Welcome

College
When Birkbeck College was established in 1823, its principal mission was to provide education and training to working adults who earlier in life had lacked educational opportunity. A College of the University of London since 1920, Birkbeck is committed to the concept of lifelong education, and especially within the world of work. Birkbeck and the other member colleges of the University of London have many research interests in common and share the same standards and degrees structures, but in one important respect Birkbeck is unique. Our mission is ‘to provide courses of study to meet the changing educational, cultural and training needs of adults who are engaged in earning their livelihood, and others who are able to benefit’ (Birkbeck College Charter).

Birkbeck College has built up special expertise in providing a stimulating, positive learning environment for adult, mature students. We have also expanded our provision for full-time postgraduate students. We award undergraduate degrees in a full range of disciplines and have an unusually high proportion of students following taught Masters and MPhil/PhD courses.

The Department of History of Art and Screen Media
The MA Museum Cultures is a cross-departmental MA based in the Department of History of Art and Screen Media in the School of Arts, drawing on the expertise of a number of scholars that work on museological issues across the College - Departments of English and Humanities, European Cultures and Languages, Media and Cultural Studies, Iberian and Latin American Studies - thus creating an innovative inter-disciplinary programme with an international scope.

Our location in Bloomsbury offers excellent access to specialist libraries in the University of London, such as the Institute of Historical Research, the Warburg Institute, the School of Oriental and African Studies, the University of London Library and the British Library. Our postgraduate students have easy access to specialist libraries and archives not far from Birkbeck, such as the Wellcome library and archive, the Victoria and Albert Museum library and archive, the British Museum archives, the John Soane Museum, the Petrie Museum and the Hunterian Museum.

Programme
Museums are far more than storehouses of treasures or curiosities since they both represent and construct culture. Museums have been of enormous importance in shaping empires, nations, and cities, and their collections remain inextricable from histories of conflict, colonialism and trauma. Museums establish powerful narratives of progress and primitivism, knowledge and ignorance, inclusion and exclusion. To study museums is to study the development and fierce contestation of our collective cultural imagination and memory.

This Masters degree offers students a unique opportunity to study the history, and operations of museums in Europe, the Americas, Africa and Asia. We will investigate the cultural significance of museums, their histories and contemporary issues. Students will acquire and refine skills in archival and historical research, verbal and written communication, and can opt to take a work placement in one of our prestigious partnership museums.
The MA Museum Cultures aims to equip you with the following:

**Subject Specific**
- Substantial knowledge and understanding of the historical and theoretical contexts for museums within a diversity of fields: art, anthropology, archaeology, design or history.
- Knowledge of methodologies and issues concerned with museums.
- Specialist knowledge of a chosen aspect of museological history and theory, acquired during the option modules.
- In depth knowledge of a specific institutional culture acquired during the placement or research projects.

**Intellectual**
- Ability to select and acquire relevant material and evidence and to analyse, present and interpret this as appropriate within the context of the course.
- Develop appropriate historical and theoretical methodological frameworks and approaches.
- Ability to understand advanced abstract material.
- Develop critical awareness/distance.

**Practical**
- Ability to work with and interpret historical documents.
- Ability to debate in an atmosphere of open discussion.
- Report writing.
- Short and extended-length academic writing.
- The skilful operation of a range of audio-visual and multimedia equipment, for class presentation.

**Personal and Social**
- Experience of working in groups.
- Experience of co-ordinating preparation and execution of presentations.
- Self-motivation and time management.
- Schemes of personal research and study.
# Programme Structure

## MA Part-time Study

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year One</td>
<td>Core Module/Research Skills</td>
<td>Option Module 1*</td>
<td>Work Placement or Research Project</td>
</tr>
<tr>
<td>Year Two</td>
<td>Option Module 2*</td>
<td>Dissertation Research and Submission of Dissertation</td>
<td></td>
</tr>
</tbody>
</table>

## MA Full-time Study

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year One</td>
<td>Core Module/ Research Skills</td>
<td>Option Module 2*</td>
<td>Work Placement or Research Project</td>
</tr>
<tr>
<td></td>
<td>Option Module 1*</td>
<td>Dissertation Research and Submission of Dissertation</td>
<td></td>
</tr>
</tbody>
</table>

## MRes (Full-time Only)

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year One</td>
<td>Core Module/Research Skills</td>
<td>Work-in-Progress Meetings</td>
<td>Research and Submission of Dissertation</td>
</tr>
<tr>
<td></td>
<td>Option Module</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Postgraduate Diploma Part-time

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year One</td>
<td>Core Module/ Research Skills</td>
<td>Option Module 1</td>
<td>Work Placement or Research Project</td>
</tr>
<tr>
<td>Year Two</td>
<td>Option Module 2*</td>
<td>Completion in Autumn Term of 2nd year.</td>
<td></td>
</tr>
</tbody>
</table>

## Postgraduate Diploma Full-time

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
<th>Summer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year One</td>
<td>Core Module/Research Skills</td>
<td>Option Module 2*</td>
<td>Work Placement or Research Project</td>
</tr>
<tr>
<td></td>
<td>Option Module 1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Postgraduate Certificate

<table>
<thead>
<tr>
<th></th>
<th>Autumn</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year One</td>
<td>Core Module/Research Skills</td>
<td>Option Module 1*</td>
</tr>
</tbody>
</table>

* You will be presented with a list of approved module choices from within the School of Arts from your programme administrator in the Autumn term, but if you wish to deviate from the approved modules you will require permission from the course director.
Key Staff

Programme Administrator
Sarah Walker
0203 073 8381
sc.walker@bbk.ac.uk

Office Location: Room G19, 43 Gordon Square, WC1H 0PD
Postal Address: Malet Street, London, WC1E 7HX
Usual working hours: 10am - 6pm (Monday-Friday)

Programme Director
Dr Gabriel Koureas
0207 631 6129
g.koureas@bbk.ac.uk

Museum Cultures Academic Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Interests and Research Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Suzannah Biernoff</td>
<td>Interdisciplinary approaches to the history of the body, vision and emotion, both in the medieval and modern periods; relationships between war, modernity and visual culture. <strong>Away on research leave in the Autumn Term. Back in the Spring term 2013.</strong></td>
</tr>
<tr>
<td>Dr Toby Butler</td>
<td>Interests in oral history, public history and location-orientated historical interpretation. Located at UEL.</td>
</tr>
<tr>
<td>Dr Max Carocci</td>
<td>Role of ethnographic museums and objects. Collecting, display and preservation of ethnographic objects.</td>
</tr>
<tr>
<td>Professor Annie Coombes</td>
<td>Ethnography, anthropology and cultural history in the late nineteenth and early twentieth centuries. Museum culture, and nationalism and visual culture in the modern period. <strong>Away in the Spring term 2013.</strong></td>
</tr>
<tr>
<td>Dr Sophie Hope</td>
<td>Socially engaged, participatory and public art, cultural policy, commissioning processes and evaluation practices, labour conditions in the arts and creative industries, community art histories in the UK, practice-based research in interdisciplinary contexts.</td>
</tr>
<tr>
<td>Dr Roshini Kempadoo</td>
<td>Research, multimedia and photographic projects combine re-imaginings of contemporary experiences with postcolonial history and memory. Located at UEL.</td>
</tr>
<tr>
<td>Dr Gabriel Koureas</td>
<td>Modern and contemporary visual culture; issues of modernity, memory, gender, sexuality and national identity in visual and material culture; representations of war in museums.</td>
</tr>
<tr>
<td>Dr Nick Lambert</td>
<td>Art and technology, contemporary digital art and the use of digital technologies in the history of art.</td>
</tr>
<tr>
<td>Professor Philip Marfleet</td>
<td>Published extensively in the field of Migration and Refugee Studies. Located at UEL.</td>
</tr>
<tr>
<td>Dr Luciana Martins</td>
<td>Visual and material culture, cultural history and the history and philosophy of geography, with particular emphasis on visuality and travel.</td>
</tr>
<tr>
<td>Margaret O’ Brien</td>
<td>Museum learning and access. Visitor Studies.</td>
</tr>
<tr>
<td>Professor Susannah Radstone</td>
<td>Publications in the field of memory studies and cultural theory. Located at UEL.</td>
</tr>
<tr>
<td>Dr Leslie Topp</td>
<td>Architecture (including buildings, theory, interiors and urbanism) in social and cultural context. Current research focuses on the connections between psychiatry, architecture and visual culture.</td>
</tr>
</tbody>
</table>
Frequently Asked Questions

Enrolment: Important Information
After receiving an offer of a place on the course, you need to enrol as soon as possible (see administrative information below). For early applicants this option is usually available starting in May, late applicants (those interviewed in September) may experience some delay in receiving their enrolment letters at what is the busiest time of the year for the Registry.

The College will expect you to have formally enrolled and to have begun paying your fees by mid-October. You must enrol by the end of October or you may not be eligible to continue your degree.

A student who withdraws after enrolling is liable for payment of fees for the first term of their intended study, and all subsequent terms up to and including the term in which they withdraw or for the full fees due for all modular enrolments (whichever is greater). Fees are not returnable, but requests for ex-gratia refunds of part of the fees paid in cases where a student is obliged to withdraw because of circumstances beyond the student’s own control (but normally excluding changes in employment) may be made. All such refunds are subject to an administrative charge of £100, and will be pro-rated to reflect the proportion of a study already elapsed.

Fees/ Finance
College fees may be paid by many methods, The College Finance Office deals with fees and you should communicate and negotiate with them directly on 020 7631 6362. Students who fail to pay their fees may become ineligible to continue the course or unable to submit assessments. Any student who has a debt to the College at the end of the year will not have their marks relayed to them. Neither the Course Director nor any of your supervisors have the power to waive fees or sanction delays in payment.

Contact Details/Email
Birkbeck students are required to maintain their personal details via the “My Birkbeck” Portal (http://www.bbk.ac.uk/mybirkbeck/) throughout their period of study. Failure to keep this information up to date will mean that you may miss important information concerning the course: all documentation, reading lists, class notices etc, is sent to students via the Birkbeck email system, as is information about associated events that may be of interest. You may nominate an email via your MyBirkbeck Student Portal. If you encounter any difficulty with this process please visit the MyBirkbeck Helpdesk in the main Malet Street building. Email is the normal means of communication in the School of Arts.

Location
The School of Arts is housed at 43 Gordon Square, where you will find the Administrative Office and individual staff offices. Teaching often takes place in our building, but your lectures may be held in any of the University of London or University College London buildings. During term time the Gordon Square entrance is staffed from 8.00am to 9.00pm, Monday to Friday. Urgent messages outside these times can be left at the Malet Street reception desk, which is open until 10.00pm.

Moodle (Birkbeck’s Virtual Learning Environment Platform)
You will be expected, throughout your studies, to submit relevant coursework through Moodle. You will need your Birkbeck College username and password in order to gain access to Moodle. Your username and password are created by ITS and all enrolled students will receive them. You cannot access this system if you are not enrolled. If you do not have your username and password, please contact ITS Reception in the main Malet
Books: to buy or borrow?
For the core course and the majority of options all essential readings are posted on Moodle. Throughout your degree you will be given reading lists, which will include both essential texts forming the basis of lectures and seminars, and suggestions for wider reading. The distinction between these two categories is clearly marked in this booklet. The first you will normally be expected to buy (particular versions or editions are specified in some cases), download from Moodle, or photocopy from the short loan collection in Birkbeck Library. If you have trouble obtaining the recommended edition, or already own an alternative, a substitute will often be acceptable; consult the lecturer concerned if you are in any doubt. If you intend to rely on libraries, bear in mind that many other students will inevitably need the books at exactly the same time as you do. It is your responsibility to obtain these books in time for the classes. If you do find that a book has become unobtainable for any reason, please let the lecturer know as soon as possible.

Attendance Requirements
Taking a degree course at Birkbeck requires a high level of commitment, it is important that you attend lectures and classes consistently.

It is your responsibility to make sure you sign the register at every class you attend.

It is accepted that through illness or exceptional pressure at home or at work you may have to miss occasional classes, but if you have to be absent from several classes, or you know that you are going to have difficulties in attending regularly, please inform your Course Director as many departments enforce a 75% attendance policy.

Module Choices
You will be contacted by your Department in regards to the modules you would like to take for the coming year. Please do not delay in returning your choices as modules are allocated first by year of study and then by date of submission. Students are grouped by year with the earliest submission gaining highest priority within that year. There is a strict deadline in place from the College that is enforced within the School of Arts. This date will be made clear to you on your module choice forms. Students submitting after this date will have modules allocated to them based on degree requirements.

Student Feedback
Student questionnaires are either circulated at the end of each course or are available online. These are used to assess student reactions to course content and organisation, administration and library provision. We are grateful to students for the feedback they provide through this medium as it helps us to improve on our performance. Please help us to help you - complete and return the questionnaires when asked to do so. These are anonymous, unless you wish to make your views known personally. The Course Directors review all the questionnaires and the Department’s Teaching Committee ensures that action is taken where appropriate.

Student Representatives and Staff/Student Exchange Committee
You also have a more formal opportunity to express your views on the course or on the facilities offered by the College through the elected student representatives for each year group. These representatives form an essential part of the consultative arrangements of the Students’ Union within the College, and within the Department they attend the Staff/Student Exchange Committee, which normally meets twice or three times a year.
Photocopying facilities
Both Birkbeck and Senate House libraries have photocopying machines for use by students. These operate on a card system. Cards can be bought in the Senate House Library. You can use cash for the Birkbeck Library photocopying machines and there are change machines.

Central Computing Services
Central Computing Services or ITS (not to be confused with the Department of Computer Science) provides general computing support for undergraduates, postgraduates and staff in all Schools and Departments in the College. All students are given a computer user ID and password upon enrolment and this enables them to use the Birkbeck computing facilities. The office is located beside the library in the main Malet Street building.
Core Module Information

Museum Cultures: Approaches, Issues, Skills
ARVC059S7
Day: Tuesday
Time: 6.00-7.30pm
Module convenor: Professor Annie Coombes

Module description
The core course provides a broad introduction to the current debates and theoretical approaches within contemporary museum studies. Research-led and jointly taught by academics from the School of Arts, the School of Social Science, History and Philosophy, and the School of Law, this multidisciplinary module demonstrates how cultural history, art history, anthropology, queer and gender studies, archival research, discourse analysis and policy studies can all inform our understanding of museums. Classes examine numerous aspects of museums including their architecture, collections, display techniques, exhibitions, labelling, events, digital resources, legal resources and audiences. These diverse methods and topics are brought into focus by the question ‘What do museums do?’ and throughout the module we will ask: what narratives do museums construct, what practices do they engender and what are their political, social, economic, national and subjective effects?

Delivery: Classes will include lectures and discussions.

Module Schedule

<table>
<thead>
<tr>
<th>October 2nd - Welcome</th>
<th>(Annie Coombes and Gabriel Koureas)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introducing the MA in Museum Cultures and the core module: Approaches, Issues and Skills.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>October 9th - Introduction to Museums</th>
<th>(Gabriel Koureas)</th>
</tr>
</thead>
<tbody>
<tr>
<td>This session will provide an overview of current debates in museum studies and will serve as an introduction to the core course.</td>
<td></td>
</tr>
</tbody>
</table>

Required reading:

Recommended reading:

<table>
<thead>
<tr>
<th>October 16th - Views from the Postcolony: Re-Membering Difficult Histories</th>
<th>(Annie Coombes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>This week explores the difficulties of representing painful and often highly contested histories</td>
<td></td>
</tr>
</tbody>
</table>
in the museum space. What kinds of exhibitionary strategies are available which might encompass a definition of history and memory allowing simultaneously for both individual subjective experience and an acknowledgment of shared social processes? How can a museum represent extreme violence without reproducing its effects?

Required reading

Further reading

October 23rd - Museums, Visitors, Learning
(Margaret O’Brien)

Who uses museums and why? This session analyses the ways in which museum audiences have been explored through quantitative, sociological and ethnographic methods. We look at the ways in which these visitor studies have influenced approaches to design, interpretation and curation in museums and we consider the broadening of the practices of museum education to embrace the broader notion of museum learning.

Required reading

Recommended reading
- Sandell, R. Museums, Society and Inequality, (Routledge, London, 2002)

October 30th - Between Objects and Narration: an Introduction to Ethnographic Museums and Collections
(Max Carocci)

Over the last few years ethnographic museums and collections have been the focus of much scholarly attention. Recent and ongoing discussions between museum professionals, stakeholders, and source communities have highlighted the social significance of ethnographic museums as both educational institutions and contexts of cultural production in which power dynamics are articulated and negotiated. A discussion of actors’ multiple engagements in the production, diffusion or resistance to the ways in which objects are discursively produced will frame a critical perspective from which to examine the ethnographic material discussed in the weeks to follow.

Required reading:
- Stocking Jr., George W. 1985 ‘Essays on museums and material culture’ in G.W.

Recommended reading:
- Edwards, Elizabeth, Chris Gosden, and Ruth B. Phillips 2006 ‘Introduction’ in

**November 6th to November 11th - READING WEEK**

**November 13th - Reclaiming the Museum? Interpretations of the museum by artists, curators and activists.**
(Sophie Hope)

This presentation and discussion will explore the ways in which artists, curators and activists interpret the museum. We will look at examples of invited and uninvited interventions and interpretations, such as commissioned institutional critique, teach-ins, performative interventions and the ways in which artists have appropriated museum aesthetics. What do these examples tell us about the power, governance, funding and ethical positions of cultural institutions? How do museums embrace, ignore and/or censor these critiques?

Required Reading:

Recommended Reading:

**November 20th - Museums After New Media**
(Nick Lambert)

How digital material challenges the narrative linearity of museum displays and allows users to interrogate museums differently, including museum websites as an extension of the physical collection.

Required reading

Further reading
November 27th - The Nature of Museums: natural history, anthropology and empire  
(Luciana Martins)

Whereas, from the Renaissance onward, the valorisation and historicization of artistic and cultural heritage and patrimony in the West was a way of forging a civilized identity, the museum also performed a key role in rendering the outside of the civitas —nature and the non-Western world— in an orderly and synthetic fashion to the gaze of an observer. Unlike the temporalized object-narratives of Western culture, the collecting and exhibiting of nature and of “primitive culture” initially adopted a spatialized, typological order, which implied a different engagement between viewer and object-specimen than the one prompted by the artwork in the museum of culture. Only in the nineteenth century, following the impact of Humboldt’s Romantic naturalism and of Darwinian evolutionism, a “natural history” would emerge that eventually went on to provide the very master narrative for the modern museum. This section of the course provides an introduction to this paradigm shift in the collecting and exhibiting of “nature” and of “man”, as well as probing its effects on the ground in a “peripheral”, Latin American context, asking for the lasting impact and legacies of this late-colonial formation for contemporary struggles over indigenous knowledge-systems, biopiracy, etc.

Required reading


Further reading


December 4th - The Museum and the Asylum: Space, Classification, and Power  
(Leslie Topp)

This session will explore what spatial thinking and analysis can bring to the study of museum cultures. The museum and the asylum were institutions that developed along similar chronological trajectories, experiencing particularly important phases of growth and definition in the West in the late 18th and 19th centuries. They are also connected by a shared commitment to classification via the organisation of space, and to the very deliberate control of how various groups move through their spaces. Juxtaposing the asylum and the museum in their nineteenth-century manifestations, the readings challenge us to examine the links between space, classification (whether of people
or objects) and power.

Required readings:

Further readings:
- Stephen Cooke and Lloyd Jenkins, 'Discourses of Regeneration in Early Twentieth-Century Britain: From Bedlam to the Imperial War Museum' Area 33 (2001): 382-390
- Thomas Markus, Chapter 4: Re-formation, in Buildings and Power, 95-145

December 11th - Establishing the Imperial War Museum: Narratives of nation, gender & sexuality  
(Gabriel Koureas)

The session will discuss the establishment of the Imperial War Museum and by concentrating on the opening ceremony it will address the construction of the memory of the First World War in terms of national identity, gender and sexuality and the commemoration of traumatic events.

Set reading

Further Reading:
Skills Seminars  
Day: Tuesday  
Time: 7.30-9.00pm  
Module convenor: Professor Annie Coombes

Aims
This course is run in conjunction with the core module. It aims at introducing or refining various skills in writing, presentation and research. Some classes are compulsory (marked with a ‘C’) and others optional (O). If in doubt please attend the class. (Please note there is an additional day school and one class on a Friday evening.)

Module Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Course</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 2nd</td>
<td>Welcome to the course</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>October 9th</td>
<td>Essay writing and referencing at MA level</td>
<td>O</td>
<td>This will include researching essays, structuring MA essays and academic English. The class also introduces you to using references as both a researcher and a writer, which is important because proper referencing allows readers to track and use sources, and avoids possible plagiarism.</td>
</tr>
<tr>
<td>October 16th</td>
<td>Bibliographies and Birkbeck Library advice.</td>
<td>O</td>
<td>An introduction to specialist online and open source resources used for accessing online journals and databases.</td>
</tr>
<tr>
<td>October 23rd</td>
<td>Dissertation preparation seminar</td>
<td>C</td>
<td>We will explain the time-line for your dissertation and consider possible areas of study.</td>
</tr>
<tr>
<td>October 30th</td>
<td>Work placements and research projects</td>
<td>C</td>
<td>We will discuss students’ preferred options for placements and explain the process of applying for them. We will outline the assessment for placements and for the related research projects.</td>
</tr>
<tr>
<td>November 6th</td>
<td>to 11th - Reading Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>November 13th</td>
<td>CV and cover letter writing</td>
<td></td>
<td>This class is being run by recruitment specialists and business people who now work for or volunteer for Adab (an Arabic word for etiquette) a charity that helps graduates from diverse backgrounds into employment. They will help you develop a CV specifically for the museums sector. N.B. You will be asked to submit an up-to-date CV for your work placement application.</td>
</tr>
<tr>
<td>w/c November 19th</td>
<td>Using archives</td>
<td></td>
<td>'Optional, but please make EVERY effort to attend'</td>
</tr>
</tbody>
</table>

British Library: Using Parliamentary Papers for researching the history of and
current debates about museums.

**Time tbc**  Raphael Samuel History Centre: Using and interpreting Archives

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Instructor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>November 27th</td>
<td>Essay preparation</td>
<td>(Annie Coombes)</td>
</tr>
<tr>
<td></td>
<td>’O’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>This session provides an opportunity for you to discuss your chosen essay</td>
<td></td>
</tr>
<tr>
<td></td>
<td>question with your peers and to benefit from their and the tutor’s</td>
<td></td>
</tr>
<tr>
<td></td>
<td>feedback.</td>
<td></td>
</tr>
<tr>
<td>December 4th</td>
<td>Interviewing techniques</td>
<td>(chaired by Margaret O’Brien)</td>
</tr>
<tr>
<td></td>
<td>’Compulsory for all work placement students’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>This class is also being run by Adab and aims at improving your</td>
<td></td>
</tr>
<tr>
<td></td>
<td>interview performance. You will consider body-language, social</td>
<td></td>
</tr>
<tr>
<td></td>
<td>interaction, dress-codes, confidence and other issues.</td>
<td></td>
</tr>
<tr>
<td>w/c December 3rd</td>
<td>British Museum archive visit</td>
<td>(Liz Drew with British Museum staff)</td>
</tr>
<tr>
<td></td>
<td>’Optional, but please make EVERY effort to attend’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>An introduction to the archives at the British Museum and how to use</td>
<td></td>
</tr>
<tr>
<td></td>
<td>them.</td>
<td></td>
</tr>
<tr>
<td>December 11th</td>
<td>Course Evaluation</td>
<td>(Gabriel Koureas and Annie Coombes)</td>
</tr>
<tr>
<td></td>
<td>’C’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A chance to discuss the modules and ask question about the following</td>
<td></td>
</tr>
<tr>
<td></td>
<td>term.</td>
<td></td>
</tr>
</tbody>
</table>
Option Module Information

Birkbeck Museum Cultures students are eligible to take modules in conjunction with the University of East London. These modules are included in the list below. Please note that these modules are taught at the UEL Docklands Campus and you must adhere to their programme requirements and deadlines. These classes will run at different times than standard Birkbeck modules. For more information please contact your programme administrator.

Autumn Option Modules

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Module Code</th>
<th>Day/Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museums, Visitors, Learning</td>
<td>ARVC154S7</td>
<td>Monday 6.00-7.30</td>
<td>Department of History of Art and Screen Media. Margaret O‘Brien</td>
</tr>
<tr>
<td>Heritage and Visual Culture: Identities, Technologies and Location</td>
<td>ICUE004S7</td>
<td>Monday 6.00-9.00</td>
<td>This module is run at UEL. Module begins w/c 24th September 2012. Dr Roshini Kempadoo</td>
</tr>
<tr>
<td>Space and Politics in Modernity</td>
<td>ARVC114S7</td>
<td>Wednesday 6.00-7.30</td>
<td>Department of History of Art and Screen Media. Dr Leslie Topp</td>
</tr>
<tr>
<td>Memory, Heritage and the Politics of the Past</td>
<td>ICUE001S7</td>
<td>Wednesday 6.00-9.00</td>
<td>This module is run at UEL. Module begins w/c 24th September 2012. Professor Susannah Radstone</td>
</tr>
<tr>
<td>Museums, Memory and National Identity</td>
<td>ARVC004S7</td>
<td>Wednesday 6.00-7.30</td>
<td>Department of History of Art and Screen Media. Dr Gabriel Koureas</td>
</tr>
<tr>
<td>Archives: Contemporary Policy and Practice</td>
<td>ARVC075S7</td>
<td>Thursday 6.00-7.30</td>
<td>Run in conjunction with the London Metropolitan Archives. This module takes place outside of the Bloomsbury campus. Dr Jan Pimblett</td>
</tr>
</tbody>
</table>

Spring Option Modules

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Module Code</th>
<th>Day/Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Migration and Heritage</td>
<td>ICUE003S7</td>
<td>Monday 6.00-9.00</td>
<td>This module is run at UEL. Please submit the required forms by 31st October 2012. Professor Philip Marfleet and Dr Helen Taylor</td>
</tr>
<tr>
<td>Exhibiting the Body</td>
<td>ARVC076S7</td>
<td>Tuesday 6.00-7.30</td>
<td>Department of History of Art and Screen Media. Dr Suzannah Biernoff</td>
</tr>
<tr>
<td>Place, Oral History and Digital Heritage</td>
<td>ICUE002S7</td>
<td>Tuesday 6.00-9.00</td>
<td>This module is run at UEL. Please submit the required forms by 31st October 2012. Dr Toby Butler</td>
</tr>
<tr>
<td>Curating as Critical Practice</td>
<td>ARMC054S7</td>
<td>Tuesday 6.00-9.00</td>
<td>Department of Media and Creative Industries. Dr Sophie Hope</td>
</tr>
<tr>
<td>Contemporary Visual Technologies: Art and Science in the Digital Era</td>
<td>ARVC148S7</td>
<td>Wednesday 6.00-7.30</td>
<td>Department of History of Art and Screen Media. Dr Nick Lambert</td>
</tr>
<tr>
<td>Framing and Narrating Modern Art in the Museum</td>
<td>ARVC003S7</td>
<td>Wednesday 6.00-7.30</td>
<td>Department of History of Art and Screen Media. Dr Gabriel Koureas</td>
</tr>
<tr>
<td>Ethnographic Museums</td>
<td>ARVC155S7</td>
<td>Thursday 6.00-7.30</td>
<td>Department of History of Art and Screen Media. Dr Max Carocci</td>
</tr>
</tbody>
</table>
Autumn Term

Museums, Visitors and Learning
ARVC154S7
Day: Monday
Time: 6.00-7.30pm
Module Convener: Margaret O' Brien

Learning Objectives and Aims
- Substantial knowledge and understanding of the historical and theoretical contexts for museums within the context of audience studies and theories of learning in the museum.
- Make persuasive connections between these theoretical formulations and relevant examples.
- Demonstrate an awareness of different approaches to the subject
- Demonstrate an understanding of the specific historical and cultural contexts of selected case studies

Module Description
Who uses museums, why and how? How has the growth of visitor studies impacted on the design and curatorial strategies of museums in recent years? How have different theories of learning influenced education provision, interpretation and display in museums? Is the educational role now more fully integrated into the core identity of the museum?
This module looks at the growth and techniques of quantitative audience studies since the 1960s. Examples of demographic studies are compared to those of qualitative research which seeks to explore the ways in which visitors construct meanings through interpretive strategies based on their own social, emotional and cultural experiences.
A range of disciplinary approaches – sociological (Bourdieu), ethnographic and cultural (Macdonald) and educational (Hein) – are used to analyse different ways of understanding relationships between museums and their audiences.

Within the framework of cultural communications theory we use a case study approach to consider how different types of visitor evaluation have influenced the presentation of galleries and exhibitions.

What do we mean by museum learning? Henry Cole’s notion of the museum as an instrument for the education of the working man is compared to the broader educational aims of museums today. The spectrum from didacticism to constructivism in learning theory and practice is considered in the context of the informal, voluntary nature of most learning in museums. In this context we compare provision in museums for schools with work directed at other social groupings such as families or excluded groups such as youth and ethnic minorities.

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursework Essay</td>
<td>5000 words</td>
<td>100%</td>
</tr>
</tbody>
</table>

Introductory Bibliography

Heritage and Visual Culture: Identities, Technologies and Location
ICUE004S7 - University of East London: CCM011
Day: Monday
Time: 6.00-9.00pm
Module Convenor: Dr Roshini Kempadoo

Learning Objectives and Aims
- Gain knowledge of key texts in visual culture that relate to visual documentation and interpretive material associated with heritage collections and archives.
- Develop the ability to research, write, and critically analyse visual documentation and related interpretive or artistic material memory found in collections, archives and digital databases concerned with identities, history, place.
- Acquire a working knowledge of a specific collection of visual material associated with heritage digital databases, physical archives and collections found in London.
- Acquire skills where appropriate to create a media project that contributes to existing interpretive material made in response to collections, archives, or databases.
- Write a critical analysis of visual material researched and/or critically review the interpretive media project created.

Module Description
This module provides students with the knowledge and ability to analyse visual documentation and/or create critically interpretive texts associated with history and heritage. It is based on the way in which heritage material constitutes a proliferation of complex global and local perspectives, conventions and technologies. The module therefore equips the student with a working knowledge of concepts in visual culture to better understand the way in which identities, location and space are perceived, created and represented.

The student can undertake the module as either a practice-based module, or purely written. She/he will create and/or write interpretive material that analyses visual documents and/or creatively responds to research undertaken of a body of visual material. The student will learn how to conceive and interpret visual material as contributions to historical documentation and its related interpretive material. Arrangements are made with at least four archives and libraries for the student to undertake research including the Museum of London, Tate Britain, and the Stuart Hall Library and Autograph Archives, Rivington Place.

Material for analysis and research would include visual documentation such as printed and increasingly digitised maps, illustrations, paintings, photographs and graphics, and screen-based moving image forms including films, videos, animations and interactive media rich associated with digital databases. Interpretive material will include associated electronic visual displays and kiosks, artist's interventions, graphics and illustrative displays. Where appropriate, the module provides the student with the ability to create an interpretive project constitutive of his/her research in order to allow for further study of heritage as practice-
based research.

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Analysis</td>
<td>1500 Words</td>
<td>30%</td>
</tr>
<tr>
<td>Project</td>
<td>Written or Practice Based. 3500 words or equivalent</td>
<td>70%</td>
</tr>
</tbody>
</table>

Essential Texts


Other Information
This module is run by the University of East London. Please contact your programme administrator for registration information.

Space and Politics in Modernity
ARVC114S7
Day: Wednesday
Time: 6.00-7.30pm
Module Convener: Dr Leslie Topp

Learning Objectives and Aims
- demonstrate knowledge and understanding, at MA level, of how space and politics have interacted from the early 20th century to today
- demonstrate a critical awareness of the key theoretical models and concepts regarding space, culture and politics
- make persuasive connections between these models and concepts and particular examples of modern architecture and urbanism
- situate examples of modern architecture and urbanism in specific political and cultural contexts across a range of periods and geographies.

Module Description
This option will explore the theoretical, historical and embodied interconnections between space and politics from 1900 to the present. The confidence in power of spatial transformation to transform society was one of the hallmarks of modernist thinking the early twentieth century. That confidence had deep roots in the pre-First World War period, and resonated through the rest of the century, inspiring both resistance and attempts to rethink and renew how political ends could be achieved by spatial means. Politicised design was a
feature of socialist and fascist states, and was bound up with the colonial and post-colonial histories of the modern world. It manifested itself in actual spaces ranging from new towns to small-scale housing experiments, from medical and educational complexes to monumental public spaces. The 1960s saw a radical critique of master planning and theorisation of space by Henri Lefebvre, Manuel Castells and others that has been influential ever since. The scholarship on twentieth-century space and politics has expanded rapidly in the last two decades; this course will base itself on this rich body of literature (and some particularly important older texts), while also giving students the tools to make an original contribution by examining specific instances of the interaction of politics and space.

We will begin with a consideration of methods and critical theory as they relate to the analysis of politics and culture generally, as well as to politics and space more specifically. We will then move through time from 1900 to the present, exploring a range of current approaches to four periods (1900-1918, 1919-1945, 1946-1970, and 1970-2010). These general discussions, based on assigned readings, will alternate with the examination of particular examples and primary sources relating to four case studies: nation and design in Central Europe at the beginning of the 20th century; the politicisation of space in Weimar and Nazi Germany; post-war British welfare state and space; and public space in an era of globalisation and spatial flows.

Students on this option are not required to have studied the history of architecture before. It will appeal to all those interested in the connections between politics, the arts and the modern urban environment.

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursework Essay</td>
<td>5000 words</td>
<td>100%</td>
</tr>
</tbody>
</table>

Introductory Bibliography


---

**Memory, Heritage and the Politics of the Past**

ICUE001S7 - University of East London: CCM008

Day: Wednesday

Time: 6.00-9.00pm

Module Convenor: Professor Susannah Radstone

**Learning Objectives and Aims**

At the end of this module, students will be able to:

- Develop theoretical knowledge of public memory and heritage studies in the writing of an essay
- Apply theoretical knowledge of public memory and heritage studies in the production of a critical case-study

**Thinking skills**

- Deploy analytical and comprehension skills in the production of an essay
- Exercise analytical methodologies in the production of a case-study.
- Develop critical skills in the production of an essay and a case-study

**Subject-based practical skills**

- Critical approaches to archiving, curation, and the construction and display of public memory.

**Skills for life and work (general skills)**

- Formulate advanced levels of critical engagement both orally and in writing.

**Module Description**

This module aims to enable students to examine, analyse and engage critically with discourses and practices of heritage and public memory. Both heritage making and memory involve processes of selection, conservation, archiving and representation, with heritage constituting an aspect of public, collective and cultural memory. Embedded, for instance, in museums, literature and film, discourses of public memory and heritage construct aspects
of an everyday common sense of the national, regional or local past. But what and how nations, groups and different sectors choose to publicly remember, conserve and celebrate remains a source of heated academic and public debate. For some, heritage is viewed as a form of ‘willed’ memory enforced upon nations to the detriment of those it forgets. For others, heritage is understood to sweeten the pill of a radical, entrepreneurial modernization that cares little for the past. Yet others see heritage and the construction of public memory as assisting in the remembering and conservation of pasts that are too easily otherwise forgotten. This unit will explore heritage as public and cultural memory. Focussing, for instance, on museums, the cinema and urban and rural sites of conservation, and examining the politics of heritage and memory, this module will introduce students to the key debates in heritage and memory studies and map the contours of a diverse and multimedial field.

Beginning with an introduction to key debates in heritage and memory studies, the module goes on to review methodologies for the examination and analysis of specific modes of heritage and public memory, equipping students with the skills required to engage critically and productively with theories and practices of archiving, conservation and public memory.

**Assessment**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessed Essay</td>
<td>2500 Words</td>
<td>50%</td>
</tr>
<tr>
<td>Assessed Essay</td>
<td>2500 Words</td>
<td>50%</td>
</tr>
</tbody>
</table>

**Essential Texts**

**Core readings:**

**Museums, Memory and National Identity**

ARVC004S7
Day: Wednesday
Time: 6.00-7.30pm
Module Convenor: Dr Gabriel Koureas

**Learning Objectives and Aims**
- demonstrate knowledge and understanding, at MA level, of key theoretical underpinnings of museological debates.
- make persuasive connections between these theoretical formulations and relevant examples of museum cultures
- demonstrate an awareness of different approaches to museum cultures
- demonstrate an understanding of the specific historical and cultural contexts of selected case studies
Module Description
How do people understand the past? How is public memory controlled and shaped by institutions charged with presenting the past to the public?

These are some of the questions that will preoccupy the course in order to examine from a critical perspective the relationships between museums, their history and museological debates placed within the broader context of material and visual culture theory. This will enable us to look at the museum as a place in which the past is remembered not only by the inclusion or by exclusion of what is exhibited but also by how the past is interpreted within particular ideological frameworks.

In order to achieve this a number of museums will be addressed from a variety of disciplinary approaches that explore the museum in relation to power, colonialism, nationalism, class, gender, ethnicity and community. Our aim will be to investigate common themes and problems that define museum representations of the past in order to discuss the connections and distinctions between the theory and practice of exhibiting cultures and to understand how memory and historical events converge in the social production of collections and institutions. Our focus will be on museums not merely as containers of history, but as social arenas that influence and determine the politics, value and experience of the past. We will explore museums as sites of cultural authority and individual imagination, of contestation and reconciliation, of fragmentation and community. The course will use case studies from national museums, national expositions, galleries and archives to ground our approach to museums.

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursework Essay</td>
<td>5000 words</td>
<td>100%</td>
</tr>
</tbody>
</table>

Essential Texts

- Sharon Macdonald and Gordon Fyfe, *Theorizing museums: representing identity*

Other Information
A visit to a museum is organised during the course.

Archives: Contemporary Policy and Practice
ARVC075S7
Day: Thursday
Time: 6.00-7.30pm
Module Convener: Jan Pimblett, London Metropolitan Archives.

Learning Objectives and Aims
- Provide students with an overview of practices and policies within contemporary archives
- Explore the different professional roles within archives
- Identify changes and challenges in recent archival practice
- Enable students to gain a sophisticated grasp of the political and institutional landscape as it pertains to archives.

Module Description
This practical course explores the impact of contemporary policy and practice on aspects of collections development, public access and interpretation, conservation and issues around storage and preservation on the modern archive service. Students will have the opportunity to work with original documents and make full use of the archive setting with building tours, which will take in strongrooms, the conservation studio and the reprographics unit under the guidance of professional archive staff.

At the heart of the course is the question, ‘What is an archive?’ with related discussions on how collections are created, who and what are they for and issues around privacy and freedom of information. We will consider how archives are changing in order to respond to different user needs, and how they collect and make accessible shared social memory whilst safeguarding collections for future generations.

Assessment
Discuss the current issues in and/or challenges of one aspect of archival practice.

Your essay should contextualise and analyse the aspect of archival practice that you have chosen to address and make reference to government and archival policy, professional and broader academic literatures as appropriate.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessed Essay</td>
<td>5000 Words</td>
<td>100%</td>
</tr>
</tbody>
</table>

Essential Texts

Archives for the 21st Century. Freely available online at www.nationalarchives.gov.uk/

PRONI: Public Record office of Northern Ireland. A very basic introduction at: www.proni.gov.uk/index/new_to_archives/what_are_archives_and_records.htm

Revisiting Archives Collection Toolkit - Downloadable PDF from MLA

**Other Information**

This module will be convened by Birkbeck with input from UEL and the Raphael Samuel Centre, but based at the London Metropolitan Archives and chiefly taught by their staff. It is open to students on the Birkbeck Museum Cultures MA, Birkbeck History MA and the UEL Heritage MA. Students greatly benefit from being taught by professionals and by having access to archival material at London Metropolitan Archives.
Spring Term

Migration and Heritage
ICUE003S7 - University of East London: CCM010
Day: Monday
Time: 6.00-9.00pm
Module Conveners: Professor Philip Marfleet and Dr Helen Taylor

Module Description
This module aims to develop participants' understanding of debates on place, memory and heritage and their implication for migrants in the world city of London. It explores the tension between official representations of migrant communities (in mass media, museums, archives, academic institutions), community histories of migration and exile, and individual stories of migration. We will consider the key conceptual problems associated with migration and history, and approaches to migration and migrants in the context of collection, preservation, commemoration and heritage. We also consider debates on the vicissitudes and manipulation of memory and their particular importance in the context of migration. Finally we will develop critical skills in the representation of migrant communities (such as recording oral histories, curating photographic exhibitions etc).

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>TBC</td>
<td>TBC</td>
<td>TBC</td>
</tr>
</tbody>
</table>

Exhibiting the Body
ARVC076S7
Day: Tuesday
Time: 6.00-7.30pm
Module Convenor: Dr Suzannah Biernoff

Learning Objectives and Aims:
- demonstrate knowledge and understanding, at MA level, of the historical relationship between medicine and art
- demonstrate knowledge and understanding, at MA level, of the relationship between medicine and visual culture in the modern and contemporary period
- demonstrate an awareness of current approaches to the cultural history of medicine
- demonstrate an understanding of the specific historical and cultural contexts of selected case studies (e.g. works of art, exhibitions or institutions)
- critically review a selected artwork, project, exhibition or collection

Module Description
Medical images capture the human body at its most intricate, but also its most vulnerable, flawed and ultimately mortal. From the beginning, the anatomist's art has served far more than medical ends: held up as a mirror of the divine (and later, as a mirror of society), medical representations of the body have answered to the ancient exhortation to 'know
During the 19th century, the realistic representation of pathology gradually displaced the idealised – and often exquisitely crafted – anatomical models, drawings and engravings that had been made since the Renaissance. Modern artists as diverse as Edgar Degas, Egon Schiele, Otto Dix and Francis Bacon explored the poetic potential of these pathological or otherwise ‘deviant’ bodies. More recently, medical themes and images have reappeared in the performance and ‘abject art’ of the 1980s and ‘90s (Orlan being the iconic example) and – closer to home – in the work of many of the YBAs including Christine Borland, John Isaacs, Marc Quinn and Damien Hirst.

Exhibiting the Body will provide a historical and cultural framework for these artistic developments. We will consider the changing role of images in western medicine since the 18th century, and the place of medical representations within the visual arts and popular culture. Students will be encouraged to reflect on the ethical and political implications of these cultural exchanges through an investigation of specific artworks, exhibitions and visual media (including television and digital culture). Some of this work will be collaborative, taking the form of seminar discussions and fieldtrips to museums and archives. Students will be able to pursue individual research interests in the option essay and might address (for example): artists’ uses – or misuses – of medical subject matter; the politics of exhibiting bodies and the ethics of spectatorship; the display of human remains; the contemporary permutations of the freak show; biomedical futures and the idea of the post-human; the aesthetics of public health; or the dynamics of art-science collaborations.

The module is not intended as an encyclopaedic survey. Instead, it is structured thematically and makes use of London-based exhibitions and collections. Although we will be looking at these museums, exhibitions and archives in their 21st-century incarnations – through websites, exhibitions, catalogues and artist commissions, for example – their origins and histories will be considered as well. Case study weeks will focus on specific exhibitions: the Hayward Gallery’s blockbuster Spectacular Bodies show (2000), The Hunterian Museum at the Royal College of Surgeons; and Madness and Modernity at the Wellcome Collection (2009). The final case study is Channel 4’s long-running Bodyshock strand, which we will discuss in relation to the history of the freak show. These sessions will be interspersed with seminars exploring the relationship between art and medicine since WW1: from Henry Tonks’ delicate portraits of injured WWI soldiers to the visual culture of AIDS and the use of medical archives in the computer game BioShock.

**Assessment**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessed Essay</td>
<td>5000 Words</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Essential Texts**

- Michel Foucault, The Birth of the Clinic: An Archaeology of Medical Perception (New


- Michael Sappol, Dream Anatomy. Published in conjunction with the exhibition Dream Anatomy, National Library of Medicine (Oct. 9, 2002 to Jul. 21, 2003).


**Place, Oral History and Digital Heritage**

**ICUE002S7 - University of East London: CCM009**

**Day:** Tuesday  
**Time:** 6.00-9.00pm  
**Module Convenor:** Dr Toby Butler

**Learning Objectives and Aims**

- interrogate how places are conserved and ‘made’ in terms of heritage, historic interpretation and popular memory
- develop key skills in historical research; oral history working with digital media; sound editing; web-page design
- give students experience of practice-based research methods
- develop skills in reflective practice

**Module Description**

This course will explore the relationship between heritage, memory and place (particularly in relation to the urban and post-industrial landscape of East London). Identity and attachment to place will be central to our explorations. We will examine how places and their people are interpreted or commemorated in museums, online exhibitions, memoryscapes, monuments, statuary, public murals, oral history projects and within the built environment in general. Working independently, or in groups of two or three, students will develop a small public history project that culminates in a research essay, a classroom presentation and a web page or web delivered project (memoryscape, digital story) that will be publically accessible and hosted by the Raphael Samuel History Centre website.

Topics covered will include place and community, oral history trails, post-tourism and urban exploration, industrial heritage and de-industrialisation, place identity, subjectivity in oral history, the politics of preservation and sharing authority in the research process. Practical skills covered will include historical research skills, advanced oral history recording and interviewing skills, sound editing and web mapping/page design.
This module is a research methods skills module.

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portfolio</td>
<td><strong>Group Presentation</strong> (individually assessed)</td>
<td>10 %</td>
</tr>
<tr>
<td>Portfolio</td>
<td><strong>Group Project</strong> (website including text and recordings)</td>
<td>50%</td>
</tr>
<tr>
<td>Portfolio</td>
<td><strong>Individual Essay</strong> (2000 words)</td>
<td>40%</td>
</tr>
</tbody>
</table>

Essential Texts

Curating as Critical Practice
ARMC054S7
Day: Tuesday
Time: 6.00-9.00pm
Module Convener: Dr Sophie Hope

Module Description

Aims and Outcomes
This module will help students develop a critical understanding and approach to contemporary curating. The course will introduce histories, theories and critiques of curating, enabling students to establish a critical approach to curating and contemporary visual art. Focus will be placed on learning about different models and experiments from different parts of the world in an attempt to grasp a better understanding of what constitutes curating as critical practice in an expanding field of exhibition organising, event management and audience development.

Teaching and Learning Methods
This course is structured around group discussions, readings and presentations by the tutor on the theoretical, historical and contextual issues of curating rather than on the practical elements of curating. The course will offer students an opportunity to gain confidence in discussing contemporary art and to develop skills in presenting arguments for their selection and method of curating. This course is ideal for those wanting to develop a more critical approach to their practice, investigate alternative approaches to working with contemporary visual art and reinvigorate their knowledge and understanding of histories and theories of
curating in relation to visual art. The course is based on set readings and case studies which we will use for our discussions each week.

Coursework and Assessment
Assessment will be done on the basis of one 5,000 word critical essay about a chosen issue of curating. Students are encouraged to begin to think about the issue they want to focus on early on during the sessions and use the subsequent classes to lead on relevant readings, provide examples and further their investigation as an integral part of the course. There will also be opportunities for the students to present their research to each other for feedback at different points during the course in order to help them consolidate the content and structure of their final essay.

Module Content
Students are encouraged to bring relevant material, catalogues and articles to the sessions, as well as feedback on exhibitions and events recently visited. Students will have opportunities throughout the sessions to present their research and propose subjects for debate as part of their research for their essay. While there are no programmed site visits during the sessions, extra-curricula visits may be arranged by the students or tutor, and there will also be occasional guest artists and curators invited to contribute to the discussions.

<table>
<thead>
<tr>
<th>Session 1 - What is curating to you?</th>
</tr>
</thead>
<tbody>
<tr>
<td>This introductory session will invite discussion on students’ existing relationships, expectations and understandings of curating. Students are asked to discuss what curating means to them and what exhibitions/projects they have experienced recently. The course outline, reading list and mode of assessment will be introduced.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 2 and 3 - Histories and Legacies of Curatorial projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>We will start to think about the histories of curating: from the fetish of collecting to performative curating. Sophie will present some examples of key exhibitions and works that have informed the development of a curatorial ‘profession’. There will also be catalogues for students to look though. Based on this ‘curated lecture’, discussion will focus on who looks at art, where is art displayed, who destroys art?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sessions 4 and 5 - Curator as…</th>
</tr>
</thead>
<tbody>
<tr>
<td>An overview of different models and approaches to contemporary curating by looking at specific examples of the roles and responsibilities curators adopt. This will also include independent and institutional curating, obstacles and boundaries to curating, and curating curators. We will explore different themes such as curiosity, taxonomy, violence, propaganda, career and narrative.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sessions 4 and 5 - Curator as…</th>
</tr>
</thead>
<tbody>
<tr>
<td>An overview of different models and approaches to contemporary curating by looking at specific examples of the roles and responsibilities curators adopt. This will also include independent and institutional curating, obstacles and boundaries to curating, and curating curators. We will explore different themes such as curiosity, taxonomy, violence, propaganda, career and narrative.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sessions 6 and 7 - Institutional Frameworks</th>
</tr>
</thead>
<tbody>
<tr>
<td>These sessions will look at the process of curating and the relationship between the curator, artist, audience and institution. Students will investigate different examples of institutional critique and what might constitute a critical practice. We will also discuss the relationship between artists and curators and art and curating, taking specific readings and examples as staring points.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sessions 8 and 9 - The Politics of Curating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will discuss the issues arising from the role and responsibility of the curator and their relationship to artists, communities and organisations. These sessions will focus on the site and situation of curating and the ways that the context in which you are curating affects</td>
</tr>
</tbody>
</table>
the experience of the work itself. There will be examples given of curating in different contexts, such as corporate contexts, public spaces and commercial galleries. We will look at the issues of researching, communicating and educating through curating, the art of negotiation and the practice of building relationships and collaborations.

Session 10 - Overview
Overview and reflection on issues discussed during the course and tutorials for the essay.

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessed Essay</td>
<td>5000 Words</td>
<td>100%</td>
</tr>
</tbody>
</table>

Indicative Reading
A reader will be provided at the beginning of the course.

Contemporary Visual Technologies: Art and Science in the Digital Era
ARVC148S7
Day: Wednesday
Time: 6.00-7.30pm
Module Convener: Dr Nick Lambert

Learning Objectives and Aims:
- demonstrate knowledge of the impact of new visual technologies on the area museums
- the theoretical aspect of technological advancement, in cultural and historical terms, and in the context of the networked digital environment
- demonstrate an awareness of different approaches to technology in museums and archives
- demonstrate an understanding of the specific contexts of selected collections and exhibitions in this area.

Module Description

In the second decade of the 21st century, we are fully acclimatised to a range of imaging technologies and devices that facilitate the production, storage and dissemination of images. This module looks at the history and application of digital imagery in the arts, the techniques and technology that underpin them, and issues of ethics, aesthetics and critical theory arising from art's engagement with the digital.

The module includes the following areas: the rise of digital photography; digital techniques in video art; the computer as an art medium; the internet as a distributive medium; imagery for art conservation; digitised objects in museums; the status of the original in the digital era; emerging technologies; interfaces, devices and techniques.

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursework Essay</td>
<td>5000 words</td>
<td>100%</td>
</tr>
</tbody>
</table>
Introductory Bibliography

- Graham, Beryl & Cook, Sarah, Rethinking Curating (MIT 2010)
- Grau, Oliver, Media Art Histories (MIT, 2006)
- Greene, Rachel, Internet Art (Thames & Hudson, 2004)
- Hemsley, James and Cappellini, Vito, Digital applications for cultural and heritage institutions (Ashgate, 2005)
- Wilson, Stephen, Information Arts (MIT 2002)

Framing and Narrating Modern Art in the Museum Space
ARVC003S7
Day: Wednesday
Time: 6.00-7.30pm
Module Convenor: Dr Gabriel Koureas

Learning Objectives and Aims
- Demonstrate knowledge and understanding, at MA level, of key theoretical underpinnings of museological debates in relation to the exhibition of modern art.
- make persuasive connections between these theoretical formulations and relevant examples.
- demonstrate an awareness of different approaches to the subject
- demonstrate an understanding of the specific historical and cultural contexts of selected case studies

Module Description
The course aims to provide a critical understanding of the important relationship between the exhibition of modern art and museological debates by examining the meaning that the museum produces and the ways in which it frames its contents and the visitor’s experience. In order to do so the module will focus on various frames that inform this intersection from a number of perspectives: art history and the positioning of art as sacred and apart from ordinary life; museology and political critique of the museum as institution and ideology and finally the ways in which the museum is represented and received by contemporary society through a number of cultural representations (Conceptual Art, Performance, Film, Architecture, Literature).

The module will start by addressing seminal sources on the subject (Carol Duncan, Douglas Crimp, Mieke Bal) in order to approach a number of case studies (MOMA, Musée d’Orsay, Guggenheim) and a number of artists.

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessed Essay</td>
<td>5000 Words</td>
<td>100%</td>
</tr>
</tbody>
</table>

Essential Texts
• A. McClellan, The Art Museum from Boullée to Bilbao, (California: University of California Press, 2008)
• S. Oberhardt, Frames within Frames. The Art Museum as Cultural Artifact’, (Oxford: Peter Lang, 2001)

Other Information
Museum / Gallery visit included in the course

Ethnographic Museums
ARVC155S7
Day: Thursday
Time: 6.00-7.30pm
Module Convener: Dr Max Carocci

Learning Objectives and Aims
• Substantial knowledge and understanding of the historical and theoretical contexts for museums within an ethnographic and anthropological context
• Make persuasive connections between these theoretical formulations and relevant examples.
• Demonstrate an awareness of different approaches to the subject
• Demonstrate an understanding of the specific historical and cultural contexts of selected case studies

Module Description
What is the role of the ethnographic museum in today's world? How are ethnographic objects perceived by different audiences? What are the ethical implications that underpin the collecting, display and preservation of ethnographic objects? These are some of the questions at the core of current debates about ethnographic museums and collections.

Taking examples from different contexts, the module aims to address these questions through a variety of perspectives that frame a multiplicity of issues raised by often competing interests between source communities, museums, and audiences. This triangulation will enable students to evaluate through case studies the ways in which contrasting interests and positions contingently respond to different concerns at the crossroad between local needs, specialized discourses, and globalizing forces.

The module aims at highlighting the differences and similarities between theories and practices that inform the very existence of ethnographic museums and collections in cross-cultural perspective. This will foreground the contemporary ethnographic museum as a site of cultural mediation and production through which postcolonial nations, non-western peoples, indigenous groups, diasporic and transnational constituencies can interrogate notions of cultural preservation, national and ethnic identity, ethnic stereotyping, social inclusion, cultural revival, history, and authenticity.

<table>
<thead>
<tr>
<th>Week 1 - Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 2 - Collecting ethnographic objects</td>
</tr>
<tr>
<td>What criteria guide the collection of ethnographic artefacts in museums? What is their</td>
</tr>
</tbody>
</table>
function in the displays of ethnographic or non-western cultures? What difference does it make if the objects are looted, bought, or commissioned? Through what means do museums acquire their holdings?

Week 3 - Ethnography, tourism and art
What are the parameters through which museums establish the dividing line between categories of collectable objects? How can we explain the qualitative (dis)continuity between objects that may be perceived as beautiful, useful, or representative?

Week 4 - Displaying ethnographic artefacts
What are the structuring principles behind ethnographic displays? On what rationale are objects selected, and what are the implicit and explicit narratives that convey meaning more effectively? How do museums deal with culturally sensitive material that source communities deem inappropriate for public display?

Week 5 - Audiences: the purpose of ethnographic displays
What is the purpose of ethnographic displays? Who are the displays made for? What kinds of issues are ethnographic displays addressing?

Week 6 - Reading Week

Week 7 - Source communities and ethnographic museums
What is the relationship between ethnographic objects’ donors (source communities) and recipients (museums)? What do these relationships entail and imply? How significant is the geographical distance between source communities and museums?

Week 8 - Ethnographic objects from local to global
What is the role of ethnographic museums and displays in regions in which source communities reside? How different are local and cosmopolitan ethnographic museums? What can local ethnographic displays tell us about the concerns of local museum practitioners and audiences?

Week 9 - Cultural property: tangible and intangible
How do museums respond to the need of integrating intangible knowledge and oral traditions in the interpretation of ethnographic objects? What becomes the role of the museum when the focus of cultural activity shifts from object to intangible knowledge? What can the emphasis on objects’ material and visual aspects tell us about the cultural assumptions behind ethnographic museums and displays?

Week 10 - Ethics: objects, photos and cultural repatriation
How do museums respond to increasing pressures of repatriating cultural property? What is the role of photographs in cultural repatriation? On what bases do source communities claim back cultural material, human remains, and photographs?

Week 11 - Ethnographic museums and research
How do museums relate to academia, research, and documentation? What do ethnographic museums do to facilitate knowledge transmission beyond displays and exhibitions? How is the role of the ethnographic museum changing because of increasing synergy between universities, source communities and educational infrastructures?

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessed Essay</td>
<td>5000 Words</td>
<td>100%</td>
</tr>
</tbody>
</table>

Reading
- Basu, Paul and Simon Coleman 2010 'Culture, identity, and difference: developing museum-based anthropology education resources for pre-university students' Anthropology in Action 17(2/3): 97-104
Sinaakssiiki ahtsimaahpikookiyawa. Photographs and Histories from the Kainai Nation Toronto; University of Toronto Press

- Christen, Kimberly 2007 ‘Following the Nynkka: relations of respect and obligations to act in the collaborative work of Aboriginal cultural centers’ Museum Anthropology 30(2): 101-124
- McLellan, Andrew and Olivier Douglas 2004 ‘Objects talk’: interpreting objects through community groups’ Journal of Museum Ethnography (16): 56-63
- Mew, Sophie 2010 ‘Universal museums’ in West Africa. Considerations over the diversification of cultural heritage institutions in Mali and Ghana’ Critical Interventions (7): 101-17
- Phillips, Ruth B. ‘A proper place of art, or the proper arts of place?: Native North American objects and the hierarchies of art, craft, and souvenir’ pp 45-72 in Lynda Jesupp and Shannon Bagg (eds) On Aboriginal Representation in the Gallery Hull (Quebec): Canadian Museum of Civilization
Research Project and Work Placement

Museum Cultures Independent Research Project
ARVC05957
Work-in-progress seminars: Summer Term 2013

Learning Objectives and Aims
- Give students the opportunity to assess and analyse museum provision (for instance, websites, exhibition techniques educational events etc)
- enable students to focus on a specific institutional culture
- allow students to expand and apply their theoretical and historical knowledge of the sector
- combine museological theory and history with practice
- provide them with new perspectives on academic debates
- open up questions of the disparity and convergence of museological theory and practice

Module Description
The Research Project is your first piece of extended, independent research. It draws on the methods, issues and skills that have been raised in the ‘Approaches, Issues, Skills’ core modules and the ‘Research Skills Seminars’. It provides the opportunity to pursue research based on first-hand investigation of a topic of your choice, subject to discussion with and approval from a member of academic staff.

The Research Project is principally concerned with the PROCESS of research rather than solely with the RESULTS of that process. It could be based on a museum or a gallery as institutions, a specific department of a museum, an exhibition or arts policy. In all cases, the Project should highlight methodology and should evaluate the various research methods involved. A good project might therefore be produced on the back of problems encountered in the process of research, as part of the narrative and analysis of the preparation and writing of the piece. Appendices containing correspondence, questionnaires, primary documents etc. may also be submitted as part of the Research Project.

Examples of previously submitted Research Projects are available for consultation in the Vasari Research Centre.

Questions that should be addressed in your Research Project include:

- Why have you chosen your subject and how does it relate to the general field of museum studies?
- What are the specific aims of your Project?
- What questions is it seeking to address?
- How does the subject of your Research Project relate to a general field of enquiry and relevant publications?
- What methods have you used in the course of your research? Did you need to acquire specific techniques or skills?
- How would you evaluate the different research methods that you have used? If an approach failed, did that impact on the overall Project?
- Has your Project changed during the course of your work on it? Was your initial question appropriate and well formulated?
N.B. The Research Project may involve eliciting information and views directly from people such as academics or curators. You must consider the ethical implications before embarking on any research involving human participants. See Appendix C.

The deadline for your research question proposal is Friday, Week 9 of the Spring Term. Please return the form to the programme administrator.

Assessment

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessed Essay</td>
<td>5000 Words</td>
<td>100%</td>
</tr>
</tbody>
</table>

Essential Texts
Reading should relate to the student’s own project and can be determined in consultation with their tutor. **Your supervisor for this project will be your personal tutor.**

Other Information
This module cannot be taken in conjunction with the work placement.

You will be responsible for exploring the implications of research ethics if you chose to involve human subjects. The ethics form is available on Moodle and from your programme administrator. Please contact your personal tutor or the course director with questions.

Museum Cultures Work Placement

ARVC054S7

**Work in Progress Meetings: Summer Term 2013**  
**Module Convenor: Margaret O' Brien**

The placement is located in a museum or gallery. It is important that your work is of equal benefit to you and to your host department. The placement acts as a turning point in the course, as you move out of a highly structured academic programme into work in which you will be expected to use more individual initiative and exercise responsibility.

Placements are usually organised for 2-3 days over a period of three months. In some cases it may be possible to offer or negotiate shorter placements or placements in intensive blocks.

Learning Aims and Objectives
This module adds a practical dimension to the Museum Cultures MA. It is intended to:
- provide students with work experience and support them in that process
- give students the opportunity to develop or to refine existing vocational skills (for instance, writing press-releases, organising or assisting in the organisation of events, working on web-pages),
- enable students to gain an insight into a specific institutional culture
- allow students to expand and apply their theoretical and historical knowledge of the sector
- combine museological theory and history with practice
- provide them with new perspectives on academic debates
- open up questions of the disparity and convergence of museological theory and practice
Module Processes and Expectations

The procedure for selecting students for placement runs according to the following pattern:

The work-placement tutor works with a series of institutions to organise placements. CV’s and applications must be sent **NO LATER than Friday, Week 7 of the Spring Term to the programme administrator.** This process is run as a formal application process, similar to the process you will encounter in the professional world, if you turn in your CV and application later than the deadline you will **automatically** be placed on the Research Project module.

- The outlines of the placements are posted on Moodle. These will include a brief job description and the qualities required in the candidate.
- Students should consider which placement they are most interested in and suited for. Students with no work experience should usually apply for entry-level placements whereas students with some experience of museums and /or galleries may want to apply for the more complex or sophisticated placements. Students should bear in mind that working with a small museum may give them more opportunities to gain an over-view of the organisation.
- Students may wish to discuss their choices with the course tutor.
- Students may apply for up to three placements. Students are required to submit a CV and a formal covering letter outlining their ability to complete the tasks at hand and explaining why they want to work for that institution. Applications should be ranked in order of preference.
- A committee of 2-3 Birkbeck academics will consider the applications and choose the strongest candidate(s). The museums and galleries vary in their involvement in the selection process. In some cases Birkbeck staff makes the final selection, in some cases that selection needs to be approved. In other cases Birkbeck forwards the best three applications and the museum selects their preferred candidate. This may involve an interview.
- Students are informed of Birkbeck’s/host organisations decision and put in contact with their supervisor in the host institution.
- Students may be required to undergo security clearance.

The following notes are designed to clarify different areas of responsibility during your placement:

**The programme tutor’s responsibility**

- To arrange placement opportunities.
- To be available for assistance should any unforeseen difficulties occur.
- Final responsibility for assessing a student’s suitability for this option and the final placement allocation.

**The student's responsibility**

- To keep the Work Placements Convenor informed of both progress and problems.
- To be punctual, respectful, and to behave in a manner appropriate to a work environment.
- To comply with the host organisation or department’s Health and Safety regulations.
- To submit promptly any information required by the institution for security checks or similar
- Not make unusual demands on your work colleagues’ time or expertise.
The Timetable

- The placement officially runs during the summer term
- You are expected to submit an essay title or question and a paragraph outlining your area of focus within the first two weeks of the placement. Copies should be sent to the programme administrator and to your tutor
- Work-in-progress sessions will be scheduled for May/June.

The seminars offer you the opportunity to discuss your work placement and the aspects you want to concentrate on for your essay.

Work Placement Seminars

Points to include in your work placement seminar presentations. (These are included for guidance but are not prescriptive.)

- Your experiences from your work placement
- Identifying the aspect of your work placement that you want to concentrate on for your essay – what led you to choose it – potential interest.
- The questions raised by the topic – the issues you intend to examine/explore – how you see these relating to the course more generally.
- Questions for the group.

Taking part in a work-in-progress seminar

This is not a passive exercise; seminar discussion forms an intrinsic component of the learning process at postgraduate level. Engaging with other students' projects is an exercise in thinking through problems and formulating arguments. Take note of how the topic has been presented – are the aims and objectives of the project clear? Has the topic been adequately focused? What suggestions can you make, for example, concerning sources, reading and the structure of the essay?

Assessment

Students are required to contextualise and analyse a particular issue or aspect of their work in relation to museum studies, government and museum policy, and professional literature as appropriate. They are expected to apply historical and theoretical study to practical tasks, and to test the limits of academic learning through practice. The assessment takes the form of a 5000-word essay and a brief summary of their attendance and workload.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessed Essay</td>
<td>5000 Words</td>
<td>100%</td>
</tr>
<tr>
<td>Report on Workload</td>
<td>No more than 2 sides of A4</td>
<td>0%</td>
</tr>
</tbody>
</table>

Essential Reading

Reading should relate to the student’s own project and can be determined in consultation with their tutor. Your supervisor for this project will be your personal tutor.
Other Information

The allocation of placements is at the discretion of Birkbeck academic staff and the host institutions. While we will make every effort to secure placements for all interested students, we cannot guarantee that all students will gain a placement. We reserve the right to revoke placements. This module cannot be taken in conjunction with the Research Project.

You will be responsible for exploring the implications of research ethics if you chose to involve human subjects. The ethics form is available on Moodle and from your programme administrator. Please contact your personal tutor or the course director with questions.
Dissertation

MA Museum Cultures Dissertation and MRes Museum Cultures Dissertation

The dissertation, at 15,000 words, forms the largest and most important piece of coursework that students complete on the MA. It is designed to allow students to tackle a more substantial subject that the shorter essays of the core and options allow. This will provide invaluable experience in being able to structure and write a lengthy argument in a coherent and persuasive way.

The MRes option to take a long dissertation of 30,000 words provides students who aim for an academic research career with a stepping stone towards a PhD thesis. The dissertation is designed to test fully the research methodologies and skills attained in structuring and writing intellectually rigorous academic work that the student has been developing throughout the earlier stages of the MA and MRes programme. The student is expected, in collaboration with his/her supervisor, to develop a timetable for individual research and writing.

The Dissertation module aims to equip you with the following skills and knowledge:

Subject Specific
- An understanding of the intellectual and historical context of your chosen topic.
- Substantial knowledge of that subject area.

Intellectual
- To be able to critically analyse a range of written texts, exhibitions, museums and other media.
- To continue to develop your ability to read critically and analyse primary and secondary literature.
- To effectively blend original ideas with an existing critical body of work.
- To continue to develop your ability to construct and present your arguments orally, in writing and electronically.

Practical
- The ability to analyse and interpret key texts.
- The ability to work with a range of different media.

Personal and Social
- The ability to undertake an individual course of study.
- An increase in your confidence in presenting material in public.
- The ability to work to definite deadlines and manage work schemes efficiently.

Timetable for MA Dissertation
The following is a suggested timetable for thinking about and working on your MA dissertation. There are certain deadlines in connection with the preparation of the dissertation and these are indicated below. Because students’ topics vary considerably in type and scope we do not specify a minimum or maximum number of dissertation tutorials. This flexibility is one of the strengths of the course, but it is vital that you keep in regular contact with your MA dissertation supervisor. The schedule specified here will give you some idea of how often you should see your supervisor.
<table>
<thead>
<tr>
<th>Task</th>
<th>Description</th>
<th>Student Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Autumn and Spring Terms (second year for part-time students)</td>
<td>You should speak to a tutor or tutors (of your choice) for advice on framing possible dissertation topic. If in doubt as to which tutor would be most suitable, contact the MA Programme Director or your personal tutor. Based on tutorial discussions, you should begin preliminary research on the MA dissertation.</td>
<td></td>
</tr>
<tr>
<td>End of Spring Term</td>
<td>Submit the provisional title form to your programme administrator. You will be assigned a supervisor for your MA dissertation.</td>
<td>Deadline: March 22(^{nd}) 2013</td>
</tr>
<tr>
<td>Throughout the Summer term (second year for part-time students)</td>
<td>You should continue working on your Dissertation. Make appointments to see your supervisor. The supervisor will keep records of these meetings. You can see your supervisor for up to three tutorials. You are responsible for arranging these tutorials with your supervisor. You will be notified of the date of your work-in-progress seminar at the beginning of the spring term. You should attend <strong>ALL</strong> of your scheduled sessions.</td>
<td></td>
</tr>
<tr>
<td>Summer Term</td>
<td>Student work-in-progress seminars on dissertation topics. This term is mainly dedicated to the pursuit of individual research.</td>
<td></td>
</tr>
<tr>
<td>Summer Vacation</td>
<td>Having received tutorial guidance and feedback to your work-in-progress seminar, you will work independently on the MA Dissertation over the summer. <strong>PLEASE NOTE THAT THERE WILL BE NO TUTORIALS DURING THE SUMMER BREAK AND ALL ACADEMIC STAFF IS AWAY DURING THIS PERIOD</strong></td>
<td></td>
</tr>
<tr>
<td>End of September (second year for part-time students): Submission deadline.</td>
<td>This is an absolute deadline, the official end of the course. In most cases, any extension to the September deadline will mean deferring the MA degree to the following academic year. Make sure to schedule your last dissertation tutorial by the end of the summer term.</td>
<td>Last Friday in September. (FT and 2(^{nd}) year PT)</td>
</tr>
</tbody>
</table>

*You must consider the ethical implications before embarking on any research involving human participants. Please contact the course director if you feel your research may involve human participants.

**Guidelines on submitting Dissertation**

Please remember that the presentation of the Dissertation is important, and that a Dissertation that is considered by the Board of Examiners to lack the appropriate scholarly apparatus, or to be unacceptably untidy in its presentation, may be failed or may be referred for the necessary revisions and additions to be made before it can be passed.
Presentation
TWO COPIES of the Dissertation must be submitted. One copy will be retained by the Department and will be available for public consultation. There is no coversheet for the Dissertation. On the front page put the title of the Dissertation and your candidate number, which you will be notified of before the submission date. Your name should not be anywhere on the Dissertation.

Both copies should be comb-bound. An example is available in the Department office. Dissertations should be typed, double-spaced throughout. The pages should be numbered consecutively, including the endnotes and the bibliography. Paper of A4 size should be used, printed on one side only, with margins of at least 3cm.

The title page of the Dissertation should list the contents. The title should be in capital letters and headings of sub-divisions should be underlined. Apart from the first paragraph following a heading, the first line of each paragraph should be indented.

Word limit
The stipulated limit of 15,000 words must be strictly adhered to (not exceeded) and the actual word count should be noted at the end. Footnotes or endnotes, paraphrases, and quotations from primary and secondary literature in the main text are included in the word count but appendices of primary sources, tables etc. and the bibliography are excluded.

Abstract
You need to provide a c.250 word abstract at the front of your dissertation. This should briefly explain both your central argument and how it differs from existing scholarship.

Primary sources may be defined for this purpose as written evidence from the period under study e.g. documents, such as contracts and charters, and literary sources such as letters, chronicles, manifestos and treatises. In twentieth-century studies, primary sources may include various types of unpublished material including statements made directly by the subject(s) of study.

Secondary sources are books, articles, etc., which have been written about the period or about the primary sources.

Illustrations
You are encouraged to illustrate your dissertation when your ideas and arguments can be clarified or advanced more forcefully by reference to illustrations. The number of illustrations should therefore normally be limited, and you should not feel the need to put yourself to great expense. Good quality photocopies should be adequate for most purposes and are acceptable, certainly for the second copy where original photographs are used to illustrate the first copy.

Other illustrative material, such as fold-out plans, colour slides etc. are acceptable in special circumstances. Please ask for advice on this point if you are uncertain about what should be illustrated and what form this should take. In some cases it may be appropriate to refer to the illustrations in a relevant monograph or catalogue. Illustrations should be printed out or mounted neatly on A4 paper, numbered consecutively and clearly identified and credited. References in the test should be in the form (Pl.1) or (Fig.1). A full list of illustrations should be included on a separate sheet providing all appropriate details (e.g. artist, title, date, medium, size, location, etc. see below)

Work in Progress Seminars
In the summer term (of the second year for part-time students) there will be a series of work-in-progress seminars on the dissertation. These form an important component of your study
for the degree. They afford opportunities to practise speaking to a group, to develop skills in presenting the aims and objectives of a project (i.e. your dissertation) as well as constituting the means of asking advice and receiving feedback on your project. **All students are expected to participate actively in work-in-progress seminar discussions i.e. you are expected to attend ALL your group's seminars, not just the seminar in which you are presenting your work. This allows you to contribute and receive advice from the tutor and your fellow students.**

**Guidelines for work-in-progress seminars**

Seminars are not intended to be mini-lectures or accounts of what you intend to say in your dissertation; rather they set the scene for group discussion, the object of which is to offer feedback on the process of researching and writing. Work-in-progress seminars can take place at various stages of a project: at the very beginning (when the topic is being formulated), at some point during the research, when the dissertation is at draft stage, etc. In each case, the seminar can offer useful support and suggestions for the work. Presentations should not be more than 10 minutes each. This will allow time to discuss your project with your peers and academic staff.

**Points to include in a work-in-progress seminar (These are included for guidance but are not prescriptive.)**

- Identifying the topic – what led you to choose it – potential interest.
- The questions raised by the topic – the issues you intend to examine/explore – how you see these relating to the course more generally.
- Projected research/reading - give specific sources/titles where possible.
- Examples of visual material you intend to examine in detail (and why).
- Problems (whether practical or intellectual) – these can take the form of specific questions for the group.

**Taking part in a work-in-progress seminar**

This is not a passive exercise; seminar discussion forms an intrinsic component of the learning process at postgraduate level. Engaging with other students’ projects is an exercise in thinking through problems and formulating arguments. Take note of how the topic has been presented – are the aims and objectives of the project clear? Has the topic been adequately focused for an essay on this scale? What suggestions can you make, for example, concerning sources, reading, visual examples, and the structure of the dissertation?

**Feedback**

Oral presentations are not assessed. In addition to the discussion following your presentation, however, the tutor attending your seminar will send you a brief report summing up the main points raised during the session.

If you have any questions concerning your dissertation topic, please contact the tutor chairing your seminar and/or your dissertation supervisor.

**Postgraduate Research Seminars**

The Postgraduate Research Seminars are organised by the MPhil/PhD tutor, currently Dr Tag Gronberg.

These Research Seminars offer important opportunities to engage with the most up-to-date research in the discipline. As an encounter with recent research and debates, each seminar will prove valuable even when not on a subject or period directly related to your current interests. Our MPhil and PhD students also attend these seminars, so this is also an occasion to meet other postgraduate students. Presentations are usually informal and
chaired by a member of the Department’s staff. Students are encouraged to ask questions and participate in the discussion following research presentations.

Dates and subjects of Postgraduate Research Seminars will be available on a separate schedule, which will be distributed at the beginning of the autumn term. They are also regularly advertised on the main website as well as the School of Arts Website. If you have any questions concerning these seminars, please contact the MA Programme Director or Postgraduate Tutor.

**Previous Topics for Dissertations**

- Elite and Populist Audiences in Political Museums
- Museum Fictions: Is fantasy now as important as fact in museum exhibitions?
- How did the establishment of the Tokyo National Museum in 1870 reflect the Meiji government’s aspirations for modernization along a western model?
- Collecting the future art history: The case of the Tate
- Holocaust Museums in Britain
- Are black and minority ethnic communities under-represented in London’s museums? If so, can this be rectified by community exhibitions, or do minority groups require their own space to explore their heritage?
- The opening of the Tate Modern: Development of a new narrative for the permanent display
- Looking at the ‘other’ in times of conflict. Museums and the representation of Afghanistan.
- Philanthropy as an alternative to the state funding of museums
- Strange Bedfellows? Evaluating the collaboration between Whitechapel Art Gallery and the Government Art Collection
- The development of the UCL Archaeological collections
Common Awards Scheme

The majority of Birkbeck’s programmes are offered as part of the College’s Common Award Scheme (CAS). Programmes will therefore have common regulations, and a common structure. This will help to ensure greater consistency of practice amongst programmes and will also make it possible for you to take modules from Departments across the College which are outside of your normal programme (subject to programme regulations and timetable constraints).

Some areas covered by CAS Regulations include:
- Degree Structure
- Degree Classification
- Module Weighting
- Marking Scheme
- Failure and Re-Assessment
- Plagiarism and Academic Offences
- Mitigating Circumstances.

You are strongly encouraged to read the information provided below, and Appendix D at the end of this handbook. Further details on programme regulation and areas of interest are available on the Common Awards Scheme website: http://www.bbk.ac.uk/reg/regs/cas
Essay Submission

During the course of the MA you will be required to submit five coursework essays relating to the modules of the degree and a 15,000-word dissertation. (This does not apply for students who are taking options from the UEL program).

Every piece of work counts towards your final degree and you must attain an average mark of at least 50% overall. Failure to submit all pieces of work will be taken to be failure to complete the course. You must attain a pass mark on the Dissertation in order to pass the course, a merit mark (60-69%) to gain an MA with Merit, and a distinction mark (70% or above), in order to gain a MA with Distinction. (See also section: Assessment)

You will also be expected to prepare and present material in seminars (further details concerning seminar presentations are included in the course outlines and bibliographies). In the case of the dissertation, you are required to present one work-in-progress seminar paper in the summer term before submission.

Procedure for Submitting your Essays

- You must submit two copies of each essay or coursework; one electronically, one in hard copy.
- If you fail to submit two copies of these pieces of work, you may be putting the record of your achievement at risk since the External Examiner will not have a copy to scrutinise and moderate.
- Both copies must be submitted with an appropriate coversheet. Both copies should have your student reference number on the front, written clearly or printed. DO NOT INCLUDE YOUR NAME anywhere on the essay or coversheet.
- Essays should always be neatly presented, preferably typed one-and-a-half or double-spaced, with at least one broad margin to leave space for comments.
- It is not necessary to submit the hard copy of coursework essays in files or folders, but do make sure that all the pages are securely stapled or tied together.

Electronic Submissions via Turnitin

- You must submit ONE electronic copy using Turnitin of every assessed assignment by 11.59pm on the date of the deadline.
- Please put your student number BEFORE the title of each course work you submit electronically in the title box.

Hard Copy Submissions

One hard copy must be submitted. Essays are NOT to be given to lecturers.

Essays will normally be marked and returned within four to six weeks from the stated submission date or the date of handing in, whichever is later. If this seems a long time to you, please remember that individual members of staff may have 50 or more BA essays from different courses (in addition to MA essays) to mark at any one time and that during the vacation they are sometimes away pursuing their research or attending conferences.

Once an essay has been marked, you will be notified by e-mail. Essays are never sent back to students by post. Please contact your programme administrator for alternative arrangements. Please do not phone/e-mail to ask whether your essay has been marked and returned unless the marking periods as above have elapsed.
Late submission of coursework

Coursework is not just part of the assessment: it is a vital part of the learning process. Strict deadlines are set to help you to keep up momentum, to spread the demands of the courses you are taking and to ensure that you have time to make constructive use of the feedback on essays. The deadlines also help to even out the marking load in order to make it possible for us to return the essays to you as quickly as possible, so that you can have the comments from one essay before submitting the next.

All Schools and Departments across the College have just moved to a system whereby students are not permitted to ask for extensions to coursework deadlines. If for some reason you are unable to submit a piece of work by the stipulated deadline, you should complete a Mitigating Circumstances form: [http://www.bbk.ac.uk/reg/regs](http://www.bbk.ac.uk/reg/regs). This form gives you space to describe the circumstances that have prevented you from meeting the deadline, and requires you to provide supporting evidence (such as a medical certificate). It is advisable to discuss the situation with your Personal Tutor before submitting the form, who may add comments to your claim. Mitigating Circumstances forms should be handed in to the Department office at least 7 days before the deadline that is going to be missed. If this is impossible, i.e. if adverse circumstances arise closer to the deadline, preventing completion of the work, then the form should be submitted at the earliest possibility.

When you receive a late submitted piece of assessed work back from the markers, you will find that you have been awarded two grades. This will be the grade the two markers consider the work to be worth and the pass mark of 50%. This 50% will be followed by an L, to signify that this mark is present due to late submission.

When the Mitigating Circumstances Sub-Board has met and considered your form, you will be told which of these marks will stand. If your claim has been accepted, the essay will receive the grade it has been deemed worth. If your claim is rejected, you will receive the pass mark of 50%.

Non-submission of a mitigating circumstances claim form or submission of a weak claim that is rejected by the Sub-Board will have a serious, deleterious impact upon your overall grade.

Disadvantageous Circumstances that may be taken into account by the Mitigating Circumstances Sub-Board

These might include major disruptive events or life-changes affecting yourself or those close to you, i.e. new parenthood, divorce, crime, serious illness or operation, bereavement. If a disability or a condition such as dyslexia has been diagnosed or disclosed part-way through your studies, this should also be recorded. If in doubt as to whether the circumstances you have experienced are likely to be agreed as reasonable justification for a late submitted piece of coursework or under-performance, discuss with your Personal Tutor. Your Personal Tutor should, in any case, always be made aware of any difficulties affecting your studies.
Presentation of Essays, Assessment and Plagiarism

Presentation of Essays
Students submitting work in HASM are advised to consult one of the standard style booklets such as those published by the Modern Languages Association or the Modern Humanities Research Association. Copies of this booklet are available for consultation in the Department, or publications such as the Chicago Manual of Style (various editions). For the most up to date guidelines please visit:


Plagiarism

Plagiarism, the act of taking somebody else's work and presenting it as your own, is an act of academic dishonesty, and Birkbeck takes it very seriously. Examples of plagiarism include (but are not restricted to):

- copying the whole or substantial parts of a paper from a source text (e.g. a web site, journal article, book or encyclopaedia), without proper acknowledgement
- paraphrasing another's piece of work closely, with minor changes but with the essential meaning, form and/or progression of ideas maintained
- piecing together sections of the work of others into a new whole
- procuring a paper from a company or essay bank (including Internet sites)
- submitting another student's work, with or without that student's knowledge
- submitting a paper written by someone else (e.g. a peer or relative) and passing it off as one's own
- representing a piece of joint or group work as one's own.

If you knowingly assist another student to plagiarise (for example, by willingly giving them your own work to copy from), you are committing an examination offence.

What happens if plagiarism is suspected?
In October 2008, the College introduced a new three stage policy for dealing with assessment offences. The first stage allows for a very rapid and local determination for first or minor and uncontested offences. Stage Two allows for a formal Department investigation, where a student wishes to contest the allegation or penalty, where there is an allegation of a repeat offence or for more serious cases. Stage Three involves a centrally convened panel for third and serious offences, dealt with under the code of Student Discipline.

What if I am worried that I'm not referencing correctly?
Please see your module lecturer or contact a member of the learning support team as soon as possible. Ignorance to Birkbeck's commitment to student standards will not be accepted as an excuse in a plagiarism hearing. The following links from Birkbeck's Registry provide some helpful information, but are not intended to replace any guidelines or tuition provided by the academic staff.

The College treats all assessment offences seriously. If you are in any doubt as to what constitutes acceptable conduct, you should consult your Personal Tutor or another member of academic staff.

General Guidelines
http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/plagiarism
Plagiarism
http://pps05.cryst.bbk.ac.uk/notice/bkplag.htm – Written for Birkbeck’s Registry.

Plagiarism FAQ

Research Ethics
All research involving human participants and confidential materials, carried out by students in the School of Arts is subject to an ethics approval process. This is to ensure that the rights of participants and researchers alike are protected at all times, and to underline our commitment to excellence in research across a wide range of subjects.

If you are undertaking any such research work for a dissertation, project, thesis etc. please complete the form ‘Proposal for Ethical Review template’ and pass this to your academic supervisor. The proposal will be reviewed and assessed as ‘routine’ or ‘non-routine’. In most cases it is envisaged that such work will be routine, and your supervisor will inform you of the outcome. In a small number of cases, the proposal may be referred to the School’s Ethics Committee for further consideration. Again, you will be informed of any outcome.

The proposal form is available through our departmental web pages (current students). If you have any queries, please speak to your supervisor in the first instance.

Further guidelines are available on the MyBirkbeck website at:
http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics.

Assessment
Students often ask about the difference between an undergraduate and an MA essay. MA essays are expected to demonstrate coherence of exposition and argument as well as a degree of self-reflexivity and awareness of theoretical and methodological approaches.

The following criteria are applied in assessing essays and the dissertation. They are not used as a checklist, but as guidelines for the examiners to ensure consistency in the assessment process. Some criteria will be more relevant to the coursework essays and others to the dissertation, and there will be variations in the extent to which some or all criteria are fulfilled within an MA grade. These criteria are subject to annual review; any changes to them will be posted on notice boards and incorporated into subsequent Department Handbooks.

Criteria for assessment (not in order of importance)
- Relevance of answer to topic set
- Coverage of answer with appropriate range of facts and ideas
- Accuracy of information
- Structure and organisation of answer
- Quality of argument, analysis and critical evaluation
- Quality of expression and presentation
- Familiarity with visual materials and ability to comment on them in an informed manner
- Application in research

Essay marks and degree results
All essays are double-marked and all marks are subject to the adjudication of the MA Museum Cultures external examiners. The marked essay will include comments from the first marker on the cover sheet as well as further comments on the text itself. It is the responsibility of each student to contact relevant tutors if you have any questions concerning the marked essay or if you would like advice on planning your next essay. If the return of a
marked essay seems to be delayed, please contact Sarah Walker at sc.walker@bbk.ac.uk
Please note that marking usually takes 4-6 weeks to be returned.

The meeting of the MA Museum Cultures exam board usually takes place sometime in late November or early December following the submission of the MA dissertation. The College officially notifies all candidates of their results as soon as possible. The Department is not permitted to release your marks in advance of official notification. The marks for individual course-units are revealed only to you and it is up to you whether you discuss them with anyone else. The final classified pass list is made public. Once the marks have been confirmed by the Board of Examiners and the External Examiner, there is no right of appeal against the results of the examinations on academic grounds. Appeals in respect of individual marks or the final classification can only be made on the grounds of procedural errors in the administration or conduct of the examinations.

All MA essays, the Research Project report and the Dissertation are marked according to the following marking scale.

<table>
<thead>
<tr>
<th>All MA essays, the Research Project report and the Dissertation are marked according to the following marking scale within the Department of History of Art and Screen Media:</th>
</tr>
</thead>
<tbody>
<tr>
<td>70-100</td>
</tr>
<tr>
<td>60-69</td>
</tr>
<tr>
<td>50-59</td>
</tr>
<tr>
<td>0-49</td>
</tr>
</tbody>
</table>

**Distinction 80+**
An outstanding paper in all or virtually all areas, of a calibre beyond what is expected at MA level. Will contain substantial evidence of independent and original thought.

**Distinction 75-79**
An excellent paper in all areas. Will contain substantial evidence of independent thought.

**Distinction 70-74**
An excellent paper in most areas; in areas where excellence is not achieved a high degree of competence must be shown. Will contain evidence of independent thought.

**Merit 60-69**
The student should demonstrate competence in all areas of study and the student's performance should be of high quality in some areas.

**Pass 50-59**
The student's performance should demonstrate competence at postgraduate level. Either a competent answer in all or most areas or an uneven essay showing strength in some areas but weakness in others.

**Fail 40-49**
An essay showing minimal achievement in all or most areas but containing some basic relevant information.

**35-39**
An essay showing minimal achievement in some areas, but where elements of incompetence outweigh the positive
<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>20-34</td>
<td>An inadequate essay in all or most areas, displaying very little knowledge or understanding.</td>
</tr>
<tr>
<td>0-19</td>
<td>An essay in which there is no significant evidence of understanding or knowledge or in which there is evidence of profound and widespread incompetence.</td>
</tr>
</tbody>
</table>

**Student Support: Disability Statement and Department Resources**

**Disability Statement**
At Birkbeck there are students with a wide range of disabilities including dyslexia, visual or hearing impairments, mobility difficulties, mental health needs, medical conditions, respiratory conditions. Many of them have benefited from the advice and support provided by the College’s Disability Office.

**The Disability Office**
The College has a Disability Office located in room G12 on the ground floor of the Malet Street building. We have a Disability Service Manager, Mark Pimm, and a Disability Advisor, Steve Short.

Mark is your first point of referral for disability enquiries at the College whilst Steve is for dyslexia. They can provide advice and support on travel and parking, physical access, the Disabled Students Allowance, special equipment, personal support, examination arrangements etc. If you have a disability or dyslexia, we recommend you come to our drop in session where we can discuss support and make follow up appointments as necessary. The drop in sessions are between 4pm and 6pm Monday to Friday.

The Disability Office can also complete an Individual Student Support Agreement form with you, confirming your support requirements and send this to your School and relevant Departments at the College so they are informed of your needs.

**Access at Birkbeck**
Birkbeck’s main buildings have wheelchair access, accessible lifts and toilets, our reception desks have induction loops for people with hearing impairments and we have large print and tactile signage. Disabled parking, lockers, specialist seating in lectures and seminars and portable induction loops can all be arranged by the Disability Office.

**The Disabled Students Allowance**
UK and most EU students with disabilities on undergraduate and postgraduate courses are eligible to apply for the Disabled Students’ Allowance (DSA). The DSA usually provides **thousands of pounds worth of support** and all the evidence shows that students who receive it are more likely to complete their courses successfully. The Disability Office can provide further information on the DSA and can assist you in applying to Student Finance England for this support.
The Personal Assistance Scheme
Some students need a personal assistant to provide support on their course, for example a note-taker, sign language interpreter, reader, personal assistant, disability mentor or dyslexia support tutor. Birkbeck uses a specialist agency to recruit Personal Assistants and they can assist you with recruiting, training and paying your personal assistant. Please contact the Disability Office for information on this scheme.

Support in your School
The provision which can be made for students with disabilities by Schools is set out in the Procedures for Students with Disabilities. This is available from the Disability Office and on the disability website (see below).

As mentioned above your School will receive a copy of your Individual Student Support Agreement from the Disability Office. This will make specific recommendations about the support you should receive from the School.

Whilst we anticipate that this support will be provided by the Programme Director, tutors and School Administrator in the School of Arts also has a Student Disability Liaison Officer. If you experience any difficulties or require additional support from the School then they may also be able to assist you. They may be contacted through the School Office or the Disability Office.

Support in IT Services and Library Services
There is a comprehensive range of specialist equipment for students with disabilities in IT Services. This includes software packages for dyslexic students (e.g. Claroread and Inspiration), screen reading and character enhancing software for students with visual impairments, specialist scanning software, large monitors, ergonomic mice and keyboards, specialist orthopaedic chairs etc. For advice and assistance please contact Disability IT Support. There is also a range of specialist equipment in the Library including a CCTV reading machine for visually impaired students as well as specialist orthopaedic chairs and writing slopes. The Disability Office refers all students with disabilities to the Library Access Support service who provides a comprehensive range of services for students with disabilities.

Specific Learning Difficulties (Dyslexia)
Mature students who experienced problems at school are often unaware that these problems may result from their being dyslexic. Whilst dyslexia cannot be cured, you can learn strategies, which make studying significantly easier. If you think you may be dyslexic you should contact the Disability Office who can screen you and where appropriate refer you to an Educational Psychologist for a dyslexia assessment. These assessments cost £215. Some students can receive assistance in meeting this cost from their employer. In exceptional cases students may receive assistance from the Access to Learning Fund.

Examinations
Students with disabilities and dyslexia may be eligible for special arrangements for examinations e.g. extra time, use of a word processor, amanuensis, enlarged examination papers etc. In order to receive special arrangements a student must provide medical evidence of their disability (or an Educational Psychologists report if you are dyslexic) to the Disability Office. For School examinations you should contact your Programme Director to request special arrangements at least 2 weeks before the examination. For main College summer examinations you are given the opportunity to declare that you require special provision on your assessment entry form. Students who require provision should then attend an appointment with the Disability Office to discuss and formalise the appropriate arrangements. The closing date for making special examination arrangements in College
examinations is the 15th March and beyond this date consideration will only be given to emergency cases.

**Further information**
Full information on disability support can be found at:

http://www.bbk.ac.uk/mybirkbeck/services/facilities/disability

For further information or to make an appointment to see Mark or Steve, please call 020 7631 6316 or email disability@bbk.ac.uk. Alternatively you can go to the Disability Office in room G12 between 4pm and 6pm Monday – Friday.

**Student Support and Available Resources**

**Student Support**

**Study Skills Programmes**
Every Department within the School of Arts has a provision for student support and the programmes vary as they are targeted at specific degree requirements. Please contact your programme administrator if you are having any difficulties in completing your coursework. There is help available to you at every point in your degree, and we are more than happy to point you in the right direction.

**Learning Support Adviser for the School of Arts, Dr Fleur Rothschild**
As Learning Support Adviser, I supplement the help offered by the Departments in the School of Arts to students in their first year of study. My support takes the form of a programme of Workshops which continue throughout the academic year and which are open to all first-year students in the School. These events will provide you with additional guidance on how to improve specific skills relevant to studying the Arts and Humanities. For details of the programme, please visit my website: http://www.bbk.ac.uk/arts/depts-staff/study-skills-and-learning-support-adviser In consultation with Subject Directors and students’ Personal Tutors, I also extend help to individual first-year students through an appointment system for one-to-one meetings in my office (Room 210). I look forward to meeting and introducing myself to you at School of Arts pre-sessional and Induction events.

**Birkbeck College Resources**

**Birkbeck Library**
The College Library (http://www.bbk.ac/lib/) has a solid and growing core of books, journals and reference. It is primarily an undergraduate library, but through a careful acquisitions policy we try to provide general resources for MA students (although we cannot guarantee that the library covers all areas of interest and work). Most of our material is for three week loan, but we also have material that is one week loan, one day loan and some material (marked Reference) cannot be borrowed at all.

The long opening hours allow you to borrow books after classes. There is an e-mail and telephone enquiry, online reservation and online renewal service, an online catalogue and the eLibrary gives access to electronic resources such as electronic journals (ejournals), databases and past exam papers.

Should you have any questions about library provision, please contact the Department’s Library Liaison Representative or the Department’s Subject Librarian.
The Library has a separate periodicals, A/V and “Reading Room Collection”. The latter consists of photocopies of articles and essential books which have been placed there at a lecturer’s request and are for reference use only within the Library.

Information about the layout, collections and services, the Library catalogue and access to the Library’s extensive range of electronic resources is via the Library web site http://www.bbk.ac.uk/lib/ It is very important to familiarise yourself with this site. Detailed information about the Library’s resources can be found in the online Subject Guide.

An introduction to the Library and bibliographical skills is timetabled at the start of your course at which you will meet the Subject Librarian who looks after the collection. They will introduce you to the Library and its electronic resources. In addition, the Library has an online tutorial called LIFE (Library Induction for Everyone) which is always available: http://www.bbk.ac.uk/lib/life/ which has a module in it on ‘Researching a topic’.

**eLibrary**

As well as its physical holdings, the Library has a comprehensive range of e-resources including bibliographic databases (which tell you what has been written on a topic), and electronic journals. Most of the electronic resources can be accessed from outside the College using your IT Services username and password. If you did not receive this upon enrolment, please ask for them at IT Services reception (Malet Street).

**LAMP**

The LAMP Service (LibrAry Materials by Post) is a subscription based service which enables you to have books and photocopies of articles posted to your home address. You may find it particularly useful if you are not able to visit the library frequently. Birkbeck students with disabilities may be able to join the service for free on the recommendation of the College Disability Officer, Mark Pimm. If you think you may be eligible for free membership, please first contact Mark Pimm in the Disability Office.

**Interlibrary loans**

The College Library also runs an interlibrary loan service to enable you to obtain copies of books and articles not held in its own collections. As it can take a couple of weeks to obtain copies of requested materials, you are advised to plan ahead in your general reading and essay preparation so as to make use of this facility. Please note: a charge of £1 will be made for each interlibrary loan request received and there is a limit of 10 requests in progress at any one time.

**Other Resources and Organisations**

**Birkbeck Student Union**

You are automatically a member of the Birkbeck Students' Union, the University of London Union and NUS upon taking up the offer of a place to study at Birkbeck. NUS cards are available online (NUS Extra) or from the Union Office, Malet Street. Application can be made to become a member of the International Students’ Association by completing a form that can also be obtained from their shop.

**Location and Telephone:** Offices on the 4th Floor of the extension building in Malet Street. General Union Office is in Room 456, Tel: 020 7631 6335. Enquiries: info@bcsu.bbk.ac.uk
Visit the website at http://www.birkbeckunion.org/

**Counselling**

The Students’ Union offers counselling free of charge.
Birkbeck Evening Nursery
Birkbeck College has an Evening Nursery, which is available for students and current members of staff and accepts children aged 2-10 years. In exceptional circumstances, children up to 12 will be accepted. However, Nursery Staff reserve the right not to accept older children if they are disruptive. Full details, including opening times, may be found at: http://www.bbk.ac.uk/mybirkbeck/services/facilities/nursery

Career Development
Most students are interested in developing their careers, either within their current field of work or in a completely new direction. The Specialist Institutions' Careers Service [SICS], part of The Careers Group, University of London, offers great expertise and experience in working with students and graduates of all ages and at all stages of career development - and it's Birkbeck's next-door neighbour!

During term-time they offer an Early Evening Advisory Service specifically and exclusively for evening students and a Drop-In Advice Service, which is always very popular with the Birkbeck students.

Longer Advisory Interviews can be arranged if necessary - for complete career beginners, for people wanting a practice job interview, and for every stage and situation in between.

They also offer Psychometric Testing and Personality Assessment Workshops, Employer Presentations, Computer-based Career Guidance Programs, Insight Career Courses as well as invaluable information on Course Funding.

For more information and opening times visit the SICS website at: http://www.careers.lon.ac.uk/sics.

School of Arts Resources
Vasari Research Centre
The Vasari Research Centre was created by Emeritus Professor William Vaughan in 1988. The first project was of major cultural significance in collaboration with the National Gallery to facilitate early digitisation at the National Gallery London and beyond. This resulted in a number of successor projects and involved international collaboration, including the Uffizi Gallery in Florence. www.bbk.ac.uk/art-history/our-research/vasari

The Vasari today has a range of unique connections to other media research institutions in the UK and abroad, it has working relationships with museums, galleries and with the creative industries that flourish in this area.

It hosts and supports a cycle of symposia and conferences to showcase ideas and provide networking opportunities.

The Vasari is usually accessible in the afternoon during term time. Students are welcome to visit the Vasari and to view examples of student research journals, projects and dissertations.

Assistance is available for digital imaging and audio visual presentations. Contact the Arts Media Technician via the website.
## Contact Lists

<table>
<thead>
<tr>
<th>Administrative Contacts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Departmental Office</td>
</tr>
<tr>
<td><strong>Mailing Address</strong></td>
</tr>
<tr>
<td>Department of History of Art and Screen Media</td>
</tr>
<tr>
<td>Birkbeck, University of London</td>
</tr>
<tr>
<td>43 Gordon Square</td>
</tr>
<tr>
<td>London WC1H 0PD</td>
</tr>
<tr>
<td><strong>Email</strong></td>
</tr>
<tr>
<td><a href="mailto:office@hist-art.bbk.ac.uk">office@hist-art.bbk.ac.uk</a></td>
</tr>
<tr>
<td><strong>Office Hours</strong></td>
</tr>
<tr>
<td>Monday to Friday: 10-6pm (these hours will vary out of term times)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Department Administrative Staff</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Louise Lambe</strong></td>
</tr>
<tr>
<td>Assistant School Manager</td>
</tr>
<tr>
<td>020 3073 8234</td>
</tr>
<tr>
<td><a href="mailto:l.lambe@bbk.ac.uk">l.lambe@bbk.ac.uk</a></td>
</tr>
<tr>
<td><strong>Clare Thomas</strong></td>
</tr>
<tr>
<td>Administrative Team Leader</td>
</tr>
<tr>
<td>0207 631 6134</td>
</tr>
<tr>
<td><a href="mailto:c.thomas@bbk.ac.uk">c.thomas@bbk.ac.uk</a></td>
</tr>
<tr>
<td><strong>Susan El-Ghoraiby</strong></td>
</tr>
<tr>
<td>Administrator</td>
</tr>
<tr>
<td>0207 631 6110</td>
</tr>
<tr>
<td><a href="mailto:s.elghoraiby@bbk.ac.uk">s.elghoraiby@bbk.ac.uk</a></td>
</tr>
<tr>
<td>BA History of Art, MA History of Art &amp; MA History of Art with Photography</td>
</tr>
<tr>
<td><strong>Elaine Hudson</strong></td>
</tr>
<tr>
<td>Administrator</td>
</tr>
<tr>
<td>0207 631 6112</td>
</tr>
<tr>
<td><a href="mailto:e.hudson@bbk.ac.uk">e.hudson@bbk.ac.uk</a></td>
</tr>
<tr>
<td>MA History of Film, Television &amp; Screen Media (including the European pathway), MA Television History &amp; Practice</td>
</tr>
<tr>
<td><strong>Yvonne Ng</strong></td>
</tr>
<tr>
<td>Administrator</td>
</tr>
<tr>
<td>0203 073 8369</td>
</tr>
<tr>
<td><a href="mailto:yvonne.ng@bbk.ac.uk">yvonne.ng@bbk.ac.uk</a></td>
</tr>
<tr>
<td><strong>Anthony Shepherd</strong></td>
</tr>
<tr>
<td>Administrator</td>
</tr>
<tr>
<td>0203 073 8374</td>
</tr>
<tr>
<td><a href="mailto:aj.shepherd@bbk.ac.uk">aj.shepherd@bbk.ac.uk</a></td>
</tr>
<tr>
<td>MPhil/PhD Administrator</td>
</tr>
<tr>
<td><strong>Sarah Walker</strong></td>
</tr>
<tr>
<td>Programme Administrator</td>
</tr>
<tr>
<td>0203 073 8381</td>
</tr>
<tr>
<td><a href="mailto:sc.walker@bbk.ac.uk">sc.walker@bbk.ac.uk</a></td>
</tr>
<tr>
<td>MA/PG Dip/PG Cert Museum Cultures</td>
</tr>
</tbody>
</table>

58
Academic Staff Contact Details

Those listed here are permanent teaching staff, but we also draw on the expertise of a large number of associate lecturers who may vary from year to year. These mainly teach option module courses, and you will find their details on the staff pages of the website [http://www.bbk.ac.uk/art-history/our-staff/](http://www.bbk.ac.uk/art-history/our-staff/) The same pages give much fuller details about all the staff listed here, including their specialist research interests (which will be very relevant when you are doing your Dissertation).

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone Number</th>
<th>Room Number</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annie Coombes</td>
<td>6151</td>
<td>411</td>
<td><a href="mailto:a.coombes@bbk.ac.uk">a.coombes@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dominic Janes</td>
<td>8215</td>
<td>223</td>
<td><a href="mailto:d.janes@bbk.ac.uk">d.janes@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dorigen Caldwell</td>
<td>6108</td>
<td>225</td>
<td><a href="mailto:d.caldwell@bbk.ac.uk">d.caldwell@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Dorota Ostrowska</td>
<td>6104</td>
<td>B16</td>
<td><a href="mailto:d.ostrowska@bbk.ac.uk">d.ostrowska@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Fiona Candlin</td>
<td>8424</td>
<td>412</td>
<td><a href="mailto:f.candlin@bbk.ac.uk">f.candlin@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Gabriel Koureas</td>
<td>6129</td>
<td>228</td>
<td><a href="mailto:g.koureas@bbk.ac.uk">g.koureas@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Ian Christie</td>
<td>6196</td>
<td>B14</td>
<td><a href="mailto:i.christie@bbk.ac.uk">i.christie@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Kate Retford</td>
<td>6114</td>
<td>424</td>
<td><a href="mailto:k.reford@bbk.ac.uk">k.reford@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Laura Jacobus</td>
<td>6121</td>
<td>223</td>
<td><a href="mailto:l.jacobus@bbk.ac.uk">l.jacobus@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Laura Mulvey</td>
<td>6184</td>
<td>426</td>
<td><a href="mailto:l.mulvey@bbk.ac.uk">l.mulvey@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Leslie Topp</td>
<td>8391</td>
<td>126M</td>
<td><a href="mailto:l.topp@bbk.ac.uk">l.topp@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Liz Drew</td>
<td>6101</td>
<td>227M</td>
<td><a href="mailto:e.drew@bbk.ac.uk">e.drew@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Lynda Nead</td>
<td>6152</td>
<td>222</td>
<td><a href="mailto:l.nead@bbk.ac.uk">l.nead@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Mike Allen</td>
<td>6102</td>
<td>B15</td>
<td><a href="mailto:m.allen@bbk.ac.uk">m.allen@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Nick Lambert</td>
<td>6197</td>
<td>123A</td>
<td><a href="mailto:n.lambert@bbk.ac.uk">n.lambert@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Patrizia di Bello</td>
<td>6125</td>
<td>222A</td>
<td><a href="mailto:p.dibello@bbk.ac.uk">p.dibello@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Robert Maniura</td>
<td>6142</td>
<td>226</td>
<td><a href="mailto:r.maniura@bbk.ac.uk">r.maniura@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Suzannah Biernoff</td>
<td>6137</td>
<td>423</td>
<td><a href="mailto:s.biernoff@bbk.ac.uk">s.biernoff@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Tag Gronberg</td>
<td>6118</td>
<td>123</td>
<td><a href="mailto:t.gronberg@bbk.ac.uk">t.gronberg@bbk.ac.uk</a></td>
</tr>
<tr>
<td>Zoe Opacic</td>
<td>6126</td>
<td>425</td>
<td><a href="mailto:z.opacic@bbk.ac.uk">z.opacic@bbk.ac.uk</a></td>
</tr>
</tbody>
</table>

Please check office hours with individual staff members. We ask you visit offices only when you have made an appointment. Please ring or e-mail in advance. Staff members are available for tutorials at other times by appointment.

- Staffing is subject to change and listing in this booklet is not a guarantee that a specific staff member will be with the Department in the 2012-2013 academic year.
- There is a research leave policy in the College, which means that all members of academic staff are entitled to one term’s research leave every three years. In addition, members of staff are regularly awarded externally funded research leave, by organisations such as the Leverhulme Trust and the Arts and Humanities Research Council. Therefore, not all academic staff will be present at all times. On such occasions the Department will arrange replacement cover and advise the affected students.
- Please see our website for queries regarding academic staff’s research interests and Departmental responsibilities.
# Appendix A: Term Dates and Deadlines

<table>
<thead>
<tr>
<th>Autumn Term 01/10/12 - 14/12/12 Oct</th>
<th>Spring Term 07/01/13 - 22/03/13</th>
<th>Summer Term 22/04/13 – 05/07/13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1 1-Oct-12</td>
<td>Week 1 7-Jan-13</td>
<td>Week 1 22-Apr-13</td>
</tr>
<tr>
<td>Week 2 8-Oct-12</td>
<td>Week 2 14-Jan-13</td>
<td>Week 2 29-Apr-13</td>
</tr>
<tr>
<td>Week 3 15-Oct-12</td>
<td>Week 3 21-Jan-13</td>
<td>Week 3 6-May-13</td>
</tr>
<tr>
<td>Week 4 22-Oct-12</td>
<td>Week 4 28-Jan-13</td>
<td>Week 4 13-May-13</td>
</tr>
<tr>
<td>Week 5 29-Oct-12</td>
<td>Week 5 4-Feb-13</td>
<td>Week 5 20-May-13</td>
</tr>
<tr>
<td>*Week 6 5-Nov-12</td>
<td>*Week 6 11-Feb-13</td>
<td>*Week 6 27-May-13</td>
</tr>
<tr>
<td>Week 7 12-Nov-12</td>
<td>Week 7 18-Feb-13</td>
<td>Week 7 3-Jun-13</td>
</tr>
<tr>
<td>Week 8 19-Nov-12</td>
<td>Week 8 25-Feb-13</td>
<td>Week 8 10-Jun-13</td>
</tr>
<tr>
<td>Week 9 26-Nov-12</td>
<td>Week 9 4-Mar-13</td>
<td>Week 9 17-Jun-13</td>
</tr>
<tr>
<td>Week 10 3-Dec-12</td>
<td>Week 10 11-Mar-13</td>
<td>Week 10 24-Jun-13</td>
</tr>
<tr>
<td>Week 11 10-Dec-12</td>
<td>Week 11 18-Mar-13</td>
<td>Week 11 1-Jul-13</td>
</tr>
</tbody>
</table>

Most services will be unavailable from 5pm on Friday 22nd December 2012, re-opening at 9am on Wednesday, 2nd January 2013.

**Services that will be available:** The Library will be open from 10am until 8pm on the following dates: Thursday 28 March 2013, 10am until 8pm; Tuesday 2 April 2013, 10am until 8pm.


## Course Work Deadlines: FT Students 2012/13*

<table>
<thead>
<tr>
<th>Module</th>
<th>Assessment</th>
<th>Term</th>
<th>Day/Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Module</td>
<td>Long Essay</td>
<td>Spring</td>
<td>Monday, Week 1</td>
</tr>
<tr>
<td>Option Module 1</td>
<td>Assessed Essay</td>
<td>Autumn</td>
<td>Friday, Week 11</td>
</tr>
<tr>
<td>Option Module 2</td>
<td>Assessed Essay</td>
<td>Summer</td>
<td>Monday, Week 1</td>
</tr>
<tr>
<td>Dissertation</td>
<td>Final Deadline N/A</td>
<td></td>
<td>Last Friday September 2012.</td>
</tr>
</tbody>
</table>

## Course Work Deadlines: PT Students 2012/14*

<table>
<thead>
<tr>
<th>Module</th>
<th>Assessment</th>
<th>Term</th>
<th>Day/Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>YEAR I</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Core Module</td>
<td>Long Essay</td>
<td>Spring</td>
<td>Monday, Week 1</td>
</tr>
<tr>
<td>Option Module 1</td>
<td>Assessed Essay</td>
<td>Summer</td>
<td>Monday, Week 1</td>
</tr>
<tr>
<td>Work Placement/Research Project</td>
<td>Report</td>
<td>Autumn</td>
<td>Monday, Week 1</td>
</tr>
<tr>
<td>YEAR II</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
*Any students taking option modules outside of the Museum Cultures programme (dates listed above) MUST adhere to the relevant deadlines and requirements for coursework for the administering programme.

**It is your responsibility to contact the relevant programme administrator directly for confirmation of individual due dates.**
Appendix B: Getting Started with Moodle

Logging in and getting started
All modules within the School of Arts will be using Moodle for coursework submission.

- To log in to the VLE you will need your ITS username and password, a computer with a connection to the internet and a web browser such as Internet Explorer or Firefox.
- If you are having login problems, but your password is working for other services, please change your password via the online form at: http://www.bbk.ac.uk/its/password (allow one hour after completing this form, and then log in to the VLE again). If this hasn't resolved the problem please contact the ITS Helpdesk via email (its@bbk.ac.uk), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).
- There is support information available in Moodle if you click on the Support menu and select 'Moodle Support for Students'.

Contact ITS: You can contact the ITS Helpdesk via email (its@bbk.ac.uk), telephone (020 7631 6543), or in person (Malet St building, next to the entrance to the Library).

Appendix C: Research Ethics

Research Ethics
All research involving human participants and confidential materials, carried out by students in the School of Arts is subject to an ethics approval process. This is to ensure that the rights of participants and researchers alike are protected at all times, and to underline our commitment to excellence in research across a wide range of subjects.

If you are undertaking any such research work for a dissertation, project, thesis etc. please complete the form ‘Proposal for Ethical Review template’ and pass this to your academic supervisor. This form will be available to download from the VLE; you will be sent a reminder email from your programme administrator.

The proposal will be reviewed and assessed as ‘routine’ or ‘non-routine’. In most cases it is envisaged that such work will be routine, and your supervisor will inform you of the outcome. In a small number of cases, the proposal may be referred to the School's Ethics Committee for further consideration. Again, you will be informed of any outcome.

Further guidelines are available on the MyBirkbeck website at: http://www.bbk.ac.uk/mybirkbeck/services/facilities/support/research-ethics

Please contact your programme administrator or your Ethics Officer:
Department of History of Art, Film & Screen Media
Dr Dorigen Caldwell
Appendix D: Campus Map

http://www.bbk.ac.uk/maps/centrallondon.pdf