



Teens, replicas and realness of ancient Egypt



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Audience (re)conceptualisation of ancient Egypt and Sudan

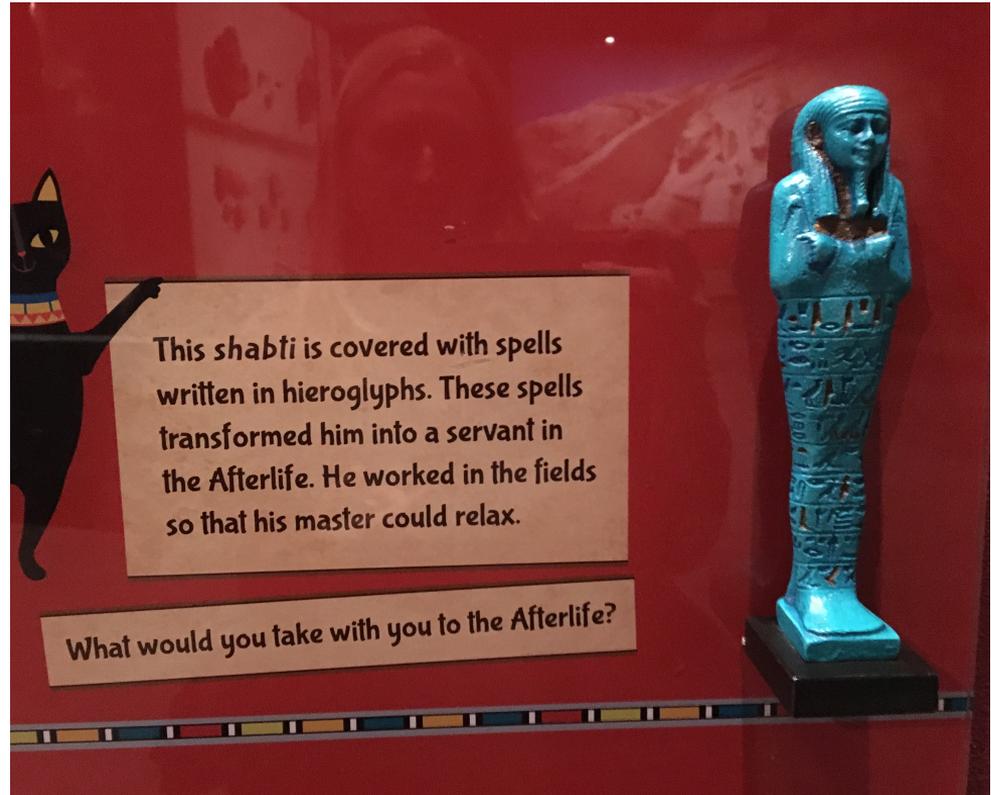
*An Object Biographical Approach
with Object Based Learning*



Shabtis
Teens
Replicas
Realness
Relationship
network



Why shabtis?



Why teens?



Teen focus groups?



MOGRAT ISLAND
ARCHAEOLOGICAL MISSION

Engaging Antiquity in the Goulburn Valley

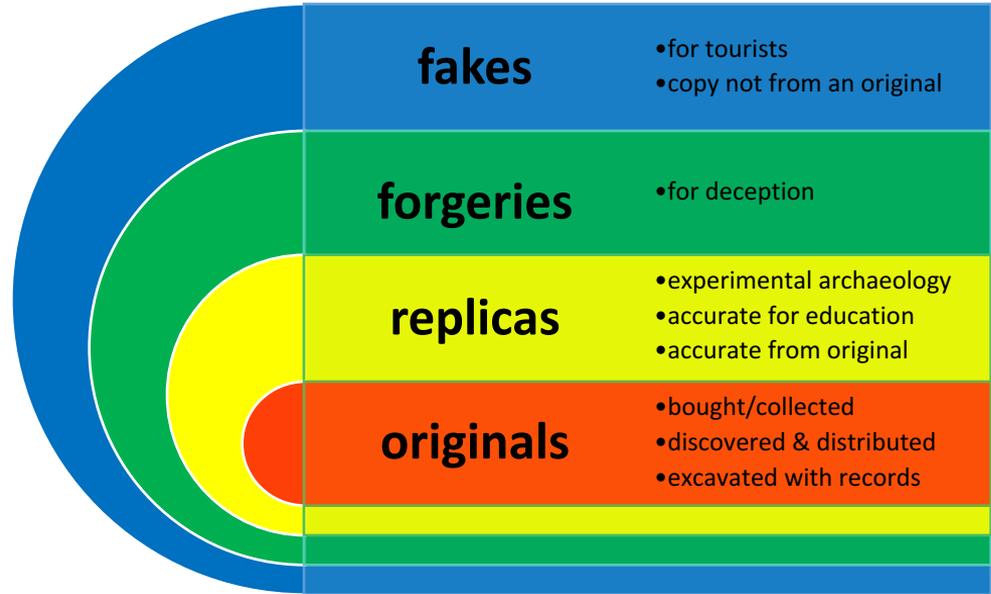


Why replicas?

ThinkSee^{3D}



Realness and Relationship networks



#replicareunion



Slide 1

I'm presenting on the topic "Teens, replicas and realness of ancient Egypt". There's quite a lot to unpack in this topic and I'm depending on that fact, as it is my PHD research, which I'm doing at IoA UCL, so I hope there is about 100 000 words in fact. I'd like to give a whirlwind tour, and I'd also be happy to hear from anyone who finds my research interesting and I've put contact details on the slide.

Slide 2:

This is the title of my phd research:

Audience reconceptualisation of ancient Egypt and Sudan, an object biographical approach with object-based learning.

Now its always a bit of mouthful, in reality between the theme of this talk and this slide here you've got the guts of the research with the theoretical background and the method.

It is early days as I only started in September, what I'd like to do today is give you an idea of what I'm planning to do.

Slide 3:

In the interests of brevity for the timing we have today I'm going to use a key themes

1. Shabtis
2. Teens
3. Replicas
4. Realness
5. Relationship network

2min:

Slide 4: Why shabtis?

- Most exported object of ancient Egypt & plentiful in collections
- Small, hand held & mass produced makes them good replica candidates
- Materials: stone, wood and faience allow for a wealth of "relationship network" information
- Longevity of use for some 2000 years from 2000 bce
- Their appearance as a mummy feeding the Egyptomania
- I like them, and after handling them with 200 visitors for my MA dissertation and with over 250 hours experience with school children ... they are relatable

Slide 5: Why Teens?

- Most complex audience to attract to museums
- They represent the generation who will be taking care of heritage SOON

I had an interesting conversation 4 years ago with my then 13 years old son. I was going to the museum and said did he want to tag along. Now he is a kid who possibly

peeked early with museums as he was home schooled in Paris for 6 months when he was 8 and we visited a different museum one afternoon every week.

On this occasion to my dismay he said no he didn't need to come, if he needed to see anything he could do so on the internet. Now I say this not to attack his generation or to say that those of us who believe in the aura of objects are in anyway superior. I give this example to remind you that this is a different world in many respects and encourage that we need to find new approaches to engage with our future selves as they develop in this new world.

Slide 6: Teen focus groups?

The teen focus groups will be drawn from a number of key institutions and projects. In Sudan working with the Mograt Island Archaeological mission, in Manchester from the Shabtis in Schools project and in Melbourne, Australia through the Engaging Antiquity in the Goulburn Valley.

Slide 7: Why replicas?

- Interest I found during MA dissertation
- Way to engage with object non-destructively
- Get tactile experience
- Modern technology that is fascinating and possible interest for teens

With Steve Dey and thinksee3d having digitally produced replicas of three shabtis made to use in focus groups. From PM & MM. from E & Sudan.

Slide 8: Realness and relationship networks

Realness is important because I'm proposing we find a way to refocus the word authenticity. My issue with the term is that it presupposes that professionals have sole responsibility for what we know about objects.

I'm proposing we use replicas to create stories about realness of objects. And that we do this with their relationship network.

We need to be real about making stories that don't leave out important details, to try to decolonise the messages about heritage and share responsibility for how the stories are told.

Slide 9 #replicareunion

To finish I would like to do a little ad for the Replica Reunion project which I'm project managing. This is a collaborative project between Petrie Museum and Manchester Museum, with funding from the friends of the Petrie Museum and of course with Steve Dey and Thinksee3D. The project involves two parts of a Thutmose III statuette, the head and shoulders at the Petrie and a part of the body at Manchester Museum. We are currently having replicas made of each part with the intention of having reunions of the statuette. There is the hash tag on twitter please check out our story.
