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HERITAGE INTERPRETATION: ANALYSIS STUDY OF SIGNAGE SYSTEM AT DEIR EL MEDINA ARCHAEOLOGICAL SITE IN LUXOR, EGYPT

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It is necessary that archaeological sites be actively managed and interpreted rather than left understood by the visitor himself alone. Signage and panels add pleasure and enhance the value of the tourist's visit, and encourage pre-designed routes through the site in order to minimize crowding and negative impact. A successful signage practice not only provides direction and information, but also plays a key role in linking visitors to product or experiences within the visited site (Falk and Dierking, 1992). Deir El Medina experiences a wide range of heritage management problems, numerous of which derive from the interpretation practice, and the most noteworthy interpretive concern is the incomplete and uncoordinated character of interpretation within the archaeological site. The incapability of site management and associated partners to consider interpretation best practice and the lack of trained professionals who conduct field research further confuse the problem. This paper might report a descriptive analytical study of interpretive media, that is, interpretive signage usually employed at heritage sites. The aims of this study are to record the spatial distribution of the signs on Deir El Medina archaeological site, and to analyze the physical appeal of the signs (design), finally to identify the type of signs according to the content and the function are considered helpful in regard to the visitor experience.

Keywords: Interpretation; signs; design; Deir El Medina, visitor, experience, management.

Introduction

Different people have visited a heritage site, looked for a monument, place, service or information; perhaps signs were approached by visitors because they help directing and informing them (Jensen, 2006). The eventual challenge is therefore in offering interpretive structures and facilities that are appropriate to and compatible with both site values and guests desires (Aplin, 2002; Timothy & Boyd, 2003). In this sense, heritage interpretation at archaeological sites is an issue of crucial importance for both site management and visitor experience (Uzzell & Ballantyne, 1998). Interpretation which is considered by scholars (Aplin, 2002; Timothy & Boyd, 2003; Uzzell & Ballantyne, 1998) to be an integral part of the heritage site management is also an important bridge of understanding between the site and the visitor (Graham, 2000).

The site for the study was selected based on the number of visitors that the site received annually and the problems of onsite interpretation encountered. This research begins with the introduction and the literature review, which explore a number of key themes within the research. Following this, the research design outlines the research questions and objectives and the methods used to prepare and conduct the research. This is followed by a background of the case-study Deir El Medina. The second half of

the study examines the findings of the research, analyses these findings and answers the research question in a discussion of the results.

Literature review

Heritage interpretation literature is addressed by scholars in varied ways, Freeman Tilden, who was the author of the book "Interpreting Our Heritage, provided the first definition of the term in 1957, Tilden describes 'Interpretation' as revealing meanings and relationships through an educational activity and by using original objects and illustrative media. Focuses on the basic principles and interpretive planning (Ham, 1992; Tilden, 1957; Veverka, 2011). Other literatures have discussed the forms and media in which interpretation is given (Beck & Cable, 1998). According to Brochu (2003, p. 125), "...media is anything that helps you communicate your message". This may possibly consist of but is not limited to signs, brochures, audio or video presentations, interactive stations, touch-screen computer programs, graphics (Brochu, 2003). While ICOMOS, Charter for the Interpretation and Presentation of Cultural Heritage, 2006 interpretation means "the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage sites".

Signs are seen as one of the most important forms of interpretation (Hughes & Morrison,

2002) and one of the most widespread ways of presentation at archaeological sites. Signs have become an ordinary sight at many archaeological and heritage places because they are considered to be a useful and affordable method of providing interpretation for visitors (Jensen, 2006).

There are dissimilar types of signs, as Mollerup (2005) put forward; signs can be divided into diverse types based on their location, purpose, theme, content and form. However, according to scholars whose defined signs as:

A sign is an inscribed board, or space that communicates something to the viewer. Signs can be divided into two categories; information signs and interpretive panels. The first kind used for directing, identifying, advertising, warning, and guiding. The second is telling the story of a resource, site or feature.

(Gross, et al., 2006)

Different researchers (Jensen, 2006; Moscardo et al., 2003, 2004) claim that sign design should be good looking and be a focus for target visitors; as such, a quality sign can increase the capacity to boost a viewer's attention, as well as hold their attention longer and help them keep better the main meaning. Some studies have shown that people prefer signs with the same design; they should adapt to weather and site character (Trapp et al., 1994). Furthermore, signs location can play an important role in providing information on a trail while should be consistent with the natural setting of the place. Thus, the signs should be clear, the same size, and they should be placed at the eye level of a person standing (Edwards, 1994). "Signs should also be located and positioned where their attention does not create a hazard or obscure a hazard" (Drew et al., 2002). With regard to best practice for interpretive sign design at heritage sites,

There are several manuals and guidelines (Department of Conservation, 2005; Drew et al., 2002; Jamieson & Noble, 2000) recommended by heritage and recreation experts. Their recommendations center on the physical appeal that provokes interest with interesting texts and graphics. Moscardo et al. (2003) note that the benefit of interpretive signs fall into categories such as identifying, describing and illustrating a variety of site-specific themes. Their main function is to tell a story and to educate visitors to the area about the historical or ecological values

(Cole, Hammond, & McCool, 1997; Hughes & Morrison-Saunders, 2002).

Different researchers emphasize the importance of sign content. Ververka (2011) suggest that themes preferably should be declared as a short, simple, complete sentence, contain only one idea if possible, be specific and interesting, and motivationally worded when Possible. Aplin (2002, p. 43) explained that signage planning should provide direct attention to the message and help define content and material design. A combination of well-designed text with dioramas, and attractive colors, that covers the majority of the site's story could enhance and foster a real experience and meaning between the visitors and the overall landscape. Besides the themes and content of signs, another important aspect to

On the other hand, information signs provide information about the use of the site and its services like showing trail user location, directions and distances (Drew, Grocke, & Cahalan, 2002). Different studies (Moscardo et al., 2004; Screven, 1995) have suggested essential elements that produce a successful signage system. Consider when designing interpretation will be the physical layout of signs.

Deir El Medina

Deir el-Medina one of the most important archaeological sites in Egypt, The historic importance of this site has long been recognized by international scholars for it was once home to the corps of workmen, the 'servants in the Place of Truth', who erected and decorated the royal tombs in both the Valley of the Kings and the Valley of the Queens. (McDowell, in Pharaoh's Workers, pp. 43 ff.). It is situated in a small secluded valley in the shadow of the Theban hills, on the west bank of the Nile, across from modern-day Luxor in Upper Egypt. The location is unique for its unrivalled wealth of archaeological, artistic and textual evidence that has survived and from which we can reconstruct many aspects of the daily lives of its ancient inhabitants. Deir el-Medina is the Arabic name for the village in the Theban necropolis, once occupied by the pharaohs' tomb-builders and the artisans of New Kingdom Thebes. Its name means 'Monastery of the Town' and derives from the Coptic monks who occupied the Ptolemaic temple there during the early Christian period, but in ancient times it was known as 'Set Ma'at' (the Place of Truth) or simply 'P3-demi' (the village) The archaeological site of Deir el-Medina was first seriously excavated by: Ernesto

Schiaparelli in 1905. It was during this series of excavations that large amounts of Ostraca were first found. Between 1922 and 1951, a French team directed by Bernard Bruyère excavated the entire site, including the village; the dump and the cemetery, during these excavations, a massive wealth of ostraca were found. It's gave us a lot of information about daily life, and medicine.

Its unique village of Egypt's finest artisans and Craftsmen, housed together in the Theban hills. The term 'unique' is frequently used to describe the place of the village in a social context – not because Deir el-Medina is the sole surviving example of a workmen's community, but rather for the unrivalled wealth of textual, artistic and archaeological evidence that has survived and from which we can reconstruct so many aspects of the daily lives of the workmen. In this respect Deir el-Medina was found to be an 'exceptional' example. No other community in the Pharaonic Period has left so much evidence on which to base a study of everyday life in an ancient village from sources. The mass of documentation uncovered both in the environs of the village and from the royal work sites affords a detailed insight into the cultural, political and economic identity of Egyptian society, in addition to information concerning the working techniques and bureaucratic organization employed by the ancient craftsmen (Davies 1996).

Measures site management

Deir El Medina is considered including the World Heritage Site “Thebes Necropolis –east and west bank” which has been inscribed in 1979 under the criteria (I), (III), and (VI) UNESCO, Thebes and its Necropolis – east and west bank Thebes was the city of the god Amun. With the temples and palaces at Karnak and Luxor and the necropolises of the Valley of the Kings and the Valley of the Queens). Deir El Medina is considered an original location for Theban with temples, tombs, houses and estates, industrial areas, artisan communities.

In 1980, President Sadat decreed the West Bank to be a Cultural Heritage Site, and prohibited any building activity that encroached upon it or altered its character. In 2004, President Mubarak reaffirmed the 1980 decree, and further declared that SCA-owned lands should be surrounded by a 2km-wide “buffer zone” in which only limited building activity would be permitted (weeks 2010). Cultural sites in Egypt include a wide range of types, but certain sites that attract tourists are only managed while others sites are neglected.

Management of cultural heritage sites in Egypt thus depends on the touristic value of the site and its economic value. (Fekri Hassan 2001).

Tourism in the site

“The natural and cultural heritage, diversities and living creatures are major tourism attractions. Excessive or poorly managed tourism and tourism related development threaten their physical nature, integrity and significant characteristics. The ecological setting, culture and lifestyles of host communities may also be degraded, along with the visitor’s experience of the place.” ICOMOS, 1999.

Tourism was thought achievable without imposing any negative effects on Egypt’s cultural heritage resource. Tourism was considered a non-consumable industry and was accepted as an essential component of the country’s development strategy. In fact, it was regarded as essential to the success of Egypt’s economy (weeks2010).

Deir el-Medina of archaeological sites characterized by a lack of the number of visitors compared to the numbers of visitors of the archaeological areas in the west bank in Luxor, where it was the proportion of visitors to the Deir el Medina for the Valley of the Kings 19% (Fig. 2)

This is due to visit Deir El Medina is not part of tourism programs or the sense that tourism programs are not included visit Deir El Medina. The tourist should pay a ticket for visiting Deir El Medina including the Ptolemaic temple, village and two tombs only they SENNEJEM and INHERKHAU. There are individual ticket worth 10 Egyptian pounds to visit tomb of PASHDU, not all visitors to Deir El Medina are keen to buy another ticket to visit PASHDU tomb where visitors to Deir el-Medina ratio for the PASHDU tomb 6% (Fig. 3).

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In Comparison between the number of visitors to the archaeological areas of the west bank El Deir El Bahari Temple of Hatshepsut and

the Valley of the Kings, Temple of Medinet Habu and Deir El Medina we find that the number of visitors to the site El Deir El Bahari "Hatshepsut" 80%, while visitors to Habu Temple by 57% (Fig. 5).

There are fewer visitors at this time compared to other months in the year, especially the cooler winter months. The lower numbers of visitors influences visitor opinions regarding the adequacy and efficiency of available services at Deir El Medina. I think that the tourists doesn't form threat for Deir El Medina because the site isn't including in the programs of tourism companies. We can see the increase of the numbers in especial days that incuse of the over days trip from the majority of visitors are considered from foreigners within a week trip that the site is not included in the over-day trips' itinerary.

Site Management Improvement

The 22nd of April 2014, a wooden scale model (1/50) of the workmen village of Deir el-Medina has been installed at the entrance of the site (figure). The model is of a size of 2,10m by 1,40m. It shows the perimeter of the first village of Deir el-Medina dating back to the reign of King Thutmosis I (1504–1492 BC). The internal space divisions of the houses however date from the Ramesside Period (around 1300–1070 BC). On the scale model, the identity of the known homeowners has been indicated by a numbering system.

Tickets Booth: The Ticket booth is a very small window and outside Deir el Medina about 10 minutes walking from the site.

Promotion: The site isn't advertised as same as other national archaeological sites such as Valley of the Kings, Valley of the Queens and Hatshepsut temple.

Signage system at Deir El Medina Current situation

The signs should have basic template with cohesion in graphic design; the most apparent suggestion for Deir El Medina' signs would be to rewrite their text, and this would include a change of the whole sign, incorporating reconstruction drawings as well as more engaging text, which encourage participants to question what they see.

The interpretive text should be thematic, more coordinated organization of themes around historical, cultural and natural topics, improved signage that links more clearly to the historical topics and developed themes of the region and communities as well as engaging those of the present; the sign content should be

considered as a "frame" that facilitates reading and interpreting historical and natural attractions. Such an approach does not cut off heritage monuments from their surroundings as a fenced archaeological site does.

The tour experience starts when the visitor arrives at the parking area and begins the visit from the settlement. It continues as the visitor tours archaeological monuments, walks through the site up to visit the open tombs and finally visit the temple and back to parking area.

The site has already begun many projects to survive restoration and improvement site management. According to the site's director, over the past 20 years, Ministry of Antiquities and French mission has installed signs along the site. It started as a series of simple, vertical wooden and iron routed signs identifying Deir El Medina era features. The next series of signs focused on the tombs of (Pashidu, senngim, Inherkha) temple of Hathour and the settlement. These initial signs were intended to provide basic information and encourage visitors for walking tours (Figure10).

There are only two information signs; they are located outside in the way to the site, they are printed on Metal sheet with brown background and white lettering and the second a map for the archaeological area. Inside the site there are seven information signs; they are located near the tombs and the Temple (see figure9), they are printed on Metal sheet with White background and black lettering. The signs give details of names and dates of the tombs. The signs inform tourists of the location of facilities and provide names and dates, periods of monuments in bilingual (Arabic and English). There is no coordinated sign strategy for the color, script and font. There were dramatic differences among signs material, color and shape, through the observation process, the difference of standardizing the whole of the signage system became obvious due to different involved authorities.

Deir El Medina is highly significant, powerful in the stories it contains, rich in history; yet, to this point, signage is unable to convey much. While during the site visits, it was noted that different parts of the site are underutilized and largely unknown to the public such as the Settlement, the Medical ostraca are a collection of ostraca containing notes of medical importance. The medical ostraca were written in the New Kingdom during the 18th and 19th dynasties. As such, they are written in hieratic script on flat pieces of stone or broken pottery, which served

as a convenient and cheap writing surface, The Great Pit, the Rock Graffiti.

Total number of nine panels have been erected in the Deir El Medina by the Ministry of Antiquities and French mission working on the site since 2000. They are simple in design, informative but in English only. Very little text is actually present on the panels. The panels at the Hathor temple are the oldest, and show significant amount of abrasion and wear. The texts are in English and Arabic. They are informative, but their overall presentation is unattractive, and they are placed in the sun without shade during any point of the day.

The layout and style of the panels do not necessarily need to be overly similar to the ones developed by the Theban Mapping Project for the Valley of the Kings, although they should be taken into consideration to emphasize the unity of the West Bank as a whole. Panels are difficult to read and the writing is unclear. Their number is too limited to inform visitors on exactly what they were looking at. Spelling mistakes were noted in the panels.

Signs in their present form are concentrating on communicating the chronological and archaeological information. The signs should be consistent with site features and visitor characteristics; an evaluation/ survey of visitor preferences associated with the interpretive facilities in the site should be completed. While regarding attractiveness of aesthetic and physical appeal of the signs, critical problem in the signage system is that of the absence of uniformity of style across the site; signs vary in design, dimension, height, color, font, material and were in some instances developed with the support of French mission. Information was used alone without any support of pictograms; moreover, the chosen size and colors do not achieve an inviting presentation.

This research presents the results of the academic study of signage system analysis in one of most important heritage sites in Egypt, in particular, the archaeological site of Deir El Medina. The site management is already aware of the need for increased interpretive trails within the site and is working with consultants to design a professional interpretive trail. The significant finding in this study is that of the interpretation media, in particular that the signs lack consistency. Consequently, the current signage does not necessarily ensure an enjoyable visit. For this purpose, the study of the overall significance of the site and then the characteristics of the visitors

are major steps to establish good-quality signs. The following improvements to signs could advance the visitor experience in Deir El Medina.

The purpose of the study was to analyze the available signage system and to find if it is appropriate with the potential heritage richness of the site. Signage system is a method approached by heritage sites professionals and naturalists to help sites visitors gain experiences in heritage resources while enjoying the activities. The analysis of the case study suggests that Deir El Medina can benefit from allowing variety in their interpretation.

Recommendations:

- The panels and texts should be visible, easy to read and comprehend. They should cover factual and articulate information, in several languages.

- Use friendly material, scale, color and design that are in harmony with the archaeological site without disturbing its physical and visual identity.

- Lettering (size, shape and fonts) should be clear enough to allow elderly visitors to read at a distance, and to facilitate reading by children.

- Panels should be located in accordance with pre-selected points and be within the flow of the itinerary, and be placed in a way to avoid crowding.

- Old photographs and reconstruction drawings are efficient aids in disseminating historical information, potentially exhibited on site

- Adding the world Heritage logo on each panel would be a good way to integrate this notion.

- Panels should complement the guides' role and not compete with them. Panels' material should be durable, proof protected against sun, harsh climate, dust, touching, tagging and general vandalism, and should be easy to clean and maintain.

- The length of the panels is of major concern. Basic information needs to be essentially provided. Basic information (date, what is the visitor looking at) should be quickly accessible but there should also be an opportunity for someone wanting to know more to gain this information.

Efforts should be taken to incorporate the entire scope of scientific research conducted and archaeological material found during excavations and epigraphic work at the great pit and whole site. This means utilizing not only the textual and

artistic reliefs on the tombs, temple and remains of the settlement as sources of information, but also illustrating and elaborating the daily life of Ancient Egyptian by inserting 'info-boxes' on small finds and other material. For example, the large numbers of ostraca could be used to illustrate the lives of the ordinary Ancient Egyptians and the daily lives of the workers and their families of many successive offer opportunities for interpretation in addition to the visited part of the site, but they do not find their place in the interpretation system. Up to this date, the sign design has not considered some audience categories, which means that the audience's analysis is not considered in the site development policies.

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ИНТЕРПРЕТАЦИЯ И КУЛЬТУРНОЕ НАСЛЕДИЕ: АНАЛИЗ СИСТЕМЫ УКАЗАТЕЛЕЙ В ДЕЙР ЭЛЬ-МЕДИНЕ. АРХЕОЛОГИЧЕСКИЙ ПАМЯТНИК В ЛУКСОРЕ, ЕГИПЕТ

Ахмед Мотавеа Хуссейн Шайхон

Археологические памятники требуют выполнения активного контроля и проведения исследований, так как в противном случае вопросы по их изучению полностью возлагаются на посетителей. Указатели и вывески делают экскурсии более комфортными и полезными для туристов, а также позволяют направлять посетителей по организованным маршрутам для сведения к минимуму загруженности и негативного воздействия на памятники. Успешное применение указателей не только позволяет сообщать посетителям информацию о направлении и прочие сведения, но также играет ключевую роль в получаемом ими опыте и впечатлениях от посещаемого объекта (Фальк и Диркинг, 1992). В Дейр эль-Медине имеется целый ряд проблем, связанных с контролем объекта культурного наследия, многие из которых обусловлены практикой интерпретации, и наиболее значимой из них является неполная и несогласованная интерпретация информации на археологическом объекте. Проблема усугубляется вследствие неиспользования руководством объекта и их партнерами надлежащих практик интерпретации и нехватки обученных специалистов, выполняющих полевые исследования. В работе представлено описательное аналитическое исследование связанных с интерпретацией носителей информации, т.е. указателей, как правило используемых на объектах культурного наследия. Целью исследования является определение схемы распределения указателей на территории археологического объекта Дейр эль-Медина, анализ внешнего вида (дизайна) указателей, а также подбор указателей определенного типа в зависимости от содержания и выполняемых функций с точки зрения получения посетителями объекта максимально полезного опыта.

Ключевые слова: интерпретация; указатели, дизайн, Дейр эль-Медина, опыт посетителей, контроль

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Fig.1. Panoramic photo of Deir El Medina © Dr.Mustafa El Sughir

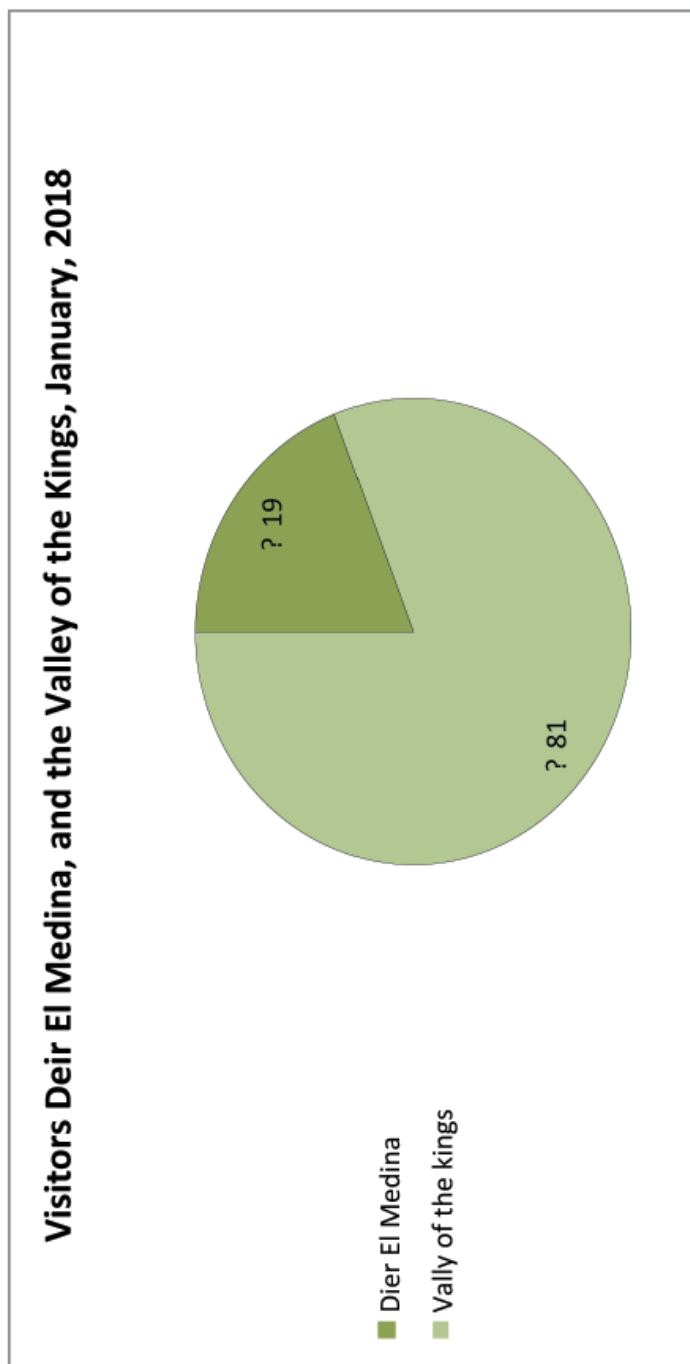


Fig. 2. Chart shows Number of Visitors in comparison between Deir El Medina and The Valley of the Kings January, 2018

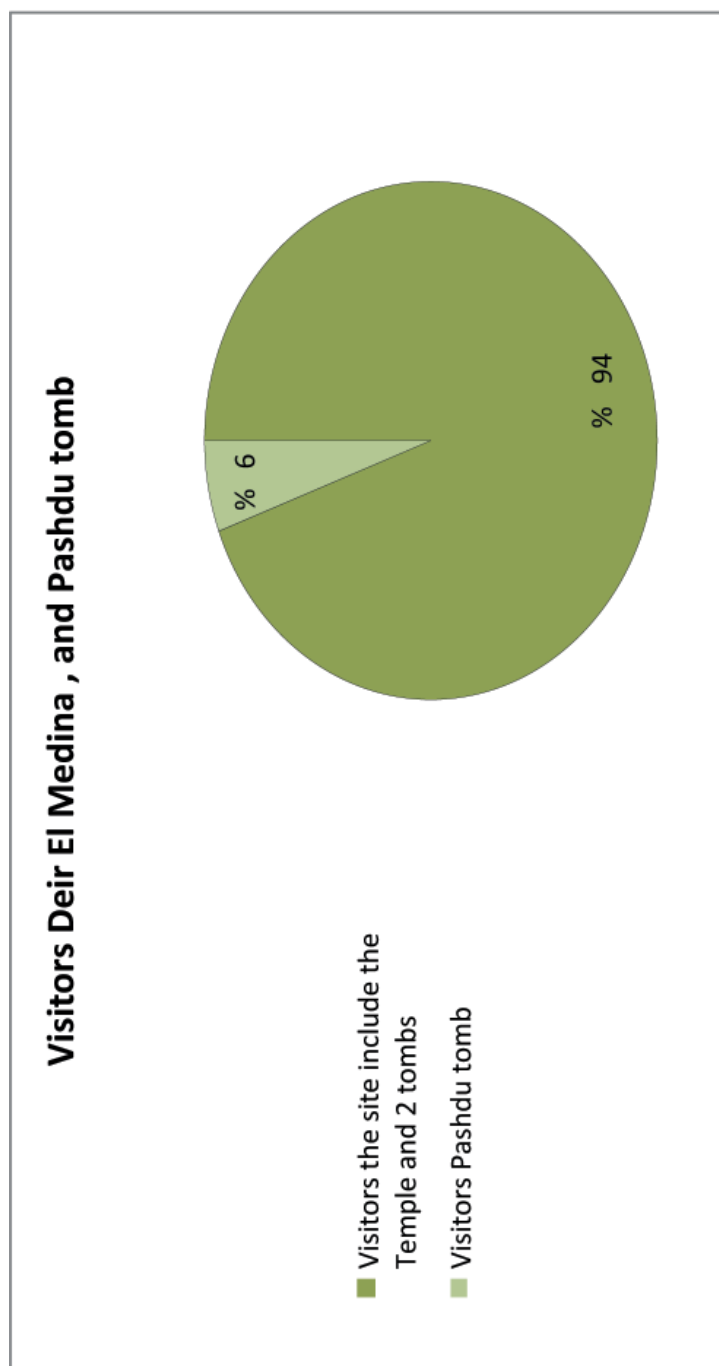


Fig. 3. Chart shows comparison between numbers of visitors the site include temple and two tombs and visitors tomb of Pashdu

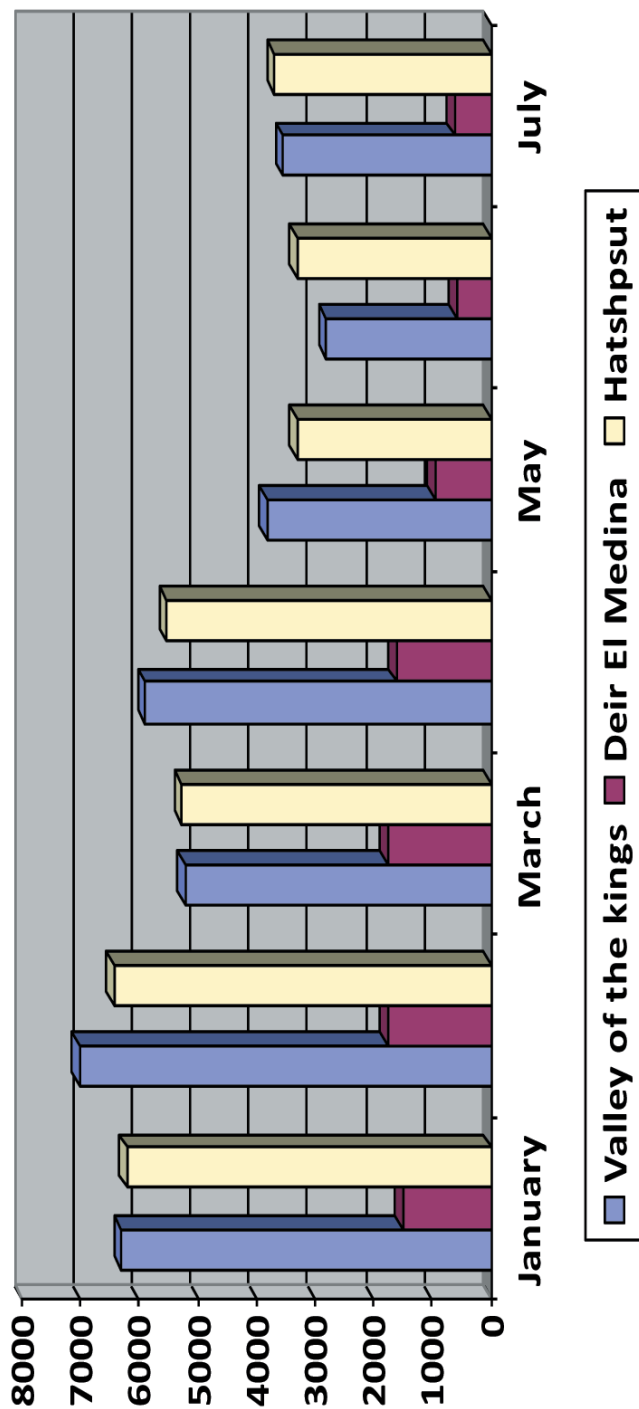


Fig. 4. Comparison between the number of visitors to the Valley of the Kings and El Deir El Bahri "Hatshepsut "and Deir El Medina.

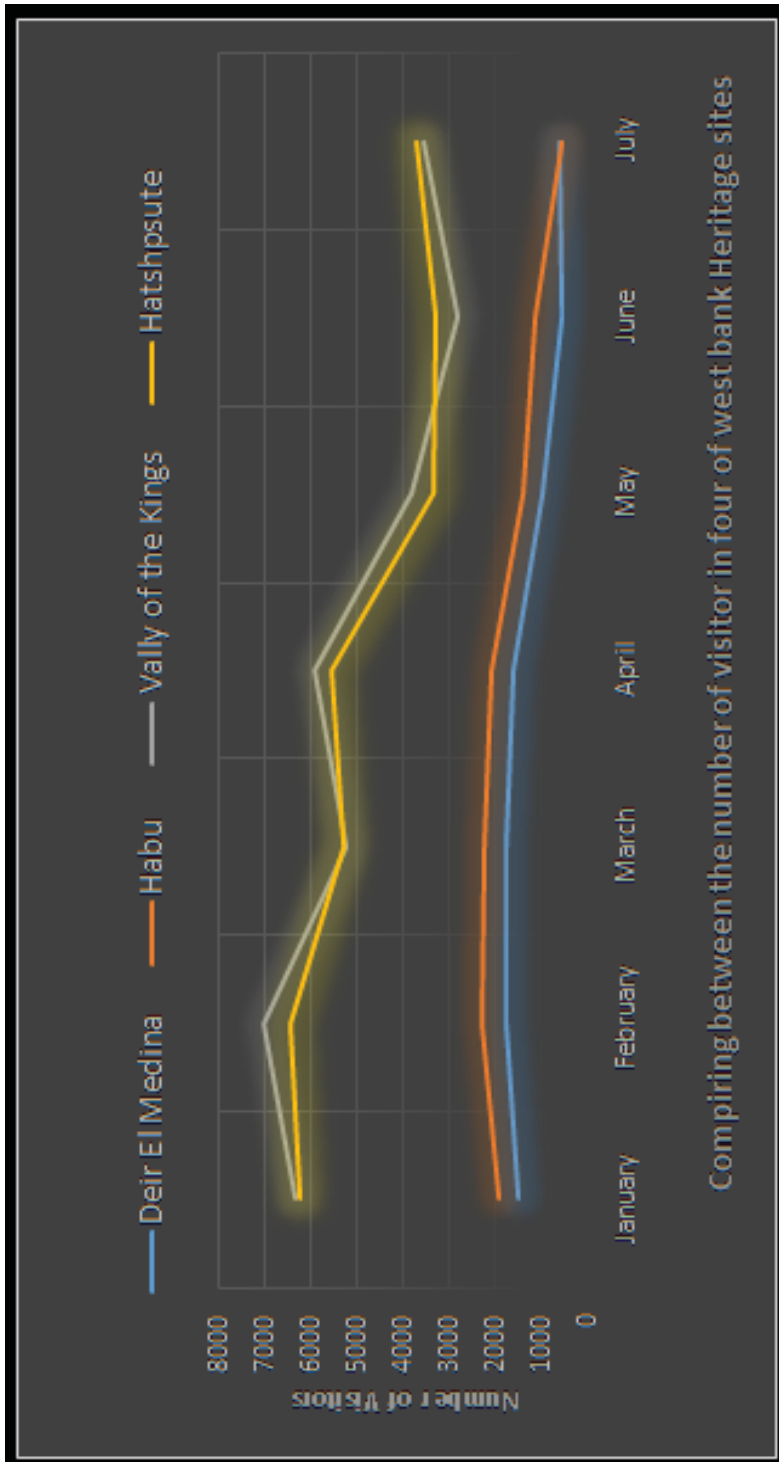


Fig. 5. Chart shows comparison between numbers of visitors in four sites in the west bank-Luxor.



Fig. 6. Wooden model the internal space divisions of the houses

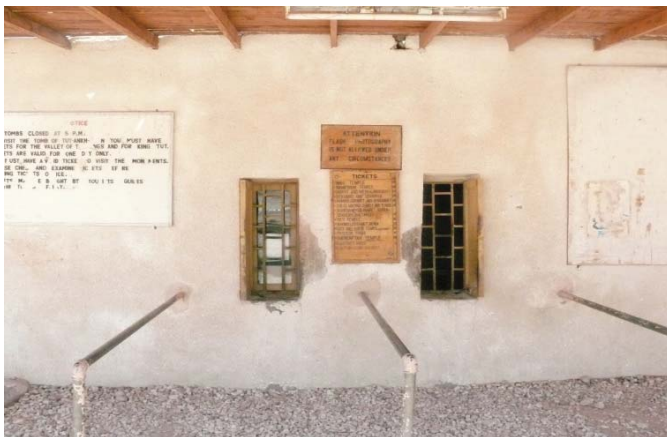


Fig.7. the Tickets Booth in El Qurna



Fig. 8. Ticket of Deir El Medina



Fig. 9. Signage system at Deir El Medina and its locations © Ahmed Shaikhon



Fig. 10. Different functional signs. ©: Ahmed Shaikhon

Table 1.

WHS Criteria for Thebes and its Necropolis Site, (ICOMOS, 1979)

Thebes Significance As Described in ICOMOS Evaluation

(i). Thebes, the city of the god Amun, is renowned for its temples whose imposing ruins are the glory of Karnak at Luxor. These truly colossal complexes which have been enlarged numerous times comprise some of the most fascinating realizations of Antiquity: the "Hypostyle Hall" of Karnak begun by Seti and completed by Ramses II (measuring 102 meters in width and 53 meters in depth, covers a surface of 5,000 square meters; its roof is supported by 134 columns, those of the central nave measuring 20,40 meters with a diameter of 3,40 meters); the temple and the colonnade of Amenophis III at Luxor, one of the most refined masterpieces of Egyptian architecture (14th century B.C.). The Theban necropolis relinquish nothing in importance or beauty to these monuments: it suffices to note the tombs of the Valley of the Kings (1,500 B.C. to 1,000 B.C.) among which is that of Tutankhamun, the Valley of the Queens, where, among others, Nephertari, wife of Ramses II, and Tuy, his mother, are entombed; and finally at Deir-El-Bahari (western Thebes) the funerary temple of the queen Hatshepsut with its immense porticos, its superimposed terraces flanking the mountain and its frescoes which trace her voyage to the country of Punt.

(iii). The few examples which remain among these splendid monuments serve to attest to the antiquity, the unique and unequalled character of these monumental Theban ensembles.

(vi). The monumental and archaeological complex of Thebes with its temples, tombs, and royal palaces; its villages of artisans and artists; its inscriptions; its innumerable figurative representations, as valuable from an aesthetic as from a documentary point of view, constitute the material witness of the aggregate history of the Egyptian civilization from the Middle Kingdom to the beginning of the Christian era. Moreover, the texts and the paintings are the source of information concerning the people and cultures of neighbouring countries: Nubia, the country of Punt, Libya, as well as Syria and the Hittite and Aegean civilizations.'

Table 2.

Signage system at Deir El Medina © Ahmed Shaikon

Sign category	Object	Place	Color	Material support	Number
Directional	Direction to the site	Near the way to the west bank	White on Brown background	Metal support	1
Promotion	Map of the archaeological area	Near the way to Deir El Medina	Black on yellow background	Metal support	1
Information	names and dates of Tombs, and Temple, plan	Near the Tombs and Temple	Black on White background	Metal support	5
Information	names and dates of Tomb, plan	Near the Tomb of Sennagim	Black on White background	aluminum support with glass	1
Interpretive	history of the site	Near the rest house	Black and red on White background	aluminum support with glass	1

СПИСОК СОКРАЩЕНИЙ

- АГУ – Адыгейский государственный университет
АКИО – Ананьинская культурно-историческая область
АКР – Археологическая карта России
АН РТ – Академия наук Республики Татарстан
АН СССР – Академия наук СССР
АСГЭ – Археологический сборник Государственного Эрмитажа
ВАУ – Вопросы археологии Урала. Свердловск-Екатеринбург
ВНИИР – Всероссийский научно-исследовательский институт реставрации музейных ценностей
ВООПИК – Всероссийское общество охраны памятников истории и культуры
ВРГО – Вестник Императорского Русского географического общества. М.
ГАИМК – Государственная Академия истории материальной культуры
ГИМ – Государственный исторический музей
ГПКиО – Городской парк культуры и отдыха
ГЭ – Государственный Эрмитаж
ЕИ КФУ – Елабужский институт КФУ
ИА РАН – Институт археологии Российской академии наук
ИГАИМК – Известия ГАИМК. Л.
Изв. ВСОРГО – Известия Восточно-Сибирского Отделения Императорского Русского географического общества
Изв. Урал. гос. ун-та. – Известия Уральского государственного университета
ИИ АН РТ – Институт археологии им. А.Х. Халикова Академии наук РТ
ИИМК – Институт истории материальной культуры
ИИЯЛ – Институт истории языка и литературы
ИИЯЛ БФАН СССР/УНЦ РАН – Институт истории, языка и литературы Башкирского филиала АН СССР / Уральского научного центра РАН
ИИЯЛ УНЦ РАН – Институт истории, языка и литературы Уфимского научного центра РАН
ИЯЛИ – Институт истории, языка и литературы им. Г. Ибрагимова КФАН СССР
ИЯЛИ – Институт языка, литературы и искусства
КАЭ – Камская археологическая экспедиция
КАЭЭ – Камская археолого-этнографическая экспедиция
КГПУ – Красноярский государственный педагогический университет им. В.П. Астафьева
КГУ – Казанский государственный университет им. В.И. Ульянова-Ленина
КСИА – Краткие сообщения Института археологии. М.
КСИИМК – Краткие сообщения о докладах и полевых исследованиях института истории материальной культуры. М.–Л.
КФАН СССР – Казанский филиал Академии наук СССР
КФУ – Казанский федеральный университет
ЛГУ – Ленинградский государственный университет
МАРТ – Музей археологии Республики Татарстан ИА АН РТ
МАЭ – Музей археологии и этнографии УНЦ РАН
МАЭ РАН – Музей археологии и этнографии им. Петра Великого (Кунсткамера) Российской Академии наук
МИА – Материалы и исследования по археологии СССР. М.; Л.
МИАР – Материалы и исследования по археологии России. М.
МИКВАЭ – Материалы и исследования Камско-Вятской археологической экспедиции.
Н.с. – научный сотрудник

НА УНЦ РАН – Научный архив Уфимского научного центра РАН
НГУ – Новосибирский государственный университет
НЗО – Нумизматика Золотой Орды. Казань.
НИИ – Научно-исследовательский институт
НМ РБ – Национальный музей Республики Башкортостан (Фонд Археологии)
НМ РТ - Национальный музей Республики Татарстан.
ОГИК – Омский государственный историко-краеведческий музей
ПГГПУ – Пермский государственный гуманитарно-педагогический университет
ПГУ – Пермский государственный университет
ПСРЛ – Полное собрание русских летописей. СПб, Л., М.
ПФИЦ УрО РАН - Пермский федеральный исследовательский центр, Уральское отделение
Российской академии наук
РА – Российская археология. М.
РАН – Российская академия наук
РАНИОН – Российская Ассоциация научно-исследовательских институтов общественных
наук
РАО – Российское археологическое общество
РФА – рентгенофлуоресцентный анализ
СА – Советская археология. М.
САИ – Свод археологических источников. М.
СГАИМК – Сообщения ГАИМК. Л.
СНЦ РАН – Самарский научный центр Российской академии наук
СПбГУ – Санкт-Петербургский государственный университет
СПФ АРАН – Санкт-Петербургский филиал Архива РАН
ССАЭ – Сейминско-Суджинская археологическая экспедиция
СССР – Союз Советских Социалистических Республик
ТАССР – Татарская Автономная Советская Социалистическая Республика
ТМАЭ – Труды Марийской археологической экспедиции. Йошкар-Ола.
УАВ – Уфимский археологический вестник. Уфа
УдГУ – Удмуртский государственный университет.
УИИЯЛ УрО РАН – Удмуртский институт истории, языка и литературы УрО РАН
УрО РАН – Уральское отделение РАН
ЯрГУ – Ярославский государственный университет

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