**Victoria**

UNIVERSITY OF WELLINGTON

*Te Whare Wānanga*
*o te Ūpoko o te Ika a Māui*

SCHOOL OF ENGLISH, FILM, THEATRE AND MEDIA STUDIES

# MDIA 221 – MEDIA AUDIENCES

## TRIMESTER 2, 2006

## COURSE GUIDE

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|---|---|
| **Lecturers and tutors** | Dr Joost de Bruin (course coordinator) |
| | Office: 42-44 Kelburn Parade, room 207 |
| | Phone: (04) 463 6846 |
| | Email: joost.debruin@vuw.ac.nz |
| | |
| | Dr Sue Abel |
| | Office: 42-44 Kelburn Parade, room 107 |
| | Phone: (04) 463 5233 ext. 8411 |
| | Email: sue.abel@vuw.ac.nz |
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| **Postal address** | Media Studies Programme |
| | School of English, Film, Theatre and Media Studies |
| | Victoria University of Wellington |
| | PO Box 600 |
| | Wellington |
| | |
| **Class times** | Lectures: Tuesday 1.00 p.m. – 3.00 p.m. in EA LT 006 |
| | Tutorials: Thursdays / Fridays (starting week 2) |
| | Students will have the opportunity to enrol in a tutorial during the first lecture. Tutorial lists will be posted on the Blackboard site and the Media Studies notice board on Friday 14 July |
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| **Additional information** | There is a Blackboard site for this course, which we will use to post announcements and additional information such as a selection of Power Point slides taken from the lectures (these contain the key points of a lecture, but do not replace your own notes), assignments, reading lists and links to relevant websites |

**Course aims**

In this course we address the most important theories and debates about media audiences. We focus on the cultural studies paradigm, which analyses media use in the context of everyday life and sees audience members as active interpreters of the media they consume. We pay attention to existing research into several 'interpretive communities' and introduce a diverse set of methodologies for audience research.

In the first half of the course we analyse different ways in which audiences have been conceptualised in public debates and academic research. Students are invited to critically examine the different paradigms that are used to make sense of media audiences. In the second half of the course we take a closer look at studies into actual media audiences. We will see how particular identities (age, gender, ethnicity) play a role in media consumption and how audiences are increasingly implicated in larger networks. Students will also take part in an actual audience study themselves. They will conduct, analyse and report on interviews for one of their assignments.

**Course objectives**

Having passed this course, students will:
1.  be familiar with the key public and academic debates about media audiences
2.  be familiar with the most important research into actual media audiences
3.  be able to independently conduct and report on a small-scale audience study
4.  be able to demonstrate critical analytical skills in relation to media audiences

**Course philosophy**

MDIA 221 – Media Audiences is offered for the first time in 2006. Both lecturers have been looking forward to teaching this course for a long time. We will put maximum effort into lecturing and tutoring at a high level. In return, you are asked to actively engage with this course. That involves, in our view: attending lectures and tutorials; reading the required texts on a weekly basis; actively searching for more information about topics that specifically interest you; preparing questions for tutorials; actively engaging in discussions inside and outside tutorials, and aiming to perform at your best in the assignments. We are happy to receive feedback if you see possibilities for improvement regarding the way the course is taught.

**Workload**

The course is designed on the assumption that students will commit an average of 16 hours a week to the course, which includes attending lectures and tutorials, reading the required texts and additional literature, and writing assignments.

**Consultation**

Teaching staff will be available for a period of general consultation each week. These times will be announced during the first week of tutorials.

**Lecture and tutorial outline**

| Week | Lecture theme | Lecture date | Tut. no. | Tutorial date |
|---|---|---|---|---|
| *Week 1* | Introduction / Paradigms | 11 July | | |
| | | | | |
| *Week 2* | The "Effects" Debate and the Violence Debate | 18 July | 1 | 20/21 July |
| | | | | |
| *Week 3* | Fan Audiences and Pop Music | 25 July | 2 | 27/28 July |
| **DUE DATE ASSIGNMENT 1a: MONDAY 31 JULY, 4:00 P.M.** | | | | |
| *Week 4* | Film Audiences Versus Television Audiences | 1 August | 3 | 3/4 August |
| | | | | |
| *Week 5* | Soap Opera Audiences | 8 August | 4 | 10/11 August |
| **DUE DATE ASSIGNMENT 2: MONDAY 14 AUGUST, 4:00 P.M.** | | | | |
| *Week 6* | Audience Research | 15 August | 5 | 17/18 August |
| | | | | |
| **Mid-trimester break:** **Interviewing** | | | | |
| **DUE DATE ASSIGNMENT 3: MONDAY 4 SEPTEMBER, 4:00 P.M.** | | | | |
| *Week 7* | Children and Young People | 5 September | 6 | 7/8 September |
| | | | | |
| *Week 8* | Audiences and Gender | 12 September | 7 | 14/15 September |
| | | | | |
| *Week 9* | Audiences and Ethnicity | 19 September | 8 | 21/22 September |
| | | | | |
| *Week 10* | Globalisation and Diasporas | 26 September | 9 | 28/29 September |
| **DUE DATE ASSIGNMENT 1b: MONDAY 2 OCTOBER, 4:00 P.M.** | | | | |
| *Week 11* | New Media and Interactivity | 3 October | 10 | 5/6 October |
| | | | | |
| *Week 12* | Summary / Roundup | 10 October | 11 | 12/13 October |
| **DUE DATE ASSIGNMENT 4: MONDAY 16 OCTOBER, 4:00 P.M.** | | | | |

**Mandatory requirements, assignments and penalties**

The course is internally assessed. In order to pass it, students are required to:
1. attend at least nine tutorials
2. complete all four assignments

- Assignment 1 – weekly tutorial exercises – worth 20 % (see below)
  **Due**: every week on Wednesday (starting week 3)

- Assignment 2 – 2000 word essay – worth 25 % – covers weeks 1 to 4 inclusive
  **Due**: Monday 14 August 4:00 p.m.

- Assignment 3 – interview report – worth 20 % – covers weeks 5 and 6
  **Due**: Monday 4 September 4:00 p.m.

- Assignment 4 – 2500 word essay – worth 35 % – covers weeks 7 to 11 inclusive
  **Due**: Monday 16 October 4:00 p.m.

More detailed assignment instructions will be given at appropriate points during the course in the lectures and tutorials.

Students who cannot attend a particular tutorial session or who require an extension for any of the assignments need to contact their tutor in advance. Extensions will not be given without a medical certificate or similar evidence.

Late essays which have not been granted an extension will be subject to a penalty of one grade per day. Plagiarism (see below) will, in most cases, result in an E grade, or, depending on the severity of the plagiarism, automatic failure.

**Tutorial exercises**

Weekly tutorial exercises are based on the required readings, and are aimed at increasing your understanding of these readings and preparing you for tutorial discussion. Two of the tutorial exercises are to be submitted for assessment, and are due on Monday 31 July, 4:00 p.m. and Monday 2 October 4:00 p.m.

Tutorials can be a vital component of undergraduate study. They provide a forum for collaborative learning in which small groups can discuss, clarify and debate the issues raised in the readings and in the lectures. They can also help you develop communication skills which will be valuable in any postgraduate area of work. Tutorial exercises and participation make up 20% of the assessment for this course.

Starting week 2, an exercise will be posted to "Tutorial Exercises" on Blackboard every week. To meet the requirements for completing this course, you are required to complete **eight** of these. Each exercise should be 500 words, and should demonstrate a reasonable attempt to deal with the substantive issues in the relevant readings. They are to be uploaded to Blackboard before 12:00 noon on Wednesday. This is to

allow your tutor time to read through them before tutorials on Thursday and Friday. In addition you should bring a printed copy to your tutorial to make further notes on during tutorial discussion. In weeks 4 and 11 you will select one of the exercises you have completed and write it up in more detail (500 – 750 words). These are worth 7.5% each. They are to be handed in by Monday 4:00 p.m. in the week they are due.

The other 5% of tutorial assessment will be based on the amount of effort you have put into the other tutorial exercises, and your participation in tutorials. Obviously your attendance will have some relevance here, so if you cannot attend a particular tutorial you should give your tutor a note to explain your absence so that this can be taken into account. To allow tutorial groups to settle down, and for you to become familiar with your fellow students, your tutor, and some of the ideas underlying this course, participation assessment will not start until week 4. The criteria for tutorial participation assessment will be discussed in the first or second tutorials, after which official assessment criteria will be posted on Blackboard.

**Presentation of written work**

Please type your essays in 12pt with 1.5 or double spacing and leave a reasonable margin for comments from the person marking it.  Proofread essays carefully so as to eliminate typing, grammatical and punctuation errors. Students operating at 200-level are expected to be able to write with technical accuracy. Coursework grades may be compromised as a result of a lack of attention to the structure and accuracy of your writing, your referencing of sources through the essay, and your provision of a full bibliography. We will post full details regarding approaches to essay writing and the development of bibliographies, in addition to the correct use of notes, references and citation on Blackboard.

MDIA 221 assignments are checked electronically for plagiarism. This is something that is becoming increasingly common in universities around the world. You will be required to upload a copy of your assignment to Blackboard. It will then be uploaded to turnitin.com (which will check it electronically against all the information on the Internet, student assignments submitted from many universities, and textbooks).

We recognise that plagiarism often arises through misunderstandings and through not knowing how to reference material you have used properly.  The Student Learning Centre runs workshops on how to avoid plagiarism.  You should also read the material about plagiarism below, and the material on the University's website. See your tutor if you have any doubts about the work that you are submitting.

As well as submitting your work electronically, you also need to hand in a hard copy. You will be required to attach a cover sheet which you need to sign, indicating that you are aware of the University's policy on plagiarism, and that the assignment is all your own work. It is your responsibility to ensure that you understand what plagiarism is, and what the University's policy on plagiarism is. Please do NOT sign the cover sheet if you do not understand these.

**Reading list**

The chapters and articles below are required readings. Most of them can be found in the MDIA 221 – Media Audiences Course Reader, available from student notes. Students are advised how to obtain readings labelled as "not in course reader" at a later stage in the course.

**Week 1: Introduction / Paradigms**
- Kothari, Shuchi (2004). 'Questioning the Audience', pp. 46-58 in Luke Goode & Nabeel Zuberi (eds.), *Media Studies in Aotearoa / New Zealand*. Auckland: Pearson Education New Zealand.
- Lealand, Geoff (2001). 'Ratings and More Damn Ratings: Measuring Television Viewing in New Zealand', pp. 291-309 in: John Farnsworth & Ian Hutchinson (eds.), *New Zealand Television. A Reader*. Palmerston North: Dunmore Press.

**Week 2: The "Effects" Debate and the Violence Debate**
- Wertham, Fredric (1955 [2003]). 'The Seduction of the Innocent', pp. 61-66 in: Will Brooker & Deborah Jermyn (eds.), *The Audience Studies Reader*. London: Routledge.
- Barker, Martin & Julian Petley (2001). 'Introduction:  From Bad Research to Good – A Guide for the Perplexed', pp. 1-26 in: Martin Barker & Julian Petley (eds.), *Ill Effects: The Media/Violence Debate*.  London: Routledge.
- Hill, Annette (2003). '"Looks Like It Hurts": Women's Responses to Shocking Entertainment', pp. 135-149 in: Martin Barker & Julian Petley (eds.), *Ill Effects: The Media/Violence Debate*. London: Routledge.

**Week 3: Fan Audiences and Pop Music**
- Jenson, Joli (1992). 'Fandom as Pathology: The Consequences of Characterization', pp. 9-29 in: Lisa A. Lewis (ed.), *The Adoring Audience. Fan Culture and Popular Media*. London: Routledge.
- Williams, J. Patrick (2003). 'The Straightedge Subculture on the Internet: A Case Study of Style-Display Online', *Media International Australia incorporating Culture and Policy*, 107: 61-74.

**Week 4: Film Audiences Versus Television Audiences**
- Morley, David (1992). *Television Audiences and Cultural Studies.*  London: Routledge. Chapter 6: 'The Gendered Framework of Family Viewing'.
- Phillips, Patrick (1996). 'Spectator, audience and response', pp.92-97; 108-125 in:  Jill Nelmes (ed.), *An Introduction to Film Studies.* London: Routledge.

**Week 5: Soap Opera Audiences**
- Ang, Ien (1985). *Watching Dallas. Soap Opera and the Melodramatic Imagination*. London: Routledge. Introduction and chapter 1: 'Dallas Between Reality and Fiction'.
- Baym, Nancy K. (2000). *Tune In, Log On. Soaps, Fandom, and Online Community*. Thousand Oaks: Sage. Chapter 1: 'The Soap Opera and Its Audience: TV for the Less Intelligent?'.

**Week 6: Audience Research**
- Morley, David (1992). *Television, Audiences and Cultural Studies*. London: Routledge. Chapter 8: 'Towards an Ethnography of the Television Audience'.
- Schrøder, Kim, Kirsten Drotner, Stephen Kline & Catherine Murray (2003). *Researching Audiences*. London: Arnold. Chapter 9: 'The Reception Research Toolbox: The Qualitative Interview'.

**Week 7: Children and Young People**
- Buckingham, David. (1993). 'Introduction: Young People and the Media', pp. 1-23 in: D. Buckingham (ed.), *Reading Audiences. Young People and the Media*. Manchester: Manchester University Press.
- Davies, Hannah, David Buckingham & Peter Kelley (2000). 'In the Worst Possible Taste. Children, Television and Cultural Value', *European Journal of Cultural Studies*, 3(1): 5-25.
- Kehily, Mary Jane (1999). 'More Sugar? Teenage Magazines, Gender Displays and Sexual Learning', *European Journal of Cultural Studies*, 2(1): 65-89. NOT IN COURSE READER

**Week 8: Audiences and Gender**
- Cooper, Brenda (1999). 'The Relevancy and Gender Identity in Spectator's Interpretations of *Thelma & Louise*', *Critical Studies in Mass Communication* 16: 20-41. NOT IN COURSE READER
- Chandler, Daniel & Merris Griffiths (2004). 'Who Is the Fairest Of Them All?: Gendered Readings of *Big Brother UK*', pp. 40-61 in: Ernest Mathijs and Janet Jones (eds.), *Big Brother International: Formats, Critics and Publics*. London: WallFlower Press.
- Radway, Janice (2003 [1984]). 'Reading the Romance: Women, Patriarchy and Popular Literature', pp. 219-225, in: Will Brooker and Deborah Jermyn (eds.), *The Audience Studies Reader*. London: Routledge.

**Week 9: Audiences and Ethnicity**
- Bobo, Jacqueline (2003 [1992]). '*The Color Purple*: Black Women as Cultural Readers', pp. 305-314 in: Will Brooker & Deborah Jermyn (eds.), *The Audience Studies Reader*. London: Routledge.
- Jhally, Sut & Justin Lewis (2003 [1992]). 'Enlightened Racism: *The Cosby Show*, Audiences and the Myth of the American Dream', pp. 279-285 in: Will Brooker & Deborah Jermyn (eds.), *The Audience Studies Reader*. London: Routledge.
- Baum, Rob (2004). 'Crossing the Lines of Gender and Color: Viewers Respond to *Fires in the Mirror*', pp. 84-91, in: Rebecca Lind (ed.), *Race/Gender/Media: Considering Diversity Across Audiences, Content and Producers.* Boston: Pearson Educational.

**Week 10: Globalisation and Diasporas**
- Gillespie, Marie (1995). *Television, Ethnicity and Cultural Change*. London: Routledge. Chapter 3: 'Local Uses of the Media: Negotiating Culture and Identity'.

- Sinclair, John, Audrey Yue, Gay Hawkins, Kee Pookong & Josephine Fox (2001). 'Chinese Cosmopolitanism and Media Use', pp. 35-90 in: Stuart Cunningham & John Sinclair (eds.), *Floating Lives. The Media and Asian Diasporas*. Lanham: Rowman & Littlefield Publishers.

**Week 11: New Media and Interactivity**
- Livingstone, Sonia (2004). 'The Challenge of Changing Audiences: Or, What Is the Audience Researcher To Do in the Age of the Internet?', *European Journal of Communication*, 19(1): 75-86. NOT IN COURSE READER
- Jenkins, Henry (2004). 'Interactive Audiences?', pp. 279-295, in: Karen Ross & Virginia Nightingale (eds.), *Critical Readings in Media and Audience.* Buckingham: Open University Press.
- Pullen, Kirsten (2004). 'I-love-Xena.com: Creating Online Fan Communities', pp. 52-59, in: David Gauntlett (ed.), *Web.Studies: Rewiring Media Studies for the Digital Age.* London: Arnold.

**Additional readings**

The Victoria University library on Kelburn campus has many books on media audiences which will be useful for your assignments. See below for a selection of books (in no particular order) which are either on three-day-loan or closed reserve:

- David Buckingham and Sara Bragg (2004). *Young people, sex and the media. The facts of life?* Houndmills: Palgrave MacMillan.
- Karen Ross and Virginia Nightingale (2003). *Media and audiences. New perspectives*. Maidenhead: Open University Press.
- Karen Ross and Virginia Nightingale (ed.) (2003). *Critical readings. Media and audiences*. Maidenhead: Open University Press.
- Will Brooker and Deborah Jermyn (2003). *The audience studies reader*. London Routledge.
- Elizabeth Bird (2003). *Audience in everyday life. Living in a media world*. New York: Routledge.
- Tamar Liebes and Elihu Katz (1993). *The export of meaning. Cross-cultural readings of Dallas*. Cambridge: Polity.
- David Buckingham (ed.) (1993). *Reading audiences. Young people and the media*. Manchester: Manchester University Press.
- David Machin (2002). *Ethnographic research for media studies*. London: Hodder Arnold.
- Liesbet van Zoonen (1994). *Feminist media studies*. London: Sage.
- Nancy K. Baym (2000) *Tune in, log on. Soaps, fandom, and online community*. Thousand Oaks: Sage.
- Julian Sefton-Green (ed.) (1998). *Digital Diversions. Youth Culture in the Age of Multimedia*. London: UCL Press.
- Lyn Thomas (2002). *Fans, feminisms and 'quality' media*. London: Routledge.
- Ien Ang (1991). *Desperately seeking the audience*. London Routledge.
- Lisa Lewis (1991). *The adoring audience. Fan culture and popular media*. London: Routledge.

- Reece Walters and Wiebe Zwaga (2001). *The younger audience. Children and broadcasting in New Zealand*. Palmerston North: Dunmore.
- Karen Ross and Peter Playdon (ed.) (2004). *Black marks. Minority ethnic audiences and media*. Aldershot: Ashgate.
- John Tulloch (2000). *Watching television audiences. Cultural theories and methods*. London: Arnold.
- Annette Hill (2005). *Reality TV. Audiences and popular factual television*. London: Routledge.
- Kim Schroder (2003). *Researching audiences*. London: Arnold.
- Ien Ang (1996). *Living room wars. Rethinking media audiences for a postmodern world*. London: Routledge.
- Ien Ang (1989). *Watching Dallas. Soap opera and the melodramatic imagination*. London: Routledge.
- Shaun Moores (1993). *Interpreting audiences. The ethnography of media consumption*. London: Sage.
- David Morley (1992). *Television, audiences and cultural studies*. London: Routledge.
- E. Graham McKinley (1997). *Beverly Hills, 90210. Television, gender, and identity*. Philadelphia: University of Pennsylvania Press.
- Joke Hermes (1995). *Reading women's magazines. An analysis of everyday media use*. Cambridge: Polity.
- C. Lee Harrington and Denise D. Bielby (eds.) (2001). *Popular culture. Production and consumption*. Malden: Blackwell.
- Matt Hills (2002). *Fan cultures*. London: Routledge.
- Marie Gillespie (1995). *Television, ethnicity and cultural change*. London: Routledge.
- Marie Gillespie (ed.) (2005). *Media audiences*. Buckingham: Open University Press.
- Klaus Bruhn Jensen (2002). *A handbook of media and communication research*. London: Routledge.
- Frank Schaap (2002). *The words that took us there. Ethnography in a virtual reality*. Amsterdam: Aksant Academic Publishers.
- Barry Gunter (2000). *Media research methods. Measuring audiences, reactions and impact*. London: Sage.
- Robin Means Coleman (2001). *Say it loud! African-American audiences, media and identity*. New York: Routledge.
- Pertti Alasuutari (1999). *Rethinking the media audience. The new agenda*. London: Sage.

While it can be a good idea to look up terms you are unfamiliar with in a dictionary, many terms have a specific meaning in the context of media studies. For these you should consult specialist dictionaries or 'key concepts' books. We recommend these two, which are both on closed reserve in the library:

- Hartley, John (2002) *Communication, Cultural and Media Studies: The Key Concepts*. London: Routledge.
- O'Sullivan, Tim et al (1994). *Key Concepts in Communication and Cultural Studies*. London: Routledge

**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*

**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:

*www.vuw.ac.nz/policy/academicgrievances*

**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*

Dr. Joost de Bruin (joost.debruin@vuw.ac.nz; (04) 463 6846) is the Disability Liaison Person (DLP) for the Media Studies, Film and Theatre programmes. He can be contacted by students who have special needs.

**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 contact is **Dr Allison Kirkman, Murphy Building, room 407.**  Assistance for specific groups is also available from the Kaiwawao Maori, Manaaki Pihipihinga or Victoria International.

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.