ARCL0132 Collections Curatorship
Module Handbook
2018-19 (Term 2)
Co-ordinator: Jonathan Gardner
Taught in association with UCL Culture (UCL Museums & Collections)
UCL INSTITUTE OF ARCHAEOLOGY
ARCL0132 COLLECTIONS CURATORSHIP
(formerly ARCLG192)
2018-19 (term 2)
MA Museum Studies
15-credit Optional Module

Module Co-ordinator
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Term 2 office hours (drop-in): Fridays 1-3pm (not Reading Week)

Term Dates 2018-19:
Second Term: Monday 7th January 2019 - Friday 22nd March 2019
Third Term: Tuesday 23rd April 2019 - Friday 7th June 2019

Deadlines

*Assessment 1 (group project): Monday 18th March 2019 (2pm)
2x paper copies and final PDF to the Module Co-ordinator (no Turnitin submission) and
group presentations in class.

*Assessment 2 (individual project): Friday 26th April 2019 (11:59pm)
1x paper copy and 1x digitally via Turnitin: Class ID: 3885532; Turnitin Password:
IoA1819

Target dates for return of marked coursework: 1. Monday 15th April; 2. Friday 24th May
2019

Module Moodle site: https://moodle-1819.ucl.ac.uk/course/view.php?id=364
Online Reading list: http://readinglists.ucl.ac.uk/modules/arcl0132.html

Please see the Appendix at the end of this document for important information about
submission and marking procedures, and links to the relevant webpages.

N.B. the digital version of this handbook has many useful hyperlinks in the text.
1. OVERVIEW

Short description

The aim of this Module, which is taught in association with staff from UCL Culture and UCL’s Collections, is to introduce students to the core skills of a curator: to understand objects and how to research them, and to understand collections and the added meaning that forming objects into collections and articulating them in exhibitions can create. The Module provides an opportunity for students to acquire such skills through working in groups on object research and documentation projects. Objects for research are drawn from UCL’s collections, and research groups benefit from the curatorial support of UCL museums and collections staff as well as a series of workshops and lectures focusing on different curatorial skills with guest speakers. The Module aims to combine academic rigour with professional skills training.

Week-by-week summary

Please check the detailed syllabus below for exact timings

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic/Activity</th>
<th>Location</th>
<th>Tutors</th>
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<tr>
<td>1</td>
<td>Monday 7th January</td>
<td>• Workshop 1: Introduction to Collections Curatorship (All workshops run 2-5pm except Wk. 8)</td>
<td>IoA room 209</td>
<td>JG</td>
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<td>2</td>
<td>Monday 14th January</td>
<td>• Workshop 2: Object presentations • Curatorial Meeting 1 (day/time to be negotiated between group and the appropriate UCL Curator)</td>
<td>IoA room 209</td>
<td>JG, UCL Curators</td>
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<td>UCL Curators</td>
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<td>3</td>
<td>Monday 21st January</td>
<td>• Research progress meetings 1: (5x 20 min slots) • Workshop 3: Collections research and disciplinary knowledge TASK DEADLINE: Submit Moodle web page content (Friday 25th January)</td>
<td>IoA room 322a</td>
<td>JG</td>
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<td>IoA room 209</td>
<td>JG, UCL Curators</td>
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<td>4</td>
<td>Monday 28th January</td>
<td>• Workshop 4: Researching photographic collections • Curatorial Meeting 2 (day/time to be negotiated between group and the appropriate UCL Curator)</td>
<td>Imperial War Museum</td>
<td>JG, Helen Mavin (head of Photographs, IWM)</td>
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<td></td>
<td>(arrange with curator)</td>
<td>UCL Curators</td>
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<td>5</td>
<td>Monday 4th February</td>
<td>• Research progress meetings 2: (5x 20 min slots) • Workshop 5: Researching Art Collections at the Royal Academy of Arts</td>
<td>IoA room 322a</td>
<td>JG</td>
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<td>RA, Piccadilly</td>
<td>Speaker TBC</td>
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<td>Day</td>
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| 6   | Monday 18th February | **Workshop 6:** Researching collections at the V&A  
**Curatorial Meeting 3** (day/time to be negotiated between group and the appropriate UCL Curator) | V&A (arrange with curator) | JG, Samantha Morton (Research Assistant, V&A East) |
| 7   | Monday 25th February | **Research progress meetings 3:** (5x 20 min slots)  
**Workshop 7:** Curating exhibitions: from collection to narrative | IoA room 322a  
Museum of London | JG, Jackie Keilly (Senior Curator) |
| 8   | Monday 4th March | **Workshop 8:** Studio session: Photographing museum objects  
(Note 11am-5pm; 5x 1-hour group slots)  
**Curatorial Meeting 4** (day/time to be negotiated between group and the appropriate UCL Curator)  
Individual assignment guidance session | IoA room 405 (photo lab)  
(arrange with curator)  
TBC | JG, Stuart Laidlaw,  
UCL Curators  
JG |
| 9   | Monday 11th March | **Workshop 9:** Contemporary exhibition research and design | IoA Room 209 | JG, Dr John Giblin (Keeper of Department of World Cultures, National Museums of Scotland) |
| 10  | Monday 18th March | **Workshop 10:** Research group presentations | IoA room 209 | JG, UCL Curators |
| -   | Friday 22nd March | **ASSESSMENT 1 DEADLINE:** Submit group research documentation reports | | |
| -   | Friday 26th April | **ASSESSMENT 2 DEADLINE:** Submit individual exhibition catalogue proposals | | |

**Basic texts**

There are no essential readings besides those mentioned in relation to specific weekly workshops for this Module, however some of these general texts might be helpful in guiding your approach to material culture research and will help to inform your approach to the content of your group project and individual catalogue proposal assignment.

The library locations of these and the other Module texts (and digital versions, if available) can be found on the online reading list: [http://readinglists.ucl.ac.uk/modules/arcl0132.html](http://readinglists.ucl.ac.uk/modules/arcl0132.html)
Objects/Material Culture


British Museum book series: see full bibliography below

Curatorship


Methods of assessment

The Module is assessed through two interrelated assessments:

**Assessment 1** is an 8,400- 12,600 word group research report to be submitted by Monday 18th March 2019 (equivalent to 1,900-2,100 words per student – total report word count scales with group size)

**Assessment 2** is a 1,900- 2,100 word individual exhibition catalogue proposal to be submitted by Friday 26th April 2019.

Each assignment contributes 50% of your final grade for this Module. These assignments are described in detail in the Assessment section of this handbook (below) and will also
be discussed in classes. If students are unclear about the nature of the assignments, they should contact the Module Co-ordinator.

Teaching methods

The Module provides an opportunity for students to acquire key curatorial and object-based research skills through group and individual research projects. Research projects are supported by a series of Workshops, which include lectures, visits, progress meetings, and demonstrations. Group research projects are further supported by a series of Curatorial Meetings convened by UCL Museums & Collections staff. Students are expected to undertake a considerable amount of self-directed learning through contributing to group research projects and working individually on their catalogue proposals. The Module builds upon skills acquired in Term 1 Museum Studies Modules, especially ARCL0092 The Museum: Critical Perspectives and ARCL0018 Collections Management and Care.

Workload

In addition to 31 formal contact hours of Workshops, Curatorial Meetings and Progress Meetings, students are expected to spend 119 hours working on their group and individual research projects (including background reading, object handling, archival research, visiting related collections, consulting experts, etc.). This adds up to a total workload of 150 hours for the Module.

Prerequisites

There are no prerequisites for this Module, however it is a Term 2 option available only to MA Museum Studies students and it is expected that students will have taken ARCL0092 The Museum: Critical Perspectives and ARCL0018 Collections Management and Care.
2. AIMS, OBJECTIVES AND ASSESSMENT

Aims
This Module aims to provide students with experience of conducting object-based research in a museum context and to consider the relationships between objects in a collection. In so doing it seeks to provide students wishing to pursue a career in a museum curatorial environment with the skills and understanding needed to curate a collection and conceptualise exhibition materials. Most curatorial posts cover a variety of collections; therefore, this Module will cover a number of different collections so as to draw out similarities and differences of approach that can be applied to different subject collections. This Module also reflects the wide range of roles which curators and other staff may undertake in museums and collections.

Objectives
On successful completion of the Module students should:

- Understand the professional role of the curator in the museum sector
- Understand how to conduct object- and collections-based research
- Be familiar with the appropriate methodologies and methods for researching different kinds of collections
- Have gained experience assembling and articulating collections as part of the exhibition and exhibition interpretation materials development process
- Be able to facilitate and promote the use of collections as a resource by everyone in the museum through working productively with other specialist colleagues
- Be able to contextualise objects and develop exhibition concepts (and associated interpretation resources) using collections
- Understand how to produce a professional research report on a museum object
- Be able to use collections research to produce a catalogue proposal and other related non-exhibition-based outputs

Learning outcomes
As a result of the Module and undertaking both pieces of assessed work, students should:

- Understand what is meant by ‘curatorship’, and what skills are required for a curatorial role
- Be able to demonstrate a variety of means of researching objects and collections
- Be conversant with varied practices of contextualising museum collections
- Have acquired key team-working and project-management skills
- Have gained experience working with collections and curators
Assessment

The Module is assessed through two interrelated assessments: a group research documentation report and an individual exhibition catalogue proposal. The two assessments are equally weighted, each constituting 50% of a student’s total individual mark. The Module’s taught component provides students with core curatorial research skills which are then assessed by testing them in practice in the assessments; to this end the Module is designed to support both group and individual research projects. The ability to work effectively in a team is essential for a successful museum career and therefore it is important that you take your responsibilities as a research group member seriously, but also demonstrate, in Assessment 2, your ability to work independently on a related project.

Further guidance for both assessments will be provided during the Term in class.

Assessment 1: Group research documentation report

Purpose and background to assessment:

Students work together in groups of 4-5 on object-based research projects, with each group preparing an 8,400 (if 4 members in group) - 12,600 word (if 6 members in group) documentation report on their object (1,900- 2,100 words per group member regardless of group size). This submission is complemented by a 15 minute mandatory group research presentation in the last class of term (below). Objects are assigned to/selected by groups from the collections of UCL Museums & Collections at the beginning of the Module.

Each group must compile a comprehensive documentation report on its object. This includes inspecting the object and assembling whatever knowledge already exists about the object (e.g. from labels, accession registers, archives, etc.); inspecting and describing the physical appearance and materials of the object; putting the object in its social/cultural/historical/scientific contexts by researching its manufacture, use, iconography, etc. (as appropriate); documenting the object’s biography as a museum artefact (how it was acquired, what uses it has been put to within UCL, alternative approaches to interpretation, etc.); creating a photographic record of the object; making a condition/conservation report; and concluding with a discussion of the value and significance of the object (e.g. its potential for further research, its educational uses, etc.). Groups should identify and discuss related objects in other museum collections that help enable them to understand their own object. They should include contextualizing images, maps and diagrams wherever possible. They should also compile copies of significant research materials (e.g. published articles, curatorial notes, etc.) and include these in an appendix (the appendices do not count towards the word count).

Team work is an essential component of the Module and this assessment in particular: groups are responsible for agreeing on a fair and appropriate division of labour among their members. You should remember that research and group management/administration tasks are as crucial to the successful outcome of the task as report writing. Each group should have a leader who, in consultation with group members,
organises responsibilities for data collection and in particular, final allocation of roles for writing up and the presentation. It is important to distribute responsibility for particular tasks across more than one individual to avoid over-burdening any particular group member (particularly at the later stages of the project). You must also allocate adequate time and distribute tasks appropriately for the group presentation.

Responsibilities
Each research group is expected to pursue research relatively autonomously but this should follow closely the guidance and suggestions provided by curators and the Module Co-ordinator. Groups are reminded that the UCL Curators, as well as acting as advisors and supporting students, are also considered as their ‘clients’ who expect a high quality piece of research to be completed that will be useful and appropriate for the Collection they are responsible for.

In recognition of this, each group must keep records/minutes of what was discussed at each Curatorial and Progress meeting (brief bullet points are fine) and distribute these amongst themselves and to their Curator and Co-ordinator via email in a timely fashion.

It is suggested also that groups utilise online shared-working tools such as Microsoft OneNote/SharePoint or Teams (freely available through UCL’s Office 365 subscription), or Google Drive to streamline and simplify the data collection, collation and writing up process (please ensure these are securely password protected if you do utilise them and do not share access out with your group/curator).

Costs
Reasonable costs associated with researching and producing the report will be covered for each group (upon production of all receipts and subject to Co-ordinator/department’s approval). Seek advice from the Co-ordinator prior to any single expenditure over £20.00.

Outline and detailed task description
Examples of previous years’ reports will be provided but the research documentation report should follow basically the below structure (groups may deviate from these after discussion with the Module Co-ordinator as not all sections may be appropriate):

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**Title page**
- Image of object
- Object name
- Object accession number
- UCL Museums & Collections location
- List of research group members
Table of contents
List of figures
List of tables (if relevant)
List of abbreviations (if relevant)

Introduction
  • Brief summary of research and the object itself
  • Justification for research and relevant theoretical/contextual background (brief)
  • Aims and detailed research questions
  • Brief summary of main finding
  • Summary of structure of the report

Catalogue card/database information (include image of catalogue card if available)

Description of object
  • Written description of object
  • Visual documentation (e.g. from different perspectives, close ups of details, etc.
    – photographs should also be used to illustrate discussions of different aspects
    of object throughout report)
  • Materials analysis
  • Production techniques
  • Modifications to object

Understanding the object in context
  • Exploration and discussion of the ‘original’ cultural, social, historical,
    ethnographic, scientific context of the object (the exact nature of this will depend
    on the type of object)
  • Provide adequate discussion of the context as well as the object in context (e.g.
    for an ethnographic object, this should include a wider discussion of the cultural
    group and its practices relevant to the understanding of the object)
  • Include contextual photographs and illustrations (e.g. historical or ethnographic
    photographs of the object (or related objects) in use, being manufactured, etc.)
  • Include maps, annotated diagrams, etc.
  • Discussion of iconography of object (if appropriate)

Object biography
  • Discussion of the object biography in relation to UCL and UCL Museums &
    Collections
    • e.g. How and when was the object acquired by UCL, by whom
    • What is the subsequent history of the object within UCL, when was it
      accessioned by UCL Museums & Collections?
    • How has the object been used at UCL? Has it been exhibited or otherwise
      used? – provide details
Condition and conservation

- Include a condition report for the object (drawing on skills learnt in the ARCL0118 Collections Management and Care Module), use images to illustrate your discussion
- Recommendations for the conservation of the object (appropriate approaches to storage and display)

Discussion

- Interpretation of the object (drawing together above sections)
- Value and significance
- Recommendations for accessibility
- Educational potential
- Research potential

References

[be sure to cite a broad range of academic and other sources throughout as appropriate following IoA guidelines in Harvard Reference format]

Appendices

- Provide an archive of your research materials (copies of published articles/excerpts from books, curatorial notes, correspondence with experts, etc.)
- Provide a ‘handout’ output of PowerPoint slides used in class presentation

Each group must also deliver a 15 minute presentation (with 5 minutes of questions after) summarising their research and their findings to class on the day of submission. More information will be provided about this during term but it is imperative you stick to your time limit and allocate a fair division of tasks/speaking time amongst the group members. You should plan carefully for this in consultation with the Co-ordinator and curators (e.g. in Curatorial Meeting 4).

Deadline:

The deadline for submission of the group research report is our Workshop on Monday 18th March 2019 (the final session of the Module).

Two comb-bound hard copies of the report should be submitted along with an electronic copy (PDF). Groups can claim for the cost of binding upon production of receipts to the Co-ordinator. A copy of each report will be deposited with the relevant UCL museum or collection, providing a valuable resource for future researchers.

As the report will be submitted to the final session of class, it is not necessary to also submit the report via Turnitin, nor will it be necessary to comply with the
anonymity rules (see further below). Comb-binding can be undertaken at Student Central's 'Copycats Print Centre' on Malet Street – please allow enough time for this (see https://www.studentcentral.london/services/copycats/).

**Assessment 2: Individual exhibition catalogue proposals**

Word count: 1,900-2,100 words

**Purpose and background to assessment**

The purpose of the **individual assessment** is to enable students to demonstrate their ability to contextualise objects by devising, *firstly*, a brief outline idea for an exhibition that would feature the object they have been working with in groups this term, and, *secondly*, then providing more in-depth contextual interpretation for a public audience by preparing a proposal for an exhibition catalogue based around this proposed exhibition.

This catalogue proposal in effect acts as a proof of concept for the themes and interpretation of the wider exhibition itself, and is intended for you to be able to demonstrate how you would contextualise your object as part of a larger collection using a text and image-based format and in suggesting other contextualising objects and materials.

This is also intended to test your ability to communicate such contextual information to a broad audience rather than acting as a test of exhibition design, for example, or technical report writing abilities (as with Assessment 1).

Furthermore as curators this exercise tests your ability to devise innovative and creative exhibition materials and requires a good understanding of how contextual research can be used to enhance the display of objects or other materials in a museum environment.

Remember that catalogues and associated online materials may act as the only trace of a temporary exhibition after its closure – therefore, think carefully about how your proposed catalogue will act as long-term resource. Remember also that often such catalogues perform quite a different role from other textual museum resources, (e.g. museum interpretative panels) and can provide additional contextual information that could not be displayed in the exhibition itself (e.g. detailed collection information/object biographies). Increasingly a number of exhibition catalogues are now online or digital only – this means they can also act as something of a virtual exhibition for those unable to visit the gallery or museum itself – you may choose to emphasise this in the work (thought this is optional)

**Outline**

This is a short assessment, so rather than produce a full exhibition proposal or full catalogue, the exercise has you completing a **pro-forma template** for a catalogue proposal (included as Appendix B and on the Moodle site). This template comprises several sections including space for samples of text (see details below). You are encouraged to be creative in what you propose in terms of the theme of your exhibition and catalogue, the style and format of the catalogue, the other objects you might select to contextualise the original object, and the other contextualising materials you might include.
Please note this assessment, though only a proposal, nonetheless operates on the assumption that, if worked up into a final text, the final catalogue would be intended to be for a general exhibition audience; thus in the abstract, sample object entry caption, and sample introduction sections you should use appropriate, non-technical language to engage the types of audience who you envisage would visit such an exhibition/read the catalogue.

Detailed task description
Devise an outline concept for an exhibition based around the object you have been working with in your group. This may focus on, for example, a survey of related material objects (e.g. archaeological finds from the same civilisation/period, similar zoological specimens, related artworks etc.), or it might take a more radical or creative form (e.g. juxtaposing your object in a context of a particular theme or narrative-type exhibition for example) or indeed following some other structuring principle (give this careful thought and discuss with the Co-ordinator if you are unsure).

The majority of the assessment focuses on preparing the proposal for a catalogue that would accompany this display and how it would relate to the exhibition, and to explore the roles it plays in contextualising the core object you have been examining, i.e. through associated materials/objects and other resources such as photographs or maps etc.

Detailed list of sections to be included (using pro forma template - see Appendix B)

| a. Name of proposed exhibition (not included in word count) |
| b. Description of exhibition (suggested 500 words): |
| - Describe what the exhibition will be about (its aims and content, audience etc.) |
| c. Proposed catalogue title (not included in word count) |
| - this can be the same as a. if desired |
| d. Catalogue format and structure outline (suggested 350 words): |
| - Describe what kind of catalogue you will create (consult the examples listed): thematic, narrative, object-driven (e.g. list/gazetteer), chronological or some other format, explain how this would work, and why you have chosen it |
| - Describe the audience it is aimed at (this may be different to that outlined of the exhibition - justify why – e.g. children) |
| - Refer and reference other catalogues or exhibitions as you see fit. |
| - List possible section/chapter headings and briefly note possible content as bullet points |
| - You may provide diagrams or other images here or in an Appendix (not included in word count). |
- You may choose to say briefly here how information from the catalogue could also be displayed online, or if you see the catalogue being digital only [optional]

e. **Proposed Back-page ‘blurb’/resumé of the catalogue** (suggested 250 words):
   - Summarises what is in the **catalogue** to a potential reader and provides a brief explanation of its relationship to the exhibition (i.e. this is what someone would read on the back page cover of a printed catalogue)
   - *To be written in accessible/general public appropriate language*

f. **Your object’s sample catalogue page/listing** (not included in word count):
   - Chose only **one** object (this will be illustrative for all objects to be included)
   - Include high quality photograph (can be reused from group report)
   - Accession number and other technical detail (edited for brevity/audience)
   - Brief caption (100-200) which contextualises the object within the catalogue format
   - *This does not require a formalised page layout - just the photograph and text is acceptable.*
   - *To be written in accessible/general public appropriate language*

g. **Contextualising material list** (suggested 300 words):
   - Suggested other objects/ types of objects/ other materials (photos, maps, diagrams etc.) you would include in this catalogue (these need not necessarily be in the exhibition itself)
   - Chose a sample only for these: e.g. 4 other objects or other types of material (can be groups or other collections of objects)
   - Include properly captioned images of these (can be individual items, or illustrative groups of objects/materials, e.g. maps for every object illustrated)
   - *This can be in brief, bullet point form.*

h. **Sample Introduction text** (**compulsorily** 600 words minimum – 800 words maximum):
   - Introduce the exhibition and catalogue’s subject as if this were the first page of the published work. I.e. summarise the exhibition and the role of the catalogue succinctly in a self-contained format – you may also indicate in bullet point form at the end what would follow if the whole introduction was to be written if this is helpful.
   - Using appropriate references and try to write in an accessible and engaging style and explain the exhibition and the collection it is based upon and the role of the catalogue.
   - Illustrate with images with brief captions (captions are not included in word count), these can also be in an appendix if desired (be sure to reference these if so).
   - Situate the collection in context, describe the thought processes behind the bringing together of this material etc.
   - *To be written in accessible/general public appropriate language*

i. **References** (not included in word count)
   - Be sure to reference other catalogue examples!
   - These may be to other collections, websites etc. or books or other catalogues but can be brief

j. **Appendix** (not compulsory (but strongly recommended); not included in word count)
   - Add any additional materials or images you’d like to include here or examples of
images of other catalogue material/screen grabs of museum websites etc.

There will be an additional class discussion on the individual assessment in **Week 8 and a further guidance document with example available on Moodle**. Exact times and room will be confirmed closer to the time. Please also contact the Co-ordinator if you have questions.

**Deadline:**

**One printed and stapled hard-copy** of your individual exhibition catalogue proposal (with MA cover sheet) should be submitted by 11:59pm, **Friday 26th April 2019**, along with an electronic copy (ideally PDF) submitted to Turnitin (see below).

**General assessment guidance**

If students are unclear about the nature of an assignment, they should discuss this with the Module Co-ordinator.

Students are not permitted to re-write and re-submit essays in order to try to improve their marks. The nature of the assignment and possible approaches to it will be discussed in class, in advance of the submission deadline.

Please note that in order to be deemed to have completed and passed in any Module, it is necessary to submit **all** assessments.

See also: **IoA Academic Writing Support pages**

https://moodle-1819.ucl.ac.uk/course/view.php?id=10959

**Word counts**

The following should not be included in the word-count: title page, contents pages, lists of figure and tables, abstract, preface, acknowledgements, bibliography, lists of references, captions and contents of tables and figures, appendices.

Penalties will only be imposed if you exceed the upper figure in the range given for the assessments. There is no penalty for using fewer words than the lower figure in the range: the lower figure is simply for your guidance to indicate the sort of length that is expected.

In the 2018-19 session penalties for overlength work will be as follows:

- For work that exceeds the specified maximum length by less than 10% the mark will be reduced by five percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.
- For work that exceeds the specified maximum length by 10% or more the mark will be reduced by ten percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.
Assessment Submission procedures and Turnitin

NB: this applies ONLY to the individual Exhibition Catalogue Proposal assessment (Assessment 1 to be handed to the Co-ordinator in the last class of term)

Students are required to submit a printed copy of the assessment to the red essay box at the Institute of Archaeology Reception and an electronic copy to Turnitin (see below) by the appropriate deadline.

You should staple the appropriate colour-coded IoA coversheet (available online, in the IoA library, and outside room 411a) to the front of the printed copy.

The individual assessment should also be uploaded to Turnitin by 11:59pm on the day of the deadline. This will date-stamp your work. It is essential to upload all parts of your work as this is sometimes the version that will be marked.

The Turnitin 'Class ID' is 3885532 and the 'Class Enrolment Password' is IoA1819. Further information is given on the IoA student administration Moodle pages: https://moodle-1819.ucl.ac.uk/course/view.php?id=9992.

Students should put their Candidate Number on the individual assessment (do not use your name). This is a 5-digit alphanumeric code and can be found on Portico: it is different from the (8-digit) Student Number/ID. Please also put the Candidate Number and Module code on each page of the work as a header or footer.

It is also essential that students put their Candidate Number at the start of the title line of the assessment on Turnitin, followed by the short title of the assessment – e.g. ‘YBPR6 Assessment 2’. Please also put the candidate number at the start of the filename, i.e. ‘YBPR6 Assessment 2.docx’.

Instructions for using Turnitin are given below:

(note that Turnitin uses the term ‘class’ for what we normally call a ‘Module’ or ‘course’):

1. Ensure that your essay or other item of assessment has been saved as a .doc, .docx or .PDF document, and that you have the ‘Class ID’ for the Module (3885532) and enrolment password (this is IoA1819 for all Modules this session - note that this is capital letter I, lower case letter o, upper case A, followed by the current academic year)

2. Click on http://www.turnitinuk.com/en_gb/login

3. Click on ‘Create account’ (only if you have not done so already so for a previous Module – if already registered skip to step 6 below)

4. Select your category as ‘Student’
5. Create an account using your UCL email address. Note that you will be asked to specify a new password for your account - do not use your UCL password or the enrolment password, but invent one of your own (Turnitin will permanently associate this with your account, so you will not have to change it every 6 months, unlike your UCL password). In addition, you will be asked for a “Class ID” and a “Class enrolment password” (see point 1 above).

6. Once you have created an account you can just log in at [http://www.turnitinuk.com/en_gb/login](http://www.turnitinuk.com/en_gb/login) and enrol for your other classes without going through the new user process again. Simply click on ‘Enrol in a class’. Make sure you have all the relevant “class IDs” at hand.

7. Click on the Module (‘Class’) to which you wish to submit your work.

8. Click on the correct assignment (e.g. Essay 1).

9. Double-check that you are in the correct Module and assignment and then click ‘Submit’

10. Attach document as a “Single file upload”

11. Enter your name (the examiner will not be able to see this)

12. Fill in the “Submission title” field with the right details: **It is essential that the first word in the title is your examination candidate number** (e.g. ‘YGBR8 Assessment 2’),

13. Click “Upload”. When the upload is finished, you will be able to see a text-only version of your submission.

14. Click on “Submit”

Students who encounter technical problems submitting their work to Turnitin should email the nature of the problem to ioa-turnitin@ucl.ac.uk in advance of the deadline in order that the Turnitin Advisers can notify the Module Co-ordinator that it may be appropriate to waive the late submission penalty.

Please see the Assessment Guidelines on the IoA website (or your Degree Handbook) and the Appendix A at the end of this handbook for further details of penalties and extensions guidance and: [https://moodle-1819.ucl.ac.uk/course/view.php?id=9992](https://moodle-1819.ucl.ac.uk/course/view.php?id=9992).

**Timescale for return of marked assessments to students**

You can expect to receive your marked work within 28 days of the official submission deadline (**Assessment 1**: 15th April 2019; **Assessment 2**: 24th May 2019). If you do not
receive your work within this period, or a written explanation from the marker, you should notify the IoA’s Academic Administrator, Judy Medrington (Room 411a).

**Keeping copies**

Please note that it is an Institute requirement that you retain a copy (this can be electronic) of all assessments submitted. When your marked assessments are returned to you, you should **return them to the marker within two weeks**. You may like to make a photocopy of the comments if you are likely to wish to refer to these later.

**Note regarding the use of images in electronic assessment submissions**

As detailed above, you are encouraged to make good use of photographs and other illustrations in your group report and exhibition proposal. It is important, however, to keep the electronic versions of your report and project documents to a manageable file size. Therefore, before inserting images into your documents, please edit your image files to an appropriate size using Photoshop, GIMP (open-source and free to download), Apple Preview or other image manipulation software (see https://moodle-1819.ucl.ac.uk/mod/folder/view.php?id=447481 or ask the Co-ordinator for advice if necessary). Generally speaking, exporting your document as a PDF will also help compress the file size – very large files will not be accepted by Turnitin (Assessment 2 only).

Reduce image sizes to the dimensions you wish them to appear in your report/project, and save images at 200-300 pixels/inch (PPI), which is adequate for printing. If possible, avoid using lower resolution images (if scanning printed images/photos, do so at 300 DPI minimum), since these will pixelate when printing. Introductory classes in image editing and page lay-up software are available at the UCL Doctoral School (see under IT Skills).

In your reports and individual assessment ensure text ‘wraps’ correctly around inline images: see https://support.office.com/en-gb/article/Wrap-text-in-Word-bdbbe1fe-c089-4b5c-b85c-43997da64a12).

Ensure that you include full citation for all images in their captions: consult the above IoA Moodle page for information on how to do this.

**Citing of sources**

The group report and catalogue proposal project should be expressed in a student’s own words giving the exact source of any ideas, information, diagrams etc. that are taken from the work of others. Any direct quotations from the work of others must be indicated as such by being placed between inverted commas. Plagiarism is regarded as a very serious irregularity which can carry very heavy penalties. It is your responsibility to read and abide by the requirements for presentation, referencing and avoidance of plagiarism to be found in the IoA ‘Coursework Guidelines’ on the IoA student Moodle pages:

3. SCHEDULE AND SYLLABUS

The Module is taught through Workshops, Curatorial Surgeries and Progress Meetings. We will also have a one-off Assessment Guidance Session to discuss the individual assessment (date to be arranged).

Workshops take place (instead of lectures) between 14:00 and 17:00 on Mondays in Term 2 (with the exception of Week 8 in which groups will be allocated a 1-hour slot from 11am onwards). Unless otherwise stated, Workshops will take place in Room 209 on the second floor of the Institute of Archaeology.

Please note that in Week 4 our Workshop will take place at the Imperial War Museum; in Week 5 it will take place at the Royal Academy of Arts; in Week 6 at the Victoria and Albert Museum (V&A). Week 7 will take place at the Museum of London. In Week 8 you will be working in your groups in the Institute’s Photographic Lab (Room 405) to photograph your group’s object. Further details are provided in the Module syllabus below.

In addition to these timetabled Workshops, Curatorial Meetings are scheduled in weeks 2, 4, 6, and 8. Each group should make these appointments directly with the UCL Culture’s Museums & Collections staff member(s) responsible for their research object (please ensure that you arrange these in advance and allowing the curators time to respond – remember they are very busy with their other regular duties). Curatorial appointments are limited to one hour and groups should prepare well for these to make the best use of their access to their objects and the curatorial expertise available. The contact details for each of the five UCL collections curators can be found at the end of this document.

Finally, Progress Meetings are scheduled for weeks 3, 5, and 7. These meetings take place at allotted times on Mondays between 10:00-12:00 in the Module Co-ordinators’ office (IoA Room 322a). Each group has a 20-minute appointment in which the progress of the group project will be discussed, so please be prompt. All group members are expected to attend. Further subsequent meetings may be scheduled in consultation with the co-ordinator.

Reminder: Groups must minute/record notes of what was discussed at both Curatorial and Progress meetings and circulate them shortly afterwards amongst their group members, their Curator, and Co-ordinator for the purposes of ensuring coherent project management and adherence to deadlines.

Note that the Co-ordinator also offers term time drop-in office hours on Fridays, 1-3pm (excluding Reading Week) in which students may discuss any aspect of the Module or degree. If this time is unsuitable contact the Co-ordinator to schedule a meeting.
# Module timetable and syllabus

## WEEK 1 (beginning 7th January 2019)

### Activities

**Workshop 1: Introduction to the Module and contemporary curatorship**

**Date/Time:** 7th January, 14:00-16:00  
**Location:** IoA room 209  
**Speaker:** Jonathan Gardner

In the first part of the workshop students are introduced to the Module, its aims, objectives and teaching methods, as well as its organisation. We discuss the group research projects and individual exhibition proposals that comprise the assessments for the Module. Students are then allocated to research groups, each of which is associated with a particular collection at UCL; this year: Archaeology, Art, Egyptian Archaeology, History of Science/Medicine (UCL Culture Collections), and Zoology. Every effort is made to assign students to research groups/collections that reflect their personal interests, but this is not always possible and students are reminded that curators often have to work across different collections regardless of their own disciplinary expertise.

In the second part of the workshop, we explore more substantive issues around the concept of curatorship, reviewing the skills required to curate museum collections and exhibitions. Complementing other Modules on Collections Management, Museum Communication, and exhibition practice, our focus is on curatorial approaches to understanding objects through research, assembling objects into coherent collections, and articulating collections in exhibitions. Building on themes introduced in Term 1 around ‘Object Lessons’ (Collections Management and Care) and ‘Thinking about Things’ (Critical Perspectives), we further explore the potential of objects to tell different stories and communicate knowledge about the people that made, used or collected them.
WEEK 2 (beginning 14th January)

Activities

Workshop 2: Object presentations
Date/Time: 14th January, 14:00-17:00
Location: IoA room 209
Speakers: JG & UCL Curators

This week, curators representing five of UCL’s museums and collections each present three objects from their collections to the class, providing a summary of what is known about each object and suggesting possible avenues for research. Having formed into collection-specific research groups the previous week, each student group then meets to deliberate which of the objects it will research. After a tea break, each group reports on its decision, explaining its choice. Groups must then liaise with the curator responsible for their object to arrange a convenient time later in the week for their first curatorial meeting.

Participating collections / curators this year include:
Archaeology Collection – Ian Carroll
UCL Art Museum – Andrea Fredericksen
Petrie Museum Egyptian Archaeology – Anna Garnett
UCL Culture Collections (History of Science/Medicine) – Subhadra Das
Grant Museum of Zoology – Tannis Davidson

Contact details for UCL curators can be found at the end of this handbook.

Curatorial Meeting 1
Date/Time: students to arrange with curator(s) as soon as possible

Research groups should liaise directly with the curator(s) responsible for their object to arrange a mutually convenient date and time this week to visit their object. The first meeting is intended to provide an opportunity for group members to inspect their chosen object, discuss the object with the curator, examine existing documentation relating to the object, set initial aims for the research and goals for Meeting 2. Additionally, each group should take or obtain a photograph of their object and prepare a c.200-word description of the object for uploading onto the Module Moodle site in Week 3 – see below. (Duration approx. 1 hour.)

Reminder: you must minute or otherwise note down the key points for this meeting and circulate these with the group, the curator and coordinator.
WEEK 3 (beginning: 21st January)

Activities

Research progress meetings 1
Date/Time: 21st January, 10:00-11:40
Location: IoA room 322a
Tutor: JG

Each group meets individually with the Module Co-ordinator to discuss the progress of their research. This is an opportunity to seek advice and suggestions, to discuss any problems that might have been encountered, and to present examples of ‘work-in-progress’. In particular, this first progress meeting can be used to discuss the outcome of each group’s first curatorial meeting and each group’s plans for research.

Group 1 (Archaeology): 10:00
Group 2 (Art): 10:20
Group 3 (Petrie): 10:40
Group 4 (History of Science/Medicine): 11:00
Group 5 (Grant Museum of Zoology): 11:20

Workshop 3: Collections research and disciplinary knowledge
Date/Time: 21st January, 14:00-16:00
Location: IoA room 209
Speakers: JG, Ian Carroll, Andrea Fredericksen, Anna Garnett, Tannis Davidson, Subhadra Das

This week’s has UCL curators each present their area of specialisation and discuss research they have conducted into their own collections and the types of method and approaches they have followed in this.

The session aims to explore how different disciplinary traditions prioritise different kinds of knowledge relating to collections, how different disciplines might pose different questions of the same object, and the differences between ‘museum-based’ and ‘university-based’ research. Students are then asked to respond by completing short activities relating to collections they will be working with.

*TASK: Submission of web page content*
Date/Time: 23:59, Friday 25th January

Each group should email a digital photograph and c.200-word description of the object it is researching to Jonathan Gardner by Friday 25th January 2019.
Your text should identify what the object is, what is known about it, and what avenues of research your group is intending to pursue (additional context images can also be submitted). These will be uploaded to the Module Moodle site and be made visible to the other groups and to aid with discussion.
### WEEK 4 (beginning 28th January)

#### Activities

**Workshop 4: Researching photographic collections**

**Date/Time:** 28th January, 14:00-16:00  
**Location:** Imperial War Museum  
**Speakers:** Helen Mavin (Head of Photographs, IWM), JG

This week, in the first of our museum visits, we consider how our understanding of objects can be enhanced through contextualising media such as photographs, moving images, and sound and how these materials must also be seen as ‘objects’ and collections in their own right.

In the workshop led by Helen Mavin, IWM Head of Photographs, we will examine the value of these media as non-textual forms of communication and their use as both research sources and interpretive materials, as well as photographs’ particular significance as objects in their own right and as part of collections.

The workshop will also be helpful in stimulating students in their groups to consider what contextualising objects and media could be used effectively in relation to the object they are researching, and where/how they might source it. It will also inform their understanding of what kinds of contextual media or other items they might propose in their exhibition catalogue assessment.

*Please meet at the front steps of the museum at 13:45. Please do not be late.*

**Curatorial Meeting 2**

**Date/time:** students to arrange with curator(s) as soon as possible

Research groups should liaise directly with the curator(s) responsible for their object to arrange a mutually convenient date and time this week to visit their object. The meeting will provide a second opportunity for group members to inspect their object and discuss ideas with the curator(s) having now undertaken some initial research on the object and discussed their progress with the Module Co-ordinator. The meeting will reassess the viability of initial research aims in light of the research so far carried out and refine future planning against identified data sources/options, divide up formal research tasks and other responsibilities and set goals for Meeting 3 (Duration approx. 1 hour.)
**WEEK 5** (beginning 4th February)

**Activities**

**Research progress meetings 2**

**Date/Time:** 4th February, 10:00-11:40  
**Location:** IoA room 322a  
**Tutor:** JG

Each group meets individually with the Module Co-ordinator to discuss the progress of their research and strategy for compiling their reports.

- Group 1 (Archaeology): 10:00
- Group 2 (Art): 10:20;
- Group 3 (Petrie): 10:40
- Group 4 (History of Science/Medicine): 11:00
- Group 5 (Grant Museum of Zoology): 11:20

**Workshop 5: Researching art collections at the Royal Academy of Arts**

**Date/Time:** 4th February, 14:00-16:00  
**Location:** Royal Academy of Arts, Piccadilly  
**Speakers:** RA Collections Team

This week we visit the Royal Academy of Arts to hear how arts-collection research informs a variety of outputs here including exhibition development and learning resources.

*Please meet at the front steps of the Royal Academy (in the courtyard) at 13.45. Please do not be late*

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**READING WEEK** (beginning 11th February)  
No teaching.
WEEK 6 (beginning 18th February)

Activities

Workshop 6: Researching collections at the V&A

Date/Time: 18th February, 14:00-16:00 (meet at 13:50)
Location: V&A (South Kensington)
Speakers: Samantha Manton (Research Assistant, V&A East), JG

This week we have an opportunity to learn about the curatorial research process in the context of a major new venture for the V&A: V&A East, a new outpost of the museum which will be built in the former Olympic Park, in Stratford and focus on displaying more of its collections and engaging the public at every stage of the curatorial process. It will also have a strong focus on the history of the east end of London.

Samantha Manton is the Research Assistant for the V&A East collections project and will discuss here role in the project and the significance of curating collections of objects for this exciting new project.

Check out Samantha’s blog posts on the Lansbury Micro Museum which she developed last year here: http://www.vam.ac.uk/blog/author/samantha-manton

**Meet at 13:50 in front of the main entrance steps of the V&A. Please make sure you are on time.

Curatorial Meeting 3

Date/time: students to arrange with curator(s) as soon as possible

Groups should liaise directly with their curator(s) to arrange a convenient appointment this week to visit their object. The aim of this meeting is to provide an opportunity for groups to re-examine their objects from a conservation and materials/technology analysis perspective in order to prepare a condition report for inclusion in their broader documentation reports. Students should refer to their notes from the Collections Management and Care Module for this task. Students should also liaise with their curator(s) regarding arrangements for accessing their objects for photography in Workshop 8. The meeting should also discuss the current state of research (and focus on refinement if necessary), check in on roles/division of labour and begin plans to write up; goals for next meeting (Duration approx. 1 hour.)
**WEEK 7** (beginning 25th February)

### Activities

#### Research progress meetings 3

**Date/Time:** 25th February, 10:00-11:40  
**Location:** IoA room 322a  
**Tutor:** JG  

Each group meets individually with the Module Co-ordinator to discuss the progress of their research. This is the last opportunity that groups will have to get feedback and advice on their documentation reports and presentation plans before submission. It is crucial to identify any last-minute problems prior to your session so that you can make the most of the time available.

Group 1 (Archaeology): 10:00  
Group 2 (Art): 10:20  
Group 3 (Petrie): 10:40  
Group 4 (History of Science/Medicine): 11:00  
Group 5 (Grant Museum of Zoology): 11:20

#### Workshop 7: Curating exhibitions: from collection to narrative

**Date/Time:** 25th February, 14:00-16:30  
**Location:** Museum of London  
**Speakers:** Jackie Keilly (Senior Curator, Prehistory and Roman)  

In this workshop, we will be thinking about the relationship between collections and exhibitions. How juxtaposing objects with other objects, images and artwork generate new meanings and understandings. We will also consider the process of developing a narrative and design for permanent and temporary exhibitions.

The workshop will explore the way that narrative is developed for a new museum or exhibition.

Today’s workshop will be especially useful as students begin thinking about their individual catalogue proposals prior to our Guidance session in Week 8 (below)
## WEEK 8 (beginning 4th March)

### Activities

#### Workshop 8: Photographing museum objects

**Date/Time:** 4th March, 11:00-17:00 (1 hour slots or by arrangement)

**Location:** IoA room 405 (Photography Laboratory)

**Tutor:** Stuart Laidlaw (UCL IoA)

Today’s workshop will take place in the Photography Lab at the Institute of Archaeology. Each group will need to have liaised with their curator(s) regarding accessing their object and transporting it to the IoA Photography Lab so that it can be photographed as part of the workshop. Each group will be allotted an hour in which to undertake the photography with the assistance of Stuart Laidlaw and Ken Walton. The timetable for the workshop will be as follows:

- 11:00 - Group 1 (Archaeology)
- 12:00 - Group 2 (Art)
- 13:00 - **LUNCH**
- 14:00 - Group 3 (Petrie)
- 15:00 - Group 4 (History of Science/Medicine)
- 16:00 - Group 5 (Grant Museum of Zoology)

Groups are expected to create a detailed visual documentation of their object, including photographing three-dimensional objects from different angles/sides, visually recording details (for both interpretation and conservation purposes), etc. Please refer to the note above in this handbook regarding preparing your images for inclusion in your group and individual reports or ask Stuart for advice.

### Curatorial Meeting 4

**Date/time:** students to arrange with curator(s) as soon as possible

This meeting should focus on planning/finalising the final write up of the report; checking the word lengths/structure and ensuring there is no repetition between group members' contributions; a reconsideration of central research questions (i.e. what you have found out); and planning and discussion of the presentation (who does what etc.; quality control, keeping to time).

### Individual assignment guidance session

**Date/Time and Location:** *Will be arranged with class at a convenient time in this week*

**Tutor:** JG

This additional session will introduce some sample exhibition catalogues and websites and provide space for you to discuss your individual assignments.
### WEEK 9 (beginning 11\textsuperscript{th} March)

#### Activities

<table>
<thead>
<tr>
<th>Workshop 9: Contemporary exhibition research and design</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Date/Time:</strong> 11\textsuperscript{th} March, 14:00-16:00</td>
</tr>
<tr>
<td><strong>Location:</strong> IoA Room 209</td>
</tr>
<tr>
<td><strong>Speakers:</strong> John Giblin (Head of World Cultures Department, National Museums Scotland), JG</td>
</tr>
</tbody>
</table>

In this workshop we shift our attention fully from curatorial research to the curation of exhibitions with an insight into contemporary curatorial practice.

John will talk to you about his role at the museum and discuss the collections he works with at NMS as well his previous role as Curator: Head of Africa at the British Museum. We will also discuss the production of the catalogue for the British Museum exhibition: *South Africa: Art of Nation*. This session will assist with both your group and individual assessments.

Please explore the following websites in advance of this session:

- https://www.nms.ac.uk/collections-research/collections-departments/world-cultures/
Week 10: (beginning 18\textsuperscript{th} March)

Activities

**Workshop 10: Research group presentations**

\textbf{Date/Time:} 18\textsuperscript{th} March, 14:00-17:00

\textbf{Location:} IoA room 209

\textbf{Tutors:} JG, UCL Curators

In the final workshop of the Module, each group will deliver a presentation about their object and their research to the rest of class.

**Groups should prepare a PowerPoint presentation**, copies of which should be submitted for uploading to the Module Moodle site, and a hard copy output of the slides included as an \textbf{Appendix} to the group documentation report. Each group will have a 20-minute time slot, and groups should aim to talk for \textbf{15 minutes} and allow \textbf{5 minutes} for questions. You will be kept to time!

At the end of the presentations, there will be an opportunity for more general feedback and discussion of the group research projects.

\textbf{*ASSESSMENT 1: Submission of group documentation reports*}

Each group must submit two \textbf{comb-bound copies} of its documentation report at Workshop 10 on Monday, 18\textsuperscript{th} March 2019. No extensions can be granted to the deadline on this group assessment exercise.

\textbf{*ASSESSMENT 2: Deadline for submission of individual Exhibition Catalogue Proposals*}

A \textbf{paper copy} and a \textbf{digital version} (uploaded to Turnitin) of your Individual Exhibition Catalogue Proposal should be submitted by \textbf{23:59, Friday 26\textsuperscript{th} April 2019}. 
Bibliographic Resources

Note that these are general resources which may be helpful to you in framing your research, but none are required or ‘recommended’ reading. Note the example Exhibition Catalogues etc. section for Assessment 2.

The locations of these materials can be found on the online reading list: http://readinglists.ucl.ac.uk/modules/arcl0132.html

GENERAL MATERIAL CULTURE/COLLECTIONS RESEARCH
Department of Culture, Media and Sport. 2006. Guidance for the Care of Human Remains in Museums. United Kingdom


MATERIALS AND TECHNOLOGY


Miller, H.M.-L.. 2007. Archaeological Approaches to Technology. London/Amsterdam: Elsevier


OBJECT BIOGRAPHY CASE STUDIES


British Museum ‘Objects in Focus’ Series:


EXHIBITION CATALOGUE EXAMPLES AND GUIDES (for Assessment 2)

Web resources:
Apollo magazine interview with Caroline Campbell from the National Gallery (2014) on digital museum catalogues: https://www.apollo-magazine.com/building-catalogue/

Getty OSCI initiative with online catalogues (many of the participating institutions have now added many more to their own websites too):
https://www.getty.edu/foundation/initiatives/past/osci/osci_browse_catalogues.html

LA County Museum of Art catalogues online: http://www.lacma.org/reading-room

Metropolitan Museum catalogue repository: https://metmuseum.org/art/metpublications/notable-exhibition-catalogues [large number available]

Purdue OWL Online writing Lab guide: ‘Writing A Museum Catalog’ including sample catalogue entry:
https://owl.purdue.edu/owl/subject_specific_writing/writing_in_art_history/museum_catalog.html

TFAOI list of free to view non-profit exhibition catalogues: http://www.tfaoi.com/aa/10aa/10aa180.htm

Mainly about exhibition labels but useful for writing in accessible way:

Catalogues (all in UCL Libraries or online):
http://www.eyemagazine.com/feature/article/the-portable-art-space
https://www.getty.edu/foundation/initiatives/past/osci/osci_report.html


EXHIBITION DESIGN AND INTERPRETATION


Hughes, P. 2010. Exhibition Design. London: Laurence King


GROUP PROJECT SPECIFIC READINGS:

ARCHAEOLOGY


**ART**


**ETHNOGRAPHY**


HISTORY OF SCIENCE/MEDICINE


Sweet M. 2011. Introduction to Francis Galton's Kantsaywhere. UCL Special Collections online - www.ucl.ac.uk/library/special-coll/ksw.shtml
ZOOGY/NATURAL HISTORY


Johnson, K. 2007. Natural History as Stamp Collecting, _Archives of Natural History_ 34: 244-258


EGYPTIAN ARCHAEOLOGY


### Contact details of UCL Curators:

<table>
<thead>
<tr>
<th>Museum/Collection</th>
<th>Curator(s)</th>
<th>Email address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archaeology Collections</td>
<td>Ian Carroll</td>
<td><a href="mailto:i.carroll@ucl.ac.uk">i.carroll@ucl.ac.uk</a></td>
</tr>
<tr>
<td>UCL Art Museum</td>
<td>Andrea Fredericksen</td>
<td><a href="mailto:a.fredericksen@ucl.ac.uk">a.fredericksen@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Petrie Museum of Egyptian Archaeology</td>
<td>Anna Garnett</td>
<td><a href="mailto:anna.garnett@ucl.ac.uk">anna.garnett@ucl.ac.uk</a></td>
</tr>
<tr>
<td>UCL Culture Collections (History of Science/Medicine)</td>
<td>Subhadra Das</td>
<td><a href="mailto:subhadra.das@ucl.ac.uk">subhadra.das@ucl.ac.uk</a></td>
</tr>
<tr>
<td>Grant Museum of Zoology</td>
<td>Tannis Davidson</td>
<td><a href="mailto:t.davidson@ucl.ac.uk">t.davidson@ucl.ac.uk</a></td>
</tr>
</tbody>
</table>
4. ONLINE RESOURCES

Collections Curatorship Moodle site
Please use our Moodle site to find all relevant information related to the Module, Workshop PowerPoints, examples of work, guides, and links that will be helpful to both your group and individual assessments: https://moodle-1819.ucl.ac.uk/course/view.php?id=364

Other useful Moodle sites
Museum Studies MA Moodle site:
https://moodle-1819.ucl.ac.uk/course/view.php?id=11003


For advice on academic writing please enrol in the IoA’s Academic Writing Moodle site:
https://moodle-1819.ucl.ac.uk/course/view.php?id=10959

Our reading list
http://readinglists.ucl.ac.uk/modules/arcl0132.html

Other resources
The following libraries and other resources at UCL will be relevant for this Module: Institute of Archaeology Library, Main Library (especially Art section), Science Library, Cruciform Library, Royal Free Hospital Library.

The websites associated with the various collections on which you will be working, and those of our guest speakers, will also be relevant:

UCL Culture (formerly UCL Museums & Collections): https://www.ucl.ac.uk/culture/

V&A: https://www.vam.ac.uk/collections

Imperial War Museum Photographic Collections:
https://www.iwm.org.uk/collections/photographs

Royal Academy of Arts Collections:
https://www.royalacademy.org.uk/art-artists/search/search-the-collection

Museum of London Collections:
https://www.museumoflondon.org.uk/collections/about-our-collections

National Museums Scotland - World Cultures Department:
https://www.nms.ac.uk/collections-research/collections-departments/world-cultures/
5. ADDITIONAL INFORMATION

Attendance
A register will be taken at each class. If you are unable to attend a class, please notify the lecturer by email. Departments are required to report each student’s attendance to UCL Registry at frequent intervals throughout each term. Students are expected to attend at least 70% of classes.

Dyslexia
If you have dyslexia or any other disability, please make your lecturers aware of this. Please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia are reminded to indicate this on each assessment. See also Appendix A.

Feedback
In trying to make this Module as effective as possible, we welcome feedback from students during the Module of the year. All students are asked to give their views on the Module in an anonymous questionnaire which will be circulated at one of the last sessions of the Module. These questionnaires are taken seriously and help the Module Co-ordinator to develop the Module. The summarised responses are considered by the Institute’s Staff-Student Consultative Committee, Teaching Committee, and by the Faculty Teaching Committee.

If students are concerned about any aspect of this Module we hope they will feel able to talk to the Module Co-ordinator, but if they feel this is not appropriate, they should consult their Degree Tutor, the Academic Administrator (Judy Medrington), or the Chair of Teaching Committee (Bill Sillar).

Health and safety
The Institute has a Health and Safety policy and code of practice which provides guidance on laboratory work, etc. (https://moodle-1819.ucl.ac.uk/mod/folder/view.php?id=447519).

This is revised annually and the new edition will be issued in due Module. All work undertaken in the Institute is governed by these guidelines and students have a duty to be aware of them and to adhere to them at all times. This is particularly important in the context of the work which will be undertaken as part of this Module in terms of working with collections, the studio session and Workshops outside the department. If you have any concerns please contact the Module Co-ordinator.
INSTITUTE OF ARCHAEOLOGY COURSEWORK PROCEDURES

General policies and procedures concerning Modules and coursework, including submission procedures, assessment criteria, and general resources, are available on the IoA Student Administration section of Moodle: https://moodle-1819.ucl.ac.uk/course/view.php?id=9992.

It is essential that you read and comply with these. Note that some of the policies and procedures will be different depending on your status (e.g. undergraduate, postgraduate taught, affiliate, graduate diploma, intercollegiate, interdepartmental). If in doubt, please consult your Module Co-ordinator.

GRANTING OF EXTENSIONS

Note that there are strict UCL-wide regulations with regard to the granting of extensions for coursework. Note that Module Co-ordinators are not permitted to grant extensions. All requests for extensions must be submitted on the appropriate UCL form, together with supporting documentation, via Judy Medrington’s office and will then be referred on for consideration. Please be aware that the grounds that are acceptable are limited. Those with long-term difficulties should contact UCL Student Support and Wellbeing to make special arrangements. Please see the IoA Student Administration section of Moodle for further information. Additional information is given here: http://www.ucl.ac.uk/srs/academic-manual/c4/extenuating-circumstances/.
APPENDIX B: Individual Assessment - Exhibition Catalogue Proposal *pro-forma*

An electronic .docx copy of this form is available at the Collections Curatorship Moodle site. Alternatively, you may create a new document and format as you wish as long as you retain the headings and stick to the indicated word count of 1,900-2,100 words (this will not affect your grade in either case - see assessment advice *above* as some sections’ word counts are *mandatory*). Expand the heights of rows as necessary. Use minimum font size of 11.

**Individual Exhibition Catalogue Proposal pro-forma:**

<table>
<thead>
<tr>
<th>Candidate Number:</th>
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<tbody>
<tr>
<td><em>Not included in word count</em></td>
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<table>
<thead>
<tr>
<th>a. Exhibition title:</th>
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<th>b. Description of Exhibition concept:</th>
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<tr>
<td><em>Suggested 500 words</em></td>
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<tr>
<td>- Explain the themes of your proposed exhibition, your aims, planned approach, target audience.</td>
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<tr>
<td>c. Proposed Catalogue Title:</td>
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<td>-----------------------------</td>
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<tr>
<td>- This may be the same as a. but try to be creative!</td>
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</tbody>
</table>

<table>
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<tr>
<th>d. Catalogue format and structure outline:</th>
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<tbody>
<tr>
<td>Suggested 350 words</td>
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</tbody>
</table>

- Describe what kind of catalogue you will create (consult the examples listed): thematic, narrative, object-driven (e.g. list/gazetteer), chronological or some other format, explain how this would work, and why you have chosen it
- Describe the audience it is aimed at (this may be different to that outlined of the exhibition- justify why – e.g. children)
- Refer and reference other catalogues or exhibitions as you see fit.
- List possible section/chapter headings and briefly note possible content as bullet points
- You may provide diagrams or other images here or in an Appendix (not included in word count).
- You may choose to say briefly here how information from the catalogue could also be displayed online or if you see the catalogue being digital only [optional]
e. Proposed back-page ‘blurb’/resumé of the catalogue:

Suggested 250 words

- Summarises what is in the catalogue to a potential reader and provides a brief explanation of its relationship to the exhibition (i.e. this is what someone would read on the back page cover of a printed catalogue)

- To be written in accessible/general public appropriate language
f. Your object’s sample catalogue page/listing

*Not included in word count*

- **Choose only one object** (this will be illustrative for all objects to be included)
- Include **High quality photograph** (can be reused from group report)
- Accession number and other technical detail (edited for brevity/audience)
- **Brief caption** (100-200) which contextualises the object within the catalogue format
- This does not require a formalised page layout - just the photograph and text.
- To be written in accessible/general public appropriate language
g. Contextualising material list

Suggested 300 words

- Suggested other objects/ types of objects/ other materials (photos, maps, diagrams etc.) you would include in this catalogue (these need not necessarily be in the exhibition itself)

- Chose a sample only for these: e.g. 4 other objects or other types of material (can be groups or other collections of objects)

- Include properly captioned images of these (can be individual items, or illustrative groups of objects/materials, e.g. maps for every object illustrated)

- Such captions, illustrations, tables and screengrabs do not count towards the word limit

- This can be in brief, bullet point form.
h. Sample Introduction text

*Compulsorily* minimum 600 words, maximum 800 words

- Introduce the exhibition and catalogue’s subject as if this were the first page of the published work.
- I.e. summarise the exhibition and the role of the catalogue succinctly in a self-contained format – you may also indicate in bullet point form at the end what would follow if the whole introduction was to be written if this is helpful (these bullets count to word limit).
- Using appropriate references and try to write in an accessible and engaging style and explain the exhibition and the collection it is based upon and the role of the catalogue.
- Illustrate with images with brief captions (captions are not included in word count), these can also be in an appendix (be sure to reference these if so).
- Situate the collection in context, describe the thought processes behind the bringing together of this material etc.
- To be written in accessible/general public appropriate language
i. References

*Not included in word count*

- Be sure to reference other catalogue examples!
- These may be to other collections, websites etc. or books or other catalogues but can be brief
j. Appendix

Not compulsory (but strongly recommended!), not included in word count