



# MA Museum and Gallery Practice

Degree Handbook 2013-14



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## Introduction

This handbook is for the MA in Museum and Gallery Practice at UCL Qatar. It outlines the aims and objectives, degree structure and content and includes outlines of the core and optional modules, as well as information on UCL Qatar policies, teaching and learning methods and key resources.

The handbook should be used alongside the UCL Qatar Graduate Handbook which contains information on all the MA and MSc programmes and modules available at UCL Qatar, and further information on UCL Qatar as a whole.

If students have any queries about the MA in Museum and Gallery Practice, they should contact the Degree Coordinator, Dr Karen Exell.

## Aims, Objectives and Learning Outcomes

The MA in Museum and Gallery Practice introduces the principles and practices of cultural heritage with a focus on the Arab and Islamic world. Key areas of cultural heritage are taught such as collections management, museum, gallery and site management, exhibition development, education and emerging digital technologies. The degree provides vocational training in a range of practical skills as well as encouraging critical thinking in relationship to heritage practices.

The Masters degree offers a set of core modules that allow students to develop a sound practical and theoretical understanding of current museological practice. Optional modules allow the students to specialise in a number of areas of expertise, including education in museums, digital heritage, object-based learning and curating contemporary art. Students will undertake a placement where they will further develop and implement their practical skills. Research, analytical and critical skills will be demonstrated in a supervised research project which will result in a dissertation. Students will be expected to undertake additional volunteer projects in relevant cultural heritage organisations during the course of the programme.

### Aims and Objectives

- To provide a broad and challenging introduction to the practical and theoretical issues of contemporary museum and gallery practice in an international context with a focus on the Arab and Islamic world
- To encourage students to develop critical awareness in relation to museums, heritage and professional practice
- To introduce students to the key areas of cultural heritage including theoretical principles, collections management, museum, gallery and site management, exhibition development, education and emerging digital technologies
- To provide training in relevant technical and transferable skills such as report writing and data analysis, presentation skills, project management, leadership, teamwork and interpersonal skills.

### Learning outcomes

At the completion of the MA programme, students will:

- Have developed a critical awareness of relevant heritage issues in museum and gallery practice at local, regional, national and international levels

- Have the core skills necessary to operate as museum and heritage professional, such as collections management, preventive conservation, object and collections-based research, exhibition production and evaluation
- Have a good understanding of the principles and ethical considerations which govern the museum and gallery profession, as well as relevant national and international legislation and key advisory bodies
- Be able to carry out independent research and extended academic writing
- Have a good knowledge of relevant museological literature and additional relevant art and heritage-related resources
- Have a good knowledge of the emerging heritage sector in the Gulf region and wider Arab and Islamic world
- Have developed key transferable skills such as academic writing, report writing, critical thinking, oral and written communication, project management, team work, problem solving, decision making, and time management skills

## Degree Structure

The Masters degree is structured to allow students to meet the objectives and achieve the learning outcomes. The programme comprises five core modules (15 credits each), two optional modules (15 credits each), a 20 day placement (15 credits) and a dissertation on a topic relevant to the Masters degree (60 credits). There are a series of professional practice and research seminars running alongside the degree teaching, and a programme of field trips to museums, galleries and heritage sites.

## Core modules

### Principles in Museum and Gallery Practice (Semester 1, UCLQG311, 15 credits)

*Module Coordinator: Karen Exell*

The module introduces students to the history and theory of museum and gallery development and the formation of their collections. The module will explore the fundamental principles that underpin museums and galleries as institutions. It will consider the meaning and interpretation of objects and works of art and how these meanings and interpretations change and develop over time and from different perspectives. The module will also examine the changing role, function and organization of art and heritage organisations in society. We will utilise case studies from museums and galleries in Europe, America and the Middle East, and will encourage discussion of the similarities and differences between the emerging museums in the Gulf and wider Middle East and the historical development of museums and current museological practice in Europe and the US. The module will encourage critical thinking in relation to the role of museums and galleries in shaping and presenting heritage and identity at a local, national and transnational level. The module introduces the key strands and readings that underpin the MA programme, and encourages students to begin to think critically in general about all aspects of museum and gallery practice.

**Collections Care and Management (Semester 1, UCLQG012, 15 credits)**

*Module Coordinator: Voula Golfomitsou*

Collections Care and Management is a module shared with the MSc in Conservation Studies at UCL Qatar. The module introduces students to all aspects of managing museums and gallery collections: documentation, collections management systems, preventive conservation, environmental monitoring, risk management, security issues, storage and loans management.

**Interdisciplinary Methods for the Study of Cultural Heritage (Semester 1, UCLQG014 , 15 credits)**

*Module coordinator: Trinidad Rico*

This module offers an overview of multi-disciplinary methods used for the study of cultural heritage. The aim of this module is to provide students with an overview of different ways of evaluating and conceptualising cultural heritage. The module will cover practices of documentation and appraisal from the perspective of different disciplines that engage with cultural heritage, in order to become familiar with the way heritage is interpreted and constructed from different vantage points. Moreover, the module also encourages debates around the relevance of each method of appraisal, considering its benefits and limitations. Each lecture and seminar is aimed to present a method and its context descriptively, and then to discuss its potentials and limitations in such a way that issues of heritage theory may also be attached to practice. The module also aims to provide support for dissertation writing by helping define the best methodology for the type of questions and resources that they are proposing during Semester 2.

**Managing Museums and Cultural Heritage (Semester 2, UCLQG312, 15 credits)**

*Module Coordinator: Trinidad Rico*

This module will cover the issues relevant to all aspects of managing heritage, museums and galleries, focusing on the Gulf region, from international legislation to community participation and the social role of heritage institutions. The module will analyse the international, national and local role of heritage sites, museums and galleries, and discuss how they can be successfully developed and managed in accordance with models of good practice and ethical principles. The module will introduce students to large scale project management principles and practice in order to equip them with the core skills to manage museum and gallery projects. Methods of thinking critically about, and evaluation of, cultural heritage projects is central. The module includes a practical element where the students will have the opportunity to apply and demonstrate their knowledge and skills of heritage management.

**Heritage Interpretation (Exhibition Project) (Semester 2, UCLQG313, 15 credits)**

*Module Coordinator: Karen Exell*

This module explores how museums and galleries communicate with their audiences, and how they create meaning and 'knowledge' through their methods of communication and



interpretation. The module teaches key skills such as text writing, exhibition design and evaluation. Students utilise their skills in an interpretation project which takes the form of a museum or gallery exhibition.

### Optional modules

Students will choose two of the five optional modules, each of 15 credits. The optional modules are taught by visiting lecturers from UCL, University of Leicester and University of Manchester (UK) as well as local and regional specialists. Students may choose to follow all optional modules (the timetabling allows this to happen), but must specify in advance which of the modules they will be assessed on.

#### Education, Outreach and Community Engagement (Semester 1, UCLQG314, 15 credits)

*Module Coordinator: Karen Exell; Principal Lecturer: Dr Viv Golding, University of Leicester (UK)*

The module is taught by Dr Viv Golding, Lecturer in Museum Studies at the University of Leicester, UK. Dr Golding's teaching will focus on school and adult education and learning in the museum. This module introduces students to the educational role of the museum, gallery and heritage site within the community, as well as school and adult education programmes within the museum/gallery, theories of education and learning in a museum context, and methods of working with objects in a learning environment. The module will include practical work related to education/learning as well as lectures and seminars covering education theory and relevant case studies.

#### Digital Heritage (Semester 2, UCLQG315, 15 credits)

*Module Coordinator: Trinidad Rico Principal Lecturer: Dr Kostas Arvinitis, University of Manchester (UK)*

The Digital Heritage module combines a critical and theoretical study of the role of digital media in museums and galleries. The module aims to consider digital media in a holistic way, according to which they are organically integrated into museum work and exhibition processes. It also aims to examine information and communication technologies from a museological point of view. The module investigates digital heritage policies and strategies in the context of the information society; the online version of the museum; the role of interactives and interactivity in exhibition spaces; and the use of mobile media and social software in order to personalise the visitor's/user's experience and enable an additional way of creating and communicating digital museum content. It also covers topics such as writing for the Web, usability, accessibility and navigation of websites, virtual reality and context-aware technologies, as well as authorship, sustainability, the semantic web, interoperability and reusability of digital content in museums.

**Object-based Learning (Semester 1, UCLQG013, 15 credits)**

*Module coordinator: Voula Golfomitsou; Principal Lecturer: Professor Liz Pye, UCL (UK)*

This module is based on ARCL 142 module of the MA in Principles in Conservation of the UCL Institute of Archaeology. It introduces material culture and technology and discusses the use and significance of objects in cultural heritage contexts and how these change over time, as well as teaching students how to interpret and communicate the multiple narratives that objects represent.

**Curating Contemporary Art (Semester 2, UCLQG316, 15 credits)**

*Module coordinator: Karen Exell*

The Curating Contemporary Art module will introduce students to a wide range of contemporary art practice and practitioners working in Doha and beyond. The module will cover aspects of art curation and education, community workshops and the role of art centres, art museums and commercial art spaces. In addition, the module will consider current developments in contemporary art in Doha and the wider region, examining the emerging art market and the local and regional interest in contemporary art. It will be taught through a series of seminars by art practitioners and professionals based in Doha. The aim of the module is to give an overview of the contemporary art scene in Doha and the region, to introduce students to the range of contemporary art practices, practitioners and institutions, and to critically assess the development and impact of contemporary art in the region.

**Technical Skills for Cultural Heritage (Semester 1, UCLQG011, 15 credits)**

*Module Coordinator: Argyris Karapitsanis; Principal Lecturers: Stuart Laidlaw and Caroline Hebron (Institute of Archaeology, UCL London)*

The Technical Skills for Cultural Heritage module offers training in digital photography and archaeological illustration.

**Placement (Semester 2, UCLQ318, 15 credits)**

*Module Coordinator: Argyris Karapitsanis*

Each student will be assigned a 20 day placement at a museum, gallery or similar heritage institution or site according to their interest and the availability of placements. The placements will typically take place in May of each year, but there is some flexibility. The placement may take place in their home institution if the student is employed in a relevant institution, or in another institution in Qatar or abroad at approved institutions. Reasonable costs for placements abroad will be covered.

Placements will be (if possible) agreed during semester 1 in discussion with the Module Coordinator who will make the placement arrangements. Each placement will be structured around a specific project or project(s) for the student to complete that will benefit the institution in which they are placed. The project can be connected to any area of



museum/gallery work covered in the Masters degree (principally collections care and management, heritage management, interpretation, education, outreach and community engagement and digital heritage). The student must be able to demonstrate their own skills and learning, and to develop these skills in the workplace.

Each student will report to a named member of staff in the institution where the placement is taking place. This staff member will oversee their work on a day-to-do basis and confirm completion of the placement at the end.

Each student will produce a portfolio containing a report and other documentation (images etc.) of their placement. The portfolio will form the assessed part of the module. The portfolio will summarise the student's work and specify the skills that they have learnt or improved and will include examples and images of the student's work on the project. Further details of the placement can be found in the Placement Module Handbook.

## **Dissertation (Semester 2-August 2014, UCLQG310, 60 credits)**

*Module Coordinator: Trinidad Rico*

The dissertation is a piece of extended academic writing of between 10-12,000 words. The dissertation element provides the students with the opportunity to pursue research according to an agenda of their own devising, on a topic relevant to the Masters degree and decided in discussion with the Degree and Module Coordinators towards the end of semester 1/early in semester 2. The Degree and Module Coordinators will advise on topics and suggest relevant supervisors and advisors. The dissertation allows students to utilise theoretical frameworks and methodologies learned through the Masters degree, to develop data analysis skills and to explore in detail relevant topics of personal interest. These topics may be related to their placement, their place of work, and may act as a starting point for further PhD research.

The module will include a taught element in semester 2 with classes on developing research questions, literature reviews, research methods and resources, structure, argument and presentation, and will be closely supervised through one-on-one tutorials throughout the research and writing period. During semester 2 students will meet with their supervisor to develop and deliver the following:

1. Research topic
2. Research questions and indicative bibliography/resources/case studies
3. Literature review
4. Structure and chapter headings
5. First chapter review

Students will complete the dissertation from June-August. The supervisor will meet with each student at regular intervals during the writing up period, in person or via Skype/phone.

The deadline for the submission of the dissertation is Thursday August 17<sup>th</sup> 2014. Guidelines for researching, writing and producing the dissertation can be found in the Dissertation Module Handbook.

## Summary of degree structure, assessments and submission deadlines

Module	Coursework length and type	Submission deadline
Principles in Museum and Gallery Practice	1000 word topic review	Sunday 20 <sup>th</sup> October 2013
	3000 word essay	Sunday 15 <sup>th</sup> December 2013
Collections Care and Management	Project portfolio	Tuesday 10 <sup>th</sup> December 2013
Interdisciplinary Methods for the Study of Cultural Heritage	Project Portfolio	Sunday 12 <sup>th</sup> January 2014
Managing Museums and Cultural Heritage	Project portfolio	Sunday 6 <sup>th</sup> April 2014
Heritage Interpretation (Exhibition project)	Project portfolio	Sunday 8 <sup>th</sup> June 2014
Option: Technical Skills for Cultural Heritage	Project portfolio	Wednesday 23 <sup>rd</sup> October 2013
Option: Object-Based Learning	3000 word essay	Tuesday 14 <sup>th</sup> January 2014
Option: Education, Outreach and Community Engagement	Project portfolio:	Sunday 8 <sup>th</sup> February 2014
Option: Curating Contemporary Art	Seminar presentation	TBC
	2000 word report	Sunday 18 <sup>th</sup> May 2014
Option: Digital Heritage	Project portfolio	Sunday 15 <sup>th</sup> June 2014
Placement	Report/portfolio	Sunday 15 <sup>th</sup> June 2014
Dissertation	10-12,000 word dissertation	Sunday 17 <sup>th</sup> August 2014

### Museum visits

There are a number of museum and site visits arranged as part of individual modules. Each visit is specific to the module and may involve meeting museum or site staff and behind the scenes tours, or analytical tasks relevant to the module. All visits are compulsory. Travel arrangements will be given for each visit, or students will be expected to make their way to the museum and meet there.

Students are encouraged to visit museums, galleries and heritage sites if they have the opportunity to travel during the course of the programme. These visits will serve to enrich the discussions and written work.

## Part-Time Option

The MA in Museum and Gallery Practice can be taken part-time over two years. Students will take three core modules plus one option in year 1, and two core options plus 1 option and the Dissertation in year 2. The Placement may take place during the Spring/Summer of Year 1, or Spring of Year 2. The total credits remains at 180. The structure of the part-time option is as follows:

### Year 1

#### Mandatory Modules (15 credits)

- Principles of Museum and Gallery Practice (semester 1)
- Collections Care and Management (semester 1)
- Managing Museums and Cultural Heritage (semester 2)

#### Optional Modules (15 credits; students choose one, ideally that runs in semester 2)

- Education Outreach and Community Engagement
- Object-Based Learning
- Digital Heritage
- Curating Contemporary Art
- Technical Skills for Cultural Heritage

### Year 2

#### Mandatory Modules (15 credits)

- Interdisciplinary Methods for the Study of Cultural Heritage (semester 1)
- Interpreting Heritage (Exhibition Project) (semester 2)
- Placement (semester 2, but flexible, see above)

#### Optional Modules (15 credits; students choose one, ideally that runs in semester 1, from the list above)

#### Dissertation

## Teaching Schedule

The MA in Museum and Gallery Practice is an intensive twelve month programme. Teaching takes place across two fifteen week semesters: semester 1 runs from the start of September to mid-December and semester 2 from mid-January to the end of April. Each semester has a Reading Week, and national holidays such as Eid and National Sports Day are observed. Placements generally take place in May and the period June-mid-August is set aside for dissertation work. The detailed timetable for each module is in the module handbooks and on the relevant Moodle site.

## Teaching Methods

On Sunday 1<sup>st</sup> September at 2pm there will be a general introductory session at UCL Qatar for the students on the MA in Museum and Gallery Practice programme. In this session we will talk through the programme structure and module options, and meet some of the people from the museums and galleries that we will be visiting and working with during the course of the programme. We will also go through the Handbooks and make sure that all students are able to access module and programme information on the Moodle site.

## Teaching and learning

The MA in Museum and Gallery Practice is a postgraduate degree and students are expected to take a high degree of responsibility for their learning and studying. Each module comprises a set number of contact hours (lectures, seminars, workshops, fieldtrips) which are compulsory, and an additional number of hours allocated to background reading and the preparation of project work and assessed module work.

A number of the modules are taught by visiting lecturers who will deliver the majority of the contact hours in an intensive week of teaching (e.g. the options Object-Based Learning, Education, Digital Heritage, Technical Skills). Students must ensure that they are available to attend throughout these weeks. Otherwise, the majority of teaching is, where possible, scheduled for the afternoons, between 2-6pm, with Tuesdays generally kept free other than a series of afternoon seminars by museum professionals and other experts. These seminars are linked to modules and are compulsory.

There will be a variety of methods of delivery which include lectures, seminars and discussions, workshops, lab work and practical classes, and student-led presentations. The class size will be small other than on the parts of the modules shared with other MA/MSc programmes, such as Technical Skills for Cultural Heritage and Collections Care and Management, where students will work alongside their colleagues on the other UCL Qatar degree programmes.

## Participation and group work

Many of the classes are interactive and we encourage students to participate in the discussion as this enriches the learning experience for all. A number of the modules require that the students work on group projects outside the scheduled classes. Working effectively in groups and recognising ones strengths and weaknesses in this context is an essential skill for a further career in museums where the majority of projects are developed by teams and dependent on good interpersonal skills.

## Dyslexia and other Disabilities

If you have dyslexia or any other disability, please make your lecturers aware of this. Please discuss with them whether there is any way in which they can help you. Students with dyslexia are reminded to indicate this on each piece of coursework. Help is available with all kinds of learning difficulties (initially, see [www.ucl.ac.uk/disability/services/dyslexia-centre](http://www.ucl.ac.uk/disability/services/dyslexia-centre)).

## Prerequisites

Students accepted onto the MA in Museum Studies are expected to have a good first degree, normally a 2:1 or above (or international equivalent), to be fluent in English, and to have experience of working in a museum or similar organisation, either as a volunteer or as an employee.

## Degree assessment

The Board of Examiners normally meets in the Autumn. At that time students who have completed all elements may be recommended for the award of a degree. Degree results will

be graded as a Distinction, Merit, Pass or Fail. The requirements for each grade are as follows:

### **Distinction**

A candidate must normally achieve 70% or above in (i) the weighted arithmetic mean of all components of the degree, including 70% or above in (ii) the dissertation, and (iii) in 45 credits of taught modules. In addition, there must be no marks below 50%, no condoned marks, no re-sits, and all marks must be based on first attempts.

### **Merit**

A candidate must normally achieve (i) 60% or above in the weighted arithmetic mean of all components of the degree, and (ii) 65% or above in the dissertation. In addition, there must be no marks below 50%, no condoned marks, no re-sits, and all marks must be based on first attempts.

### **Pass**

In order to pass students must have completed 180 UCL credits and passed all assessed work, including the dissertation, with a pass mark of 50% or greater. Ca. 25% of the programme's taught element, excluding the dissertation and placement portfolio, may be condoned at 40-49% (i.e. 30 credits).

### **Fail**

The mark for the dissertation is less than 50%, or the mark for more than 25% of the taught elements is less than 50%.

## **Coursework**

### **Methods of assessment**

Methods of assessment vary from module to module, with details given in each module handbook. A 15-credit module will usually be assessed by the equivalent of a 3-4000 word piece of work, which can take the form of an essay, a report or a portfolio of examples of work. The emphasis in the degree programme is on practical skills alongside academic development, and the assessments have been designed to allow students to showcase technical and specialist skills acquired through the programme alongside academic and research skills.

If students are unclear about the nature of an assignment, they should contact the Module Coordinator. The Module Coordinator will be willing to discuss an outline of their approach to the assessment, provided this is planned suitably in advance of the submission date.

There are some Museum Studies module assessments which do not require submission of coursework to Turnitin. Students should check individual module handbooks to confirm whether this is a requirement and ask their Module Coordinators if they have any doubt.

### **Oral examination**

All Masters students are required to attend an oral examination, normally as part of their Dissertation assessment. This will usually be held in June. In the oral examination you will be asked to discuss aspects of the MA programme as a whole, and your dissertation plans.

The oral examination will be conducted by the Degree Coordinator and another academic staff member and will normally last for about 20 minutes.

The oral examination is assessed at 10% of the Dissertation module. In the event of a problem being identified by the examiners you may be invited to attend a formal viva voce examination with the External Examiner for the degree also in attendance.

## Workload

The MA in Museum and Gallery Practice is an intensive full-time module. During semesters 1 and 2, teaching and preparation for taught sessions and modules work will take up most of your time. The handbooks for individual modules give the hours of teaching and other scheduled activities. During May most students will undertake a full time 20-day placement, and from June until mid-August students will be working on their dissertations.

## Moodle

UCL uses an online learning resource called 'Moodle'. You should regard the Museum and Gallery Practice Moodle site as the 'virtual home' for the duration of your study. The site contains electronic copies of module documentation, timetables and schedules, and includes a message board, calendar of events, museum-related links and resources, as well as links to the Moodle sites for each of the individual core modules. Please visit the site frequently and make use of its many functions and resources.

## Online resources

### Museum collections online

Many museums have made their collections available online via their websites. In addition, there are some websites that draw together collections from a number of museums. Some of the better known ones are listed here:

Cornucopia (UK) - UK collections online: <http://www.cornucopia.org.uk/search/place>

Culture24 (UK) - Latest news, exhibition reviews, links, event listings and education resources from thousands of UK museums, galleries, heritage sites, archives and libraries, all in one place: <http://www.culture24.org.uk/home>

Europeana (Europe) - Explore Europe's cultural collections: <http://www.europeana.eu/portal/>

Google Art Project (International) - International art collections online, including the Museum of Islamic Art and Mathaf, Doha: <http://www.googleartproject.com/>

### Blogs and mailing lists

Institute for Cultural Practices: <http://culturalpractice.wordpress.com/>

Material World Blog: <http://www.materialworldblog.com/>

Museum 2.0: <http://museumtwo.blogspot.com/>

Museum 3: <http://museum3.org/>



Museum H-Net – moderated international mailing list, job adverts, conference announcements etc.: <http://www.h-net.org/~museum/>

Museum L – job adverts, discussion lists: <http://home.ease.lsoft.com/scripts/wa-home.exe?SUBED1=museum-l&A=1>

## Museum organisations

American Association of Museums: <http://www.aam-us.org/>

Group for Education in Museums (UK): <http://www.gem.org.uk/>

International Council of Monuments and Sites (ICOMOS) (International): <http://www.icomos.org>

International Council of Museums (ICOM) (International): <http://icom.museum/>

Museums Association (UK): <http://www.museumsassociation.org/home>

Museum Ethnographers Group (UK): <http://www.museumethnographersgroup.org.uk/>

Qatar Museums Authority: <http://www.qma.com.qa/en/>

Sharjah Museums Department: <http://www.sharjahmuseums.ae/>

## Museum jobs

Leicester University museums jobs desk (international): <http://www2.le.ac.uk/departments/museumstudies/JobsDesk>

Jobs.ac.uk - academic and academic related jobs, including curatorial: <http://www.jobs.ac.uk>

## Museum and Gallery Practice Literature

### Journals

The most useful sources of current practice and theory are the journals. The main UCL library subscribes to many journals online all of which can be accessed from the UCL electronic journals webpage: <http://www.ucl.ac.uk/Library/ejournal/index.shtml>

The main international journals are:

Art, Antiquity and Law: <http://www.ial.uk.com/aal.php>

Conservation and Management of Archaeological Sites: <http://www.ingentaconnect.com/content/maney/cma>

Curator: <http://www.curatorjournal.org/issues/544-october-2011-3>

ILVS Review: A Journal of Visitor Behavior: <http://www.visitorstudiesarchives.org/ilvs.php>

Journal of Cultural Economics: <http://www.springer.com/economics/microeconomics/journal/10824>

Journal of Education in Museums: <http://coastpress.metapress.com/content/120190/>

Journal of the History of Collections: <http://jhc.oxfordjournals.org/>

Journal of Material Culture: <http://mcu.sagepub.com/content/current>

Journal of Museum Management and Curatorship:

<http://www.tandf.co.uk/journals/titles/09647775.asp>

Museum Anthropology: <http://museumanthropology.org/museum-anthropology/>

Museum History Journal: <http://www.lcoastpress.com/journal.php?id=6>

Museum International: [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=2356&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=2356&URL_DO=DO_TOPIC&URL_SECTION=201.html)

Museums Journal: <http://www.museumsassociation.org/museums-journal>

Museum Management and Curatorship:

<http://journals.academia.edu/MuseumManagementAndCuratorship>

Museum News: <http://museumnews.net/>

Museum Practice: <http://www.museumsassociation.org/museum-practice>

Museums and Social Issues: <http://www.maneypublishing.com/index.php/journals/msi/>

Museums and Society: <http://www2.le.ac.uk/departments/museumstudies/museumsociety>

New Media and Society: <http://nms.sagepub.com/>

One World Archaeology: <http://www.worldarchaeologicalcongress.org/publications/books/48-one-world-archaeology>

Public Archaeology: <http://maney.co.uk/index.php/journals/pua/>

Technology and Culture: [http://muse.jhu.edu/journals/technology\\_and\\_culture/](http://muse.jhu.edu/journals/technology_and_culture/)

The International Journal of Cultural Property:

<http://journals.cambridge.org/action/displayJournal?jid=JCP>

The International Journal of Heritage Studies:

<http://journals.academia.edu/InternationalJournalOfHeritageStudies>

The International Journal of the Inclusive Museum: <http://onmuseums.com/publications/journal/>

The International Journal of Intangible Heritage: [http://www.ijih.org/101\\_web/main.jsp](http://www.ijih.org/101_web/main.jsp)

The International Journal of Tourism Research:

[http://onlinelibrary.wiley.com/journal/10.1002/\(ISSN\)1522-1970](http://onlinelibrary.wiley.com/journal/10.1002/(ISSN)1522-1970) – SUBSCRIPTION NECESSARY

University Museums and Collections Journal: <http://edoc.hu-berlin.de/browsing/umaci/>

Visitor Behavior: <http://www.visitorstudiesarchives.org/vb.php>

World Archaeology: <http://www.tandfonline.com/toc/rwar20/current#.UekEF9L28rU>

## Books and Readers

The most important books are listed in the individual module handbooks and reading lists. Most are kept in the UCL Qatar library. There are an increasing number of 'readers' which include reprints of important articles and/or specially commissioned articles on particular museum topics, as well as recent edited volumes showcasing innovative approaches to museums and heritage and broad introductions to general critical frameworks. These are often well worth investing in. Recent examples include:

Candlin, F. and R. Guins (eds) 2009. *The Object Reader*. Abingdon: Routledge.

- Carbonell, B. (ed.) 2004. *Museum Studies: An Anthology of Contexts*. Oxford: Blackwell.
- Corsane, G. (ed.) 2005. *Heritage, Museums and Galleries: An Introductory Reader*. Abingdon: Routledge.
- Erskine-Loftus, P. (ed.) 2013. *Reimagining Museums: Practice in the Arabian Peninsula*. Edinburgh and Boston: MuseumsEtc.
- Exell, K. and T. Rico (eds) 2013/14. *Heritage Debates in the Arabian Peninsula*. Farnham, Surrey and Burlington, VT: Ashgate Publishing.
- Fairclough, G., Harrison, R., Jameson Jnr, J.H. and J. Schofield (eds) 2008. *The Heritage Reader*. London and New York: Routledge
- Farago, C.J. and D. Preziosi (eds) 2004. *Grasping the World: The Idea of the Museum*. Aldershot: Ashgate.
- Golding, V. and W. Modest (eds) 2012. *Museums and Communities*. Oxford: Berg
- Graham, B. and P. Howard (eds) 2008. *The Ashgate Research Companion to Heritage and Identity*. Aldershot, UK and Burlington, VT: Ashgate Publishing.
- Harrison, R. (ed.) 2010. *Understanding the Politics of Heritage*. Manchester University Press in association with the Open University, Manchester and Milton Keynes.
- Harrison, R. 2012. *Heritage: Critical Approaches*. Abingdon and New York: Routledge.
- Macdonald, S. (ed.) 2011. *A Companion to Museum Studies*. Second Edition. Oxford: Wiley-Blackwell.
- Mejcher-Atassi, S. and J-P. Schwartz (eds.) 2012. *Archives, Museums and Collecting Practices in the Modern Arab World*. Farnham, Surrey and Burlington VT: Ashgate Publishing.
- Peers, L. & A.K. Brown (eds) 2003. *Museums and Source Communities: A Routledge Reader*. London and New York: Routledge.
- Tilley, C. et al. (eds) 2006. *Handbook of Material Culture*. London: Sage.
- Watson, S. (ed.) 2007. *Museums and their Communities*. Abingdon: Routledge.



