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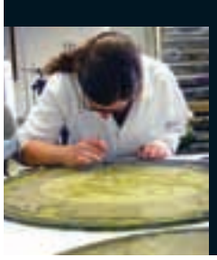
Museum studies
A guide to courses



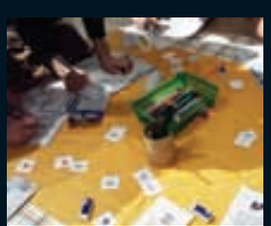
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A new focus

Museum studies courses are becoming more focused on employability, but also responding to the broader debates around the purpose and function of museums. *Julie Nightingale* reports



'We have always thought about employability, and expect students to go into the sector' *Robin Skeates*

The number of people enrolling on postgraduate museum studies courses in the past academic year rose to 575, up from 500, according to recently published figures.

One reason for the 15% rise is the continuing popularity of the UK as a place to learn about museums among international students – from the EU and other countries – which shows no sign of flagging, despite problems with obtaining visas that arose following a change to the rules a few years ago.

Newcastle University, for example, has consistently more students from south-east Asia year after year, while at Durham University, the proportion of international students has kept rising over the years, so much so that non-UK students now make up only a third of the cohort, with many from the US and Canada. The picture is similar at other universities too.

New courses, such as the arts management with heritage studies programme at the University of Leeds – aimed at people who want to work in museums but want to put it in a broader context – may also be attracting mature students.

Online learning

Another development encouraging more people into academia is the wider availability of online learning, for full-time as well as distance learners. There is also more flexibility, with the ability to mix and match modules with other disciplines, join courses at different points in the year or take short courses that may or may not lead to an accredited postgraduate qualification.

The question is, are these students aware of the turmoil in UK museums and galleries and the impact that funding cuts have had on full-time job prospects? Or are they all expecting to trot straight from their graduation ceremony into stellar careers as curators?

Some tutors do detect a degree of naivety among students, some of whom have, according to one lecturer, a "rose-coloured view" of the sector and job prospects in the UK when they arrive, though it doesn't last. As the lecturer says: "We need to tread a fine line between telling them about the challenges and wanting to enthuse them."

For international students, the picture at home may be quite different. The Chinese museum sector is booming, for example.

Some think that worries about the UK museum job market could be boosting postgraduate student numbers as students want to acquire fresh skills to make them more employable in the face of stiff competition for the posts that do come up.

Changing approach

Changes in the museum and gallery sector have triggered modifications, not only in how courses are delivered, but also in their content.

At the pragmatic level there is the need to keep up with demand for the multiplicity of skills and knowledge that employers now look for, such as bid writing and fund raising, and digital skills, alongside curatorial expertise. Master's courses, such as the MA in museum and gallery studies at Kingston University London, have adapted and broadened their curricula to include elements such as how to bid for Heritage Lottery Fund grants. Projects that students take part in include the future of collecting, the work of small historic house museums, and the use of oral history.

More courses are likely to take this approach now that the government has signalled that it wants higher education to focus on employability and produce students in all disciplines, who bring a combination of professional and practical skills to the workplace.

"Employability and preparing students for the workplace is especially key at undergraduate level, but it is becoming more crucial at postgraduate level too since the Green Paper [November 2015] on the future of higher education," says Robin Skeates, a lecturer on the MA course for museum and artefact studies at Durham University, adding that for institutions such as his at least, this is not a new way of thinking.

"We have always thought about employability," Skeates says. "We regard our programme as professional training and expect the majority of our students to go into the sector afterwards, as opposed to further study or research."

From a broader perspective, recent thinking about the purpose and functions of museums, such as the Museums Association's Museums Change Lives campaign, is already having an impact on the shape of courses. An example is the flexible programme on socially engaged practice, a collaboration between the School of Museum Studies at the University of Leicester and National Museums Liverpool.

Challenges ahead

Now is an interesting time for museums and galleries as the sector continues to go through a period of financial upheaval and starts to rethink what it is and what it does.

"Museums are being challenged at the moment," says Helen Graham, the director of the MA in art gallery and museum studies at the University of Leeds.

"Those challenges include public funding cuts and the need to develop fresh income streams.

"However, the sector is also increasingly responding to its audiences and communities by working in participatory and transdisciplinary ways to redefine the purpose of museums for the 21st century."

Graham believes that postgraduate courses need to keep pace with these new ways of working and respond to the changing skill sets needed in the field.

"Museums need people who not only have a nuanced understanding of the histories of the institutions and a repertoire of theoretical ways of critically engaging with practice, but who are also able to work collaboratively to initiate new projects and streams of work, and get things done," she says.

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Starting out

Here are some tips on how to get into the sector and develop the values that will ensure a successful career



Students at the Museum of the University of St Andrews, Scotland

There are many paths to a museum and gallery career and a postgraduate course can add value to your CV while providing an opportunity to 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 sector, it is a good idea to explore the options available.

Combining study with on-the-job skills development could be done through an apprenticeship, traineeship, paid internship, 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 are likely to have to change their way of working. So those considering a career in museums will need the right approach 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 that will hopefully help you, whatever direction your career takes.

Discover what values matter most to you

Before embarking on the next step in your career identify your values and a long-term vision for your working life. The MA, in consultation with the sector, has identified core values that should be fostered by people who work in museums: integrity, courage, equality and collaboration. Do these values matter to you?

Once you've got a good sense of your personal values and how they work within the broader picture for museums, try not to fixate on a role. Instead, pinpoint the values you will not compromise on. Return to this list when making plans or facing difficult decisions and ask yourself what step would better enable you to fulfil your aspirations and values. This should allow you to be more flexible and choose from a broader range of opportunities.

Invest in your skills so you will stand out

In a crowded job market, it can be hard to stand out from the competition, so try to invest in 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. The skill sets that museums need are changing, so those gained in other sectors are becoming more attractive to employers.

If you can't find a course or ready-made opportunity to develop in the right professional direction, try creating one: you could raise funds for a project, build your online profile, or work with fellow volunteers to organise a pop-up event.

Look for a mentor or coach

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.

Enjoy the journey and be persistent

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

Getting your first role in a museum can be hard, so try not to get disheartened if it takes a while. Focus on the small steps you can take to develop your skills and you will be surprised at what you can achieve. Most importantly, enjoy the journey.

For information on the MA's professional development schemes or to discuss career options email cpd@museumsassociation.org



Karen Whitting

Karen Whitting studied an MA in interpretation, representation and heritage by distance learning at the University of Leicester in 2013-15. She is now the director of public programmes at the Royal Air Force Museum in London.

"I was the head of creative programmes at the Royal Armouries in Leeds when I decided to do a master's course.

I was constantly reading material around best practice in other heritage and cultural organisations, and it led me to investigate what courses were available for more formal research. I was also keen to have a chance to step outside my day job and to think about my skills, knowledge and values and how they might relate to my future work and contribution to the heritage sector.

My studies gave me a growing sense of confidence, leading me to apply for different jobs, and I moved to my current role halfway through the course. It is exactly the sort of position I was aiming for as my next step and which I believed the master's would help me achieve.

One of the most interesting and practical areas of research for me is around the use of a neutral voice in exhibition interpretation. Two other areas we are exploring at the museum are how the physical relationship between objects and visitors can influence meaning-making and whether additional layers of interpretation beyond artefact selection and display design are always necessary.

In fact, the exploration of what constitutes meaning-making in the spaces between artefact, interpreter and observer has been the most profound, practice-changing aspect of the course."

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How to choose

Researching the content of courses is crucial, but the location of the university and its links to local institutions should be integral to your decision too

How to choose the right museum studies course

The first step in the process is carefully selecting the right programme. In the past, the quality of programmes was assessed by a validating scheme, run by the now defunct Cultural Heritage National Training Organisation. Now, it is down to students to ensure the course they choose is well regarded by employers, meets their career needs and is well supported and challenging.

There has been a marked increase in the number and type of courses available, so research is essential. Here is some guidance to help you decide:

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 list of courses (p14-p18), but note that courses with the same name do not necessarily offer the same content, so try to look them up individually.

Consult people in 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 ideal 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.

Here are some important questions to ask universities:

- Where are recent graduates working and in what roles?
You don't just want a list of museums – detailed information about students is key, and if they cannot provide this it suggests they are not well informed about the job market. Ask if previous students have achieved the role you want to.
- Who teaches the course?
Research the lecturers – do they meet your expectations? Ideally, they should be active in the sector and be publishing influential research.
- What connections does the university have?
The best programmes will have close links with museums in the UK and overseas, whose staff help design and deliver the courses. These collaborations should ensure a high standard of visiting lecturers, placement in host organisations and study visits – find out about these.
- What support is offered to students?
Ask if there is a combination of academic and practical assignments, and find out what they are. Also, enquire about the support given to progress 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 about visiting lecturers in the programme.

Where to go

The potential opportunities during study, as well as after, should heavily influence your decision-making. Geographical location can be as important as university reputation when it comes to work placement-heavy courses such as museums studies. Universities often have strong links with galleries in their city, so placements are more than likely to be at these.

Local museums
Ensure that you have an interest in the museums near the university, because while studying there you're likely to create a network of contacts in the area. That network could get you your first job, so it is good to know that the city is one you would like to work in.

Research
It is important to research not only how many museums there are in a university's location, and whether they are the right fit for you, but also whether they take on student placements and have a good history of employing graduates. Even if a university course looks like a great fit for you, if it is in a city where museum employment is scarce, it may be worth reconsidering.

How to get on the course you want

The best courses are competitive so you must sell yourself in 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 individual modules and pick out some you think could improve your skillset. 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 bring to the profession.

Make sure you highlight any volunteer or paid work you have done or are doing 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 ask you to go into detail about your work experience.

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 do not leave out crucial details about yourself.

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

Requirements will vary
Some universities expect you to have worked in museums before you apply to a course, 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 your course, there are a number of ways in which it 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 jobs and may give you an edge over other candidates with similar experience.
- Beyond practical skills, a course will deepen your critical thinking about museums and how they can develop.
- A master's course could also be the gateway to a career in academia if you decide to do a PhD later.

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Changing course

Fresh thinking on the purpose of museums and a tough job market are driving change in postgraduate course content



Students at the University of Manchester

Technology is having a major impact across higher education, including on museum studies courses.

The ability to access not only information but also recorded lectures, discussion groups and Skype chats with tutors is enriching learning at all levels.

On-campus lectures and debates are also routinely recorded in some universities so that students who cannot attend can view them online later.

The University of Leicester, which has offered exclusively online learning for some years under its distance learning courses, has been experimenting with massive open online courses (moocs), the free learning programmes offered via the Open University's FutureLearn platform. A six-week course, Behind the Scenes at the 21st Century Museum, began again earlier this year, following a successful launch in 2015, when more than 11,000 people enrolled. The weekly topics, which include museums and our emotions, as well as museums, social justice and human rights, feature online video lectures on top of discussions and reading.

"One of the debates we had last year was on the socially engaged work of museums – there were fascinating discussions about whether that kind of work is appropriate for museums and galleries to do," says Suzanne MacLeod, the director of the School of Museum Studies at the University of Leicester.

"People will speak passionately about what they believe in, so the discussions become as important as the research-led content that forms the learning materials."

A mooc is designed as a course in its own right – there is no assessment but you can gain a certificate for a continuing professional development portfolio – but people who are about to embark on master's courses at the university have found it useful orientation, says MacLeod. "A lot of this year's students said they felt ready to dive in having done the mooc before they came."

It is just one strand in the university's move to broaden its appeal to people seeking tailored career development.

"There are a lot of professionals who want shorter, more targeted training and there's a paucity of that now compared with five or 10 years ago," MacLeod says.

This year, the University of Leicester is introducing a suite of flexible learning courses on socially engaged practices in collaboration with National Museums Liverpool. The modules can be taken individually as 30-credit options or as part of a full 180-credit master's. One of the selling points is the opportunity for students to be mentored by a member of the senior team from National Museums Liverpool. The course begins every April and October, with applications open year-round.

As the sector shrinks and full-time jobs are in short supply, course leaders are working closely with partner institutions to ensure courses reflect museums' training and development needs.

Kingston University London, which works with Kingston Museum and the Stanley Picker Gallery locally, as well as national museums, has started offering hands-on conservation-based work on its MA in museum and gallery studies.

"It is in response to what our partners say they want," says Helen Wickstead, a senior lecturer on the course.

Skills that support the fundraising and business arms of an organisation have also been incorporated, and the MA now features assessments that involve making short films, which helps students understand the need for good promotion and marketing.

Generally, there is a focus on encouraging students to be creative when it comes to finding a role, says Wickstead.

"Part of the purpose of the course is to produce students who are self-starting, which means making them aware of the areas in the sector where there is growth and the possibility of project-based work, such as preparing Heritage Lottery Fund bids," Wickstead adds.

"We have had students prepare HLF bids while on volunteer placements. In one case, where the bid was successful, it effectively created a job for the student."



Stefania Manola

Stefania Manola lives in the Netherlands and is part way through her MA in learning and visitor studies in museums and galleries at the University of Leicester.

"I was a museum educator at the Children's Museum in Athens and had the opportunity to design and implement educational programmes. I developed a deep interest in researching and evaluating what visitors gain from their museum visit and how, so this course was exactly what I was looking for.

I chose a part-time option because I wanted to combine my studies with work, as well as family time. The whole course is online and tutors and university staff are only an email or Skype call away. However, it can be lonely and I miss the live interaction with peers and teaching staff.

I am about to start my final dissertation and will be doing an internship at a cultural institution, which will be part of my research for my dissertation.

It is hard to make plans for when I finish this course. I live in a country where I do not speak the language to a professional level and despite the fact that there are many cultural institutions in the Netherlands, they don't seem to be open to international colleagues.

Then again, I have been offered an internship to do audience research and evaluation for the education programmes run by the Netherlands Philharmonic Orchestra. It may not be a museum or gallery but it is a cultural setting so I will consider it as a stepping stone into the sector."

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(Dr Gabriel Koureas, Admissions Tutor)

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Flexible learning

Students can choose from a wide range of qualifications and study options on museum studies courses

Museum studies courses come in different shapes with varying 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 opt to study an MA 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 programmes. And courses in curating are provided by institutions such as Kingston University London, Christie's, the Courtauld Institute of Art 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 another 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 work with study on campus.
- Part-time by distance learning – students do not have to attend sessions on campus.
- E-learning – Ulster University 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



Giovanni Rendina

Giovanni Rendina, a student from Italy, is studying on the MA curating and collections at Chelsea College of Arts, London.

"I did a BA in drama, art and music studies, graduating in 2015. It was based on interdisciplinary theoretical and philosophical studies. I focused more on the phenomenology of art and its history from the impressionists to contemporary art.

I have a passion for art and wanted to develop practical skills to apply my theoretical knowledge after my first degree. That's why I applied for the MA at Chelsea. Before the course I knew about art as a subject but did not have a deep knowledge of the sector and how it works.

The course is exactly what I hoped for. In Italy, there is less emphasis on the practical, whereas here I am learning a lot of practical skills. The most enjoyable part is learning from my teachers, who are great curators and have a vast knowledge of curation, theory and practice, which they are sharing with us.

Most recently, I worked on Use/User/Used, an exhibition at the Zabludowicz Collection in London examining the consequences of the 24/7 working culture and the pressures it creates. The show drew on the existing collection, but new works were also commissioned. I proposed Fabric, a performance work by Filippo Marzocchi.

I have not planned my next step. I am growing a lot as a curator on the course and will aim to pursue a curatorial role. But I know you need luck to find a good job in the field of art."



Elizabeth Kane

Elizabeth Kane did a part-time MA in art museum and gallery studies at the International Centre for Cultural and Heritage Studies at Newcastle University from 2013 to 2015. She is now a cultural development assistant at the Customs House, South Shields, Tyne & Wear.

"I applied for the course because I was frustrated. I'd given up teaching and was working as a freelance artist, and I'd had a few unsuccessful interviews at the Baltic Centre for Contemporary Art in Gateshead. Then Baltic's head of learning recommended that I do a master's.

In my first year I was working part-time at the Baltic but I managed most of the course plus a placement at the Laing Art Gallery in Newcastle, part of Tyne & Wear Archives & Museums (Twam).

In year two, I became the full-time assistant learning officer at the Shipley Art Gallery in Gateshead. It was challenging in terms of time management but it was brilliant to be able to work somewhere I could apply all my theoretical understanding. There was an established learning programme, but I was also able to innovate with projects such as the Shipley Art Gallery Juice Festival.

I am now organising the North East Arts Award regional conference for Culture Bridge North East, and developing a schools programme for the Customs House. I've also delivered a joint history workshop with South Shields Museum and Art Gallery through my Twam connections.

Given today's context, completing the course doesn't guarantee you a job but it puts you in a strong position to go for things in a highly qualified sector."

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Meet Chris. He graduated from the University of Aberdeen's MLitt Museum Studies in 2014.

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Finding funding

From government loan schemes to crowdfunding, there are a range of ways you can raise money for your degree

A postgraduate scheme launching in England this year means any student up to the age of 60 will be able to apply for a non-means-tested loan of up to £10,000, whether the degree is a taught one or research-based, including part-time and distance learning courses. Repayments start once the student is working and earning £21,000 or above, at 6% interest.

In Scotland, the Scottish Funding Council gives universities money to help pay tuition fees for some students on postgraduate programmes with applications handled by the individual universities.

And in Wales, the Higher Education Funding Council for Wales channels some funds to universities to support postgraduate students.

In Northern Ireland, funding sources include government Studentship Awards, available for some master's courses.

Career development loans

Up to £10,000 is available through the professional and career development bank loan scheme, whereby you borrow money usually at a reduced interest rate. This initiative is set to continue even after the government loan scheme is launched, although it is believed that career development loans, for which repayments start once the course ends, will be deeply unattractive by comparison.

Grant-giving bodies such as Research Councils UK focus on PhDs. A better option for master's degrees can be small grants, trusts and bursaries given by local organisations, such as small education societies, heritage trusts or local patrons. University careers services often have lists of these.

Alumni discount

Some universities offer fee reductions for those who studied there as undergraduates and want to return for a postgraduate course. Ulster University, for example, offers a 10% discount and former Nottingham Trent University students can receive 25% off their postgraduate fees. Goldsmiths, which offers courses including a master of fine arts in curating, gives those with first-class undergraduate degrees a 30% discount.

Crowdfunding

Raising money through social media platforms such as Kickstarter has taken off in the past couple of years, with some students collecting as much as £16,000. You need an appealing back story or a talent for publicity. One student attempting to raise £26,000 for a master's at the University of Oxford was lambasted as a "posh brat", but found the negative press actually helped bring money in.

Overseas students

There are some dedicated grant schemes for overseas students:

- Chevening scholarships – funded by the Foreign and Commonwealth Office and partners, covering study on postgraduate courses.
- Commonwealth Scholarships and Fellowships Plan – for students from particular Commonwealth countries studying at PhD and master's level, including by distance learning.
- Saltire scholarships – give 200 students from Canada, China, India and the US the chance to study in Scotland.

Useful links

For information on Ucas, postgraduate fees and funding, including the new government loans, go to: *www.ucas.com/ucas/postgraduate/finance-and-support/postgraduate-fees-and-funding*

For government funding, see *www.gov.uk/funding-for-postgraduate-study*



Students from the Ironbridge International Institute for Cultural Heritage, part of the University of Birmingham, on a study visit to Aston Hall, a Grade I-listed Jacobean mansion



Louise Baker

Louise Baker did an MA in museum and gallery studies at Kingston University in 2013-14. She is now the archivist at Madame Tussauds.

"The Madame Tussauds heritage collection had been lying dormant with the absence of a trained heritage caretaker.

Initially, I was asked to come in to ascertain the extent of the collection and to ensure the objects were stored safely. However, my role has evolved. I am currently project-managing a year-long cataloguing and rehousing project intended to bring the collection to Spectrum standard. I also have curatorial responsibility for the collection's interpretation and future development.

It is an exciting job but not the one I expected to get once my course was over. I started the MA course thinking I would like to pursue a job in exhibitions as I enjoy the process of developing an exhibition from initial concept to opening day. But it has been my project management skills that I have used most here. I am essentially bringing rooms full of objects and files to a point where there will be a professionally catalogued heritage collection.

The course was instrumental in widening my perception of heritage and what a collection consists of. I had previously worked with the visitor services management team at the Museum of London, so my experience was with a large museum whose ethics, procedures and practices met and followed national standards and guidelines. It was the MA that taught me to see and value heritage in the grey areas between the formal world of Accreditation and the everyday heritage of individuals and environments."

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Building skills

Volunteering is deemed essential for students to understand the real world of museums and secure a job

Museums rely on volunteers to help with everything from front of house to archiving, research to conservation, with the result that plenty of institutions now have formal volunteer training programmes.

Universities that work closely with a particular museum may design the training with the institution as part of a placement programme to enable students to extract maximum value from the experience.

Apart from new skills and experience to put on the CV, volunteer placements can also yield great ideas for projects and coursework. And the importance of volunteering when finding a job cannot be overstated. The Whole Picture, a 2015 report by Museums Galleries Scotland on volunteering, found that students who volunteered during courses did it to build experience, recognising "that they would not be able to get a job in the sector without it".

Museums also saw "giving students the skills and experience they need to get onto museum postgraduate courses or get paid jobs in museums" as one of the most successful aspects of volunteering activity.

Skills development and the opportunity to try different roles in a museum or gallery were also cited as benefits.

Ian Anderson, the director of museum studies at the University of Glasgow, recommends students gain varied experience.

"Museum work is multifaceted, so take the opportunity to experience as much as you can and develop multiple strings to your bow," he says. "In this regard, volunteering for smaller independent museums or galleries can help as everyone needs to contribute to multiple roles."

University of Glasgow students' experiences have included placement work on budgeting models for temporary exhibitions, preparing new business models, writing scripts for guided tours, preparing country houses for opening, documenting change in the built environment and working on collection research.

As well as experience of the real world of museum work, volunteering also gives students a reference point for their studies and the situations they will encounter, Anderson says. "I don't think there are many employers who would consider an applicant without some form of experience."

Anna Botonakis, a part-time museum studies MA student at the University of Leicester, began a placement in July 2015 at the William Morris Gallery and Vestry House Museum in the London Borough of Waltham Forest, and carried on volunteering there after her MA ended. The internship made up the final module of her master's.

"The internship started at a time when I was trying to pin down the roles I would like to pursue in a museum," Botonakis says. "Every day was invaluable as I worked with front-of-house staff, marketing and documentation officers and curators."

She recommends students think hard about the institution and volunteer role they choose. "It can be hard to satisfy your preferences for both, so it is essential to select somewhere that offers continuous training and development," she says.

An open evening event where postgraduate researchers at the Hunterian Museum, at the University of Glasgow, make presentations





Laura Swithinbank

Laura Swithinbank did an MA in art gallery and museum studies at the University of Leeds in 2013-14 and is now a research assistant at Heart of Glass, an arts organisation in St Helens, Merseyside.

"My role includes administration, finance, evaluation, working on projects and assisting artists and producers. Our most recent project was a season called TakeOverFest in collaboration with the artist Scottee, including Marisa Carnesky's Haunted Furnace, where we produced a feminist horror experience with 27 local young women.

It isn't the kind of job I expected following the course. I expected to apply for traditional museum and heritage-based engagement work and was also anticipating working on a more temporary basis in front-of-house or visitor services as I was aware of the increasingly competitive nature of the job market and cuts in the sector. During interviews it was common for me to be competing with PhD students and older, more experienced candidates for entry-level positions.

But the course prepared me for this role because it embedded a transdisciplinary approach to work and research, and drew on modules from related courses in the School of Arts and Cultural Studies. For instance, I worked on co-curating a fine art exhibition and on a local museum's offer for disabled people as well as with a theatre, which prepared me for working with corporate organisations.

I'm now looking into applying for a collaborative doctoral award with Heart of Glass and our evaluation partner, which would follow on from the research and writing I did for my master's at Leeds."

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Listings

Aberystwyth University
Department of History and Welsh History, Hugh Owen Building, Penglais, Aberystwyth SY23 3DY
01970 622841
www.aber.ac.uk/en/history
Contact: Matthew Phillips
history-enquiries@aber.ac.uk
- **MA History and Heritage**

Sept, 1 year full-time / part-time option

Bath Spa University
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
Mike Tooby
m.tooby@bathspa.ac.uk
- **MA Heritage Management**

Sept, 1 year full-time / 2 years part-time
- **MA Arts Management**

Sept, 1 year full-time / 2 years part-time
- **MA Curatorial Practice**

Sept, 1 year full-time / 2 years part-time
Deadline: as early as possible in the year in which intending to begin studies

Birkbeck, University of London
Department of History of Art,
43 Gordon Square, London WC1H 0PD
020 7631 6110
www.bbk.ac.uk
Contact: Gabriel Koureas
g.koureas@bbk.ac.uk
- **Certificate of Higher Education History of Art**

Oct, Jan and April, part-time (modular), day and evening study
- **BA History of Art**
- **BA History of Art with Curating**
- **BA History of Art with Film**
- **BA History and History of Art**

All: Oct, full-time / part-time (3 / 4 / 6 years), evening study
- **Graduate Certificate History of Art and Architecture**

Oct, part-time (1 year), evening study
- **MA History of Art**
- **MA History of Art with Photography**
- **MA/MRes/PGDip/PGCert Museum Cultures**

All: Oct, full-time / part-time (1 / 2 years), evening study
- **MPhil/PhD History of Art**

Oct, Jan or April, full-time / part-time (2 / 3 years)
In practice, a PhD usually takes 3-4 years full-time; 5-7 years part-time

Bournemouth University
Faculty of Science & Technology, Talbot Campus, Fern Barrow, Poole, Dorset BH12 5BB
01202 961916
www.bournemouth.ac.uk/sci-tech



A student at Durham University in the conservation lab

Contact: askBUenquiries@bournemouth.ac.uk
- **MSc Archaeology**
- **MSc Bioarchaeology**
- **MSc Maritime Archaeology**
- **MSc Osteoarchaeology**
- **MSc Forensic Archaeology**
- **MSc Biological Anthropology**
- **MSc Forensic Anthropology**
- **MSc Biodiversity Conservation**

All: Sept, 1 year full-time / 2 years part-time
- **BSc (Hons) Archaeology**
- **BSc (Hons) Archaeological & Forensic Sciences**
- **BA (Hons) Archaeology & Anthropology**
- **BSc (Hons) Anthropology**
- **BSc (Hons) Ecology & Wildlife Conservation**

All: Sept, 3-4 years full-time

Camberwell College of Arts
University of the Arts London, 45-65 Peckham Road, London SE5 8UF
020 7514 8755
www.arts.ac.uk/camberwell
Contact: Morgan Condon
m.condon@camberwell.arts.ac.uk
- **MA Conservation (Paper Artworks / Books and Archives)**

Oct, 2 years full-time

Cardiff University
Department of Archaeology and Conservation, John Percival Building, Colum Drive, Cardiff CF10 3EU
02920 875629
www.cardiff.ac.uk
Contact: Jane Henderson
hendersonlj@cardiff.ac.uk
- **BSc Conservation of Objects in Museums and Archaeology**

Sept, 3 years full-time
Deadline: Jan (Ucas); June for late applications
- **MSc Care of Collections**

Sept, 1 year full-time / 2 years part-time
Deadline: June
- **MSc Professional Conservation**

Sept, 1 year full-time / 2 years part-time
Deadline: June
- **MSc Conservation Practice**

Sept, 2 years full-time
Deadline: June

Christie's Education
153 Great Titchfield Street, London W1W 5BD
020 7665 4350
www.christies.edu
Contact: Laura Harris
admissionsuk@christies.edu
(programmes validated through the University of Glasgow)
- **MA History of Art and Art-World Practice**

Sept, 4 years full-time (years 1 & 2 in London, years 3 & 4 in Glasgow)
- **MLitt / PgDip History of Art and Art-World Practice; Art and Architecture from Antiquity to the Middle Ages and Renaissance**

Sept, 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**
- **MLitt / PgDip History of Art and Art-World Practice, Modern and Contemporary Art**
- **MLitt / PgDip History of Art and Art-World Practice, Arts of China**

All: Sept, MLitt 1 year / PgDip 9 months full-time
- **MSc / PgDip Art, Law and Business**

Sept, MSc 15 months / PgDip 9 months full-time

City and Guilds of London Art School
124 Kennington Park Road, London SE11 4DJ
020 7735 2306
www.cityandguildsartschool.ac.uk
Contact: Sarah McMillan
office@cityandguildsartschool.ac.uk
- **BA (Hons) Conservation Studies**

Sept, 3 years full-time
- **MA Conservation Studies**

Sept, 1 year full-time

Courtauld Institute of Art
Somerset House, Strand, London WC2R 0RN
020 7848 2645
www.courtauld.ac.uk
Contact: ugadmissions@courtauld.ac.uk
pgadmissions@courtauld.ac.uk
- **Courtauld Graduate Diploma in the History of Art**
- **MA History of Art**
- **MA Curating the Art Museum**
- **MA Buddhist Art: History and Conservation**

All: 1 year full-time
- **MA in Conservation of Wall Paintings**
- **PgDip Conservation of Easel Paintings**
- **MPhil and PhD Research**
- **BA History of Art**

All: 3 years full-time

Durham University
Department of Archaeology, South Road, Durham DH1 3LE
0191 334 1568
www.dur.ac.uk
Contact: Benjamin Roberts
benjamin.roberts@durham.ac.uk
- **MA Museum and Artefact Studies**

Oct, 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**

Sept, 4 months part-time, runs 3 times a year, distance learning only

Instituto 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
- **MA Arts Management** – IED Rome & IED Florence

February, 1 year full-time

Kendal College
Milnthorpe Road, Kendal, Cumbria LA9 5AY
01539 814700

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www.kendal.ac.uk
Contact: enquiries@kendal.ac.uk
● **Level 2 Cert Museum & Gallery Skills (Cultural Heritage)**
● **Level 3 Dip Museum & Gallery Skills (Cultural Heritage)**
Both: Sept, 1 year full-time

Kingston University
Faculty of Art, Design & Architecture,
Knights Park Campus,
Kingston upon Thames KT1 2QJ
020 8417 4646
http://fada.kingston.ac.uk
Contact: FADAAdmissionsPGNB@kingston.ac.uk
● **MA Art Market Appraisal (Professional Practice)**
● **MA Museum & Gallery Studies**
● **MA Curating Contemporary Design** (in partnership with the Design Museum)
● **MA Art and Design History**
All: Sept, 1 year full-time / 2 years part-time
Deadline: Sept

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**
Sept, 1 year full-time / 2 years part-time
Contact: Antoinette McKane
mckanea@hope.ac.uk
● **MA Art History & Curating**
Sept, 1 year full-time / 2 years part-time
Contact: Amelia Yeates
yeatesa@hope.ac.uk

Liverpool University Centre for Archive Studies
9-14 Abercromby Square,
Liverpool L69 7WZ
0151 7942393
www.liverpool.ac.uk/archive-and-records-management
Contact: hlcenq@liv.ac.uk
● **MA Archives & Records Management**
Sept, 1 year full-time / 2 years part-time
Deadline: March
● **PgDip Archives & Records Management**
Sept, 9 months full-time / 21 months part-time
Deadline: March
Contact: Alex Buchanan
alexb@liv.ac.uk
● **Certificate Professional Studies: Records and Information Management**
● **Certificate Professional Studies: Archives and Records Management**
Both: Oct, 1 year full-time / 2 years part-time, distance learning only
● **Diploma Professional Studies: Records and Information Management**
● **Diploma Professional Studies: Archives and Records Management**
Both: Oct, 2 years full-time / 4 years part-time, distance learning only
Contact: James Lowry
jlowry@liv.ac.uk

Newcastle University
School of Arts & Cultures,
3rd Floor, Armstrong Building,
Newcastle upon Tyne NE1 7RU
0191 208 7419
www.ncl.ac.uk/sacs
Contact: Iain Wheeldon
pgmch@ncl.ac.uk
● **MA Museum Studies**
● **MA Heritage Studies**
● **MA Art Museum and Gallery Studies**
● **PgDip Museum Studies**
● **PGDip Heritage Studies**
● **PGDip Art Museum and Gallery Studies**
● **MLitt Heritage, Museums and Galleries**
All: Sept, 1 year full-time / 2 years part-time
● **Masters of Practice (Master of Museum Practice, Master of Heritage Practice, Master of Art Museum and Gallery Practice)**
All: Sept, 2 years full-time
● **PgCert Museum Studies**
Sept, up to 18 months part-time
Deadline for all: international students – end of June; UK/EU students – end of July
● **PhD Museum, Gallery and Heritage Studies**
Sept or Jan, full-time

Northumbria University
Ellison Place 2,
Newcastle upon Tyne NE1 8ST
0191 349 5600
www.northumbria.ac.uk
Contact: er.admissions@northumbria. ac.uk
● **MA Fine Art**
Sept, 2 years full-time
● **MA Contemporary Arts and Education**
Sept, 2 years part-time
● **MRes Arts**
Sept, 1 year full-time / 2 years part-time
● **MA Preventative Conservation**
Sept, 1 year full-time / 2 years part-time, distance learning available
● **MA Conservation of Fine Art**
Sept, 2 years full-time
● **MA Cultural and Creative Industries Management**
Sept and Jan, 1 year full-time / 2 years part-time, distance learning available
Deadline for all: July

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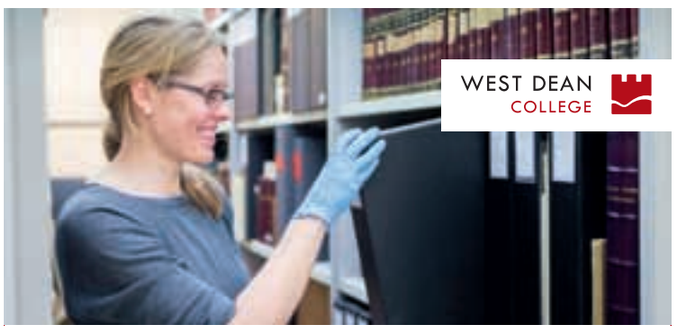
Mary Kettle, Postgraduate Secretary, School of Art History
University of St Andrews, St Andrews, KY16 9AL

Tel: 01334 462414, Email: pgarthist@st-andrews.ac.uk



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www.ntu.ac.uk
Contact: hum.enquiries@ntu.ac.uk
● **MA Museum and Heritage Development**
● **PgDip Museum and Heritage Development**
● **PgCert Museum and Heritage Development**
All: Oct, 1 year full-time / 2 years part-time
● **MA Arts, Festival and Cultural Management**
● **PgDip Arts, Festival and Cultural Management**
● **MSc Arts, Festival and Cultural Management**
● **MA Culture and Creative Enterprise**
● **PgDip Culture and Creative Enterprise**
● **MSc Culture and Creative Enterprise**
All: Sept, 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
Contact: David Stevenson
dstevenson@qmu.ac.uk
● **MA Arts, Festival and Cultural Management**
Sept, 1 year, full-time / part-time
● **PgCert, Arts, Festival and Cultural Management**
Sept, 1 year part-time
Deadline for both: August

Society for the Protection of Ancient Buildings

37 Spital Square, London E1 6DY
020 7377 1644
www.spab.org.uk/education-training
Contact: Philippa Soodeen
philippa@spab.org.uk
education@spab.org.uk
● **William Morris Craft Fellowship**
March, 9 months part-time
● **Lethaby Scholarship**
March, 9 months full-time
Deadline for both: December

Ulster University

Faculty of Arts, 25-51 York Street, Belfast, County Antrim BT15 1ED
028 7012 4353
www.ulster.ac.uk
Contact: Elizabeth Crooke
em.crooke@ulster.ac.uk
Wenli Xu
w.xu@ulster.ac.uk
● **MA / PgDip Cultural Heritage and Museum Studies**
Oct, MA 1 year full-time / 3 years part-time. PgDip 9 months full-time
Deadline: June
● **MA / PgDip Museum Practice and Management**
Oct and Jan, MA 3 years, PgDip 2 years, distance learning only
Deadline: June / Oct

University of Aberdeen

Edward Wright Building, Dunbar Street, Aberdeen AB24 3QY
01224 272726
www.abdn.ac.uk/museums
Contact: Neil Curtis
socscipg@abdn.ac.uk
● **MLitt Museum Studies**
Sept, 1 year full-time / 2 years part-time

University of Birmingham

College of Arts and Law, Edgbaston, Birmingham B15 2TT
0121 414 3344
www.birmingham.ac.uk/pg
Contact for **Heritage** programmes: ironbridge@contacts.bham.ac.uk
Contact for **History of Art** programmes: Camilla Smith
h.c.smith@bham.ac.uk
● **MA Art History and Curating**
Sept, 1 year full-time / 2 years part-time
Deadline: June
● **MA History of Art**
● **MA International Heritage Management**
Both: Sept, 1 year full-time / 2 years part-time
Deadline: August
● **MA World Heritage Studies**
Sept, 1 year full-time
Deadline: August
● **MRes Cultural Heritage**
● **MRes History of Art**
Both: Sept, 1 year full-time / 2 years part-time, distance learning available
● **PhD Cultural Heritage**
● **PhD History of Art**
Both: variable start, 3 years full-time / 6 years part-time, distance learning available

University of Cambridge

The Old Schools, Trinity Lane, Cambridge CB2 1TN
01223 337733
www.cam.ac.uk
● **PgDip Conservation of Easel Painting (Hamilton Kerr Institute)**
Sept, 3 years full-time
Deadline: Jan
Contact: Lesley Dixon
hki@fitzmuseum.cam.ac.uk
● **MPhil Archaeology (Archaeological Heritage and Museums)**
Oct, 11 months full-time
Deadline: April
● **MPhil Social Anthropology and Museums**
Oct, 11 months full-time
Deadline: March
Contact for both: graduate-secretary@arch.cam.ac.uk

University Campus Suffolk

Waterfront Building, Neptune Quay, Ipswich IP4 1QJ
(Campuses at Ipswich, Great Yarmouth, Bury St Edmunds and Lowestoft)
01473 338833
www.ucs.ac.uk
Contact: infozone@ucs.ac.uk
● **BA (Hons) Arts Practice – Progression Route** (Great Yarmouth)
Sept, 3 years full-time
● **FdA Commercial Arts Practice** (Great Yarmouth)
Sept, 2 years full-time
● **BA (Hons) Fine Art** (Ipswich)
Sept, 3 years full-time / part-time option
● **BA (Hons) Interior Architecture and Design** (Ipswich)
Sept, 3 years full-time / part-time option
Deadline for all: June
● **MA Fine Art** (Ipswich)
Sept, 1 year full-time / 2 years part-time



UCL students developed a wearable technology event at the Science Museum

University of Central Lancashire

School of Humanities and Social Sciences, Preston, Lancashire PR1 2HE
01772 893 978
www.uclan.ac.uk
Contact: Mairtin O'Cathain
mso-cathain@uclan.ac.uk
● **MA Research in History**
Sept, 2 years part-time
Deadline: Sept

University College London (UCL)

Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY
020 7679 7495
www.ucl.ac.uk/archaeology
Contact: Lisa Daniel
ioa-gradadmissions@ucl.ac.uk
● **MA Museum Studies**
Sept, 1 year full-time / 2 years part-time
Deadline: Jan
● **MA Principles of Conservation**
Sept, 1 year full-time / 2 years part-time
Deadline: June
● **MA Cultural Heritage Studies**
Sept, 1 year full-time / 2 years part-time
Deadline: March
● **MA Artefact Studies**
Sept, 1 year full-time / 2 years part-time
Deadline: July
● **MSc Conservation for Archaeology in Museums**
Sept, 2 years full-time / 4 years part-time
Deadline: April

UCL Centre for Sustainable Heritage

Central House, 14 Upper Woburn Place, London WC1H 0NN
020 3108 9040
www.bartlett.ucl.ac.uk/heritage
Contact: Megan Sharp
megan.sharp@ucl.ac.uk
● **MRes SEAHA (Science and Engineering in Arts Heritage and Archaeology)**
Sept, 1 year full-time / part-time option
● **MSc Sustainable Heritage**
Sept, 1 year full-time / part-time option
Deadline: July full-time, Sept part-time

UCL Institute of Education

University College London, 20 Bedford Way, London WC1H 0AL
020 7612 6192
www.ucl.ac.uk
Contact: Josephine Borradaile
j.borradaile@ioe.ac.uk
● **MA Museums & Galleries in Education**
Oct or Jan, 1 year full-time / 2 years part-time
Deadline: July for Oct
● **MA Art & Design in Education**

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Oct, 1 year full-time / 2 years part-time
Deadline: July for Oct

University for the Creative Arts (Surrey)
UCA Farnham, Falkner Road, Farnham, Surrey GU9 7DS
01252 892883
www.ucreative.ac.uk
Contact: enquiries@ucreative.ac.uk
● **MBA Creative Industries Management**
Sept, 1 year full-time / 3 years part-time

University for the Creative Arts (Kent)
UCA Canterbury, New Dover Road, Canterbury, Kent CT1 3AN
01227 817302
www.ucreative.ac.uk
Contact: enquiries@ucreative.ac.uk
● **MA Curatorial Practice**
Sept, 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
Contact: Ferdinand de Jong
f.jong@uea.ac.uk
admissions@uea.ac.uk
● **MA Cultural Heritage and Museum Studies**
Sept, 1 year full-time / part-time option
Deadline: August (March for funded internships)
● **BA History of Art with Gallery and Museum Studies**
Sept, 3 years full-time / part-time option

University of East London
School of Arts and Digital Industries , Docklands Campus, University Way, London E16 2RD
020 8223 3333
www.uel.ac.uk/postgraduate
Contact: Toby Butler,
t.butler@uel.ac.uk
● **MA / PgCert / PgDip Heritage Studies**
Sept, 1 year full-time / Jan, part-time

University of Essex
Centre for Curatorial Studies, University of Essex, Wivenhoe Park Colchester CO4 3SQ
01206 872200
http://www.essex.ac.uk/arthistory/pg/ccs
admit@essex.ac.uk, 01206 873666
pgadmit@essex.ac.uk, 01206 872719
● **BA Curatorial Studies**
Oct, 3 years full-time
● **MA Curating**
Oct, 1 year full-time / 2 years part-time
● **MBA Museum Management**
Oct, 1 year full-time / 2 years part-time



Students at the University of Leicester, which is experimenting with massive open online courses, or moocs

● **PhD Curating**
Variable start / 3 years full-time / 6 years part-time

University of Glasgow
School of Culture and Creative Arts, 8 University Gardens, Glasgow G12 8QQ
0141 330 4097 / 0141 330 2000
www.gla.ac.uk/schools/cca
● **MA/MSc in Art History: Art in Germany**
Scheduled to start in 2016/17, 1 year full-time
Contact: Sabine Wieber
sabine.wieber@glasgow.ac.uk
● **MLitt Art History: Art, Politics, Transgression, 20th Century Avant Garde**
Sept, 1 year full-time/ 2 years part-time
Contact: David Hopkins:
david.hopkins@glasgow.ac.uk
● **MLitt Art History: History of Collecting & Collections**
Sept, 1 year full-time / 2 years part-time
Contact: Patricia de Montfort
patricia.de-montfort@glasgow.ac.uk
● **MLitt Art History: Technical Art History, Making & Meaning**
Sept, 1 year full-time / 2 years part-time
Contact: Erma Hermens
erma.hermens@glasgow.ac.uk
● **MLitt Art History: The Renaissance in Northern Europe & Italy**
Sept, 1 year full-time / 2 years part-time
Contact: Debra Strickland
debra.strickland@glasgow.ac.uk
● **MLitt Curatorial Practice**
Sept, 1 year full-time
Contact: Mónica Núñez Laiseca
m.laiseca@gsa.ac.uk
Deadline for all: August
● **MLitt Art History: Dress & Textile Histories**
Sept, 1 year full-time / 2 years part-time
Deadline: May
Contact: arts-ccad-and-th@glasgow. ac.uk
● **MPhil Textile Conservation**
Sept, 2 years full-time / 4 years part-time
Deadline: November
Contact: Frances Lennard
frances.lennard@glasgow.ac.uk
● **MSc Museum Studies: Theory and Practice**
Sept, 1 year full-time / part-time option
● **MSc Museum Studies: Artefact and Material Culture**
Sept, 1 year full-time / part-time option
● **MSc Museum Studies: Collecting and Provenance**
Sept, 1 year full-time / part-time option
Deadline for all: July

University of Hertfordshire
De Havilland Campus, Hatfield, Hertfordshire AL10 9EU
01707 284800
www.herts.ac.uk
Contact: Grace Lees-Maffei
g.lees-maffei@herts.ac.uk
● **Professional Doctorate in Heritage (DHeritage)**
Annual enrolment, 4-6 years part-time
Deadline: spring

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**
● **MA Arts Management with Heritage Studies**
● **MA Art History**
All: Sept, 1 year full-time/ 2 years part-time
Deadline: March
● **BA Art Gallery and Museum Studies**
● **BA Fine Art with Museum and Gallery Studies**
Both: Sept, 3 years full-time (4 if doing international / industrial year of study)
Deadline: Jan

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**
Oct, 1 year full-time / Oct and April, 2 years part-time / 18 months PgDip, distance learning available
Deadline: mid-March / mid-Sept (distance learning)
● **MA / PgDip Art Museums and Gallery Studies**
Oct, 1 year full-time
● **MA / MSc / PgDip Learning and**

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Visitor Studies in Museums and Galleries
● **MA / MSc / PgDip Heritage & Interpretation**
Both: Oct and April, 2 years part-time (18 months PgDip), distance learning only
Deadline: mid-March / mid-Sept
● **PhD Museum Studies**
Sept, Jan and April, 3 years full-time / up to 6 years part-time, distance learning option

University of Lincoln
Brayford Pool, Lincoln LN6 7TS
01522 882000
www.lincoln.ac.uk
Contact: admissions@lincoln.ac.uk
● **BA (Hons) Conservation of Cultural Heritage**
Sept, 3 years full-time / part-time option
Deadline: Jan
● **Graduate Diploma Conservation Studies**
Sept, 9 months full-time / part-time option available
Deadline: Sept
● **MA Conservation of Historic Objects**
Sept and Jan, 1 year full-time / 2-3 years part-time
Deadline: Sept
● **MPhil / PhD Conservation of Cultural Heritage**
3 years full-time / 6 years part-time

Royal Holloway University of London
Department of History, Egham Hill, Egham TW20 0EX
01784 443311
www.royalholloway.ac.uk/history
Contact: Marie-Christine Ockenden
m.ockenden@rhul.ac.uk
● **MA Public History**
Sept, 1 year full-time

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**
● **MA Arts Management, Policy and Practice**
Both: Sept, 1 year full-time / 2 years part-time
Deadline: August
● **PhD in Museology**
● **Professional Doctorate in Museum Practice**
● **PhD in Arts Management and Cultural Policy**
● **Professional Doctorate in Arts and Cultural Management**
All: Sept, 3 years full-time / 6 years part-time
Deadline: July

University of Nottingham
Department of History of Art, University Park, Nottingham NG7 2RD
0115 9515151
www.nottingham.ac.uk
Contact: Richard Wrigley
richard.wrigley@nottingham.ac.uk
● **MA History of Art**
● **MA Visual Culture**
● **MRes History of Art**
● **MRes Visual Culture**
All: Oct, 1 year full-time / part-time option
Deadline: Sept

University of Oxford (Institute of Social and Cultural Anthropology)
51 Banbury Road, Oxford OX2 6PF
01865 274624
www.isca.ox.ac.uk
Contact: Vicky Dean
vicky.dean@anthro.ox.ac.uk
● **MSc Visual, Material and Museum Anthropology**
Oct, 1 year full-time
● **MPhil Visual, Material and Museum Anthropology**
Oct, 2 years full-time

University of Reading
Museum of English Rural Life, Redlands Road, Reading, Berkshire RG1 5EX
0118 378 8660
www.reading.ac.uk
Contact: Rhianedd Smith
r.smith@reading.ac.uk
● **BA Museum Studies and Archaeology**
● **BA Museum and Classical Studies**
Both: Oct, 3 years full-time / part-time option available

University of St Andrews
School of Art History, 79 North Street, St Andrews, Fife KY16 9AL
01334 462414
www.st-andrews.ac.uk
Contact: Mary Kettle
mmk8@st-andrews.ac.uk
● **PgDip Museum and Gallery Studies**
● **MLitt Museum and Gallery Studies**
● **MPhil Museum and Gallery Studies**
● **MPhil National Trust for Scotland Studies**
All: Sept 2016, 1 year full-time / Jan 2018, 2 years part-time

University of Warwick
Centre for Cultural Policy Studies, Millburn House, Millburn Hill Road, Coventry CV4 7HS
02476 528424
www2.warwick.ac.uk
Contact: Clive Gray / Paula Watkins
culturalpolicy@warwick.ac.uk
● **MA International Cultural Policy and Management**
Oct, 1 year full-time / part-time option

University of Worcester
Henwick Grove, Worcester WR2 6AJ
01905 855111
www.worc.ac.uk
Contact: Tim Sellick
pg-admissions@worc.ac.uk
● **PgCert Leadership & Management (Heritage)**
Oct, 9 months part-time
Deadline: Sept

University of York
King's Manor, York YO1 7EP
01904 323901
www.york.ac.uk
Department of Archaeology
Contact: Janine Lyon
archaeology@york.ac.uk
● **MSc Digital Heritage**
● **MSc Archaeological Information Systems**
● **MA Cultural Heritage Management**
● **MA in Conservation Studies**
All: Sept, 1 year full-time / 2 years part-time
Centre for Medieval Studies
www.york.ac.uk/history-of-art
Contact: Brittany Scowcroft
brittany.scowcroft@york.ac.uk
● **MA in Stained Glass Conservation and Heritage Management**
Sept, 2 years full-time

Victoria & Albert Museum / Royal College of Art V&A
Cromwell Road, London SW7 2RL
020 7942 2574
www.vam.ac.uk / www.rca.ac.uk/hod
Contact: Matt Maslin
hod@rca.ac.uk
● **V&A/RCA History of Design MA and PhD Programme**
MA, 2 years full-time
Deadline: Jan

West Dean College
West Dean, Chichester, West Sussex PO18 0QZ
01243 818291
www.westdean.org.uk
Contact: Charlotte Ferris
college@westdean.org.uk
● **Graduate Diploma / PGDip, Conservation of Books and Library Materials**
● **Graduate Diploma / PGDip / Conservation of Ceramics and Related Materials**
● **Graduate Diploma / PGDip Conservation of Metalwork**
● **MA Conservation Studies**
All: 1 year full-time
Deadline for all: March
● **Graduate Diploma / PGDip Conservation of Clocks and Related Objects**
Graduate / postgraduate 1 year, West Dean College diploma 2 years full-time
Deadline: March
● **Graduate Diploma / PGDip Conservation of Furniture and Related Objects**
Graduate/postgraduate 1 year, West Dean College diploma 2 years full-time
Deadline: March
● **MA Collections Care and Conservation Management**
(new course subject to validation)
2 years part-time
● **Foundation in Historic Craft Practices: Clocks, Furniture, Musical Instruments**
Sept, 2 years full-time
Deadline: March

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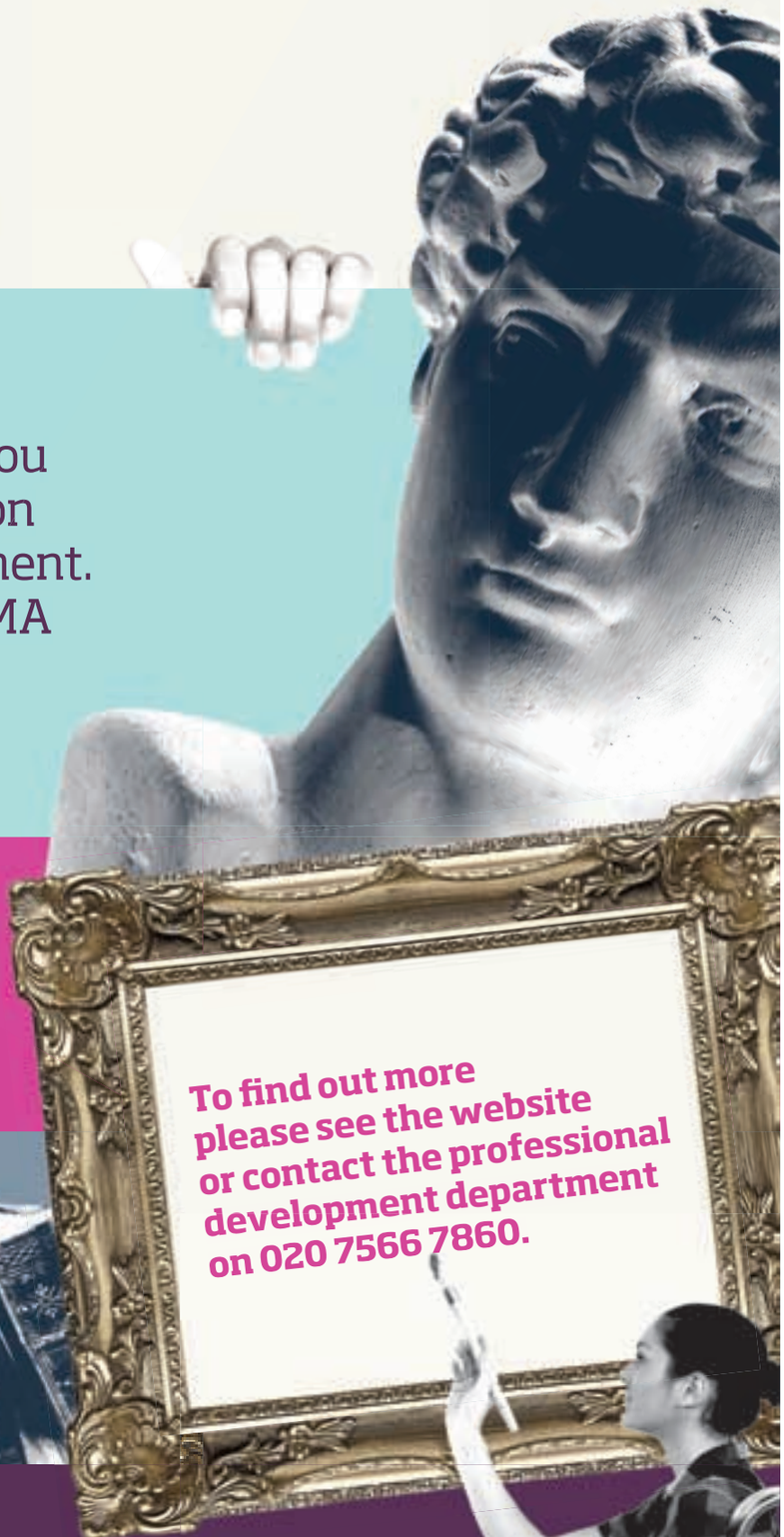
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