



The University of Manchester  
Faculty of Humanities  
School of Arts, Languages and Cultures  
**MA Art Gallery and Museum Studies**  
**Handbook 2024-2025**

**This MA Handbook contains information relevant to the MA Art Gallery and Museum Studies. Information relevant to all postgraduate taught programmes in the School of Arts, Languages and Cultures (SALC) can be found in the School Postgraduate Taught Handbook, which should be used as a reference in conjunction with this Handbook. The School Handbook is available online here:**  
<http://www.alc.manchester.ac.uk/studentintranet/postgraduatetaught>

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## Welcome & Introduction to the MA Art Gallery and Museum Studies

On behalf of the Department of Art History and Cultural Practices and the Institute for Cultural Practices, may I wish you a very warm welcome to the University of Manchester and to the MA Art Gallery and Museum Studies (AGMS).

This handbook contains the details for your MA programme. The MA programme combines both guided and independent study, which include seminars, guest lectures, site visits, work placements, assignment preparation, project work and an extended period of self-directed research culminating in your MA thesis. Information about all these, and about the modules of the AGMS programme, is included in this handbook, which should help to guide you through your programme. The handbook also includes information on where you can receive support and guidance.

It will be a busy, but also very interesting year. We will introduce you to new ideas, people, places and experiences. This is an especially interesting time to study AGMS in Manchester. With new and reinvigorated museums, the city is the site for a range of interesting and innovative museological practices, providing a wonderful resource for teaching and research. Throughout the year you will examine different issues related to museum theory and practice, visit numerous museums, galleries and cultural organisations, and you will have many opportunities to discuss ideas and issues with both professionals and academics in the field.

Since the pandemic in 2020 there have been many significant impacts and implications for museums, and for museum professionals and audiences. The inequalities within society have become more apparent and this creates immense challenges for museums, particularly how they stay relevant and meaningful to society. We will explore these questions together through programmes' course units and in discussion with colleagues from across the globe who are drawing on resilience, creativity and innovation to rebuild and reframe the sector.

Furthermore, the global economic downturn, the climate crisis, racism, Islamophobia, homophobia, transphobia, disability discrimination, nationalism, political populism, gender-based violence all present enormous challenges for arts and cultural leaders, producers and organisations. This is reflected in an increasingly complex policy landscape, yet with fewer available resources to make significant, long-term changes. There remain many barriers to access, both in terms of workforce and audiences, including the ongoing need to decolonise the sector and intersecting inequalities that relate to class, gender, sexuality, ableism and poverty. Like never before, the sector needs practitioners who can build new opportunities, sustainable practice and welcoming spaces for themselves, their organisations, and, most critically, audiences, publics and other stakeholder communities.

MA AGMS students come from Manchester, from across the UK and from overseas. This mix of experiences, backgrounds, and cultures is an aspect that we greatly value. It creates an open and welcoming environment in which to explore the different manifestations of culture around the world. I hope that, apart from your studies, you will also find the opportunity to enjoy Manchester's lively cultural and artistic scene and the city's vibrant atmosphere. We enjoy fantastic working relationships with our colleagues in the University's cultural institutions such as Manchester Museum, the John Rylands Library, The Whitworth, and Jodrell Bank Discovery Centre. We are also part of Creative Manchester, a cross-university initiative which provides a platform for collaboration and engagement with creative communities and organisations – see [www.creative.manchester.ac.uk](http://www.creative.manchester.ac.uk).

As an AGMS student you are now a member of the School of Arts, Languages and Cultures in the Faculty of Humanities. This School brings together a range of subjects in the arts and humanities and offers its postgraduate students a wide range of opportunities for interdisciplinary learning and research. For example, in Semester 2, you may choose to take

an Option Course from another subject or programme area, subject to the consent from course leaders and your Programme Director. There is also a rich mix of research and training seminars and activities in the Department, the School and across the campus throughout the year: you are warmly encouraged to take part in these.

Dr Emma Martin  
MA Art Gallery and Museum Studies Programme Director  
**September 2024**

## Teaching Staff

### Core Staff in the MA Art Gallery and Museum Studies

**Dr Emma Martin, Senior Lecturer in Museology, [emma.martin-2@manchester.ac.uk](mailto:emma.martin-2@manchester.ac.uk)**

Emma is Senior Lecturer in Museology and Director of the Institute for Cultural Practices. Emma has a MA in Museum Studies (University of Leicester) and a PhD in History of Art (Tibet) from SOAS (University of London). Until June 2021 she was a Lead Curator for National Museums Liverpool (NML) and has worked as a curator for over 25 years, specialising in South Asia, the Himalayas and Tibet. She is now the curatorial advisor to the museum at His Holiness the Dalai Lama's Centre of Tibetan and Ancient Indian Wisdom, in India and was also curator/advisor to the Tibet Museum in India from 2017-2023, which opened in 2022. From 2018-21 she led on the transformation of NML's World Cultures gallery, and she prepared the guide for NML's new Return of Cultural Artefacts policy and worked with organisations around the world on claims for artefact return. Her research sits at the intersection of colonialism(s), Tibetan Studies, museum activism, and materiality and moves between contemporary museum practice in Tibetan exile contexts and historical research on Tibetan materiality in British colonial archives. She has published several articles and book chapters on colonial collecting, diplomatic gift exchange and the challenges of representing contemporary Tibet in museums. Her monograph, *The Dissident Museum: Oppositional Curating at the Tibet Museum* and her co-edited volume, *Among Tibetan Materialities: Materials and Material Cultures of Tibet and the Himalayas* will both be released in 2025.

**Dr Ana Baeza Ruiz, Lecturer in Museology, [ana.baezaruiz@manchester.ac.uk](mailto:ana.baezaruiz@manchester.ac.uk)**

Ana Baeza Ruiz has a PhD in art history and museum studies from the University of Leeds and the National Gallery (London), which focused on debates about cultural democratisation in twentieth-century public art museums in Britain. Her current research interests include contemporary participation and co-creation practices in public arts organisations, the role of social justice pedagogies in HE, and histories of feminist art practices in the UK from the 1970s onwards (AHRC Feminist Art Making Histories). In 2022, she was awarded a two-year post-doctoral fellowship in gender studies at the Museo del Prado (Madrid), for a project focusing on the visual construction of the 'girl' in the museum's late-nineteenth century collections, with the view to critically reviewing the Prado's traditional narratives. Previously, she has taught visual arts and cultural heritage studies at University of Bristol, University College London and Middlesex University. She has also worked in exhibitions (Frida Kahlo, Victoria and Albert Museum), and as a curator at the Museum of Domestic Design and Architecture (Middlesex University). In 2020 she co-led *Journals of a Pandemic* (acquired by Wellcome Collection), a collaborative online project recording the experiences of people such as sex workers, disability activists, students, and artists. She has published articles in *International Journal of Cultural Studies*, *Museum History Journal*, *International Journal of Heritage Studies*, and *Journal of Museum Education*. Her forthcoming monograph *Modernisation and Democracy in the Twentieth-Century Art Museum in Britain: A Museum for Everyone?* (Routledge) will be published in 2025. In 2023, she joined the BBC New Generation Thinkers Scheme to develop radio programmes for the BBC.

**Dr Andy Hardman, Lecturer in Creative and Cultural Practices,**

**[andy.hardman@manchester.ac.uk](mailto:andy.hardman@manchester.ac.uk)**

Andy has a PhD in art history and visual studies from the University of Manchester (2014) for which his doctoral research considered the relationship between artist mythologies and the preservation and exhibition of studio spaces. His current interests include creative research practices; professional approaches to engagement and collaboration in museums; and the uses of filmmaking in museum and heritage practice. His book, *Museum Filmmaking: Applied film practice in the socially engaged museum*, will be published in 2025. Away from the University, Andy is a practising filmmaker and runs a film production company, Belle Vue

([bellevueproductions.co.uk](http://bellevueproductions.co.uk)), with fellow SALC academic, Sophie Everest. This film work has two strands: the uses of filmmaking as a research tool for museums and heritage; and the production of audio-visual content for exhibitions and engagement with local, national and international museum and heritage partners. Recent and current film research projects include longitudinal film-based study of Platt Hall's reimagining as a constituent-led museum for Manchester Art Gallery; an ongoing exploration of film's uses for collaborative exhibition-making for National Museums Liverpool's World Cultures galleries; and a film project exploring histories of disability in National Trust properties, Everywhere and Nowhere (2023). Andy also produces digital content and curates film archive for major art exhibitions nationally and internationally; most recently, content for The Barbican Gallery's exhibition programme, including Lee Krasner (2018); Jean Dubuffet (2020); Claudia Andujar (2021); Isamu Noguchi (2021); Soheila Sokhanvari (2022); Carolee Schneemann (2022) and Carrie Mae Weems (2023). He also teaches community workshops in filmmaking for groups of all ages and abilities.

## **MA Programmes Teaching Staff, Department of Art History & Cultural Practices**

During the year, depending on courses you take, you'll be working with some of the following academic staff at the Department of Art History & Cultural Practices. One of them might also be your academic advisor or your dissertation supervisor.

- Dr Roaa Ali, Lecturer in Creative and Cultural Industries [roaa.ali@manchester.ac.uk](mailto:roaa.ali@manchester.ac.uk)
- Dr Jenna C. Ashton, Senior Lecturer in Heritage Studies [jenna.ashton@manchester.ac.uk](mailto:jenna.ashton@manchester.ac.uk)
- Dr Kenneth Atuma, Lecturer in Library and Archive Studies [kenneth.atuma@manchester.ac.uk](mailto:kenneth.atuma@manchester.ac.uk)
- Dr Dani Child, Lecturer in Creative and Cultural Industries [danielle.child@manchester.ac.uk](mailto:danielle.child@manchester.ac.uk)
- Dr James Fenwick, Senior Lecturer in Creative and Cultural Industries [james.fenwick@manchester.ac.uk](mailto:james.fenwick@manchester.ac.uk)
- Prof Abigail Gilmore, Professor in Arts Management and Cultural Policy [abigail.gilmore@manchester.ac.uk](mailto:abigail.gilmore@manchester.ac.uk)
- Dr Ryan Humphrey, Lecturer in Arts and Cultural Management [ryan.humphrey@manchester.ac.uk](mailto:ryan.humphrey@manchester.ac.uk)
- Dr Anne Kirkham, Lecturer in Art History [anne.kirkham@manchester.ac.uk](mailto:anne.kirkham@manchester.ac.uk)
- Dr Sun Park, Lecturer in Creative and Cultural Industries
- Dr Claire Reddeman, Lecturer in Digital Humanities (Contemporary Art and Digital Culture), [claire.reddeman@manchester.ac.uk](mailto:claire.reddeman@manchester.ac.uk)
- Dr Catherine Roberts, Lecturer in Cultural and Creative Industries, [catherine.roberts-3@manchester.ac.uk](mailto:catherine.roberts-3@manchester.ac.uk)
- Dr Luca Scholz, Senior Lecturer in Digital Humanities, [luca.scholz@manchester.ac.uk](mailto:luca.scholz@manchester.ac.uk)
- Dr Priya Sharma, Lecturer in Creative and Cultural Industries [priya.sharma@manchester.ac.uk](mailto:priya.sharma@manchester.ac.uk)
- Dr Tabitha Tuckett, Lecturer in Library and Archive Studies [tabitha.tuckett@manchester.ac.uk](mailto:tabitha.tuckett@manchester.ac.uk)
- Benjamin Wiggins, Senior Lecturer in History and Library & Archives Studies, [benjamin.wiggins@manchester.ac.uk](mailto:benjamin.wiggins@manchester.ac.uk)
- Dr Biyun Zhu, Lecturer in Cultural Policy and Governance, [biyun.zhu@manchester.ac.uk](mailto:biyun.zhu@manchester.ac.uk)

## **PGT Programmes Administrators**

Your lecturers do not administer the programmes they teach. If you need help with anything other than the course and academic content, please use the following information to find the right person or department:

## **AHCP key contacts for student queries**

### **School of Arts, Languages and Cultures**

Term time – open 9.00am to 5.00pm, Monday to Friday.

Non-teaching time – 10.00am to 4.00pm, Monday to Friday\*.

Closed on University closure days.

Location: Lower ground floor (next to Lime Café), South Wing, Samuel Alexander Building

Tel: 0161 529 3348

Email: [salc.hub@manchester.ac.uk](mailto:salc.hub@manchester.ac.uk)

#### **1. Student services and general support** (registration, student card, letters, visa, transcript)

- This is first point of contact if you need support referrals

- Student hub drop-in: Lower ground Samuel Alexander Building

Email: [salc.hub@manchester.ac.uk](mailto:salc.hub@manchester.ac.uk)

- Call: +44 161 529 3348 - SALC Interactive FAQ & Contact Form:

<https://tinyurl.com/yc8hmnde> - Call back form: <https://tinyurl.com/5n74byjy>

#### **2. Student info and advice** (Finance, graduation and other events, Black Board, academic advisor allocation)

- [salc.iag@manchester.ac.uk](mailto:salc.iag@manchester.ac.uk) , or [salc.hub@manchester.ac.uk](mailto:salc.hub@manchester.ac.uk)

- Visit: Samuel Alexander Building W1.10 &W2.10

- Call +44 161 529 4057

#### **3. Courses**

- Questions on course content and assessment

- contact course convener and seminar leader

- Course selection

- For advice, contact your academic advisor

- For general assistance, email: [salc.courseunits@manchester.ac.uk](mailto:salc.courseunits@manchester.ac.uk)

- For specific course content, contact course convener

#### **4. Black Board and Submission assistance**

- Email: [salc.courseunits@manchester.ac.uk](mailto:salc.courseunits@manchester.ac.uk)

- Extension/Mitigating circumstances - Email: [salc.mitcircs@manchester.ac.uk](mailto:salc.mitcircs@manchester.ac.uk) - Further info: <https://tinyurl.com/bwdfznat>

#### **5. Register with disability related course support**

- Email: [salc.dc@manchester.ac.uk](mailto:salc.dc@manchester.ac.uk)

#### **6. Write your essay**

- academic writing - <https://tinyurl.com/y6fdhbdx>

#### **7. Dissertation**

- Idea development. Begins in Semester 1 with **\*\*Mandatory\*\*** Research Skills Training on Fridays

- Dissertation supervisor. Allocated in Semester 2

- Course convenor: Dr Ken Atuma: [kenneth.atuma@manchester.ac.uk](mailto:kenneth.atuma@manchester.ac.uk)

- University resources: <https://www.library.manchester.ac.uk/training/my-learning-essentials/>

#### **8. Placement**

- Placement arrangements: Dr Ryan Humphrey: [ryan.humphrey@manchester.ac.uk](mailto:ryan.humphrey@manchester.ac.uk)
- Placement schedule: host organisation
- Placement assessment: placement tutor

### **9. Academic Support**

- Arrange to meet your Academic advisor during office hours
- SALC support
- Visit: W3.8 & W3.9 Samuel Alexander Building, or student hub (see above for address)
- Email: [salc.hub@manchester.ac.uk](mailto:salc.hub@manchester.ac.uk) - University resources: <https://tinyurl.com/dppbcf8x>

### **10. Health**

- Mental health & wellbeing (including interruptions and withdrawals)
- SALC support: [salc.wellbeing@manchester.ac.uk](mailto:salc.wellbeing@manchester.ac.uk) or [salc.hub@manchester.ac.uk](mailto:salc.hub@manchester.ac.uk)
- Visit: W3.8 & W3.9 Samuel Alexander Building, or student hub - University support: [studentsupport@manchester.ac.uk](mailto:studentsupport@manchester.ac.uk)
- Call: +44 161 306 0383
- Physical health: <https://tinyurl.com/3w5ptu64>

### **11. Programme**

- [salc.hub@manchester.ac.uk](mailto:salc.hub@manchester.ac.uk) ; [salc.iag@manchester.ac.uk](mailto:salc.iag@manchester.ac.uk)
- Programme feedback: Staff-Student Liaison Committee (SSLC)
- Other questions: Contact your Programme Director

### **12. Careers Service**

- <https://www.careers.manchester.ac.uk/>
- [salc.iag@manchester.ac.uk](mailto:salc.iag@manchester.ac.uk)
- Dr Luca Scholz (Semester 1)



## Programme Structure

MA students take a total of 180 credits.

### **Semester 1**

All elements in semester 1 are compulsory:

	<b>Credits</b>
SALC70101 Introduction to Museum Studies	30
SALC61061 Managing Collections and Exhibitions	30

### **Semester 2**

Students take 60 credits from the following list:

<b>Optional Courses</b>	<b>Credit</b>
SALC60702/60072 Business Strategies for Arts, Culture and Heritage	15 or 30
SALC60052/60502 Creative Learning	15 or 30
SALC68812/61812 Creative Producing	15 or 30
SALC60802/60882 Curating Art	15 or 30
SALC 60242/62242 Decolonise the Museum!	15 or 30
SALC61402/60402 Global, Cultural and Creative Industries	15 or 30
CAHE60402/CAHE60562 Heritage, Museums and Conflict	15 or 30
SALC60302/SALC61302 Intangible Cultural Heritage: practices, communities, and landscape	15 or 30
SALC60332/60312 The Arts and International Cultural Relations	15 or 30
SALC60902 Digital Heritage	15
AHCP61642 Art of Medieval Manuscripts	30
SALC70300 Work Placement	30

On successful completion of all coursework, students may proceed to the dissertation:

<b>SALC60090 Dissertation</b> Dissertation planning, supervision (February-end of June) and writing (your independent research and writing from May to August) takes place in Semester 2.	60 credits
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**Part-time students** take courses worth 30 credits in each semester. In their first year, they take *Introduction to Museum Studies* in Semester 1, and 30 credits in Option Courses in Semester 2. In their second year, they take *Managing Collections and Exhibitions* in Semester 1 and another 30 credits in Option Course in Semester 2. Part-time students take the dissertation in Year 2.

AGMS students may take one 30-credit Option Course from any of the other MA programmes offered in the School in Semester 2, *if there are places available* and in consultation with the AGMS Programme Director and with the relevant course tutor. It is also possible, with the approval of the AGMS Programme Director, to take course units offered by subject areas beyond the School.

On successful completion of all courses (amounting to 120 credits) and the approval of a Dissertation Research Outline (submitted in February), students formally proceed to writing up their dissertation, which allows students to undertake original independent research under the close supervision of a member of academic staff.

### **Course selection tips**

- You have the flexibility to combine 15 and 30 credit modules to reach a total of 60 credits (please note you cannot take 4 x 15 credit modules, but should aim for 2 x 30 credit modules, or 2 x 15 and 1 x 30 credit modules). A 15-credit module lasts 6 weeks and includes one or two assessments, typically an essay. A 30-credit module lasts 12 weeks and involves two assessments, such as an essay and a group project. When making your selection, we encourage you follow your interests but also consider your schedule and workload.
- Remember that your dissertation research including supervision and submission of proposal also take place in semester 2 and this will affect your schedule and workload.
- Please utilise academic advising meeting to discuss your module selection with your academic advisor.

## Teaching and Learning

### Taught Courses

AGMS courses are taught weekly. Some classes, visits to museums and fieldwork may take place on non-teaching days, and students should ensure that they are available to participate in AGMS activities throughout the week.

'Managing Collections and Exhibitions' comprises eight intensive days of teaching and group work, plus independent individual/group work outside this period, especially the last three weeks of the course, when students work on their group projects. Other 30-credit courses usually consist of weekly 3-hour sessions, which include synchronous or pre-recorded talks, other preparation (e.g. fieldwork and readings) and seminars. Learning and teaching on the AGMS programme may include: lectures, tutor-led discussion, student-led discussion and presentations, talks by museum professionals, independent and group fieldwork, individual and group projects and, where appropriate or possible, sessions in museums or galleries.

Each week, you will be given reading and other work (e.g. museum fieldwork) in advance of each lecture/seminar: all students are expected to prepare thoroughly for each week's work and to participate fully in synchronous/asynchronous class discussions and other activities.

There is also a **\*\*MANDOATORY\*\*** Research and Skills training sessions (programmed on Fridays) which will take the form of workshops and lectures supporting Institute for Cultural Practices placements, essay and dissertation research in both Semester 1 and Semester 2.

In addition, there will be other research and skills training workshops and study groups provided as part of the *Graduate School Postgraduate Taught Skills Training* calendar which will take place at varying times during the week over the academic year. You will be notified about these through blackboard and email.

## Programme Aims and Learning Outcomes

### Programme Aims for the MA and Diploma

- Enable students to develop their knowledge and understanding of the history, theory and practice of art galleries and museums past and present. (Henceforth "museums" includes both art galleries and museums.)

- Develop students' academic and intellectual skills, including independent research, to the point that students are capable of embarking upon further research at the highest level.
- Prepare students to develop careers in the fields of museums and cultural management; and support the museum profession both through the education of entry-level recruits and also the continuing development of in-service professionals.
- Contribute to the development of museology as a focus for interdisciplinary teaching and research both within and beyond the School of Arts, Languages and Cultures, including the development of academic and professional partnerships with The Whitworth and The Manchester Museum.

### **Learning outcomes for the MA and Diploma**

The learning outcomes of the programme are divided into different kinds of knowledge, skills and understanding:

#### **Knowledge and Understanding**

*On successful completion of the programme students will be able to:*

1. Show systematic and critical understanding and knowledge of museum practice and theory, in both historical and contemporary contexts.
2. Demonstrate direct experience of practices, procedures and policies in the contemporary museum, and apply a critical awareness of current issues in the field (including professional ethics) to professional practice.
3. Use and develop critical approaches to museology in order to interrogate and explicate professional practice.
4. Analyse the development of "museology" and "museum studies", and their relationship with other fields of critical theory and practice.

#### **Intellectual skills**

*On successful completion of the programme students will be able to:*

1. Undertake self-directed learning and skills acquisition.
2. Design, research and present a piece of empirical research, determining and implementing a reflexive and appropriate methodology.
3. Conduct independent, critical fieldwork in museums.
4. Respond effectively to a project brief, which requires the investigation and creative solution of subject-specific problem.
5. Apply skills and ideas learned in one institutional context to another, while remaining aware of the complexity of the issues.

#### **Practical Skills**

*On successful completion of the programme students will be able to:*

Identify, describe and document artefacts and collections.

1. Contribute to the planning, organisation and mounting of exhibitions and displays.
2. Contribute to the care, use and understanding of museum artefacts and collections.
3. Use visitor studies research to undertake evaluation of displays and projects.
4. Contribute to the development and delivery of museum education and learning programmes.

#### **Transferable Skills and Personal Qualities**

*On successful completion of the programme students will be able to:*

1. Plan and deliver presentations, chair discussions, provide feedback.
2. Retrieve, select and critically evaluate information from a variety of sources, including museums, archives, libraries and the Web.
3. Use appropriate digital technology.
4. Work effectively within a team.
5. Communicate information and ideas effectively in a professional, as well as an academic, environment.

## **Assessed Coursework**

Assessment varies according to the learning outcomes for each individual course unit. All taught course units and the Research Outline must be satisfactorily completed before students proceed to the MA Dissertation.

### **Semester 1**

#### **SALC 70101: Introduction to Museum Studies Semester 1. 30 credit course**

This core module provides AGMS students with a professional and critical knowledge, and theoretically informed understanding of museum practice. The understanding of 'museum' in this module is deliberately broad, encompassing art galleries, museums of science, history, anthropology, archaeology &c, as well as virtual museums: the idea is to identify both commonalities and specificities across a breadth of disciplinary and organizational models.

During the module, you will be introduced to key concepts and issues in museum thinking and practice. Each theme is explored over one or two weeks, through a mix of lectures, student-led activities, seminars and fieldwork. The course is designed to develop critical reflection as a method, as well as enable you to develop your knowledge and understanding of some of the key intellectual, ethical, professional and political questions posed by, and of, museums.

**Assessment:** 4,500-word essay (100%)

#### **SALC 61061: Managing Collections Semester 1. 30 credit course**

The course is designed to equip AGMS students with a range of critical, theoretical, methodological and professional knowledge and skills to the management and development of objects and collections. In particular, it focuses on strategies and current and good practices of documentation, collection management and conservation; and overviews of exhibition briefs, media and audiences.

Seminars and workshops on the above themes run by staff and visiting museum professionals will be followed by a relevant group project student activity every week. The group project will draw on scenario-based practical collection management activities on objects of local museums or collected by students. The outputs of these activities will form sections of a group project portfolio.

**Assessment:** 3,000-word Individual Practice Essay (60%) and 1,500-word per student group project portfolio (40%).

### **Semester 2**

You can view the list and content of Semester 2 courses here:

<https://www.manchester.ac.uk/study/masters/courses/list/01100/ma-art-gallery-and-museum-studies/course-details/#course-profile>

#### **SALC60900: Dissertation (Semester 2 and Summer)**

You can either undertake a standard dissertation or a practice-based dissertation:

- **Research Outline:** 1,000 words.
- **Standard:** 11,000 words
- **Practice-based A: Exhibition.** An exhibition, show or plan thereof. Outcome - exhibition and/or plan plus 7-9,000 words reflection
- **Practice-based B: Policy.** Student to develop a piece of museum, heritage or arts management policy, strategy or evaluation. Outcome - policy report plus max 7-9,000 words reflection.
- **Practice-based C: Digital/Online** (building on skills developed in Digital Curating). Outcome - digital media application plus max 7-9,000 words reflection.

### Practice-based MA Dissertation Assessment Criteria

The practice-based MA dissertation should demonstrate:

- The same requirements of scholarship as of a standard MA dissertation.
- An appropriate contribution to knowledge and understanding of the field, in the same way as a standard MA dissertation
- An original creative work, which has been created by the candidate specifically for the practice-based dissertation.
- A balance between the written and practical submission of the dissertation
- Both an original, creative practice component and a dissertation that will contextualise this practice
- A realisation of the learning objectives within an agreed form, e.g. an exhibition, policy document or digital/online media application
- A critical knowledge of the research methods appropriate to the discipline and the practice aspect of the dissertation
- An investigation into specific and articulated research questions, so that the work expands a student's knowledge of their field and contributes to further theoretical enquiry;
- How research influenced the development of the work, including demonstration of an appropriate and coherent theoretical underpinning to its execution;
- A link between the student's theoretical and practical investigations and conclusions
- A sophisticated analysis and evaluation of outcomes, based in practical investigation
- Responsiveness to the discourses of and sensitivity to the political and ethical complexities of the site and the audience or participants of the project.

**Dissertations** have their own regulations for presentation; please consult the Dissertation Handbook (will be circulated in Semester II) and guidance document 'Presentation of Taught Masters Dissertations' <http://documents.manchester.ac.uk/display.aspx?DocID=2863>

A key stage in development of the dissertation is the assessment of the Research Outline:

### **The MA Research Outline**

**\*\*You are required to submit a Research Outline in December. This is worth 10% of your final dissertation mark. You will gain the skills necessary to complete this task by attending the mandatory Friday research skills sessions.\*\***

**Successful completion of the Research Outline is the compulsory pre-requisite for progression to the MA dissertation.**

We **strongly recommend** that students make contact with one or more members of the academic staff with appropriate experience in their chosen field for advice and feedback on

the proposed research before submitting the written proposal. Contact details and research interests are provided in the subject area section of this handbook.

#### **Aims:**

- To help structure the second semester of the MA leading to the writing of a significant research-based dissertation
- To invite students to plan their project in a concise manner with a clear timetable and concrete attainable research objectives
- To give students the opportunity to develop skills in research design, project management and other transferable skills essential for their future career
- To help students considering further research to draft a potential funding application

#### **Intended Outcomes:**

- a well-defined research question
- a clear awareness of sources available to address the question
- a clear awareness of the methodological issues that need to be addressed in the research
- a clear awareness of research planning and timetabling
- correct use of bibliographical conventions applied in the discipline

#### **The Written Research Outline**

Written Research Outlines should be submitted following the same guidelines as for other pieces of course-assessed work.

The research outline must consist of a **core document** of 1,000 words followed by an appendix. The core document should state clearly:

- Your reasons for undertaking this project
- The research problems or questions you intend to address
- The research context in which those problems or questions are located. In describing the context, you should refer to the current state of knowledge and any recent debate on the subject.
- The particular contribution to knowledge and understanding in this area that you hope to make. You should explain why the work is important. The fact that an area has not been studied previously is not, in itself, a reason for doing it.
- The methods (archival study, interviews, participant observation, visual analysis, web scrapping, surveys etc.) and critical approaches that you plan to use to address the problems or questions you have set.
- The case studies, data sets, research sites that you plan to analysis and investigate.
- A short bibliography that outlines the key texts relating to your topic.

#### **Guidance for the Assessment of the Research Outline**

The Research Outline is marked on a pass/refer basis: it is not given a numerical mark but contributes to 10% of your overall dissertation mark. A successful Research Outline will contain all the elements specified above and will demonstrate satisfactorily that this is a viable project capable of being brought to completion in the time available. Successful completion of the Research Outline results in an agreement in principle to proceed to the dissertation.

Students who do not achieve the agreement in principle will be allowed to resubmit the research outline.

A final fail will be recorded if the outline remains grossly inadequate on re-submission or if the student has failed to submit a research outline. Failing to resubmit the research outline will result in the student being ineligible to submit a dissertation.

## **Other activities**

MA students are also invited to engage in the broader research culture of the School of Arts, Languages and Cultures, where they are regarded as playing an important role. Activities include research seminars in all the disciplines of the School as well as postgraduate forums, conferences and workshops. Such informal events play as vital a part in the ICP programmes as the formal courses, and it is in your interest to get the best 'value' from your time at the university by joining in.

## **Communication, Support and Online Resources**

### **University Email and Blackboard**

Most of the day-to-day communication within the MA programme, the Department of Art History and Cultural Practices, the School of Arts, Languages and Cultures and the University happens by email and via the University's Virtual Learning Environment (Blackboard), and it is **essential** that you check them regularly, **preferably every day**.

### **Office Hours**

Staff have one or two office hours each week, which will be circulated at the beginning of the semester, during which you are welcome to either make an appointment or 'drop-in' (depending on module procedure).

### **Self-Directed Learning**

In addition to the elements of organised teaching and learning described above, you are expected to undertake your own programme of self-directed learning and skills acquisition. This may involve self-directed reading, languages, computer training, attendance at research seminars in other departments, visits to local galleries and museums, voluntary work in arts institutions, and many other forms of encounter.

You are encouraged to record and reflect upon these activities in some form or another (e.g. a dedicated notebook or on computer). Particular attention might be paid to noting down difficult or stimulating ideas that prompt you to think about your subject area and research interests in new (especially unexpected) ways. It will also be useful to produce commentaries on stimulating books, visits to venues, museums or heritage sites etc. Such self-directed learning will help you to develop intellectual independence, confidence and creativity.

### **Support**

The School of Arts, Languages and Cultures and the University of Manchester have put in place a range of processes and services to support you during your MA study. Please have a look at the School PGT Handbook to find out more.

### **Online Resources**



The Institute for Cultural Practices uses various online media to support the teaching and learning. These include:

- The Virtual Learning Environment of Blackboard
- ICP Instagram <https://www.instagram.com/icpracticesuom/>
- The ICP magazine: <https://culturalpractice.org/>

## **Key Dates for Full Time Students**

### **Submission of Dissertation Research Outline**

(12.00pmNoon) Friday 15 December 2024

### **Semester One Coursework**

#### **Collection care, management and development:**

Group project: Wednesday 13 December 2024

Individual assignment: Wednesday 8 January 2025

#### **Introduction to Museum Studies:**

Essay: Wednesday 15 January 2025

### **Resubmission of Dissertation Research Outline (if required)**

Friday 31 January 2025

### **Semester Two Coursework**

(PLEASE NOTE: the date noted here is the last possible date that course convenors can set for assignment submissions. Dates will vary so please see Semester 2 module handbooks for details)

Friday 9 May 2025

### **Resubmitted Coursework (if required)**

Monday 18 August 2025

### **MA Dissertation Submission**

Monday 1 September 2025

## **Key Dates for Part Time Students**

### **Submission of Written Research Outline (for year part-time year 2 students only)**

Friday 15 December 2024

### **Semester One Coursework (part-time year 1)**

**Introduction to Museum Studies:** Wednesday 15 January 2025

### **Semester One Coursework (part-time year 2)**

Managing Collections:

Group project: Wednesday 13 December 2024

Individual essay: Wednesday 8 January 2025

### **Semester Two Coursework**

(PLEASE NOTE: this is the last possible date that course convenors can set for assignments submission. Dates will vary so please see Semester 2 module handbooks for dates)

Friday 9 May 2025

### **Resubmitted Coursework**

Monday 18 August 2025

### **MA Dissertation Submission (for part-time year 2 students only)**

Monday 1 September 2025

**\*Please note that all work should be submitted by midday 14:00 (GMT/BST) on the deadlines listed above\***

**Late Submission**

Please see the School's late submission penalty information in the School PGT Handbook here (Page 51): <https://documents.manchester.ac.uk/display.aspx?DocID=14089>

If you are registered on units outside of the School, you should ensure that you are aware of the penalties that will be imposed for late course work submission for that School. Schools may operate different penalty schemes for late submissions.

## Assessment Grading

Assessment is based on written and portfolio submissions and graded according to common criteria. **Further guidance on assessment policies and practice can be found in the [School PGT Handbook](#).**

### Grading criteria for written assessments

You will encounter a variety of written assessment formats, including essays, reports, literature reviews, critical reviews, reflective journals, and longer pieces of writing, such as the dissertation. Work will be marked and moderated according to the following grading criteria:

- |          |  |
|----------|--|
| 80-90%   | Exemplary work, highly accurate, innovatively analytical and critical, demonstrating rigorous and insightful judgement, thoroughly original approaches and an innovative and illuminating use of sources. This mark indicates a student doing work in the highest range of the distinction profile and deserving to be considered for eventual publication.  |
| 75-80%   | Excellent work, very accurate, demonstrating highly analytical style and approach with deeply insightful judgement, original critical approach and a thoroughly illuminating use of sources. This mark indicates a student doing work within a mid-distinction profile and approaching publication standards.  |
| 70-75%   | Excellent work, mainly accurate, showing clear evidence of comprehensiveness, soundness of judgement, focus, analytical powers, insight, critical depth, and (where relevant) illuminating use of sources. This mark indicates a student doing work within a distinction profile.  |
| 60 - 69% | Work that is mainly accurate, based on good reading, sound in its judgements, comprehensive in coverage, effective (where relevant) in its use of sources, in charge of its own arguments, well-presented, and exhibiting, especially at the top end, a degree of depth and imagination. This mark indicates a student doing work within a merit profile.  |
| 50 - 59% | A Pass at Masters level, showing a sufficient grasp of the issues and reading of a sufficient range of relevant material. In argument and presentation, the work will demonstrate accuracy, coherence, consistency, some critical and analytical ability, and (where relevant) adequate use of sources, but lack depth and imagination.  |
| 40 - 49% | A Pass at Diploma level, showing a basic grasp of the issues posed, evidence of reading in relation to them, and coverage of their major aspects. The work may be descriptive in character and will lack the level of analysis and argument required at Masters' level. The presentation of the work will be consistent with academic writing conventions. Work in this range may be eligible for compensation or resubmission at Masters level.   |
| 30 - 39% | The work is insufficient to pass at either Masters or Diploma level, but may be compensatable at Diploma level. It shows an elementary grasp of the issues posed, some evidence of reading in relation to them and some coverage, albeit incomplete of their major aspects. The work is primarily descriptive but incompletely so or crudely analytical in character and does not construct a fully cogent argument. The presentation will be partially consistent with academic writing conventions. Work in this range may be eligible for resubmission, |

- 20-29% The work does not show any significant elements of Diploma-level work. It does not show even elementary grasp of the issues, the reading will be limited or irrelevant. The work is neither a cogent narrative or descriptive piece of nor a structured argument. The presentation may not be consistent with academic writing conventions. There may be variations in the poor quality of standards displayed at this level.
- 10-19% Should be reserved to work displaying ignorance of the most basic scholarly and academic conventions. Marks below 10 will be reserved for totally vacuous submissions (no submission or incoherent prose).

### **Assessment guidelines for practical components**

Practice is an important part of learning for programmes at the Institute for Cultural Practices and the Department of Art History and Cultural Practices. At MA level this is recognised by different modules permitting students to submit 'assessed practical components'. All these components must be agreed with the tutor concerned, particularly if they are to take place outside the University. Each course will provide specific guidelines for the requirements of practice assessments, but all will demonstrate the following principles:

1. Practice may be assessed either within the University or in an external site (where possible) as agreed with the MA or Diploma Programme Director. All practice must result in some permanent documentation material, such as log and/or evaluative report.
2. 'Live' practice (or satisfactory, documented evidence of practice) will be assessed by the course unit tutor, and the resulting permanent material will be second-marked by an internal examiner.
3. Guidelines for assessment of practice will accord to the specific aims and learning objectives of the proposed dissertation. These will be negotiated with each individual student, but will fulfil the following common criteria. Practice will demonstrate:
  - a realisation of the learning objectives within an agreed form, e.g. project delivery, staging of event or events programme, development of a strategy, commissioning process, business plan, feasibility study or evaluation report
  - an awareness of and competence in the technical requirements and professional skills and capacities demanded by the chosen practice;
  - how research influenced the development of the work, including demonstration of an appropriate and coherent theoretical underpinning to its execution;
  - an investigation into specific and articulated research questions, so that the work expands a student's knowledge of their field and contributes to further theoretical enquiry;
  - responsiveness to the discourses of and sensitivity to the political and ethical complexities of the site and the audience or participants of the project.

### **Grading Criteria for Projects**

#### **70% or above:**

The amount of information included in the project is very well judged (i.e. not too much not too little) to capture the salient points. Clear evidence of team-working and fair distribution of labour. Thorough understanding of topic, close analysis and clear articulation of practical and theoretical perspectives as appropriate. Excellent use of imagery in different presentation media as applicable. Highly imaginative and appropriate style of presentation. Striking design. Where necessary, all scholarly apparatus is in place. Results/outcomes of professional quality and understanding.

#### **60-69%:**

The amount of information included in the project is reasonably well judged to capture the salient points. Evidence of team-working and fair distribution of labour. Sound understanding of the material and ability to articulate practical and theoretical perspectives as appropriate. Appropriate use of imagery in different presentation media as applicable. Imaginative and appropriate style of presentation. Good design. Where necessary, most of the scholarly apparatus is in place. Results/outcomes of almost professional quality and understanding.

**50-59%:**

Too much or too little information included. Little evidence of team-working and fair distribution of labour. Reasonable understating of subject but lack of ability to articulate practical and theoretical perspectives as appropriate. Some use of imagery where necessary. Some attempt at being imaginative and creative in design. Aspects of scholarly apparatus in place. Results/outcomes not professional quality and understanding.

**40-49%:**

Too much or too little information included. Very little evidence of team-working and fair distribution of labour. Weak knowledge of subject and no attempt to articulate any perspectives. Little use of imagery. No attempt at being imaginative and creative in design. Lack of appropriate scholarly apparatus. Substandard results/outcomes.

**30-39%:**

Far too much or too little information included. No evidence of team-working and fair distribution of labour. Lacking knowledge of subject and no attempt to articulate any perspectives. No use of imagery. No attempt at being imaginative and creative in design. Lack of scholarly apparatus. Severely substandard results/outcomes.

**20-29%:**

The amount of information included is severely inappropriate. Lack of even an elementary grasp of the issues. No evidence of team-working. The project is poorly organised and badly presented. No use of scholarly apparatus.

**10-19%:**

Ignorant of basic scholarly or academic conventions, no relevant information, no thought to presentation.

**0-9%:** Illegible, incoherent or no submission at all.

**Grading Criteria for Practice-based Dissertations and Work Placements**

**80-90%**

Exemplary work, highly accurate, innovatively analytical and critical, demonstrating rigorous and insightful judgement, thoroughly original approaches and an innovative and illuminating use of sources. Where relevant, the work will display evidence of outstanding professional practice. This mark indicates a student doing work in the highest range of the distinction profile and deserving to be considered for eventual publication.

**75-80%**

Excellent work, very accurate, demonstrating highly analytical style and approach with deeply insightful judgement, original critical approach and a thoroughly illuminating use of sources (where relevant) illuminating use of sources and evidence of professional-level practice. This

mark indicates a student doing work within a mid-distinction profile and, approaching publication standards.

### **70-75%**

Excellent work, mainly accurate, showing clear evidence of comprehensiveness, soundness of judgement, focus, analytical powers, insight, critical depth, and (where relevant) illuminating use of sources and evidence of professional-level practice. This mark indicates a student doing work within a distinction profile.

### **60-69%**

Work that is mainly accurate, based on good reading, a sound grasp of the issues relevant to the area of practice, sound in its judgements, comprehensive in coverage, effective (where relevant) in its use of sources. The work is in charge of its own arguments, well-presented, and exhibiting, especially at the top end, a degree of depth and, imagination and (where relevant) evidence of professional-level practice. This mark indicates a student doing work within a merit profile.

### **50-59%**

A Pass at Masters level, showing a sufficient grasp of the issues relevant to the area of practice and reading of a sufficient range of relevant material. In argument and presentation, the work will demonstrate accuracy, coherence, consistency some critical and analytical ability, and (where relevant) adequate use of sources, but lack depth and imagination, evidence of practice that in parts nears professional standards.

### **40-49%**

A Pass at Diploma level, showing a basic grasp of the relevant issues posed, evidence of reading in relation to them, and coverage of their major aspects. The work may be descriptive in character and will lack the level of analysis and argument required as Masters' level, and (where relevant) the evidence of practice is below professional standard. The presentation of the work will be consistent with academic writing conventions. Work in this range may be eligible for compensation or resubmission at Masters level.

### **30-39%**

The work is insufficient to pass at either Masters or Diploma level, but may be compensatable at Diploma level. It shows an elementary grasp of the relevant issues posed, some evidence of reading in relation to them and some coverage, albeit incomplete of their major aspects. The work is primarily descriptive but incompletely so or crudely analytical in character and does not construct a fully cogent argument. Where relevant, evidence of practice is unfeasible in a professional context. The presentation will be partially consistent with academic writing conventions. Work in this range may be eligible for resubmission.

### **20-29%**

The work does not show any significant elements of Diploma-level work and is therefore ineligible for resubmission. It does not show even elementary grasp of the issues, the reading will be limited or irrelevant. Where relevant, evidence of practice is unfeasible in a professional context. The work is neither a cogent narrative or descriptive piece of nor a structured argument. The presentation may not be consistent with academic writing conventions. There may be variations in the poor quality of standards displayed at this level.

### **10-19%**

Should be reserved to work displaying ignorance of the most basic scholarly and academic and professional conventions. Marks below 10 will be reserved for totally vacuous submissions (no submission or incoherent prose).

# Style Guidance

## General Information

Be consistent in format and style. Style should be clear and accessible, avoiding jargon. Students should state the context of their work, its place in the existing field of study, and identify individuals and specialist references.

All written coursework must be written in English. Foreign language citations should be given in translation in the main text, with the original appearing in full in an accompanying footnote/endnote.

UK English spelling and punctuation conventions should be followed in the text and notes (this requires the use of 'z' rather than 's' in such words as 'organize'). MS Word enables spelling language to be specified.

Please avoid turns of phrase that are not acceptable (such as masculine forms as universals); please also avoid acronyms.

Please avoid personal pronouns, we, our, us and you. Students can, with moderation, use the first person 'I' when they refer to personal fieldwork or want to highlight their personal views.

A person's full name should be given on first appearance no matter how famous, for example, William Gunn or Henry Moore not Gunn or Moore until second mention.

NOTE See also below sections on **plagiarism** and **referencing**

***Word Count includes footnotes/endnotes, but excludes bibliography/reference list and appendices. Preliminary pages (i.e. front cover and list of contents) are not included in the word count. Image/Table captions are included in the word count.***

## Formatting

**Double or 1.5 spacing** with a font size of 12 must be used for the main text; single-spacing may be used for quotations, footnotes and references. Pages must be single-sided.

**Typeface** must be one of the following: Arial, Times New Roman, Georgia, Verdana or Calibri.

**Paragraphs** should be in a new line. Paragraphs should be separated by a line.

**Subheadings:** when used, they should be typed on a separate line, not run in with the text. Only first word and proper names have initial capital. Subheadings should be in **bold**.

**Footnote numbers** should follow punctuation.

**Pagination:** Written coursework must be paginated. Page numbering must consist of one single sequence of Arabic numerals (ie 1, 2, 3 ...) throughout the written coursework.

**Images, figures and tables** (if any) should be included at the end of the essay/report in a separate section (see section 'Required Pages' below). If images are taken from elsewhere, their copyright must be acknowledged (if known). If images are taken by the author, this should be stated (i.e. 'Image taken by the author'). Images should be numbered and have captions, e.g. Figure 1: The British Museum (image taken by the author).



**Page numbering:** Page numbers must be displayed on all pages except the title page though this is counted as page one. The pagination sequence will include not only the text of the written coursework, but also any preliminary pages, diagrams, tables, figures, illustrations, appendices, references etc. Roman numerals **must not** be used for page numbering. Pages should be numbered in the lower right-hand corner.

**Quotations** should be set in single inverted commas if brief, and indented if longer than four lines. No quotation marks in indented quotations. Spellings within quotations should be as per original. Double quotation marks should be reserved for quotation within quotation. Words added by authors in quotations should go in square brackets. Quotation marks should follow full stop if quotation is full sentence (or contains full sentence) or finite clause, but should precede full stop if phrase.

**Hyphenation:** compound adjectives and adverbs (eighteenth-century art)

**Numbers:** Spell out numerals up to a hundred, then use figures: 'in her twenties' not 'in her 20s'. Thousands with comma – so £4,000.

**Dates** should be expressed '15 November 2001'. Please remember to have 'seventeenth-century Britain' but 'the seventeenth century'. Do not use dates as adjectives: thus 'the discovery of 1724' but not 'the 1724 discovery' or '1724 publication'.

Be specific about dates so that either 1839 or 1840 would be written 1839/40 whereas from 1839 to 1840 would be 1839–40. Never between 1839-40 – should be between 1839 and 1840.

1930s not '30s or Thirties – and certainly not 1930's which is wrong! 1830s and 1840s, not 1830s and '40s.

Twentieth-century movement not 20<sup>th</sup>-century movement – i.e. spell out; in the twenty-first century, in the nineteenth century – no hyphen when not used adjectivally

Mid-1950s and in the mid-sixteenth century, but late 1940s and early 1730s and late eighteenth-century cabinet

c. 1850 – *circa* abbreviated to *c.*, so full stop, then space date

1914–18 war, 1939–45 war, not Great War or the Second World War

**Contractions:** (ending in last letter of full word) with no full stop, abbreviations with full stop – so Ltd, co., etc., ed., eds, vol., vols, edn, exhib. cat. Except in measurements where abbreviated measurements have no full stop: so 'cm' not 'cm.', 'in' not 'in.'

Use metric **measurements** but miles can be used instead of kilometres. Use figures in all measurements, space between figure and unit of measurement: 6 miles, 15 m, 146 cm. Dimensions with spaces so 14 x 45 cm. Areas in sq. m. Height before width.

Avoid using **italics** for emphasis, the structure of the sentence should be sufficient to convey this. Use italics for titles of books, newspapers, picture titles, exhibition titles but poems and essays in single quotes.

## **Required Pages**

Preliminary pages of an essay should include (**in the order given**):

- a. **Front Cover** (see below about what the front cover should include)
- b. **List of Contents**: A list of contents, giving all relevant sub-divisions of the essay and a page number for each item. List of contents **is not compulsory**; but it must be included when the coursework (e.g. an essay) is structured under headings/subheadings.

The essay text should be followed by the following pages:

- a. **Images/Tables** (if any)
- b. **Appendices** (if any; appendices should be agreed with the course tutor)
- c. **Bibliography/List of References**

**Front Cover** should include:

MA [title]

School of Arts, Languages and Cultures, University of Manchester

Semester [I or II]

[Course Code and Course Title]

Course Convenor: [Name of course convenor]

[Essay Title]

[Student Number]

Date of Submission:

Word Count:

**(Front Cover can optionally include an image that is relevant to the assessment)**

## **Plagiarism, Academic Malpractice and AI**

**\*\*You are required to attend a training session on the ethical use of generative AI during your studies. Details will be shared in September.\*\***

[NB: this section is an extract from the **PGT School Handbook**]

Academic malpractice is any activity – intentional or otherwise – that is likely to undermine the integrity essential to scholarship or research. It includes plagiarism, collusion, fabrication or falsification of results, and anything else that could result in unearned or undeserved credit for those committing it. Academic malpractice can result from a deliberate act of cheating or may be committed unintentionally. Whether intended or not, all incidents of academic malpractice will be treated seriously by the University.

As a student, you are expected to cooperate in the learning process throughout your programme of study by completing assignments of various kinds that are the product of your own study or research. For most students this does not present a problem, but occasionally, whether unwittingly or otherwise, a student may commit what is known as plagiarism or some other form of academic malpractice when carrying out an assignment. This may come about because students have been used to different conventions in their prior educational experience or through general ignorance of what is expected of them.

This guidance is designed to help you understand what we regard as academic malpractice and hence to help you to avoid committing it. You should read it carefully, because academic malpractice is regarded as a serious offence and students found to have committed it will be penalised. At the very least a mark of only 30% would be awarded for the piece of work in question, but it could be worse; you could be awarded zero (with or without loss of credit), fail the whole unit, be demoted to a lower class of degree, or be excluded from the programme.

Academic malpractice includes **plagiarism, collusion, fabrication or falsification** of results and anything else intended by those committing it to achieve results that they do not properly deserve. In addition to the advice that follows, your School will give you advice on how to avoid academic malpractice in the context of your discipline. It will also design assessments so as to help you avoid the temptation to commit academic malpractice. Finally, you should take note that work you submit may be screened electronically to check against other material on the web and in other submitted work.

**Plagiarism** is presenting the ideas, work or words of other people without proper, clear and unambiguous acknowledgement. It also includes 'self-plagiarism' (which occurs where, for example, you submit work that you have presented for assessment on a previous occasion), and the submission of material from 'essay banks' (even if the authors of such material appear to be giving you permission to use it in this way). Obviously, the most blatant example of plagiarism would be to copy another student's work. Hence it is essential to make clear in your assignments the distinction between: the ideas and work of other people that you may have quite legitimately exploited and developed, and the ideas or material that you have personally contributed.

To assist you, here are a few important dos and don'ts:

**Do** get lots of background information on subjects you are writing about to help you form your own view of the subject. The information could be from electronic journals, technical reports, unpublished dissertations, etc. Make a note of the source of every piece of information at the time you record it, even if it is just one sentence.

**Don't** construct a piece of work by cutting and pasting or copying material written by other people, or by you for any other purpose, into something you are submitting as your own work. Sometimes you may need to quote someone else's exact form of words in order to analyse or

criticize them, in which case the quotation must be enclosed in quotation marks to show that it is a direct quote, and it must have the source properly acknowledged at that point. Any omissions from a quotation must be indicated by an ellipsis (...) and any additions for clarity must be enclosed in square brackets, e.g. “[These] results suggest... that the hypothesis is correct.” It may also be appropriate to reproduce a diagram from someone else’s work, but again the source must be explicitly and fully acknowledged there. However, constructing large chunks of documents from a string of quotes, even if they are acknowledged, is another form of plagiarism.

**Do** attribute all ideas to their original authors. Written ‘ideas’ are the product that authors produce. You would not appreciate it if other people passed off your ideas as their own, and that is what plagiarism rules are intended to prevent. A good rule of thumb is that each idea or statement that you write should be attributed to a source unless it is your personal idea or it is common knowledge. (If you are unsure if something is common knowledge, ask other students: if they don’t know what you are talking about, then it is not common knowledge!)

**Do** make sure that all the texts you draw on are cited in your bibliography, and that your references give a complete record of the sources you have used. Be particularly careful with **secondary quotation**: that is, when quoting material from a book or article you have not read via another text.

So far, plagiarism has been described as using the words or work of someone else (without proper attribution), but it could also include a close paraphrase of their words, or a minimally adapted version of a computer program, a diagram, a graph, an illustration, etc taken from a variety of sources without proper acknowledgement. These could be lectures, printed material, the Internet or other electronic/AV sources.

**Remember:** no matter what pressure you may be under to complete an assignment, you should never succumb to the temptation to take a ‘short cut’ and use someone else’s material inappropriately. No amount of mitigating circumstances will get you off the hook, and if you persuade other students to let you copy their work, they risk being disciplined as well (see below).

**Collusion** is any agreement to hide someone else’s individual input to collaborative work with the intention of securing a mark higher than either you or another student might deserve. Where proved, it will be subject to penalties similar to those for plagiarism. Similarly, it is also collusion to allow someone to copy your work when you know that they intend to submit it as though it were their own and that will lay both you and the other student open to a charge of academic malpractice.

On the other hand, collaboration is a perfectly legitimate academic activity in which students are required to work in groups as part of their programme of research or in the preparation of projects and similar assignments. If you are asked to carry out such group work and to collaborate in specified activities, it will always be made clear how your individual input to the joint work is to be assessed and graded. Sometimes, for example, all members of a team may receive the same mark for a joint piece of work, whereas on other occasions team members will receive individual marks that reflect their individual input. If it is not clear on what basis your work is to be assessed, to avoid any risk of unwitting collusion you should always ask for clarification before submitting any assignment.

**Fabrication or falsification of results.** For many students, a major part of their studies involves laboratory or other forms of practical work, and they often find themselves undertaking such activity without close academic supervision. If you are in this situation, you are expected to behave in a responsible manner, as in other aspects of your academic life, and to show proper integrity in the reporting of results or other data. Hence you should ensure

that you always document clearly and fully any research programme or survey that you undertake, whether working by yourself or as part of a group. Results or data that you or your group submit must be capable of verification, so that those assessing the work can follow the processes by which you obtained them. Under no circumstances should you seek to present results or data that were not properly obtained and documented as part of your practical learning experience. Otherwise, you lay yourself open to the charge of fabrication or falsification of results.

**Finally:** If you commit any form of academic malpractice, teaching staff will not be able to assess your individual abilities objectively or accurately. Any short-term gain you might have hoped to achieve will be cancelled out by the loss of proper feedback you might have received, and in the long run such behaviour is likely to damage your overall intellectual development, to say nothing of your self-esteem. You are the one who loses.

The School reserves the right to submit any work handed in by students for assessment to electronic systems for detecting plagiarism or other forms of academic malpractice. This includes the JISC plagiarism detection service (TurnitinUK). All course units in the school now use total electronic submission via TurnitinUK. The School also reserves the right to submit work handed in by you for formative or summative assessment to Turnitin and/or other electronic systems used by the University. Please note that when work is submitted to the relevant electronic systems, it may be copied and then stored in a database to allow appropriate checks to be made.

## Referencing Guidance

All assessed coursework submitted by MA students must utilise a recognised system of academic referencing correctly and consistently. Proper referencing is necessary to avoid plagiarism and to allow the reader to find sources, trace the development of your argument or assess the depth of your research. As ICP and AHCP programmes are interdisciplinary fields of study, you have the choice of using any recognised referencing system, as long as you use it consistently.

See the University of Manchester Library's Referencing Guide:

<https://www.escholar.manchester.ac.uk/learning-objects/sls/packages/referencing/>.

More guidance and online resources are available on the University of Manchester Library's website: <https://www.library.manchester.ac.uk/training/my-learning-essentials/online-resources/>