MA in PUBLIC HISTORY
Royal Holloway
Course Handbook, 2020-21

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NB - This document was published in September 2020 and was correct at that time. The Department of History reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of programmes of study, to discontinue programmes, or merge or combine
programmes if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

**Welcome** to the Department of History at Royal Holloway, University of London and to the MA in Public History. This MA programme, originally the brainchild of the late Prof. Justin Champion, was the first of its kind in the United Kingdom and is now in its eleventh year. We attract applicants from across the world, places are highly sought after, and Royal Holloway is one of the leading centres for public history in Europe. The wider Department of History, which forms part of Royal Holloway’s School of Humanities, is also one of the most innovative, diverse and well-recongised departments in the country. Our faculty members regularly appear on television, radio and in the popular press, and many of them are engaged in community-based projects and research that make important contributions to policy development and national debates. Your enrolment on the course therefore means you have been carefully selected and we are confident that you have the proven abilities and the necessary ambition to flourish as a postgraduate student at Royal Holloway and realise your potential as a public historian.

The course offers a unique qualification for those wishing to go on to develop a career in history, working in the heritage sector, in broadcasting or film, in museums, or in journalism. An innovative programme of modules equips students with the professional skills of historical interpretation and communication and provides opportunities to meet and engage with leading practitioners in the field, including popular historians who work in the media, museum curators, public archivists, publishers and TV and radio producers. The MA in Public History is thus a unique gateway to the heritage sector and to the popular media, and an innovative degree for historians who are keen to engage with the public.

The restrictions imposed on movement and social gathering since the advent of the Covid-19 pandemic have meant that we have had to alter the shape and delivery of the programme to some degree for the academic year 2020 – 2021. Royal Holloway has adopted a blended-learning approach to both undergraduate and postgraduate teaching and members of faculty have worked hard to adapt their modules to this system. While the ability of staff and students to venutre out into the world of public history will be somewhat curtailed this year, however, it is nonetheless hoped that students will have a good degree of contact with external institutions. A number of opportunities for work experience or internships may also be made available but students are encouraged, with relevant departmental support and assistance, to seek out opportunities for themselves in order to gain valuable work experience and contacts for future employment.
The focus of the programme changes across the year. Taught courses are taken in the autumn and spring terms (on two days a week) and work on the final project/dissertation is then completed over the course of the summer. On at least one other day of the week, it is hoped that students would do some work experience in a relevant institution, museum or archive.

As director, I am available via e-mail and MS Teams (or Zoom, if necessary) to support you as you navigate your way through the course and develop as public historians. As students of public history, you should always try to be aware of what is going on in the field and to be familiar with current debates and issues. In order to become good producers of public history, it is also crucial for you to be regular consumers of public history on the radio and television as well as in books, magazines and newspapers. You might also consider following key institutions or historians on Twitter. The Twitter account for RHUL’s London Centre for Public History is @RHULPublicHist and its website is http://www.londoncph.org/. We recommend that you explore the website and follow this account.

Please also be sure to peruse the pages of the Royal Holloway-based Public History blog site, Historians for History, which can be viewed via the following link: https://historiansforhistory.wordpress.com/ The Twitter account for the site is @historians4hstry. The first assignment of the year for full-time candidates will require students to produce their own website and blogpost and the two most high-calibre assignments will be posted on the website.

This course offers a great opportunity for you to develop skills and gain experiences that will prepare you for careers in history, heritage, media and journalism. A range of opportunities will be provided and in order for you to stand out in a competitive employment marketplace you should strive to be prepared, to distinguish yourself, to go the extra mile and, through your own initiative, dedication and commitment, make the most of the coming year. As a department, we will support your endeavours and look forward to sharing in your successes.

If you have any questions or concerns, please feel free to contact me by e-mail or to arrange to see me via video-link during my office hours.

Dr Edward Madigan
Director, MA Public History
Co-Director, London Centre for Public History and Heritage
September, 2020
TIMETABLE  2020/2021 – MA Public History

Term 1

HS5450   HISTORY PAST & PRESENT: Dr Paris Chronakis  
TUESDAYS (see individual timetables online for details)

HS5455   THE HISTORIAN’S TOOLKIT: Dr Nicola Phillips  
TUESDAYS (see individual timetables online for details)

HS5460   PATHWAYS TO THE PAST: Dr Edward Madigan and Dr Shahmima Akhtar  
FRIDAYS:  1.00 – 3.00 pm

HS5461   Communicating History: Radio, Podcasts and Social Media  
(see individual timetables online for details)

Term 2

HS5462   THE VOICE OF THE PUBLICS: Dr Amy Tooth Murphy  
TUESDAYS (TBC)

HS5460   PATHWAYS TO THE PAST: Dr Edward Madigan  
FRIDAYS:  1.00 – 3.00 pm

PLUS

HS5463   FINAL PROJECT:  
Teaching times in Term Two to be arranged.

Part-time students:

Year 1   Term 1: HS5450, & HS5461  
         Term 2: HS5462

Year 2:   Terms 1 & 2: HS5455, HS5460 & HS5463
MODULE OVERVIEWS

HS5460 Pathways to the Past: Public History in Theory and Practice (40 credits)

Teaching: Two-hour seminar-based sessions every Friday afternoon in Term 1 and Term 2. The format will include short lectures, group work and student presentations, guest lectures and numerous visits to public history sites. A full module-guide will be provided.

Convenors: Dr Edward Madigan (edward.madigan@rhul.ac.uk) and Dr Shahmima Akhtar (shahmima.akhtar@rhul.ac.uk)

Assessment: An illustrated blog of 1,000 words; a 1,400 word review of a public history project; and a 7,000 word essay. Please note that unassessed practical exercises will also be incorporated into the weekly seminars.

Module Overview:
This module will introduce students to ideas about, and approaches to, public history in Britain and the wider world. The seminars provide a weekly forum for students to learn about and discuss the rich variety of ways in which historians engage public interest in the past. The module also addresses some core themes and debates about the varied forms that public history assumes; it will enable students to engage with the key intellectual debates in public history, to explore the history of public institutions and to understand that the representation of ‘the past’ has often been contested and exploited for political, commercial and community ends.

The module also introduces students to a range of themes and practical matters relevant to the presentation of history and the past to contemporary ‘publics’, including the interpretation of history in public and communal spaces and the management of heritage sites. Students will acquire a repertoire of skills and approaches (combined with the development of advanced skills in the researching and writing of history) to enable them to convey ideas about the past to the public in an engaging and innovativ fashion. These include knowledge about ethical and legal matters, strategic planning and development, as well as awareness of a range of issues related to working with local communities, audience/visitor survey and evaluation, exhibition planning and development, collection conservation, and education techniques for working in informal public spaces. The successful communication of ideas about the past, as well as what to avoid when communicating, are key, overarching themes of the module.

Core Reading
- Thomas Cauvin, Public History: A Textbook of Practice (Routledge, 2016)
- Jerome De Groot, Consuming History: Historians and Heritage in Contemporary Popular Culture (Routledge, 2009)
- Ludmilla Jordanova, History in Practice (Hodder Arnold, 2006)
- Hilda Kean, and Paul Martin (eds), The Public History Reader (Routledge, 2013)
- John Tosh, Why History Matters (Palgrave Macmillan, 2008)
HS5455: The Historian’s Toolkit: Studying and Communicating the Past (20 Credits)

Convenor: Dr Nicola Phillips (n.j.phillips@rhul.ac.uk)

Teaching: 1 hour interactive lecture plus 1 hour seminar per week in Term 1: Lectures and seminars on Tuesdays [Shared with MA History Students].

Assessment: Literature Review of topic for Skills Essay 1,200 words (30%); skills Essay on Research topic 3,000-words (50%); Blog post on Digital Research Exercise 600-800 words (20%)

NB Part-time students take this Module in their Second Year

'The Historian's Toolkit' is one of the two Core Modules taken by both MA History and MA Public History students. This course introduces students to the research skills and resources they need as historians at postgraduate level. Understanding the range, scope and depth of physical and digital archives and museums, the use of documents, recordings, artefacts, and images as well as how to critically interpret them is vital for constructing a convincing historical narrative. These skills are essential and transferrable, whether you are writing a dissertation, or setting up a portfolio of research skills to market to future employers. Learning how to communicate your findings effectively in written, digital, and oral formats to both academic and public audiences is equally important within a globalised and increasingly digital world. You will interpret a variety of evidence including manuscript and printed texts, oral testimony, photographs, and material objects; and examine research methods such as oral and digital history. This course will give you the chance to put different methods into practice and includes practical workshops on digital methods. Students are strongly encouraged to take an independent approach, and to bring their own findings and discoveries into the classroom. The aim is that students will finish the course as fully-fledged historical researchers, having constructed a 'micro' research project of their own.

Introductory Reading:
Recommended for students returning to education after a break and those who have not studied history as a first degree; but also, a useful reminder to dip into (especially chapters 4-7) even for those that have.
AND
Sean Cunningham, 'Archive Skills and Tools for Historians,' on the Institute of Historical Research Making History blog at: http://www.history.ac.uk/makinghistory/resources/articles/archive_skills_and_tools_for_historians.html
Miriam Dobson and Benjamin Ziemann, Reading Primary Sources: The Interpretation of Texts from Nineteenth and Twentieth Century History (Routledge, 2008)
Penny Tinkler, Using Photographs in Social and Historical Research (Sage, 2013)

HS5450 History Past and Present: Concepts and Approaches

Tutor: Dr Paris Chronakis (paris.chronakis@rhul.ac.uk)

Teaching: 1 hour interactive lecture plus 1 hour seminar per week in Term 1: Lectures and seminars on Tuesdays [Shared with MA History Students].

Convenor: Dr Paris Chronakis

Assessment: Best four out of eight 500-word weekly reading responses on a set question (40%); a 3,000 word essay or review essay (60%).
This module looks at history from the point of view of its practitioners. It approaches historians as academic researchers but also as social actors and cultural brokers both in dialogue with the past, but also part of the societies they inhabit. The module centres around a set of key questions that drive historical research as well as historiographical debate today. How do historians think and write about the past? Do they have a role to play in our globalized and very much present-minded world? And how has “history” become part of contemporary debates on identity politics, post-truth and the digital divide? To answer these questions, the module critically interrogates history’s ambivalent position between art and social science and asks how historical concepts and historical research practices intersect with methods of communicating the past to an academic and wider audience.

**Introductory Reading:**

**HS5461: Communicating History: Radio, Podcasts and Social Media (20 credits)**

**Teaching:** Term One module for which overall cohort will be broken up into groups for both practical and theoretical instruction.

**Tutor:** Dr Catriona Cooper (*catriona.cooper@rhul.ac.uk*)

**Assessment:** 1 x 1500 word critical review of a podcast/ radio programme
1 x 30 minute podcast/ radio programme accompanied by a short critical reflection on their work.

**Module Overview:**
This module seeks to equip students with a practical skillset to enable them to produce radio programmes or podcasts that are informative and accurate, but also entertaining and engaging. While also teaching them to review and critique how these technologies are being used. Over the module students will learn how to devise, research, record, structure, edit and present radio programmes to professional standard. Importantly, the very transferable skills students acquire on this course can be used to create a wide range of other aural and audio projects.

They will also spend time setting up social media channels and consider how to produce and tailor content to each platform, consider what “voice” and content is appropriate, and how they might be able to use these channels to communicate history.

As part of this module students will be encouraged to setup professional social media profiles and work in small groups to produce a five-minute audio guide. The course is assessed in two parts: the first assignment is a critical review of a podcast or radio programme which will set the ground work for completely the major piece of assessment: to create a half-hour podcast or radio documentary. No previous knowledge or expertise of recording or editing is required and students often really enjoy this highly practical component of the MA in Public History programme.
Introductory Reading List:

- Paul Ashton (Editor), Hilda Kean (Editor) *People and their Pasts: Public History Today* (2008).

**HS5462: THE VOICE OF THE PUBLICS: ORAL HISTORY IN PUBLIC HISTORY (20 credits)**

**Teaching:** two hour sessions weekly in **Term 2**. These will be delivered as blended learning: a mix of seminars, practical workshops and on-line (Moodle) activities. Please note that students will be split into two groups for seminars. Details will follow before the start of Term 2.

**Tutor:** Dr Amy Tooth Murphy (amy.toothmurphy@rhul.ac.uk)

This module aims to introduce students to the theory and practice of oral history in the wider context of public history. Throughout the course we will examine the challenges and opportunities of employing oral history in a range of public history settings, including museums, the web, film & television, and community histories. Beginning with an exploration of the development of oral history as a rigorous academic field with strong grassroots and community-led foundations, we will go on to discover the ways in which oral history and public history have developed together as potentially radical ways in which to ‘do’ history. The module aims to provide students with the skills necessary to conduct and record an audio oral history interview to current research, publication, presentation and archive standards. Each student will undertake an oral history interview as part of a class project, with the completed interviews being deposited in the RHUL Archive.

**Coursework (please note that this is subject to Covid-19 restrictions. Please see moodle for the alternative assessment model):**

- **A ‘funding application’ for an oral history project devised and developed by the student** (c. 2,500 words) (50% of final grade). More info on this assignment can be found on the moodle page.
- **A life history interview for a public history audience** (not assessed).
- **A 2,500 word reflective essay** on the interview (50% of final grade). This must be
submitted along with a digital copy of the interview, and consent and copyright forms (not assessed).

- **10 minute presentation** on the use of oral history within a chosen public history setting (not assessed). Students should locate their discussion, analyses and argument within the challenges and controversies of oral history in public history more generally.
- In addition students will undertake a **variety of practical exercises**. These may include: interviewing exercises, participating in forum discussions on Moodle, summarising an oral history interview in preparation for archiving (not assessed).

**Selected Reading List**


**HS5463: PUBLIC HISTORY FINAL PROJECT (60 credits)**

**Co-ordinator:** Dr Edward Madigan (edward.madigan@rhul.ac.uk)

**Teaching:** Students will be supported by tutorials and input from staff and practitioners. Supervision meetings will be held in which students will be able to receive advice and guidance on refining their chosen theme, and on formulating research strategies and methods. Students are required take responsibility for setting meetings with their supervisors (see below).

**Coursework:** One of the more innovative elements of the MA in Public History programme is that, in lieu of a conventional academic thesis, all students are required to design and create a project through which they communicate with the public about the past in a meaningful and engaging fashion. The project can take the form of an exhibition, a teaching resource, a website, a podcast, a documentary, a play, or indeed any substantial output through which the author conveys ideas about the past to a wider public. This can focus on any historical period or theme, and, in previous years, students have truly excelled when engaging with the final project and produced some extraordinarily creative and professional pieces of work. The general theme and medium of the project should be agreed with the Final Project Co-ordinator in advance and while students may run the project by themselves, they are encouraged to consider developing their output for, or in consultation with, an external partner or institution. The project will meet a particular need identified by the student and/or the external organization and will be produced to a professional standard. The submission will be accompanied by a written treatment – a Reflective Essay – explaining the project’s aims, methods, and research and offering a critique of the final product.

Students will be allocated a supervisor from among the departmental faculty with expertise relevant to the topic, or who is in some other way suitable. Please note that members of the academic staff are all active research scholars and therefore not continuously available throughout the summer months, so it is particularly important to arrange the topic and a work
schedule with your supervisor before the end of May.

There will be two scheduled sessions in Term Two to discuss the Final Project, and a series of informal opportunities to discuss and develop ideas in Term One. At the start of the summer term there will also be a one day session (dates to be advised) in which students will present their plans for the Final Project as a “pitch” to a panel of academics, accompanied by a poster presentation. Students will also produce a project poster, and the Reflective Essay accompanying the Final Project – which should be 5,000 words in length – will give students the opportunity to document how they have incorporated feedback received during the year. While most students produce their Final Project during the second half of the year, it is also normal for this to build on links with external partners forged from Term One, and a practical plan of action consolidated during Term Two. HS5463 contributes 40% of the overall grade for the MA Public History and provides students with the chance to showcase their historical knowledge, technical skills developed and capacity to communicate with a public audience: giving yourself enough time to produce something you – and the department – can be proud of is central to the degree.

WORK EXPERIENCE
The restrictions imposed since the advent of the pandemic have naturally impacted the availability of volunteering and internship opportunities, but we encourage students to seek out work experience with relevant institutions. Many of the big London museums, archives, media companies and heritage sites have formal procedures for applying for work experience so do look out for these. The department also has established links with a number of institutions, so do speak to the course directors and module convenors about the areas in which you might be interested in gaining experience and they can advise where and how you might make enquiries.

TRAVEL EXPENSES
Students may claim for travel undertaken to London and other venues for the purposes of class trips, field work, or research. Further information will be provided about this early in term one.

OPPORTUNITIES FOR MA PUBLIC HISTORY STUDENTS

Field trips
MA Public History students spend a lot of time out in the field, both in learning about public history settings on site, and in completing the various practical elements of assignments on the course. Public History is all about communicating with the public, so get out there and find your publics!

Placements
MA Public History students are strongly encouraged to undertake work experience or internships with public history organisations in tandem with the course. In addition, as part of
the creation of Final Projects, students are encouraged to work in partnership with appropriate external public history organisations. The department also has established links with a number of institutions so do speak to the course directors and module convenors about the areas where you might be interested in gaining experience and they can advise where and how you might make enquiries.

**Practical Elements**
In addition to being an academically rigorous programme, the application of public history in practice is at the core of the MA in Public History. As such, students undertake a range of formative and summative practical assignments, including researching, scripting and producing a radio programme or podcast, and conducting oral history interviews to archive standard. The first assignment of the year (for full-time students) also requires you to produce your own blog website and illustrated blogpost. This commitment to public history in practice culminates in the Final Project, in which students must design and produce a project that allows them to communicate with the public about the past in an innovative and meaningful fashion. The Final Project may take the form of an exhibition, podcast, website, blog, video documentary, audio guide, teaching resource, or any other medium which successfully engages the public in an area of historical research. A key benefit of engaging with these consciously practical elements of the programme is that you should have assembled a rich and appealing portfolio of public history projects by the time you have completed your degree.

**Specialist equipment**
As part of both HSS461 Communicating History: Radio, Podcasts and Social Media and HSS462 Voice of the Publics students will be given access to a range of professional-level audio recording equipment and editing software. When undertaking final project work, students can also arrange access to this equipment, as well as to video recording and editing equipment and software.

**Lone working**
Due to the nature of the MA Public History programme, it is very likely that there will be times when you undertake independent work outside the College (field work), such as on-site recordings for podcast material, visits to interviewees’ homes or other spaces for oral history interviews, and a wide range of field work activities depending on the nature of your Final Project. The College has a Lone Working Policy and a ‘Field Work Code of Practice’. Both of these policies will be made available to view via Moodle, and staff will undertake any necessary risk assessments for lone working undertaken as part of the MA Public History programme.

**DEADLINES FOR MA PUBLIC HISTORY COURSEWORK**
All coursework deadlines are given on the individual Moodle pages for the various modules. These deadlines should be regarded as fixed, but in the unlikely event of a change, students will of course be notified. The only exceptions that can be made to these final deadlines are cases with documented medical or other extenuating circumstances, which students should communicate in writing as soon as possible using the standard extenuating circumstances form before the set deadline.
POST-MA DISSEMINATION OF RESEARCH

Successful Final Projects of Distinction standard may be deposited in Royal Holloway’s Bedford Library - subject to normal copyright regulations; and early Dissertations 1993-2002 are available in the Library.

Students should also consider other outlets for Final Projects and/or Skills Projects, after the award of the MA. For example, if the work has focused upon a specific institution, it is good practice to present a copy to that institution/archive/etc - after inserting a copyright declaration on the title page. It is also worth checking with the press (local or national) to see if there is scope for a spin-off article.

ETHICS AND ETIQUETTE

1. Plagiarism and Collusion

ALL MA EXAMINABLE COURSEWORK, ESSAYS, PROJECTS etc. MUST BE THE STUDENT’S OWN ORIGINAL WORK

Essays written for one component of the MA must not be resubmitted or reused in whole or in part) for any other component of the MA.

All written work must be submitted electronically via Turnitin through the Moodle pages for the relevant module with the correctly completed coversheet on the front of the assignment.

Your work is sent to the Joint Information Services Committee (JISC) Plagiarism Detection Site (PDS) for comparison with the contents of that system’s databank. Your work is returned to the markers at Royal Holloway annotated to show matching text and its source(s). The purpose of this step is not to detect plagiarism – we do not expect this to occur and would be very disappointed to discover that it had – but to help the markers to check that you are referencing quoted material appropriately.

For details of the examination processes and regulations, see the PGT Student Handbook: http://www.rhul.ac.uk/history/informationforcurrentstudents/postgraduatetaught.aspx

2. E-mail Etiquette

Writing emails in a professional manner to both members of the department and to external partners and institutions is essential and is treated as a matter of high importance. All emails should therefore comply with the following guidelines:
• Enter the nature of the enquiry in the subject line.
• Include your student number and both your forename and surname in the email sign off.
• Always address the email to the recipient, i.e. Dear Professor Mason, and always sign-off i.e. With best wishes, Harriet.
• Always formulate emails in clear well-written English and do not use text speak or slang.
• If you do not include appropriate information in your email it may not be replied to.
If you have a question for your module organiser you should always try to speak to the module organiser during their office hours. Office hours are designated periods of time (normally two hours a week) when academic staff are available to discuss academic issues with their students. The best way to enquire about any questions that you may have is to attend the office hours, which will be listed on Moodle pages and will be conducted during the 2020-2021 academic year via MS Teams. Staff are not required to read emails over the weekend or out of normal office hours.

GENERAL NOTES ON PRESENTATION OF MA COURSEWORK

Penalties for Over-length Work
The College’s policy on over-length work applies to all students on taught programmes of study, and can be accessed via the department and college webpages. Penalties are strictly applied.

Turnitin
Please note that virtually all assessed work is submitted via Turnitin portals that are incorporated into the Moodle pages for each module. You upload your work in Word format and include the candidate number in the name of the file.

Title-page of All Essays etc.
1. Please head each title-page with name of the College and the MA
2. Then give name of Course AND Course number
3. And indicate name of tutor who is first marker
4. Then give title of the essay or project or dissertation
5. Then give your student candidate number; plus the date (month and year will suffice).

Contents
• All essays must be word-processed in Microsoft Word format
• Please give margin of one inch for binding and type text in either 1.5 or double line spacing, preferably with text that has been ‘justified’ (ie. extended) to both L and R margins, for professional impact
• Supply notes (either as footnotes or endnotes) and bibliography using the History Departmental house style (see below)
• Number all pages consecutively, including notes and bibliography.

House Style for Presentation of MA Public History Coursework
The History Department uses the Modern Humanities Research Association (MHRA) referencing style. It is important that you use this referencing style correctly and consistently in all your submitted academic coursework. Please note that markers expect this of you and
will pick up on errors or inadequate referencing. The MHRA provides a free downloadable pdf copy of the complete Style Guide. In addition, you can view an abbreviated quick version here: http://www.mhra.org.uk/style/quick.html

Please also note:

Text Layout
Text should be word processed in double line or 1.5 line spacing, with good left hand margin [at least one inch]. Latin and non-English terms and phrases (but not full quotations) should be rendered in *italics*. The main body of text should be produced in size 12, sans serif font. The Reflective Essay component of your Final Project is normally divided into chapters. Each chapter should start on a new page. Within chapters, you may use numbered or named sub-sections at your discretion and as appropriate. But they should normally be used sparingly and please ensure that you do not use them as an alternative to properly structuring the essay/dissertation. This will be immediately apparent to the examiners.

Pagination
All items should be numbered consecutively, with title page as page 1 and including appendices + bibliography within the same consecutive numeration.

Preface (optional for Final Project; not required for MA Essays)
This comes first - after title page and before Table of Contents. Keep it very brief and formal - give thanks to all who have given help, especially any libraries or archives, if appropriate, but nothing too florid. Thanks may be given to ‘teachers’ and ‘family’ but none should be named individually to maintain strict examination anonymity.

Contents Pages for Final Project + Skills Project (not required for Essays)
Table of contents should list all chapter titles and supply appropriate page numbers. The Table of contents should list Preface, even though it precedes the Table of Contents; and then list in sequence Tables, Figures and Illustrations (if any), Conventions, the number and title of all Chapters, plus the end matter which includes appendices (if any) and bibliography.

Conventions (if appropriate)
At the end of front matter, insert Conventions, with standard abbreviations for commonly cited libraries, archives and printed works. E.g. BL for British Library, *OED* for *Oxford English Dictionary* etc. - plus names of any local record office(s) that you have consulted. This saves wordage.

Dates
Dates should be given as: 4 June 1900, 3 Sept. 1901, etc; *not* the 4th of June.

Footnotes
Footnotes should be in single line spacing - clearly demarcated from text - and numbered sequentially throughout each essay or chapter. Remember that all notes must be clear and internally consistent, for ease of checking.

General principle of referencing: published works (books and journal titles) should be indicated in *italics* in contrast to unpublished material, which is not italicised.
Referencing Style for Repeat Citations
Ibid., p. 2. [Ibid. = short for ibidem = the same. It is used only if the identical source is cited in immediately following fn.]

Referencing Style for Documents
Name the archive first, then the documents, followed by the numerical ref. and pagination: eg. British Library (subsequently BL) Place Papers, Add. Ms. 35,505, f. 45. [f= folio]. Same sequence for other archives: eg. Local Record Office (subsequently LRO), Corporation Minutes, Box 350, f. 23. If folios are unnumbered, give date or details of document: eg. Box 351, letter dated 31/1/1781. The former Public Record Office, now known as The National Archives, uses the abbreviation TNA: PRO.

Referencing Style for Websites
Give the website address in full first, then references to any internal page or section within the site. Because websites are not stable sources and are liable to frequent updating, it is good practice also to indicate the date of the website edition that you consulted (the date of compilation or updating is often displayed on first page). But if the date of compilation/updating is not given, then please indicate the date on which you consulted it. In the case of several site visits, then indicate succession of editions or visits. *Health warning*: Websites may contain erroneous information and the source should be checked carefully before citing as authoritative, as opposed to indicative.

Images
Images may be included if appropriate, but try to use these as visual evidence rather than mere illustration. Please ensure that they are given proper titles and numbers, and that the source is indicated.

Appendices
Statistical or documentary or any other appendices should follow the main text, but only if needed and if fully discussed within the substantive text.

Word Count
For MA essays, Skills Projects and Dissertations, word count includes text and footnotes but *not* bibliography or scholarly appendices. Please indicate the word count somewhere within the coursework - at start or end, as per choice.

Quotation from languages other than English
Students should attempt to keep to short, essential quotations (otherwise paraphrase in English). Non-Anglophone quotations should normally also be translated into English – in which case they will count as part of the usual wordage. However, if there are compelling reasons for citing the original words, then the quotation can be made in the original language in the main text. This should then be footnoted with a translation to English provided in the footnote. *Students should exclude this extra footnoted wordage from their final word count.*

Bibliography
The Bibliography comes at the very end, after appendices. The sequence of citation is usually:

1. Primary Sources
   (a) manuscript
   (b) printed – e.g. Newspapers; printed texts

2. Secondary Authorities
   (a) printed
   - can be sub-divided into books and articles if you prefer
   (b) unpublished – e.g. unpublished theses

Please note that book references should give place of publication & date of publication but the publisher’s name is not required. Please note too that all references to essays in journals and to chapters in edited books should include in the bibliography **full page references to the specific essay or chapter**.

**Note on Professional Presentation:**
It is worth taking time to ensure that all work is professionally presented. It indicates that you have taken time and trouble, and that are taking your own work seriously. All MA examiners value professional presentation, and it is a quality upon which Visiting Examiners always lay great stress.
RESEARCH LIBRARIES IN LONDON

Please note that in-person access to some of these repositories may be limited due to the restrictions put in place since the advent of the pandemic but the collections of many libraries and archives are now more accessible than ever online.

**Bishopsgate Institute Library** [http://www.bishopsgate.org.uk/Library](http://www.bishopsgate.org.uk/Library) Specialises in London history, labour and socialist history, LGBTQ history, freethought and humanism, co-operation, and protest and campaigning.

**British Library**, 96 Euston Rd, St. Pancras, London, NW1: contains copy of all UK publications since Caxton. Also has **Manuscript Library; Map Library; National Sound Archive**. Reading room admission requires TWO forms of identification (which should indicate your postal address). The new integrated BL catalogue is available on-line; and advice is available on email: reader-services-enquiries@bl.uk.

**The Colindale Collection** of Newspapers has been moved to the main British Library building at St Pancras. However, most of the collection has been digitized and is now only available online at [http://www.britishnewspaperarchive.co.uk/](http://www.britishnewspaperarchive.co.uk/).

**The Women’s Library (formerly Fawcett Library)** is now located within the London School of Economics Library [http://www.lse.ac.uk/library/collections/featuredcollections/womenslibrarylse.aspx](http://www.lse.ac.uk/library/collections/featuredcollections/womenslibrarylse.aspx) - specialisms within women’s history.

**Goldsmiths’ Library**, University of London Library, Senate House, WC1 - specialisms in C18 and C19 printed tracts.

**Guildhall Library**. London Guildhall – holds London history reference books; the manuscripts collection is now based at London Metropolitan Archives.

**Institute of Historical Research**, London University, Senate House, Malet Street, WC1 - London University MA students are admitted with letter of introduction. Good collection on site (reference only) of poll books, directories, local histories, and printed sourcebooks. The IHR can be consulted online; and its catalogue is accessible via the London University Library electronic catalogue.

**London School of Economics Library**, Houghton Street, WC2 - specialisms in modern politics, sociology and economics.

**London University Library**, Senate House, Malet Street, WC1 - London University students need special ticket (ask at RHUL Bedford Library) - lending library with many secondary works; as well as non-lending printed primary collections, incl. specialisms in history of music; magic/witchcraft/occult.

**Wellcome Library** for History of Medicine, Wellcome House, 183 Euston Road, London NW1 - very extensive collection on medical history, with fine collection also of illustrative material on medical themes (indexed by topic).

**Wiener Library**, The Wiener Library is one of the world’s leading and most extensive archives on the Holocaust and Nazi era. Formed in 1933, the Library’s unique collection of over one million items includes published and unpublished works, press cuttings, photographs and eyewitness testimony. 29 Russell Square, London

**Specialist Collections**: There are also many other specialist Libraries - check in footnotes and bibliographies to find research leads, and explore also on the internet, where many catalogues are available.
ARCHIVES AND MUSEUMS IN LONDON

British Library Manuscripts Room (see previous page for BL) - large and highly eclectic array of papers deposited over the years - including material relating to British home, foreign and imperial history. Contains a lot of un-studied treasures. Worth browsing catalogue on site.

Imperial War Museum (including photographic archive and oral history collections – e.g. interviews with British International Brigaders) http://collections.iwm.org.uk/

London Metropolitan Archives (LMA) is the archive repository for many London-wide organisations. The archives of the City of London Corporation (COL) and the former Greater London Council (GLC), London County Council (LCC), Middlesex County Council (MCC) and their predecessors are held here. LMA also holds records for many religious, public, business, local authority and other organisations based in London, as well as a variety of LGBTQ materials.

Museum of London, London Wall, EC2 - exhibits and collections of material (esp. archaeological) on London history from prehistoric times to present.

National Archives (TNA) - formerly Public Record Office, Ruskin Avenue, Kew - now known as TNA: - needs letter of introduction from course tutor. TNA houses all British state archives created since the middle ages. It can be visited on site or consult its website: http://www.open.gov.uk.pro.

National Film Archive (British Film Institute), Stephen St, W1 - film history.


National Register of Archives, Quality Court, Quality Court, Chancery Lane, London, WC2 - register of all manuscripts on British history outside public archives. Consult database on site or website: http://www.hmc.gov.uk.

New London Research Centre, Myddleton Street, Islington, EC1 - PRO census data plus collections of Office for National Statistics.

Royal Holloway Archive, in Bedford Centre on Egham campus (Founder’s Building, South Tower, entrance through Library) - archives of Bedford and Royal Holloway Colleges - see below.

Victoria & Albert Museum, Cromwell Road, London, SW1 - artefacts, exhibits and books on design history; plus rich archive collection.

ROYAL HOLLOWAY COLLEGE ARCHIVES

The College Archives at Royal Holloway house some of the earliest records relating to the history of higher education for women, in the form of the archives of Bedford College and Royal Holloway College.

The collections are a particularly rich resource, and can be used for research into a variety of subject areas within Modern History, including:

- C19 Economic and Social History
- Women’s Career Opportunities and Employment
- History of Art and Architecture
- Victorian Philanthropy
- Life in Wartime
- Women’s Political and Social Participation in the C19 and C20

Relevant highlights from the collections include:

- Administrative and financial records relating to the governance of the Colleges from the time of their foundations
- Student registers and student and staff personal files
- Personal papers of eminent individuals in the history of the Colleges
- Records of student societies, including debating, drama and sport
- Reminiscences, correspondence, diaries and oral history memories of former students and staff, including a large collection of C18 and C19 letters
- Records relating to the design of the Colleges and the Royal Holloway Picture Gallery, including correspondence with artists
- Advertising records relating to Thomas Holloway’s manufacture of pills and ointments, and material relating to the Holloway Sanatorium
- A substantial collection of photographs dating from the 1880s

Recent dissertations researched using the College Archives include:
- ‘Mine was the Motion: Political Activity and Activism at Royal Holloway College, 1890-1920’
- ‘Independent Lives: Women’s Higher Education and their Occupations’
- ‘Philanthropy and its Role in the Establishment of Women’s Higher Education: A Study of Bedford College and Royal Holloway College in the Nineteenth Century’
- ‘Never Despair: Holloway’s Remedies and the Patent Medicine Market, 1837-1937’

Contacts: www.rhul.ac.uk/archives/
The Archive catalogue is online and can be consulted directly. Or for further information contact College Archivist on 01784 443814 or email.

ELECTRONIC RESOURCES

BOX OF BROADCASTS
http://www.boxofbroadcasts.com/
BoB is an off-air recording system designed to be accessed by large numbers of users on a network. Simple to use, BoB allows any authorised user to schedule a recording of a programme appearing on the freeview spectrum or on free to air satellite services. BoB displays digital tv and radio broadcast information for the next seven days on a web browser based programme guide. The guide also offers search facilities and will search for programmes by name, key word or phrase.
All the recorded items are stored in a database of programmes and can be accessed by anyone on the BoB network. This means that not only can the user search for programmes due to be broadcast in the next seven days, it is also possible to search the archive for relevant programmes previously recorded. Users can search each other’s playlists and tag programmes to make it easier for others to find them.
If an important broadcast is missed, BoB buffers the user’s favourite channels in a rolling archive (up to seven days), so the programme is not lost. BoB even has extra modules which allow the user to add old programmes recorded on video tape to the archive, or their own digital assets.

YOU TUBE
http://www.youtube.com/

IN OUR TIMES, BBC Radio 4 Archive
http://www.bbc.co.uk/radio4/history/inourtime/inourtime_archive_home.shtml

BBC ARCHIVE
http://www.bbc.co.uk/archive/index.shtml
CONTACT DETAILS FOR SOME OF OUR PUBLIC HISTORY PARTNERS

Surrey History Centre
130 Goldsworth Road,
Woking, Surrey GU21 6ND,
Telephone: 01483 518737
Email: shs@surreycc.gov.uk
Contact: Lalage Grundy

National Trust – London Voices
Sutton House
2 & 4 Homerton High Street
Hackney, London E9 6JQ
Telephone: 020 8986 2264
Email: suttonhouse@nationaltrust.org.uk
Contact: Chloe Bird

Hampton Court Palace
Surrey, KT8 9AU
Telephone: 0844 482 7777
Email: hamptoncourt@hrp.org.uk
Contact: Tom O’Leary, Director of Public Engagement

The National Army Museum
Royal Hospital Rd.
Chelsea, London SW3 4HT
Telephone: 020 7730 0717
Email: mail@iwm.org.uk
Contact: Peter Johnston, Head of Collections Research and Academic Access

History Today
20 Old Compton Street
London, W1D 4TW
Contact: Paul Lay (Editor)

BBC History Magazine
Bristol Magazines Ltd
Tower House, Fairfax Street
Bristol BS1 3BN
Email: letters@bbchistorymagazine.com
Contact: Rob Attar (Editor)

The Geffrye Museum Trust
Kingsland Road
London, E2 8EA
Telephone: 02077399893
Email: info@geffrye-museum.org.uk
London Metropolitan Archives
40 Northampton Road
London, EC1R 0HB
Telephone: 02073323820
Email: ask.lma@cityoflondon.gov.uk
Contact: Tom Furber, Engagement and Learning Officer

History and Policy
King’s College London
N224, Norfolk Building
Strand Campus
London WC2B 6NR
Telephone: 0207 848 7047
Email: historyandpolicy@kcl.ac.uk

Houses of Parliament
Education Service
London SW1A 2TT
Telephone: 02072194496
Email: education@parliament.uk
Contact: Aileen Walker, Director of Public Engagement, WALKERA@parliament.uk

The British Library
St Pancras
96 Euston Road
London, NW1 2DB
Contact: Dr Alexander Lock, alexander.lock@bl.uk
ORAL HISTORY RECORDING AGREEMENT

Recordings of oral histories are an important resource in our understanding of the recent past. Your recorded interview will make an important contribution to my studies. In addition, and with your agreement, the recording will be preserved as a permanent reference resource for use in further research, publication, education, lectures, broadcasting and the internet. The purpose of this Agreement is to ensure that your contribution is added to the collections of Royal Holloway, University of London in strict accordance with your wishes. The Agreement is made between The History Department, Royal Holloway University of London, Egham Surrey TW20 0EX (“the Department”) and you (“the interviewee”, “I”)

Your name:.................................................................................................................................

Your address:.............................................................................................................................

in regard to the recorded interview/s which took place on:

Date/s:...............................................................................................................................

Declaration: I, the Interviewee confirm that I consented to take part in the recording and hereby assign to the Interviewer all copyright in my contribution for use in all and any media. I understand that this will not affect my moral right to be identified as the ‘performer’ in accordance with the Copyright, Design and Patents Act 1988.

If you do not wish to assign your copyright to the Interviewer, or you wish to limit public access to your contribution for a period of years, please state these conditions here:

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This Agreement will be governed by and construed in accordance with English law and the jurisdiction of the English courts.

Both parties shall, by signing below, indicate acceptance of the Agreement.

By or on behalf of the Interviewee:

Signed:.................................................................................................................................

Name in block capitals: ........................................................Date: .................

On behalf of the History Department, Royal Holloway, University of London (the Interviewer)

Signed:.................................................................................................................................

Name in block capitals: ........................................................Date: .................

Office use only:
Full name: Acc.no.: Series title: