

# Museums Journal



## Courses guide

# Developing a career in museums



**3 All change**  
Learn how museum studies is evolving

**4 Entry points**  
Routes into a career in museums

**5 Getting started**  
How to choose the right course for you

**6 Spoiled for choice**  
Discover the wide range of options on offer



**7 Think small**  
Why placements in smaller museums work

**9 Begin as a volunteer**  
Get a feel for the sector and see if it's for you

**11 Passion for the job**  
Study while you work

**12 Course listings**



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# All change

*Julie Nightingale* introduces Museums Journal's courses supplement by exploring how the higher education landscape for museum studies is evolving

**'We now facilitate learning and practical exercises through students' Kindle or iPad'**  
*Roger White*

While some parts of the sector have felt the full force of the economic downturn, museum studies courses are weathering the financial tough times better than some had hoped.

Five hundred students were enrolled on postgraduate degrees or diplomas in 2013-14, 45 fewer than in 2010-11, according to government figures. Course closures may be one reason for the decline; another is a reluctance among undergraduates to take on more debt.

Yet individual institutions report that the appetite for postgraduate study remains strong, with more candidates applying than there are places in some cases. At the University of Glasgow, for example, recruitment to the four variations of the MSc in museum studies has risen year on year, while University College London's MA course is consistently oversubscribed.

At the University of St Andrews, full-time student numbers on the MLitt course have fallen, but applications for part-time study are up.

"Museum studies is always an attractive option for arts graduates who are looking for a master's programme and a career that allows them to develop the knowledge they have gained at undergraduate level," says Ian Anderson, the programme director at the University of Glasgow.

The current number of 40 students at Glasgow is the upper limit if programme quality is to be maintained, according to Anderson, who recognises that the university has an obligation not to train more students than there are jobs available.

International students have played a key part in keeping admission numbers healthy. Across the whole postgraduate sector, they make up more than half the cohort, according to the Higher Education Funding Council for England.

But one area with room for growth is the recruitment of students with a science background, adds Anderson.

"There are many museums with science-based collections – from botany to medicine,

scientific instruments to technology – and there's a relative lack of curatorial expertise in those areas."

## Changing expectations

The ways students learn is also changing, largely because of new technology.

Roger White is the academic director at the Ironbridge International Institute for Cultural Heritage, a partnership between the University of Birmingham and the Ironbridge Gorge Museum Trust (which manages the World Heritage Site of Ironbridge).

He says there is considerable global demand for distance learning, which is no longer the lonely experience it once was because of the ability to communicate face-to-face using Skype and the ease of supplying information digitally.

"The learning patterns of our students have become more flexible – we now facilitate their learning and practical exercises through their Kindle or iPad," White says. "So our students can be anywhere in the world."

Students' expectations of museum studies courses have also shifted in line with employers' changing needs and those of the wider sector. There is also more demand for generic graduate attributes such as team working and communication skills, reflecting the multifaceted nature of today's museum professionals.

Students recognise that, should they land their preferred role as keeper of a specialist collection, chances are that they will be called on to perform tasks that go beyond the strictly curatorial.

There has been a shift away from simply equipping students with the skills needed for museum work to instilling a broader, more creative approach, says Richard Sandell, the professor of museum studies at University of Leicester.

"Filling a vessel with different skills and sending it off into the sector reflects an old-fashioned view of museums and of higher education generally," he adds. "We still embed those skills in the programme but it is very

much about developing creative and informed problem solvers."

That demand is driven just as much by students as it is by academics and the museum profession, he says.

"They want to be creative and critical thinkers, and learn how to apply those abilities to make museums better. You can't achieve that by simply ticking boxes marked 'collections management', for example."

## What to look for

Ann Gunn, the course director for museum and gallery studies at St Andrews, says that where university study scores over traineeships with institutions is in the combination of technical and intellectual training.

"A master's gives you the opportunity to broaden and deepen your knowledge and expertise. You learn research skills – synthesising and analysing data, thinking critically and reflecting.

"You also develop a more international view because you have to look at museum developments worldwide and you may be working with international students," adds Gunn, while acknowledging that courses are generally open about the fact that they are not a passport to employment.

She advises students contemplating a master's to cast their nets wide and research different programmes.

"Courses come in different flavours so if, for example, you're interested in archaeology, UCL would be one place; similarly, Ironbridge might be appropriate for industrial archaeology. If you are interested in fine art, look at Manchester or East Anglia for world cultures.

"Although we're in a school of art history, we work with artists, historians and archaeologists. Newcastle is more general while Leicester has the people who write the books," adds Gunn, who urges students to ensure that the courses they choose have a practical element and offer placement schemes.

And, most important of all, Gunn says, "make sure there are lots of museums in the vicinity".

# Entry points

If you want to work in museums, be innovative and don't give up, says *Charlotte Holmes*



**Above: hands-on experience at the University of Manchester.**  
**Above right: a student at the University of Glasgow**

There are many paths into a career in museums and a postgraduate course can add value to your CV while providing an opportunity to think and reflect on practice. But it is not the only route into the sector, nor does it guarantee a job in museums.

If you are thinking of a career in the museum, gallery or heritage sectors, it is a good idea to explore the options available.

As well as postgraduate courses there other ways to combine study with on-the-job skills development. These include apprenticeships, traineeships, paid internships, combining volunteering with paid work outside the sector and independent study.

Cuts in funding mean that there are fewer paid positions in the sector, and over the coming years museums will have to radically change their way of working. So those considering a career in museums need the right approach to development if they are to thrive.

The Museums Association (MA) runs a series of professional development awards. Here are some tips that reflect our approach to continuing professional development and will hopefully help you, whatever direction your career journey takes.

## Develop your career touchstone

Before embarking on the next step in your career identify your values and a long-term vision for your working life. Try not to fixate on a role – instead pinpoint what you will not compromise on when you think of a future vision of your career.

Come back to this vision when making plans or facing difficult professional decisions and ask yourself – what step will better enable me to fulfil my aspirations and values?

Hopefully this will allow you to be flexible and choose from a broad range of opportunities.

## If you can't beat them, innovate

In a crowded job market, it can be hard to stand out from the competition, so invest in identifying and developing the skills that will make you stand out.

This could be anything from developing an entrepreneurial approach to honing your digital skills and online profile.

If you can't find a course or ready-made opportunity to develop in the right direction, then create one.

You could fundraise for a project, start writing a blog, or work with fellow volunteers to organise a pop-up event.

## You don't have to do it on your own

Forming a learning relationship is a great way of developing your skills. This could involve finding a mentor or a coach, participating in a learning set with peers, contributing to the work of a regional or subject specialist network, or offering to mentor someone.

## You can do it

Throughout your career you may face assumptions that limit what you can do, imposed by yourself or others. Try to think laterally about your situation and find ways you can achieve your aims.

Getting your first role in a museum can be difficult, so try not to get disheartened if it takes a while.

Focus on the small steps that you can take to move your skills forward and you will be surprised at what you can achieve.

And, most importantly, whatever path you decide to take, remember to enjoy the journey.

*Charlotte Holmes is the museum development officer at the MA. For information on the MA's professional development schemes or to discuss career options email [charlotte@museumsassociation.org](mailto:charlotte@museumsassociation.org)*

# Getting it right

Choosing the most appropriate course is vital if you are embarking on a career in museums or if you are already working and want to further develop your knowledge. So here's a guide to finding a programme that's right for you

## How to choose the right museum studies course

Selecting the right programme is the first step in the process and must be carefully considered. In the past, the quality of programmes was assessed by a validating scheme (run by the defunct Cultural Heritage National Training Organisation), but this no longer exists.

So it is down to students to ensure the course they choose is well regarded by employers, meets their specific career needs and is well supported and challenging.

There has also been a marked increase in the number and type of courses available, so thorough research is essential. Here is some guidance to help inform your decision:

### What kind of course?

First consider if you want to study full-time or part-time, on campus or via distance learning. This publication has a comprehensive list of all available courses (p13-p15). Courses with the same name do not necessarily offer the same content so go through all of them individually.

### Consult the industry

Speak to colleagues from your paid or voluntary work to see what they look for. It might also be worth going to your dream institution to see what its requirements are.

### Talk to students

They will give you an honest opinion about what it is like to study there. Universities should be able to put you in touch.

Once you have an idea of the subject you want to study and where, contact the universities. Go to open days or make appointments to meet people.

These are some important questions to ask universities: **Where are recent graduates working and in what positions?**

You don't just want a list of museums – detailed information about individual students is key, and if they cannot provide this it suggests they are not well informed about the job market. Have your specific role in mind and ask if previous students have achieved this.

### Who teaches the course?

Research the lecturers – do they meet your interests and expectations? It is desirable for them to be active in the sector as well as publishing influential research. It is also good to find out what their views, interests and values are, and whether they correspond with yours.

### What connections does the university have?

The best programmes will have close links with a range of museums – both in the UK and internationally – whose staff help design and deliver the courses. These collaborations should ensure a high standard of visiting lecturers, placement host organisations and study visits – find out who and what these are.

### What support is offered to students?

Ask if there is a combination of academic and practical assignments, and find out what they are. Also, find out about the support given to ensure individual development?

### What do the fees cover?

Study visits to museums and galleries should be incorporated into the course – find out how frequent these are and if there are additional costs. It is also worth knowing how many and what kind of visiting lecturers are included in the programme.

## How to get on the course you want

The best courses are competitive so you must sell yourself in both the application and the interview.

### The application form

Make the most of the section that asks why you want to join a particular course. Show that you are knowledgeable about the individual course modules and pick out some that you think could improve your particular skill set.

It is not enough just to say you have a passion for museums, you must get across what you hope to get out of the course and what you will then bring to the profession.

Make sure you highlight any volunteer or paid work you have done in a museum, gallery or related cultural organisation.

### Keep yourself well informed

An impressive candidate stands out because they have a working knowledge of, and interest in, the industry. This can be achieved by reading Museums Journal, newspapers and blogs. Course leaders might not expect applicants to have read huge amounts of museum theory, but they will probably expect them to have some understanding of what's going on in the industry.

### The interview

Not all courses ask for an interview but if they do, come prepared and know your CV inside out – some interviewers may pick apart your work experience and ask you to go into detail about it, so make sure you have thought this through.

Be prepared to be challenged about your ideas and don't be afraid to stick up for what you believe in. Remember that the interviewer knows nothing about you so make sure you do

not leave out important details about yourself.

### Work experience is still key

You will get more out of the course if you have prior work experience, but also think about transferable skills from other sectors that you have been involved in.

### Courses will vary

Some expect you to have experience working in museums before you apply, some are happy for you to do work experience the summer before the course starts.

### Visit as many museums as you can

This will show that you have a genuine interest in the sector and will broaden your understanding of museums.

## Why a museum studies course could get you to where you want to go

Prospective employers recognise that a good course enhances your skills and knowledge, and extends your practical experience. Although you are not guaranteed a job after finishing your course, there are a number of ways in which a museums course can help you get ahead.

- A master's course will help you to grow your professional networks and understand the sector better.

- It can get you on the shortlist for some jobs and may give you the edge over other candidates with similar experience.

- Beyond the practical skills you gain, a course will deepen your critical thinking about museums and how they can be changed and improved.

- A master's course could also be the gateway to a career in academia if you decide to undertake a PhD later.

# Spoiled for choice

Museum studies courses offer students a wide range of options in terms of content and flexibility

Museum studies courses come in different shapes and durations, reflecting the move by higher-education institutions to adapt to students' need for flexibility in where and when they learn, as well as in content. Many take a modular approach with, for example, two or three core modules alongside additional options.

Courses also reflect the fact that a master's degree is not just about entry into the sector. Many who do one already have a job in a museum and want to develop their professionalism, skills and critical thinking; access new research; and be part of conversations about new thinking and practice.

Besides museum studies, places such as Nottingham Trent and Bath Spa University also offer heritage management. And courses in curating are provided by institutions such as Kingston University, Christie's, the Courtauld Institute and Central Saint Martins. There are many other options.

## Qualifications

- BA, MA, MSc, MLitt.
- Postgraduate diploma (PgDip).
- Postgraduate certificate (PgCert).

Master's degrees, diplomas and certificates cover technical skills and theoretical knowledge. Master's courses also involve a dissertation of around 15,000 words or other research component. Most will include a placement, which is assessed.

- MPhil – this usually involves a thesis of up to 60,000 words, done over two years full-time. Additional elements can include oral exams and practical work.

- PhD – the opportunity to explore an area of museum work in greater depth, aiming to create new knowledge, produce original findings or revise existing views, and publish a thesis of up to 100,000 words. PhDs take a minimum of three years full-time to complete. Students work independently with supervisor support.

## Study options

- Full-time, campus-based learning – usually one year for a master's and nine months for a PgDip.
- Part-time over two years – enables students to combine employment with study on campus.
- Part-time by distance learning – students do not have to attend sessions on campus.
- E-learning – the University of Ulster offers a part-time diploma in museum practice and management by e-learning, which has been especially attractive to overseas students.
- Overseas opportunities – partnerships between UK universities and institutions overseas are common. The University of Leicester, for example, collaborates with the Hong Kong University School of Professional and Continuing Education on a version of its master's in museum studies for students in Asia.



**Nazeeha Elahi**

**Cataloguing assistant, Wimbledon Lawn Tennis Museum; MA in museum studies, University of Leicester, 2009-10**

I really wanted a career in the museum sector and as all the vacancies I looked at specified having a postgraduate qualification in museum studies (or a related field) as an essential requirement, I chose to do an MA, and the University of Leicester degree seemed to be well regarded.

However, I feel that work experience is more important than a degree in securing a job in the museum sector. A master's just makes you eligible to apply, it does not help you get the job.

A particularly useful part of the course was my work placement at the Cardiff Story Museum, which equipped me with the essential collections-based skills I need to do my current job.

I am working on the backlog of objects that need to be documented. This involves carrying out audits, cataloguing and photographing artefacts, some light cleaning of objects and packing them for storage.

I also work on new pieces that come in and help collect objects each year during the Wimbledon tennis championships.

In addition, I work with the education department, giving tours around the grounds to school and university groups.

My job is evolving and as I start to become involved with other areas in my museum, information gained from the academic side of the course is becoming more useful.

For example, I have recently started assisting in the exhibition side of things and the lectures I attended on writing exhibition text are now proving helpful.

Similarly, as the museum starts to engage more and more with social media, the lectures on digitisation and social media that I had have proved beneficial.

I am currently undertaking the Associateship of the Museums Association programme."



**Darren Barker**

**42, director, Barker Langham cultural heritage consultancy; MA in heritage studies, Nottingham Trent University, 1995-96**

"The attraction of the Nottingham Trent course was that it was led by great practitioners and seemed more holistic and practical than some of the others. It certainly helped a great deal in securing my first job; having a solid MA is always useful and was a factor in the jobs market.

The course had been running for just a year when I joined and it was responsive; both the students and the tutors learned and the course responded directly to our needs and ideas as they arose. Graham Black in particular was an inspiring tutor.

The financial planning, heritage management and interpretive planning elements were a solid platform for the type of work I do now.

I established Barker Langham in 2005. It now employs 16 staff and

collaborates with associates around the world. We work on a range of projects, from interpretive planning in the Middle East to audience planning in the UK, business planning in Sweden to cultural masterplanning in Russia.

The benefit of this role is the sheer volume of on-the-job learning; every client and every project is different so there is always something new you take away from each piece of work.

My focus is very much on the development of the company: new projects, fresh ways of doing things and growing the business in new directions.

In 2014, we opened an office in Berlin so we'll be looking at the European market and establishing our presence a bit more there."

# Think small

Placements in small museums offer a rewarding experience, says the RCP's curator, Emma Shepley

Having followed the tried and tested route, Emma Shepley knows how invaluable the work of placement students can be to museums.

An inveterate volunteer from the age of 18 in museums around the country, Shepley followed up an art history degree with the museums studies course at Leicester, and learned on the job when she undertook her placement programme at Harewood House in Yorkshire.

"Later, I was the sole curator at the Royal College of Physicians (RCP) in London, which essentially involved creating a museum from scratch, and I wouldn't have been able to do most of the work without the help of placement students," Shepley says.

"That experience was intrinsic to the way I work now. In those early days, the quality of placement people was fantastic and while they may not have been experienced in museum work, they brought a lot of other skills, huge enthusiasm and different points of view."

Students have been arriving for eight-week placements to perform a variety of tasks ever since. Last year, for example, two were on hand to help redisplay the silver collection.

"It's targeted work, designed to build up knowledge so we began with basic handling and cleaning just to get them used to working in a special environment," Shepley says.

"In the final weeks, they were selecting objects for display and creating new interpretations. It's all done to build confidence and increase experience because we have little idea about how good or assured someone might be before they arrive.

"We're a small museum

so we make the schedule flexible enough so they can learn about almost every aspect of our work. But if they turn out to be spectacularly good at something, then we can prioritise work in that area, too," adds Shepley, who believes that smaller institutions provide a more rewarding experience to students.

"We can offer hands-on experience in so many areas, from marketing to exhibition display work; students will never find themselves drumming their fingers in the afternoon because a member of staff is busy.

"In bigger places, you may find yourself in a specific department working for a specific person on more specialised work. There are positives and negatives with that, but when we're after someone to work here, we look favourably on people who have worked in small museums before," she says.

"They often inject new life into the museum team, bringing in new ideas and refreshing the office dynamic. It really can work both ways."

The RCP keeps an eye open for projects that will bring out the best in placement students. Alongside some collections and research work for a first world war project two years ago, for example, students were asked to think of ways to improve the museum's family open days.

"We gave them a small budget for a project to create a dressing-up box to allow children and adults to have some fun. The students were brilliant and came up with ideas for costumes and apothecary boxes to enable visitors to mix their own potions," says Shepley, who is proud that RCP placement students often stay on to volunteer while looking for jobs in London, and that all of them eventually land impressive posts in well-known institutions.

"A lot of work goes into making the placement programme a success, but the relationship works best when both parties benefit from the arrangement."



**Natasha McEnroe**

**45, director, Florence Nightingale Museum, London; MA in museum studies, University College London, 2001-02**

"Back in 2001, I was 32 and looking to increase my professional skills but I was a curator at Dr Johnson's House, a small museum with no training budget.

I was, however, successful in obtaining a scholarship from the Arts & Humanities Research Council for a part-time MA in museum studies at University College London, while the museum trustees funded the rest and allowed me the time to do it.

I wasn't a typical student on the course – I was already running my own museum and returning to studying theory with younger and less-experienced people was an odd experience in some ways.

I also had nine-month-old twins so it was something of a juggling act and I wasn't able to take part in some of the networking and skills-sharing aspects of the course.

The younger members of the team here almost fainted when I told them I secured a scholarship for my studies because that would not happen now.

My collections assistant at the museum is studying part-time on the same course that I did and it's interesting to hear about her experiences of it.

She's expected to do a placement and more of the exhibition project-type work than I did.

All those years ago, I think it was expected that if you were working in a museum, you would just pick up that type of experience.

We try hard to give our placement students here an idea about how the shop and the education programmes work as well as how the collections are managed. They attend a lot of meetings with different people.

It was a competitive environment in my day and it's even more so now, which I think makes the MA more desirable.

It looks impressive on a CV as you have got to stand out in a crowded marketplace."





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# Making a start

Volunteering will give you a feel for the sector and will build useful networks

**‘Volunteering allowed me to get involved in a more hands-on role; it led to my MLitt’**  
*Christina Muir*



**Natalia Toronchuk**

**25, Canada, MSc in museum studies, University of Glasgow, 2014-15**

Volunteering in a museum or gallery is the best way for would-be students to gauge whether a career in the cultural sector is the right path to take.

“As well as giving you a feel for the institution, volunteering will open your eyes to the other possible roles beyond curatorial, such as front of house or education,” says Ann Gunn, the course director of museum and gallery studies at the University of St Andrews.

Neville Stankley, who leads the MA museum and heritage management course at Nottingham Trent University, agrees that some time spent getting to know the sector through volunteering could be valuable for a student who might be planning to spend a lot of money doing an MA.

He is reluctant to accept applications from people who don’t have some idea of what they are getting into before they embark on that path.

“Volunteering helps you understand the breadth of roles and organisations in the sector,” he says. “But it is also the beginning of a personal network and a source of possible references beyond the obvious experience value.

“Volunteering is the way into that first paid job. You have to be in the sector to get into the sector and volunteering is the best way to do that.”

It was volunteering as an undergraduate at the Biggar Museum Trust in South

Lanarkshire that inspired Christina Muir to pursue a museum career and enrol on the MLitt in museum studies at the University of Aberdeen.

“I first began volunteering at Biggar museums as something to do over the summer,” Muir says. “It allowed me to see the background running of museums and get involved in a more hands-on role; it led me to apply for the course.”

She volunteers at the university’s King’s Museum and says the practical experience is adding to her understanding of what is taught on the course.

“It has been interesting to see visitors’ reactions and interests in the display,” she says. “While I learn a great deal about the theory of visitors’ motives and expectations in the classroom, it adds a lot to actually discuss the exhibits with visitors and gain a greater understanding of the people who visit King’s Museum and why they come.”

It has also helped raise her awareness of the contribution that different skills and specialisms make in a museum.

“One thing I have learned about is the impact that design can have on the effectiveness of an exhibit. I was amazed to see how different an exhibit could look when King’s Museum exhibits would change,” she says.

“It is a small space yet little changes to the background, the display cases and the choice of objects can transform it.”

“I chose the UK because many Canadians in the museum and heritage sector got their degrees from UK institutions and recommended it. There are many more programmes in the UK to choose from than in North America, so it is easier to get everything you are looking for in a postgraduate studies experience, including location. I was excited about studying on a campus that had a fantastic museum within its walls.

This type of programme offers infinite possibilities for future career options. Learning about collections management encompasses all kinds of practical, administrative and policy development work. The focus on ethics and public service is a natural pathway to nearly any job where you are offering something to the public.

My work placement at Scottish

Opera has helped me understand that the inner workings of museums are similar to those of arts institutions, and that is where I am thinking my next career step will take me.

I was afraid I might be entering a sector that had rules and my ideas would have to conform. But I’ve been surprised by how alive museums are; every day is a new encounter with ideas, objects, stories. Those parts of life never get old, so the process is fresh and exciting.

Similarly, my study experience has been less static and guided by the rules of the trade, and incredibly flexible. Our instructors give us starting points, but there are a million ways to approach the interesting problem-solving tasks and projects in museums. There is more room for my voice than I expected.”

## A variety of funding sources for students

Funding for postgraduate courses is traditionally tighter than for undergraduates, where loans are the norm.

From September 2016, however, UK students under the age of 30 applying for master’s courses will be able to tap into up to £10,000 of government funding in a new scheme that could bring up to 10,000 new students into postgraduate study.

The existing government-backed career development loan scheme enables students to borrow up to £10,000 at reduced interest rates for courses of one or two years. The loan is repayable a month after the course ends (the government pays the interest until then).

Most universities have bursaries and scholarships for which museum studies students can apply and which can help cover fees and living costs, though in some cases they will be in competition with applicants from other courses.

The University of East Anglia offers £10,000 internships for four students on its MA in museum studies, while the University of St Andrews has given bursaries of £7,500 for its part-time museum studies courses.

The University of Leicester offers scholarships of £1,000 and £2,000 for its distance learning postgraduate museum programmes.

For international applicants, Nottingham Trent University is offering four half-fee scholarships for October 2015 to postgraduate students across arts and humanities, including the MA in museum and heritage management. The Arts & Humanities Research Council’s funding for master’s courses has ended but is still available for PhD students.

An overview of career development loans can be found at [www.gov.uk/career-development-loans/overview](http://www.gov.uk/career-development-loans/overview)



Working in the cultural sector... looking to update your qualifications?

## MA Museums & Galleries in Education

The MA Museums & Galleries in Education programme combines academic study with professional practice and is ideally suited to those already working in informal learning in the cultural sector. The programme team collaborates closely with galleries, museums and heritage sites with a significant number of alumni now working at the cutting edge of developments in arts organisations across London, the UK and internationally.

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**For further information**

visit: <http://museumsgalleries.ioe.ac.uk/>

email: [j.borradaile@ioe.ac.uk](mailto:j.borradaile@ioe.ac.uk)



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**DIFFERENT  
THINKING**

# Passion for the job

Doing academic research alongside your career can benefit the day job



Above: the Wellcome Library.  
Above right: the British Museum



David Francis combines studying for an Arts & Humanities Research Council-funded PhD at University College London with his job as an interpretation officer at the British Museum, where he works with curators and carries out visitor research to plan storylines for exhibitions.

"The PhD is on 'Narrative, identity and the museum visitor experience' and it's an opportunity for me to think about how exhibitions tell stories, what people expect and bring to an institution like the British Museum, and how the narrative and the visitor come together," Francis says.

"With a PhD, you can be on your own in the library, but by continuing to do two days a week at the museum I can implement the discoveries I make in the exhibitions that I work on."

Sue Davies was mid-career when she decided to do a PhD with the Open University after

stepping down as the director of the Roald Dahl Museum in Great Missenden. Her study focused on co-production, exploring 20 temporary exhibitions created by curators in collaboration with people outside the museum.

For a museum manager used to dealing with real-world practicalities, she found academia could be frustrating, but it did provide a deeper insight into how higher education operates.

"It helped me get my next job as an external projects officer at the Wellcome Library and because several of the archives I was working with were based in universities, understanding academia helped me establish good working relationships," Davies says.

"Having a PhD allowed me to be taken seriously in a way that I would not have been otherwise. Replies tend to come back quicker when you are 'Doctor'."



**Louise Pearson**

**26, collection online assistant (photographs), Royal Collection Trust; postgraduate course, museum and gallery studies, University of St Andrews, 2011-12**

"I chose the course because I felt the qualification was the one I needed for the collections and curatorial jobs I wanted to do.

It was practical, with an exhibition module and a year-long work placement. There were other considerations too – I was already living in St Andrews, so I could keep my part-time job and the course was cheaper than other universities.

It enabled me to be considered for jobs that I would have been overlooked for before, mainly because a master's degree is often listed as an essential or desirable requirement for entry-level posts. However, the most important factor in getting paid museum work is

the volume and quality of work experience.

As I work with collections, the most useful skills I picked up included caring for, researching and documenting objects. It has also been useful to have a good understanding of the process of curating an exhibition from start to finish.

I am trying to make more of the photograph collection available online, which involves improving object records and organising photography. I also help with the everyday work of the department, including cataloguing, condition-checking and assisting with displays and exhibitions."

**Museums Journal,**  
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**Editorial 020 7566 7820**  
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**Marketing** Zoe Spencer,  
Caroline Storey

**Design** Esterson Associates

**Printed by** Wyndeham Roche Limited

**Contributors** Charlotte Holmes,  
Alexandra Genova, John Holt,  
Julie Nightingale

Thanks to Ian Anderson, Konstantinos Arvanitis, Darren Barker, Neil Curtis, Sue Davies, Hazel Edwards, Nazeea Elahi, David Francis, Ann Gunn, Rodney Harrison, Natasha McEnroe, Christina Muir, Louise Pearson, Richard Sandell, Emma Shepley, Neville Stankley, Natalia Toronchuk, Roger White

Thanks to our advertisers for their support: University of St Andrews; Bath Spa University; University of Leicester; Ironbridge Institute; UCL Institute of Education; University of East London; Courtauld Institute of Art; Kingston University; Christie's Education

Museums Journal is published by the Museums Association (reg charity no 313024) and is editorially independent.

Nothing should be taken to be the view of the MA unless stated. Museums Journal strives to avoid inaccuracies: if readers have a query or complaint they should contact the editor.

For editorial values and submission guidelines see:  
<http://www.museumsassociation.org/museums-journal/news/16072013-editorial-values-and-submissions>

ISSN 0-027-416-X  
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Newton St Loe, Bath BA2 9BN  
01225 875875

www.bathspa.ac.uk  
Contact: Alison Hems  
a.hems@bathspa.ac.uk  
Kristin Doern  
k.doern@bathspa.ac.uk

### ● MA Heritage Management

September, 1 year full-time / 2 years part-time

Deadline: As early as possible in the year in which intending to begin studies

### ● MA Arts Management

September, 1 year full-time / 2 years part-time

Deadline: As early as possible in the year in which intending to begin studies

## Bournemouth University

Faculty of Science & Technology,  
Talbot Campus, Fern Barrow, Poole,  
Dorset BH12 5BB  
01202 961916

www.bournemouth.ac.uk/science-technology

Contact: askBUenquiries@bournemouth.ac.uk

### ● MSc Archaeological Practice

### ● MSc Maritime Archaeology

### ● MSc Osteoarchaeology

### ● MSc Forensic Archaeology

### ● MSc Biological Anthropology

### ● MSc Forensic Osteology

September 2015/2016, full-time/part-time, 1-4 years

### ● BSc (Hons) Archaeology

### ● BSc (Hons) Archaeological, Anthropological & Forensic Sciences

### ● BA (Hons) Archaeology & Anthropology

### ● BSc (Hons) Anthropology

September 2015 / 2016,  
3-4 years full-time

## Cardiff University

Department of Archaeology  
and Conservation, John Percival  
Building, Colum Drive, Cardiff  
CF10 3EU

02920 875629

www.cardiff.ac.uk/share

Contact: Jane Henderson  
hendersonlj@cardiff.ac.uk

### ● BSc Conservation of Objects in Museums and Archaeology

September, 3 years full-time  
Deadline: 15 January (Ucas); 30 June for later applications

### ● MSc Care of Collections

September, 1 year full-time / part-time  
Deadline: 30 June 2015

### ● MSc Conservation Practice

September, 2 years full-time  
Deadline: 30 June 2015

### ● MSc Professional Conservation

1 year, full-time / part-time  
Deadline: 30 June 2015

## Christie's Education

153, Great Titchfield Street,  
London W1W 5BD

020 7665 4350

www.christies.edu

Contact: Felipe Silverio  
admissionsuk@christies.edu

(programmes validated through the University of Glasgow)

### ● MA History of Art and Art-world Practice

21 September 2015, 4 years  
(years 1 & 2 in London, years 3 & 4 at the University of Glasgow) full-time

### ● MLitt / PgDip History of Art and Art-world Practice; Art and Architecture from Antiquity to the Middle Ages and Renaissance

21 September 2015, MLitt 1 year / PgDip, 9 months full-time

### ● MLitt / PgDip History of Art and Art-world Practice, Fine and Decorative Art from the Renaissance to Modernism

21 September 2015, MLitt 1 year / PgDip, 9 months full-time

### ● MLitt / PgDip History of Art and Art-world Practice, Modern and Contemporary Art

21 September 2015, MLitt 1 year / PgDip, 9 months full-time

### ● MLitt / PgDip History of Art and Art-world Practice, Arts of China

21 September 2015, MLitt 1 year / PgDip, 9 months full-time

### ● MSc Art, Law and Business

21 September 2015, 15 months, full-time

## City and Guilds London Art School

124 Kennington Park Road,  
London SE11 4DJ

020 7735 2306

www.cityandguildsartschool.ac.uk

Contact: Ed Budge  
info@cityandguildsartschool.ac.uk

### ● BA (Hons) Conservation Studies

September, 3 years full-time  
No deadline. Early applications advised

### ● PgDip Conservation Studies

September, 2-3 years full-time  
No deadline. Early applications advised

## Courtauld Institute of Art

Somerset House

Strand

London WC2R 0RN

020 7848 2645

pgadmissions@courtauld.ac.uk

ugadmissions@courtauld.ac.uk

### ● BA History of Art

3 years full-time

### ● Courtauld Graduate Diploma in the History of Art

1 year full-time

### ● MA History of Art

1 year full-time

### ● MA Curating the Art Museum

1 year full-time

### ● MA in Conservation of Wall Paintings

3 years full-time

### ● PgDip Conservation of Easel Paintings

3 years full-time

### ● MPhil and PhD Research

3 years full-time

## Durham University

Department of Archaeology,  
Durham University, South Road,  
Durham DH1 3LE

0191 334 1156

www.dur.ac.uk/archaeology/

postgraduate/taughtprogrammes/

ma\_museum\_studies/

Contact: Robin Skeates

robin.skeates@durham.ac.uk

### ● MA Museum and Artefact Studies

5 October 2015, 1 year full-time / 2 years part-time

## International Academic Projects

1 Birdcage Walk, London SW1H 9JJ  
020 7380 0800

www.academicprojects.co.uk

Contact: James Black

info@academicprojects.co.uk

### ● Chemistry for Conservators

September 2015, 4 months part-time,  
distance learning only.

Deadline: 20 March 2015

## Ironbridge International Institute for Cultural Heritage (University of Birmingham)

ERI Building, University of Birmingham,  
Edgbaston, Birmingham B15 2TT

0121 414 8621

www.heritageculture.com

Contact: ironbridge@contacts.bham.ac.uk

Taught programmes: r.h.white@bham.ac.uk / a.l.woodham@bham.ac.uk;

Research programmes:

j.carman@bham.ac.uk

### ● MA World Heritage Studies

End September / beginning October,  
1 year full-time

Deadline: End of August

### ● MA International Heritage Management

End September / beginning October,  
1 or 2 years full-time / part-time, distance learning

Deadline: End of August

### ● MA Heritage and Identity

End September / beginning October,  
2 years part-time, distance learning available

Deadline: End of August

### ● MA by Research / MRes

End September / beginning October,  
1 or 2 years full-time / part-time / part-time distance learning available

### ● PhD Variable start dates, 3 years full-time / part-time, distance learning available

End September / beginning October,  
1 or 2 years full-time / part-time / part-time distance learning available

● PhD Variable start dates, 3 years full-time / part-time, distance learning available

End September / beginning October,  
1 or 2 years full-time / part-time / part-time distance learning available

## Istituto Europeo di Design (IED)

Via Sciesa 4, 20135 Milan, Italy  
+39 02 5796951

www.ied.edu

Contact: admissions@ied.edu

### ● MA Business Administration for Arts and Cultural Events – IED Venice

March, 11 months full-time

Deadline: Up to the start of the course

### ● MA Arts Management – IED Rome & IED Florence

March, 11 months, full-time

Deadline: Up to the start of the course

## Kingston University

### Faculty of Art, Design & Architecture

Knights Park Campus

Kingston upon Thames KT1 2QJ

020 8417 4646

http://fada.kingston.ac.uk/

contact: Faculty Admissions Office

FADAAdmissionsPGNB@kingston.ac.uk

### ● MA Art Market Appraisal (Professional Practice)

September 2015, 1 year full-time / 2 years part-time

Deadline: September 2015

### ● MA Museum & Gallery Studies

September 2015, 1 year full-time / 2 years part-time

Deadline: September 2015

### ● MA Curating Contemporary Design (in partnership with the Design Museum)

September 2015, 1 year full-time / 2 years part-time

Deadline: September 2015

### ● MA Art and Design History

September 2015, 1 year full-time / 2 years part-time

Deadline: September 2015

### ● MA Art and Design History

September 2015, 1 year full-time / 2 years part-time

Deadline: September 2015

## Liverpool Hope University

Department of Fine and Applied Arts,  
Shaw Street, Liverpool L6 1HP

0151 291 3000

www.hope.ac.uk

### ● MA Museum and Heritage Studies

September, 1 year full-time / 2 years part-time

http://www.hope.ac.uk/postgraduate/

postgraduatecourses/

museumandheritagestudiesma/

Contact: Antoinette McKane

mckanea@hope.ac.uk

### ● MA Art History & Curating

September, 1 year full-time / 2 years part-time

www.hope.ac.uk/postgraduate/

postgraduatecourses/

arthistoryandcuratingma/

Contact: Amelia Yeates

yeatesa@hope.ac.uk

## Newcastle University

International Centre for Cultural and  
Heritage Studies, 18 Windsor Terrace,  
Newcastle University,  
Newcastle upon Tyne NE1 7RU

0191 208 7419

[www.ncl.ac.uk/sacs/icchs/](http://www.ncl.ac.uk/sacs/icchs/)

Contact: Gerard Corsane

[icchs@newcastle.ac.uk](mailto:icchs@newcastle.ac.uk)

● **MA Museum Studies**

September 2015, 1 year full-time /

2 years part-time

Deadline: International students –

end of June;

UK/EU students – end of July

● **MA Heritage Studies**

September 2015, 1 year full-time /

2 years part-time

Deadline: International students –

end of June;

UK/EU students – end of July

● **MA Art Museum and Gallery Studies**

September 2015, 1 year full-time /

2 years part-time

Deadline: International students –

end of June;

UK/EU students – end of July

● **PgDip Museum Studies / PGDip**

**Heritage Studies / PGDip Art Museum**

**and Gallery Studies**

September 2015, 1 year full-time /

2 years part-time

Deadline: International students –

end of June; UK/EU students –

end of July

● **Masters of Practice (Master of**

**Museum Practice, Master of Heritage**

**Practice or Master of Art Museum and**

**Gallery Practice)**

September 2015, 2 years full-time

Deadline: International students –

end of June; UK/EU students –

end of July

● **PgCert Museum Studies**

September 2015, for up to 18 months,

part-time

Deadline: International students –

end of June; UK/EU students –

end of July

● **MLitt Heritage, Museums and**

**Galleries**

September 2015, 1 year full-time /

2 years part-time

Deadline: International students –

end of June; UK/EU students –

end of July

● **PhD Museum, Gallery and Heritage**

**Studies**

September 2015 or January 2016,

full-time

● **MA Heritage Management and**

**Tourism (e-learning)**

October 2015 or April 2016, part-time

● **PgCert Heritage Management and**

**Tourism (e-learning)**

Various start dates, part-time

**Northumbria University**

Ellison Place 2, Newcastle Upon Tyne

NE1 8ST

0191 349 5600

[www.northumbria.ac.uk](http://www.northumbria.ac.uk)

Contact: [er.admissions@northumbria.ac.uk](mailto:er.admissions@northumbria.ac.uk)

ac.uk



A student from the University of Glasgow

● **MA Fine Art**

September, 2 years full-time /

4 years part-time

Deadline: 31 July 2015

● **MA Fine Art and Education**

September, 2 years part-time

Deadline: 31 July 2015

● **MRes Arts**

September, 1 year full-time /

2 years part-time

Deadline: 31 July 2015

● **MA Preventative Conservation**

September, 1 year full-time / 2 years

part-time, distance learning available

Deadline: 31 July 2015

● **MA Conservation of Fine Art**

September, 18 months, full-time

Deadline: 31 July 2015

● **MA Arts and Media Management**

September, 1 year full-time / 2 years

part-time, distance learning available

Deadline: 31 July 2015

● **MA Cultural Events Management**

September, 1 year full-time / 2 years

part-time, distance learning available

Deadline: 31 July 2015

● **MA Cultural Heritage Management**

September, 1 year full-time / 2 years

part-time, distance learning available

Deadline: 31 July 2015

● **MA Cultural Management**

September, 1 year full-time / 2 years

part-time, distance learning available

Deadline: 31 July 2015

**Nottingham Trent University**

School of Arts and Humanities,

Clifton Lane, Nottingham NG11 8NS

0115 848 4200

[hum.enquiries@ntu.ac.uk](mailto:hum.enquiries@ntu.ac.uk)

[www.ntu.ac.uk](http://www.ntu.ac.uk)

● **MA Museum and Heritage**

**Management**

October, 1 year full-time /

2 years part-time

● **PgDip Museum and Heritage**

**Management**

October, 1 year full-time /

2 years part-time

● **PgCert Museum and Heritage Management**

October, 1 year full-time /

2 years part-time

**Queen Margaret University, Edinburgh**

Queen Margaret University Drive,

Edinburgh EH21 6UU

0131 474 0000 [www.qmu.ac.uk](http://www.qmu.ac.uk)

Contact: David Stevenson

[dstevenson@qmu.ac.uk](mailto:dstevenson@qmu.ac.uk)

● **MA Arts, Festival and Cultural Management**

September, 1 year, full-time / part-time

Deadline: August 2015

● **PgCert, Arts, Festival and Cultural Management**

September, 1 year part-time

Deadline: August 2015

**Society for the Protection of Ancient Buildings**

37 Spital Square, London E1 6DY

020 7377 1644

[www.spab.org.uk/education-training/](http://www.spab.org.uk/education-training/)

Contact: Philippa Soodeen

[education@spab.org.uk](mailto:education@spab.org.uk)

● **William Morris Craft Fellowship**

March - Dec 2016, 9 months, part-time

Deadline: December 2015

● **Lethaby Scholarship**

March - Dec 2016, 9 months full-time

Deadline: December 2015

**Ulster University**

Faculty of Arts, 25-51 York Street

Belfast, County Antrim BT15 1ED

028 7012 4353

[www.ulster.ac.uk](http://www.ulster.ac.uk)

Contact: Elizabeth Crooke [em.crooke@ulster.ac.uk](mailto:em.crooke@ulster.ac.uk)

[ulster.ac.uk](mailto:ulster.ac.uk) / Wenli Xu [w.xu@ulster.ac.uk](mailto:w.xu@ulster.ac.uk)

● **MA Cultural Heritage and Museum Studies**

September 2015, 1 year full-time /

3 years part-time

Deadline: End of May

● **MA / PgDip Museum Practice and Management**

September 2015 / January 2016

MA 3 years / PgDip 2 years

Deadline: End of May / End of October

Distance learning only

**University of Aberdeen**

Edward Wright Building, Dunbar

Street,

Aberdeen AB24 3QY

01224 272726

[www.abdn.ac.uk/museums](http://www.abdn.ac.uk/museums)

Contact: Neil Curtis

[socscipg@abdn.ac.uk](mailto:socscipg@abdn.ac.uk)

● **MLitt Museum Studies**

September, 1 year full-time /

2 years part-time

Deadline: 1 July for international

students

**University College London, Institute of Archaeology**

31-34 Gordon Square,

London WC1H 0PY

020 7679 7495

[www.ucl.ac.uk/archaeology](http://www.ucl.ac.uk/archaeology)

Contact: Lisa Daniel

[ioa-gradadmissions@ucl.ac.uk](mailto:ioa-gradadmissions@ucl.ac.uk)

● **MA Museum Studies**

28 September 2015, 1 year full-time /

2 years part-time

Deadline: 20 January 2016

● **MA Principles of Conservation**

28 September 2015, 1 year full-time /

2 years part-time

Deadline: 1 August 2015

● **MA Cultural Heritage Studies**

28 September 2015, 1 year full-time /

2 years part-time

Deadline: 1 March 2016

● **MA Artefact Studies**

28 September 2015, 1 year full-time /

2 years part-time

Deadline: 1 August 2015

**UCL Centre for Sustainable Heritage**

**Heritage**

Central House, 14 Upper Woburn

Place, London WC1H 0NN

020 3108 9040

[www.bartlett.ucl.ac.uk/heritage](http://www.bartlett.ucl.ac.uk/heritage)

Contact: Kate Rice

[k.rice@ucl.ac.uk](mailto:k.rice@ucl.ac.uk)

● **MRes SEAHA (Science and Engineering in Arts Heritage and Archaeology)**

28 September 2015, 1 year full-time /

part-time

Deadline: 31 July 2015

● **MSc Sustainable Heritage**

28 September 2015, 1 year full-time /

part-time

Deadline: 31 July 2015

**University of Cambridge**

The Old Schools, Trinity Lane,

Cambridge CB2 1TN

[cam.ac.uk](http://cam.ac.uk)

01223 337733

● **PgDip Conservation of Easel Painting (Hamilton Kerr Institute)**

September, 3 years full-time

www.hki.fitzmuseum.cam.ac.uk/  
Contact: Regine Page  
hki-admin@lists.cam.ac.uk

## ● MPhil Archaeology (Archaeological Heritage and Museums)

1 October 2015, 11 months full-time  
Deadline: 30 April 2015. Deadlines for funding bodies are earlier  
www.graduate.study.cam.ac.uk/courses/directory/hsarmpmar  
Contact: graduate-secretary@arch.cam.ac.uk

## ● MPhil Social Anthropology and Museums

1 October 2016, 11 months full-time  
Deadline: 1 March 2016. Deadlines for funding bodies are earlier  
http://www.socanth.cam.ac.uk/  
Contact: graduate-secretary@arch.cam.ac.uk

## University of Central Lancashire

School of Education and Social Science  
Fylde Road, Preston,  
Lancashire PR1 2HE  
01772 893 978

www.uclan.ac.uk  
Contact: Mairtin O'Cathain  
mso-cathain@uclan.ac.uk

## ● MA Public History

September 2015, 2 years part-time  
Deadline: 4 September 2015

## University for the Creative Arts

UCA Farnham, Falkner Road, Farnham,  
Surrey GU9 7DS  
01252 892883  
www.ucreative.ac.uk

Contact: enquiries@ucreative.ac.uk

## ● MBA Creative Industries Management

September, 1 year full-time /  
3 years part-time,

## ● MA Curatorial Practice

September, 1 year full-time /  
2 years part-time

## University of East Anglia

Department of Art History and World Art  
Studies, Sainsbury Centre for Visual  
Arts, Norwich NR4 7TJ  
01603 591515

www.uea.ac.uk/art-history/  
postgraduate-taught-degrees  
Contact: Ferdinand de Jong  
f.jong@uea.ac.uk  
admissions@uea.ac.uk

## ● MA Cultural Heritage and International Development

September 2015, full-time / part-time  
Deadline: 1 August 2015 (1 March 2015 for funded internships)

## ● MA Cultural Heritage and Museum Studies

September 2015, full-time / part-time  
Deadline: 1 August 2015 (1 March 2015 for funded internships)

## ● MA Museum Studies

September 2015, full-time / part-time  
Deadline: 1 August 2015 (1 March 2015 for funded internships)

## University of East London

School of Arts and Digital Industries  
Docklands Campus, University Way,  
London E16 2RD  
020 8223 3333

http://www.uel.ac.uk/

Contact: Admissions office  
study@uel.ac.uk

## ● MA / PgCert / PgDip Heritage Studies

September 2015, full-time / part-time

## ● MA Cultural Studies

September 2015, full-time / part-time

## University of Glasgow

School of Culture and Creative Arts,  
8 University Gardens,  
Glasgow G12 8QQ  
0141 330 4097 / 0141 330 2000

http://www.gla.ac.uk/schools/ccca/postgraduate/

## ● MA/MSc in Art History:

### Art in Germany

Scheduled to start in 2016/17,  
1 year full-time

Deadline: 28 August 2015

Contact: Sabine Wieber

sabine.wieber@glasgow.ac.uk

## ● MLitt Art History: Art: Politics:

### Transgression: 20th Century Avant Gardes

September 2015, 1 year full-time/  
2 years part-time

Deadline: 28 August 2015

Contact: David Hopkins:

David.Hopkins@glasgow.ac.uk

## ● MLitt Art History: Dress & Textile Histories

September 2015, 1 year full-time /  
2 years part-time

Deadline: 29 May 2015

Contact: arts-ccad-and-th@glasgow.ac.uk

## ● MLitt Art History: History of Collecting & Collections

September 2015, 1 year full-time /  
2 years part-time

Deadline: 28 August 2015

Contact: Patricia de Montfort

Patricia.de-Montfort@glasgow.ac.uk

## ● MLitt Art History: Technical Art History, Making & Meaning

September 2015, 1 year full-time /  
2 years part-time

Deadline: 28 August 2015

Contact: Erma Hermens

Erma.Hermens@glasgow.ac.uk

## ● MLitt Art History:

### The Renaissance in Northern Europe & Italy

September 2015, 1 year full-time /  
2 years part-time

Deadline: 28 August 2015

Contact: Debra Strickland

Debra.Strickland@glasgow.ac.uk

## ● MLitt Curatorial Practice

September 2015, 1 year full-time  
Deadline: 28 August 2015

Contact: Mónica Núñez Laiseca  
M.Laiseca@gsa.ac.uk

## ● MPhil Textile Conservation

September 2016, 2 years full-time /  
4 years part-time

Deadline: 23 November 2016

Contact: Frances Lennard: Frances.Lennard@glasgow.ac.uk

## University of Hertfordshire

De Havilland Campus, Hatfield,  
Hertfordshire AL10 9EU  
01707 284800

www.herts.ac.uk/heritage-hub/heritage-courses

Contact: Owen Davies

o.davies@herts.ac.uk

## ● The Professional Doctorate in Heritage (DHeritage)

Annual enrolment,

4-6 years part-time

Deadline: Spring each year

## University of Leeds

School of Fine art, History of Art and  
Cultural Studies, Old Mining Building,  
Leeds LS2 9JT

0113 343 5274

www.leeds.ac.uk/fine\_art

Contact: Vicky Burrett

finpg@leeds.ac.uk

## ● MA Art Gallery and Museum Studies

September, 1 year full-time / 2 years part-time

Deadline: 1 March in the year of entry.

## ● MA Arts Management with Heritage Studies

September, 1 year full-time / 2 years part-time

Deadline: 1 March in the year of entry.

## ● MA Art History

September, 1 year full-time/  
2 years part-time

Deadline: 1 March in the year of entry.

## ● BA Art Gallery and Museum Studies

September, 3 years (4 if undertaking international / industrial year of study) full-time

Deadline: January, via Ucas

## ● BA Fine Art with Museum and Gallery Studies

September, 3 years (4 if undertaking international / industrial year of study) full-time

Deadline: January, via Ucas

## University of Leicester

School of Museum Studies,  
19 University Road, Leicester LE1 7RF  
0116 252 3963

www.le.ac.uk/museumstudies

Contact: Robin Clarke/Gus Dinn  
museum.studies@le.ac.uk

## ● MA / MSc / PgDip Museum Studies

October, 1 year full-time / October and April, 2 years part-time, 18 months for PgDip, distance learning available  
Deadline: Mid-March and mid-September (distance learning), early applications advised (full-time)

## ● MA / PgDip Art Museums and Gallery Studies

October, 1 year full-time

## ● MA / MSc / PgDip Learning and Visitor Studies in Museums and Galleries

October and April, 2 years part-time (18 months PgDip), distance learning only  
Deadline: Mid-March / mid-September

## ● MA / MSc / PgDip Heritage & Interpretation

October and April, 2 years part-time (18 months PgDip), distance learning only

Deadline: Mid-March / mid-September

## ● PhD Museum Studies

September, January and April, 3 years full-time, up to 6 years part-time  
Distance learning options

## University of Manchester

Oxford Road, Manchester M13 9PL  
0161 275 6842

www.manchester.ac.uk/icp

Contact: Helen Rees Leahy

museology@manchester.ac.uk

## ● MA Art Gallery and Museum Studies

September, 1 year full-time /  
2 years part-time

Deadline: 31 August

## ● MA Arts Management, Policy and Practice

September, 1 year full-time /  
2 years part-time

Deadline: 31 August

## ● PhD in Museology

September, 3 years full-time /  
6 years part-time

Deadline: 31 July

## ● Professional Doctorate in Museum Practice

September, 3 years full-time /  
6 years part-time

Deadline: 31 July

## ● PhD in Arts Management and Cultural Policy

September, 3 years full-time /  
6 years part-time

Deadline: 31 July

## ● Professional Doctorate in Arts and Cultural Management

September, 3 years full-time /  
6 years part-time

Deadline: 31 July

## University of Oxford (Institute of Social and Cultural Anthropology)

51 Banbury Road, Oxford OX2 6PF  
01865 274624

www.isca.ox.ac.uk/prospective-students/degrees/visual-material-and-

museum-anthropology/  
Contact: Vicky Dean  
vicky.dean@anthro.ox.ac.uk

● **MSc / MPhil Visual, Material and Museum Anthropology**

October, MSc 1 year /  
MPhil 2 years full-time  
Deadline: Various available.

**University of Reading**

Museum of English Rural Life, Redlands Road, University of Reading, Reading, Berkshire RG1 5EX 0118 378 8660  
<http://discover.reading.ac.uk/Study/museum-studies-ug>

Contact: Rhianedd Smith  
r.smith@reading.ac.uk

● **BA Museum Studies and Archaeology**

October, 3 years full-time / part-time  
Deadline: Ucas deadlines

● **BA Museum and Classical Studies**

October, 3 years full-time / part-time  
Deadline: Ucas deadlines

**University of St Andrews**

School of Art History, 79 North Street, St Andrews, Fife KY16 9AL  
01334 462414

[www.st-andrews.ac.uk/arhistory/prospective/pg/mgs/](http://www.st-andrews.ac.uk/arhistory/prospective/pg/mgs/)

Contact: Mary Kettle  
mmk8@st-andrews.ac.uk

● **PgDip Museum and Gallery Studies**

September 2015, 1 year full-time /  
January 2016, 2 years part-time

● **MLitt Museum and Gallery Studies**

September 2015, 1 year full-time /  
January 2016, 2 years part-time

● **MPhil Museum and Gallery Studies**

September 2015, 1 year full-time /  
January 2016, 2 years part-time

● **MPhil National Trust for Scotland Studies**

September 2015, 1 year full-time /  
January 2016, 2 years part-time

**University of Warwick**

Centre for Cultural Policy Studies, Millburn House, Millburn Hill Road, Coventry CV4 7HS  
02476 573449

[http://www2.warwick.ac.uk/fac/arts/theatre\\_s/cp/](http://www2.warwick.ac.uk/fac/arts/theatre_s/cp/)

Contact: Sarah Shute / Paula Watkins  
culturalpolicy@warwick.ac.uk

● **MA International Cultural Policy and Management**

September, 1 year full-time / part-time  
Deadline: End of July for overseas applicants

**University of Worcester**

Henwick Grove, Worcester WR2 6AJ  
01905 855111

<http://worc.ac.uk/courses/leadership-Management-heritage-postgraduate-certificate-pgcert.html>

Contact: Tim Sellick  
pg-admissions@worc.ac.uk

● **PgCert Leadership & Management (Heritage)**

October, 9 months part-time  
Deadline: September

**Victoria & Albert Museum / Royal College of Art**

V&A, Cromwell Road, London SW7 2RL  
020 7942 2574  
[www.vam.ac.uk/](http://www.vam.ac.uk/) / [www.rca.ac.uk](http://www.rca.ac.uk)  
Contact: Katrina Royall  
k.royall@vam.ac.uk

● **V&A/RCA History of Design MA and PhD Programme**

MA, 2 years full-time  
Deadline: 16 January. Late applications accepted

**West Dean College**

West Dean, Chichester, West Sussex PO18 0QZ  
01243 818301

[www.westdean.org.uk/college](http://www.westdean.org.uk/college)

Contact: Heidi Divis or Liz Campbell  
diplomas@westdean.org.uk

● **Graduate Diploma/ Postgraduate Diploma, Conservation of Books and Library Materials**

1 year full-time

Deadline: 2 March

● **Graduate Diploma/ Postgraduate Diploma, Conservation of Ceramics and Related Materials**

1 year full-time

Deadline: 2 March

● **Graduate Diploma/ Postgraduate Diploma/ West Dean College Diploma, Conservation of Clocks and Related Objects**

Graduate/postgraduate 1 year, diploma 2 years full-time

Deadline: 2 March

● **Graduate Diploma/ Postgraduate Diploma/ West Dean College Diploma, Conservation of Furniture and Related Objects**

Graduate/postgraduate 1 year, West Dean College diploma 2 years full-time

Deadline: 2 March

● **Graduate or Postgraduate Diploma, Conservation of Metalwork**

1 year, full-time

Deadline: 2 March

● **MA Conservation Studies**

1 year full-time

Deadline: 2 March

● **MA Collections Care and Conservation Management**

New course 2015 - 2016 (subject to validation), part-time



University of St Andrews

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## Museum and Gallery Studies Full-time and Part-time Courses

**Museum and Gallery Studies: Graduate Diploma/MLitt/MPhil**  
**National Trust for Scotland Studies: MPhil**

Museum and Gallery Studies courses at St Andrews offer a wide-ranging professional training for full-time and part-time students. Modules on the Theory and Practice of Museums are complemented by practical activities and real projects, undertaken in local and regional museums, which are written up by students as a project-work portfolio.

We have been providing this training for twenty-five years in the beautiful and historic sea-side setting of St Andrews. The full-time course starts in September every year. The part-time course is offered every two years. Students attend four short residential schools in January and June in St Andrews. All members of the teaching staff have experience working in museums, and contributions are made to the curriculum by professionals from the sector. Although we are based in the School of Art History we welcome applications from all disciplines.

For more information please contact:

Mary Kettle, Postgraduate Secretary, School of Art History  
University of St Andrews, St Andrews, Fife KY16 9AL

T: 01334 462414

E: [pgarthist@st-andrews.ac.uk](mailto:pgarthist@st-andrews.ac.uk)

W: [www.st-andrews.ac.uk/arhistory/prospective/pg/mgs/](http://www.st-andrews.ac.uk/arhistory/prospective/pg/mgs/)

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THE  
COURTAULD  
Institute of Art



A WORLD-LEADING CENTRE DEDICATED TO THE STUDY  
OF ART HISTORY, CONSERVATION AND CURATING

DEGREE PROGRAMMES:

Undergraduate:

- BA (Hons) History of Art

Postgraduate:

- Courtauld Graduate Diploma in the History of Art
- MA History of Art
- MA Curating the Art Museum
- MA Buddhist Art: History and Conservation
- MA Conservation of Wall Paintings
- Postgraduate Diploma in the Conservation of Easel Paintings
- MA Conservation of Wall Paintings (next intake 2016)
- Research degrees

Visit [courtauld.ac.uk/degreeprogrammes](http://courtauld.ac.uk/degreeprogrammes)



UNIVERSITY  
OF LONDON

## Study with the Ironbridge International Institute for Cultural Heritage



Ironbridge International Institute for Cultural Heritage is based at the University of Birmingham, with offices at Ironbridge Gorge, one of the UK's first World Heritage Sites. The Institute's links with the Ironbridge Gorge Museum Trust, along with numerous global heritage partners, will provide you with a unique academic experience. Our postgraduate programmes offer an excellent blend of academic study with practical engagement for people embarking on, or developing careers in, heritage and related sectors, in the UK and overseas.

### MA World Heritage Studies

This full-time programme, studied over one year, aims to provide students with a deeper understanding of the concepts and processes surrounding cultural, intangible and natural World Heritage sites.

Drawing upon both international cases and practical experience, the programme will allow you to take an informed position in policy debates regarding the implications of designation and to develop the necessary skills that will allow you to manage World Heritage in a sustainable way.

The programme features:

- Six taught modules
- A 15,000-word dissertation
- A visit to the World Heritage Centre at UNESCO, Paris

You will also have an opportunity to plan and manage a 'live' work-based case study project.

### MA International Heritage Management

We offer both a campus-based full-time programme over one year and a distance learning programme part-time over two years.

The programmes equip you with the key concepts and skills to become an effective and reflective heritage manager, working in a rapidly changing environment. They blend a critical approach with insights from experts and draw upon international case studies and cutting-edge practice.

The programme features:

- Five taught modules
- A 15,000-word dissertation
- An annual residential Study School (for both campus and distance students)
- Inputs from experts in the heritage sector

The course also encourages a placement/work-based learning, for students to gain direct experience.

### PhD Cultural Heritage

Studying for a PhD allows you to examine a subject in depth while gaining the necessary research skills. We offer supervisory expertise in a wide range of heritage and related themes. You will be an active member of the Ironbridge International Institute for Cultural Heritage. Our PhD researchers come from all over the world and play an important role in developing our collective understandings of cultural heritage. We will work with you to ensure that your research topic is achievable and will offer maximum benefits for you in line with your future career aspirations.

### Find out more

- Visit our website: [www.heritageculture.com](http://www.heritageculture.com)
- Email us: [ironbridge@contacts.bham.ac.uk](mailto:ironbridge@contacts.bham.ac.uk)

You can also meet us at one of the University of Birmingham's Postgraduate Open Days – for details visit [www.birmingham.ac.uk/pgopenday](http://www.birmingham.ac.uk/pgopenday)

Or just call us for a friendly chat –  
+44 (0)121 414 8621



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