism.html

Students with Impairments (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building: telephone: 463-6070 email: disability@vuw.ac.nz

The Art History Disability Liaison Person is Pippa Wisheart, Art History Administrator. telephone 463 5800 email: pippa.wisheart@vuw.ac.nz

Student Support

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities and
Social Sciences the support contacts are **Dr Allison Kirkman, Murphy Building, room 407** and **Dr Stuart Brock, Murphy Building, room 312**. Assistance for specific groups is also available from the Kaiwawao Māori, Manaaki Pihipihinga or Victoria International.

**Manaaki Pihipihinga Programme**  
This programme offers:
- Academic mentoring for all Māori & Pacific students at all levels of undergraduate study for the faculties of Commerce & Administration and Humanities & Social Sciences. Contact Manaaki-Pihipihinga-Programme@vuw.ac.nz or phone 463 6015 to register for Humanities & Social Science mentoring and 463 8977 to register for mentoring for Commerce and Administration courses
- Postgraduate support network for the above faculties, which links students into all of the post grad activities and workshops on campus and networking opportunities
- Pacific Support Coordinator who can assist Pacific students with transitional issues, disseminate useful information and provide any assistance needed to help students achieve. Contact; Pacific-Support-Coord@vuw.ac.nz or phone 463 5842.

Manaaki Pihipihinga is located at: 14 Kelburn Parade, back court yard, Room 109 D (for Humanities mentoring & some first year Commerce mentoring) or Room 210 level 2 west wing railway station Pipitea (commerce mentoring space). Māori Studies mentoring is done at the marae.

**Student Services**  
In addition, the Student Services Group (email: student-services@vuw.ac.nz) is available to provide a variety of support and services. Find out more at:  

www.vuw.ac.nz/st_services/  

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at education@vuwsa.org.nz) is located on the ground floor, Student Union Building.

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**GOOD LUCK AND ENJOY THE COURSE!**