

The University of Manchester

Faculty of Humanities

School of Arts, Languages and Cultures

**MA Heritage Studies**

**Handbook 2024-2025**



This MA Handbook contains information relevant to the MA Heritage Studies programme. 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 and Introduction to the Heritage Studies

On behalf of the team at the Department of Art History and Cultural Practices (AHCP) and the Institute for Cultural Practices (ICP) I wish you a very warm welcome to the University of Manchester and to the Heritage Studies (HS) MA programme. This handbook contains key details for the MA programme. It combines both guided and independent study, including seminars, guest lectures, site visits, work placements, assignment preparation and project work.

Throughout your course of study, you will develop your knowledge and skills to pursue and develop careers in heritage policy, management, learning, research, engagement and enterprise. Heritage Studies examines theory and practice of heritage philosophies, making, management and use in local, national and international contexts. It includes practical aspects of management and studies social, political and economic dynamics in cultural, archaeological, built and natural heritages. You will study comprehensive core units on critical heritage studies and heritage policy and management, and develop specialisation through a wide range of elective units.

This is an interesting time to study HS in Manchester, a city of interesting and innovative heritage practice and wonderful resources for teaching and research. The global economic downturn, climate crisis, racism, nationalism, political populism ('culture wars'), and the COVID-19 pandemic have presented enormous challenges for contemporary cultural producers, organizations and communities. In an increasingly complex policy landscape, fewer resources are available to make significant, long-term changes. There are many barriers to access, in terms of workforce and audiences/participants. These include the ongoing need to decolonise the sector and tackle intersecting inequalities relating to class, gender, sexuality, ableism and poverty. The heritage sector needs thinkers and practitioners who can build new opportunities, sustainable practice and welcoming spaces for themselves, their organizations, and communities. We will explore the challenges outlined above together, in course teaching and resources and discussion with colleagues and practitioners.

MA HS students come from across the UK and from overseas. We should all value this mix of experiences, backgrounds, and cultures. It creates an open and welcoming environment in which to explore the different manifestations of culture and heritages 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). This year we have exciting opportunities for co-learning and joint teaching with the University of Heidelberg's Heritage Studies MA staff and students and continue to work with colleague in ICP and across learning and professional networks to widen your opportunities.

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 arts and humanities subjects and offers its postgraduate students a wide range of opportunities for interdisciplinary learning and research – in core and elective modules. There is 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 and many other opportunities.

Dr Catherine Roberts  
Heritage Studies MA Programme Director  
**September 2024**

## Teaching Staff

### Core Staff in the MA Heritage Studies course

Office hours for all teaching staff can be found on the ICP Community page (BlackBoard).

#### Dr Catherine Roberts [catherine.roberts-3@manchester.ac.uk](mailto:catherine.roberts-3@manchester.ac.uk)

This year, Catherine is the Programme Director and Admissions Officer for the Heritage Studies MA. She teaches Introduction to Critical Heritage in Semester 1 and Intangible Cultural Heritage, Creative Learning and Managing Relationships: Audience, Participation and Engagement in Semester 2. She will also supervise dissertations and placements and take academic advising.

Catherine received her PhD in Tourism Studies from the University of Central Lancashire and holds an MA in Literary Culture and a BA (Hons) in English Literature and Language. A practitioner in regional and national museum learning programmes for over 15 years, Catherine's roles included Head of Learning and Access and Corporate Learning Project Coordinator for Imperial War Museums (IWM), following roles at National Museums Liverpool learning programmes. Her experience includes oral history and outreach work, with project management of related digital exhibitions. She taught at University of Central Lancashire before working as a project consultant for UK and European heritage and education projects with the University of Manchester, Manchester City Council, the University of Vienna and a range of conflict resolution agencies. Catherine was recently a consultant member of IWM's Evaluation Member three-year Second World War and Holocaust Memorial Partnership Project. Her research interests and practice relate to experiential learning, placemaking and psychologised readings of visitor experience in dissonant/difficult heritage environments. Catherine has worked across the Institute's MA programmes since 2018.

#### Dr Jenna Ashton [Jenna.Ashton@manchester.ac.uk](mailto:Jenna.Ashton@manchester.ac.uk)

This year, Jenna teaches Heritage Policy and Management. She will also supervise dissertations and placements and take academic advising.

Jenna is a Senior Lecturer in Heritage Studies and an arts-practice researcher working on cultural analysis and theory at the nexus between community heritage, ecologies, place, landscapes, and social and environmental justice. She advocates for heritage as a social and corporeal practice. Jenna has a background in artmaking, exhibition curation, creative producing, and arts education. With extensive experience of research and project collaboration across interdisciplinary teams, she acts as an advisor and consultant for national and international heritage and arts organisations. Within the wider University she is the Research Lead for "Creative and Civic Futures" for research platform *Creative Manchester*, an Associate Member of the *Sustainable Consumption Institute*, and Research Theme Co-Lead for "Gender and Justice" in the *Manchester Urban Institute*.

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

During the year, depending on courses you take, you'll be working with a wide range of academic staff at the Department of Art History & Cultural Practices in your studies. You can find details on the ICP BlackBoard and website pages. One of them might also be your academic advisor or your dissertation supervisor and you will be notified about this separately.

## Programme Structure

MA students take a total of 180 credits.

### Semester 1

All elements in Semester 1 are compulsory:

	Credits
SALC60281: Introduction to Critical Heritage Studies	30
SALC 60291: Heritage Management and Policy	30

### Semester 2

Students take 60 credits from the following list:

Optional Courses	Credit
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	15 or 30
SALC68922/61922 Producing Digital Projects	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 Critical Heritage Studies* in Semester 1, and 30 credits in Option Courses in Semester 2. In their second year, they take *Heritage Policy and Management* in Semester 1 and another 30 credits in Option Courses in Semester 2. Part-time students take the dissertation in Year 2.

HS 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 HS Programme Director and with the relevant course tutor. It is also possible, with the approval of the HS 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.

## Teaching and Learning

### Taught Courses

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

30-credit courses usually consist of weekly 3-hour sessions, which may include synchronous or pre-recorded talks, other preparation (e.g. fieldwork and readings) and seminars. Learning and teaching on the HS programme may include: lectures, tutor-led discussion, student-led discussion and presentations, talks by heritage professionals, independent and group fieldwork, individual and group projects and, where appropriate or possible, sessions in cultural venues or heritage locations.

Each week, you will be given reading and other work (e.g. Spark pages, contributions to Padlets or shared tasks, fieldwork) in advance of each lecture/seminar. You can expect to receive this one week in advance. Students will be notified of any changes to schedule in taught sessions or via BlackBoard email so it's essential to check emails and notifications.

All students are expected to prepare thoroughly for each week's work and to participate fully in synchronous/asynchronous class discussions and other activities.

We expect that you attend sessions promptly and notify teaching staff of any necessary lateness or absence ahead of the session. In this programme, and across the department, students and staff are expected to behave and communicate with respect and fairness in all relationships and spaces.

### Additional courses

There will also be research and skills training sessions (programmed on Tuesdays) which will take the form of workshops and lectures supporting Institute for Cultural Practices placements and dissertation research in both Semesters 1 and 2.

Further research and skills training workshops and study groups are 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.

Academic advising, Placement (where relevant) and Dissertation supervisions are in place to support learning.

### Other activities

MA students may engage and play an important role in the broader research culture of the School of Arts, Languages and Cultures. Activities include research seminars in all the disciplines of the School, postgraduate forums, conferences and workshops.

**University of Heidelberg student exchange and joint teaching:** partnership working with the University of Heidelberg includes opportunities for student exchange, joint teaching and other co-learning opportunities. You will be notified about these at the start of the programme.

## **Programme Aims for the MA and Diploma**

- Introduce, explore, critically evaluate and contribute to interdisciplinary approaches, issues and trends in the theories and practices of world-wide heritage management, conservation and promotion
- Develop students' academic and intellectual skills in advanced critical research through skills training and reflective practice
- Prepare students for careers in heritage management through expert practical training in core and specialist areas relevant to professional and sector development; and thus, to support the heritage profession and sector both through the education of entry-level recruits and also the continuing development of in-service professionals.
- Provide access and engagement with industry professionals and opportunities for work experience in a range of heritage settings, through guest lectures, fieldtrips and placements with heritage partners.

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

The learning outcomes of the programme are divided into different but related elements:

### **Knowledge and Understanding**

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

1. Show systematic and critical understanding and knowledge of heritage practice and theory, in both historical and contemporary contexts.
2. Analyse the development of 'heritage' and 'heritage studies' and their relationship with other fields of critical theory and practice.
3. Use and develop critical approaches to heritage studies in order to interrogate and explicate professional practice.
4. Demonstrate direct experience of practices, procedures and policies in the contemporary heritage sector, and apply a critical awareness of current issues in the field (including professional ethics) to professional 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 empirical research, determining and implementing a reflexive and appropriate methodology.
3. Conduct independent, critical fieldwork in heritage settings.
4. Respond effectively to a project brief which requires 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:*

1. Identify, describe and document tangible and intangible heritage.
2. Work with heritage stakeholders and communities.

3. Contribute to the care, use and understanding of heritage sites, buildings and environments.
4. Apply research methods to understand audiences and design, manage and evaluate heritage projects.
5. Contribute to the design, development and delivery of heritage 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 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 – core modules.** There are separate Handbooks for each module.

**SALC60281: Introduction to Critical Heritage Studies (30-credit module, compulsory)** provides HS students with professional and critical knowledge, and theoretically informed understanding of heritage practice. The understanding of ‘heritage’ here is deliberately broad, encompassing built and natural environments, tangible and intangible heritages and cognate practices. We aim to identify both commonalities and specificities across disciplinary and organizational models. Students will be introduced to key concepts and issues in heritage thinking and practice. Each week you will work with keywords explored through lectures, student-led activities (including presentation), seminars and fieldwork: these form the basis of the assignment. The course aims to develop critical reflection and your knowledge and understanding of some key intellectual, ethical, professional and political questions posed by, and of, heritage practice and policy. **Assessment:** 4,000-word essay (100%)

### **SALC60291 Heritage Management and Policy – 30-credit module, compulsory**

The course aims to equip HS students with a range of critical, theoretical, methodological and professional knowledge and skills relevant to planning, managing and developing heritage management, practice and policy. It focuses on strategies, policies and practices of heritage documentation, funding and fundraising, governance, sustainable development, conservation, documentation and digitisation and professional ethics. Seminars and workshops on these themes, with staff and visiting heritage professionals, support students in developing an assessed fieldwork portfolio and presentation. **Assessment:** 4,500-word Individual Fieldwork Portfolio (100%).

**Semester 2 – elective modules** You can choose from a range of modules, discussing how they work in your HS pathway with HS teaching staff and academic advisors. View the list and content of Semester 2 courses here: [MA/PGDip Heritage Studies - course details \(2024 entry\) | The University of Manchester](#)

### **Semester 2 and summer - SALC60090: Dissertation**

Research skills sessions in Semesters 1 and 2 support preparation for the Dissertation (and your assessed coursework). Dissertation supervision formally begins in Semester 2. The dissertation is the culmination of your whole course of study and an essential element of the MA. They are not required for the Diploma. **Dissertations** have their own regulations for presentation; please consult the Dissertation Handbook (circulated in Semester 2) and guidance document ‘Presentation of Taught Masters Dissertations’ <http://documents.manchester.ac.uk/display.aspx?DocID=2863>

## **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 'drop in'. For meetings outside of these times please email to arrange a meeting time.

### **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 and research; writing and language development workshops; computer training; attendance at research seminars in other departments; visits to local heritage organisations and sites; 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
- Padlet, VoiceThread and other creative producing tools
- The ICP magazine: <https://culturalpractice.org/>
- ICP Twitter: <https://twitter.com/UoMICP>

## Key Dates

### Semester One Coursework submission dates:

**8 January 2023** Introduction to Critical Heritage Studies

**15 January 2023** Heritage Policy and Management

### Semester Two Coursework dates (elective modules) to be confirmed

**\*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 submission.

Activity	Start date	End date
Welcome Week	Monday, 16 September 2024	
Semester 1 starts	Monday, 23 September 2024	
Winter graduation	Monday, 9 December 2024	
Christmas break	Monday, 16 December 2024	Wednesday, 8 January 2025
Semester 1 assessment and exams	Thursday, 9 January 2025	Friday, 24 January 2025
Semester 1 ends	Sunday, 26 January 2025	
Semester 2 starts	Monday, 27 January 2025	
Non-teaching period	Monday, 7 April 2025	Sunday, 13 April 2025
Easter break	Monday, 14 April 2025	Sunday, 27 April 2025
Semester 2 assessment and exams	*To be confirmed, but expected to begin Monday, 12 May 2025	*To be confirmed, but expected to end Wednesday, 4 June 2025
Semester 2 ends	Friday, 6 June 2025	
Summer graduation	*To be confirmed, but expected to fall within the three weeks from Monday, 7 July 2025	

### 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 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).

### **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.