The University of Manchester

The University of Manchester

Faculty of Humanities

School of Arts, Languages and Cultures

MA Handbook 2012-2013

Art Gallery and Museum Studies

Art Gallery and Museum Studies

Welcome and Introduction to Art Gallery and Museum Studies

On behalf of the team in the Centre for Museology, may I wish you a very warm welcome to the University of Manchester and to your Art Gallery & Museum Studies (AGMS) MA programme.

As an AGMS MA 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 in a subject other than AGMS – say, Arts Management, Archaeology, Art History & Visual Studies or History. There is also a rich mix of research seminars and activities in the Centre for Museology, the School and across the campus throughout the year: you are warmly encouraged to take part in these. The Centre for Museology is also part of the Institute for Cultural Practices which promotes collaboration in both research and practice with arts organisations in Greater Manchester and beyond.

The AGMS MA Programme

This is an especially interesting and exciting time to study AGMS in Manchester. With new and reinvigorated museums, the city is the site for a range of interesting and innovative museological practice, providing a wonderful resource for teaching and research. The Centre for Museology has also staff with diverse interdisciplinary expertise.

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. It will be a busy, but also very interesting year, introducing you to new ideas, people, places and experiences. The AGMS programme combines both guided and independent study, and includes seminars, guest lectures, site visits, work experience in a museum or gallery, essay writing and project work. 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, and you should not hesitate to do so.

Some of you have come from places that are quite far away from Manchester and from overseas. This mix of experiences, cultures, and nationalities is an aspect of the course that we greatly value, as it creates a fascinating environment in which to explore the different manifestations of culture and the development of museums and galleries 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.

The Centre for Museology (http://www.arts.manchester.ac.uk/museology/)

The Centre for Museology was launched in 2002. The aim of the Centre is to develop and promote research and teaching in museum theory and practice. The Centre also promotes academic and professional collaboration between the University and the museum profession in the North West, throughout the UK and overseas. The Centre for Museology works in three areas of activity:-
- Research
- Teaching & Learning
- Professional Practice

As a student on the AGMS programme your primary interest will be in the Teaching & Learning activities of the Centre. However, during your time in Manchester, you will also have a chance to become involved in the research projects of the Centre, as well as access our developing resources for museum professionals. The Centre for Museology sits within the new Institute for Cultural Practices http://www.arts.manchester.ac.uk/icp/, which nurtures teaching and research collaboration between the academy and the cultural and creative sectors. It is also affiliated to CIDRA (Centre for Disciplinary Research in the Arts) which promotes and facilitates interdisciplinary research within and beyond the School of Arts, Languages and Cultures.

I very much hope that each of you will be able to pursue your particular interests, develop your ideas and encounter new and challenging concepts during your time with us. The AGMS programme is designed to give each student the opportunity to design an individual path of study, research and practice, within the overall structure of the programme, in order to achieve your personal goals. There has never been a better time to study museums in Manchester. Welcome!

Dr Kostas Arvanitis
AGMS Programme Director
September 2012

Staff in Art Gallery and Museum Studies

Staff at the Centre for Museology
Dr Kostas Arvanitis (AGMS Programme Director)
Zelda Baveystock
Dr Helen Rees Leahy (Director of the Centre for Museology)
Louise Tythacott
Esme Ward (Head of Learning and Engagement, Manchester Museum and the Whitworth Art Gallery; and Honorary Fellow to the Institute for Cultural Practices)

Work Placement Tutor
Dr Simon Parry

Staff Profiles

Dr Kostas Arvanitis (kostas.arvanitis@manchester.ac.uk)

Kostas is a Lecturer at the Centre for Museology. He has a MA and PhD in Museum Studies from the University of Leicester and a first degree in History and Archaeology from the Aristotle University of Thessaloniki, Greece. Before joining the Centre, Kostas worked as Research Associate in Digital Heritage at the Department of Museum Studies in Leicester. Kostas has also participated in other research projects that include the preparation of a University History Museum (Thessaloniki, Greece) and a NESTA-funded evaluation of a hand-held computer (National Space Centre, Leicester). He has also done consultancy work for the multimedia companies mwr (UK) and Logismos (Greece).

His research interests cross the fields of museology, archaeology, cultural heritage, and digital media. His expertise lies in the area of Digital Heritage that includes the theory and practice of digital technology in museums, galleries and heritage sites. He is particularly interested in the use of mobile and social media in museums for purposes of curation, interpretation and learning. His other research interests include archaeological curatorship and how it is translated in different contexts, such as archaeological museums, open-air museums and sites in urban environments.

Kostas has, also, a longstanding interest in how museums have collected, interpreted and exhibited everyday life. Previous related research included an investigation of the relation between museums, everyday life and mobile media. Drawing on museological and everyday life theory, he explored how three archaeological monuments in Thessaloniki (Greece) are interpreted and used in daily life and the potential of using mobile phones to capture the 'everyday meanings' of the monuments. Based on the outcomes of this research, Kostas is currently working on a project titled ''Curators in Residence': Hidden archaeological sites and 'virtual curating'. This research aims to engage city residents in Greece with the interpretation and presentation of antiquities preserved under modern buildings via the use of digital media. Through the active involvement of residents and the application of digital technologies, Kostas aims to develop a decentralised network of volunteer 'virtual curators' that would contribute towards a collaborative, localised and personalised presentation of the 'hidden' archaeological sites.

Kostas is a founding member of CHIMERA, an interdisciplinary research area on cultural heritage, memory and identity at the University of Manchester. He is also a founding member the Association of Greek Museologists (http://greekmuseologists.wordpress.com/) and creator and administrator of 'Museology', an online network of museologists in Greece (www.museology.gr).

Selected publications:

- [forthcoming] Arvanitis, K. and L. Tythacott (eds). 2012. *Museums and Restitution: New Practices, New Approaches.* Ashgate.
- Arvanitis, K. 2010. 'Museums outside walls: mobile phones and the museum in the everyday'. In *Museums in a Digital Age*, ed. by Ross Parry. Routledge, pp. 170-176
- Arvanitis, K. 2008. 'Ancient monuments, everyday life and mobile technology', in *Technology for Cultural Heritage. Management, Education, Communication*. Proceedings of the 2nd International Conference, Dept. of Cultural Technology, University of the Aegean, Mytilene, 28 June-2 July 2004. Athens: Kaleidoskopio
- Jarvis, T., Arvanitis, K., and T. Pell. 2005. *Learning on the Move Evaluation: Final Report*. National Space Centre, Leicester
- Arvanitis, K. 2005. 'Imag(in)ing the Everyday: Using camera phones to access the everyday meanings of archaeological monuments', in *Digital Culture & Heritage*. Proceedings of ICHIM 05, Paris 21-23 Sept. 05. Electronic Proceedings.
- Arvanitis, K. 2005. 'Management of "virtual archaeological sites": The case of "Odysseus"', *Scientific Review of the Department of Architecture Journal*, Aristotle University of Thessaloniki, Greece (in Greek)
- Arvanitis, K. 2004. 'Museums and the Everyday: Making Meaning of an Ancient Monument in Greece', *Museological Review*, 11, 1-15

Zelda Baveystock (email tbc)

Dr Helen Rees Leahy (helen.rees@manchester.ac.uk)

Helen is a Senior Lecturer and Director of the Centre for Museology. Prior to coming to Manchester, Helen worked as a curator and museum director for over 12 years, and has organised numerous exhibitions of fine art and design. She has held a variety of senior posts in UK museums, including Director of the Design Museum (1989-92), Communications Director, Eureka! The Museum for Children (1992-93) and Deputy Director, The National Art Collections Fund (1993-95). Helen has published on topics relating to national identity, art collecting, the art market and art criticism. Her work has addressed practices of individual and institutional collecting, in both historical and contemporary contexts, including issues of patronage, display and interpretation.

Helen's project on "Museum Bodies" addresses the visitor's embodied encounter with the museum or exhibition and the processes whereby a continually changing repertoire of normative 'techniques of the body' in the public art gallery has been produced and acquired, ranging from regimes of regulation and instruction to licensed sociality and consumption. As well as investigating how the museum acts on visitors' bodies as a medium of physical as well as mental training, the project also explores the ways in which those bodies have rebuked and resisted the museum's messages. Unlike previous studies which have concentrated solely on the regulation of the visitor's experience, "Museum Bodies" is equally concerned with the effects of visitors' bodies on the practice of the institution.

Together with Sharon Macdonald (Social Anthropology), Helen has been commissioned by Blackwell Publishing to co-edit a new 5 volume collection: "The International Handbooks of

Museum Studies (Histories; Theory; Practice; Mediations; Futures)". Other recent publications include:

- "Producing a public for art: gallery space in the 21st century" in Suzanne MacCleod ed. *Re-Shaping Museum Space*, Routledge, 2005. pp. 108-117; with Anthony Jackson.
- "Seeing it for Real? Authenticity, theatre and learning in museums" *Research In Drama Education* Vol 10, No.3, November 2005, pp.303-325.
- "New Labour, Old Masters" *Cultural Studies*, Volume 21, Numbers 4-5, July/September 2007. pp 695-717.
- "Desiring Holbein: Absence and Presence in the National Gallery" *Journal of the History of Collections*, Vol 18. no. 1, 2007. pp.75-87.
- "Walking for Pleasure? Bodies of Display at the Manchester Art-Treasures Exhibition" *Art History*, Vol 30. no.4 2007. pp. 543-563.
- *"'These Tumultuous, Gloomy Years': Museums in the 1970s", Three By One, Crafts* Council, 2009. pp: 18-28.
- *Art, City Spectacle*, Special Issue of the *Bulletin of the John Rylands University Library* on the Manchester Art-Treasures Exhibition, 2009.
- "Assembling Art, Constructing Heritage: Buying and selling Titian, 1798 to 2008" *Journal of Cultural Economy*, Volume 2, Issue 1 and 2, 2009. pp.135 – 149.
- "Watch you step: Embodiment and Encounter at Tate Modern" Sandra Dudley (ed) *Museum Materialities,* Routledge, 2009. pp. 162-174.
- "Watching me, watching you: performance and performativity in the museum" Tony Jackson and Jenny Kidd (eds) *Performance, Learning, Heritage*, Manchester University Press, 2010. pp. 26-38.
- 'Making a House Museum' in Rees Leahy (ed) *The House Museum of the Palazzo Sorbello in Perugia*. Perugia: Uguccione Ranieri di Sorbello Foundation, 2010. pp. 5-10.
- "`Fix'd statue on the pedestal of Scorn? : The politics and poetics of displaying the Parthenon Marbles in Athens and London in 2004" Paul Bonaventura and Jon Wood (eds) *Art and Archaeology*, Ashgate, 2011. *Forthcoming.*
- "Exhibiting Absence in the Museum." In The Thing about Museums, ed. Sandra Dudley et al, Routledge, 2011. 250-262.
- Museum Bodies. The Politics and Practices of Visiting and Viewing, Ashgate, 2012. Forthcoming.

Among her pro bono responsibilities outside the university, Helen is a Trustee of Yorkshire Sculpture Park, Chair of Design Dimension Educational Trust, a member of the Collections Committee of the Uguccione Ranieri di Sorbello Foundation, Perugia, and a Fellow of the Royal Society of Arts. She is also President of the Museums and Galleries History Group Helen is a contributor to the "Museums Journal" and "Museum Practice", both published by the Museums Association. Since January 2010, Helen is External Relations Director for the School of Arts, Languages and Cultures, with responsibility for directing the new Institute of Cultural Practices.

Dr Simon Parry (simon.parry@manchester.ac.uk) (Work Placement Tutor)

Simon is a Teaching Fellow in the Centre for Arts Management and Cultural Policy and on the Drama programme. Before coming to Manchester, Simon worked at the medical research charity, the Wellcome Trust (2002-2009), initially as project manager for arts and education leading on a range of arts initiatives to promote young people's engagement with science. He then moved on to manage the Trust's international public engagement work developing a new international programme to support creative methods in community

engagement with health research, which has stimulated projects in Africa, India and South America. Prior to his roles at the Wellcome Trust Simon worked freelance on a variety of theatre and education projects around Europe including directing a number of professional, amateur and youth theatre productions and taught at the University of Klagenfurt in Austria (1997-2000). He holds a first degree in Modern Languages from the University of Nottingham and an MA and PhD in Drama from the University of London.

His research interests include examining the arts as public engagement and practices of citizenship, with a particular focus on intercultural and interdisciplinary practices and work in community and educational contexts. He has published in Research in Drama Education: The Journal of Applied Theatre and Performance and recently co-edited a book on collaborative arts and science practice in education www.wellcome.ac.uk/creativeencounters. He co-convenes the Applied and Social Theatre working group of the Theatre and Performance Research Association.

Louise Tythacott (louise.tythacott@manchester.ac.uk)

Louise is a Lecturer (.5) in Museology, who teaches on the MA in Art Gallery & Museum Studies and in Art History and Visual Studies. Her research focuses on the collecting, representation and display of non-Western objects in museums, and she is particularly interested in the interpretation of Chinese material culture. Louise was awarded a first class degree in Social Anthropology with Southeast Asian Studies at the University of Kent at Canterbury (1986-9). Her post-graduate research was based at the University of Hong Kong (1990-1) where she undertook fieldwork on deity imagery and temple iconography. She holds Diplomas in written and spoken Mandarin and Cantonese.

Louise has worked in the museum field for over a decade. She began her career as a volunteer at the Smithsonian Institution in Washington DC in 1990. In 1991 she became the curator of a private museum of Burmese textiles and the following year, an exhibitions officer at The Royal Pavilion, Art Gallery & Museums, Brighton (1992-1996). Among the exhibitions organised and curated during this period are Textiles from Burma (1993), Kinyozi: The Art of African hairstyles (1994), Fetishism: Visualising Power and Desire (1995), Hold: Recent Work by Shirley Chubb (1995), The Impossible Science of Being: Dialogues between Anthropology and Photography (1996). In 1996 Louise took up the post of curator of ethnology, and then, later, head of ethnology, at Liverpool Museum (part of the National Museums Liverpool). She was the lead curator for a major suite of HLF-funded galleries devoted to World Cultures, which opened in 2005 - and had particular responsibilities for the Asia and Buddhism displays. She has worked at the University of Manchester since 2003.

Apart from teaching, Louise's present administrative responsibilities in the Centre for Museology include chairing the Staff-Student Liaison committee and organising the Museology research seminar series. In the past she has been Programme Director for the MA in Art Gallery & Museum Studies (2003; 2006) and Work Placement Tutor (2004-5; 2009-10). Louise is a member of CHIMERA, an interdisciplinary research area on cultural heritage, memory. CHIMERA brings together academic staff, postdoctoral research fellows and doctoral students working in various disciplines across the University of Manchester. Louise is also a Managing Editor of the journal Museum and Society.

Louise has recently published a monograph on the biographies of the five sculptures, which are presently displayed in the World Museum Liverpool: *The Lives of Chinese Objects: Buddhism, Imperialism and Display* (Berghahn, 2011). The images originate from China's most popular pilgrimage island, Putuo, the key devotional centre for the Goddess of Compassion, Guanyin. The largest figure in the group is an almost life-size image of this deity, with 22 outstretched arms, and it dates to the early fifteenth century - as such, it is

probably the oldest surviving bronze from the island. Louise visited Putuo in 2007 to interview Buddhist monks and research the origins of these sculptures. Louise's latest research traces the trajectories of particular objects looted from the Yuanming Yuan, exploring the succession of meanings and values attributed to China's imperial treasures over the past 150 years - their existence as commodities in London auction houses (mainly from 1861-1897); their lives in international exhibitions and public displays; and their status today as 'trophies of war' in regimental museums in the UK.

For full list of publications, please see:
http://www.arts.manchester.ac.uk/museology/academicstaff/louisetythacott/

Esmé Ward (esme.ward@manchester.ac.uk)

Esmé has worked in museums and galleries for over 15 years. She started her career in the Education Departments of the Victoria and Albert Museum and Dulwich Picture Gallery in London before moving to the north west to work as a freelance artist/educator for a range of organisations, including Manchester Art Gallery, Bolton Museums and the National Trust. In 1998, she founded the Education service at the Whitworth Art Gallery at the University of Manchester and developed the Whitworth¹s learning programmes, including the UK¹s first ever dedicated post-16 programme. During her time at the Whitworth, she has curated several exhibitions and overseen significant growth of its learning and engagement work.

In recent years, her focus has shifted from formal learning to engagement in museums and galleries. She is now leading on the learning and engagement work at the Whitworth Art Gallery and Manchester Museum, who have recently restructured to share key services. The Learning and Engagement Team, including Visitor Services staff, comprises over 75 people across both sites with over 100 volunteers. Together, they provide a wide range of imaginative engagement, participation and learning activities, services and resources for formal and informal learners and visitors to the Museum and Gallery. Her current research interests and major projects include the role of play in museums and galleries, how to engage with and value older people and how to measure social impact/wellbeing of cultural participation.

Programme Aims and Learning Outcomes

Programme Aims for the MA and Diploma

- Enable students 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 thus to support the museums profession both through both 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 Art Gallery 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 completion of the programme successful 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 completion of the programme successful 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 completion of the programme successful 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 completion of the programme successful 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 World Wide Web.
3. Use appropriate information technology.
4. Work effectively within a team
5. Communicate information and ideas effectively in a professional, as well as an academic, environment

Programme Structure

Semester 1
All elements in semester 1 are compulsory:-

	Credits
Museum and its Contexts (core course)	**30 credits**
Museum Objects and Exhibitions (core course)	**30 credits**

Semester 2

Research Outline (compulsory)

Students take 60 credits from the following list. This should include a maximum of 2 x 15 credit courses.

	Credits
20 day Work Placement (work placements start in Semester 1 and finish in Semester 2)*	**(15 or 30 credits)**
Museum Gallery and Curating – with specialised routes: • **Curating Art** • **Curating Archaeology (not running in 2012-13)** • **Curating Ethnography** • **Digital Curating**	**15 or 30 credits**

Museum Policy and Management	**15 or 30 credits**
Creative Learning [jointly with MA Arts Management, Policy and Practice]	**15 or 30 credits**
On successful completion of all coursework, students may proceed to the dissertation: **Dissertation** (Dissertation planning and supervision takes place in Semester 2, February-end of June and you continue with your independent writing in July and August)	**60 credits**

Part-time students take courses worth 30 credits in each semester. In their first year, they take *The Museum and its Contexts* in semester 1, and 30 credits in Option Courses in semester 2. In their second year, they take *Museum Objects and Exhibitions* in semester 1 and another 30 credits in Option Course in semester 2.

AGMS students may take one 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 Research Outline, 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.

*All students take a work placement. Students can take the work placement either as 15-credit or 30-credit course and either one or two option courses in Semester 2, all together amounting to a total of 60 credits (for Full Time students).

Teaching and Learning

Taught Courses

AGMS courses are taught weekly (Monday and Tuesday in Semester 1 and Monday, Tuesday and Friday in Semester 2). Some classes, visits to museums and fieldwork take place on non-teaching days, and students should ensure that they are available to participate in AGMS activities throughout the week.

'Museum Objects and Exhibitions' comprises six intensive days of teaching; other 30-credit courses usually consist of weekly 2-3 hour sessions. Learning and teaching on the AGMS programme may include: lectures, tutor–led discussion, student–led discussion, talks by museum professionals, independent and group fieldwork, individual and group projects and, where appropriate, 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 class discussions and other activities.

Work Placements

AGMS students undertake a work placement, which consists of a minimum of 20 days work in a museum or gallery either in Manchester or within daily travelling distance. Work placements can be carried out during either semester 1 or 2, but must be completed by the end of May. You can take the work placement either as 15-credit **OR** 30-credit course. Students who do the former also take two option courses in Semester 2 (one of 15 credits and one of 30 credits). Students who do the latter, take one 30-credit option course in Semester 2; or two option courses of 15 credits. Dr Simon Parry (simon.parry@manchester.ac.uk) is the Work Placement Tutor and he will be in touch with all students during semester 1 in order to finalise arrangements and ensure that you are allocated a placement which reflects your interests as far as possible.

See details on Work Placement assessment in the **Assessed Coursework** section. More information about Work Placements is available in the 'Work Placement Handbook' that is circulated to students in October.

Dissertation

On successful completion of the coursework, you proceed to write a dissertation (60 credits) on a topic of your choice, agreed in conjunction with your dissertation supervisor. Dissertations, like articles (depending on the journal), may be strongly based on original primary source research, they might aim to re-interpret an already well-trawled area of the subject, or they might take up an approach somewhere between these two extremes. In all cases, however, the authors will have chosen and elaborated a body of relevant material which they bring to bear on a clearly defined issue. Dissertation planning and supervision takes place in Semester 2 (February-end of June) and you continue with your independent writing in July and August. You can either undertake a standard dissertation or a practice-based dissertation:

- **Standard**: 12-15,000 words
- **Practice-based A: Exhibition**. An exhibition, show or plan thereof. Outcome - exhibition and/or plan plus 8-10,000 words reflection
- **Practice-based B: Policy**. Student to develop a piece of museum policy. Outcome - policy or report plus max 8-10,000 words reflection.
- **Practice-based C**: **Digital/Online** (building on skills developed in Digital Curating). Outcome - digital media application plus max 8-10,000 words reflection.

Any candidate wishing to undertake a practice-based MA dissertation must request permission to submit in this format in their Research Outline. The Research Outline should justify why the practice-based format is more appropriate for the dissertation, demonstrating clearly how the student will take full advantage of the creative and/or practical element. The need to complete a practical element does not affect the duration of the 'writing-up' period.

Important note: *Material from the Work Placement assessment must not be replicated in either a standard or a practice-based dissertation. If in doubt, discuss your plans at the earliest opportunity with your dissertation supervisor.*

<u>**AGMS Practice-based MA Dissertation Regulations**</u>

- The work must have been undertaken as part of a registered MA programme.
- The submission as a whole will comprise a dissertation of between 8,000-10,000 words and an appropriate practical component. The length of the written element should be determined by the nature of the project. The decision about what is appropriate to the particular focus of each dissertation will be made in consultation with the student by the MA Programme Director and the student's supervisor.
- The assessment of the balance between the written and practical submissions will form part of the examiners' remit.
- The student will be expected through their submission as a whole to establish a methodology and a thesis that will demonstrate the link between their theoretical and practical investigations and conclusions.
- In order to allow the examiners to properly consider the submission as a whole, the practical component of the dissertation will be submitted to at the same time that the written part is submitted.
- Practice may be assessed either within the University or in an external site (where possible) as agreed with supervisor. All practice must result in some permanent material (such as a video/sound recording/print or digital archive), in order to provide publicly accessible evidence of the research processes undertaken and conclusions reached.
- If necessary, the examiners can require the correction or revision and resubmission of either the practical element or the written element or both, in accordance with university regulations.

See section **'Assessed Coursework'** for the assessment criteria of practice-based dissertations.

More information on research outline, scope, titles, supervision and assessment procedures of dissertations can be found in the School of Arts, Languages and Cultures pages of this handbook.

<u>**Web Resources**</u>

The Centre for Museology uses a variety of online media to support the teaching and learning in the AGMS. These include:

- The Virtual Learning Environment of Blackboard;
- The Institute for Cultural Practices Learning Dashboard: http://www.netvibes.com/manchestericp#General
- A social bookmarking page, http://delicious.com/centre4museology, which includes bookmarks of websites relevant to Museology and more specifically to issues, topics and courses of the Art Gallery and Museum Studies MA programme. AGMS students add and share bookmarks relevant to their study and courses. In this way, a repository of museologically relevant and more importantly course- and subject-specific web resources is developed - useful primarily to AGMS students and members of staff and hopefully others as well;
- A Flickr account for museum-related images by students and staff: http://www.flickr.com/photos/centre4museology

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.

In particular, participation is expected at
- The Centre for Museology and Institute for Cultural Practices research/professional seminars
  http://www.arts.manchester.ac.uk/museology/
- SHOWCASE: The Manchester Museum Research Seminar
  http://www.museum.manchester.ac.uk/whatson/specialist/showcaselectures/

These informal events play as vital a part in the AGMS programme as the formal courses, and it is in your interest to get the best 'value' from your time at the university by joining in.

Assessed Coursework

Assessment of AGMS varies according to the learning outcomes and content of the course concerned. All taught course units and the Research Outline must be satisfactorily completed before students proceed to the MA Dissertation.

Semester 1

'The Museum and its Contexts' (Semester 1 core course, 30 credits): The course is assessed by a 6,000 word essay. Students select their own topic in consultation with their seminar tutor.

'Museums Objects and Exhibitions' (Semester 1 core course, 30 credits): The course is assessed by a 2,000 word essay (40% of the overall course mark) and a 4,000 word Fieldwork Portfolio (60% of the overall course mark).

Semester 2

Option Courses (Semester 2, 30 credits each): Option courses are assessed by a 5,000 word essay (70% of the overall course mark) and a Group Project Portfolio (30% of the overall course mark). Students that take an option course as 15 credits do not do the group project and only submit the 5,000 word essay.

Work Placements

Students will be assessed on the quality of the Work Placement Report, not their performance during the placement. There will be two assessment options depending on the whether the work placement is taken as 15 or 30 credits:

1. A 30 credit report should be 5500-6000 words in length and should include:

- Description of the placement objectives and main activities carried out setting these within the context of the host organisation's work.
- Identification of the key aspects of the activities you carried out (or were involved in carrying out) and reflection on your role in the activities, how they were conceived and delivered, what were the most important outcomes and what were the implications of these outcomes for the organization or more broadly for professional practice;

- Analysis of key aspects of your placement activity in relation to cognate work elsewhere in the sector and/or in the light of relevant debates in theory and practice;
- Your report may include an analysis of a particular challenge or problem faced by the organization which you have encountered during your placement and a proposal of possible means (project, initiative or other innovation) by which the organization might address this challenge. This could be in the form of recommendations or a more developed project proposal;
- You should make a clear attempt to find a coherent focus for your report and to use appropriate reading either from other coursework or from additional research to underpin your reflection on and analysis of the practice.

2. A 15 credit report should be up to 3000-3500 words in length and should include:

- Description of the placement objectives and main activities carried out setting these within the context of the host organisation's work;
- Identification of ONE key aspect of the activities you carried out (or were involved in carrying out);
- A reflection on your role in relation to this focus;
- Analysis of this key aspect of your placement activity in relation to cognate work elsewhere in the sector and/or in the light of relevant debates in theory and practice.

ALL STUDENTS MUST WRITE A 400-600 WORD BLOG POST ON THEIR PLACEMENT ACTIVITY FOR A PUBLIC READERSHIP AND INCLUDE THIS AS AN APPENDIX TO THEIR REPORT. THESE BLOG POSTS WILL BE POSTED ON THE ICP BLOG http://culturalpractice.wordpress.com/

The post can give an overview of your activity or pick out a specific incident or issue that you think would be of interest to fellow students or practitioners. It can include a short profile of yourself and your placement introducing yourself (what MA you're on etc.), what you did on your placement, why you chose it, what you learned and maybe what you think the organisation got out of it. It should be written in a readable and engaging style. You can include an image (of yourself on the placement or one you took during the placement) or even video if you feel so inclined. Please also include links as and where appropriate. See http://culturalpractice.wordpress.com/2011/06/27/1365/ for an example.

More information about Work Placements (including assessment criteria) is available in the 'Work Placement Handbook' that is circulated to students in October.

Dissertation (Semester 2 and Summer)

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

- **Standard**: 12-15,000 words
- **Practice-based A: Exhibition**. An exhibition, show or plan thereof. Outcome - exhibition and/or plan plus 8-10,000 words reflection
- **Practice-based B: Policy**. Student to develop a piece of museum policy. Outcome - policy or report plus max 8-10,000 words reflection.
- **Practice-based C**: **Digital/Online** (building on skills developed in Digital Curating). Outcome - digital media application plus max 8-10,000 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 about binding and presentation; please consult the Dissertation Handbook (will be circulated in Semester II) and the guidance document 'Presentation of Taught Masters Dissertations' at:
http://documents.manchester.ac.uk/display.aspx?DocID=2863

See below for full details of grading criteria for:

- **AGMS group projects**
- **Work placements and Practice-based dissertations**

Other AGMS coursework (essays and standard dissertations) falls under the standard grading criteria that can be found in the School of Arts, Languages and Cultures pages of this Handbook.

Grading Criteria for AGMS 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, except in the case of dissertations.

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).

Communication Arrangements

University Email and Notice Board

Much of the day-to-day communication within the AGMS, the School and the University happens by email, and it is **essential** that you check it regularly, **preferably every day**. The AGMS student notice boards are outside the Museology staff offices on the third floor of Mansfield Cooper Building.

Office Hours

Museology staff have one or two office hours each week (see office doors for details), during which you are welcome to drop in. Otherwise, they can be reached via email, or pre-arranged meetings.

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 museology in new (especially unexpected) ways. It will also be useful to produce commentaries on stimulating books, visits to museums or archaeological sites etc. Such self-directed learning will help you to develop intellectual independence, confidence and creativity.

Key Dates for <u>Full Time</u> Students

Semester One Interim Coursework
Tuesday 30th October 2012

Semester One Coursework
Tuesday 15th January 2013

Submission of Written Research Outline
Tuesday 19th February 2013

Semester Two Coursework
Tuesday 14th May 2013

Semester Two Coursework – with performance element
Tuesday 28th May 2013

Resubmitted Coursework
Friday 16th August 2013

MA Dissertation Submission
Monday 2nd September 2013

Key Dates for <u>Part Time</u> Students

NOTE FOR FIRST YEAR PART TIME STUDENTS: All submission dates in your second year will be confirmed in the 2013-14 handbook. All assessment below is required, but some only in your second year.

Semester One Interim Coursework
Tuesday 30th October 2012

Semester One Coursework
Tuesday 15th January 2013

Submission of Written Research Outline
September 2012 starters – Tuesday 19th February 2013
September 2013 starters – to be confirmed in 2013-14 handbook

Semester Two Coursework
Tuesday 14th May 2013

Semester Two Coursework – with performance element
Tuesday 28th May 2013

Resubmitted Coursework
Friday 16th August 2013

MA Dissertation Submission
September 2011 starters – Monday 2nd September 2013
September 2012 starters – to be confirmed in 2013-14 handbook

Late Submission

Any assessed coursework submitted after the deadline (5pm on the day of submission) without good cause will incur a penalty determined by the lateness of its arrival:

- **ten marks will be deducted for the first day after the deadline**
- **ten additional marks will be deducted for each day thereafter (including weekends)**

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 submission.

Style Guidance for Art Gallery and Museum Studies MA Students

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.

Two identical paper copies must be submitted in typewritten or printed form on paper of international standard size A4 (210 x 297mm). No other paper size is acceptable for the main text of an essay/report. Paper of a larger size may be used for maps, plans, diagrams or other illustrations forming part of the essay if the course tutor agrees that this is required.

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.

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.

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 20th-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.

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'.

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 Art Gallery and Museum Studies

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 Name]

[Student Number]

Date of Submission:

Word Count:

(An example of Front Cover follows. Typeface and typesize are only indicative. Front Cover can optionally include an image that is relevant to the essay)

MA Art Gallery and Museum Studies

School of Arts, Languages and Cultures, University of Manchester

Semester I

SAHC 70101: The Museum and its Contexts

Course Convenor: Louise Tythacott

The Ark's Journey: A Study of Transition from Private Collection to Public Museum

Robert McCombe

Student Number: 7845433

15th January 2007

Word Count: 5,976

Binding and Presentation

Hard copies of written coursework, such as essays and work placement reports, should be (**securely**) stapled, unless otherwise stated in the course outline. However, students are allowed, if they wish, to ring/spiral/soft bind their essays/reports.

Important Note

Some of the formatting guidelines in this guidance (especially with regards to presentation) may not be appropriate for the **'Museum Objects and Exhibitions' Fieldwork Portfolio** (e.g. images can be integrated within the main text in the Fieldwork Portfolio, unlike in other pieces of work; and there is more flexibility with typeface and typesize). If in doubt, please consult the course convenor.

Referencing Guidance for MA Art Gallery and Museum Studies

All assessed coursework submitted by AGMS 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 AGMS is an interdisciplinary field of study, you have the choice of using one of two recommended systems: either the **Harvard** style or the **MLA** (numeric) style. You must choose one or the other (**not** a combination of both!) and apply it consistently to all of your work. ***This short guide outlines some basic principles of both systems. It should not be treated though as a comprehensive guide and for further clarification style guides to the Harvard and MLA styles please consult relevant online resources.***

General principles of good referencing

For a **book**, the bibliographic reference should include

- author or editor(s) with initials or forenames
- title (underlined or in italics)
- edition (unless it is the first)
- publisher
- date of publication
- page number(s) if referred to

For a **journal article**, the reference should include

- author(s) with initials or forenames
- article title
- full journal title (underlined or in italics)
- volume number
- date of publication
- page numbers

Where a book or journal article does not have a page number (pagination) do not cite a page. Leave it unnumbered.

Increasingly publications are available in electronic format. But, where the electronic version duplicates the print copy (like a PDF journal article or electronic book) please cite it as a print publication.

Harvard Style of Referencing

The Harvard style of referencing is used broadly across the arts and humanities. Here publications and other sources are cited in the text, e.g. (Pearce, 2002) and a list of these

citations is included at the end of the essay or dissertation, in alphabetical order by authorship with date. This system is useful because numerical referencing in the form of footnotes can then be used for explanative notes instead of citation.

IN TEXT CITATION

When making reference to an author's work in your text, their name is followed by the year of publication of their work: e.g. It has been argued that we are currently moving away from the modernist museum of the 19th century that was imagined mainly as a building and transmitted authoritative, factual information mainly through the means of exhibition (Hooper –Greenhill, 2000).

Where you are mentioning a particular part of the work, and making direct reference to this, a page reference should be included: e.g. (Bennett, 2006: 262-281). A page reference should, also, be included when you are directly quoting (in inverted commas) an idea expressed by an author: e.g. 'the museum in the future may be imagined as a process or an experience. It is however, not limited to its own walls, but moves a set of process into the spaces, the concerns and the ambitions of communities' (Hooper-Greenhill, 2000: 152).

If you are quoting several works published by the same author in the same year, they should be differentiated by adding a lower case letter directly, with no space, after the year for each item: (Pearce 2005a)

If more than one publication from an author illustrates the same point and the works are published in different years then the references should be cited in chronological order (i.e. earliest first): (Stewart 1992, 2000).

If more than one authors illustrate the same point, then all authors are included in the same citation: e.g. the shift from object-centred to visitor-centred approaches has discussed extensively in museological literature (Burcaw 1997; Kavanagh and Frostick 1998; Sola 1992).

THE REFERENCE LIST/ CITATION LIST/ BIBLIOGRAPHY (this should include only the publications that you have referenced in your coursework; please follow an alphabetical order and do not divide the sources according to their typology)

Single authored book

Author, Initials., Year. *Title of book.* Edition. (only include this if not the first edition) Place of publication (this must be a town or city, not a country): Publisher.

Arnold, K., 2006. *Cabinets for the Curious: Looking Back at Early English Museums.* Aldershot: Ashgate.

Multiple authored book

For books with two authors the names should both be included in the order they appear in the document. Use an **and** to link the two authors. If there are three or more authors, you should give the name of only the first, followed by **et al.** ('et alia' meaning 'and others' in Latin).

Authors, Initials., Year. *Title of book.* Edition. (only include this if not the first edition) Place: Publisher

Daston, L., and K. Park., 1998. *Wonders and the Order of Nature, 1150-1750.* London: Zone.

Edited books

For books which are edited give the editor(s) surname(s) and initials, followed by **ed.** or **eds.**

Author, Initials., Year. *Title of book.* Edition. Place: Publisher

Rothfels, N., ed. 2002. *Representing Animals.* Bloomington: University of Indiana Press.

Chapters within edited books

For chapters of edited books.

Chapter author(s) surname(s) and initials. Year of chapter. Title of chapter followed by **In:** Book editor(s) initials and surnames with ed. or eds. after the last name. Year of book. Title of book. Place of publication: Publisher. Chapter number or first and last page numbers followed by full-stop.

Schwend, A., and A. Pérez de Tudela. 2008. Renaissance Menageries: Exotic Animals and Pets at the Habsburg Courts in Iberia and Central Europe In Enkel, K., and P. Smith., eds. 2008. *Early Modern Zoology: The Construction of Animals in Science, Literature and the Visual Arts.* Leiden: Brill. 419-447.

Publications in Foreign Languages

When citing sources written in foreign languages you should retain the conventions of that language (capitalisation, modified alphabet and diacritics etc). An English translation of the title should be given in parentheses after the foreign language title. If you are citing a language that uses a non-Latin script (Greek, Arabic, Russian, Chinese etc) you should be thorough and provide the full title of the source in the original script. Then provide the transliteration followed by the English title. This level of rigour means that readers who may be unfamiliar with the source language can understand the nature of the source you are using and access it if necessary. The example below is for a straightforward citation of a foreign language.

Ullrich, J., F. Weltzien and H. Fuhlbrügge., eds. 2008. *Ich, das Tier: Tiere als Persönlichkeiten in der Kulturgeschichte* (I, the Animal: animals as personalities in cultural history). Berlin: Reimer.

When using items that have **already been translated from another language into English**, then a statement needs to be included after the title about what language the item was translated from and who the translator was.

Journal articles

For journal articles the required elements for a reference are:
Author, Initials., Year. Title of article. *Full Title of Journal,* Volume number (Issue / Part number), Page numbers.

Classen, C., 2007. Museum Manners: The Sensory Life of the Early Museum. *The Journal of Social History* 40, 185-914.

Newspaper articles

For newspaper articles the required elements for a reference are:
Author, Initials., Year. Title of article or column header. Full Title of Newspaper,
Day and month before page number and column line.

Glendinning, A., 2010. Walk through our magnificent hidden heritage. South Manchester Reporter, 2 September 15, 1.

Websites

For websites the required elements for a reference are:
Authorship or Source, Year. *Title of web document or web page*. [type of medium] (date of update if available)
Available at: include web site address/URL (Uniform
Resource Locator) [Accessed date].

Gary Noakes, 2010. *English Heritage and Heritage Lottery Fund may merge*. Available at: http://www.museumsassociation.org/museums-journal/news/25082010-english-heritage-and-hlf-may-merge [accessed on 13/09/2011].

If the author of the website is unknown, the institution/organisation of the website should be treated as the author:

e.g. British Museum, 'Treasures of Heaven' exhibition,
http://www.britishmuseum.org/whats_on/exhibitions/treasures_of_heaven.aspx [accessed on 13/09/2011]

Citing blogs

The required elements for a full blog reference are:

Author, Year. Title of individual blog entry. *Blog title,* [medium] Blog posting date.
Available at: include web site address/URL (Uniform Resource Locator)
[Accessed date].

Andrew Gray, 2010. Amazing Frogs – one found, and one you can help save... *Frog Blog Manchester*, 18 May. Available at: http://frogblogmanchester.wordpress.com/page/2/ [13/09/2010].

Citing blog comments or postings

The required elements for a reference to a blog post are:

Comment Author, Year. Title of individual blog entry. *Blog title,* [medium]
Comment posting date. Available at: include web site address/URL (Uniform
Resource Locator) [Accessed date].

Kerrin Gale, 2010. Joseph Cavalieri's Two-Headed Swallows. *Ravishing Beasts Taxidermy*, 22 March. Available at: http://www.ravishingbeasts.com/ravishingbeasts/2010/3/22/joseph-cavalieris-two-headed-swallows.html#comments [13/09/2010].

Citing radio broadcast

Programme title, date of original transmission, episode number and title, director, format and Production Company.

Citing a speech

e.g. MacGregor, N. 2010. Title of Speech. Museum Association Conference, Manchester, 4 October 2010.

Citing personal correspondence

Personal communications include conversations, interviews, lectures or speeches, telephone calls and personal letters. Personal communications are usually acknowledged in-text only and must also state the format of the communication. A general format for stating that a communication is personal in an in-text reference is 'pers. comm.'. You can choose to either provide the details about the source of information directly in the running text of your assignment, or enclosed in parentheses:

Interview/ (in-text reference and parentheses)

'In an interview dated 23 September 2010, Neil MacGregor said: ...' **or**

(Neil MacGregor 2010, pers. comm., 23 September)

Interview (in bibliography)

Interview with Dr. Neil MacGregor, Director of the British Museum, 23 September 2010.

Email and SMS text messages (cite only with permission)

If you have interviewed or contacted individuals whilst researching an essay or dissertation you may need to cite these sources. You should seek permission from the person you wish to cite and must not give contact details without permission.

Email with permission to acknowledge the email address

e.g. Plumb, C 2010, email, 1 September, christopherplumb@gmail.com

Email without permission to acknowledge the email address

e.g. Plumb, C 2010, personal email, 1 September.

SMS text messages

e.g. Plumb, C 2010, SMS text message, 1 September, 15:35 pm.

Citing exhibition panels/labels or museum catalogues

It is likely that you will need to do this at some point in your MA AGMS coursework.

Catalogue example

e.g. Stott, R., 2006. *Duchess of Curiosities: The Life of Margaret, Duchess of Portland*, exhibition catalogue, 19 March 2006 – 01 March 2008. Walbeck: The. Pineapple Press for The Harley Gallery.

Exhibition panel/label example

e.g. Harley Gallery, Nottinghamshire. *The Portland Vase*, Wedgwood 1790. Text label accompanying the Portland Vase in the "Duchess of Curiosities" exhibition. Harley Gallery, Nottinghamshire, 19 March 2006 – 01 March 2008. Visited on 1 December 2007.

MLA (numeric) Style

The MLA (Modern Language Association) system can be used with parentheses for in-text citation similar to the Harvard System. **But** if you do choose to use a MLA style please use numeric references and **not** in-text citation for your AGMS essays and dissertation. Use numbered footnotes to give citation details **in addition** to a bibliography. **For second or later mention of the same work in footnotes, use: author, date (and page number or numbers where relevant). Avoid using *ibid* or *op. cit.***

MLA FOOTNOTES (NUMBERED CITATIONS)

Single authored book (with page number as example)

Author first name and surname, *Title* (Place of Publication: Publisher, Year of Publication), page number(s).

Ken Arnold, *Cabinets for the Curious: Looking Back at Early English Museums* (Aldershot: Ashgate, 2006), 23.

Multiple authored book

Author first name and surname **and** Author first name and surname, *Title* (Place of Publication: Publisher, Year of Publication)

Daston, Lorraine and Katherine Park, *Wonders and the Order of Nature, 1150-1750* (London: Zone, 1998)

Edited books

Editor first name and surname (ed.), *Title of book* (Place of publication: Publisher, Year of Publication)

Nigel Rothfels (ed.), *Representing Animals* (Bloomington: University of Indiana Press, 2002)

Chapter or essay in edited book

Author first name and surname, "Chapter title," in *Title of book*, ed. Editor first name and surname (Place of publication: Publisher, Year of Publication), page number(s)

Annemarie Jordan Schwend and Almudena Pérez de Tudela, "Renaissance Menageries: Exotic Animals and Pets at the Habsburg Courts in Iberia and Central Europe," in *Early*

Modern Zoology: The Construction of Animals in Science, Literature and the Visual Arts, eds. Karl Enkel and Paul Smith (Leiden: Brill, 2008), 419-447.

Publications in Foreign Languages

See guidelines in the Harvard section. The example below is for a straightforward citation of a foreign language using MLA.

Jessica Ullrich, Friedrich Weltzien and Heike Fuhlbrügge (eds.), *Ich, das Tier: Tiere als Persönlichkeiten in der Kulturgeschichte* [I, the Animal: animals as personalities in cultural history] (Berlin: Reimer, 2008)

Journal article

Author first name and surname, "Title of journal article," *Journal title* Volume number, Issue number (Year of Publication): Page numbers.

Constance Classen, "The Sensory Life of the Early Museum," *The Journal of Social History* 40 (2007): 185-914.

MLA BIBLIOGRAPHY (this should include only the publications that you have referenced in your coursework; please follow an alphabetical order and do not divide the sources according to their typology)

Single authored book

Author/editor surname, first name. *Title.* Edition. Place of publication: Publisher, Year of publication.

Arnold, Ken. *Cabinets for the Curious: Looking Back at Early English Museums.* Aldershot: Ashgate, 2006.

Multiple authored book

Surname, first name **and** first name surname. *Title.* Place of publication: Publisher, Year of publication.

Daston, Lorraine and Katherine Park. *Wonders and the Order of Nature, 1150-1750.* London: Zone, 1998.

Edited book (chapter in an edited book)

Author surname, author first name. 'Title of essay (In inverted commas)' Title of collection (*In italics or underlined*). Editor of collection. Edition. Place of publication: Publisher, Date of publication. Page numbers of essays.

Jordan Schwend, Annemarie and Almudena Pérez de Tudela. "Renaissance Menageries: Exotic Animals and Pets at the Habsburg Courts in Iberia and Central Europe," in *Early Modern Zoology: The Construction of Animals in Science, Literature and the Visual Arts*, eds. Karl Enkel and Paul Smith. Leiden: Brill, 2008. 419-447.

Journal article

Author/editor surname, first name. "Title of Article in inverted commas" *Journal Title.* Volume. Part number (date): page number.

Classen, Constance. "The Sensory Life of the Early Museum" *The Journal of Social History.* 40 (2007): 185-914.

Website

The name of the author or compiler of the work. Title of the article or work [in inverted commas]. *Title of the website on which work appears* [*in italics or underlined*]. Publisher of the site if available [if not available use *N.p.* Day, month and year of publication if available [if not available, use *n.d.*]. Web. [to confirm online publication rather than print]. Day, month and year of access.

Gary Noakes, "English Heritage and Heritage Lottery Fund may merge". *Museums Association.* Web. 13/09/2010.

If the author of the website is unknown, the institution/organisation of the website should be treated as the author:

e.g. British Museum, "Treasures of Heaven" exhibition, http://www.britishmuseum.org/whats_on/exhibitions/treasures_of_heaven.aspx [accessed on 13/09/2011]

Blog

Author surname, First name. Title of blog entry. *Title of blog.* [online]. Available from: URL. Date entry written. [Accessed date].

Gray, Andrew. Amazing Frogs – one found, and one you can help save... *Frog Blog Manchester.* Available from: http://frogblogmanchester.wordpress.com/page/2/. 18 May 2010. 13/09/2010.

Citing radio broadcast

Programme title, date of original transmission, episode number and title, director, format and Production Company.

Citing a speech

e.g. MacGregor, Neil. 2010. "Title of Speech". *Museum Association Conference*, Manchester, 4 October 2010.

Citing personal correspondence

Please see the general guidelines in the Harvard section.

Interview

Dr. Neil MacGregor, Director of the British Museum. Personal interview. 23 September 2010.

Email

Plumb, Christopher. "AGMS reference guide." Message to Kostas Arvanitis. 1/09/2010. Email.

Citing exhibition panels/labels or museum catalogues

It is likely that you will need to do this at some point in your MA AGMS coursework.

Catalogue example

e.g. Stott, Rebecca, *Duchess of Curiosities: The Life of Margaret, Duchess of Portland*, exhibition catalogue, 19 March 2006 – 01 March 2008. Walbeck: The Pineapple Press for The Harley Gallery. 2006.

Exhibition panel/label example

e.g. Harley Gallery, Nottinghamshire. *The Portland Vase*, Wedgwood 1790. Text label accompanying the Portland Vase in the "Duchess of Curiosities" exhibition. Harley Gallery, Nottinghamshire, 19 March 2006 – 01 March 2008. Visited on 1 December 2007.

The MA Research Outline

Successful completion of the Research Outline is the compulsory pre-requisite for the completion of the MA dissertation. Students are required to submit a written Research Outline (see key dates) and then present their Research Outline as a formal oral presentation followed by discussion and verbal feedback from their supervisor and peers. Presentations are arranged by the MA Programme Director or Postgraduate Officer in your discipline.

We **strongly recommend** that students should 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 enable students to present orally and in written form their research ideas in order to enable them to obtain rapid feedback at an early stage
- 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 500-750 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 and critical approaches that you plan to use to address the problems or questions you have set. We don't just need to know what you are going to work on, we need to know how you plan to go about it

In the **appendix** you should provide supporting information:

- A brief breakdown of the chapters or sections of of the thesis (1 page maximum)
- A timetable of research and writing (1 page maximum)
- Additional training and preparation you may need, indicating any ethical issues which may arise and could require clearance from the Ethical Committee (1 page maximum)
- A working bibliography of sources that you intend to use. In the case of unpublished or rare materials you will need to state where these sources are located and how these will be accessed. For example, if you are undertaking an archaeology project, do you need a permit to access a particular site and how will this be obtained? It is sometimes helpful to put forward alternative strategies or approaches if you are aware that problems might arise. (2 pages maximum)

The Oral Presentation and Feedback

The oral presentation should be no more than **5 minutes** in length and concentrate on the **context of the question** and **clearly defining the methodology** to be employed. Images and video or sound clips may be used in support of your presentation, but students are **strongly discouraged** from using unnecessary powerpoint or OHP slides in their presentation.

The presentation will take place in a small group as arranged by the programme director.

Discussion and feedback of issues arising from the Research Outline will follow the presentation. This feedback is an opportunity for students to assess the validity of their project in terms of aims and methodology and represents the beginning of supervised guidance.

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 and in that sense does not contribute towards your overall degree result. 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 up until the final submission date for semester two coursework. Re-submissions can be made at any time before that date and, in agreement with the potential supervisor, students can re-submit as many times as they wish before the final deadline. All submissions and re-submissions should be made to the Taught Programmes office.

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.