## Course Profile for 2016/7

Course: Cultural Heritage And Museum Studies (Ma) (T1V900102)

School: Art, Media and American Studies

Director:

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## Year 1U

### Compulsory Modules (180 credits)

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMAA7010B</td>
<td>CULTURAL HERITAGE PLACEMENT</td>
</tr>
<tr>
<td>AMAA7013X</td>
<td>CULTURAL HERITAGE AND MUSEUM STUDIES: DISSERTATION</td>
</tr>
<tr>
<td>AMAA7009A</td>
<td>CRITICAL PERSPECTIVES IN CULTURAL HERITAGE</td>
</tr>
<tr>
<td>AMAA7008B</td>
<td>AT CLOSE QUARTERS: THE ENGLISH COUNTRY HOUSE AND ITS COLLECTIONS</td>
</tr>
<tr>
<td>AMAA7012A</td>
<td>WORLD HERITAGE: PROBLEMS AND PROSPECTS</td>
</tr>
<tr>
<td>AMAA7011B</td>
<td>INTERPRETATION AND PARTICIPATION IN MUSEUMS AND HERITAGE</td>
</tr>
</tbody>
</table>
# Course Profile for 2015/6

**Course:** Cultural Heritage And Museum Studies (Ma) (T1V900102)

**School:** Art, Media and American Studies

**Director:**

## Year 1U

### Compulsory Modules (180 credits)

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMAAMC22</td>
<td>CULTURAL HERITAGE PLACEMENT</td>
</tr>
<tr>
<td>AMAAMC3X</td>
<td>CULTURAL HERITAGE AND MUSEUM STUDIES: DISSERTATION</td>
</tr>
<tr>
<td>AMAAMC11</td>
<td>CRITICAL PERSPECTIVES IN CULTURAL HERITAGE</td>
</tr>
<tr>
<td>AMAAMA82</td>
<td>AT CLOSE QUARTERS: THE ENGLISH COUNTRY HOUSE AND ITS COLLECTIONS</td>
</tr>
<tr>
<td>AMAAMC27</td>
<td>WORLD HERITAGE: PROBLEMS AND PROSPECTS</td>
</tr>
<tr>
<td>AMAAMC26</td>
<td>INTERPRETATION AND PARTICIPATION IN MUSEUMS AND HERITAGE</td>
</tr>
</tbody>
</table>
# Course Profile for 2015/6

**Course:** Museum Studies (Ma) (T1P131102)

**School:** Art, Media and American Studies

**Director:**

## Year 1U

**Compulsory Modules (140 credits)**

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMAAMU01</td>
<td>CRITICAL PERSPECTIVES IN MUSEUM STUDIES</td>
</tr>
<tr>
<td>AMAAMM1X</td>
<td>MUSEUM STUDIES: DISSERTATION</td>
</tr>
<tr>
<td>AMA-MU04</td>
<td>CURATING COLLECTIONS</td>
</tr>
<tr>
<td>AMAAMC27</td>
<td>WORLD HERITAGE: PROBLEMS AND PROSPECTS</td>
</tr>
<tr>
<td>AMAAMC26</td>
<td>INTERPRETATION AND PARTICIPATION IN MUSEUMS AND HERITAGE</td>
</tr>
</tbody>
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## Options Range A

Students will select 40 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMAAMM1Y</td>
<td>MUSEUM STUDIES (PLACEMENT)</td>
</tr>
<tr>
<td>AMAAMM3Y</td>
<td>MUSEUM STUDIES (SCVA INTERNSHIP)</td>
</tr>
</tbody>
</table>
Course Profile for 2014/5

Course: Cultural Heritage And Museum Studies (Ma) (T1V900102)
School: Art, Media and American Studies
Director:

Year 1U
Compulsory Modules (140 credits)

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMAAMC22</td>
<td>CULTURAL HERITAGE PLACEMENT</td>
</tr>
<tr>
<td>AMAAMC23</td>
<td>MUSEUMS AND HERITAGE: MANAGEMENT, GOVERNANCE, STRATEGIES</td>
</tr>
<tr>
<td>AMAAMC3X</td>
<td>CULTURAL HERITAGE AND MUSEUM STUDIES: DISSERTATION</td>
</tr>
<tr>
<td>AMAAMC13</td>
<td>INTRODUCTION TO CULTURAL HERITAGE</td>
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</table>

Options Range A

Students will select 40 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>AMAAMA82</td>
<td>AT CLOSE QUARTERS: THE ENGLISH COUNTRY HOUSE AND ITS COLLECTIONS</td>
</tr>
<tr>
<td>AMAAMC24</td>
<td>MUSEUMS AND HERITAGE: INTERPRETATION, ACCESS, ENGAGEMENT</td>
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<tr>
<td>AMAAMC28</td>
<td>WORLD HERITAGE: PROBLEMS AND PROSPECTS</td>
</tr>
</tbody>
</table>
Course Profile for 2014/5

Course: Museum Studies (Ma) (T1P131102)

School: Art, Media and American Studies

Director:

Year 1U
Compulsory Modules (140 credits)

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMAAMU01</td>
<td>CRITICAL PERSPECTIVES IN MUSEUM STUDIES</td>
</tr>
<tr>
<td>AMAAMC23</td>
<td>MUSEUMS AND HERITAGE: MANAGEMENT, GOVERNANCE, STRATEGIES</td>
</tr>
<tr>
<td>AMAAMC24</td>
<td>MUSEUMS AND HERITAGE: INTERPRETATION, ACCESS, ENGAGEMENT</td>
</tr>
<tr>
<td>AMAAMM1X</td>
<td>MUSEUM STUDIES: DISSERTATION</td>
</tr>
<tr>
<td>AMA-MU04</td>
<td>CURATING COLLECTIONS</td>
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</table>

Options Range A
Students will select 40 credits from the following modules:

<table>
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<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMAAMM1Y</td>
<td>MUSEUM STUDIES (PLACEMENT)</td>
</tr>
<tr>
<td>AMAAMM3Y</td>
<td>MUSEUM STUDIES (SCVA INTERNSHIP)</td>
</tr>
</tbody>
</table>
Course Profile for 2013/4

Course: Cultural Heritage And Museum Studies (Ma) (T1V900102)

School: Art History and World Art Studies

Director:

Year 1U

Compulsory Modules (120 credits)

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART-MC22</td>
<td>CULTURAL HERITAGE PLACEMENT</td>
</tr>
<tr>
<td>ART-MC23</td>
<td>MUSEUMS AND HERITAGE: MANAGEMENT, GOVERNANCE, STRATEGIES</td>
</tr>
<tr>
<td>ART-MC3X</td>
<td>CULTURAL HERITAGE AND MUSEUM STUDIES: DISSERTATION</td>
</tr>
</tbody>
</table>

Options Range A

If you take ART-MC13 you must take ART-MC12 from Option Range B or if you take ART-MC19 you must take ART-MC20 from Option Range B.

Students will select 20 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART-MC13</td>
<td>INTRODUCTION TO CULTURAL HERITAGE</td>
</tr>
<tr>
<td>ART-MC19</td>
<td>INTRODUCTION TO CULTURAL HERITAGE IN JAPAN</td>
</tr>
</tbody>
</table>

Options Range B

Students will select 20 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART-MC12</td>
<td>USES OF CULTURAL HERITAGE</td>
</tr>
<tr>
<td>ART-MC20</td>
<td>USES OF CULTURAL HERITAGE IN JAPAN</td>
</tr>
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</table>
Options Range C

Students will select 20 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
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<tbody>
<tr>
<td>ART-MC24</td>
<td>MUSEUMS AND HERITAGE: INTERPRETATION, ACCESS, ENGAGEMENT</td>
</tr>
<tr>
<td>ART-MC26</td>
<td>ENDANGERED HERITAGE</td>
</tr>
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</table>
# Course Profile for 2013/4

**Course:** Museum Studies (Ma) (T1P131102)

**School:** Art History and World Art Studies

**Director:**

## Year 1U

### Compulsory Modules (140 credits)

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>ART-MU01</td>
<td>CRITICAL PERSPECTIVES IN MUSEUM STUDIES</td>
</tr>
<tr>
<td>ART-MC23</td>
<td>MUSEUMS AND HERITAGE: MANAGEMENT, GOVERNANCE, STRATEGIES</td>
</tr>
<tr>
<td>ART-MC24</td>
<td>MUSEUMS AND HERITAGE: INTERPRETATION, ACCESS, ENGAGEMENT</td>
</tr>
<tr>
<td>ART-MM1X</td>
<td>MUSEUM STUDIES: DISSERTATION</td>
</tr>
<tr>
<td>ART-MU02</td>
<td>EXHIBITION PROJECT</td>
</tr>
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</table>

## Options Range A

Students will select 40 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
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</tr>
</thead>
<tbody>
<tr>
<td>ART-MM1Y</td>
<td>MUSEUM STUDIES (PLACEMENT)</td>
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<tr>
<td>ART-MM3Y</td>
<td>MUSEUM STUDIES (SCVA INTERNSHIP)</td>
<td>C</td>
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</table>
# Course Profile for 2012/3

**Course:** Cultural Heritage And Museum Studies (Ma) (T1V900102)

**School:** Art History and World Art Studies

**Director:**

## Year 1U

### Compulsory Modules (140 credits)

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
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<tbody>
<tr>
<td>ART-MC23</td>
<td>MUSEUMS AND HERITAGE: MANAGEMENT, GOVERNANCE, STRATEGIES</td>
</tr>
<tr>
<td>ART-MC22</td>
<td>CULTURAL HERITAGE PLACEMENT</td>
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<tr>
<td>ART-MC24</td>
<td>MUSEUMS AND HERITAGE: INTERPRETATION, ACCESS, ENGAGEMENT</td>
</tr>
<tr>
<td>ART-MC3X</td>
<td>CULTURAL HERITAGE AND MUSEUM STUDIES: DISSERTATION</td>
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### Options Range A

If you take ART-MC13 you must take ART-MC12 from Option Range B; if you take ART-MC19 you must take ART-MC20.

Students will select 20 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART-MC13</td>
<td>INTRODUCTION TO CULTURAL HERITAGE</td>
</tr>
<tr>
<td>ART-MC19</td>
<td>INTRODUCTION TO CULTURAL HERITAGE IN JAPAN</td>
</tr>
</tbody>
</table>

### Options Range B

IF YOU TAKE ART-MC13 YOU CANNOT TAKE ART-MC20, ALTERNATIVELY IF YOU TAKE ART-MC19 YOU CANNOT TAKE ART-MC12

Students will select 20 credits from the following modules:

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART-MC12</td>
<td>USES OF CULTURAL HERITAGE</td>
</tr>
<tr>
<td>ART-MC20</td>
<td>USES OF CULTURAL HERITAGE IN JAPAN</td>
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Course Profile for 2012/3

Course: Museum Studies (Ma) (T1P131102)

School: Art History and World Art Studies

Director:

Year 1U

Compulsory Modules (140 credits)

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
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<tbody>
<tr>
<td>ART-MU01</td>
<td>CRITICAL PERSPECTIVES IN MUSEUM STUDIES</td>
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<tr>
<td>ART-MC23</td>
<td>MUSEUMS AND HERITAGE: MANAGEMENT, GOVERNANCE, STRATEGIES</td>
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<tr>
<td>ART-MC24</td>
<td>MUSEUMS AND HERITAGE: INTERPRETATION, ACCESS, ENGAGEMENT</td>
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<tr>
<td>ART-MU9Y</td>
<td>EXHIBITION PROJECT</td>
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Options Range A

Students will select 40 credits from the following modules:

<table>
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<th>Description</th>
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<tbody>
<tr>
<td>ART-MM1Y</td>
<td>MUSEUM STUDIES (PLACEMENT)</td>
<td>CW</td>
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<tr>
<td>ART-MM2Y</td>
<td>MUSEUM STUDIES (FELLOWSHIP)</td>
<td>CW</td>
</tr>
</tbody>
</table>
FOI_16-164 Appendix A

Module Profiles

2014/15 – 2015/16
DEPARTMENT OF ART HISTORY
AND WORLD ART STUDIES

AT CLOSE QUARTERS: THE ENGLISH COUNTRY HOUSE
AND ITS COLLECTIONS (AMAAMA82)

SPRING SEMESTER 2015
Time and Venue
Mondays, 14.00-17.00, SCVA 0.10 except where indicated

Unit Description
This module introduces students to major issues in the architectural, social and cultural history of the English country house, as well as its interpretation and display. It is taught through weekly seminar classes in the Department of Art History and World Art Studies, with visits to London and country houses in Norfolk. Topics addressed will include the design, construction and costs of country houses, as well as their spatial and social character; the historic interior and its interpretation; the significance of the villa; the landscape garden; the city, the country house and early modern sociability, and the presentation and display of the country house as a visitor attraction.

Learning Outcomes
By the end of the module, students should have acquired:

- A good knowledge of a range of major country houses (including their parks and gardens) designed and built in England since roughly 1550, in terms of their architectural features and style, the histories of their construction and population, their contents including the collections they contain(ed), and their past and present reception.
- An understanding of the contextual and methodological issues involved in their analysis
- An ability to articulate and apply current methodologies in the analysis of country houses and the issues they raise, within discussion
- An ability to deploy the knowledge and skills gained during the course in the production of assessed research projects

ATTENDANCE
Attendance at all sessions of this module is mandatory.
If you are not able to attend a session you must contact me (my contact details are opposite) BEFORE THE SESSION BEGINS.

SUBMISSION OF COURSEWORK
Assessed coursework is to be submitted electronically through Evision. Please consult the details of each assignment on Evision and in the module outline to confirm the requirements for each assessment.

For further details, consult the Learning and Teaching Service (LTS) website at http://www.uea.ac.uk/learningandteaching/students, and the UEA Student Handbook, http://www.uea.ac.uk/learningandteaching/getting-started/handbooks. For advice on what constitutes plagiarism, and how to avoid it, see http://www.uea.ac.uk/plagiarism.

You are entitled to self-certify one extension per year. Additional extensions to deadlines will be granted only if there are appropriate extenuating circumstances. If you receive an extension, you forfeit your right to a 20-day turnaround of your coursework. Penalties will apply to late work submitted without an extension, and may apply to work that exceeds the stated word limit.

MARKING CRITERIA
See the LTS website at http://www.uea.ac.uk/learningandteaching/students/assessment under ‘Marking Criteria’. The Senate Marking Scales for Master Levels apply, and these are incorporated into the feedback sheets markers will return to you with your assignment. You can see these feedback sheets on the Blackboard site ‘ART – Information for Staff and Students’.

MODULE CALENDAR

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12 Jan</td>
<td>Introduction</td>
</tr>
<tr>
<td>2</td>
<td>19 Jan</td>
<td>Perspectives on the Country House</td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Topic</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
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<tr>
<td>3</td>
<td>26 Jan</td>
<td>The Architecture of the Country House</td>
</tr>
<tr>
<td>4</td>
<td>2 Feb</td>
<td>The Spaces and Populations of the Country House</td>
</tr>
<tr>
<td>5</td>
<td>9 Feb</td>
<td>The ‘Architect’ and Construction of the Country House</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presentation 1</td>
</tr>
<tr>
<td>6</td>
<td>16 Feb</td>
<td>No class (Reading Week)</td>
</tr>
<tr>
<td>7</td>
<td>23 Feb</td>
<td>The Villa</td>
</tr>
<tr>
<td>8</td>
<td>2 Mar</td>
<td>The Garden and the Park</td>
</tr>
<tr>
<td>8</td>
<td>3 Mar?</td>
<td>Trip to London</td>
</tr>
<tr>
<td>9</td>
<td>9 Mar</td>
<td>Interior Decoration and its Meanings</td>
</tr>
<tr>
<td>10</td>
<td>16 Mar</td>
<td>Artworks and Antiquities in the Country House</td>
</tr>
<tr>
<td>11</td>
<td>13 Apr</td>
<td>Trip to Holkham</td>
</tr>
<tr>
<td>12</td>
<td>20 Apr</td>
<td>Presentation 2 of essay ideas and outline</td>
</tr>
<tr>
<td></td>
<td>29 Apr</td>
<td>Deadline for Essay 2</td>
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</table>

**Work Requirements**

Presentation 1: to be presented on **Monday 9 February 2015 (Week 5)**

Presentation 2: draft ideas for essay to be presented on **Monday 20 April 2015 (Week 12)**

Essay: 4000 words, to be submitted via Evision by 15.00, **Wednesday 29 April 2015**

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**Assessment**

Your overall mark for this module consists of the following:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presentation 1</td>
<td>10%</td>
</tr>
<tr>
<td>Essay</td>
<td>90%</td>
</tr>
</tbody>
</table>
Presentation 1
Present a report of no more than 20 minutes on an English country house chosen from the following list:
- Audley End, Essex
- Belton House, Lincolnshire
- Belvoir Castle, Lincolnshire
- Bowood House, Dorset
- Brodsworth Hall, Yorkshire
- Burghley House, Lincolnshire
- Clandon Park, Surrey
- Dyrham Park, Gloucestershire
- Easton Neston, Northamptonshire
- Goodwood House, Sussex
- Hatfield House, Hertfordshire
- Harewood House, Yorkshire
- Ickworth House, Suffolk
- Kedleston Hall, Derbyshire
- Kingston Lacy, Dorset
- Kirby Hall, Northamptonshire
- Montacute House, Somerset
- Nostell Priory, Yorkshire
- Osterley Park, Isleworth
- Petworth House, Sussex
- Rousham House, Oxfordshire
- Saltram, Devon
- Seaton Delaval Hall, Northumberland
- Sezincote, Gloucestershire
- Shugborough, Staffordshire
- Temple Newsam, Yorkshire
- The Vyne, Hampshire
- Tyntesfield, Somerset
- Uppark, Sussex
- Wilton House, Wiltshire

The title is simply that of the house in question. You must use the following headings to organise your essay:

- **Introduction**
  A description of the building, including its setting, which incorporates a brief outline account of major moments in its construction history. Use your sources: if a printed source offers a full and detailed description, summarise and cite it.

- **Primary sources: texts and images**
  On a single slide, list the key manuscripts and primary visual material (maps, drawings, old prints, old photographs) relating to your house. List only those that seem informative, or look likely to be. You are not expected to have consulted manuscripts.

- **Historiography**
  This is the most important section. Offer an overview of the secondary sources that seem most pertinent to the study of this house, and give the reasons why (where not self-evident). Give a critical account of the historical issues or questions raised by these sources, and (importantly) those that they don’t – but should – What questions still need to be answered about the house, in your opinion? What direction might future research into this house therefore take? What issues (e.g., road transport technology, colonial trade, country house visiting, ‘taste’) might, if brought to bear in a study of this house, help us to interpret it more fully? You may give some indication of what this revised interpretation might look like but you do not need to do so in detail, or to answer all the questions you raise. Arrange this section thematically, rather than as a list of comments on each source.

**Essay 2**
Consider the past, present and future of ‘the English country house’ as a heritage site.
Week 1  
Monday 12 January 2015  
Introduction

Week 2  
Monday 19 January 2015  
Perspectives on the Country House

Readings:

Week 3  
Monday 26 January 2015  
The Architecture of the Country House

Readings:

Week 4  
Monday 2 February 2015  
The Spaces and Populations of the Country House

Readings:
- Kimberley Skelton, 'Redefining Hospitality: The Leisured World of the 1650s English Country House', *Journal of the Society of Architectural Historians*, vol. 68, no. 4 (December 2009), pp.496-513
- Excerpts from Robert Kerr, *The Gentleman's House; or, How to Plan English Residences, from the Parsonage to the Palace*, third edition (1871 [1864])

Optional extra:
- Ben Jonson's poem 'To Penshurst' (1612)
Week 5
Monday 9 February 2015
The ‘Architect’ and Construction of the Country House - and Presentations 1

Readings:

Optional extra:

Week 6
Reading Week

Week 7
Monday 23 February 2015
The Villa

Readings:

Optional extra:
- James Ackerman, 'The Picturesque', in *The Villa*, pp.213-27

Wednesday 25 February 2015, 15.00
Essay 1 deadline

Week 8
Monday 2 March 2015
The Garden and the Park

Readings:
- Stephen Daniels, 'Gothic Gallantry: Humphry Repton, Lord Byron, and the Sexual Politics of Landscape Gardening', in Michel Conan (ed.), *Bourgeois and Aristocratic Cultural...

**Tuesday 3 March 2015**
All-day trip to London – V&A British Galleries, Kenwood House, possibly Strawberry Hill!

**Week 9**
**Monday 9 March 2015**
Interior Decoration and its Meanings

Readings:

Optional extra:

**Week 10**
**Monday 16 March 2015**
Artworks and Antiquities in the Country House

Readings:
- Viccy Coltman, Classical Sculpture and the Culture of Collecting in Britain since 1760 (Oxford, 2009), pp.191-232

Optional extra:

**Week 11**
**Monday 13 April 2015**
All-day trip to Holkham Hall, possibly via Blickling Hall
Week 12
Monday 20 April 2015
Presentations 2

Wednesday 29 April 2015, 15.00
Essay 2 deadline
Bibliography

Useful online resources
- National Heritage List for England, list.english-heritage.org.uk
- English Heritage View Finder, viewfinder.english-heritage.org.uk
- Search across official heritage archives, www.heritagegateway.org.uk
- National Trust Collections, www.nationaltrustcollections.org.uk
- Historic Houses Association, www.hha.org.uk
- Country Life Picture Library, www.countrylifeimages.co.uk
- Lost Heritage (on English country houses which have been demolished/destroyed), www.lostheritage.org.uk
- The Country Seat blog, thecountryseat.org.uk

Reference texts
- Nikolaus Pevsner, The Buildings of England series, 67 volumes arranged by county, many recently revised (New Haven CT and London: Yale University Press, 1958-2013) NA969...
- The Victoria County Histories, some of which are available (together with several other useful surveys of regional history) at www.history.ac.uk DA670.xxx OVERSIZE

Architectural theory
- Jane Rendell, Barbara Penner and Iain Borden (eds), Gender Space Architecture: An Interdisciplinary Introduction (London: Routledge, 2000) NA2543.W65 REN
General
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**Historical context**


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- Michel Baridon, 'Ruins as a Mental Construct', *Journal of Garden History*, vol. 5 (1985), pp.84-96 available in UEA Library
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- Peter Mandler, The Fall and Rise of the Stately Home (New Haven CT and London: Yale University Press, 1997) DA655 MAN
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Country house collections


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• Patrick Eyres and James Lomax (eds), Diplomats, Goldsmiths, and Baroque Court Culture: Lord Raby in Berlin, The Hague, and Wentworth Castle (Stainborough: Wentworth Castle Heritage Trust, 2014) NOT IN UEA LIBRARY


TIME AND VENUE
Wednesdays, 9.00-12.00 noon; SCVA 0.21

MODULE DESCRIPTION
While we are currently experiencing a 'heritage fever', resulting in frantic attempts to identify, classify, preserve, and interpret our cultural heritage, the question as to why we are so obsessed with heritage requires examination. While the preservation of cultural heritage perhaps seems primarily of an aesthetic nature, critical studies have revealed heritage conservation to be part of the making of nations and empires, hence intrinsic to processes of nationalism and colonialism. However, in the current heritage revival other interests can be discerned. In this seminar we will examine how heritage is used in an attempt to use 'culture as cure'. Heritage can thus contribute to overcome the legacies of slavery, colonialism and armed conflict, thus restoring dignity and providing recognition to those formerly oppressed. Moreover, heritage can provide migrants with 'roots' and create a sense of place in a globalising world. This seminar therefore examines a phenomenon that can be called, for want of a better term, 'heritage healing'.

LEARNING OBJECTIVES
● Informed, logical and objective thinking
● Clarity and efficiency in written and spoken communication
● Organisation and time-management

LEARNING OUTCOMES
● Critical awareness of the ways in which heritage can be used
● Knowledge of some key authors and academic debates in the areas of heritage
● Intellectual confidence and curiosity

ATTENDANCE
Attendance at all sessions of this module is mandatory. If you are not able to attend a session you must contact your tutor BEFORE THE SESSION BEGINS.

SUBMISSION OF COURSEWORK
Most written summative coursework is submitted either electronically through Evision, or in person at the Arts Hub. However, you should consult the details of each assignment on Evision and in this module outline to confirm the requirements.

For further details, consult the Learning and Teaching Service (LTS) website at [http://www.uea.ac.uk/learningandteaching/students](http://www.uea.ac.uk/learningandteaching/students), and the UEA Student Handbook, [http://www.uea.ac.uk/learningandteaching/getting-started/handbooks](http://www.uea.ac.uk/learningandteaching/getting-started/handbooks). For advice on what constitutes plagiarism, and how to avoid it, see [http://www.uea.ac.uk/plagiarism](http://www.uea.ac.uk/plagiarism).

You are entitled to self-certify one extension per year. Additional extensions to deadlines will be granted only if there are appropriate extenuating circumstances. If you receive an extension, you forfeit your right to a 20-day turnaround of your coursework. Penalties will apply to late work submitted without an extension, and may apply to work that exceeds the stated word limit.

MARKING CRITERIA
See the LTS website at [http://www.uea.ac.uk/learningandteaching/students/assessment](http://www.uea.ac.uk/learningandteaching/students/assessment), under ‘Marking Criteria’. The Senate Marking Scales for Master Levels apply, and these are incorporated into the feedback sheets markers will return to you with your assignment. You can see these
feedback sheets on the Blackboard site ‘ART – Information for Staff and Students’.

MODULE CALENDAR

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1. **Presentation:**
   Your first formative assessment is a presentation that you will give in weeks 3 to 7 on one of the questions given under the seminar topics. Your group presentation should be approximately 30 minutes long and be clearly structured by introduction, case studies, and conclusions. A Powerpoint presentation can be useful but use the presentation for good-quality, illustrative images rather than long texts. You will be given feedback after the seminar.

2. **Essay:**
   Your first piece of summative assessment will be an essay of maximum 2,500 words based on the question addressed in your presentation. The essay should incorporate the feedback received during the presentation.
   Deadline: Thursday 12 November, 3.00 pm

3. **Presentation:**
   Your first formative assessment is a presentation that you will give in weeks 8 to 12 on one of the questions given under the seminar topics. Your group presentation should be approximately 30 minutes long and be clearly structured by introduction, case studies, and conclusions. A Powerpoint presentation can be useful but use the presentation for good-quality, illustrative images rather than long texts. You will be given feedback after the seminar.

4. **Essay**
   Your second piece of summative assessment will be an essay of maximum 2,500 words based on the question addressed
in your presentation. The essay should acknowledge the feedback received during the presentation.

**Deadline: Thursday 17 December, 3.00 pm**

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**SESSION SUMMARIES**

**Week 2: Introduction**

When cultural heritage is perceived as inherited from the past, we may not notice that it actually is used in the present to confirm powerful political projects. This module starts from the assumption that heritage is made in the present. This constructivist stance invites us to think how categories like ‘ruin’, ‘landscape’, ‘monument’ and ‘culture’ have emerged and why we think they require conservation. What do we want heritage to do for us?

**Set reading:** Brumann 2014; Lowenthal 1994

**Week 3: Conservation of Cityscapes**

Cities are made up of plans, streets and buildings that have been produced throughout their histories. Cities are products of history. Each period deposits another set of buildings, to which new layers of meaning accrue. For that reason cities can be considered palimpsests. When city planners decide to restore a cityscape, they will have to make a selection of buildings to preserve. Such a selection is never random and the making of ‘heritage’ always involves selective remembrance and the forgetting of unwanted pasts.

**Set reading:** Cosgrove 2006; MacDonald 2006; Herzfeld 2006; Low 2004


**Athens:** Alcock 2002; Beard 2002; Boyer 1994.

**Quebec:** Handler 1985; Handler 1988

**Nuremberg:** MacDonald 2006; MacDonald 2009
Presentation/essay: In which ways can the conservation of a cityscape amount to an ‘appropriation’ of the city for contemporary politics?

**WEEK 4: RUINS OF MODERNITY**
Recent critical theory alleges that we live in the ruins of modernity. As a result of this, there has been a renewed interest in the ruin as a dilapidated structure and a metaphor for our current condition. Of course, ruins have spoken to our imagination since the early modern period, starting with Piranesi’s drawings of Roman ruins. But the category of the ruin has now expanded beyond that of the picturesque ruin, to include industrial estates, cities ruined by air wars, nuclear testing grounds. The ruin stands in as a figure of our ruined modernity.

**Set reading:** Gevisser 2004; Veitch 2010

Further reading: Abu El-Haj 2001; Baucom 1999; *Cultural Anthropology* 23 (2) (2008; special issue on ruins); DeSilvey and Edensor 2012; Edensor 2005; Errington 1998 (Chapter 8); Fine-Dare 2002; Gilloch 1997; Hell and Schönle 2010; Riegl 1982; Schwenkel 2012; Simmel 1965; Stoler 2008; *Third Text* 25: 6 (2011; special issue on ruins).

Presentation/essay: In which ways are ruins appropriated for contemporary politics?

Williamsburg initially celebrated America’s independence, but has increasingly been forced to acknowledge that slavery was silenced in its display. The Nazi concentration camps in pre-1989 Poland have been controversial for their commemoration of the Holocaust.

**Set reading:** Farmer 1995; Dolff-Bonekämper 2012; Gable and Handler 1993; Lowe 2002

*Colonial Williamsburg:* Gable 1996; Gable and Handler 1993; Gable, Handler and Lawson 1992; Handler and Gable 1997.

*Concentration camps:* Duvenage 2002; Farmer 1995; Koonz 1994a; Koonz 1994b; Marcuse 2001; Williams 2007

*America’s wars:* Linenthal and Engelhardt 1996

*Argentina’s detention centres:* Hidalgo 2012

Seminar/essay: The presentation of ‘difficult heritage’ is often controversial. Analyse which particular problems are encountered in the presentation of this heritage and which strategies have been employed by museums involved to counter the controversies?

**WEEK 5: DIFFICULT HERITAGE**
Even when historical sites such as Colonial Williamsburg in the United States or Nazi concentration camps seem to have been conserved for obvious reasons, they may yet ignite controversies over what should be remembered at these sites. Colonial Williamsburg initially celebrated America’s independence, but has increasingly been forced to acknowledge that slavery was silenced in its display. The Nazi concentration camps in pre-1989 Poland have been controversial for their commemoration of the Holocaust.

**Set reading:** Farmer 1995; Dolff-Bonekämper 2012; Gable and Handler 1993; Lowe 2002

*Colonial Williamsburg:* Gable 1996; Gable and Handler 1993; Gable, Handler and Lawson 1992; Handler and Gable 1997.

*Concentration camps:* Duvenage 2002; Farmer 1995; Koonz 1994a; Koonz 1994b; Marcuse 2001; Williams 2007

*America’s wars:* Linenthal and Engelhardt 1996

*Argentina’s detention centres:* Hidalgo 2012

Seminar/essay: The presentation of ‘difficult heritage’ is often controversial. Analyse which particular problems are encountered in the presentation of this heritage and which strategies have been employed by museums involved to counter the controversies?

**WEEK 7: ARCHIVES AND THE FORMATION OF PUBLICS**
The current interest in the archive as an object of heritage has raised some interesting questions regarding the future of heritage. Archives have always been conceptualised as institutions for the storage of documents and supported by state institutions. However, the realisation that certain communities might need their own archives in order to secure the material from which future histories can be written, has resulted in the creation of community archives. The assumption is that the creation of new archives may lead to the formation of new publics.

**Set reading:** Hall 2001; Moore and Pell 2010
Further reading: Bastian and Alexander 2009; Flinn 2007; Hall 2001; Hamilton, Harris and Reid 2002; Harris 2001; Moore and Pell 2010; Simon and Ashley 2010; Warner 2002; Weld 2014

Presentation/essay: how does the creation of new archives contribute to the making of new publics and how do communities benefit from that?

**WEEK 8: INTANGIBLE HERITAGE**
The 1972 World Heritage Convention embodied a particular understanding and conceptualisation of the nature of heritage. However, its emphasis on king and country has gradually given way to an interest in the heritage of ‘home and hearth’. A similar shift in our thinking about heritage led UNESCO to adopt the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, as a counterpoint to the World Heritage Convention. In this seminar we will examine whether this has initiated a new way of thinking about heritage, not only in terms of what constitutes heritage, but also in terms of what purposes it serves.

**Set reading:** Schmitt 2008; Kirshenblatt-Gimblett 2004
**Background reading:** Select papers from *Museum International* (vol. 56, part 1-2), special issue on intangible heritage; Hobsbawm and Ranger 1983


Presentation/essay: How has the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage redefined cultural heritage and how does it contribute to its conservation?

**WEEK 9: PILGRIMAGES AND HOMELAND TOURS**
UNESCO world heritage sites are not selected for their artistic value only. An increasing number of world heritage sites is selected for their historical value including places as the concentration camp Auschwitz or the slave castles in Ghana (El Mina) and Senegal (Goree Island). Such places have particular significance for, respectively, the survivors of the Holocaust and the descendants of the slaves. They travel to these sites as pilgrims. In this session we will examine which meanings are attributed to these places and what the pilgrimages to these places accomplish for their performers.

**Set reading:** Bruner 1996
**Background reading:** Tuan 1980; Bonilla 2009


**Scottish pilgrimages:** Basu 2007

Presentation/essay: If heritage tours should be understood as ‘rites of passage’, then just what do they establish for the pilgrims?

**WEEK 10: POST-CONFLICT HERITAGE AND RECONCILIATION**
Postcolonial societies around the world still struggle with the legacy of colonialism. The psychic wounds left by colonial domination are
still felt today. To address the legacy of colonialism and other conflicts, an interest has emerged in the potential of heritage-healing. In this seminar we will examine how the legacy of colonialism is handled by postcolonial nations, providing reconciliation with the past, the present, and the future.

**Set reading:** Giblin 2015; Hodder 2010

*South-African museums:* Buntman 2003; Bohlin 1998; Coombes 2003 (Chapter 3); Nanda 2004; Nuttall and Coetzee 1998; Rassool 2006; Williams 2007

*Colonial monuments:* Aldrich 2005; Bernault 2010; De Jong 2008; De Jorio 2003; De Jorio 2006; Mann 2005

*Archaeological sites:* Hodder 2010; Meskell 1998; Meskell 2002; Meskell 2009; Meskell 2010; Winter 2007

*War and heritage:* Silverman 2011; Sørensen and Viejo-Rose 2015

Presentation/essay 1: How do museums in South Africa interpret Apartheid in order to create a new future?

Presentation/essay 2: What is the role of heritage in post-war Bosnia?

Presentation/essay 3: How can archaeology create the conditions for ethical management of archaeological sites?

**WEEK 11: OWNERSHIP, COPYRIGHT AND RECOGNITION**

The ownership of heritage is a particularly controversial issue. Claims of ownership placed ‘culture’, ‘art’, or ‘tradition’ are likely to be met with counter-claims by others, including individuals, social groups, or nations. These claims raise some fundamental questions: can ‘culture’ be ‘owned’ as ‘property’? If so, who has the right to designate and to claim them as such? In this seminar we will look at claims of ownership in Aboriginal art and in Melanesian traditions. In particular, we will examine how cultural property or copyright is defined in these contexts.

**Set reading:** Brown 1998 *et al.* and Brown 2005


*Aboriginal art:* Myers 1995; Myers 2002; Myers 2004

*Maori pattern:* Thomas 1995; Thomas 1999; Thomas 2001

*Melanesian kastom:* Geismar 2005; Harrison 1992; Leach 2003

Presentation/essay 1: Why is ownership/copyright a recurrent issue in appropriations of Aboriginal art? To what extent does this issue provide recognition to the artists?

Presentation/essay 2: What is achieved through the visual repatriation of objects and photographs?

Reading: Select chapters from Peers and Brown 2003 (part 2); Golding and Modest 2013 (Chapter 5); Sleeper-Smith 2009.

**WEEK 12: VALUE AND AUTHENTICITY**

Heritage entails the valuation of particular buildings, cultural performances, or landscapes. This process of valuation is often predicated upon the ‘authenticity’ of the object or practice and its conservation. However, in the process of conservation the ‘authenticity’ of the object itself is often at stake. In this seminar we
will examine the notion of authenticity and the notion of value more closely in order to arrive at an understanding of both as socially constructed. We will see that constructions of authenticity can serve all manner of valuations.

**Set reading:** Jones and Yarrow 2013; Steiner 1995; Silverman 2015


**Maasai performances:** Bruner and Kirshenblatt-Gimblett 1994; Bruner 1996; Bruner 2001.

**San hunter-gatherers:** Kuper 2003; Sylvain 2005

**Bedouin heritage:** Peutz 2011

**Conservation of churches in the UK:** Edensor 2011; Jones and Yarrow 2013;

**Archaeological artefacts:** Holtorf 2008

Presentation/essay: In which ways can we think about ‘authenticity’ without denying the possibility of transformation?

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**BIBLIOGRAPHY**

**GENERAL WORKS**


**SPECIFIC WORKS**


Kapferer, Bruce. 1988. Legends of People; Myths of State. Washington, DC: Smithsonian Institution Press. [JC 9005]


**Websites**


List of World Heritage properties: [http://www.unesco.org/whc/heritage.htm](http://www.unesco.org/whc/heritage.htm)


National Trust: [http://www.nationaltrust.org.uk/main/](http://www.nationaltrust.org.uk/main/)
TIME AND VENUE
Thursday 09.00-12.00 in room SCVA 0.21, unless otherwise noted. Please note this module includes a field trip to Cambridge [details TBC].

MODULE DESCRIPTION
This module provides a critical introduction to some of the key contemporary debates in Museum Studies. We explore the history of the museum, from its pre-modern origins to the founding of national institutions in the 19th Century and the rise of modern and postmodern paradigms. We examine the relationship between the museum and the construction of ‘imagined communities’ (and at the same time various ‘others’ to that community). We engage debates around the function of the art museum in particular, from its conception as a stage for aesthetic contemplation, to the promotion of their educational potential. We also consider the relationship between museums, memory and monuments, examining sites dedicated to the remembrance of traumatic historical events. Throughout, theoretical problems will be tested against specific case studies, and the module also involves sessions on the more practical aspects of curating exhibitions and displays.

OBJECTIVES
The learning objectives of this module are to enable students to:

- Think critically about museum practice
- Hone writing skills: organising ideas coherently, writing clearly, articulating complex arguments, professional presentation of work
- Develop an expertise in designing exhibitions
- Enhance research skills and textual analysis
- Develop oral presentation and teamwork skills

LEARNING OUTCOMES
The key aim of this module is to enable students to develop an advanced understanding of how different kinds of museums and galleries function, with an emphasis upon the relation between theoretical ideas and specific case studies. By the end of this module you will be able to:

- Understand key instances in the history of museums and changes in the role and functions of museums over time
- Understand some of the major trends in the theory of museums
- Analyse the network of physical spaces, discursive practices, and structures of inclusion and exclusion that sustain the category of art
- Engage on both practical and theoretical levels with the task of mounting exhibitions.

ATTENDANCE
Attendance at all sessions of this module is mandatory. If you are not able to attend a session you must contact your tutor BEFORE THE SESSION BEGINS.

SUBMISSION OF COURSEWORK
Most written summative coursework is submitted either electronically through e:Vision, or in person at the Arts Hub. However, you should consult the details of each assignment on Evision and in this module outline to confirm the requirements.
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MODULE CALENDAR

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<tr>
<th>Week</th>
<th>Date</th>
<th>Session</th>
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<tr>
<td>1</td>
<td>24/09</td>
<td>Module Introduction / The Sainsbury Centre</td>
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<th>Week</th>
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<tr>
<td>2</td>
<td>30/09*</td>
<td>Study Trip to Cambridge [N.B. WEDNESDAY date]</td>
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<tr>
<td>3</td>
<td>08/10</td>
<td>Museums, Collections and the Ordering of Things</td>
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<td>4</td>
<td>15/10</td>
<td>Imagining Communities: National, Local, Global</td>
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<td>5</td>
<td>22/10</td>
<td>Irritable Bilbao Syndrome: Contemporary Debates in Museum Architecture</td>
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<td>6</td>
<td>29/10</td>
<td>READING WEEK</td>
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<td>7</td>
<td>05/11</td>
<td>Curating Exhibitions: Conceptual and Practical Aspects</td>
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<td>8</td>
<td>12/11</td>
<td>Aesthetic Distinction and Civilizing Rituals: The Function of the Art Museum</td>
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<td>9</td>
<td>19/11</td>
<td>Exhibiting the Other: Postcolonial Critiques</td>
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<td>10</td>
<td>26/11</td>
<td>Museum / Memory / Monument</td>
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<td>11</td>
<td>03/12</td>
<td>Exhibition Project Proposals (Student Presentations)</td>
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<tr>
<td>12</td>
<td>10/12</td>
<td>Module Conclusion / Exhibition Project Proposals cont.</td>
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FORMATIVE AND SUMMATIVE ASSESSMENT
Your overall mark for this module consists of the following:

1. Seminar Presentation Outline [Formative] 0%
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<th>WORK REQUIREMENTS</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>Group Seminar Presentation</strong> (40 minutes, 10%)</td>
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<td>See seminar list for dates and questions.</td>
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<td>Most of the seminars from Week 3 will feature student presentations on a given question relating to the key themes of the session. These presentations will be delivered by groups of three students and should be 40 minutes long in total. They will be assessed, counting for 10% of the overall module mark. Each member of the group should prepare a written script from which to read, which should also be handed to the lecturer on the day of the presentation. You should also accompany your talk with fully captioned images on a Powerpoint presentation. In preparation, the group should send an outline of the presentation to the lecturer by 12 noon on the Monday before you present. This should be a no more than two sides of A4 detailing the general structure of your talk and some of the central ideas (it can be in bullet points / note form).</td>
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<td>2</td>
<td><strong>Essay</strong> (2,000 words, 40%)</td>
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<td>Due by Evison on Thurs. 17th Dec. (Week 13)</td>
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<td>The essay can (although need not) be developed from the question your group addressed in the seminar presentation. Each student should submit their own essay, this being a chance to develop your own independent ideas following from your work as a group. You can discuss changes to the set question with your lecturer, but any such changes need to be agreed. You also need to provide full footnotes and a bibliography, which should include at least three texts with which you have actively and demonstrably engaged, which do not appear on the recommended reading for the presentation.</td>
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<tr>
<td>3</td>
<td><strong>Exhibition Proposal</strong> (3,000 words, 50%)</td>
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<td>Due by Evison on Wed. 6th Jan 2016</td>
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<td>Working in small groups (pairs or groups of three), develop an exhibition proposal for a show to be displayed in the mezzanine of the Sainsbury Centre. While next term you will have the chance to develop an exhibition project that will be realised in April, here we are dealing with a hypothetical project. You should choose any ten objects from the Sainsbury Collection plus any three loans from other institutions (you do not need to worry about the cost or availability of works here, but do bear in mind the scale of the works you choose). The exhibition idea will be delivered by way of a small group presentation at the end of the module (20 minutes), and then developed individually into a 3,000 word formal proposal.</td>
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<tr>
<td></td>
<td><strong>SESSION SUMMARIES</strong></td>
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<tr>
<td>1</td>
<td>Week 1 Module Introduction / The Sainsbury Centre</td>
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</tbody>
</table>
This introductory seminar offers an overview of the syllabus and outlines the central themes, contents and questions that the course will address. The assessment structure will be described and class presentation topics introduced. We will then talk together about the immediate physical and social context of M.A.: the Sainsbury Centre for Visual Arts and the environment of UEA, Norwich and East Anglia more broadly. This will enable us to start thinking about the significance of place and locality in relation to museology.

**Week 2  Study Trip to Cambridge**

During this study trip to Cambridge we will visit some of the most important museums in the city, including the Fitzwilliam Museum (which also currently houses a ‘museum within a museum’, the Kettle’s Yard temporary display) and the Museum of Archaeology and Anthropology. As well as offering an occasion for a fun day out together, the trip will enable us to visit exceptional collections, hear from museum professionals working there, and make comparisons with the situation in UEA and Norwich.

**Set Readings: Burn**

**Week 3  Museums, Collections and the Ordering of Things**

This seminar examines the history of collecting and display in the early modern period. We explore early forms of the museum, which meant something very different in the 16th and 17th centuries from what it means today, its relationship to knowledge acquisition, to the display of wealth and power, and to the demands and pleasures of private and public realms. We examine distinctions between words such as *musæum, studio, galleria,* and *theatro* to tease out the historically shifting implications and significance of the idea of a museum. This subjects also gives us an occasion to think about the current exhibition at the SCVA, *Magnificent Obsessions: The Artist as Collector.*

**Set Readings: Findlen, Macdonald, Yee**

**Student Presentation:** Consider the relationship between early modern collecting and display practices and the *Magnificent Obsessions* exhibition. What points of continuity and difference are there between contemporary collections and display methods and early modern forms?

**Week 4  Imagining Communities: National, Local, Global**

This seminar explores the relationship between the museum and different types of community. We concentrate on the emergence of national museums and the way they attempted to construct an ‘imagined community’, to use Benedict Anderson’s term, based around the new idea of the bourgeois nation state. We also examine the relationship between museums and both global and local communities, exploring their means of address to variously delimited and open public spheres.

**Set Readings: Duncan, Coombes, Scalbert**

**Student Presentation:** Consider the implications of using museums to reinforce a sense of local and national communal identity. Do be sensitive to the historical context of the establishment of the museums you discuss.
Week 5  Irritable Bilbao Syndrome:  
Contemporary Debates in Museum Architecture

This week we take a closer look at a subject that has an often neglected importance in the study of museums: the role of architecture. While the question is relevant for the study of museums of all periods, we examine debates around two instances of modern and contemporary museum architecture: Norman Foster’s Sainsbury Centre and Frank Gehry’s Guggenheim Museum in Bilbao. Here questions of relationships to the natural and social environment, the economy and the idea of spectacle come into play, with many taking a critical position in relation to the so-called ‘Bilbao Effect’ of using new museums to catalyze economic regeneration.

Set Reading: Rybczynski, Silver et al, Jencks, Vidarte/Sekula

Student Presentation: Argue either in support or in criticism of Foster’s Sainsbury Centre and/or Gehry’s Guggenheim Bilbao.

Week 6  Reading Week – No Class

Week 7  Curating Exhibitions:  
Conceptual and Practical Aspects

This seminar is designed to prepare you for the Exhibition Project which you will be presenting at the end of term. Here we address some of the more practical aspects of museum work, specifically the job of curating exhibitions: developing relationships with artists, conceiving and proposing shows, thinking about spatial relationships and hanging, exhibition texts and documentation. We will be supported by texts offering an account of the role of the curator in the contemporary period, and I will talk a little about my experiences curating an exhibition this summer in Limerick, Ireland.

Set Readings: O’Neill, George, Krčma

No Student Presentation this week

Week 8  Aesthetic Distinction and Civilizing Rituals:  
The Function of the Art Museum

This class invites you to think about the role of museums in the public world. In this we look back to two suggestive texts which examine the problem of the museum function within an historical situation where we are increasingly cut off from organically developing and historically meaningful traditions. Should the museum operate as a separate space of aesthetic reflection offering refuge from the socio-political world, or should the museum take on an engaged and educative role, seeking to re-connect its displays with everyday experience? We examine some of the sociological critiques of the idea of aesthetic experience and artistic autonomy.

Set Readings: Dewey, Adorno, Bourdieu/Darbel, Greenblatt

Student Presentation: How continuous should museum space be with the spaces of everyday life?
Week 9  Exhibiting the Other: Postcolonial Critiques

This seminar examines the way in which people of colour have been represented, or not, in art exhibitions and museum displays. This is a huge subject and in order to focus the session we will concentrate on two very different exhibitions that were geographically distant but roughly contemporaneous. The first is the 1984 exhibition, *Primitivism and Twentieth-Century Art: Affinity of the Tribal and the Modern*, mounted by MoMA, New York. The second is a large-scale survey exhibition, *Magiciens de la Terre*, organized by the Centre Pompidou in Paris in 1989, which was one of the first large-scale institutional shows to include examples of contemporary artworks being made across the globe. We also engage with a 1992 intervention by Fred Wilson, an American artist of African, Native American, European and Amerindian descent, at the Maryland Historical Society in Baltimore (*Mining the Museum*). Here Wilson brushed the museum against the grain, retrieving objects from the collection as evidence of a racist and brutal past and installing them amongst the main exhibits. By way of these very different exhibitions, and the considerably literature surrounding them, we explore some facets of the impact of postcolonial discourse on art history and museum studies.

**Set Readings:** Clifford, Altshuler, González

**Student Presentation:** Argue in favour or in criticism of the curatorial premise of *Primitivism and Twentieth-Century Art* and/or *Magiciens de la Terre*.

Week 10  Museum / Memory / Monument

This seminar explores the relationship between museums, moments and memory.

It has been noted that in our modern era of rapid historical change, our capacity to remember has been threatened. Today we are increasingly reliant on technologies of memory, such as museums, memorials and the archive, institutions that have been identified as *lieux de mémoire*. Because we no longer live within memory, we put our faith in such technologies. But how do these technologies actually work? How do museums and memorials help us remember? There has been a very extensive debate about the role monuments play in our memory and in post-Holocaust Germany the duty to remember gave an impetus to the emergence of the anti-monument movement. However fascinating this is, we will here focus on how we remember in post-Holocaust museums. The first aspect we will discuss is the architecture of these museums, which is striking, but also purposefully applied to the subject. The second aspect is that of our comportment in the museum. Like pilgrimages, our movement through the museum can be thought of as constituting our memory of the Holocaust. In addition, how far is the memory of such a catastrophe divorceable from its specific social and historical context, and how far should it be regarded as a universal lesson?

**Set Readings:** Linenthal, Levy/Sznaider, Macdonald, Forty

**Student Presentation:** What problems does the catastrophe of the Holocaust present to the task of remembering, and how are monuments and museums implicated in those problems?

Week 11  Exhibition Project Proposals (Student Presentations)
SET READINGS FOR SEMINARS
Organised in the order they appear in the seminars

1) Lucilla Burn, "‘Not Bad for a Provincial Museum’: Researching the History of the Fitzwilliam Museum’, 2014 lecture available at https://www.youtube.com/watch?v=XolfDFFXttQ


BIBLIOGRAPHIES FOR SEMINAR PRESENTATIONS

Week 3

Consider the relationship between early modern collecting and display practices and the Magnificent Obsessions exhibition. What points of continuity and difference are there between contemporary collections and display methods and early modern forms?


Week 4

Consider the implications of using museums to reinforce a sense of local and national communal identity. Do be sensitive to the historical context of the establishment of the museums you discuss.


Week 5

Argue either in support or in criticism of Foster’s Sainsbury Centre and/or Gehry’s Guggenheim Bilbao.


Sekula, Allan, ‘Between the Net and the Deep Blue Sea (Rethinking the Traffic in Photographs)’, October, Vol.102, Autumn 2002, pp. 3-34.


How continuous should museum space be with the spaces of everyday life?


Bishop, Claire, ‘Antagonism and Relational Aesthetics,’ October, vol. 110, Fall 2004. pp. 51-79


Week 8

Week 9
Argue in favour or in criticism of the curatorial premise of *Primitivism and Twentieth-Century Art* and/or *Magiciens de la Terre*.


What problems does the catastrophe of the Holocaust present to the task of remembering, and how are monuments and museums implicated in those problems?


*Week 10*
SCHOOL OF ART, MEDIA AND AMERICAN STUDIES
CURATING COLLECTIONS (AMA-MU04)
SPRING SEMESTER 2015-16
TIME AND VENUE
Thursdays, 9.00 am to 12.00 pm, SCVA seminar room 0.21

MODULE DESCRIPTION
This practice-based module sets students the task of organising an exhibition based around the collection of the Sainsbury Centre for Visual Arts. It is delivered via a combination of workshops, seminars, sessions by visiting speakers, practical project work, and more informal guidance from members of the SCVA team. Areas explored include collections management, object research, display analysis, exhibition planning, education and marketing.

LEARNING OUTCOMES
- A good understanding of the conceptual and practical components involved in curating museum collections.
- Competency in utilising tools and working habits suited to the museum field in the areas of curating collections and exhibition organization.
- Ability to identify issues relating to the research, cataloguing, interpretation, conservation and storage of museum collections.
- Ability to think critically about the interaction of museums, their stakeholders and publics in exhibition contexts.
- Enhanced organisational, time management, presentation and teamwork skills.
- Ability to foster both individual and collective learning.

ATTENDANCE
Attendance at all sessions of this module is mandatory. If you are not able to attend a session you must contact your tutor BEFORE THE SESSION BEGINS.

SUBMISSION OF COURSEWORK
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<td>14 Jan</td>
<td>Introduction</td>
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<td>21 Jan</td>
<td>The Berger / Christie Correspondence</td>
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<td>28 Jan</td>
<td>Visiting Speaker: John Christie</td>
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<td>4 Feb</td>
<td>Discursive Coordinates / Logistical Limits</td>
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<tr>
<td>11 Feb</td>
<td>Exhibition Proposal Presentations</td>
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<tr>
<td>18 Feb</td>
<td>Reading Week: No seminar</td>
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<tr>
<td>25 Feb</td>
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<td>3 Mar</td>
<td>Exhibition preparation 2</td>
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<td>10 Mar</td>
<td>Exhibition preparation 3</td>
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<td>21 Apr</td>
<td>Exhibition preparation 5</td>
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<td>28 Apr</td>
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<td>7 May</td>
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**ASSESSMENT**

Your overall mark for this module consists of the following:

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<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>1. Essay</td>
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<tr>
<td>2. Portfolio of exhibition working documents</td>
<td>60%</td>
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**WORK REQUIREMENTS**

As well as attending regularly, you are expected to complete the assigned readings for each seminar, participate actively in class discussions, and complete the following assessments:

**Assessment 1: Essay, 2,500 words**

Due for submission through eVision by Wednesday **13th April** (Week 10), 3pm. Your 2,500-word essay should offer a critical exploration of the Berger/Christie correspondence on which the exhibition will be based. Some suggested themes are below, but feel free to explore a different avenue if you like:

- Portraiture and human connection
- The epistolary form / epistolary exhibitions
- ‘Memory maps’
- Death
- Reflections on the artistic medium (drawing, painting, photography, etc)
- Image, word and poetry
- Journeying and place
- The natural world
- Masculinity and femininity
- Music and sound

Please email your provisional essay question/topic, with a 200-word blurb and a few relevant academic references, to the tutor by **Monday 7th March, 3pm**. The tutor will then give you feedback.

**Assessment 2: Portfolio of exhibition working documents**

DUE for submission in person in hard copy to the Hub by **Thursday 12th May, 3pm**.

One portfolio should be submitted jointly authored by each exhibition ‘team’ (Curatorial, Marketing, Education, Collections...
Management). The portfolio is intended to document the work undertaken by the team and will include a plan detailing your proposed strategy for the project, a log of activities, a selection of documents providing evidence of key milestones achieved throughout the semester and key correspondence. The portfolio must also be indicative of effective teamwork, communication and time management skills.

Your portfolio needs to demonstrate in a clear and organised fashion, 1) How the team contributed to the exhibition project, and 2) Your reflections on each of your contributions. The first component is the most important, and the second needs to be short and concise.

The portfolio will typically include the following:
- Table of contents
- An intro page that gives an outline/list of your contributions
- Documents/records that show/illustrate your contributions
- Explanation of your thoughts behind each contribution (i.e. rationale)
- Brief evaluation of each contribution (e.g. what went well, what didn’t go well, how differently you would do it next time)
- Learned skills

This is only a guide, so please feel free to adjust it as you see fit.

**MODULE STRUCTURE**

The module is organised into two sections. The first offers a structured introduction to the exhibition project, in which we will examine the correspondence between John Berger and John Christie; hear from Christie himself and members of the SCVA team; and explore the potentials of the East End Gallery space. These sessions are intended to help generate and ground ideas for your Exhibition Proposals, which you will deliver to the class in small groups on **11th February**. The proposal deemed the richest and most workable will be the one that the whole class will take forward during the second section of the module. In this you will again be divided into groups, each group taking responsibility for different aspects of the show (Curatorial, Education, Marketing, Collections Management). The second section of the module is much more loosely organised, comprising a series of flexible ‘Exhibition Preparation’ sessions, in which each group will deliver a report on their progress. This will be supplemented by further reflections upon the conceptual and practical challenges of putting this particular exhibition together.

**IMPORTANT NOTICE**

Since the module involves working with external colleagues and stakeholders, we will need to organise it in a very open-ended fashion. Students are expected to work flexibly and adaptively. Each week the tutor will communicate to the students any instructions for the following week’s seminar through emails and Blackboard, where materials will also be placed. This explains the unusual simplicity of this module outline!

**Week 1 Introduction (14 Jan)**

The tutor will give an overview of the module, explaining what the module aims to achieve. We will find out how the exhibition project fits into the agenda of the Centre.
**Weeks 2**  The Berger/Christie Correspondence (21 Jan)

In this first session we will analyse aspects of the correspondence between John Berger and John Christie, on which the exhibition will be based. This will prepare us for when John Christie comes to talk to us in Week 3, and will raise issues that can be explored in both the Essay assessment and the Exhibition Proposals.

**Week 3**  Visiting Speaker: John Christie (28 Jan)

This week we will be joined by John Christie, who will talk to us about the origins of the correspondence, his relationship with John Berger, and the development of the book project that will be launched during the run of the exhibition. This is a chance for you to explore your ideas with John and to deepen your understanding of the material on which you will be working.

**Week 4**  Discursive Coordinates / Logistical Limits (4 Feb)

This session offers us a chance to think further about both the discursive coordinates and logistical limits of this project. For the first part of the seminar we will discuss some art historical, theoretical and conceptual aspects of the exhibition, before taking a close look at the designated exhibition space itself and talking in more detail concerning design, build, budgets, installation and delivery schedules.

**Week 5**  Exhibition Proposal Presentations (11 Feb)

Here students will present their ideas in four groups to a panel who will help decide which will be the one we run with. These presentations are not otherwise assessed, however (i.e. no mark will be given to them).

Your group should talk for 20-30 minutes, detailing the following elements of the exhibition idea:
- Title and exhibition outline / rationale
- List of works
- Layout and installation specifications
- Audience
- Education and outreach
- Promotion strategy (initial ideas are fine)

**Weeks 7-12**  Exhibition preparation (25 Feb – 28 April)

Once it has been decided which of the exhibition ideas will be developed, students will form four teams to work on different aspects of the show: Education, Curatorial, Marketing, and Collections Management. The ‘exhibition preparation’ sessions will involve short progress reports from each of the exhibition teams, as well as chances to further explore both conceptual and practical challenges of organising the show. These are ‘workshop’ sessions and will maintain a flexible structure so as to be able to respond to the various issues as they arise. Instructions to be communicated to the students by email and through Blackboard each week.

**SELECTED BIBLIOGRAPHY**

_**Key Text:**_

_**John Berger Selected Writings:**_

Berger, John and John Christie. 2000. *I Send You This Cadmium Red: A Correspondence between John Berger and John Christie*, Barcelona: ACTAR.


**Practical Aspects of Exhibition Making:**


ART HISTORY AND WORLD ART STUDIES

INTERPRETATION AND PARTICIPATION IN MUSEUMS AND HERITAGE (AMAAMC26)

SPRING SEMESTER 2016
TIME AND VENUE
Friday, 9.00 - 12.00, SRU Seminar Room, plus field trips

MODULE DESCRIPTION
Museums and cultural heritage institutions share a common set of practices in relation to their public presentation. This module focuses on the role of interpretation in cultural institutions, and vice versa. We will consider how museums and heritage sites engage with their audiences, and who these audiences are. Access, understood in its broadest sense, involves all facets of work in the cultural sector, but presents unique issues as well, which we examine in relation to professional skills as well as topical research and debates.

LEARNING OUTCOMES
On completion of the module, students will have achieved the following learning outcomes:

• Be able to identify a range of audiences in the museum and heritage sector, and devise programming to help target and develop both existing and underserved audiences.
• Be conversant with different theories of learning and learning styles, and how these impact the design and delivery of interpretation and education in the museum and heritage sector.
• Developed a deeper understanding of the role museums and heritage organizations can play in raising cross-cultural awareness and addressing social and economic disadvantage.

ATTENDANCE
Attendance at all sessions of this module is mandatory.

If you are not able to attend a session, please inform the instructor BEFORE THE SESSION BEGINS.

SUBMISSION OF COURSEWORK
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Performance-based learning

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<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Theme</th>
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<tr>
<td>1</td>
<td>15/01</td>
<td>Introduction</td>
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<td>2</td>
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<td>Theories of learning</td>
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<td>Interpretation in the SCVA</td>
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<td>4</td>
<td>05/02</td>
<td>Field Trip to Imperial War Museum</td>
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<td>5</td>
<td>12/02</td>
<td>Student presentations</td>
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<tr>
<td>6</td>
<td>19/02</td>
<td>Reading Week - no session</td>
</tr>
<tr>
<td>7</td>
<td>26/02</td>
<td>Learning in the heritage sector</td>
</tr>
<tr>
<td>8</td>
<td>04/03</td>
<td>Object-based learning: Dr Natasha Hutcheson</td>
</tr>
<tr>
<td>9</td>
<td>11/03</td>
<td>The Sainsbury Centre’s Education Programme</td>
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<tr>
<td>10</td>
<td>15/04</td>
<td>Access and Social Inclusion</td>
</tr>
<tr>
<td>11</td>
<td>22/04</td>
<td>Learning projects (student presentations)</td>
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<tr>
<td>12</td>
<td>29/04</td>
<td>Learning projects (student presentations)</td>
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ASSESSMENT
Your overall mark for this module consists of the following:

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<tbody>
<tr>
<td>Essay</td>
<td>40%</td>
</tr>
<tr>
<td>Learning Project - document file</td>
<td>60%</td>
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</tbody>
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WORK REQUIREMENTS
As well as attending regularly, you are expected to complete the assigned reading for each seminar and participate actively in class discussions. In addition, two pieces of work will be assessed:

1. Essay, 2,500 words
DUE by E-vision, Thursday, 25 February, 3 pm (Week 7)

Choose one of the following topics for your essay:

1. How does learning in a museum or at a heritage site differ from learning in other contexts?
2. Write a critical analysis of two substantial academic works (books, book chapters, or journal articles) chosen from the ‘set readings’, ‘further readings’, or general bibliography in this module outline. Your analysis should have a unifying theme, and you may also use other academic works, with approval from the instructor.
3. Write a critical analysis of the interpretation and learning approach adopted in an exhibition (or institution) of your choice. Support your analysis with reference to academic literature.

2. Learning Project – group presentation and document file of 3,000 words: In-class presentations in week 11 and 12 with hard copy due to Arts Hub, Thursday 5th May, 3 pm (Week 13)

Working in pairs or small groups, devise a programme of learning activities to accompany a special exhibition, gallery redevelopment,
or heritage site initiative. Your programme may include formal learning, informal learning, and/or outreach activities, and may target whatever groups you identify as relevant. You may wish to balance ‘one-offs’ and new learning-related programmes against ongoing learning-related programmes at your institution.

Please base your programme on an actual institution in the museum and heritage sector - but any specific exhibition or initiative would ideally be projected or imagined so that you do not duplicate extant work, with the caveat that it should be something that would be suitable and feasible for that institution to host.

In presenting your Learning Project, first introduce your institution and the exhibition or initiative to which your programme relates. Discuss the rationale for your programme, and present each feature, taking into consideration resource allocation, target audiences, and benchmarks for successful delivery. Your Learning Project may benefit from including sample materials that you have created, such as a teacher’s pack (or outline version); a trail or other children’s activity; a schedule of films, lectures, or other events; and plans for outreach or online programming.

For the presentation, each group will have no more than 15 minutes to pitch the Project’s theme, content, and activities to the class as if speaking to a staff meeting of museum colleagues. Any or all of the group members may speak, using any visual aids or handouts required.

For the document file, each group member should take responsibility for preparing a specific part of the submission and label that section clearly with an ID number to facilitate individual marking (that is, each member receives a different mark - although groups can indicate if they would like the work to be judged as whole, in which case each member will receive the same mark). Each group should submit one document, which may take the form of a binder, portfolio, or similar, depending on what the group decides.

**SESSION SUMMARIES**

For each session, the set readings are listed in the order of suggested reading. Note that we have included pdfs of several chapters of George Hein’s book *Learning in the Museum* on the Blackboard site, since there is only one copy in the library, as well as two books by Graham Black: *Transforming Museums in the Twenty-first Century* and *The Engaging Museum*. All three books
are useful, relevant, and reasonably priced, with secondhand copies available on the internet (abebooks, Amazon marketplace, etc.).

**Week 1**

**Introduction**

Why does learning matter in the museum and heritage sector? In this session, we consider the role that education has played in museums and art galleries in particular – a role which dates back to the founding of museums, but which has taken on a particular urgency over the past 25 years, bringing about significant changes in the sector.

Three readings today, but two (Moersch and Fritsch) of them are reasonably short - and will be springboards for discussion in class.

**Set reading:**


**Further reading:**


**Week 2**

**Theories of learning**

There are many different styles of individual learning, and different theories about how (and what, and why) people learn in a museum or heritage environment. In this session, we’ll consider the particular influence of ‘constructivism’ in museum learning, as well as the role of visitor perspectives and outcomes in building learning and interpretation into the museum and heritage experience.

**Set reading:**


**Further reading and web resources:**


Week 3 Interpretation in the SCVA
This week will examine some of the contrasting interpretative strategies at work in museums and galleries today through a comparative look at case studies primarily in the UK, focusing on the use of museum and gallery text. We will discuss the implications of these strategies in practical and, to some extent, theoretical terms, and as they apply to different audiences from children to adults, and from visitors with limited prior knowledge to experts. With reference to case studies including the Sainsbury Centre, Tate Britain, the Melbourne Museum and The British Museum, this seminar will include a practical exercise and group discussion concerning the distinct interpretative elements of the Sainsbury Centre Living Area and their implications for a variety of its audiences.

Week 4 Trip to Imperial War Museum, London
This week we will visit the new First World War Galleries in the Imperial War Museum, which opened in 2014 coinciding with the centenary of the beginning of the First World War. During this visit you will be divided in small groups and examine the new exhibits in the light of relevant learning theories and study specific aspects of the exhibit. You will be able to ask questions on the exhibits.

Week 5 Student presentations
Week 6 Reading week
Week 7 Performance-based learning
Learning in the museum and at heritage sites has always been facilitated through performances, either in museum theatre or in forms of historical re-enactment as in ‘living history’. Whilst fashions in performance-based learning come and go, visiting museums and heritage sites has increasingly also been understood as performance and participation. As subject of extensive research in the Performance, Learning and Heritage project (2005-8), performance-based learning has been the subject of extensive publications.

Set reading:
Kidd, Jenny. 2011. “‘The costume of openness’: heritage performance as a participatory cultural practice’. In:


Further reading:


McManus, Paulette M., ed. 1996. Archaeological Displays and the Public: Museology and Interpretation. London: Institute of Archaeology, UCL. [An oldie but goodie, with chapters on site interpretation as well as museum exhibitions.]


Week 8 Object-based learning
Collections offer museums, galleries, and many heritage sites a unique way to engage visitors and engender learning experiences. This week, we will consider how objects can be used to enhance the learning experience, and how object handling can be incorporated into learning programmes. Part of this session will be practical, with the opportunity to handle a range of archaeological material. This session will support approaches to your Learning Project.

Set reading:


Rowe, Shawn. 2002. ‘The role of objects in active, distributed meaning-making’. In: Perspectives on Object-Centered
**Further reading:**


Macleod, Fiona, ed. 2010. Out There: Pushing the Boundaries of Museums’ Potential. Glasgow: Glasgow Museums. [Not at UEA, but will put selection or weblink on BB site.]


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**Week 9: The Sainsbury Centre’s Education Programme**

This week will explore recent histories of participation as they have evolved within gallery and museum education work in the UK. We will discuss the varied ways in which gallery educators from the 1980s have worked toward greater and more varied participation from audiences, through outreach projects beyond the gallery as well as a variety of educational programmes within, exploring, in particular, the Sainsbury Centre’s Education programme and its work with practising artists as educators. We will explore the different resonances of the word participation in education, curatorial, museum and gallery contexts. The session will include a practical exercise in programming a participatory workshop or project within the context of the Sainsbury Centre or outside of it, tailored to a particular audience group.

**Suggested reading (an * indicates recommended works):**


Week 10 Access and social inclusion

Since the 1970s museums have been pressed to open their doors to members of minorities and other segments of the population so far excluded. This has translated into the idea that the museum can be an agent for social inclusion. Although museums have made great strides in promoting social inclusion, overall the institution remains still rather exclusive. During this seminar we will look at some specific initiatives of social inclusive policies and obstacles.

Set reading:


Further reading:


**Web resources:**

Mela (Museums in an age of migration): part of EU 7th framework programme  
http://www.mela-project.eu/

MApforID (Museums as Places for Intercultural Dialogue).  
Evaluation report here:  

LEM Project (The Learning Museum). They can also download a report from a working group on intercultural dialogue here:  

Curious Project (collections and intercultural dialogue) at St Mungo Museum of Religious Life and Art, Glasgow. Evaluation report here:  

**Week 10 Director, Museums Association**  
12.00-2.00 pm

To talk on the following topics:

- 21st century museum ethics including the development of the new Code of Ethics for museum, how ethics can transform everyday practice and how to use the Code to solve ethical dilemmas.
- Museums Change Lives – the MA’s flagship policy campaign to promote the social impact that museums can deliver.
- The policy context – the MA’s policy priorities and the broader cultural policy landscape.
Further reading:


Week 11 and 12  Student presentations

GENERAL BIBLIOGRAPHY

The monographs and edited volumes listed below provide an overview of the key literature in this field.

Using PrimoOnesearch and Metalib resources (e.g. JSTOR, EBSCO Host, Taylor and Francis), you will find a wealth of articles in a wide range of journals, covering museum and heritage education - including journals far beyond the specific fields of museum studies and cultural heritage. *Museum & Society* (open access online, from Leicester University) and *Museum Management and Curatorship* are two good museum-specific journals with regular, up-to-date research on issues of interpretation, access, and learning.

See also the websites of GEM and engage (listed under Week 1, above), and *Museum Practice*, the online professional practice quarterly from the Museums Association. Ask CR for log-in details if you are not a member of the MA or engage.

Searching ‘MuseumsETC’ in PrimoOneSearch will yield a range of publications produced by this Edinburgh-based publisher. They are practice-focused, topical, and up-to-date, but be aware that quality varies; they are not peer-reviewed, so far as I can tell.


Holo, Selma and Mari-Tere Alvarez. 2009. Beyond the Turnstile: Making the Case for Museums and Sustainable Values. Lanham, MD: AltaMira.


Wells, Marcella, Barbara Butler, and Judith Koke. 2013. *Interpretive Planning for Museums: Integrating Visitor Perspectives in Decision Making*. Walnut Creek: AltaMira.


SCHOOL OF WORLD ART STUDIES AND MUSEOLOGY

MUSEUM PLACEMENT (AMAAMM-1Y)
OR INTERNSHIP (AMAAMM-3Y)

40 credits

SPRING 2016, continued from AUTUMN 2015
**TIME AND VENUE**
Spring semester:
Friday 22 Jan, 12.00 – 1.00pm, SRU
Friday, 4th Mar, 1.00 – 3.00pm, SRU
Friday 22nd Apr 1.00 – 3.00pm, SRU
Thursday 5th May, 10.00 - 4.00pm, venue tbc
Friday 6th May 10.00am – 4.00pm, venue tbc
Late May, date/times/venue tbc

**MODULE DESCRIPTION**
This module assesses your museum placements (AMAAMM1Y) or SCVA internship (AMAAMM3Y). The work experience element of your degree contributes to your professional and academic development alike, helping you gain on-the-job skills while reflecting on the relationship between theory and practice.

**LEARNING OUTCOMES**
On completion of this year-long module, students will have gained the following abilities, skills, and insights:

- Self-reflexive evaluation of learning style
- Audit of professional and interpersonal skills, development of a career plan, and practice in researching the job market, writing applications, and attending interviews
- Familiarity with different roles within the museum profession and current issues affecting the sector
- Ability to apply the theory and practice components of degree study in a workplace environment
- Ability to analyse an individual museum in terms of its management, governance, and operational structures
- Ability to demonstrate critical thinking in terms of strategic planning within a museum
- Ability to draft professional-standard documents, such as strategic plans, reports, or grant applications

**ATTENDANCE**
You will be based in your placement institution one or two days per week, normally Monday and Tuesday, but other arrangements can be approved by the placement provider and the module organizer. The autumn placement lasts for 9 to 10 weeks, covering Weeks 2 through 12 (and including Week 6, Reading Week). The spring placement lasts for 17 weeks, covering the entire semester.

**For students enrolled on AMAAMM1Y**, the autumn and spring placements will be in one institution if possible, but sometimes in two different institutions each semester, giving you a diverse range of experience and additional contacts. Where a work placement requires more than an hour of travel each way, only one day per week is expected, instead of two. In general, no more than one placement per student requires such a level of travel. Reasonable travel expenses to placements can be reimbursed: please consult the module organizer for more information.

**For students enrolled on AMAAMM3Y**, both the autumn and spring semesters will take place in the department to which your internship is assigned, although a flexible approach is encouraged and cross-department working will arise. The SCVA requests that interns continue their placement through the summer months. Arrangements for more or fewer hours can be negotiated through
your SCVA supervisor, and with the input of the course director. The summer period is not assessed as part of this module.

Attendance at all School-based sessions of this module is mandatory. If you are unable to attend a session, you must contact your module organizer BEFORE THE SESSION BEGINS.

MARKING CRITERIA
See the LTS website at: http://www.uea.ac.uk/learningandteaching/students/assessment under ‘Marking criteria’. The Senate Scales for Masters Coursework apply, and these are incorporated into the feedback sheets markers will return to you with your assignment. You can see these feedback sheets on the School-wide Blackboard site ‘ART - Information for Staff and Students’.

SUBMISSION OF COURSEWORK
Most written coursework is submitted electronically through Evision. Some work may be submitted through the Blackboard site or in person to the Elizabeth Fry Hub: read the details of each assignment in this module outline to confirm requirements.

For further details, consult the Learning and Teaching Service (LTS) website at http://www.uea.ac.uk/learningandteaching/students, and the UEA Student Handbook, http://www.uea.ac.uk/learningandteaching/getting-started/handbooks. For advice on what constitutes plagiarism, and how to avoid it, see http://www.uea.ac.uk/plagiarism.

Extensions to deadlines will be granted only if there are appropriate extenuating circumstances. Forms for extension requests are available through the LTS website. Penalties will apply to late work submitted without an extension, and may apply to work that exceeds the stated word limit.

| Module Calendar |
|-----------------|------------------|----------------------------------|
| **Week** | **Date/time/ Venue** | **Session/Lecturer** |
| 1 | Mon Jan 11 | Placements and internships resume |
| 2 | Fri Jan 22, 12.00 – 1.00pm SRU | Looking ahead: the new semester |
| 8 | Fri Mar 4th, 1.00 – 3.00pm SRU | Preparing Plans and Reports (joint session with MA Cultural Heritage) |
| After Semester | Fri Apr 22nd, 1.00 – 3.00pm SRU | Entering the Job Market: Interview Preparation (joint session with MA Cultural Heritage) |
| After Semester | Thu May 5th, Fri May 6th | Tutorials – on project plans/reports (times to be allocated) |
| After Semester | Late May Dates/times /venue tbc | Mock Interviews (optional joint session with MA Cultural Heritage) |

ASSESSMENT
Your overall mark for this module consists of the following:
Autumn: Learning Journal or Work Portfolio 40%

Spring: Strategic (Management) Plan or Project Report or Grant Application 60%

WORK REQUIREMENTS - SPRING SEMESTER

Assessment 2a. Strategic (Management) Plan, approx. 6000 words
DUE Thursday, 19th May 2016 (3 pm)

Assessment 2b. Project Report, approx. 6000 words
DUE Thursday, 19th May 2016 (3 pm)

Assessment 2c. Grant Application, approx. 6000 words
DUE Thursday, 19th May 2016 (3 pm)

Submit your work in person to the ARTS Hub, and please provide two copies, to assist with double marking.

The choice of assessment will depend on several factors, such as the scope of your placement, and your developing professional interests. Samples of Management Plans (the catch-all phrase used for assessments ‘2a’ and ‘2b’ around the School) and Grant Applications ‘2c’, by past students are available to consult in the plastic magazine files on the PGT mezzanine.

Strategic Plans, Management Plans, and Forward Plans – as they are variously known – set out an institution’s aims and objectives over a defined period of time (typically 3 to 5 years), present its management structure and funding situation, and provide benchmarks to allow the institution to measure whether its aims and objectives have been met. The Plan should indicate the resources required to implement the strategy (and, if those resources are being drawn from elsewhere in the institution, what impact this will have) – this is the action plan section of a strategic plan.

A Strategic Plan usually begins with an organisation’s vision or mission statement, it is then likely to have an Executive Summary, which rehearses the main points of the Plan. It may include a Risk Assessment to identify and evaluate institutional risks if the strategy is not implemented in part or in full. The Strategic Plan may also include a SWOT analysis or similar planning tool; however, take care that such content does not overlap with assessments you have completed on other modules, such as ART-MC23. For further details on the purpose and content of a Strategic Plan, review relevant content from module ART-MC23, ‘Museums and Heritage: Management, Governance, Strategies’, especially in Week 10.

Like the Strategic or Management Plan, the Project Report also presents a coherent and up-to-date picture of an institution’s management structure and funding situation. Rather than provide a set of strategic goals to implement over a set period of time, however, the Project Report focuses on one project that forms part of a pre-existing Strategic Plan, and that the student has undertaken during his or her work placement. The Project Report should indicate how the project fits into the institution’s aims and objectives, and should offer a comprehensive treatment of the project’s scope, including planning, implementation, and, where possible, evaluation.

The Grant Application takes the form of a sample application made
to a suitable museum-funding body, such as the Heritage Lottery Fund (first-round application for larger schemes: see www.hlf.org.uk under ‘How to Apply’ for a list of programmes) or the Esme Fairbairn Collections Fund of the Museums Association (see www.museumsassociation.org under ‘Collections’). The application should relate to the work placement you have been undertaking, but may be a prospective project, rather than a project the institution is currently planning to undertake. Whichever form of assessment you choose, presenting your work in a professional-standard format, with scrupulous attention to detail (including grammar, spelling, punctuation, and layout), is an important part of the work requirements. The work should be concise, and plans and reports in particular should combine text and bullet-point (or similar) presentation, supported by diagrams, charts, maps, and images as required. The assessment should use appropriate referencing and bibliography, suited to the content of the specific Plan, Report, or Application.

ETHICAL ISSUES
It is crucial for students to consider the ethical implications of their work placement and resulting assessment. Host institutions may, understandably, be uncomfortable with the idea that someone from outside the institution has undertaken to work alongside them but at the same time carry out the kind of analysis implied by a Strategic Plan or similar piece of work. The Plan or Report is, in the end, an exercise for your degree, and you should remember that: there may be issues which the institution wishes to keep confidential: it is their right to do so. Much of the information you require for the exercise will be publicly available, and it is inappropriate to ask, still less insist, on more if it is not forthcoming.

Interviews with staff may sometimes be a good idea if they have the time and are willing to contribute their views. However, it is essential that your Plan or Report speaks not in terms of individuals but of roles and job titles (as such plans would do in a work environment). You should also keep in mind that staff may be expressing personal, rather than official, opinions, and in order to compile an effective Plan, Report, or Application, you need to rely on data and documentation, not hearsay. Having said that, if some members of staff have been especially helpful during your placement, and are happy to be named, it is entirely appropriate to mention them in an acknowledgements section.

For further guidance on learning in the workplace, including advice on conducting and using risk assessments, consult the UEA Code of Practice on Work-based Learning.
SESSION SUMMARIES

Week 2  Fri Jan 22, 12.00 – 1.00pm, SRU
Looking Ahead: the New Semester
This is an informal session – and is a chance to meet the module
organiser and discuss the upcoming semester

Week 8  Fri Mar 4th 1.00 – 3.00pm, SRU
Preparing plans and reports
By now, you should have decided which form of assessment you
would like to submit this semester. Please come prepared with
initial ideas about what kind of data and format your assessment
will take – looking over samples from previous years (mezzanine
bookcase, SCVA) is a good place to start. During this session we will
explore in detail approaches to writing strategic plans, reports and
grant applications. As part of this, we will consider the structures of
the Museums Accreditation Scheme and explore how this can
support an organisation with strategic planning, report writing and
creating successful grant applications.

After Semester  Fri Apr 22nd 1.00 – 3.00pm, SRU
Entering the Job Market: Job Applications and Interview
Preparation
This week, we’ll look at jobs and job ads in the museums and
heritage sector and consider where to find a job and how to
prepare an effective, tailored application. In addition, we will also
think about interviews and interview techniques, including
considering what is going on, on the other side of the desk!

After Semester  Thursday and Friday 5th/6th May
The module organiser will be available all day on the 5th and 6th
May to discuss progress on your plans/grant application. Time slots
for booking a session will be made available two weeks in advance.

After semester, Late May date/times/venue tbc;
Mock Interviews
Optional session for career development
If you would like to participate, please locate a current
advertisement (UK or international) for which you think you are
eligible to apply, and submit a copy of it by email before May 15th.
Two excellent resources are the Careers section of the Museums
Association website, at
http://www.museumsassociation.org/careers (ask the instructor if
you need a login) and the University of Leicester’s ‘jobs desk’ page
for museum studies, at
http://www2.le.ac.uk/departments/museumstudies/JobsDesk.

BIBLIOGRAPHY: MANAGEMENT AND PLANNING
The works below may be helpful for understanding organizational
management and institutional responsibilities; in addition, refer to
the materials from modules ART-MC23 and ART-MC24.

Helpful journals include Museum Management and Curatorship,
Museum and Society, and Museum Practice, published by the
Museums Association. A wide range of reports published by the
Museums and Galleries Commission may also be relevant – try
searching PrimoOneSearch using the Commission’s full name.


Commission.


It is also worth looking at the Museums Accreditation Scheme and guidance documents. This scheme is managed through Arts Council England (http://www.artscouncil.org.uk/what-we-do/supporting-museums/accreditation-scheme/)

There are a range of other supporting documents for museum that may be of interest on regional Museum Development websites and the website of the Association for Independent Museums (http://www.aim-museums.co.uk/)

8
DEPARTMENT OF ART HISTORY AND WORLD ART STUDIES

Dissertation in Museum Studies
(AMAAMM1X), 60 credits

2015–16
TIME AND VENUE
This 60-credit module spans the spring semester of your year of postgraduate study and the period of the summer vacation.

You will be asked to submit a Provisional Dissertation Title Form (available on Blackboard site) form by Thursday, 26 May 2016.

Your dissertation must be submitted as a hard copy, by Monday, 5 September 2016, to the Elizabeth Fry Hub. To arrange for submission through a postal delivery service, please contact the Hub.

MODULE DESCRIPTION
The dissertation is the single most heavily weighted part of your degree. It gives you an opportunity to demonstrate your critical independence as a scholar and practitioner by writing a sustained and unified paper of 12,000 words in length.

The dissertation is a piece of original research. It requires the capacity to develop research questions through the development of a critical framework.

LEARNING OUTCOMES
The learning outcomes include the following:
● how to sustain and develop a piece of research over a number of months
● how to co-ordinate independent research and original thinking with the study of secondary literature
● how to locate your own research and thought within a relevant scholarly context
● how to organise a substantial piece of writing as a coherent argument
● how to co-ordinate heritage and museum practice and theory in a written presentation
● how to make good use of supervisory advice

DISSERTATION CONTENT
Your dissertation should include the following:
● an abstract of up to 200 words, bound at the front of the volume
● a title page, including your student number and a word count
Please note that dissertations are marked anonymously. Do not put your name on your dissertation.
● a contents page, giving chapter headings or other textual divisions
● a list of illustrations
● the main text, which should be divided into chapters or other sections
● footnotes or other appropriate referencing system
● bibliography of all works cited; this may be divided into primary and secondary sources (primary sources = archives, interviews, etc.), illustrations, either integrated in the text or placed at the end
● appendices if required. The function of appendices is to supply information not readily available which provides data on which you have drawn in the body of the dissertation. Thus appropriate material for appendices would include unpublished texts (letters, accounts, etc.) or short catalogue entries giving basic information about objects that have not previously been catalogued. Appendices lie outside the word count, but should on no account be used to continue the main argument of the dissertation.

ATTENDANCE
You will be expected to discuss the subject, title and organisation of your dissertation with at least one academic member of staff, who will act as supervisor.

THE ROLE OF THE SUPERVISOR
Your supervisor will offer guidance on:
● the subject of your dissertation
● the argument of your dissertation
● the presentation of your dissertation
● secondary literature to be consulted in the first instance
Your supervisor may review partial drafts of your material in order to offer the guidance described above.

Please note that your supervisor is not the editor of your work. Supervisors will not correct grammar and spelling or offer detailed comments on advanced drafts.

TIMETABLE
April 2016 onwards: Discuss potential dissertation subjects with appropriate members of staff. You should be reading extensively, compiling a provisional bibliography, and defining your research questions and area of enquiry.

26 May 2016: submit a Dissertation Title Approval form to the module organiser/course director - by 3.00pm. (Pigeonhole in School office is fine).

5 September 2016: deadline for submitting your dissertation.

ASSESSMENT
Dissertation: 100%

REFERENCING AND FORMAT GUIDELINES
Referencing (also known as citation) is an important skill as well as a courtesy to your readers and those on whose work you are building. The main purpose of referencing is to provide the sources of quotations or ideas made by other scholars that are relevant to your argument. Failure to provide adequate referencing is equivalent to plagiarism. You will see from the School’s PGT Mark Descriptors that citation is included in the column under Written Communication and that ‘exemplary citation and bibliography according to a standard convention’ are characteristic of first class work. You should be able to demonstrate consistency in at least one referencing system.

There are various conventions regarding the formatting of referencing and footnotes. You can use the format as laid out in the School Style Guide, which is available, with guidance, on the ‘ART-Information for Students’ Blackboard site. If you choose another style (e.g. MLA, Harvard, Chicago, New Hart’s Rules, etc.), be sure that you follow it consistently in both references and bibliography.

Bibliography
The bibliography at the end of your dissertation should list all the works you refer to directly in your text and notes; it is not appropriate to include works you have simply consulted. You should include websites as well as paper publications and e-journals (which are cited the same as for print).

Format your bibliography according to the same established style you have used for your referencing/citations - whether that is the School’s ‘house style’, MLA, Harvard, Chicago, New Hart’s Rules, etc. You should also include any unpublished written material you have consulted, for example manuscript notebooks, letters, unpublished reports, etc., in such a way as to allow anyone who wishes to find them to do so.

Captions and Lists of Illustrations
As indicated above, you must include a list of illustrations, and provide captions for any illustrations, including tables. The list of illustrations gives a brief version of the caption, and a credit for the source of illustration. Consult the School’s ‘house style’ guide for a suggested format for figure captions.

Abstract
The abstract is an important part of your submission, best written when the dissertation is complete or nearly so. At a maximum of 200 words (which counts towards your final word count), the abstract sets out the main argument, results, and contribution of your dissertation in a concise format. Looking at abstracts of articles published in journals will give you a good sense of the format, and there are advice guides posted on the Blackboard site and online, such as:
https://owl.english.purdue.edu/owl/resource/752/04/
SCHOOL OF WORLD ART STUDIES AND MUSEOLOGY

MUSEUM PLACEMENT (AMAAMM-1Y)
OR INTERNSHIP (AMAAMM-3Y)
40 credits

SPRING 2016, continued from AUTUMN 2015
TIME AND VENUE
Spring semester:
Friday 22 Jan, 12.00 – 1.00pm, SRU
Friday, 4th Mar, 1.00 – 3.00pm, SRU
Friday 22nd Apr 1.00 – 3.00pm, SRU
Thursday 5th May, 10.00 - 4.00pm, venue tbc
Friday 6th May 10.00am – 4.00pm, venue tbc
Late May, date/times/venue tbc

MODULE DESCRIPTION
This module assesses your museum placements (AMAAMM1Y) or SCVA internship (AMAAMM3Y). The work experience element of your degree contributes to your professional and academic development alike, helping you gain on-the-job skills while reflecting on the relationship between theory and practice.

LEARNING OUTCOMES
On completion of this year-long module, students will have gained the following abilities, skills, and insights:

• Self-reflexive evaluation of learning style
• Audit of professional and interpersonal skills, development of a career plan, and practice in researching the job market, writing applications, and attending interviews
• Familiarity with different roles within the museum profession and current issues affecting the sector
• Ability to apply the theory and practice components of degree study in a workplace environment
• Ability to analyse an individual museum in terms of its management, governance, and operational structures
• Ability to demonstrate critical thinking in terms of strategic planning within a museum
• Ability to draft professional-standard documents, such as strategic plans, reports, or grant applications

ATTENDANCE
You will be based in your placement institution one or two days per week, normally Monday and Tuesday, but other arrangements can be approved by the placement provider and the module organizer. The autumn placement lasts for 9 to 10 weeks, covering Weeks 2 through 12 (and including Week 6, Reading Week). The spring placement lasts for 17 weeks, covering the entire semester.

For students enrolled on AMAAMM1Y, the autumn and spring placements will be in one institution if possible, but sometimes in two different institutions each semester, giving you a diverse range of experience and additional contacts. Where a work placement requires more than an hour of travel each way, only one day per week is expected, instead of two. In general, no more than one placement per student requires such a level of travel. Reasonable travel expenses to placements can be reimbursed: please consult the module organizer for more information.

For students enrolled on AMAAMM3Y, both the autumn and spring semesters will take place in the department to which your internship is assigned, although a flexible approach is encouraged and cross-department working will arise. The SCVA requests that interns continue their placement through the summer months. Arrangements for more or fewer hours can be negotiated through
your SCVA supervisor, and with the input of the course director. The summer period is not assessed as part of this module. Attendance at all School-based sessions of this module is mandatory. If you are unable to attend a session, you must contact your module organizer BEFORE THE SESSION BEGINS.

MARKING CRITERIA
See the LTS website at: http://www.uea.ac.uk/learningandteaching/students/assessment under ‘Marking criteria’. The Senate Scales for Masters Coursework apply, and these are incorporated into the feedback sheets markers will return to you with your assignment. You can see these feedback sheets on the School-wide Blackboard site ‘ART – Information for Staff and Students’.

SUBMISSION OF COURSEWORK
Most written coursework is submitted electronically through Evision. Some work may be submitted through the Blackboard site or in person to the Elizabeth Fry Hub: read the details of each assignment in this module outline to confirm requirements.

For further details, consult the Learning and Teaching Service (LTS) website at http://www.uea.ac.uk/learningandteaching/students, and the UEA Student Handbook, http://www.uea.ac.uk/learningandteaching/getting-started/handbooks. For advice on what constitutes plagiarism, and how to avoid it, see http://www.uea.ac.uk/plagiarism.

Extensions to deadlines will be granted only if there are appropriate extenuating circumstances. Forms for extension requests are available through the LTS website. Penalties will apply to late work submitted without an extension, and may apply to work that exceeds the stated word limit.

MODULE CALENDAR

<table>
<thead>
<tr>
<th>Week</th>
<th>Date/time/ Venue</th>
<th>Session/Lecturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Fri Jan 22 12.00 – 1.00 pm SRU</td>
<td>Looking ahead: the new semester</td>
</tr>
<tr>
<td>8</td>
<td>Fri Mar 4th 1.00 – 3.00 pm SRU</td>
<td>Preparing Plans and Reports (joint session with MA Cultural Heritage)</td>
</tr>
<tr>
<td>After Semester</td>
<td>Fri Apr 22nd 1.00 – 3.00 pm SRU</td>
<td>Entering the Job Market: Interview Preparation (joint session with MA Cultural Heritage)</td>
</tr>
<tr>
<td>After Semester</td>
<td>Thu May 5th</td>
<td>Tutorials – on project plans/reports (times to be allocated)</td>
</tr>
<tr>
<td>After semester</td>
<td>Late May Dates/times /venue tbc</td>
<td>Mock Interviews (optional joint session with MA Cultural Heritage)</td>
</tr>
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</table>

ASSESSMENT
Your overall mark for this module consists of the following:
<table>
<thead>
<tr>
<th>Autumn:</th>
<th>Learning Journal or Work Portfolio</th>
<th>40%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring:</td>
<td>Strategic (Management) Plan or Project Report or Grant Application</td>
<td>60%</td>
</tr>
</tbody>
</table>

WORK REQUIREMENTS - SPRING SEMESTER

Assessment 2a. Strategic (Management) Plan, approx. 6000 words
DUE Thursday, 19th May 2016 (3 pm)

Assessment 2b. Project Report, approx. 6000 words
DUE Thursday, 19th May 2016 (3 pm)

Assessment 2c. Grant Application, approx. 6000 words
DUE Thursday, 19th May 2016 (3 pm)

Submit your work in person to the ARTS Hub, and please provide two copies, to assist with double marking.

The choice of assessment will depend on several factors, such as the scope of your placement, and your developing professional interests. Samples of Management Plans (the catch-all phrase used for assessments ‘2a’ and ‘2b’ around the School) and Grant Applications ‘2c’, by past students are available to consult in the plastic magazine files on the PGT mezzanine.

Strategic Plans, Management Plans, and Forward Plans – as they are variously known – set out an institution’s aims and objectives over a defined period of time (typically 3 to 5 years), present its management structure and funding situation, and provide benchmarks to allow the institution to measure whether its aims and objectives have been met. The Plan should indicate the resources required to implement the strategy (and, if those resources are being drawn from elsewhere in the institution, what impact this will have) – this is the action plan section of a strategic plan.

A Strategic Plan usually begins with an organisation’s vision or mission statement, it is then likely to have an Executive Summary, which rehearses the main points of the Plan. It may include a Risk Assessment to identify and evaluate institutional risks if the strategy is not implemented in part or in full. The Strategic Plan may also include a SWOT analysis or similar planning tool; however, take care that such content does not overlap with assessments you have completed on other modules, such as ART-MC23. For further details on the purpose and content of a Strategic Plan, review relevant content from module ART-MC23, ‘Museums and Heritage: Management, Governance, Strategies’, especially in Week 10.

Like the Strategic or Management Plan, the Project Report also presents a coherent and up-to-date picture of an institution’s management structure and funding situation. Rather than provide a set of strategic goals to implement over a set period of time, however, the Project Report focuses on one project that forms part of a pre-existing Strategic Plan, and that the student has undertaken during his or her work placement. The Project Report should indicate how the project fits into the institution’s aims and objectives, and should offer a comprehensive treatment of the project’s scope, including planning, implementation, and, where possible, evaluation.

The Grant Application takes the form of a sample application made
to a suitable museum-funding body, such as the Heritage Lottery Fund (first-round application for larger schemes: see www.hlf.org.uk under ‘How to Apply’ for a list of programmes) or the Esme Fairbairn Collections Fund of the Museums Association (see www.museumsassociation.org under ‘Collections’). The application should relate to the work placement you have been undertaking, but may be a prospective project, rather than a project the institution is currently planning to undertake.

Whichever form of assessment you choose, presenting your work in a professional-standard format, with scrupulous attention to detail (including grammar, spelling, punctuation, and layout), is an important part of the work requirements. The work should be concise, and plans and reports in particular should combine text and bullet-point (or similar) presentation, supported by diagrams, charts, maps, and images as required. The assessment should use appropriate referencing and bibliography, suited to the content of the specific Plan, Report, or Application.

ETHICAL ISSUES
It is crucial for students to consider the ethical implications of their work placement and resulting assessment. Host institutions may, understandably, be uncomfortable with the idea that someone from outside the institution has undertaken to work alongside them but at the same time carry out the kind of analysis implied by a Strategic Plan or similar piece of work.

The Plan or Report is, in the end, an exercise for your degree, and you should remember that: there may be issues which the institution wishes to keep confidential: it is their right to do so. Much of the information you require for the exercise will be publicly available, and it is inappropriate to ask, still less insist, on more if it is not forthcoming.

Interviews with staff may sometimes be a good idea if they have the time and are willing to contribute their views. However, it is essential that your Plan or Report speaks not in terms of individuals but of roles and job titles (as such plans would do in a work environment). You should also keep in mind that staff may be expressing personal, rather than official, opinions, and in order to compile an effective Plan, Report, or Application, you need to rely on data and documentation, not hearsay. Having said that, if some members of staff have been especially helpful during your placement, and are happy to be named, it is entirely appropriate to mention them in an acknowledgements section.

For further guidance on learning in the workplace, including advice on conducting and using risk assessments, consult the UEA Code of Practice on Work-based Learning.
SESSION SUMMARIES

Week 2  Fri Jan 22, 12.00 – 1.00pm, SRU
Looking Ahead: the New Semester
This is an informal session – and is a chance to meet the module organiser and discuss the upcoming semester

Week 8   Fri Mar 4th 1.00 – 3.00pm, SRU
Preparing plans and reports
By now, you should have decided which form of assessment you would like to submit this semester. Please come prepared with initial ideas about what kind of data and format your assessment will take – looking over samples from previous years (mezzanine bookcase, SCVA) is a good place to start. During this session we will explore in detail approaches to writing strategic plans, reports and grant applications. As part of this, we will consider the structures of the Museums Accreditation Scheme and explore how this can support an organisation with strategic planning, report writing and creating successful grant applications.

After Semester   Fri Apr 22nd 1.00 – 3.00pm, SRU
Entering the Job Market: Job Applications and Interview Preparation
This week, we’ll look at jobs and job ads in the museums and heritage sector and consider where to find a job and how to prepare an effective, tailored application. In addition, we will also think about interviews and interview techniques, including considering what is going on, on the other side of the desk!

After Semester   Thursday and Friday 5th/6th May
The module organiser will be available all day on the 5th and 6th May to discuss progress on your plans/grant application. Time slots for booking a session will be made available two weeks in advance.

After semester, Late May date/times/venue tbc; Mock Interviews
Optional session for career development
If you would like to participate, please locate a current advertisement (UK or international) for which you think you are eligible to apply, and submit a copy of it by email before May 15th. Two excellent resources are the Careers section of the Museums Association website, at http://www.museumsassociation.org/careers (ask the instructor if you need a login) and the University of Leicester’s ‘jobs desk’ page for museum studies, at http://www2.le.ac.uk/departments/museumstudies/JobsDesk.

BIBLIOGRAPHY: MANAGEMENT AND PLANNING
The works below may be helpful for understanding organizational management and institutional responsibilities; in addition, refer to the materials from modules ART-MC23 and ART-MC24.

Helpful journals include Museum Management and Curatorship, Museum and Society, and Museum Practice, published by the Museums Association. A wide range of reports published by the Museums and Galleries Commission may also be relevant – try searching PrimoOneSearch using the Commission’s full name.


Commission.


It is also worth looking at the Museums Accreditation Scheme and guidance documents. This scheme is managed through Arts Council England ([http://www.artscouncil.org.uk/what-we-do/supporting-museums/accreditation-scheme/](http://www.artscouncil.org.uk/what-we-do/supporting-museums/accreditation-scheme/)). There are a range of other supporting documents for museum that may be of interest on regional Museum Development websites and the website of the Association for Independent Museums ([http://www.aim-museums.co.uk/](http://www.aim-museums.co.uk/)).
DEPARTMENT OF ART HISTORY AND WORLD ART STUDIES

WORLD HERITAGE: PROBLEMS AND PROSPECTS
(AMAAMC27)

AUTUMN SEMESTER 2015-16
**TIME AND VENUE**
Fridays, 9.00-12.00 noon, SCVA, Room 01.28 (the SRU seminar room in the Crescent wing)

**MODULE DESCRIPTION**
World heritage has become a dominant concept in the social and scholarly fields of cultural heritage. It informs a diverse range of interpretive, political, legal, economic, and touristic activity. The rise of internationalism in the twentieth and twenty first centuries has gone a long way in sustaining ideas and practices that inform ‘global’ heritage. These ideas and practices have been elaborated by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and have been made tangible, in many instances, as World Heritage Sites. The centrality of world heritage to UNESCO and related organisations sets up a range of key questions that this module addresses: What are the universalistic underpinnings of the concept of world heritage and how do these play out in different contexts? How do World Heritage Sites and UNESCO figure in the field of Cultural Heritage Studies? How have exponents of different disciplines approached the uneven presence of world heritage in various historical and geo-cultural milieus? Through a full and critical engagement with such questions, students should be able to identify various scales of problems as well as prospects in world heritage. In its facilitation of informed and imaginative responses to these, the module could propel the students towards an on-going participation in and commitment to the field of Cultural Heritage Studies.

**OBJECTIVES**
This module has three major objectives:

- The first is to provide the conceptual and research skills necessary for advanced academic study in the Humanities.
- The second is to develop the academic creativity, mental agility, questioning attitude and methodological rigour necessary for pursuing a career in academia or in the arts and heritage sectors.
- The third is to develop students’ interest in the political, social, and ethical issues, problems and responsibilities involved in cultural heritage work.

**LEARNING OUTCOMES**
- Knowledge of various approaches to academic writing in the field of cultural heritage studies
- Studying independently in relation to set texts
- Experience of academic team-work and intellectual creativity through group and individual tasks
- Understanding of different disciplines and shared perspectives in the study of world heritage
- Ability to probe the convergences and divergences between different perceptions and attitudes to world heritage
WORLD HERITAGE

- Questioning of the problems and limits of interpreting World Heritage Sites and related ideas and source materials
- Comprehension of the shifting status of cultural heritage in respect of internationalism
- Assessing the value to humanity of world heritage and associated texts

ATTENDANCE
Attendance at all sessions of this module is mandatory. If you are not able to attend a session you must contact your tutor BEFORE THE SESSION BEGINS.

SUBMISSION OF COURSEWORK
Most written summative coursework is submitted either electronically through eVision, or in person at the Arts Hub. However, you should consult the details of each assignment on eVision and in this module outline to confirm the requirements.

For further details, consult the Learning and Teaching Service (LTS) website at http://www.uea.ac.uk/learningandteaching/students, and the UEA Student Handbook, http://www.uea.ac.uk/learningandteaching/getting-started/handbooks. For advice on what constitutes plagiarism, and how to avoid it, see http://www.uea.ac.uk/plagiarism.

You are entitled to self-certify one extension per year. Additional extensions to deadlines will be granted only if there are appropriate extenuating circumstances. If you receive an extension, you forfeit your right to a 20-day turnaround of your coursework. Penalties will apply to late work submitted without an extension, and may apply to work that exceeds the stated word limit.

MARKING CRITERIA
See the LTS website at http://www.uea.ac.uk/learningandteaching/students/assessment, under ‘Marking Criteria’. The Senate Marking Scales for Master Levels apply, and these are incorporated into the feedback sheets markers will return to you with your assignment. You can see these feedback sheets on the Blackboard site ‘ART – Information for Staff and Students’.
## MODULE CALENDAR

<table>
<thead>
<tr>
<th>Week</th>
<th>DATE</th>
<th>Topics</th>
<th>Learning Events</th>
<th>Assignments</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>24.09</td>
<td>Induction</td>
<td>Interaction</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>30.09</td>
<td>The Region</td>
<td>Cambridge museum visits</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>09.10</td>
<td>Universal Museums</td>
<td>Seminar</td>
<td></td>
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<tr>
<td>4</td>
<td>16.10</td>
<td>UNESCO and World Heritage</td>
<td>Seminar</td>
<td>Formative (1)</td>
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<tr>
<td>5</td>
<td>23.10</td>
<td>Global Cultures</td>
<td>Group presentations</td>
<td>Formative (2)</td>
</tr>
<tr>
<td>6</td>
<td>30.10</td>
<td>TUTORIAL WEEK</td>
<td>Individual tutorial</td>
<td>Formative (3)</td>
</tr>
<tr>
<td>7</td>
<td>06.11</td>
<td>East-West Major Project</td>
<td>Seminar</td>
<td>Summative (4)</td>
</tr>
<tr>
<td>8</td>
<td>13.11</td>
<td>Philosophy of UNESCO</td>
<td>Seminar</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>20.11</td>
<td>World Heritage Convention</td>
<td>Student presentations</td>
<td>Formative (5)</td>
</tr>
<tr>
<td>10</td>
<td>27.11</td>
<td>Cultural Landscapes</td>
<td>Student presentations</td>
<td>Formative (5) Cont.</td>
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<tr>
<td>11</td>
<td>04.12</td>
<td>Researching World Heritage</td>
<td>Seminar</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>12.12</td>
<td>Conclusions</td>
<td>Seminar</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td>Summative (6)</td>
</tr>
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FORMATIVE AND SUMMATIVE ASSESSMENT
Your overall mark for this module consists of the following:

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<thead>
<tr>
<th>Title and Type of Assessment</th>
<th>Word-count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Formative ‘Assessment 1’: Group Task prep</td>
<td>500</td>
<td>0%</td>
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<tr>
<td>2. Formative ‘Assessment 2’: Group Task</td>
<td>2,000</td>
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</tr>
<tr>
<td>3. Formative ‘Assessment 3’: Outline</td>
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</tr>
<tr>
<td>4. Summative ‘Assessment 4’: Individual Assignment</td>
<td>2,000</td>
<td>20%</td>
</tr>
<tr>
<td>5. Formative ‘Assessment 5’: Individual Presentation</td>
<td>1,000</td>
<td>0%</td>
</tr>
<tr>
<td>6. Summative ‘Assessment 6’: Individual Project</td>
<td>3,500</td>
<td>80%</td>
</tr>
</tbody>
</table>

‘Recognising Culture: Museum International and Ideas for the Future’
DUE in class, 23 October 2015, Week 5
- Prepare PowerPoint slides, and hand-out with bibliography. Prepare key discussion points. Deliver presentation and respond to questions. Organise and contribute to discussion. Submit group transcript of full presentation (2,000 words per group). Assessment comprises group and individual strengths.

Formative ‘Assessment 3’:
Draft Outline for Individual Assignment (Summative ‘Assignment 4’), 500 words
DUE by 10 am, 26 October 2015, Week 6
Submit hard copy to module organiser

Summative ‘Assessment 4’:
Individual Assignment: Journal Analysis, 2,000 words
DUE via eVision, by 3pm, 5 November 2015, Week 7
- Develop an in-depth analysis of the contribution to the fields of world heritage and museum studies of the journal Museum International (formerly Museum).
- Aim to define and debate the characteristics and intersections of heritage and museum studies, as articulated at different times in the journal. Are there any discernible
shifts in values, ideas or approaches? You can consider such topics as: gender, rights, geopolitics, conflict, management, universality, cities, etc. Aim to use key articles to provide evidence of certain trends, and aim to highlight the significance of different kinds of contributions: visual, editorial, analytical, professional, collective, exploratory, etc. Do writers agree on the issues that you have chosen to focus on? Elaborate your paper with additional references where necessary, and a full bibliography.

Formative ‘Assessment 5’:  
Individual Student Presentation, 1,000 words  
DUE in class, 20 November 2015 (Week 9) or 27 November 2015 (Week 10)

Summative ‘Assessment 6’:  
Individual Project (3,500 words)  
DUE via eVision, by 3pm, 17 December 2015 (Week 13)

For both the ‘Individual Student Presentation’ and the ‘Individual Project’ select a world heritage site, or a distinct range of world heritage sites, or a specific set of world heritage concepts and histories, or a particular theme in the study and function of universal museums, or an issue concerning global cultures or UNESCO-type museum work, with a view to developing an in-depth and coherent response to any of the following topics:

- Cultural heritage sites, management, and/or value
- Politics and governance of world heritage or universal museums
- Global and local citizenship, in respect of organisations such as UNESCO
- Place, place-making and cultural display or museum work
- Cultural identity, difference, diversity, universality and/or plurality
- Cultural heritage studies; Museum studies; Development studies; Cultural studies.

Use your specific examples to address a range of issues that can be framed according to any of the topics listed above. Elaborate your paper with wide ranging references, as well as clear and meaningful citations, summaries, quotations and analyses. The paper may be illustrated and should include an accurate bibliography. Credit will be given to papers that demonstrate a purposeful intellectual engagement, meaning that each case study resonates with the topics under consideration, and that some of the historical and conceptual scope of the module is reflected in the written approach.
SESSION SUMMARIES

Week 1  Induction

In this induction session, we will discuss the outline and rationale of the module and start to question how it will meet our aspirations, in terms of teaching, learning, and research.

The module is premised on three key assumptions: (1) that world heritage is an open and shifting concept, (2) that world heritage has both tangible and intangible properties, and (3) that world heritage figures interestingly in the field of cultural heritage and museum studies. As such, the module aims to cultivate knowledge and insight in respect of three approaches: (a) conceptual and theoretical, especially in terms of ‘global’ cultures, intellectual cooperation, human understanding; (b) historical and institutional, in relation to international and universal museums, the United Nations, UNESCO, world cultural heritage, World Heritage Convention/Committee/List/Sites/Centre; and (c) epistemological, in respect of knowledge formation, identity formation and disciplinary/interdisciplinary priorities.

The Induction session will foster a qualitative engagement with our learning and cultural environment at UEA, focusing on the SCVA. It will anticipate the Week 2 session: a group visit to Cambridge.

Set reading:


Tasks for next week:

- Read and digest this module outline.
- Browse the additional bibliography for this week. Which issues in cultural heritage and museum studies interest you?
- Read at least one article in S. Macdonald’s volume.
- Read and evaluate next week’s set reading.
- Carefully peruse the list of recent articles in Museum International. Which articles interest you? Begin to ‘curate’ the articles in terms of any typologies you deem appropriate.
Week 2  The Region (Cambridge visit)

As a means of encouraging students to become thinkers and practitioners who are sensitive to their architectural and cultural environment, the group will visit Cambridge. Comparisons will be afforded between Norwich and Cambridge, as complementary sites at which the regional, educational and museum heritage of East Anglia is made accessible. We will question how our relationship to heritage develops through our understanding of place, and how specific places, notably the SCVA, the Fitzwilliam Museum and the Cambridge Museum of Archaeology and Anthropology, activate places through collections and displays.

Set reading:

Lohman, J. 2006, City Museums: do we have a role in shaping the global community, Museum International, 58:3, 15-20

Tasks for next week:

• Read and evaluate next week’s set reading.
• Prepare responses to a selection of Museum International articles in such a way that you are able to discuss your ‘curation’ of them.
Week 3  Universal Museums

The idea that some museums are universal whilst others serve more particular needs can be seen to correspond with those ‘universalist’ ideas and cultural assumptions that underpinned early phases of globalisation (and colonisation). In an era of decolonisation, alternative approaches to the question or problem of universality have become more prominent. Some of these approaches are expressed in the cultural policies of the United Nations and in arenas of intellectual and political cooperation that relate to the UN. Amongst these, UNESCO and ICOM are important contributors to current discourses of universality whose guidance on cultural preservation and interpretation is accepted by many museum institutions and heritage organisations. This process of cultural authorisation thereby generates histories of internationalism, globalism, universalism, etc. that involve artistic and material cultures.

Set reading:


Tasks for next week:

- Read and evaluate next week’s set reading.
- Prepare written work: Formative ‘Assessment 1’.
- Prepare ideas for group assignment.
- View ‘UNESCO History’ (https://www.youtube.com/watch?v=PJC7zaZT-Dg; 12 minutes) to identify the roles of culture and communication in view of UNESCO’s historic mission.
- View ‘The History of UNESCO’ (https://www.youtube.com/watch?v=0lAFdVp2RlE; 16 minutes).
The elaboration and celebration of the idea of world heritage by UNESCO during the 1960s to 1980s is marked by the inauguration of the World Heritage Convention in the early 1970s. In preparation for an exploration of the practices advocated by the WHC, such as the listing and promotion of World Heritage Sites, this session will address some of the key historical, moral, and conceptual ramifications of thinking through and working with the construct of ‘world’ cultural heritage. How was this construct instrumentalised to re-open debates and attitudes on universalism and particularism, and what did it mean in terms of heritage practice?

Set reading:

Tasks for next week:
• Read and evaluate some of next week’s suggested reading.
• Prepare group assignment.
Week 5  Global Cultures

In this session we will look into how and why world heritage features in studies of global/transnational/world cultures. What does international governance mean in the contexts of the UN, UNESCO, and the World Heritage Committee, and how are the global politics of heritage changing? How do the various agencies responsible for the protection of 'world heritage' interact in accordance with transcultural norms? Are there any workable conceptual distinctions between global, globalised and globalist cultures? Does UNESCO foster a particular kind of ‘universalist’ cultural heritage?

Suggested reading:

Appadurai, A. 1990, Disjuncture and Difference in the Global Cultural Economy, Public Culture, 2:2, 1-24


Schmitt, T. 2009, Global Cultural Governance: Decision-making Concerning World Heritage Between Politics and Science, Erkunde, 63:2, 103-121

Tasks for next week:

• Prepare Formative ‘Assessment 3’.

Week 6  TUTORIAL WEEK

Tasks for next week:

• Read and evaluate next week’s set reading.
• Prepare ‘Journal Analysis’.
Week 7  East-West Major Project

In the early decades of UNESCO, the concept of cultural diplomacy – meaning the advocacy of diplomacy through cultural exchange and/or the political cultivation of cultural understanding – came to the forefront of its efforts to achieve civilizational integration and human unity. It also proffered the terms through which mutuality, as well as harmony, tolerance, respect, recognition, could be envisaged between nations or groups. One of the clearest articulations of this ideology of cultural politics or cultural diplomacy was the ‘East-West Major Project’, which ran for a decade (mid-50s to mid-60s) and resulted in a series of interesting interventions, many of which were published in The UNESCO Courier. In this session, we will question how and why a critical engagement with the EWMP, with its focus on the negotiation of historical ‘conflicts’, may help in attempts to gauge the early dynamics of world history and, indeed, of world heritage.

Set reading:


Tasks for next week:
• Read and evaluate next week’s set reading (select at least two articles).
Week 8 Philosophy of UNESCO

The issue of whether UNESCO has (or has had) a unifying philosophy is still open to debate. UNESCO is, by definition, ‘international’ in its outlook, meaning that the question of whether and how the contributors to UNESCO adhere(d) to particular kinds of internationalism, universalism, cosmopolitanism, humanism, etc. demands some sustained attention and reflection. It is, however, also ‘national’ in its memberships and organisation, resulting in complex tensions between different scales of operation. In its early years UNESCO underwent many changes in direction and changes of director, meaning that historians can come to understand the shaping of its ‘program’ in view of the various macro-level and micro-level forces that were at play. Its relation to the UN and to other UN bodies is also of interest, especially in terms of the overlapping categories of cultural relations, economic reform, social reconstruction, educational rights, etc. Given that UNESCO generated a focus on world history, which resulted in publications during the 1960s-70s on the History of Mankind: Cultural and Scientific Development, how might the idea of world heritage be seen in this light?

Set reading (selected any two):
McKeon, R. 1948, A Philosophy for UNESCO, Philosophy and Phenomenological Research, 8:4, 573-586
Sluga, G. UNESCO and the (One) World of Julian Huxley, Journal of World History, 21:3 (Cosmopolitanism in World History), 393-418

Tasks for next week:
• Read and evaluate next week’s set reading.
• Prepare for Formative ‘Assessment 5’.
Premised on widely-held yet not unproblematic notions, notably ‘universal value’ and ‘humanity’, the World Heritage Convention has propelled the discourse of world heritage into the late-twentieth century and beyond. To a large extent, the convention and related heritage practices – notably the listing, preservation, promotion, management, visiting, consumption, and analysis of sites as world heritage – have come to define the logic and value of the Culture sector of UNESCO. These have lent themselves to expansion and revision, in terms of the invention of new frames of academic reference and community engagement, for example as ‘cultural landscapes’ and ‘intangible cultural heritage’. In this session we will unpack some of the prominent legal, geo-political and practical aspects of the WHC that have emerged in the past forty years.

Set reading:


Tasks for next week:
- Read and evaluate next week’s set reading.
- Prepare for Formative ‘Assessment 5’.
During the first phase of this session on cultural landscapes we will explore the ways in which World Heritage Sites/Lists supposedly reflect ‘universal value’ and have been addressed via different perspectives in the field of cultural heritage studies, notably in terms of ‘heritage-scapes’. An understanding of what this concept means, and how it has informed studies and interpretations of cultural geographies as well as of the ‘political economy’ of world heritage (e.g. the practices of inscribing heritage), will also be developed. In the second phase, the particular idea and related histories of designated ‘cultural landscapes’ will be called into question.

Suggested reading:

Tasks for next week:
• Read and evaluate next week’s suggested reading.
• Develop ‘Assessment 5’ into Individual Project.
Week 11   Researching World Heritage

As a way of developing disciplinary and inter-disciplinary awareness and insight, this session will focus overtly on specific methodological concerns as addressed by exponents of heritage studies in different scholarly fields.

Suggested reading:


Tasks for next week:

- Read and evaluate next week’s suggested reading.
- Develop ‘Assessment 5’ into Individual Project.
In the final session, we will bring to a conclusion the main debates raised during the course of the module, and turn our attention to the relationship between the coursework and future learning and research processes.

Tasks for next week:

• Prepare Summative ‘Assessment 6’.
ADDITIONAL BIBLIOGRAPHIES

Week 1

Murphy, B. 2005, Memory, History and Museums, *Museum International*, 57:3, 70-78

Week 2

University Museums:
Stanbury, P. 2000, University museums and collections, *Museum International*, 52:2, 4-9

Week 3


Problem of international understanding:

Laqua, D. 2011, Transnational intellectual cooperation, the League of Nations and the problem of order, *Journal of Global History*, 223-247
Week 4

Approaching ‘culture’ in the contexts of UNESCO and world heritage:


Davidson, A. 1975, The New Unesco International Fund for the Promotion of Culture, Leonardo, 8:3, 223-224


UNESCO, 2010, World Heritage and Cultural Diversity (German Commission for UNESCO)

Week 5


Harrison, S. 1999, Cultural Boundaries, Anthropology Today, 15:5, 10-13

Iriye, A. 1979, Culture and Power: International Relations and Intercultural Relations, in Diplomatic History, 3:2, 115-128

Lechner, F. and J. Boli, 2005, Analyzing World Culture, in World Culture: Origins and Consequences (Malden: Blackwell), Chapter 2, 30-59 (also see Chapters 3-6)

Macdonald, S. 2003, Museums, national, postnational and transcultural identities, Museums and Society, 1:1, 1-16


Background articles on East-West synthesis (See Week 7):


Judges, V. 1954, Humanism and Education in East and West: An International Round Table Discussion Organised by Unesco, International Affairs, 30:2, 213


Week 7

Background articles on UNESCO:


Evans, L. 1965, The Humanities and International Communication, PMLA, 80:2, 37-52


UNESCO, 1972, Background Paper for the UNESCO Symposium on Culture and Science: have You Answers to the Questions Posed?, Leonardo, 5:2, 159-164

Week 8

On Julian Huxley and Scientific or Evolutionary Humanism:


Huxley, J. 1946, UNESCO, its philosophy and purpose (Paris: UNESCO)


Week 9


**Week 10**

On World Heritage List/Sites:


On Cultural Landscapes:


**Week 11**

Brumann, C. 2014, Heritage agnosticism: a third path for the study of cultural heritage, Social Anthropology, 22:2, 173-188


Nas, P. 2002, Masterpieces of Oral and Intangible Culture: Reflections on the UNESCO World Heritage List (with Current Anthropology commentaries), Current Anthropology, 43:1, 139-148


Willems, W. 2014, The Future of World Heritage and the Emergence of Transnational Heritage Regimes, Heritage & Society, 7:2, 105-120
DEPARTMENT OF ART HISTORY AND WORLD ART STUDIES

WORLD HERITAGE: PROBLEMS AND PROSPECTS
(AMAAMC27)

AUTUMN SEMESTER 2015-16
TIME AND VENUE
Fridays, 9.00-12.00 noon, SCVA, Room 01.28 (the SRU seminar room in the Crescent wing)

MODULE DESCRIPTION
World heritage has become a dominant concept in the social and scholarly fields of cultural heritage. It informs a diverse range of interpretive, political, legal, economic, and touristic activity. The rise of internationalism in the twentieth and twenty first centuries has gone a long way in sustaining ideas and practices that inform ‘global’ heritage. These ideas and practices have been elaborated by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and have been made tangible, in many instances, as World Heritage Sites. The centrality of world heritage to UNESCO and related organisations sets up a range of key questions that this module addresses: What are the universalistic underpinnings of the concept of world heritage and how do these play out in different contexts? How do World Heritage Sites and UNESCO figure in the field of Cultural Heritage Studies? How have exponents of different disciplines approached the uneven presence of world heritage in various historical and geo-cultural milieus? Through a full and critical engagement with such questions, students should be able to identify various scales of problems as well as prospects in world heritage. In its facilitation of informed and imaginative responses to these, the module could propel the students towards an on-going participation in and commitment to the field of Cultural Heritage Studies.

OBJECTIVES
This module has three major objectives:

- The first is to provide the conceptual and research skills necessary for advanced academic study in the Humanities.
- The second is to develop the academic creativity, mental agility, questioning attitude and methodological rigour necessary for pursuing a career in academia or in the arts and heritage sectors.
- The third is to develop students’ interest in the political, social, and ethical issues, problems and responsibilities involved in cultural heritage work.

LEARNING OUTCOMES
- Knowledge of various approaches to academic writing in the field of cultural heritage studies
- Studying independently in relation to set texts
- Experience of academic team-work and intellectual creativity through group and individual tasks
- Understanding of different disciplines and shared perspectives in the study of world heritage
- Ability to probe the convergences and divergences between different perceptions and attitudes to world heritage
WORLD HERITAGE

- Questioning of the problems and limits of interpreting World Heritage Sites and related ideas and source materials
- Comprehension of the shifting status of cultural heritage in respect of internationalism
- Assessing the value to humanity of world heritage and associated texts

ATTENDANCE
Attendance at all sessions of this module is mandatory.
If you are not able to attend a session you must contact your tutor BEFORE THE SESSION BEGINS.

SUBMISSION OF COURSEWORK
Most written summative coursework is submitted either electronically through eVision, or in person at the Arts Hub.
However, you should consult the details of each assignment on eVision and in this module outline to confirm the requirements.

For further details, consult the Learning and Teaching Service (LTS) website at http://www.uea.ac.uk/learningandteaching/students, and the UEA Student Handbook, http://www.uea.ac.uk/learningandteaching/getting-started/handbooks. For advice on what constitutes plagiarism, and how to avoid it, see http://www.uea.ac.uk/plagiarism.

You are entitled to self-certify one extension per year. Additional extensions to deadlines will be granted only if there are appropriate extenuating circumstances. If you receive an extension, you forfeit your right to a 20-day turnaround of your coursework. Penalties will apply to late work submitted without an extension, and may apply to work that exceeds the stated word limit.

MARKING CRITERIA
See the LTS website at http://www.uea.ac.uk/learningandteaching/students/assessment, under ‘Marking Criteria’. The Senate Marking Scales for Master Levels apply, and these are incorporated into the feedback sheets markers will return to you with your assignment. You can see these feedback sheets on the Blackboard site ‘ART – Information for Staff and Students’.
### Module Calendar

<table>
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<th>Week</th>
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<td>3</td>
<td>09.10</td>
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<td>UNESCO and World Heritage</td>
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<td>Global Cultures</td>
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<td>World Heritage Convention</td>
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<td>Cultural Landscapes</td>
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<td>Formative (5) Cont.</td>
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<td>12</td>
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<td>Summative (6)</td>
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FORMATIVE AND SUMMATIVE ASSESSMENT

Your overall mark for this module consists of the following:

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<th>Word-count</th>
<th>Percentage</th>
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<tbody>
<tr>
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<tr>
<td>2. Formative ‘Assessment 2’: Group Task</td>
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<tr>
<td>6. Summative ‘Assessment 6’: Individual Project</td>
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‘Recognising Culture: Museum International and Ideas for the Future’

DUE in class, 23 October 2015, Week 5
- Prepare PowerPoint slides, and hand-out with bibliography.
- Prepare key discussion points. Deliver presentation and respond to questions. Organise and contribute to discussion.
- Submit group transcript of full presentation (2,000 words per group). Assessment comprises group and individual strengths.

Formative ‘Assessment 3’:
Draft Outline for Individual Assignment (Summative ‘Assignment 4’), 500 words
DUE by 10 am, 26 October 2015, Week 6
Submit hard copy to module organiser

Summative ‘Assessment 4’:
Individual Assignment: Journal Analysis, 2,000 words
DUE via eVision, by 3pm, 5 November 2015, Week 7

- Develop an in-depth analysis of the contribution to the fields of world heritage and museum studies of the journal Museum International (formerly Museum).
- Aim to define and debate the characteristics and intersections of heritage and museum studies, as articulated at different times in the journal. Are there any discernible
shifts in values, ideas or approaches? You can consider such topics as: gender, rights, geopolitics, conflict, management, universality, cities, etc. Aim to use key articles to provide evidence of certain trends, and aim to highlight the significance of different kinds of contributions: visual, editorial, analytical, professional, collective, exploratory, etc. Do writers agree on the issues that you have chosen to focus on? Elaborate your paper with additional references where necessary, and a full bibliography.

**Formative ‘Assessment 5’:**
Individual Student Presentation, 1,000 words
**DUE** in class, 20 November 2015 (Week 9) or 27 November 2015 (Week 10)

**Summative ‘Assessment 6’:**
Individual Project (3,500 words)
**DUE** via eVision, by 3pm, 17 December 2015 (Week 13)

For both the ‘Individual Student Presentation’ and the ‘Individual Project’ select a world heritage site, or a distinct range of world heritage sites, or a specific set of world heritage concepts and histories, or a particular theme in the study and function of universal museums, or an issue concerning global cultures or UNESCO-type museum work, with a view to developing an in-depth and coherent response to any of the following topics:

- Cultural heritage sites, management, and/or value
- Politics and governance of world heritage or universal museums
- Global and local citizenship, in respect of organisations such as UNESCO
- Place, place-making and cultural display or museum work
- Cultural identity, difference, diversity, universality and/or plurality
- Cultural heritage studies; Museum studies; Development studies; Cultural studies.

Use your specific examples to address a range of issues that can be framed according to any of the topics listed above. Elaborate your paper with wide ranging references, as well as clear and meaningful citations, summaries, quotations and analyses. The paper may be illustrated and should include an accurate bibliography. Credit will be given to papers that demonstrate a purposeful intellectual engagement, meaning that each case study resonates with the topics under consideration, and that some of the historical and conceptual scope of the module is reflected in the written approach.
SESSION SUMMARIES

Week 1 Induction

In this induction session, we will discuss the outline and rationale of the module and start to question how it will meet our aspirations, in terms of teaching, learning, and research.

The module is premised on three key assumptions: (1) that world heritage is an open and shifting concept, (2) that world heritage has both tangible and intangible properties, and (3) that world heritage figures interestingly in the field of cultural heritage and museum studies. As such, the module aims to cultivate knowledge and insight in respect of three approaches: (a) **conceptual and theoretical**, especially in terms of ‘global’ cultures, intellectual cooperation, human understanding; (b) **historical and institutional**, in relation to international and universal museums, the United Nations, UNESCO, world cultural heritage, World Heritage Convention/Committee/List/Sites/Centre; and (c) **epistemological**, in respect of knowledge formation, identity formation and disciplinary/interdisciplinary priorities.

The Induction session will foster a qualitative engagement with our learning and cultural environment at UEA, focusing on the SCVA. It will anticipate the Week 2 session: a group visit to Cambridge.

Set reading:


Tasks for next week:

- Read and digest this module outline.
- Browse the additional bibliography for this week. Which issues in cultural heritage and museum studies interest you?
- Read at least one article in S. Macdonald’s volume.
- Read and evaluate next week’s set reading.
- Carefully peruse the list of recent articles in *Museum International*. Which articles interest you? Begin to ‘curate’ the articles in terms of any typologies you deem appropriate.
Week 2 The Region (Cambridge visit)

As a means of encouraging students to become thinkers and practitioners who are sensitive to their architectural and cultural environment, the group will visit Cambridge. Comparisons will be afforded between Norwich and Cambridge, as complementary sites at which the regional, educational and museum heritage of East Anglia is made accessible. We will question how our relationship to heritage develops through our understanding of place, and how specific places, notably the SCVA, the Fitzwilliam Museum and the Cambridge Museum of Archaeology and Anthropology, activate places through collections and displays.

Set reading:

Lohman, J. 2006, City Museums: do we have a role in shaping the global community, *Museum International*, 58:3, 15-20

Tasks for next week:

- Read and evaluate next week’s set reading.
- Prepare responses to a selection of *Museum International* articles in such a way that you are able to discuss your ‘curation’ of them.
Week 3  Universal Museums

The idea that some museums are universal whilst others serve more particular needs can be seen to correspond with those ‘universalist’ ideas and cultural assumptions that underpinned early phases of globalisation (and colonisation). In an era of decolonisation, alternative approaches to the question or problem of universality have become more prominent. Some of these approaches are expressed in the cultural policies of the United Nations and in arenas of intellectual and political cooperation that relate to the UN. Amongst these, UNESCO and ICOM are important contributors to current discourses of universality whose guidance on cultural preservation and interpretation is accepted by many museum institutions and heritage organisations. This process of cultural authorisation thereby generates histories of internationalism, globalism, universalism, etc. that involve artistic and material cultures.

Set reading:


Tasks for next week:

- Read and evaluate next week’s set reading.
- Prepare written work: Formative ‘Assessment 1’.
- Prepare ideas for group assignment.
- View ‘UNESCO History’ (https://www.youtube.com/watch?v=PJC7zaZT-Dg; 12 minutes) to identify the roles of culture and communication in view of UNESCO’s historic mission.
- View ‘The History of UNESCO’ (https://www.youtube.com/watch?v=0lAFdVp2RIE; 16 minutes).
Week 4  UNESCO and World Heritage

The elaboration and celebration of the idea of world heritage by UNESCO during the 1960s to 1980s is marked by the inauguration of the World Heritage Convention in the early 1970s. In preparation for an exploration of the practices advocated by the WHC, such as the listing and promotion of World Heritage Sites, this session will address some of the key historical, moral, and conceptual ramifications of thinking through and working with the construct of ‘world’ cultural heritage. How was this construct instrumentalised to re-open debates and attitudes on universalism and particularism, and what did it mean in terms of heritage practice?

Set reading:


Tasks for next week:

• Read and evaluate some of next week’s suggested reading.
• Prepare group assignment.
In this session we will look into how and why world heritage features in studies of global/transnational/world cultures. What does international governance mean in the contexts of the UN, UNESCO, and the World Heritage Committee, and how are the global politics of heritage changing? How do the various agencies responsible for the protection of ‘world heritage’ interact in accordance with transcultural norms? Are there any workable conceptual distinctions between global, globalised and globalist cultures? Does UNESCO foster a particular kind of ‘universalist’ cultural heritage?

Suggested reading:

Appadurai, A. 1990, Disjuncture and Difference in the Global Cultural Economy, Public Culture, 2:2, 1-24


Schmitt, T. 2009, Global Cultural Governance: Decision-making Concerning World Heritage Between Politics and Science, Erkunde, 63:2, 103-121

Tasks for next week:

- Prepare Formative ‘Assessment 3’.

Week 6 TUTORIAL WEEK

Tasks for next week:

- Read and evaluate next week’s set reading.
- Prepare ‘Journal Analysis’.
In the early decades of UNESCO, the concept of cultural diplomacy – meaning the advocacy of diplomacy through cultural exchange and/or the political cultivation of cultural understanding – came to the forefront of its efforts to achieve civilizational integration and human unity. It also proffered the terms through which mutuality, as well as harmony, tolerance, respect, recognition, could be envisaged between nations or groups. One of the clearest articulations of this ideology of cultural politics or cultural diplomacy was the ‘East-West Major Project’, which ran for a decade (mid-50s to mid-60s) and resulted in a series of interesting interventions, many of which were published in The UNESCO Courier. In this session, we will question how and why a critical engagement with the EWMP, with its focus on the negotiation of historical ‘conflicts’, may help in attempts to gauge the early dynamics of world history and, indeed, of world heritage.

Set reading:


Tasks for next week:

- Read and evaluate next week’s set reading (select at least two articles).
Week 8  Philosophy of UNESCO

The issue of whether UNESCO has (or has had) a unifying philosophy is still open to debate. UNESCO is, by definition, ‘international’ in its outlook, meaning that the question of whether and how the contributors to UNESCO adhere(d) to particular kinds of internationalism, universalism, cosmopolitanism, humanism, etc. demands some sustained attention and reflection. It is, however, also ‘national’ in its memberships and organisation, resulting in complex tensions between different scales of operation. In its early years UNESCO underwent many changes in direction and changes of director, meaning that historians can come to understand the shaping of its ‘program’ in view of the various macro-level and micro-level forces that were at play. Its relation to the UN and to other UN bodies is also of interest, especially in terms of the overlapping categories of cultural relations, economic reform, social reconstruction, educational rights, etc. Given that UNESCO generated a focus on world history, which resulted in publications during the 1960s-70s on the History of Mankind: Cultural and Scientific Development, how might the idea of world heritage be seen in this light?

Set reading (selected any two):

McKeon, R. 1948, A Philosophy for UNESCO, Philosophy and Phenomenological Research, 8:4, 573-586


Sluga, G. UNESCO and the (One) World of Julian Huxley, Journal of World History, 21:3 (Cosmopolitanism in World History), 393-418

Tasks for next week:
- Read and evaluate next week’s set reading.
- Prepare for Formative ‘Assessment 5’.
Premised on widely-held yet not unproblematic notions, notably ‘universal value’ and ‘humanity’, the World Heritage Convention has propelled the discourse of world heritage into the late-twentieth century and beyond. To a large extent, the convention and related heritage practices – notably the listing, preservation, promotion, management, visiting, consumption, and analysis of sites as world heritage – have come to define the logic and value of the Culture sector of UNESCO. These have lent themselves to expansion and revision, in terms of the invention of new frames of academic reference and community engagement, for example as ‘cultural landscapes’ and ‘intangible cultural heritage’. In this session we will unpack some of the prominent legal, geo-political and practical aspects of the WHC that have emerged in the past forty years.

Set reading:
O’Keefe, R. 2004, World Cultural Heritage: Obligations to the International Community as a Whole?, The International and Comparative Law Quarterly, 53:1, 189-209

Tasks for next week:
• Read and evaluate next week’s set reading.
• Prepare for Formative ‘Assessment 5’.
Week 10 Cultural Landscapes

During the first phase of this session on cultural landscapes we will explore the ways in which World Heritage Sites/Lists supposedly reflect ‘universal value’ and have been addressed via different perspectives in the field of cultural heritage studies, notably in terms of ‘heritage-scapes’. An understanding of what this concept means, and how it has informed studies and interpretations of cultural geographies as well as of the ‘political economy’ of world heritage (e.g. the practices of inscribing heritage), will also be developed. In the second phase, the particular idea and related histories of designated ‘cultural landscapes’ will be called into question.

Suggested reading:


Tasks for next week:

- Read and evaluate next week's suggested reading.
- Develop ‘Assessment 5’ into Individual Project.
Week 11  Researching World Heritage

As a way of developing disciplinary and inter-disciplinary awareness and insight, this session will focus overtly on specific methodological concerns as addressed by exponents of heritage studies in different scholarly fields.

Suggested reading:


Tasks for next week:

- Read and evaluate next week’s suggested reading.
- Develop ‘Assessment 5’ into Individual Project.
Week 12  Conclusions

In the final session, we will bring to a conclusion the main debates raised during the course of the module, and turn our attention to the relationship between the coursework and future learning and research processes.

Tasks for next week:

- Prepare Summative ‘Assessment 6’.
Week 1


Murphy, B. 2005, Memory, History and Museums, *Museum International*, 57:3, 70-78


Week 2

University Museums:


Stanbury, P. 2000, University museums and collections, *Museum International*, 52:2, 4-9

Week 3


Problem of international understanding:


Laqua, D. 2011, Transnational intellectual cooperation, the League of Nations and the problem of order, *Journal of Global History*, 223-247
**Week 4**

Approaching ‘culture’ in the contexts of UNESCO and world heritage:


**Week 5**


Iriye, A. 1979, Culture and Power: International Relations and Intercultural Relations, in *Diplomatic History*, 3:2, 115-128

Lechner, F. and J. Boli, 2005, Analyzing World Culture, in *World Culture: Origins and Consequences* (Malden: Blackwell), Chapter 2, 30-59 (also see Chapters 3-6)


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UNESCO, 1972, Background Paper for the UNESCO Symposium on Culture and Science: have You Answers to the Questions Posed?, *Leonardo*, 5:2, 159-164

On Julian Huxley and Scientific or Evolutionary Humanism:


Huxley, J. 1946, UNESCO, its philosophy and purpose (Paris: UNESCO)


Week 9


Week 10

On World Heritage List/Sites:


On Cultural Landscapes:


Week 11


Nas, P. 2002, Masterpieces of Oral and Intangible Culture: Reflections on the UNESCO World Heritage List (with Current Anthropology commentaries), *Current Anthropology*, 43:1, 139-148


**TIME AND VENUE**
Thursdays, 9.00 am to 12.00 pm  
SCVA seminar room 0.21

**MODULE DESCRIPTION**
This module provides an introduction to the history and theory of museums, from the origins and inception of the 19th-century public museum to postmodern and contemporary paradigms. It also explores the vast array of perspectives that have been recently integrated in the study of museums, resulting in an interdisciplinary area of scholarship known as museum studies, in plural.

Using targeted readings and specific case studies, students will engage with contemporary debates about collecting and display, memory and commemoration, institutional ethics and social advocacy, the agency of the audience and the changes brought about by digital culture. While learning to analyze key sources, students will also be encouraged to think critically about the larger implications of these ideas in museum practice and challenge current assumptions about the role of museums, their social responsibilities, and their possible futures.

**LEARNING OUTCOMES**
- A good understanding of key instances in the history of museums and changes in the role and functions of museums over time.
- Familiarity with a range of critical approaches to the study of museums.
- Ability to think critically about the role museums play in shaping the way people view the world and to express informed opinions on current museological practice.
- Competency in utilizing and interpreting core museum studies literature and a wide range of museum reference sources, including journal articles and online sources.
- Enhanced ability to write in an academic format, structure arguments, give presentations, and lead discussions.

**ATTENDANCE**
Attendance at all sessions of this module is mandatory. If you are not able to attend a session you must contact your tutor BEFORE THE SESSION BEGINS.

**SUBMISSION OF COURSEWORK**
Most written summative coursework is submitted either electronically through Evision, or in person at the Arts Hub. However, you should consult the details of each assignment on Evision and in this module outline to confirm the requirements.

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<td>25 Sep</td>
<td>Induction Week (no scheduled meeting)</td>
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<tr>
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<td>2 Oct</td>
<td>Introduction</td>
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<td>3*</td>
<td>9 Oct</td>
<td>Museums and things</td>
</tr>
<tr>
<td>4</td>
<td>16 Oct</td>
<td>Visit to Holkham Hall</td>
</tr>
<tr>
<td>5*</td>
<td>23 Oct</td>
<td>Museums and the ordering of knowledge</td>
</tr>
<tr>
<td>6</td>
<td>30 Oct</td>
<td>No seminar</td>
</tr>
<tr>
<td>7*</td>
<td>6 Nov</td>
<td>Museums and the nation-state</td>
</tr>
<tr>
<td>8*</td>
<td>13 Nov</td>
<td>Museums and the ‘other’</td>
</tr>
<tr>
<td>9*</td>
<td>20 Nov</td>
<td>Museums and postmodern critique</td>
</tr>
<tr>
<td>10*</td>
<td>27 Nov</td>
<td>Museums and memory</td>
</tr>
<tr>
<td>11*</td>
<td>4 Dec</td>
<td>Museums and communities</td>
</tr>
<tr>
<td>12</td>
<td>11 Dec</td>
<td>Museums and the digital age</td>
</tr>
</tbody>
</table>

* Weeks when students will take turns to lead discussion based on readings.

ASSESSMENT
Your overall mark for this module consists of the following:

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Press file</td>
<td>50%</td>
</tr>
<tr>
<td>2. Seminar presentation and essay</td>
<td>50%</td>
</tr>
</tbody>
</table>

WORK REQUIREMENTS
As well as attending regularly, you are expected to complete the assigned readings for each seminar, participate actively in class discussions, and complete the following assessments:

Assessment 1: Press file, 2500 words
DUE in person to the Hub, Monday 3rd November 2014 (Week 7), by 3 pm

Compile a press file consisting of five articles drawn from the popular or professional press which relate to specific themes being explored in this module, and write a 500-word reflective commentary on each, incorporating pertinent discussion of academic literature.

Your coursework will be returned with feedback on Thursday 27th November 2014 (WEEK 10), from 1 to 4pm.

Assessment 2: Seminar presentation and essay, 2500 words
ESSAY DUE by Monday 15th December 2014 (Week 13) 3 pm, to be submitted through Evision.

Choose a topic from the seminars listed from Page 15 onwards (Weeks 5, 7 to 11), and prepare a 20 to 30-minute presentation for the class, which you will then submit as an essay of 2,500 words. Discussion during the seminar will offer formative feedback on your work, which you may wish to incorporate in the final write-up.
Your coursework will be returned with feedback in **January 2015** – there will be a feedback tutorial, the date of which is to be confirmed.
SESSION SUMMARIES

Week 2  Introduction
How have museums come to be such a feature of contemporary life, and what can the interdisciplinary field of museum studies contribute to both theory and praxis? In today’s session, we will start to grapple with the many ways in which museums are embedded in social discourse, and what themes this module will explore in order to understand the historical context, current role, and future potential of the museum.

Set reading:
You may want to tackle the Weil first, as it is an ‘easier’ read.


Further reading:
Please see the General Bibliography at the end of this outline, for key texts and recommended journals that you will find helpful not only on this module, but also throughout the MA course.

Week 3  Museums and things
Museums have traditionally been viewed as repositories of objects, which they collect to support (or create) an understanding of how the world has developed. But what is a museum object? How have museums formed collections of objects, and why? What stories can be told through objects and assemblies of objects – and how do these stories change with the passage of time?

For this session, you are required to bring to class an object or group of objects to which you feel particularly attached or find meaningful.

Set reading:


Further reading:


If museums are understood and experienced as collections of objects, how does the act of collecting relate to the ordering – and creation – of knowledge? We will explore this topic through the act of collecting, which some have argued is an innate human activity, and through the origins of European collections in the early modern period.

These ‘cabinets of curiosities’, or Wunderkammern, are in many ways the precursors of the modern museum. Their owners deployed a range of taxonomies based upon ideas about objective observation, which attest to the fascination princes, scholars, and artists had with the natural world as well as man-made curiosities. Cabinets such as those of John Tradescant in Oxford, John Hunter and Hans Sloane in London, Georges Cuvier in Paris, and Fernando Cospi in Bologna prefigure public collections and displays. But how did these earlier forms of collecting and taxonomic knowledge operate, and what impact did they have on later museums?

**Seminar topic**

5.1 Cabinets of curiosities

**Set reading:**


Further reading:

Week 7 Museums and the nation-state
The rise and rapid expansion of the museum in post-Enlightenment Europe is often linked to the formation of nation-states ushered in by the French Revolution. It is during this period, as new nations sought to define their populations as citizens, that museums came to be seen as symbols of national identity and sites of civic education for the masses.
The first public museum, the Louvre, opened in 1793, fostering a mode of art historical classification and display that allowed
treasures confiscated from royal households, church property and the thousands of artworks that would be looted during the Napoleonic wars to be presented under one roof as part of a systematic programme celebrating the new Republic. The Louvre contributed to a pattern followed in other museums from the 19th century to the postcolonial era. How effective are museums in political terms? What values have they tried to inculcate in visitors – and what are the ramifications of the nation-state model today?

**SEMINAR TOPICS**

7.1 Sir John Soane’s Museum  
7.2 British Museum

**Set reading:**


**Further reading:**


**Week 8 Museums and the ‘other’**

Taxonomies of collecting and display reinforced – and arguably created – difference and ‘otherness’, especially at the height of 19th and early 20th century colonial and imperial endeavours. As formulated by Edward Said and other postcolonial scholars, the Other was the ‘exotic’, ‘primitive’ or ‘freakish’ to the West’s
normative self-identity, and museum practices set up a boundary between spectator and exhibit which continues to inform contemporary stereotypes.

A critical approach recognizes the extent to which our view of the world is still determined by colonial ideologies. The deconstruction of this bias has contributed to the re-design of museum displays that bear testimony to imperial hierarchies of power, often attempting to incorporate indigenous views into this process. This is of particular relevance to anthropology museums – but should the implications of this approach extend to other disciplines as well?

**SEMINAR TOPICS**

8.1 Evolutionary Science
8.2 Musée du Quai Branly

**Set reading:**
[BLACKBOARD, also in *Grasping the World* edited by Preziosi and Farago in 2004]

[BLACKBOARD]

**Further reading:**


**Week 9 Museums and postmodern critique**
The publication in 1989 of *The New Museology*, edited by Peter Vergo, marked a change in focus in English-speaking from the practical foundations of museum work towards the analysis of museums’ wider purposes and meanings. A similar shift can be traced in countries such as France, where the ‘nouvelle muséologie’ developed from the work of Georges Henri Rivière, founder of the ecomuseum movement.

In this session, we will consider the theoretical and practice-based implications of this postmodern critique, which brought notions of authorship to the forefront and advanced a more nuanced understanding of museum audiences. In recent years, the study of museums has grown into a multidisciplinary academic area known as ‘museum studies’, in plural. How have its effects been felt throughout the museum profession, and to what extent do changing practices reflect internal reflection and ethical considerations, or external activism and legislative action?

**SEMINAR TOPICS**

9.1 First Nations, Native Americans, and the museum

9.2 Human remains in museums

**Set reading:**


**Further reading:**


**Week 10  Museums and memory**

It has been noted that in our modern era of rapid historical change, we no longer rely as much on memory as we used to do. Some authors have even suggested that our current obsession with memory can only be explained as a response to our memory crisis. ‘We speak so much of memory because there is so little of it left’ (Nora 1989). We are now increasingly relying on technologies of memory, such as museums, memorials and the archive, institutions that have been identified by Nora as *lieux de mémoire*. Because we no longer live within memory, we put our faith in such technologies: ‘If we were able to live within memory, we would not have needed to consecrate *lieux de mémoire* in its name’ (Nora 1989).

But how do these technologies actually work? How do museums and memorials help us remember? There has been a very extensive debate about the role monuments play in our memory and in post-Holocaust Germany the duty to remember gave an impetus to the emergence of the anti-monument movement. However fascinating this is, we will here focus on how we remember in post-Holocaust museums. The first aspect we will discuss is the architecture of these museums, which is striking, but also purposefully applied to the subject. The second aspect is that of our comportment in the museum. Like pilgrimages, our movement through the museum can be thought of as constituting our memory of the Holocaust. In this seminar, we will therefore interrogate the relationship between architecture and the movement of visitors to Holocaust museums.

**SEMINAR TOPICS**

10.1  Jewish Museum, Berlin

10.2  Holocaust Memorial Museum, Washington DC

**Set reading:**

Duncan, Carol and Alan Wallach. 1980. ‘The universal survey museum’. *Art History* 3(4), pp. 447-69. [BLACKBOARD; also in Carbonell anthology]


**Further reading:**


**Week 11 Museums and communities**

Under the sway of postmodernity and the new museology, museums have moved from being object-focused to placing people at the heart of their activities. Engaging with diverse communities is now a priority as museums seek to develop a more inclusive audience base. New practices attempting to expand the social role of museums continue to emerge, which often draw from market research and community consultation.

Within this context, the agency of museums in relation to their communities remains heavily debated: what role can museums play in empowering communities? Are museums to be seen as institutions which ‘represent’ communities and cultures and therefore remind us of our place in the world, or are they institutions which ‘produce’ those very notions of community, culture and place?

**SEMINAR TOPICS**

11.1 District Six, South Africa

11.2 Time and Tide Museum, Great Yarmouth

**Set reading:**


**Further reading:**


Week 12   Museums and the digital age
Digital advances offer museums the chance to become more participatory and relatable to the public. After opening up their collections to expanded audiences worldwide via the World Wide Web in the 1990s, the increased presence of mobile web-based appliances and the growth of social media and social networks continue to impact on the strategies deployed by museums to engage with visitors; but how is the use of new technologies changing the museum experience? As visitors lose their ties with the physical space, how can a deepened dialogue arise? And how is museum practice being transformed by notions of virtual openness and participation in distributed networks?

In this session, class participants will also draw together, review, and reflect on some of the themes and issues that have arisen in this module, and look ahead to how they will inform the next semester.

Set reading:

Witcomb, Andrea. 2007. ‘The materiality of virtual technologies: A new approach to thinking about the impact of multimedia in..."

Further reading:


Websites:
What museum websites or communities do you follow online?

A few suggestions for museum websites:

Brooklyn Museum: www.brooklynmuseum.org/opencollection/collections
Pitt Rivers Museum  http://www.prm.ox.ac.uk/ (esp. ‘Explore’)
Rijksmuseum  https://www.rijksmuseum.nl/en/rijksstudio
Natural History Museum  http://www.nhm.ac.uk/natureplus/index.jspa
National Museums Scotland  www.capturethemuseum.com
The Virtual Smithsonian  http://2k.si.edu

From bloggers or other sources:

Calum Storrie Ltd  www.calumstorrie.com/deliriousmuseum_intro.html
Google Art Project  www.googleartproject.com
Happy Museum Project  www.happymuseumproject.org/
Museum 2.0  http://museumtwo.blogspot.co.uk/
Museums and Media  http://museumsandmedia.wordpress.com
Museums and the Web conference  www.museumsandtheweb.com
The Inclusive Museum  http://onmuseums.com/
The Participatory Museum  www.participatorymuseum.org/
Tony Butler’s Blog  http://tonybutler1.wordpress.com/

And a more ‘conventional’ resource on Museum Studies:

Smithsonian: Museum Studies  http://museumstudies.si.edu/
SEMINAR TOPICS

5.1 Choose three examples of cabinets of curiosities and analyse how they reflected their owners’ understanding of the world.


7.1 How have scholars such as Adams, Elsner, and Preziosi characterized Sir John Soane’s Museum in relation to Enlightenment collecting, private ‘cabinets of curiosities’, and the development of public museums?

A New Description of Sir John Soane’s Museum. Trustees of Sir John Soane’s Museum and Art Gallery, 1966. [or other editions]


7.2 What physical, legal, and intellectual transformations were necessary to turn Sir Hans Sloane’s collection into a public museum by the early 19th century?


8.1 In what ways did (and/or does) the development of 19th and early 20th century evolutionary science influence collecting and display in museums, not only in terms of natural history but also anthropology and archaeology? The literature below includes general discussion as well as suggested UK examples.


8.2 Why has the Musée du Quai Branly been a controversial development, and what do the arguments surrounding this museum – as well as the museum’s response – suggest about the legacy and relevance of ‘ethnographic’ museums today?


17
9.1 In what ways have museum practices in the US and/or Canada changed in relation to Native American and/or First Nation peoples, especially over the past 25 years?


9.2 What arguments have been put forward concerning the curation, repatriation, and display of human remains in museums? (You may wish to focus on UK museums to narrow the topic, but you are welcome to consider international practice as well.)


Museums Association website, on human remains, at http://www.museumsassociation.org/campaigns/8125

DCMS website, with downloadable copy of the Code of Practice for UK institutions holding human remains, at http://www.culture.gov.uk/what_we_do/cultural_property/3289.aspx

10.1 How does the Jewish Museum, Berlin use architecture and exhibition design to present Jewish history within the city? Consider the topic in light of today’s focus on memory.

Basu, Paul. 2007. ‘The labyrinthine aesthetics in contemporary museum design’. In: *Exhibition Experiments*, ed. S. MacDonald and


10.2 In what ways does the Holocaust Memorial Museum in Washington, DC act as ‘memorial’ and ‘museum’ – and what difficulties or controversies has its dual role engendered?


Liss, Andrea. ‘The identity card project at the Tower of Faces at the United States Holocaust Memorial Museum’. [In Grasping the World edited by Preziosi and Farago in 2004]

11.1 How does the District Six Museum use the concept of a museum to serve communities, and what communities does it envision as participants and/or audiences?


Museum website: http://www.districtsix.co.za/

11.2 How does the European model of the ‘ecomuseum’ compare to the discourse of community identity and regional development espoused in UK contexts, such as the Time and Tide Museum?


GENERAL BIBLIOGRAPHY
Because of its interdisciplinary nature and broad reach, the literature on museum studies is vast. Some of the works listed below have also been mentioned in the session bibliographies above, but others represent significant works that you may wish to familiarize yourself with over the course of the year. In particular, these bibliographies can be helpful in planning and researching your dissertation, although you should note that here, books and edited books have been prioritized, with journal resources listed in the next section. This bibliography does not claim to be complete, by any means – it is simply a pointer to sources that specialists in the School have found helpful for students and our own research.


**JOURNALS AND PERIODICALS**
The library subscribes to a number of periodical specific to museum studies, but relevant articles often appear in many other journals as well. Through journal websites, you can activate email alerts to help you keep abreast of new research.

*Advances in Research - Museum Worlds*. This is a new journal from Berghahn, edited by Sandra H. Dudley and Kylie Message. The library but does not subscribe, but Christina does - if you see something of interest on their website, email me for a download.

**engage Journal.** Twice-yearly, online publication with a professional focus on museum and gallery education in the visual arts. See their website, http://www.engage.org/engage-journal.aspx. Christina has a subscription if you would like to request a download.


**Journal of the History of Collections.** Library e-subscription. Founded by Oliver Impey and Arthur MacGregor, this is the only journal dedicated specifically to this area.

**Journal of Material Culture.** SRU Library, print subscription. This journal of material culture studies is based at UCL, with an anthropological slant. It often includes articles relevant to museums, objects, and collecting.

**Journal of Museum Education.** No subscription, but see their publisher’s website, www.lcoastpress.com.

**Journal of the Museum Ethnographers Group.** SRU Library, print subscription. A small but interesting academic journal, produced by this UK group of specialist curators and anthropologists.

**Museum Anthropology.** SRU Library, print subscription. An American journal with an emphasis on anthropology collections, although many articles touch on issues of wider relevance to the sector.

**Museum History Journal.** No subscription, but see their publisher’s website, www.lcoastpress.com


**Museums Journal.** Library subscription plus School copies on SfA mezzanine. Not an academic journal, but the professional magazine of the Museums Association, most useful for keeping abreast of UK developments. You need a password to access it online.

**Museum Management and Curatorship.** Library e-subscription.
Topical journal that encourages interaction between academic researchers and museum professionals; often has reflective studies of recent projects or initiatives.

**Museum News.** Library print subscription, 1990s to 2007. Produced by the American Association of Museums (as it was), this professional magazine is similar to the UK Museums Journal.

**Museum Practice.** Library subscription (ask Main Library for their password if not a member). Professional practice magazine published by the Museums Association; each issue focuses on a specific topic, with contributions by professionals in the field.

**Museum and Society** [www.le.ac.uk/ms/museumsociety.html](http://www.le.ac.uk/ms/museumsociety.html)

This open-source journal is published by the School of Museum Studies at Leicester and has an excellent range of peer-reviewed articles. It will not appear on UEA Library searches, so you are advised to familiarize yourself with its contents directly.

**The Art Newspaper.** School paper subscription. In-depth coverage of all things art related, including museums, heritage, contemporary art curation, and the art and antiquities trade. Recommended.
DEPARTMENT OF ART HISTORY AND WORLD ART STUDIES

Dissertation in Cultural Heritage and Museum Studies (AMAAMC3X), 60 credits

2014–15
TIME AND VENUE
This 60-credit module spans the Spring semester of your year of postgraduate study and the period of the summer vacation.

You will be asked to submit a Provisional Dissertation Title Form (available on Blackboard site) form by Thursday, 28 May 2015.

Your dissertation must be submitted as a hard copy, by Monday, 7 September 2015, to the Elizabeth Fry Hub. To arrange for submission through a postal delivery service, please contact the Hub.

MODULE DESCRIPTION
The dissertation is the single most heavily weighted part of your degree. It gives you an opportunity to demonstrate your critical independence as a scholar and practitioner by writing a sustained and unified paper of 12,000 words in length.

The dissertation is a piece of original research. It requires the capacity to develop research questions through the development of a critical framework.

LEARNING OUTCOMES
The learning outcomes include the following:
● how to sustain and develop a piece of research over a number of months
● how to co-ordinate independent research and original thinking with the study of secondary literature
● how to locate your own research and thought within a relevant scholarly context
● how to organise a substantial piece of writing as a coherent argument
● how to co-ordinate heritage and museum practice and theory in a written presentation
● how to make good use of supervisory advice

DISSERTATION CONTENT
Your dissertation should include the following:
● an abstract of up to 200 words, bound at the front of the volume
● a title page, including your student number and a word count
Please note that dissertations are marked anonymously. Do not put your name on your dissertation.
● a contents page, giving chapter headings or other textual divisions
● a list of illustrations
● the main text, which should be divided into chapters or other sections
● footnotes or other appropriate referencing system
● bibliography of all works cited; this may be divided into primary and secondary sources (primary sources = archives, interviews, etc.), illustrations, either integrated in the text or placed at the end
● appendices if required. The function of appendices is to supply information not readily available which provides data on which you have drawn in the body of the dissertation. Thus appropriate material for appendices would include unpublished texts (letters, accounts, etc.) or short catalogue entries giving basic information about objects that have not previously been catalogued. Appendices lie outside the word count, but should on no account be used to continue the main argument of the dissertation.

ATTENDANCE
You will be expected to discuss the subject, title and organisation of your dissertation with at least one academic member of staff, who will act as supervisor.

THE ROLE OF THE SUPERVISOR
Your supervisor will offer guidance on:
● the subject of your dissertation
● the argument of your dissertation
● the presentation of your dissertation
● secondary literature to be consulted in the first instance
Your supervisor may review partial drafts of your material in order to offer the guidance described above.

Please note that your supervisor is not the editor of your work. Supervisors will not correct grammar and spelling or offer detailed comments on advanced drafts.

TIMETABLE
April 2015 onwards: Discuss potential dissertation subjects with appropriate members of staff. You should be reading extensively, compiling a provisional bibliography, and defining your research questions and area of enquiry.

28 May 2015 submit a Dissertation Title Approval form to the module organiser/course director - by 3.00pm. (Pigeonhole in School office is fine).

7 September 2015: deadline for submitting your dissertation.

ASSESSMENT
Dissertation: 100%

REFERENCING AND FORMAT GUIDELINES
Referencing (also known as citation) is an important skill as well as a courtesy to your readers and those on whose work you are building. The main purpose of referencing is to provide the sources of quotations or ideas made by other scholars that are relevant to your argument. Failure to provide adequate referencing is equivalent to plagiarism. You will see from the School’s PGT Mark Descriptors that citation is included in the column under Written Communication and that ‘exemplary citation and bibliography according to a standard convention’ are characteristic of first class work. You should be able to demonstrate consistency in at least one referencing system.

There are various conventions regarding the formatting of referencing and footnotes. You can use the format as laid out in the School Style Guide, which is available, with guidance, on the ‘ART-Information for Students’ Blackboard site. If you choose another style (e.g. MLA, Harvard, Chicago, New Hart’s Rules, etc.), be sure that you follow it consistently in both references and bibliography.

Bibliography
The bibliography at the end of your dissertation should list all the works you refer to directly in your text and notes; it is not appropriate to include works you have simply consulted. You should include websites as well as paper publications and e-journals (which are cited the same as for print).

Format your bibliography according to the same established style you have used for your referencing/citations - whether that is the School’s ‘house style’, MLA, Harvard, Chicago, New Hart’s Rules, etc. You should also include any unpublished written material you have consulted, for example manuscript notebooks, letters, unpublished reports, etc., in such a way as to allow anyone who wishes to find them to do so.

Captions and Lists of Illustrations
As indicated above, you must include a list of illustrations, and provide captions for any illustrations, including tables. The list of illustrations gives a brief version of the caption, and a credit for the source of illustration. Consult the School’s ‘house style’ guide for a suggested format for figure captions.

Abstract
The abstract is an important part of your submission, best written when the dissertation is complete or nearly so. At a maximum of 200 words (which counts towards your final word count), the abstract sets out the main argument, results, and contribution of your dissertation in a concise format. Looking at abstracts of articles published in journals will give you a good sense of the format, and there are advice guides posted on the Blackboard site and online, such as:
https://owl.english.purdue.edu/owl/resource/752/04/
SCHOOL OF ART, MEDIA AND AMERICAN STUDIES

DEPARTMENT OF ART HISTORY AND WORLD ART STUDIES

Cultural Heritage Placement (AMAAMC22)

SPRING SEMESTER 2015
TIME AND VENUE
Non-regular briefing sessions and individual meetings.

MODULE DESCRIPTION
This module combines a work placement in a cultural institution with an exercise in producing a management document. Since the work experience is outside the University you need to read the description below carefully and follow its suggestions, remembering that others in future years may want a placement in the same institution and your work as a volunteer may affect the extent to which employers will respond positively to their enquiries.

The finished management plan (or project management plan) must be submitted through Evision by **Thursday 14th May 2015 by 3.00 pm.**

LEARNING OUTCOMES
The learning outcomes should include the following:
• how to apply the theory and practice components of your course to a workplace environment
• how to analyse a cultural heritage institution in terms of its management, governance and operation
• how to think strategically about an organisation in terms of forward planning, and draft a planning document using common conventions and analytical tools
• how to organise a substantial report (8,000 words) to combine writing, graphics and a primary evidence-based presentation

PLACEMENT ARRANGEMENTS
As far as possible, students are expected to make their own arrangements for placements. But the module organiser will be able to assist in finding an appropriate heritage organisation. Students are advised to begin making contacts, identifying appropriate institutions and thinking about the kinds of work that will be helpful to suggest (being aware, of course, that many institutions will have specific tasks they would like undertaken, which may not be exactly in the areas students themselves would wish) as soon as possible. Experience in the past has shown that students who make their own contacts establish productive working relationships with their placement institution, sometimes leading to future opportunities.

Placements may be undertaken in a range of heritage or museum institutions. In the first instance, students should approach the director, volunteer coordinator, or head of the relevant section at the institution. The Course Director or module organiser can provide a letter of support if needed. Placements are self-funded and should be for a minimum of 15 working days, timed to coincide with the Easter Vacation or across the Autumn and/or Spring term. The placement must be completed in time to allow the management plan to be written by the stated deadline. The University’s code of practice for placements needs to be adhered to.

If you have any questions about the process of securing a placement or writing the plan, please consult the Module Organiser/Course Director as soon as possible. Once a placement is agreed, students must complete two forms, available as Annexes in the code of practice document.

ATTENDANCE
You are expected to consult the Module Organiser/Course Director about the placement you have arranged and to discuss the results, and preparation of the plan, after the placement is completed.

MANAGEMENT PLAN: SUMMARY OF CONTENT
• a title page, including your student number and a word count
  Please note that plans are marked anonymously. Do not put your name on your text.
• a contents page, giving chapter headings or other textual divisions
• the main text, which should be no more than 8,000 words
• footnotes (or other appropriate references) and bibliography
• illustrations (these may be integrated in the text or placed at the end of the text)
• appendices and supporting documentation

PREPARING THE MANAGEMENT PLAN
The Plan may be in one of two forms. Usually, it takes the form of an institutional plan addressing issues either for an institution as a whole or for a part or section of it. Alternatively, some students have found it more
appropriate to develop what might be better described as a Project Plan –
that is, a specific project to be developed in an institutional setting, which
is additional to or an innovation in normal institutional practice. This
might, for example, be about a topic such as how to engage with new
audiences, laying out a project and strategy that could be realised by staff
of the institution.

A thorough Plan would normally begin with an executive summary. This
should rehearse the main points of the Plan in a succinct form, preferably
one page or less. It identifies the issues to be addressed and the actions
that emerge in the text itself. It might indicate the resource implications
and the time the Plan is envisaged as covering. The detail, however, is for
the Plan itself.

Logically, the next section should be a description of the methodology
used, followed by a description of the site, institution, or setting (if it is a
project). A SWOT analysis may also be a useful prelude to the Plan. The
next element is the description of the issues to be addressed, which
should be grouped in such a way as to make them coherent. Once the
Plan gets into the detailed materials, it is good practice to set it out in
terms of the time horizon in which each action is envisaged to be carried
out, typically short term, medium term and possibly long term, depending
on the scale and extent of the Plan. This should give an indication of the
resources that will be needed to carry the strategy out and possibly its
implications for the institution as a whole, if resources are to be drawn
away from other priorities. New skills may need to be brought in and
should be identified. A Risk Assessment might form an appropriate
conclusion, i.e. what are the identifiable risks if the Plan is not carried out
or is not carried out appropriately or incompletely. The Risk Assessment
establishes who is responsible for monitoring these risks and what their
likely impact on the Plan will be (in terms of high, medium or low risk).
There should also be targets included so that those implementing the
plan know if it is working or not!

Plans should be a mix of text and bullet-pointed detail and can include
diagrams, maps, and photographic illustrations. A full bibliography should
be included, and the Plan should deploy appropriate referencing,
following the School’s Style Sheet. Samples of past submissions and
museum reports are available for students.

**ETHICAL ISSUES**

It is crucial for students to consider the ethical implications of their work
placement and management or project plan. Host institutions may,
understandably, find the idea uncomfortable for someone from outside
the institution to work alongside them but at the same time carry out the
kind of analysis implied by the plan. The plan is, in the end, an exercise for
your degree, and you should remember that: there may be issues which
the institution wishes to keep confidential and it is their right to do so.
Much of the information you require for the exercise will be publically
available, and it is inappropriate to ask, still less insist, on more if it is not
forthcoming.

Interviews with staff may sometimes be a good idea if they have the time
and are willing to contribute their views, but it is essential that your plan
speaks not in terms of individuals but of roles and job titles (as such plans
would do in a work environment). However, if some members of staff
have been especially helpful, and are happy to be named, it is entirely
appropriate to mention them in an acknowledgements section.

**ASSESSMENT**

Management Plan: 100%

*Please note that a significant part of the task of preparing the plan
consists of independent research.* The bibliography you provide at the
end will indicate the extent of your reading in primary and secondary
sources, which should be cited accordingly in your text and/or footnotes.

Plans (two complete copies) must be submitted by the stated deadline.
Please note that extensions to deadlines will be granted only in
exceptional circumstances (which do not include technical or logistical
difficulties). Applications for extensions must be made on the appropriate
form and should be accompanied by corroborative evidence (e.g. a valid medical certificate).

You are reminded of the standard penalties for the late submission of coursework, which are as follows:

<table>
<thead>
<tr>
<th>Work submitted</th>
<th>Marks deducted:</th>
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<tbody>
<tr>
<td>On the day following the due date</td>
<td>10 marks</td>
</tr>
<tr>
<td>On either the second or third day after the due date</td>
<td>20 marks</td>
</tr>
<tr>
<td>On the fourth day after the due date and before the 20th day after the date</td>
<td>all the marks (i.e. no marks will be awarded)</td>
</tr>
<tr>
<td>After 20 working days</td>
<td>Work will not be marked and a mark of zero will be entered</td>
</tr>
</tbody>
</table>

You are also reminded that any form of plagiarism or collusion will be penalised (as set out in the University Regulations and in the School and Faculty handbooks).

Referencing
Referencing is an important skill as well as a courtesy to your readers and those on whose work you are building. Failure to provide adequate referencing is equivalent to plagiarism. You will see from the Coursework Mark Descriptors that citation is included in the column under Written Communication and that ‘exemplary citation and bibliography according to a standard convention’ are characteristic of first class work. You should be able to demonstrate consistency in at least one referencing system.

The main purpose of referencing is to cite the sources of quotations or ideas made by other scholars that are relevant to your argument, and to provide evidence in support of your discussion, analysis and proposals.

For your management plan, you may be using a range of primary sources such as documents, policies and websites, and you should consider carefully how to cite these in your text and organise them in your bibliography. Websites in particular can be unwieldy: avoid overlong URLs, and consider how best to point the reader to the specific page or section of the site to which you are referring.

Bibliography
The works below may be helpful for understanding organisational management and institutional responsibilities; some are pamphlets, so note the library location with care. This list is only a starting point, and is offered in addition to lecture materials from your course.

Helpful journals include Museum Management and Curatorship, the International Journal of Heritage Studies, and Museum Practice, published by the Museums Association. A wide range of reports published by the Museums and Galleries Commission may also be relevant – try searching UEA Library search using the Commission’s full name.


TIME AND VENUE
Wednesdays, 9.00-12.00 noon

MODULE DESCRIPTION
This module is an Introduction to Cultural Heritage, in which some of the contemporary issues of heritage management are addressed. While we are currently experiencing a 'heritage fever', resulting in frantic attempts to identify, classify, preserve, and interpret our cultural heritage, the question as to why we are so obsessed with heritage requires examination. While the preservation of cultural heritage perhaps seems primarily of an aesthetic nature, critical studies have revealed heritage conservation to be part of the making of nations and empires, hence intrinsic to processes of nationalism and colonialism. However, in the current heritage revival other interests can be discerned. In this seminar we will examine how heritage is used in an attempt to use 'culture as cure'. Heritage can thus contribute to overcome the legacies of slavery, colonialism and armed conflict, thus restoring dignity and providing recognition to those formerly oppressed. Moreover, heritage can provide migrants with 'roots' and create a sense of place in a globalising world. This seminar therefore examines a phenomenon that can be called, for want of a better term, 'heritage healing'.

OBJECTIVES
● Informed, logical and objective thinking
● Clarity and efficiency in written and spoken communication
● Organisation and time-management

LEARNING OUTCOMES
● Critical awareness of the ways in which heritage can be used
● Knowledge of some key authors and academic debates in the areas of heritage
● Intellectual confidence and curiosity

ATTENDANCE
Attendance at all sessions of this module is mandatory. If you are not able to attend a session you must contact your tutor BEFORE THE SESSION BEGINS.

SUBMISSION OF COURSEWORK
Most written summative coursework is submitted either electronically through Evision, or in person at the Arts Hub. However, you should consult the details of each assignment on Evision and in this module outline to confirm the requirements.

For further details, consult the Learning and Teaching Service (LTS) website at http://www.uea.ac.uk/learningandteaching/students, and the UEA Student Handbook, http://www.uea.ac.uk/learningandteaching/getting-started/handbooks. For advice on what constitutes plagiarism, and how to avoid it, see http://www.uea.ac.uk/plagiarism.

You are entitled to self-certify one extension per year. Additional extensions to deadlines will be granted only if there are appropriate extenuating circumstances. If you receive an extension, you forfeit your right to a 20-day turnaround of your coursework. Penalties will apply to late work submitted without an extension, and may apply to work that exceeds the stated word limit.

MARKING CRITERIA
See the LTS website at http://www.uea.ac.uk/learningandteaching/students/assessment, under ‘Marking Criteria’. The Senate Marking Scales for Master Levels apply, and these are incorporated into the feedback sheets.
markers will return to you with your assignment. You can see these feedback sheets on the Blackboard site 'ART – Information for Staff and Students'.

**MODULE CALENDAR**

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Session</th>
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<tbody>
<tr>
<td>1</td>
<td>24/9</td>
<td>No seminar</td>
</tr>
<tr>
<td>2</td>
<td>1/10</td>
<td>Introduction</td>
</tr>
<tr>
<td>3</td>
<td>8/10</td>
<td>Ruins of Modernity</td>
</tr>
<tr>
<td>4</td>
<td>15/10</td>
<td>Conservation of Cityscapes</td>
</tr>
<tr>
<td>5</td>
<td>22/10</td>
<td>Imperialist Nostalgia</td>
</tr>
<tr>
<td>6</td>
<td>29/10</td>
<td>Reading week</td>
</tr>
<tr>
<td>7</td>
<td>5/11</td>
<td>Intangible Heritage</td>
</tr>
<tr>
<td>8</td>
<td>12/11</td>
<td>Difficult Heritage</td>
</tr>
<tr>
<td>9</td>
<td>19/11</td>
<td>Homeland Tours</td>
</tr>
<tr>
<td>10</td>
<td>26/11</td>
<td>Postconflict Heritage and Reconciliation</td>
</tr>
<tr>
<td>11</td>
<td>3/12</td>
<td>Ownership, Copyright and Recognition</td>
</tr>
<tr>
<td>12</td>
<td>10/12</td>
<td>Archives and the Formation of Publics</td>
</tr>
</tbody>
</table>

**FORMATIVE AND SUMMATIVE ASSESSMENT**

Your overall mark for this module consists of the following:

<p>| | | |</p>
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<tbody>
<tr>
<td>1</td>
<td>Presentation</td>
<td>0%</td>
</tr>
<tr>
<td>2</td>
<td>Essay of max. 2,500 words</td>
<td>50%</td>
</tr>
<tr>
<td>3</td>
<td>Presentation</td>
<td>0%</td>
</tr>
<tr>
<td>4</td>
<td>Essay</td>
<td>50%</td>
</tr>
</tbody>
</table>

1. **Presentation:**
   Your first formative assessment is a presentation that you will give in weeks 2 to 7, on one of the questions given under the seminar topics. Your presentation should be approximately 20 minutes long and be clearly structured in introduction, case studies, and conclusions. A Powerpoint presentation is optional; use the Powerpoint to present good images rather than long texts. You will be given feedback after the seminar.

2. **Essay:**
   Your first piece of summative assessment will be an essay of maximum 2,500 words based on the question addressed in your presentation. The essay should acknowledge the feedback received during the presentation. **Deadline: Tuesday 11 November, 3.00 pm**

3. **Presentation:**
   Your second formative assessment is a presentation that you will give in weeks 8 to 12, on one of the questions given under the seminar topics. Your presentation should be approximately 20 minutes long and be clearly structured in introduction, case studies, and conclusions. A Powerpoint presentation is optional; use the Powerpoint to present good images rather than long texts. You will be given feedback after the seminar.

4. **Essay**
Your second piece of summative assessment will be an essay of maximum 2,500 words based on the question addressed in your presentation. The essay should acknowledge the feedback received during the presentation.

**Deadline: Tuesday 16 December, 3.00 pm**

**SESSION SUMMARIES**

**WEEK 2: INTRODUCTION**

When cultural heritage is perceived as inherited from the past, we may not notice that it actually is used in the present to confirm powerful political projects. This module starts from the assumption that heritage is made in the present. This constructivist stance invites us to think how categories like ‘ruin’, ‘landscape’, ‘monument’ and ‘culture’ have emerged and why we think they require conservation. What do we want heritage to do for us?

**Set reading:** Brumann 2014; Lowenthal 1994

**WEEK 3: RUINS OF MODERNITY**

Recent critical theory alleges that we live in the ruins of modernity. As a result of this, there has been a renewed interest in the ruin as a dilapidated structure and a metaphor for our current condition. Of course, ruins have spoken to our imagination since the early modern period, starting with Piranesi’s drawings of Roman ruins. But the category of the ruin has now expanded beyond that of the picturesque ruin, to include industrial estates, cities ruined by air wars, nuclear testing grounds. The ruin stands in as a figure of our ruined modernity.

**Set reading:** Gevisser 2004; Veitch 2010

Further reading: Abu El-Haj 2001; Baucom 1999; *Cultural Anthropology* 23 (2) (2008, special issue on ruins); DeSilvery and Edensor 2012; Edensor 2005; Errington 1998 (Chapter 8); Fine-Dare 2002; Gilloch 1997; Hell and Schönle 2010; Riegl 1982; Simmel 1965; Stoler 2008; *Third Text* 25: 6 (2011, special issue on ruins).

Presentation question: In which ways are ancient ruins used for contemporary politics?
Presentation question: In which ways can contemporary ruins be used to address contemporary politics?

**WEEK 4: CONSERVATION OF CITYSCAPES**

Cities are made up of plans, streets and buildings that have been produced throughout their histories. Cities are products of history. Each period deposits another set of buildings, to which new layers of meaning accrue. For that reason cities can be considered palimpsests. When city planners decide to restore a cityscape, they will have to make a selection of buildings to preserve. Such a selection is never random and the making of ‘heritage’ always involves selective remembrance and the forgetting of unwanted pasts.

**Set reading:** Cosgrove 2006; MacDonald 2006; Herzfeld 2006; Low 2004


**Athens:** Alcock 2002; Beard 2002; Boyer 1994.

**Quebec:** Handler 1985; Handler 1988

**Nuremberg:** MacDonald 2006; MacDonald 2009

Presentation question: Analyse how the conservation of a cityscape can result in a ‘nationalisation’ of the city?

Presentation question: Analyse how the conservation of a cityscape can result in a ‘sanitisation’ of the city?

**WEEK 5: IMPERIALIST NOSTALGIA**

Tourism is rapidly becoming the most important industry in the world and secures the financial sustainability of heritage sites. Indigenous peoples whose ‘original’ ways of life have presumably been lost in the process of colonisation, feature as an attraction in many tours. This tourist longing for that what is lost is referred to as ‘imperialist nostalgia.’ The indigenous peoples themselves are to some extent complicit in the process. But recognition of their cultural particularity, for instance in the UNESCO intangible heritage programme, has led to increased valuation of ‘culture.’ Indigenous people therefore represent themselves as the custodians of their cultural heritage.

**Set reading:** Bissell 2010


**Maasai performances:** Bruner and Kirshenblatt-Gimblett 1994; Bruner 1996; Bruner 2001.

**San hunter-gatherers:** Kuper 2003; Sylvain 2005

Presentation/essay: Are cultural performances only meant to satisfy tourist demand or primarily staged as a form of political self-assertion? Do these functions undermine or reinforce each other?

**WEEK 7: INTANGIBLE HERITAGE**

The 1972 World Heritage Convention embodied a particular understanding and conceptualisation of the nature of heritage.
However, its emphasis on king and country has gradually given way to an interest in the heritage of ‘home and hearth’. A similar shift in our thinking about heritage led UNESCO to adopt the 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage*, as a counterpoint to the World Heritage Convention. In this seminar we will examine whether this has initiated a new way of thinking about heritage, not only in terms of what constitutes heritage, but also in terms of what purposes it serves.

**Set reading**: Brumann 2009; Clifford 1998b  
**Background reading**: Select papers from *Museum International* (vol. 56, part 1-2), special issue on intangible heritage; Hobsbawm and Ranger 1983


Seminar/essay: How has the 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* redefined cultural heritage and does it contribute to its conservation?

**WEEK 8: DIFFICULT HERITAGE**

Even when historical sites such as Colonial Williamsburg in the United States or Nazi concentration camps seem to have been conserved for obvious reasons, they may yet ignite controversies over what should be remembered at these sites. Colonial Williamsburg initially celebrated America’s independence, but has increasingly been forced to acknowledge that slavery was silenced in its display. The Nazi concentration camps in pre-1989 Poland have been controversial for their commemoration of the Holocaust.

**Set reading**: Gable and Handler 1993; Dolff-Bonekämper 2012

*Concentration camps*: Duvenage 2002; Farmer 1995; Koonz 1994a; Koonz 1994b; Marcuse 2001; Williams 2007

*America’s wars*: Linenthal and Engelhardt 1996

Seminar/essay: In many instance, the presentation of ‘difficult heritage’ has been controversial. Analyse which particular problems are encountered in the presentation of this heritage and which strategies have been employed to counter the controversies?

**WEEK 9: PILGRIMAGES AND HOMELAND TOURS**

UNESCO world heritage sites are not selected for their artistic value only. An increasing number of world heritage sites is selected for their historical value including places as the concentration camp Auschwitz or the slave castles in Ghana (El Mina) and Senegal (Goree Island). Such places have particular significance for, respectively, the survivors of the Holocaust and the descendants of the slaves. They travel to these sites as pilgrims. In this session we will examine which meanings are attributed to these places and what the pilgrimages to these places accomplish for their performers.

**Set reading**: Bruner 1996;  
**Background reading**: Tuan 1980; Bonilla 2009
Scottish pilgrimages: Basu 2007

Presentation/essay: If heritage tours should be understood as ‘rites of passage’, then just what do they establish for the pilgrims?

WEEK 10: POST-CONFLICT HERITAGE AND RECONCILIATION
Postcolonial societies around the world still struggle with the legacy of colonialism. The psychic wounds left by colonial domination are still felt today. To address the legacy of colonialism and other conflicts, an interest has emerged in the potential of heritage-healing. In this seminar we will examine how the legacy of colonialism is handled by postcolonial nations, providing reconciliation with the past, the present, and the future.


South-African museums: Buntman 2003; Bohlin 1998; Coombes 2003 (Chapter 3); Nanda 2004; Nuttall and Coetzee 1998; Rassool 2006; Williams 2007
Colonial monuments: Aldrich 2005; Bernault 2010; De Jong 2008; De Jorio 2003; De Jorio 2006; Mann 2005
Archaeological sites: Hodder 2010; Meskell 1998; Meskell 2002; Meskell 2009; Meskell 2010; Winter 2007

Presentation/essay 1: How do postcolonial states appropriate colonial monuments to create a future for the nation?
Presentation/essay 2: How do museums in South Africa interpret Apartheid in order to create a new future?
Presentation/essay 3: How can archaeology create the conditions for ethical management of archaeological sites?

WEEK 11: OWNERSHIP, COPYRIGHT AND RECOGNITION
The ownership of heritage is a particularly controversial issue. Claims of ownership placed ‘culture’, ‘art’, or ‘tradition’ are likely to be met with counter-claims by others, including individuals, social groups, or nations. These claims raise some fundamental questions: can ‘culture’ be ‘owned’ as ‘property’? If so, who has the right to designate and to claim them as such? In this seminar we will look at claims of ownership in Aboriginal art and in Melanesian traditions.
In particular, we will examine how cultural property or copyright is defined in these contexts.

Set reading: Brown 1998 et al. and Brown 2005

Aboriginal art: Myers 1995; Myers 2002; Myers 2004
Maori pattern: Thomas 1995; Thomas 1999; Thomas 2001
Melanesian kastom: Geismar 2005; Harrison 1992; Leach 2003

Presentation/essay 1: Why is ownership/copyright a recurrent issue in appropriations of Aboriginal art? To what extent does this issue provide recognition to the artists?
Presentation/essay 2: What is achieved through the visual repatriation of objects and photographs?
Reading: Select chapters from Peers and Brown 2003 (part 2); Golding and Modest 2013 (Chapter 5); Sleeper-Smith 2009.

WEEK 12: ARCHIVES AND THE FORMATION OF PUBLICS
The current interest in the archive as an object of heritage has raised some interesting questions regarding the future of heritage. Archives have always been conceptualised as institutions for the storage of documents and supported by state institutions. However, the realisation that certain communities might need their own archives in order to secure the material from which future histories can be written, has resulted in the creation of community archives. The assumption is that the creation of new archives may lead to the formation of new publics.

Set reading: Hall 2001; Flinn and Stevens 2009


Presentation/essay: how does the creation of new archives contribute to the making of new publics and how do communities benefit from that?

BIBLIOGRAPHY

GENERAL WORKS

**SPECIFIC WORKS**


Routledge, in association with the Open University. [ML: AM 55 BOS] [photocopy]
Stewart, S. 1993. On Longing: narratives of the miniature, the gigantic, the souvenir, the collection. Durham, N.C., London: Duke UP.

Websites
UNESCO: http://www.unesco.org/
World Heritage Commission/Committee/Convention: http://www.unesco.org/whc/
List of World Heritage properties: http://www.unesco.org/whc/heritage.htm
English Heritage: http://www.english-heritage.org.uk/
National Trust: http://www.nationaltrust.org.uk/main/
SCHOOL OF ART, MEDIA AND AMERICAN STUDIES

MUSEUM PLACEMENT (AMAAMM-1Y)
OR INTERNSHIP (AMAAMM-3Y)
40 credits

AUTUMN SEMESTER 2014, continued in SPRING 2015
TIME AND VENUE
Autumn semester:
Monday, 22 Sep., 1.30 to 2.30pm (Week 1) – Sofas outside kitchen
Thursday, 2 Oct., 3 to 4.30pm (Week 2) – Sofas outside kitchen
Thursday, 23 Oct., 3 to 4.30pm (Week 5) – SRU room
Thursday, 20 Nov., 3 to 4.30pm (Week 9) – SRU room
Thursday, 4 Dec., 3 to 4.30pm (Week 11) – SRU room

Arrangements for the Spring semester will be circulated with the second part of the module outline in December.

MODULE DESCRIPTION
This module assesses your museum placements (AMAAMM1Y) or SCVA internship (AMAAMM3Y). The work experience element of your degree contributes to your professional and academic development alike, helping you gain on-the-job skills while reflecting on the relationship between theory and practice.

LEARNING OUTCOMES
On completion of this year-long module, students will have gained the following abilities, skills, and insights:

• Self-reflexive evaluation of learning style
• Audit of professional and interpersonal skills, development of a career plan, and practice in researching the job market, writing applications, and attending interviews
• Familiarity with different roles within the museum profession and current issues affecting the sector
• Ability to apply the theory and practice components of degree study in a workplace environment
• Ability to analyze an individual museum in terms of its management, governance, and operational structures
• Ability to demonstrate critical thinking in terms of strategic planning within a museum
• Ability to draft professional-standard documents, such as strategic plans, reports, or grant applications

ATTENDANCE
You will be based in your placement institution one or two days per week, normally Monday and Tuesday, but other arrangements can be approved by the placement provider and the module organizer. The autumn placement lasts for 9 to 10 weeks, covering Weeks 2 through 12 (and including Week 6, Reading Week). The spring placement lasts for 12 weeks, covering the entire semester.

For students enrolled on AMAAMM1Y, the autumn and spring placements will be in one institution if possible, but sometimes in two different institutions each semester, giving you a diverse range of experience and additional contacts. Where a work placement requires more than an hour of travel each way, only one day per week is expected, instead of two. In general, no more than one placement per student requires such a level of travel. Reasonable travel expenses to placements can be reimbursed: please consult the module organizer for more information.

For students enrolled on AMAAMM3Y, both the autumn and spring semesters will take place in the department to which your internship is assigned, although a flexible approach is encouraged and cross-department working will arise. The SCVA requests that interns continue their placement through the summer months.
Arrangements for more or fewer hours can be negotiated through your SCVA supervisor, and with the input of the course director. The summer period is not assessed as part of this module.

Attendance at all School-based sessions of this module is mandatory. If you are unable to attend a session, you must contact the Learning and Teaching Service (ZICER Hub), tel. 01603 597581, or email art_pgt_hub@uea.ac.uk, BEFORE THE SESSION BEGINS.

MARKING CRITERIA
See the LTS website at http://www.uea.ac.uk/learningandteaching/students/assessment, under ‘Marking criteria’. The Senate Scales for Masters Coursework apply, and these are incorporated into the feedback sheets markers will return to you with your assignment. You can see these feedback sheets on the School-wide Blackboard site ‘ART – Information for Staff and Students’.

SUBMISSION OF COURSEWORK
Most written coursework is submitted electronically through Evision. Some work may be submitted through the Blackboard site or in person to the Elizabeth Fry Hub: read the details of each assignment in this module outline to confirm requirements.

For further details, consult the Learning and Teaching Service (LTS) website at http://www.uea.ac.uk/learningandteaching/students, and the UEA Student Handbook, http://www.uea.ac.uk/learningandteaching/getting-started/handbooks. For advice on what constitutes plagiarism, and how to avoid it, see http://www.uea.ac.uk/plagiarism.

Extensions to deadlines will be granted only if there are appropriate extenuating circumstances. Forms for extension requests are available through the LTS website. Penalties will apply to late work submitted without an extension, and may apply to work that exceeds the stated word limit.

<p>| Module Calendar |
|-----------------|----------------|
| Week | Date      | Session |
| 1    | Sept. 22nd| 1.30-2.30 pm: Meet Museum Studies Tutor to discuss placement and internship arrangements |
| 1    | Sept. 24th| In the morning: students on AMAAMM1Y should be prepared to visit prospective placement providers 4-5 pm: Follow up meeting with Tutor |
| 2    | Oct. 2nd  | Meet module organizer, overview of module. Discuss the UEA Code of Practice |
| 3    | Oct. 6th /7th | Most autumn placements begin, unless your host institution has requested otherwise. |</p>
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<th>Week</th>
<th>Date</th>
<th>Session</th>
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<tbody>
<tr>
<td>5</td>
<td>Oct. 23rd</td>
<td>Why study museum studies?</td>
</tr>
<tr>
<td>9</td>
<td>Nov. 20th</td>
<td>Theory and practice in the workplace + Student presentations</td>
</tr>
<tr>
<td>11</td>
<td>Dec. 4th</td>
<td>Looking ahead: Spring placements and career planning + Student presentations</td>
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**ASSESSMENT**

Your overall mark for this module consists of the following:

<table>
<thead>
<tr>
<th>Autumn: Learning Journal or Work Portfolio</th>
<th>40%</th>
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</thead>
<tbody>
<tr>
<td>Spring: Strategic (Management) Plan or Project Report or Grant Application</td>
<td>60%</td>
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WORK REQUIREMENTS - AUTUMN SEMESTER

Assessment 1a. Learning Journal, approx. 3000 words
DUE Wednesday, 14 January 2015 (Week 1, Spring Semester)

A learning journal is a useful tool for autonomous, reflective learning, which can help you track your experience in a working environment. It is a personal activity, and you may remove details such as personal and institutional names from your submitted version in order to maintain anonymity. The journal is an accumulation of your thoughts and reflections, rather than a record of events and activities, although those may be relevant as well. It can help you track skills development, which in turn can help you prepare a CV and application letters when you approach the job market.

The most effective way to keep a learning journal is to write something daily, perhaps setting aside a set time during or at the end of each workday. Some entries may be shorter or longer than others; the important thing is to be consistent and to observe how you feel things are progressing with your work placement. This is a process of reflection and self-awareness, which can help you identify strengths and weaknesses, skills learned, or skill gaps to address in the future. Don’t forget that congratulating yourself is as important as critiquing yourself – what aspects of your work did you find most satisfying? What was least fulfilling? Learning can take place in both kinds of environments, but we may identify it more easily in one than the other.

For further guidance, see the relevant BIBLIOGRAPHY section at the end of this module outline.

Alternatively, students may choose to submit the following:

Assessment 1b. Work Portfolio, approx. 3000 words
DUE Wednesday, 14 January 2015 (Week 1, Spring Semester)

If your autumn placement has focused on a specific project yielding demonstrable results, an alternative assessment is to prepare a Work Portfolio. This should be an organized, hard-copy presentation that reflects what you have accomplished during the placement.

Possible items to include are samples of work you created or to which you contributed (e.g. flyers, letters, presentations, digital media, sample of cataloguing/documentation work; photographs of displays/storage/events); materials related to training you undertook on the placement; feedback from the placement provider, or acknowledgements from members of the public; and any internal documents, research, or reports you generated during the placement.

For further guidance, see the relevant BIBLIOGRAPHY section at the end of this module outline.
WORK REQUIREMENTS - SPRING SEMESTER

Assessment 2a. Strategic (Management) Plan, approx. 6000 words
DUE Thursday, 14 May 2015 (3 pm)

Assessment 2b. Project Report, approx. 6000 words
DUE Thursday, 14 May 2015 (3 pm)

Assessment 2c. Grant Application, approx. 6000 words
DUE Thursday, 14 May 2015 (3 pm)

Submit your work in person to the ZICER Hub, and please provide two copies, to assist with double marking.

The choice of assessment will depend on several factors, such as the scope of your placement, and your developing professional interests. Samples of previous assessments by past students are available to consult in the plastic magazine files on the PGT mezzanine.

**Strategic Plans, Management Plans, and Forward Plans** – as they are variously known – set out an institution’s aims and objectives over a defined period of time (typically 3 to 5 years), present its management structure and funding situation, and provide benchmarks to allow the institution to measure whether its aims and objectives have been met. The Plan should indicate the resources required to implement the strategy (and, if those resources are being drawn from elsewhere in the institution, what impact this will have).

A Strategic Plan usually begins with an Executive Summary, which rehearses the main points of the Plan. It may include a Risk Assessment to identify and evaluate institutional risks if the strategy is not implemented in part or in full. The Strategic Plan may also include a SWOT analysis or similar planning tool; however, take care that such content does not overlap with assessments you have completed on other modules, such as AMAAMC23. For further details on the purpose and content of a Strategic Plan, review relevant content from module AMAAMC23, ‘Museums and Heritage: Management, Governance, Strategies’.

Like the Strategic or Management Plan, the **Project Report** also presents a coherent and up-to-date picture of an institution’s management structure and funding situation. Rather than provide a set of strategic goals to implement over a set period of time, however, the Project Report focuses on one project that forms part of a pre-existing Strategic Plan, and that the student has undertaken during his or her work placement. The Project Report should indicate how the project fits into the institution’s aims and objectives, and should offer a comprehensive treatment of the project’s scope, including planning, implementation, and, where possible, evaluation.

The **Grant Application** takes the form of a sample application made to a suitable museum-funding body, such as the Heritage Lottery Fund (first-round application for larger schemes: see [www.hlf.org.uk](http://www.hlf.org.uk) under ‘How to Apply’ for a list of programmes) or the Esme Fairbairn Collections Fund of the Museums Association (see [www.museumsassociation.org](http://www.museumsassociation.org) under ‘Collections’). The application should relate to the work placement you have been
undertaking, but may be a prospective project, rather than a project the institution is currently planning to undertake. Whichever form of assessment you choose, presenting your work in a professional-standard format, with scrupulous attention to detail (including grammar, spelling, punctuation, and layout), is an important part of the work requirements. The work should be concise, and plans and reports in particular should combine text and bullet-point (or similar) presentation, supported by diagrams, charts, maps, and images as required. The assessment should use appropriate referencing and bibliography, suited to the content of the specific Plan, Report, or Application.

ETHICAL ISSUES
It is crucial for students to consider the ethical implications of their work placement and resulting assessment. Host institutions may, understandably, be uncomfortable with the idea that someone from outside the institution has undertaken to work alongside them but at the same time carry out the kind of analysis implied by a Strategic Plan or similar piece of work.

The Plan or Report is, in the end, an exercise for your degree, and you should remember that: there may be issues which the institution wishes to keep confidential: it is their right to do so. Much of the information you require for the exercise will be publicly available, and it is inappropriate to ask, still less insist, on more if it is not forthcoming.

Interviews with staff may sometimes be a good idea if they have the time and are willing to contribute their views. However, it is essential that your Plan or Report speaks not in terms of individuals but of roles and job titles (as such plans would do in a work environment). You should also keep in mind that staff may be expressing personal, rather than official, opinions, and in order to compile an effective Plan, Report, or Application, you need to rely on data and documentation, not hearsay. Having said that, if some members of staff have been especially helpful during your placement, and are happy to be named, it is entirely appropriate to mention them in an acknowledgements section.

For further guidance on learning in the workplace, including advice on conducting and using risk assessments, consult the UEA Code of Practice on Work-based Learning.
SESSION SUMMARIES AND READINGS

Week 5 Why study museum studies?
This is a question you will no doubt have considered before you even applied – but one month into your MA, does the experience of studying differ from your expectations? We’ll catch up on how individual placements are going, and discuss any issues arising. What can – and can’t – postgraduate study provide in terms of career development?

Suggested reading:
Davies, Maurice. 2007. The Tomorrow People: Entry to the Museum Workforce. Report to the Museums Association and the University of East Anglia. [Skim pdf on Blackboard site, and see background information and downloadable appendices, at http://www.museumsassociation.org/careers/13582]


Week 9 ‘Theory’ and ‘practice’ in the workplace
In the museum sector, and in higher education as well, professionals sometimes speak about ‘theory’ and ‘practice’ as if they were polar opposites. Museum studies course, like this one, may themselves make distinctions (either implicitly or explicitly) about the ‘academic’ and ‘practical’ aspects of a course, again suggesting that there is a great divide between the two.

We’ll take this as a springboard to consider personal experience so far, especially on your individual placements. It might be interesting to ask some of the staff at your placement provider about their own entry into the field. We’ll also have our first set of presentations from students about their own work placement experience so far.

Suggested reading:

Week 11 Looking ahead: Spring placements and career planning
This week, we’ll discuss arrangements for spring placements where relevant (for AMAAMM1Y students), and look ahead to working with the Careers Service next semester. We’ll have our second set of student presentations about work placements this autumn. If you haven’t done so already, familiarize yourself with the Careers section of the Museums Association website, at http://www.museumsassociation.org/careers, and the Leicester Museum Studies Jobs Desk, at http://www2.le.ac.uk/departments/museumstudies/JobsDesk.
BIBLIOGRAPHY: LEARNING JOURNALS

University of Worcester. 2011. Study Skills Advice Sheet: Learning Journals. [pdf available on Blackboard site]

BIBLIOGRAPHY: WORK PORTFOLIOS
Priest, Cheryl. 2010. ‘The benefits of developing a professional portfolio’. [pdf available on Blackboard site; the author is an academic in the field of child development and education]

University of Sheffield. 2007. Work Experience Portfolio. [pdf available on Blackboard site]
DEPARTMENT OF ART HISTORY AND WORLD ART STUDIES

Dissertation in Museum Studies
(AMAAMM1X), 60 credits

2014–15
TIME AND VENUE
This 60-credit module spans the Spring semester of your year of postgraduate study and the period of the summer vacation.

You will be asked to submit a Provisional Dissertation Title Form (available on Blackboard site) form by Thursday, 28 May 2015.

Your dissertation must be submitted as a hard copy, by Monday, 7 September 2015, to the Elizabeth Fry Hub. To arrange for submission through a postal delivery service, please contact the Hub.

MODULE DESCRIPTION
The dissertation is the single most heavily weighted part of your degree. It gives you an opportunity to demonstrate your critical independence as a scholar and practitioner by writing a sustained and unified paper of 12,000 words in length.

The dissertation is a piece of original research. It requires the capacity to develop research questions through the development of a critical framework.

LEARNING OUTCOMES
The learning outcomes include the following:
- how to sustain and develop a piece of research over a number of months
- how to co-ordinate independent research and original thinking with the study of secondary literature
- how to locate your own research and thought within a relevant scholarly context
- how to organise a substantial piece of writing as a coherent argument
- how to co-ordinate heritage and museum practice and theory in a written presentation
- how to make good use of supervisory advice

DISSERTATION CONTENT
Your dissertation should include the following:
- an abstract of up to 200 words, bound at the front of the volume
- a title page, including your student number and a word count
  Please note that dissertations are marked anonymously. Do not put your name on your dissertation.
- a contents page, giving chapter headings or other textual divisions
- a list of illustrations
- the main text, which should be divided into chapters or other sections
- footnotes or other appropriate referencing system
- bibliography of all works cited; this may be divided into primary and secondary sources (primary sources = archives, interviews, etc.), illustrations, either integrated in the text or placed at the end
- appendices if required. The function of appendices is to supply information not readily available which provides data on which you have drawn in the body of the dissertation. Thus appropriate material for appendices would include unpublished texts (letters, accounts, etc.) or short catalogue entries giving basic information about objects that have not previously been catalogued. Appendices lie outside the word count, but should on no account be used to continue the main argument of the dissertation.

ATTENDANCE
You will be expected to discuss the subject, title and organisation of your dissertation with at least one academic member of staff, who will act as supervisor.

THE ROLE OF THE SUPERVISOR
Your supervisor will offer guidance on:
- the subject of your dissertation
- the argument of your dissertation
- the presentation of your dissertation
- secondary literature to be consulted in the first instance
Your supervisor may review partial drafts of your material in order to offer the guidance described above.

Please note that your supervisor is not the editor of your work. Supervisors will not correct grammar and spelling or offer detailed comments on advanced drafts.

**TIMETABLE**
**April 2015 onwards:** Discuss potential dissertation subjects with appropriate members of staff. You should be reading extensively, compiling a provisional bibliography, and defining your research questions and area of enquiry.

28 **May 2015** submit a *Dissertation Title Approval* form to the module organiser/course director - by 3.00pm. (Pigeonhole in School office is fine).

7 **September 2015:** deadline for submitting your dissertation.

**ASSESSMENT**
Dissertation: 100%

**REFERENCING AND FORMAT GUIDELINES**
Referencing (also known as citation) is an important skill as well as a courtesy to your readers and those on whose work you are building. The main purpose of referencing is to provide the sources of quotations or ideas made by other scholars that are relevant to your argument. Failure to provide adequate referencing is equivalent to plagiarism. You will see from the School’s PGT Mark Descriptors that citation is included in the column under Written Communication and that ‘exemplary citation and bibliography according to a standard convention’ are characteristic of first class work. You should be able to demonstrate consistency in at least one referencing system.

There are various conventions regarding the formatting of referencing and footnotes. You can use the format as laid out in the School Style Guide, which is available, with guidance, on the ‘ART-Information for Students’ Blackboard site. If you choose another style (e.g. MLA, Harvard, Chicago, New Hart’s Rules, etc.), be sure that you follow it **consistently** in both references and bibliography.

**Bibliography**
The bibliography at the end of your dissertation should list all the works you refer to directly in your text and notes; it is not appropriate to include works you have simply consulted. You should include websites as well as paper publications and e-journals (which are cited the same as for print).

Format your bibliography according to the same established style you have used for your referencing/citations - whether that is the School’s ‘house style’, MLA, Harvard, Chicago, New Hart’s Rules, etc. You should also include any unpublished written material you have consulted, for example manuscript notebooks, letters, unpublished reports, etc., in such a way as to allow anyone who wishes to find them to do so.

**Captions and Lists of Illustrations**
As indicated above, you must include a list of illustrations, and provide captions for any illustrations, including tables. The list of illustrations gives a brief version of the caption, and a credit for the source of illustration. Consult the School’s ‘house style’ guide for a suggested format for figure captions.

**Abstract**
The abstract is an important part of your submission, best written when the dissertation is complete or nearly so. At a maximum of 200 words (which counts towards your final word count), the abstract sets out the main argument, results, and contribution of your dissertation in a concise format. Looking at abstracts of articles published in journals will give you a good sense of the format, and there are advice guides posted on the Blackboard site and online, such as:

  [https://owl.english.purdue.edu/owl/resource/752/04/]
**TIME AND VENUE**
Friday, 9.00 - 12.00, SRU Seminar Room, plus field trips

**MODULE DESCRIPTION**
Museums and cultural heritage institutions share a common set of practices in relation to their public presentation. This module focuses on the role of interpretation in cultural institutions, and vice versa. We will consider how museums and heritage sites engage with their audiences, and who these audiences are. Access, understood in its broadest sense, involves all facets of work in the cultural sector, but presents unique issues as well, which we examine in relation to professional skills as well as topical research and debates.

**LEARNING OUTCOMES**
On completion of the module, students will have achieved the following learning outcomes:

- Be able to identify a range of audiences in the museum and heritage sector, and devise programming to help target and develop both existing and underserved audiences.
- Be conversant with different theories of learning and learning styles, and how these impact the design and delivery of interpretation and education in the museum and heritage sector.
- Developed a deeper understanding of the role museums and heritage organizations can play in raising cross-cultural awareness and addressing social and economic disadvantage.

**ATTENDANCE**
Attendance at all sessions of this module is mandatory.

If you are not able to attend a session, please inform the instructor BEFORE THE SESSION BEGINS.

**SUBMISSION OF COURSEWORK**
Most written summative coursework is submitted either electronically through e:Vision, or in person at the Arts Hub. However, you should consult the details of each assignment on Evision and in this module outline to confirm the requirements.

For further details, consult the Learning and Teaching Service (LTS) website at [http://www.uea.ac.uk/learningandteaching/students](http://www.uea.ac.uk/learningandteaching/students), and the UEA Student Handbook, [http://www.uea.ac.uk/learningandteaching/getting-started/handbooks](http://www.uea.ac.uk/learningandteaching/getting-started/handbooks). For advice on what constitutes plagiarism, and how to avoid it, see [http://www.uea.ac.uk/plagiarism](http://www.uea.ac.uk/plagiarism).

You are entitled to self-certify one extension per year. Additional extensions to deadlines will be granted only if there are appropriate extenuating circumstances. If you receive an extension, you forfeit your right to a 20-day turnaround of your coursework. Penalties will apply to late work submitted without an extension, and may apply to work that exceeds the stated word limit.

**MARKING CRITERIA**
See the LTS website at [http://www.uea.ac.uk/learningandteaching/students/assessment](http://www.uea.ac.uk/learningandteaching/students/assessment), under ‘Marking Criteria’. The Senate Marking Scales for undergraduate level apply, and these are incorporated into the feedback sheets markers will return to you with your assignment.
You can see these feedback sheets on the Blackboard site ‘ART – Information for Staff and Students’.

Performance-based learning

MODULE CALENDAR

<table>
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<tr>
<th>Week</th>
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<th>Theme</th>
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<tr>
<td>1</td>
<td>16/01</td>
<td>Introduction: Theories of learning</td>
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<td>2</td>
<td>23/01</td>
<td>Field Trip to Imperial War Museum</td>
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<td>3</td>
<td>30/01</td>
<td>Interpretation in the museum sector</td>
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<td>4</td>
<td>06/02</td>
<td>Object-based learning - John Mack</td>
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<td>5</td>
<td>13/02</td>
<td>Performance-based learning</td>
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<tr>
<td>6</td>
<td>20/02</td>
<td>Week - no session</td>
</tr>
<tr>
<td>7</td>
<td>27/02</td>
<td>Learning in the SCVA - Veronica Sekules</td>
</tr>
<tr>
<td>8</td>
<td>06/03</td>
<td>Interpretation in the heritage sector (at Strangers Hall) - NB for 10 am to 12.30 pm!</td>
</tr>
<tr>
<td>9</td>
<td>13/03</td>
<td>Working with children, families, and adults - Nell Croose-Myhill and Lilian Cameron</td>
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<tr>
<td>10</td>
<td>20/03</td>
<td>Cross-cultural perspectives</td>
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<tr>
<td>11</td>
<td>17/04</td>
<td>Learning projects (student presentations)</td>
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<tr>
<td>12</td>
<td>24/04</td>
<td>Learning projects (student presentations)</td>
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ASSESSMENT

Your overall mark for this module consists of the following:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Essay</td>
<td>40%</td>
</tr>
<tr>
<td>Learning Project - document file</td>
<td>60%</td>
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</tbody>
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WORK REQUIREMENTS

As well as attending regularly, you are expected to complete the assigned reading for each seminar and participate actively in class discussions. In addition, two pieces of work will be assessed:

1. Essay, 2,500 words

DUE by E-vision, Thursday, 26 February, 3 pm (Week 7)

Choose one of the following topics for your essay:

1. How does learning in a museum or at a heritage site differ from learning in other contexts?
2. ‘Visiting museums and heritage sites is a middle-class pursuit.’ To what extent do you consider this to be a valid statement - and if you think this statement does contain an element of truth, how can the sector address the issue? (In an international context, ‘middle class’ may equate to ‘white collar’ professionals with some qualification beyond secondary education.)
3. Write a critical analysis of two substantial academic works (books, book chapters, or journal articles) chosen from the ‘set readings’, ‘further readings’, or general bibliography in this module outline. Your analysis should have a unifying theme, and you may also use other academic works, with approval from the instructor.
4. Write a critical analysis of the interpretation and learning approach adopted in an exhibition (or institution) of your choice. Support your analysis with reference to academic literature.

Learning Project – group presentation and document file:

In-class presentations in week 11 and 12 with hard copy due to Arts Hub, Thursday 30 April, 3 pm (Week 13)
Working in pairs or small groups, devise a programme of learning activities to accompany a special exhibition, gallery redevelopment, or heritage site initiative. Your programme may include formal learning, informal learning, and/or outreach activities, and may target whatever groups you identify as relevant. You may wish to balance ‘one-offs’ and new learning-related programmes against ongoing learning-related programmes at your institution.

Please base your programme on an actual institution in the museum and heritage sector - but any specific exhibition or initiative would ideally be projected or imagined so that you do not duplicate extant work, with the caveat that it should be something that would be suitable and feasible for that institution to host.

In presenting your Learning Project, first introduce your institution and the exhibition or initiative to which your programme relates. Discuss the rationale for your programme, and present each feature, taking into consideration resource allocation, target audiences, and benchmarks for successful delivery. Your Learning Project may benefit from including sample materials that you have created, such as a teacher’s pack (or outline version); a trail or other children’s activity; a schedule of films, lectures, or other events; and plans for outreach or online programming.

For the presentation, each group will have no more than 15 minutes to pitch the Project’s theme, content, and activities to the class as if speaking to a staff meeting of museum colleagues. Any or all of the group members may speak, using any visual aids or handouts required.

For the document file, each group member should take responsibility for preparing a specific part of the submission and label that section clearly with an ID number to facilitate individual marking (that is, each member receives a different mark - although groups can indicate if they would like the work to be judged as whole, in which case each member will receive the same mark). Each group should submit one document, which may take the form of a binder, portfolio, or similar, depending on what the group decides.

SESSION SUMMARIES
For each session, the set readings are listed in the order of suggested reading. Note that we have included pdfs of several chapters of George Hein’s book *Learning in the Museum* on the Blackboard site, since there is only one copy in the library, as well as two books by Graham Black: *Transforming Museums in the Twenty-first Century* and *The Engaging Museum*. All three books are useful, relevant, and reasonably priced, with secondhand copies available on the internet (abebooks, Amazon marketplace, etc.).

**Week 1  Introduction: Theories of learning**
Why does learning matter in the museum and heritage sector? In this session, we consider the role that education has played in museums and art galleries in particular – a role which dates back to the founding of museums, but which has taken on a particular urgency over the past 25 years, bringing about significant changes in the sector.
Three readings today, but two (Moersch and Fritsch) of them are reasonably short - and will be springboards for discussion in class.

**Set reading:**

**Further reading:**

**Week 2 Fieldtrip to the Imperial War Museum**
This week we will visit the new First World War Galleries in the Imperial War Museum, which opened last year coinciding with the centenary of the beginning of the First World War. During this visit you will be divided in small groups and examine the new exhibits in the light of relevant learning theories. You will be able to ask questions on the exhibits to Paul Cornish, Senior Curator of the First World War Project. In the afternoon, we can visit any of the exhibitions related to the First World War.

As readings, we have the two seminar chapters by Hein on learning in the museum. Please make sure you read them before the visit:

**Set reading:**

**Week 3 Theories of learning**
There are many different styles of individual learning, and different theories about how (and what, and why) people learn in a museum or heritage environment. In this session, we’ll consider the particular influence of ‘constructivism’ in museum learning, as well as the role of visitor perspectives and outcomes in building learning and interpretation into the museum and heritage experience.
Set reading:

Further reading and web resources:
Mastai, Judith. 2007. ‘“There is no such thing as a visitor”.’ In: *Museums after Modernism: Strategies of Engagement*, ed.
Week 4 Object-based learning

Collections offer museums, galleries, and many heritage sites a unique way to engage visitors and engender learning experiences. This week, we build on last week’s consideration of learning and audiences to consider object-based and multi-sensory learning approaches – by practising the principles ourselves!

Set reading:

Further reading:
Macleod, Fiona, ed. 2010. Out There: Pushing the Boundaries of Museums’ Potential. Glasgow: Glasgow Museums. [Not at UEA, but will put selection or weblink on BB site.]


**Week 5 Performance-based learning**

Learning in the museum and at heritage sites has always been facilitated through performances, either in museum theatre or in forms of historical re-enactment as in ‘living history’. Whilst fashions in performance-based learning come and go, visiting museums and heritage sites has increasingly also been understood as performance. As subject of extensive research in the Performance, Learning and Heritage project (2005-8), performance-based learning has been the subject of extensive publications.

**Suggested reading:**


**Further reading:**


**Week 7 Learning at the SCVA**

The Head of Education at the SCVA has developed a range of education programmes and initiatives for the gallery over the years.
In this session, she will help us revisit theories of learning and their application in the museum, drawing on case studies from the SCVA.

**Week 8 Interpretation in the heritage sector**

How can a cultural heritage site, focused on the historic environment, take an active role in the interpretation of heritage and in issues of education and engagement? This week we meet the curator of Strangers Hall to hear about their own approach to heritage education as part of the Norfolk Museums Service. **Meet at Strangers Hall at 10 am.**

**Suggested reading:**

**Week 9 Working with children, families, and adults**

Many museums target different visitor groups according to needs, especially children (including school groups), families, and a broad range of adult visitors. What specific needs do these visitor groups have, and how can museums offer opportunities for learning at every stage of life?

**Suggested reading (an * indicates recommended works):**
Week 10 Cross-cultural perspectives

Building on last week’s discussion of social inclusion and the museum, we will look more specifically this week at cross-cultural perspectives in the museum. While museums in countries shaped by the dynamics of colonization (e.g. Canada and Australia), cross-cultural work has become better embedded over the past 20 years, while in Europe, work with migrant and refugee communities is increasingly important to many institutions. Overall, the trend is toward collaborative curation.

Set reading:

Further reading:

Web resources:
Mela (Museums in an age of migration): part of EU 7th framework programme
http://www.mela-project.eu/
MApforID (Museums as Places for Intercultural Dialogue).
Evaluation report here:
LEM Project (The Learning Museum). They can also download a report from a working group on intercultural dialogue here: http://www.lemproject.eu/WORKING-GROUPS/Intercultural-dialogue/4rd-report-museums-and-intercultural-dialogue/view


Week 11 and 12 Student presentations

GENERAL BIBLIOGRAPHY
The monographs and edited volumes listed below provide an overview of the key literature in this field.

Using PrimoOnesearch and Metalib resources (e.g. JSTOR, EBSCO Host, Taylor and Francis), you will find a wealth of articles in a wide range of journals, covering museum and heritage education - including journals far beyond the specific fields of museum studies and cultural heritage. Museum & Society (open access online, from Leicester University) and Museum Management and Curatorship are two good museum-specific journals with regular, up-to-date research on issues of interpretation, access, and learning.

See also the websites of GEM and engage (listed under Week 1, above), and Museum Practice, the online professional practice quarterly from the Museums Association. Ask CR for log-in details if you are not a member of the MA or engage.

Searching ‘MuseumsETC’ in PrimoOnesearch will yield a range of publications produced by this Edinburgh-based publisher. They are practice-focused, topical, and up-to-date, but be aware that quality varies; they are not peer-reviewed, so far as I can tell.

Dewdney, Andrew, David Dibosa, and Victoria Walsh. 2013. Post-
critical Museology: Theory and Practice in the Art Museum.
London: Routledge. [Includes discussion of learning agendas]
Dudley, Sandra, Julia Petrov, and Jennifer Walklate, eds. 2012. The
Thing About Museums. Objects and Experience,
Representation and Contestation. London and New York:
Routledge.
*Falk, John and Lynn D. Dierking. 2013. The Museum Experience
Revisited. Walnut Creek: AltaMira.
Falk, John and Lynn D. Dierking, eds. 1995. Public Institutions for
Personal Learning: Establishing a Research Agenda.
Washington, D.C.: AAM.
*Falk, John and Lynn D. Dierking, eds. 2000. Learning from
Museums: Visitor Experiences and the Making of Meaning.
Walnut Creek, CA: AltaMira Press.
Falk, John, Lynn D. Dierking, and Susan Foutz, eds. 2007. In
Principle, In Practice: Museums as Learning Institutions.
Lanham: AltaMira Press.
Fritsch, Juliette. 2011. Museum Gallery Interpretation and Material
Genoway, Hugh H., ed. 2006. Museum Philosophy for the Twenty-
first Century. Malden: AltaMira Press.
*Golding, Viv and Wayne Modest, eds. Museums and Communities:
*Golding, Vivien. 2007. Learning at the Museum Frontiers: Identity,
Race and Power. Farnham: Ashgate.
Harland, John and Kay Kinder. 1999. Extending Young People’s
York: Routledge.
Hems, Alison and Marion Blockely, eds. 2006. Heritage
Henson, Don, Peter Stone, and Corbishley, Mike. 2004. Education
and the Historic Environment. London and New York:
Routledge.
Holo, Selma and Mari-Tere Alvarez. 2009. Beyond the Turnstile:
Making the Case for Museums and Sustainable Values.
Lanham, MD: AltaMira.
Leicester: Leicester University Press.
London: Routledge.
Hooper-Greenhill, Eilean. 2000. Museums and the Interpretation of
*Hooper-Greenhill, Eilean. 2007. Museums and Education: Purpose,
*Hooper-Greenhill, Eilean, ed. 1999. The Educational Role of the
*Karp, Ivan, Corinne A. Kratz, et al., eds. 2006. Museum Frictions:
Public Cultures/Global Transformations. Durham, NC: Duke
University Press.
Kreps, Christina. 2003. Liberating Culture: Cross-Cultural
Perspectives on Museums, Curation and Heritage
*Lang, Caroline, John Reeve and Vicky Woollard, eds. 2006. The
Responsive Museum: Working with Audiences in the Twenty-
Rowman & Littlefield.


Wells, Marcella, Barbara Butler, and Judith Koke. 2013. *Interpretive Planning for Museums: Integrating Visitor Perspectives in Decision Making*. Walnut Creek: AltaMira.


TIME AND VENUE
Sainsbury Research Unit seminar room in the SCVA
Fridays 9.00-12.00
(But note a field trip is arranged for week 4)

MODULE DESCRIPTION
Museums and cultural heritage institutions share a common framework of management and organisational structures. This module explores institutional issues such as governance, legal responsibilities, policy frameworks, project management, funding, and ethics. Teaching includes a number of guest speakers drawn from the professional sector, plus site visits or excursions. The module places the development of job-specific skills in the context of current academic research and of the political and economic climate.

OBJECTIVES
The module introduces you to the skills and institutional context of cultural organisations. Alongside the practical experience gained through the internships which you will be taking at various stages in the MA year they are intended to prepare you for the working environment whether at a museum or heritage site. Many of the skills and procedures are modelled on business practice and are transferable to that context also.

LEARNING OUTCOMES
On completion of the module, students will have:
• Identified a range of managerial, legislative, and communication practices in museum and heritage institutions esp. in the UK
• Become familiar with ethical frameworks that apply in the profession, and begun to consider ethical issues that may arise
• Considered the relationship between marketing and audience development and have a sense of how these relate to income generation
• Deepened their knowledge of issues affecting collections care, including storage, conservation, registration, and loan procedures
• Practiced teamwork, presentation skills, and critical analysis through discussions and in writing

ATTENDANCE
Attendance at all sessions of this module is mandatory. If you are not able to attend a session you must contact your tutor BEFORE THE SESSION BEGINS.

SUBMISSION OF COURSEWORK
Most written summative coursework is submitted either electronically through Evision, or in person at the Arts Hub. However, you should consult the details of each assignment on Evision and in this module outline to confirm the requirements.

For further details, consult the Learning and Teaching Service (LTS) website at http://www.uea.ac.uk/learningandteaching/students, and the UEA Student Handbook, http://www.uea.ac.uk/learningandteaching/getting-started/handbooks. For advice on what constitutes plagiarism, and how to avoid it, see http://www.uea.ac.uk/plagiarism.

You are entitled to self-certify one extension per year. Additional extensions to deadlines will be granted only if there are appropriate extenuating circumstances. If you receive an extension, you forfeit your right to a 20-day turnaround of your coursework. Penalties will apply to late work submitted without an extension, and may apply to work that exceeds the stated word limit.
MARKING CRITERIA
See the LTS website at http://www.uea.ac.uk/learningandteaching/students/assessment, under ‘Marking Criteria’. The Senate Marking Scales for Master Levels apply, and these are incorporated into the feedback sheets markers will return to you with your assignment. You can see these feedback sheets on the Blackboard site ‘ART – Information for Staff and Students’.

MODULE CALENDAR

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<th>Week</th>
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<th>Session</th>
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<tr>
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<td>26/9/14</td>
<td>Introductory session</td>
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<td>National and local institutions</td>
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<td>10/10/14</td>
<td>Governance and management</td>
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<td>17/10/14</td>
<td>Visit to Time and Tide Museum</td>
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<td>5</td>
<td>24/10/14</td>
<td>Documentation strategies</td>
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<td>6</td>
<td>7/11/14</td>
<td>Reading/Tutorial week</td>
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<td>7</td>
<td>14/11/14</td>
<td>Professional ethics</td>
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<td>21/11/14</td>
<td>Art, antiquities and the law</td>
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<td>28/11/14</td>
<td>Collections management</td>
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<td>5/12/14</td>
<td>Marketing and communication strategies</td>
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<td>11</td>
<td>12/12/14</td>
<td>Forward planning, internships and CVs</td>
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<td>12</td>
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<td>Leadership in museums and heritage institutions</td>
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ASSESSMENT
Your overall mark for this module consists of the following:

1. SWOT analysis [50%]
2. Essay [50%]

In addition to these formal summative assessments there will also be an opportunity to prepare and make class presentations in groups, particularly for weeks 3, 7 and 8. These ‘formative’ sessions are not assessed.

WORK REQUIREMENTS

Assessment 1: SWOT analysis, 2500 words
DUE by [Evision or to Hub] Thursday, October 23rd (Week 5) at 3 p.m.
Choose a museum or heritage organization that you can research online, supplemented where possible by published resources or in-person contact. It may be an institution or site where you have worked in the past, but it should not be the same as where you intend to do your assessed spring/Easter placement. Conduct a SWOT analysis of the organization and write a report summarizing your findings. To assist with this assignment, use SWOT analysis support materials available online, for instance: http://www.jiscinfonet.ac.uk/tools/pestle-swot

Assessment 2. Essay, 2500 words
DUE by [Evision or to Hub] Thursday, December 4th (Week 11) by 3 p.m.
Answer one of the following essay questions:
Either:
‘What are the biggest challenges facing museums or cultural heritage organizations in the next ten years?’
Support your argument with examples, which need not be UK ones, but they must not overlap with the institution considered for assessment 1, SWOT analysis.
Or:
‘Compare and contrast the ways in which local and national institutions articulate their different ‘missions’, using two examples of your own choice.’
These need not be UK examples if you prefer. Examples, however, must not overlap with the institution considered in assessment 1, the SWOT analysis.

In each case we aim to return work to you with comments and marks within 20 working days (for the week 11 essay this will mean returning work in January). All work is double-marked and you have an opportunity for verbal feedback from the first i.e. main marker.

SESSION SUMMARIES

Week 1
Introduction: Thinking about museums and heritage institutions
This week introduces us to the module, and gets us thinking about the implications of running an institution like the Sainsbury Centre for Visual Arts (SCVA). We don’t expect you to have time to read this for today, of course, but the Witold Rybczynski book The Biography of a Building: How Robert Sainsbury and Norman Foster

Built a Great Museum (London: Thames & Hudson, 2011) is an easy and enjoyable read, and copies are available to purchase on campus. We will also look at a documentary about the opening of the building and discuss what is involved in a SWOT analysis as you begin to do the background work for assessment 1.

Set reading:


Week 2
National and local cultural institutions
This session continues the introductory theme by looking at the ways in which different kinds of institution emerge and evolve, how they are funded and how they relate to their audiences. The session will be in two halves discussing both a very local initiative and a national museum. The comparison raises a series of questions: Who sets, who presents and who funds the agenda of culture heritage definition and management? Many initiatives are related to making ideas of common cultural identity concrete, particularly those at a local level. In the process strict ‘authenticity’ may be abandoned. Does this matter? What is the interplay between historical accuracy and memory?
What does the comparison reveal about the circumstances of institutions operating at different scales?
Set reading:
In addition you should begin researching your first assessment and be prepared to trial the standard SWOT methodology to the examples we will be looking at.

Week 3
Governance and management
What do different kinds of museum and heritage organizations have in common, and what makes them different? This week we look at features of governance and management, with a focus on UK institutions. We consider the role of governing bodies, such as boards of trustees, and the role of directors and management structures, looking at how a range of institutions structure themselves and their policy frameworks.

Set reading:

Week 4
NB in advance of our visit to Time and Tide Museum there is a group going by bus to Holkham Hall in north Norfolk on 16 October (the Thursday) including the Museum Studies MAs. Those on the heritage degrees are also welcome to join the trip.

Trip to Time and Tide Museum, Great Yarmouth
This week’s Friday session will be in Great Yarmouth, a short train ride away. It will be explained how the Time and Tide Museum was created, how it relates to both its local community and tourists in the summer season. The questions we have been looking at in the previous weeks, around governance, funding, audiences etc. will be assessed by seeing how they are applied in a particular site. To enable you to complete the first assessed exercise due in next week there is no set reading for this session but in advance you should check out the website, find out as much as you can about the governance and other aspects of the museum.

The visit is planned for the afternoon so we will need to catch a train from **Norwich station** around **12.00**

Week 5
Documentation strategies
We will begin this week’s session with a short discussion of the 2 sites visited last week – Holkham and Time and Tide.

Why are the various processes known as ‘documentation’ so important in museums and, increasingly, at heritage sites, such as historic houses? In this session, we explore the various factors that affect documentation, from accessions, registration, and cataloguing, to loans and insurance. We also consider how documentation fits into the bigger picture of museum and heritage management and strategic planning, for instance in terms of funding streams and ethical issues.
Set reading:


Look through the Spectrum documentation standards, available as a (large!) pdf through a link on Blackboard.

Week 6
No seminar

Week 7
NB On Thursday 6 November there will be a special seminar on so-called ‘spoliation’, the removal and fate of art works during World War II. It will take place in our seminar room (the SRU room at 5 pm). This will provide additional background for our Friday session and all are encouraged to attend what should be a revealing seminar.

Professional ethics
What is ethical conduct in the museum and heritage sector? How are standards established and inculcated? How useful, in day to day decision-making, are the various ‘codes of ethics’ that many professional bodies have adopted over the past thirty years? This week, we will consider what kinds of issues arise in contemporary practice, and examine the nature and content of key codes, such as the Museums Association’s.

Set reading:


Familiarize yourself with the code of ethics and related topics covered by the Museums Association, at http://www.museumsassociation.org/ethics/code-of-ethics.

Week 8
Art, antiquities and the law
Museums operate within a legal framework which defines the status of their collections, determines whether they can or cannot dispose of objects and sets out criteria by which they may acquire new collections. These find their way into policy statements available on museum websites. In this seminar we consider the various national and international conventions and best-practice advice. We will compare the approach taken to art objects in the Nazi era and those from other periods and places. There will be a link back to week 4 when we considered ethical issues.
**Week 9**

**Collections management**

Collections management is a multifaceted concern in the museum and heritage sector. In today’s session, we focus on contemporary issues in the care of collections from the viewpoint of a professional conservator with experience working in Norfolk museums. We consider how conservation contributes to, or is affected by, broader institutional strategies such as widening access, documentation, and exhibitions.

**Set reading:**


**Week 10**

**Marketing and communication strategies**

Marketing and communications are central elements in contemporary museums. Their involvement doesn’t start only when there is something to promote. Exhibition programming and project development often require a professional assessment of what is going to be promotable, even extending to an oversight of such details as exhibition titles. Raising sponsorship requires discussion of benefits and the visibility of the sponsor. In this session we learn about the range of activities involved and what makes for effective promotion of a museum and its activities.

**Set reading:**


**Week 12**

**Leadership in cultural institutions**

How would you provide leadership and planning in your future professional role? The final session of this semester is in a workshop format looking at leadership in the museum and heritage sector – a key professional skill at every level of your career.

In addition to the sessions as outlined above I intend to introduce several other elements: we will have a short session in one of the earlier seminars on handling objects and I am also looking to schedule a one hour session with someone from the Museums Association on museums and social enterprise.

**SEMINAR TOPICS**

The following is a list of supportive readings for you to investigate topics further. You may also find some of help for the written assessments on which you are working. They are arranged in the order of each seminar for ease of reference.

**Introductory readings:**


**The national and the local:**


Wright, G. (ed.) 1996. *The formation of national collections of art and archaeology*. Oversize AM 512.1
Governance and management:

Documentation strategies:
Buck, Rebecca A. and Jean Allman Gilmore, eds. 1998. The New Museum Registration Methods. Washington, DC: American Association of Museums. [This is a big, detailed handbook with an American emphasis; some specific suggestions will be outdated due to technological advances, but it is still a valuable resource.]


Useful websites:
Collections Trust, at http://www.collectionstrust.org.uk/
Collections Link, at http://www.collectionstrust.org.uk/
UK Registrars Group, at http://www.ukregistrarsgroup.org/
‘Collections for the future’ report (2005), from the Museums Association, with several associated documents and updates, at http://www.museumsassociation.org/collections/9839

Professional ethics:
Renfrew, Colin. ‘Museum acquisitions: Responsibilities of the

*Useful websites:*

Art, antiquities and the law:

Marketing and communications:

Collections management:
Further reading:

*Useful websites:*
Interview with Salvador Muñoz Viñaz, e-conservation magazine, at http://www.e-conservationline.com/content/view/627/195/
Insitute of Conservation (ICON), at http://www.icon.org.uk/

**Planning:**

[US focus, and looking a bit dated – but includes reflection, guidance, and numerous examples of how museums have developed and used mission statements.]
*Useful website:*
McKinsey 7S Framework:

**Leadership:**
Carter, Jay, 1989. *Nasty People: How to stop being hurt by them without becoming one of them.* Chicago: Contemporary Books
DEPARTMENT OF ART HISTORY AND WORLD ART STUDIES

WORLD HERITAGE: PROBLEMS AND PROSPECTS
(AMAAMC28)

SPRING SEMESTER 2015
TIME AND VENUE
Wednesdays, 10.00-1.00 pm, ART, Room 0.15

MODULE DESCRIPTION
World heritage has become a dominant concept in the social and scholarly fields of cultural heritage. It informs a diverse range of interpretive, political, legal, economic, and touristic activity. The rise of internationalism in the twentieth and twenty first centuries has gone a long way in sustaining ideas and practices that inform ‘global’ heritage. These ideas and practices have been elaborated by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and have been made tangible, in many instances, as World Heritage Sites. The centrality of world heritage to UNESCO and related organisations sets up a range of key questions that this module addresses: What are the universalistic underpinnings of the concept of world heritage and how do these play out in different contexts? How do World Heritage Sites and UNESCO figure in the field of Cultural Heritage Studies? How have exponents of different disciplines approached the uneven presence of world heritage in various historical and geo-cultural milieus? Through a full and critical engagement with such questions, students should be able to identify various scales of problems as well as prospects in world heritage. In its facilitation of informed and imaginative responses to these, the module could propel the students towards an on-going participation in and commitment to the field of Cultural Heritage Studies.

OBJECTIVES
This module has three major objectives:

- The first is to provide the conceptual and research skills necessary for advanced academic study in the Humanities.
- The second is to develop the academic creativity, mental agility, questioning attitude and methodological rigour necessary for pursuing a career in academia or in the arts and heritage sectors.
- The third is to develop students’ interest in the political, social, and ethical issues, problems and responsibilities involved in cultural heritage work.

LEARNING OUTCOMES
- Knowledge of various approaches to academic writing in the field of cultural heritage studies
- Studying independently in relation to set texts
- Experience of academic team-work and intellectual creativity through group and individual tasks
- Understanding of different disciplines and shared perspectives in the study of world heritage
- Ability to probe the convergences and divergences between different perceptions and attitudes to world heritage
- Questioning of the problems and limits of interpreting World Heritage Sites and related ideas and source materials
- Comprehension of the shifting status of cultural heritage in respect of internationalism
- Assessing the value to humanity of world heritage and associated texts

ATTENDANCE
Attendance at all sessions of this module is mandatory. If you are not able to attend a session you must contact your tutor BEFORE THE SESSION BEGINS.
SUBMISSION OF COURSEWORK

Most written summative coursework is submitted either electronically through eVision, or in person at the Arts Hub. However, you should consult the details of each assignment on eVision and in this module outline to confirm the requirements.

For further details, consult the Learning and Teaching Service (LTS) website at http://www.uea.ac.uk/learningandteaching/students, and the UEA Student Handbook, http://www.uea.ac.uk/learningandteaching/getting-started/handbooks. For advice on what constitutes plagiarism, and how to avoid it, see http://www.uea.ac.uk/plagiarism.

You are entitled to self-certify one extension per year. Additional extensions to deadlines will be granted only if there are appropriate extenuating circumstances. If you receive an extension, you forfeit your right to a 20-day turnaround of your coursework. Penalties will apply to late work submitted without an extension, and may apply to work that exceeds the stated word limit.

MARKING CRITERIA

See the LTS website at http://www.uea.ac.uk/learningandteaching/students/assessment, under ‘Marking Criteria’. The Senate Marking Scales for Master Levels apply, and these are incorporated into the feedback sheets markers will return to you with your assignment. You can see these feedback sheets on the Blackboard site ‘ART – Information for Staff and Students’.
## MODULE CALENDAR

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<th>Week</th>
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<th>Topic</th>
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<th>Assignment</th>
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<td>Introduction</td>
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<td>2</td>
<td>21 Jan</td>
<td>Before UNESCO</td>
<td>Seminar</td>
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<td>3</td>
<td>28 Jan</td>
<td>Philosophy of UNESCO</td>
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<td>4</td>
<td>04 Feb</td>
<td>East-West Major Project</td>
<td>Seminar</td>
<td>Formative (1)</td>
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<td>5</td>
<td>11 Feb</td>
<td>UNESCO and World Heritage</td>
<td>Group presentation on ‘Recognising Culture’</td>
<td>Summative (2)</td>
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<td>18 Feb</td>
<td>TUTORIAL WEEK</td>
<td>Individual tutorial</td>
<td>Formative (3)</td>
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<td>7</td>
<td>25 Feb</td>
<td>World Heritage Convention</td>
<td>Seminar</td>
<td>Summative (4)</td>
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<td>8</td>
<td>04 March</td>
<td>World Heritage Sites</td>
<td>London visit</td>
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<td>9</td>
<td>11 March</td>
<td>Cultural Landscapes</td>
<td>Student presentations</td>
<td>Formative (5)</td>
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<td>10</td>
<td>18 March</td>
<td>Global Cultures</td>
<td>Student presentations</td>
<td>Formative (5) Cont.</td>
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<td>EASTER BREAK</td>
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<td>11</td>
<td>15 April</td>
<td>Researching World Heritage</td>
<td>Seminar</td>
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<td>22 April</td>
<td>Conclusions</td>
<td>Seminar</td>
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<td>Summative (6)</td>
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FORMATIVE AND SUMMATIVE ASSESSMENT
Your overall mark for this module consists of the following:

1. Formative ‘Assessment 1’: 800 words 0%
2. Summative ‘Assessment 2’: Group Task 20%
3. Formative ‘Assessment 3’: 500 words 0%
4. Summative Assessment: Individual Assignment 20%
5. Formative Assessment: Individual Presentation 0%
6. Summative Assessment: Individual Project 60%

WORK REQUIREMENTS

Formative ‘Assessment 1’:
Address one aspect of the group topic (Submit 800 words, fully referenced)
DUE by 3pm, 4 Feb 2015, Week 4
Submit hard copy to module organiser

Summative ‘Assessment 2’:
Group Task: 40 minute presentation on
‘Recognising Culture and Humanity: Modern History, the UN and Ideas for the Future’
DUE in class, 11 Feb 2015, Week 5

- Prepare PowerPoint slides, and hand-out with bibliography. Prepare key discussion points. Deliver presentation and respond to questions. Organise and contribute to discussion. Submit group transcript of full presentation (1,500 words per student). Assessment comprises group and individual strengths.

Formative ‘Assessment 3’:
Draft Outline for Individual Assignment (Summative ‘Assignment 4’), 500 words
DUE by 10 am, 18 Feb 2015, Week 6
Submit hard copy to module organiser

Summative ‘Assessment 4’:
Individual Assignment: Journal Analysis, 1,500 words
DUE via eVision, by 3pm, 26 Feb 2015, Week 7

- Aim to define what rights based approaches are, and how rights and culture have come to closely relate in the context of the UN, specifically UNESCO. Do researchers agree on issues such as cultural rights, or on the significance of cultural rights in cultural heritage studies or in cultural management? Elaborate your paper with additional references where necessary and a full bibliography.
Formative ‘Assessment 5’:
Individual Student Presentation, 2,000 words
DUE in class, 10am, 11 March 2015 (Week 9) or 18 March 2015 (Week 10)

Summative ‘Assessment 6’:
Individual Project (3,500 words)
DUE via eVision, by 3pm, 28 April 2015 (Week 13)

For both the ‘Individual Student Presentation’ and the ‘Individual Project’ select either a world heritage site or a distinct range of world heritage sites, or even a specific set of concepts and histories, with a view to developing an in-depth and coherent response to any of the following topics:

- Cultural heritage sites, management, and/or value
- Politics and governance of world heritage
- Global and local citizenship
- Place, place-making and cultural tourism
- Cultural identity, difference, diversity, universality and/or plurality
- Cultural heritage studies; Development studies; Cultural studies.

Use your specific examples to address a range of issues that can be framed according to any of the topics listed above. Elaborate your paper with wide ranging references, as well as clear and meaningful citations, summaries, quotations and analyses. The paper may be illustrated and should include an accurate bibliography. Credit will be given to papers that demonstrate a purposeful intellectual engagement, meaning that each case study resonates with the topics under consideration, and that some of the historical and conceptual scope of the module is reflected in the written approach.
SESSION SUMMARIES

Week 1  Introduction

In this introductory session, we will discuss the outline and rationale of the module and start to question how it will meet our aspirations, in terms of teaching, learning, and research. The module is premised on three key assumptions: (1) that world heritage is an open and shifting concept, (2) that world heritage has both tangible and intangible properties, and (3) that world heritage figures interestingly in the field of cultural heritage studies. As such, the module aims to cultivate knowledge and insight in respect of three approaches: (a) conceptual and theoretical, especially in terms of ‘global’ cultures, intellectual cooperation, human understanding; (b) historical and institutional, in relation to the United Nations, UNESCO, world cultural heritage, World Heritage Convention/Committee/List/Sites/Centre; and (c) epistemological, in respect of knowledge formation, identity formation and disciplinary/interdisciplinary priorities. The introductory session will start conversations about these issues. Given the current manifestation of the historic problem of ‘East-West’ (mis)understanding, it will engage issues of human rights and cultural rights.

Tasks for next week:

- Read, evaluate and respond to next week’s set reading.
- Generate preliminary ideas on UNESCO, ‘Je suis Charlie’ and the concept of cultural and political values.
- View ‘UNESCO History’ (https://www.youtube.com/watch?v=PJC7zaZT-Dg; 12 minutes) to identify the roles of culture and communication in view of UNESCO’s historic mission.
- What might ‘freedom of ideas’ mean to the citizens of France and of the world today?
Week 2 Before UNESCO

The emergence of world heritage as both a key concept (in terms of cultural heritage studies) and a key construct (in terms of national and international cultural policy and governance) can usefully be addressed from historical and contemporary vantage points. In this session, we will consider the epistemological value and conceptual relevance of an overtly historical approach to UNESCO. We will consider how culture, science and education came to be at the forefront of an international effort to generate mutual understandings of humanity, respect for cultural difference, and recognition of the political value of partnerships at a time of crisis (mid-twentieth century). The emergence of world heritage in the institutional context of UNESCO can be related to early efforts at ‘intellectual cooperation’, but how was it related to the prospects of ‘evolutionary’ humanism, as expounded by its first Director-General, Julian Huxley? Who, besides Huxley, was responsible for the UN’s acknowledgement of humanism as a pathway towards peace or ‘world understanding’, and how did scientific, anthropological and popular ideas of culture come to feature at this time in such efforts?

Set reading:
Laqua, D. 2011, Transnational intellectual cooperation, the League of Nations and the problem of order, Journal of Global History, 223-247

Tasks for next week:
- Read, evaluate and respond to next week’s set reading.
- Visit University Library to read Julian Huxley’s UNESCO, its Philosophy and Purpose (UNESCO, 1946). This is part of the Special Collection PAM, Floor 02, Reception Monday-Friday, 9.30-12.30 and 1.30-4.30 and cannot be removed.
- View ‘The History of UNESCO’ (https://www.youtube.com/watch?v=0IADFp2RlE; 16 minutes).
Week 3  Philosophy of UNESCO

The issue of whether UNESCO has (or has had) a unifying philosophy is still open to debate. UNESCO is, by definition, ‘international’ in its outlook, meaning that the question of whether and how the contributors to UNESCO adhere(d) to particular kinds of internationalism, universalism, cosmopolitanism, humanism, etc. demands some sustained attention and reflection. It is, however, also ‘national’ in its memberships and organisation, resulting in complex tensions between different scales of operation. In its early years UNESCO underwent many changes in direction and changes of director, meaning that historians can come to understand the shaping of its ‘program’ in view of the various macro-level and micro-level forces that were at play. Its relation to the UN and to other UN bodies is also of interest, especially in terms of the overlapping categories of cultural relations, economic reform, social reconstruction, educational rights, etc. Given that UNESCO generated a focus on world history and brought culture and history into a direct relationship in the Scientific and Cultural History of Mankind initiative, which resulted in publications during the 1960s-70s on the History of Mankind: Cultural and Scientific Development, how might the idea of world heritage be seen in this light?

Set reading:

Huxley, J. 1946, UNESCO, its philosophy and purpose (Paris: UNESCO)

Satyamurthy, T.V. 1967, Twenty Years of UNESCO: An Interpretation, 31:3, 614-633

Tasks for next week:

• Read, evaluate and respond to next week’s set reading.
• Prepare work for group presentation (Assignments 1 and 2).
• Research any aspect of the Scientific and Cultural History of Mankind project, in view of UNESCO’s program and/or philosophy.
In the early decades of UNESCO, the concept of cultural diplomacy – meaning the advocacy of diplomacy through cultural exchange and/or the political cultivation of cultural understanding – came to the forefront of its efforts to achieve civilizational integration and human unity. It also proffered the terms through which mutuality, as well as harmony, tolerance, respect, recognition, could be envisaged between nations or groups. One of the clearest articulations of this ideology of cultural politics or cultural diplomacy was the ‘East-West Major Project’, which ran for a decade (mid-50s to mid-60s) and resulted in a series of interesting interventions, many of which were published in The UNESCO Courier. In this session, we will question how and why a critical engagement with the EWMP, with its focus on the negotiation of historical ‘conflicts’, may help in attempts to gauge the early dynamics of world history and, indeed, of world heritage. How relevant to UNESCO was (or is) the philosophy of ‘synthesis’ (or philosophical synthesis)? The problem of how UNESCO’s history has been, and is being, written will also be questioned, especially in view of UNESCO’s own attempts to re-evaluate the ‘history of mankind’ and history in ‘the East’.

Set reading:

Tasks for next week:
- Read, evaluate and respond to next week’s set reading.
- Prepare and deliver Group Task.
Week 5 UNESCO and World Heritage

The elaboration and celebration of the idea of world heritage by UNESCO during the 1960s to 1980s is marked by the inauguration of the World Heritage Convention in the early 1970s. In preparation for an exploration of the practices advocated by the WHC, such as the listing and promotion of World Heritage Sites, this session will address some of the key historical, moral, and conceptual ramifications of thinking through and working with the construct of ‘world’ cultural heritage. How was this construct instrumentalised to re-open debates and attitudes on universalism and particularism, and what did it mean in terms of heritage practice? Given that heritage and world heritage have become normative signifiers in cultural policy at national and international levels, during the session we will aim to highlight and address their potential pitfalls and limitations, as tourist mobility and heritagisation on local and global scales has not necessarily led to intercultural understanding.

Set reading:


Task for next week:
- Prepare draft for individual assignment.

Week 6 TUTORIAL WEEK

Task for next week:
- Read, evaluate and respond to next week’s set reading.
Week 7  World Heritage Convention

Premised on widely-held yet not unproblematic notions, notably ‘universal value’ and ‘humanity’, the World Heritage Convention has propelled the discourse of world heritage into the late-twentieth century and beyond. To a large extent, the convention and related heritage practices – notably the listing, preservation, promotion, management, visiting, consumption, and analysis of sites as world heritage – have come to define the logic and value of the Culture sector of UNESCO. These have lent themselves to expansion and revision, in terms of the invention of new frames of academic reference and community engagement, for example as ‘cultural landscapes’ and ‘intangible cultural heritage’. In this session we will unpack some of the prominent legal, geo-political and practical aspects of the WHC that have emerged in the past forty years.

Set reading:
O’Keefe, R. 2004, World Cultural Heritage: Obligations to the International Community as a Whole?, The International and Comparative Law Quarterly, 53:1, 189-209

Tasks for next week:
• Read, evaluate and respond to next week’s set reading.
• Prepare ideas on Maritime Greenwich.

Week 8  World Heritage Sites

This session forms the first of a two-part seminar on World Heritage Sites. The focus on the maritime heritage of Greenwich comes about given its accessibility to visitors from Norwich, and the relevance of the site to our engagement with issues of World Heritage Site management. During the session in London we will consider the scope of world heritage in Britain, the parameters of the UK National Commission for UNESCO and the branding value, for Greenwich, of being listed as a WHS.

Set reading:

Tasks for next week:
• Read, evaluate and respond to next week’s suggested reading.
• Prepare presentations.
Week 9 Cultural Landscapes

During the first phase of this second session on World Heritage Sites we will explore the ways in which World Heritage Sites/Lists supposedly reflect ‘universal value’ and have been addressed via different perspectives in the field of cultural heritage studies, notably in terms of ‘heritage-scapes’. An understanding of what this concept means, and how it has informed studies and interpretations of cultural geographies as well as of the ‘political economy’ of world heritage (e.g. the practices of inscribing heritage), will also be developed. In the second phase, the particular idea and related histories of designated ‘cultural landscapes’ will be called into question.

Suggested reading:


Tasks for next week:

- Read, evaluate and respond to next week’s suggested reading.
- Develop presentation into project.

Week 10 Global Cultures

Besides shedding light on topics outlined above, research into the World Heritage Convention, and related practices, also lends themselves to an engagement with the broader political parameters through which such practices have assumed economic, touristic, and intercultural value. In this session we will look into how and why world heritage features in studies of global/transnational/world cultures. What does international governance mean in the contexts of the UN, UNESCO, and the World Heritage Committee, and how are the global politics of heritage changing? How do the various agencies responsible for the protection of ‘world heritage’ interact in accordance with transcultural norms? Are there any workable conceptual distinctions between global, globalised and globalist cultures? Does UNESCO foster a particular kind of ‘universalist’ cultural heritage?

Suggested reading:


Tasks for next week:

- Read, evaluate and respond to next week’s suggested reading.
• Develop presentation into project.

Week 11  Researching World Heritage

As a way of developing disciplinary and inter-disciplinary awareness and insight, this session will focus overtly on specific methodological concerns as addressed by exponents of heritage studies in different scholarly fields.

Suggested reading:


Tasks for next week:

• Read, evaluate and respond to next week’s suggested reading.

• Develop presentation into project.

Week 12  Conclusions

In the final session, we will bring to a conclusion the main debates raised during the course of the module, and turn our attention to the relationship between the coursework and future learning and research processes.

Tasks for next week:

• Develop presentation into project.
ADDITIONAL BIBLIOGRAPHIES

Week 2


On Julian Huxley and Scientific or Evolutionary Humanism:


Sluga, G. UNESCO and the (One) World of Julian Huxley, *Journal of World History*, 21:3 (Cosmopolitanism in World History), 393-418


Week 3


Evans, L. 1965, The Humanities and International Communication, *PMLA*, 80:2, 37-52


WORLD HERITAGE


UNESCO, 1972, Background Paper for the UNESCO Symposium on Culture and Science: have You Answers to the Questions Posed?, *Leonardo*, 5:2, 159-164


**Week 4**


Judges, V. 1954, Humanism and Education in East and West: An International Round Table Discussion Organised by Unesco, *International Affairs*, 30:2, 213


**Week 5**


**Week 7**


**Week 8**


**Week 9**

On World Heritage List/Sites:


On Cultural Landscapes:


**Week 10**


Harrison, S. 1999, Cultural Boundaries, Anthropology Today, 15:5, 10-13

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**Week 11**