

ARCL0132 Collections Curatorship

Module Handbook

2019-20 (Term 2)

Coordinator: Georgios Alexopoulos

Co-taught with UCL Curators: Anna Garnett, Andrea Fredericksen, Tannis Davidson, Ian Carroll and Hannah Cornish



Badge Collection (Image Credit: Drew McLellan <https://www.flickr.com/photos/drewm/468436732/in/gallery-lwr-72157622484964869/>. CC BY-NC 2.0)

UCL INSTITUTE OF ARCHAEOLOGY

ARCL0132 COLLECTIONS CURATORSHIP

2019-20 (term 2)
MA Museum Studies
15-credit Optional Module

Module Co-ordinator

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Office hours (drop-in): Tuesdays 14:00-15:00, Wednesdays 12:00-13:00 (not Reading Week)

Term Dates 2019-20:

Second Term: Monday 13th January 2020 - Friday 27th March 2020

Third Term: Tuesday 27th April 2020 - Friday 12th June 2020

Reading Week (no classes): 17 –21st February 2020

Deadlines

***Assessment 1 (group project):** Friday 27th March 2020 (11.59pm)

2x paper copies with cover sheet and final PDF to the Module Co-ordinator (no Turnitin submission) + **Group Presentations** in class on Monday 23rd March 2020.

***Assessment 2 (individual project):** Friday 1st May 2020 (11:59pm)

1x paper copy with cover sheet and 1x digitally via **Turnitin**

Target dates for return of marked assessments: 1. 25th April; 2. 30th May 2020

Module Moodle site: <https://moodle.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

Week	Date	Topic/Activity	Location	Tutors
1	Monday 13 th January	<ul style="list-style-type: none">Workshop 1: Introduction to Collections Curatorship (All workshops run 2-5pm except Wk. 8)	IoA room 209	GA
2	Monday 20 th January	<ul style="list-style-type: none">Workshop 2: Object presentationsCuratorial Meeting 1 (day/time to be negotiated between group and the appropriate UCL Curator)	IoA room 209 (arrange with curator)	GA, UCL Curators UCL Curators
3	Monday 27 th January	<ul style="list-style-type: none">Research progress meetings 1: (5x 20 min slots)Workshop 3: Collections research and disciplinary knowledge <p>TASK DEADLINE: Submit Moodle web page content (Friday 31st January)</p>	IoA room B21 IoA room 209	GA GA, UCL Curators
4	Monday 3 rd February	<ul style="list-style-type: none">Workshop 4: Researching photographic collectionsCuratorial Meeting 2 (day/time to be negotiated between group and the appropriate UCL Curator)	Imperial War Museum (arrange with curator)	Helen Mavin (Head of Photographs, IWM) UCL Curators
5	Monday 10 th February	<ul style="list-style-type: none">Research progress meetings 2: (5x 20 min slots)Workshop 5: Researching Archaeological Collections	IoA room B21 IoA room 209	GA Alice Stevenson (UCL)

-	17 th -21 st February	READING WEEK – No teaching		
6	Monday 24 th February	<ul style="list-style-type: none"> • 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, South Kensington (arrange with curator)	Samantha Morton (Curator, V&A East) UCL Curators
7	Monday 2 nd March	<ul style="list-style-type: none"> • Research progress meetings 3: (5x 20 min slots) • Workshop 7: Researching Art Collections at the Royal Academy of Arts 	IoA room B21 RA, Piccadilly	GA Ali Burnett (Collections Project Manager + colleagues)
8	Monday 9 th March	<ul style="list-style-type: none"> • 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	Mike Halliwell and Ken Walton UCL Curators GA
9	Monday 16 th March	<ul style="list-style-type: none"> • Workshop 9: Contemporary exhibition research and design 	IoA room 209	John Giblin (Keeper of Department of World Cultures, National Museums of Scotland)
10	Monday 23 rd March	<ul style="list-style-type: none"> • Workshop 10: RESEARCH GROUP PRESENTATIONS 	IoA room 209	GA, UCL Curators, Student Groups
-	Friday 27 th March	ASSESSMENT 1 DEADLINE: Submit group research documentation reports		
		END OF TERM 2		
-	Friday 1 st May	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>

Objects/Material Culture

- Candlin, F. and Guins, R. 2009. *The Object Reader*, London: Routledge
- Caple, C. 2006. *Objects: Reluctant Witnesses to the Past*. London: Routledge
- Gosden, C. and F. Larson 2007. *Knowing Things: Exploring The Collections at the Pitt Rivers Museum 1884–1945*. Oxford: Oxford University Press.
- Harvey, K. (ed.) 2009. *History and Material Culture: A Student's Guide to Approaching Alternative Sources*. London: Routledge
- Kingery, W. D. (ed.), 1996. *Learning from Things: Method and Theory of Material Culture Studies*, Washington, D.C. and London: Smithsonian Institution Press
- Pearce, S. M. 1992. *Museums, Objects and Collections: A Cultural Study*. Leicester: Leicester University Press

British Museum book series: see full bibliography below

Curatorship

- Ewin, T.A.M. and Ewin, J. 2016. In defence of the curator: maximising museum impact. *Museum Management and Curatorship* 31 (4): 322-330.
- Kavanagh et al. 1994. Curatorial identity. In Kavanagh (ed.) *Museum Provision and Professionalism*. London: Routledge.
- Sandino, L. 2012. A Curatocracy: who and what is a V&A curator? In Hill, K. (ed.) *Museums and Biographies. Stories, Objects, Identities*. Woodbridge: The Boydell Press, pp. 87-100.
- Wehner, K. and Sear, M. 2010. Engaging the material world. Object knowledge and *Australian Journeys*. In Dudley, S. (ed.) *Museum Materialities. Objects, Engagements, Interpretations*. London and New York: Routledge, pp 143–61.

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 **Friday 27th March 2020** (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 1st May 2020**.

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's museums and 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** (a page of 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):

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 in our Week 10 Workshop**. More information will be provided about this during the 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 Friday 27th March 2020.

Two comb-bound hard copies of the report should be submitted with a blue MA coversheet (write the group name on it, e.g. 'Petrie Group') to the red box at the IoA Reception desk **along with an electronic copy (PDF)** to be emailed to the coordinator. 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.

It is not necessary to submit the Group Report to 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 (though 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)

NB. part *h*. has a compulsorily set minimum and maximum word count (600 to 800 words) – the other sections' word counts can be adjusted or 'shared' between other parts as you require as long as you stay within the overall word limit. Be sure to provide proper credit or references for images and collections information for any other objects you suggest/include (in text references/captions and bibliographies are *not* included in word counts).

- 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 1st May 2020, along with an electronic copy (as PDF) submitted to Turnitin via Moodle (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.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 2019-20 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 submitted in paper form (2x) to the IoA reception and emailed as a PDF to the coordinator).

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.

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. Please note that the procedure has changed for 2019-20, and work is now submitted to Turnitin via Moodle/

1. Ensure that your essay or other item of coursework has been saved as a **Word doc., docx. or PDF** document. Please include the module code and your candidate number on every page as a header.
2. Go into the Moodle page for the module to which you wish to submit your work.
3. Click on the correct assignment (e.g. Essay 1),
4. 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 Essay 1), **Note that this changes each year.**
5. Click “Upload”.
6. Click on “Submit”
7. You should receive a receipt – please save this.

If you have problems, please email the IoA Turnitin Advisers on ioa-turnitin@ucl.ac.uk, explaining the nature of the problem and the exact module and assignment involved.

One of the Turnitin Advisers will normally respond within 24 hours, Monday-Friday during term. Please be sure to email the Turnitin Advisers if technical problems prevent you from uploading work in time to meet a submission deadline - even if you do not obtain an immediate response from one of the Advisers they will be able to notify the relevant Module Coordinator that you had attempted to submit the work before the deadline.

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.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**: 25th April 2020; **Assessment 2**: 30th May 2020). 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.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.

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: <https://moodle.ucl.ac.uk/course/view.php?id=9992>

3. SCHEDULE

The Module is taught through **Workshops**, **Curatorial Meetings** 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 6** at the Victoria and Albert Museum (V&A). **Week 7** will take place at the Royal Academy of Arts. 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 B21**). 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 Tuesdays 14:00-15:00 and Wednesdays 12:00-13:00 (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 13 th January 2020)
Activities
Workshop 1: Introduction to the Module Date/Time: 13 th January, 14:00-16:00 Location: IoA room 209 Speaker: Georgios Alexopoulos
<p>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.</p> <p>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.</p>

WEEK 2 (beginning 20th January)

Activities

Workshop 2: Object presentations

Date/Time: 20th January, 14:00-17:00

Location: IoA room 209

Speakers: GA & 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) – Luanne Meehitiya /Hannah Cornish

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: 27th January)

Activities

Research progress meetings 1

Date/Time: 27th January, 10:00-11:40

Location: IoA room B21

Tutor: GA

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: 27th January, 14:00-16:00

Location: IoA room 209

Speakers: GA, Ian Carroll, Andrea Fredericksen, Anna Garnett, Tannis Davidson, Luanne Meehitiya /Hannah Cornish

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 31st January

Each group should email a digital photograph and c.200-word description of the object it is researching to Georgios Alexopoulos 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 3rd February)

Activities

Workshop 4: Researching photographic collections

Date/Time: 3rd February, 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.**

Your bag may be searched by security at the Museum.*

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 10th February)

Activities

Research progress meetings 2

Date/Time: 10th February, 10:00-11:40

Location: loA room B21

Tutor: GA

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 archaeological collections

Date/Time: 10th February, 14:00-16:00

Location: loA room 209

Speakers: Alice Stevenson

Alice will introduce some of her recent and ongoing research work into collections research and tracing object biographies, including discussion of the '[Artefacts of Excavation](#)' project and her most recent book, *Scattered Finds* ([access here](#)).

This week's emphasis is on conducting research into archaeological collections and how we can trace the 'lives' of objects through a wide range of sources, as well as considering the multitude of outputs such research can produce.

READING WEEK (beginning 17th February)

No teaching.

WEEK 6 (beginning 24th February)

Activities

Workshop 6: Researching collections at the V&A

Date/Time: 24th February, 14:00-16:00 (meet at 13:50)

Location: V&A (South Kensington)

Speakers: Samantha Manton (Curator, V&A East)

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 a Curator for the V&A East collections project and will discuss her role in the project and the significance of curating collections of objects for this exciting new project.

****Meet at 13:50 in front of the main entrance steps of the V&A. Please make sure you are on time. Your bag may be searched by security at the Museum.**

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 2nd March)

Activities

Research progress meetings 3

Date/Time: 2nd March, 10:00-11:40

Location: B21

Tutor: GA

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: Researching art collections at the Royal Academy of Arts

Date/Time: 2nd March, 14:00- c16:30

Location: Royal Academy of Arts, Piccadilly

Speakers: Alexandra Burnett and colleagues

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 back entrance to the Royal Academy (Burlington Gardens) at 13.45. Please do not be late

WEEK 8 (beginning 9th March)

Activities

Workshop 8: Photographing museum objects

Date/Time: 9th March, 11:00-17:00 (1 hour slots or by arrangement)

Location: IoA room 405 (Photography Laboratory)

Tutor: Mike Halliwell and Ken Walton

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 Mike Halliwell and Ken Walton. The provisional timetable for the workshop will be as follows (TBC):

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 Mike/Ken 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: GA

This additional session will introduce some sample exhibition catalogues and websites and provide space for you to discuss your individual assignments.

WEEK 9 (beginning 16th March)

Activities

Workshop 9: Contemporary exhibition research and design

Date/Time: 16th March, 14:00-16:00

Location: IoA Room 209

Speakers: John Giblin (Head of World Cultures Department, National Museums Scotland/ UCL Honorary Lecturer)

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.

Essential reading

Giblin, J., Ramos, I., and Grout, N. 2019. Dismantling the Master's House: Thoughts on Representing Empire and Decolonising Museums and Public Space in Practice: An Introduction. *Third Text* 33(4-5): 471-486. <https://www.tandfonline.com/toc/ctte20/33/4-5>

Please also explore the following in advance of this session:

<https://www.nms.ac.uk/collections-research/collections-departments/world-cultures/>

<https://www.theguardian.com/artanddesign/2016/oct/26/south-africa-the-art-of-a-nation-review-apartheid-british-museum>

Optional reading

Giblin, J., Ramos, I., and Grout, N. (eds) 2019. Exhibiting the Experience of Empire: Decolonising Objects, Images, Materials and Words. *Third Text* 33(4-5).

<https://www.tandfonline.com/toc/ctte20/33/4-5> (several articles)

Week 10: (beginning 23 rd March)
Activities
<p>Workshop 10: Research group presentations</p> <p>Date/Time: 23rd March, 14:00-17:00</p> <p>Location: IoA room 209</p> <p>Tutors: GA, UCL Curators</p> <p>In the final workshop of the Module, each group will deliver a presentation about their object and their research to the rest of class.</p> <p>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 Appendix to the group documentation report. Each group will have a 20-minute time slot, and groups should aim to talk for 15 minutes and allow 5 minutes for questions. You will be kept to time!</p> <p>At the end of the presentations, there will be an opportunity for more general feedback and discussion of the group research projects.</p>
<p>*ASSESSMENT 1: Submission of group documentation reports*</p> <p>Each group must submit <u>two comb-bound copies</u> of its documentation report with MA cover sheet (write the group name on this) on Friday 27th March 2020. No extensions can be granted to the deadline on this group assessment exercise.</p>

<p>*ASSESSMENT 2: Deadline for submission of individual Exhibition Catalogue Proposals*</p> <p><u>A paper copy with coversheet, and a digital version</u> (uploaded to Turnitin via Moodle with candidate number) of your Individual Exhibition Catalogue Proposal should be submitted by 23:59, Friday 1st May 2020.</p>

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

- Amato, J. A. 2000. *Dust: A History of the Small and the Invisible*. Berkeley: University of California Press
- Appadurai, A. 1986. *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge University Press
- Boivin, N. 2008. *Material Cultures, Material Minds: The Impact of Things on Human Thought, Society and Evolution*. Cambridge: Cambridge University Press
- Byrne, S., Clarke, A., Harrison, R. and Torrence, R. (eds.) 2011. *Unpacking the Collection: Networks of Material and Social Agency in the Museum*. New York: Springer.
- Candlin, F. and Guins, R. 2009. *The Object Reader*. London: Routledge
- Caple, C. 2006. *Objects: Reluctant Witnesses to the Past*. London: Routledge
- Clarke, D. 1994. Culture as a System with Subsystems? in Pearce, S. (ed.) *Interpreting Objects and Collections*, p. 44-7. London: Routledge
- Dale, P. (ed.) 1996. *Museums and Special Collections in the United Kingdom*, 2nd edition. London: Association for Information Management
- Department of Culture, Media and Sport. 2006. *Guidance for the Care of Human Remains in Museums*. United Kingdom
- Dudley, S. (ed.) 2009. *Museum Materialities: Objects, Engagements, Interpretations*. London: Taylor & Francis
- Hall, S. (ed.) 1997. *Representation: Cultural Representation and Signifying Practice*. London: Sage publications in association with the Open University
- Harvey, K. (ed.) 2009. *History and Material Culture: A Student's Guide to Approaching Alternative Sources*. London: Routledge
- Hicks, D. and Beaudry, M.C. (eds.) 2010. *The Oxford Handbook of Material Culture Studies*. Oxford: Oxford University Press.
- Hodder, I. 2003. The Interpretation of Documents and Material Culture, in Denzin, N. K. and Lincoln, Y. S. (eds.) *Collecting and Interpreting Qualitative Materials*, p. 155-76. London: Sage Publications
- Glenn, J. and Hayes, C. (eds.) 2007. *Taking Things Seriously: 75 Objects with Unexpected Significance*. New York: Princeton Architectural Press
- Kingery, W. D. 1996. *Learning from Things: Method and Theory of Material Culture Studies*. Washington, D.C and London: Smithsonian Institution Press
- Knell, S.J. (ed.) 2007. *Museums in the Material World*. Abingdon: Routledge
- Kopytoff, I. 1986. The Cultural Biography of Things: Commoditization as Process? in Appadurai, A. (ed.), *The Social Life of Things: Commodities in Cultural Perspective*, p. 64-91. Cambridge: Cambridge University Press
- Lubar, S. and Kingery, W. D. (eds.) 1993. *History from Things: Essays on Material Culture*. Washington: Smithsonian Institution Press
- Myers, F. R. 2001. *The Empire of Things: Regimes of Value and Material Culture*. Santa Fe, NM: School of American Research Press.

- Pearce, S. M. 1992. *Museums, Objects and Collections: A Cultural Study*. Leicester: University of Leicester Press
- Pearce, S. (ed.) 1994. *Interpreting Objects and Collections*. London: Routledge
- Pearce, S. M. (ed.) 2000. *Researching Material Culture*. Leicester: University of Leicester Press
- Prown, J. D. 1982. Mind in Matter: An Introduction to Material Culture Theory and Method. *Winterthur Portfolio* 17(1): 1-19
- Riggins, S. H. (ed.) 1994. *The Socialness of Things: Essays on the Socio-Semiotics of Objects*. Berlin and New York
- Turckle, S. (ed.) 2007. *Evocative Objects: Things We Think with*. Boston; MA: MIT Press
- Woodward, I. 2007. *Understanding Material Culture*. London: Sage Publications

MATERIALS AND TECHNOLOGY

- Edmonds, M. 1995. *Stone Tools and Society: Working Stone in Neolithic and Bronze Age Britain*. London: Batsford
- Kopytoff, I. 1988. The Cultural Biography of Things: Commoditization as Process in A. Appadurai (ed.) *The Social Life of Things: Commodities in Cultural Perspective*, p. 61-94. Cambridge: Cambridge University Press
- Lemonnier, P. 1986. The Study of Material Culture Today: Towards an Anthropology of Technical Systems. *Journal of Anthropological Archaeology* 5: 147-186
- Lemonnier, P. 1992. *Elements for an Anthropology of Technology*. Ann Arbor, Mich: Museum of Anthropology, University of Michigan
- Miller, H.M.-L.. 2007. *Archaeological Approaches to Technology*. London/Amsterdam: Elsevier
- Moshenska, G., 2016. Reverse engineering and the archaeology of the modern world. *Forum Kritische Archäologie*, 5, 16–28.
- Rye, O. S. 1981. *Pottery Technology; Principles and Reconstruction*. Manuals on Archaeology No. 4. Taraxacum, Washington
- Schiffer, M. (ed.) 2001. *Anthropological Perspectives on Technology*. Albuquerque: University of New Mexico Press.
- Schlanger, N. 2005. The Chaîne Opératoire in C. Renfrew and P. Bahn (ed.) *Archaeology: The Key Concepts*. London: Routledge
- Sigaut F. 1994. Technology in Ingold, T. (ed.) *Companion Encyclopaedia of Anthropology*, p. 420-59. London: Routledge
- Sillar B. and M. Tite. 2000. The Challenge of 'Technological Choices' for Material Science Approaches in Archaeology, *Archaeometry*, 42(1): 2-20
- Tite M. S. 2002. Archaeological Collections: Invasive Sampling versus Object Integrity (with responses from N. Merriman, T. Rehren, T. Schadla-Hall and K. Tubb), *Papers from the Institute of Archaeology* 13: 1-20

OBJECT BIOGRAPHY CASE STUDIES

- MacGregor, N. 2010. *A History of the World in 100 Objects*. London: Allen Lane
- British Museum 'Objects in Focus' Series:
- Cherry, J. 2010. *The Holy Thorn Reliquary*. London: British Museum
- Collon, D. 2005. *The Queen of the Night*. London: British Museum
- Cook, J. 2010. *The Swimming Reindeer*. London: British Museum
- Jenkins, I. 2008. *The Lion of Knidos*. London: British Museum
- Joy, J. 2009. *Lindow Man*. London: British Museum

- Marzinzik, S. 2007. *The Sutton Hoo Helmet*. London: British Museum
- Parkinson, R. 2005. *The Rosetta Stone*. London: British Museum
- Platte, E. 2010. *Bronze Head from Ife*. London: British Museum
- Robinson, J. 2004. *Lewis Chessmen*. London: British Museum
- Spencer, N. 2007. *The Gayer Anderson Cat*. London: British Museum
- Van Tilburg, J.A. 2004. *Hoā Hakanana'i'a*. London: British Museum
- Walker, S. 2004. *The Portland Vase*. London: British Museum
- Williams, D. 2006. *The Warren Cup*. London: British Museum

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:
http://www.vam.ac.uk/_data/assets/pdf_file/0009/238077/Gallery-Text-at-the-V-and-A-Ten-Point-Guide-Aug-2013.pdf

Catalogues (all in UCL Libraries or online):

- Arnold, K. and Olsen, D. (eds) 2003. *Medicine man: the forgotten museum of Henry Wellcome*. London: British Museum Press.
- Ashby, J., Chatterjee, H., Lister, A., and West, C. (eds), 2006. *Kingdom in a cabinet: a guide to the animals of the Grant Museum*. London: Grant Museum of Zoology, UCL.
- Burdick, A. 1996. The portable art space. *Eye Magazine* 22 (6):
<http://www.eyemagazine.com/feature/article/the-portable-art-space>
- Bressey, C. and Wareham, T. 2010. *Reading the London Sugar & Slavery Gallery*. London: Museum of London Docklands.
- Bryant, J., 2017. *Designing the V&A: the museum as a work of art (1857-1909)*. London: Lund Humphries in association with V&A Publishing. [compare with online version:
<https://www.vam.ac.uk/exhibitions/designing-the-va#articles>]
- Coppel, S., Daunt, C., and Tallman, S., 2017. *The American dream: pop to the present*. London: Thames & Hudson.
- Desorgues, J., Ince, C., and Yee, L., 2012. *Bauhaus: art as life*. London: Koenig Books.
- Getty Foundation, 2017. *Museum Catalogues in the Digital Age. A Final Report on the Getty Foundation Online Scholarly Catalogue initiative*. Available at:
https://www.getty.edu/foundation/initiatives/past/osci/osci_report.html
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- Lord, B. and Lord, G.D. (eds) 2001. *The Manual of Museum Exhibitions*. Walnut Creek, CA: AltaMira
- Macdonald, S. and Basu, P. (eds) 2007. *Exhibition Experiments*. Oxford: Blackwell
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- Putnam, J. 2001. *Art and Artifact: The Museum as Medium*. London: Thames and Hudson
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GROUP PROJECT SPECIFIC READINGS:

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- Dorrell, P.G. 1994. *Photography in Archaeology and Conservation*. 2nd edition. Cambridge: Cambridge University Press
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ART

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- Galinou, M. and Hayes, J. 1996. *London in Paint: Oil Paintings in the Collection of the Museum of London*. London: Museum of London
- Gombrich, E. H. 1995. *The Story of Art*. 16th edition. London: Phaidon Press
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ZOOLOGY/NATURAL HISTORY

- Alberti, S. J. 2002. Placing Nature: Natural History Collections and their Owners in Nineteenth-Century Provincial England, *The British Journal of the History of Science*, 35: 291-311

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- Endersby, J. 2008. *Imperial Nature: Joseph Hooker and the Practices of Victorian Science*. Chicago: Chicago University Press.
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- Poliquin, R., 2008. The matter and meaning of museum taxidermy. *Museum and Society*, 6 (2), 123–134.
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- Tunnicliffe, S.D. 2013. Animals and plants in natural history dioramas in museums: specimens or objects? *Journal of Biological Education*, 47 (4), 189–191.

EGYPTIAN ARCHAEOLOGY

- Challis, D. 2013. *The Archaeology of Race: the eugenic ideas of Francis Galton and Flinders Petrie*. London: Bloomsbury Academic
- Colla, E. 2007. *Conflicted antiquities. Egyptology, Egyptomania, Egyptian modernity*. Durham and London: Duke University Press. (Introduction "The Egyptian sculpture room", p. 1-23)
- Doyon, W. 2008. The Poetics of Egyptian Museum Practice. *British Museum Studies in Ancient Egypt and Sudan* 10: 1–37
- El-Shakry, Omnia. 2007. *The Great Social Laboratory: Subjects of Knowledge in Colonial and Postcolonial Egypt*. Stanford: Stanford University Press. (Chapter "Introduction: Colonialism, nationalism, and knowledge production
- MacDonald, S. 2003. Lost in Time and Space: Ancient Egypt in Museums. In S. MacDonald and M. Rice (eds), *Consuming Ancient Egypt*, 87-99
- Moser, S. 2006. *Wondrous Curiosities. Ancient Egypt at the British Museum*. London and Chicago: Chicago University Press
- Moser, Stephanie. 2012. *Designing Antiquity: Owen Jones, Ancient Egypt and the Crystal Palace*. Newhaven, CT and London: Yale University Press.
- Reid, D.M. 1997. *Whose Pharaohs? Archaeology, Museums, and Egyptian National Identity from napoleon to World War I*. Berkley: University of California Press. (Chapter "Introduction", p. 1-20).
- Riggs, C.2010. Ancient Egypt in the Museum: Concepts and Constructions. In A. Lloyd (ed.), *A Companion to Ancient Egypt*, 1129–1153. Oxford: Blackwell.
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- Stevenson, A. 2014. Artefacts of excavation: the collection and distribution of Egyptian finds to museums, 1880–1915. *Journal of the History of Collections* 26(1): 89–102.

Contact details of UCL Curators:

Museum/Collection	Curator(s)	Email address
Archaeology Collections	Ian Carroll	i.carroll@ucl.ac.uk
UCL Art Museum	Andrea Fredericksen	a.fredericksen@ucl.ac.uk
Petrie Museum of Egyptian Archaeology	Anna Garnett	anna.garnett@ucl.ac.uk
UCL Science Collections (History of Science/pathology)	Hannah Cornish	hannah.cornish@ucl.ac.uk
Grant Museum of Zoology	Tannis Davidson	t.davidson@ucl.ac.uk

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.ucl.ac.uk/course/view.php?id=364>

Other useful Moodle sites

Museum Studies MA Moodle site:

<https://moodle.ucl.ac.uk/course/view.php?id=11003>

Find the Institute of Archaeology assessment guidelines here:

<https://moodle.ucl.ac.uk/course/view.php?id=9992>

For advice on academic writing please enrol in the IoA's Academic Writing Moodle site:

<https://moodle.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.ucl.ac.uk/course/view.php?id=9992>).

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 Coordinator.

APPENDIX A: Institute of Archaeology Policies and Procedures 2019-20 (Please Read Carefully)

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.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 coordinator.

GRANTING OF EXTENSIONS

Note that there are strict UCL-wide regulations with regard to the granting of extensions for coursework. Note that Module Coordinators 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 <https://moodle.ucl.ac.uk/course/view.php?id=9992> 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 section h.'s word count is compulsory**). Expand the heights of rows as necessary. Use minimum font size of 11.

Individual Exhibition Catalogue Proposal *pro-forma*:

Candidate Number: <i>Not included in word count</i>
a. Exhibition title: <i>Not included in word count</i>
b. Description of Exhibition concept: <i>Suggested 500 words</i> <i>- Explain the themes of your proposed exhibition, your aims, planned approach, target audience.</i>

c. Proposed Catalogue Title:

Not included in word count

- This may be the same as a. but try to be creative!

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.
- 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 to 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

