University of St Andrews
School of Art History

Graduate Diploma/MLitt in
Museum and Gallery Studies

Course Guide
2016-2017

September 2016
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1 Introduction

Welcome to the Graduate Diploma/M.Litt. in Museum and Gallery Studies.

This guide is intended to give an overview of the entire course and to provide you with practical information which will be of use throughout.

During the course you will also receive printed information, more specialised bibliographies, revised programmes, and other material to add to this basic guide.

You should also familiarise yourself with the School Handbook for Postgraduates which can be found on the School of Art History website http://www.st-andrews.ac.uk/arthistory/current/pg/handbooks/ This gives details of assessments and grading scales and of the requirements for the MLitt dissertation.

2 Museum and Gallery Studies in St Andrews

Course objectives and organisation
This full-time postgraduate course essentially provides curatorial training, but curators also need a proper understanding of the work of all their colleagues and, especially in small museums, the ‘curator’ may have to tackle a wide range of duties. Hence, subjects such as the principles of conservation, museum education, visitor studies, ethics, exhibition planning and design, and various management topics are also included. The objective is to ensure that students are equipped to undertake the wide-ranging duties of a curator, but also to recognise which tasks require the expertise of other specialists.

The taught courses are delivered through a mixture of lectures, seminars, practical sessions, and visits to museums, galleries and houses. These are intended to familiarise you with museum systems and practices and to provide an understanding of issues relevant to museums today. A programme of project work, on the University collections or with local museums and galleries, complements the taught element and enables students to develop relevant practical skills and to experience the dynamics of teamwork. As postgraduates, you are expected to be responsible for your own work and to show initiative and independence. An important objective is that you should be able to structure your own working time effectively.
Attendance
You are expected to attend all taught sessions and visits or to inform the tutors in advance, with your reason for absence. Attendance at all taught elements of this module is mandatory. It is a University and School requirement that all unavoidable absences from lectures and tutorials must be reported. This is done by submitting a Self-Certificate of Absence Form. You will find this at: http://www.st-andrews.ac.uk/students/rules/selfcertification/

Completion of a self-certificate of absence does not exempt a student from fulfilling compulsory elements of a module. Failure to attend 4 or more lectures or seminars during the module without valid reason may result in receiving a grade of 0X for the module. For further details, please refer to: http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/Student%20Absence.pdf

If you have to miss a class visit unavoidably at short notice you must contact the Postgraduate Secretary or the School Office.

You are also expected to be available to take a full part in the preparations for the exhibition project at times agreed with the group, including during the January and Easter Vacations if necessary.

Evaluation
All courses in the University are subject to evaluation by the students. At the end of each semester you will be asked to complete an on-line evaluation form about the course. This is to identify any general problems and enable any necessary changes to be made, and we ask you to give some time to thinking about and completing it in a constructive way. We will also ask for comments on the format and content of this guide.

Accreditation
There is currently no system of validation or accreditation for Museum Studies courses in the UK. Until recently, a number of Museum Studies courses, including the one in St Andrews, were validated by the Cultural Heritage National Training Organisation (CHNTO) and were designated as Recognised Courses by the Museums Association (MA).
3 Contacts

Practical queries can be addressed to the School of Art History’s Postgraduate Secretary, Mary Kettle, or to the School Secretary, Dawn Waddell. You should contact the Office if you are ill and have to miss a class visit, or if the tutor does not arrive (e.g. because of snow).

If you have any difficulty over academic questions or problems either with the content and delivery of the course or with your own work programmes and progress, you should talk first to the course tutors and then, if they cannot resolve the issue, to the Course Director, Ann Gunn. If any problems are not satisfactorily resolved, contact the School’s Director of Teaching, Dr. Alistair Rider (tel. 01334 462372).

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Please ensure that we have up-to-date addresses and telephone numbers for you at work and at home. Any changes should be sent to Mary Kettle.
4 School of Art History

Art History has been studied in St Andrews since 1969. The School of Art History currently has about 150 undergraduate students taking Honours courses and over 50 postgraduates studying a wide range of topics via taught courses or individual research. Dr Julian Luxford is Head of School, supported by a staff of 16 full-time lecturers and a number of associate and temporary staff. Teaching and research interests of the School extend from the medieval to the modern periods, with particular areas of concentration in the art of Renaissance Italy, British architecture, photography, and nineteenth- and twentieth-century art in Britain, France, and Russia, as well as Museum and Gallery Studies.

Museum and Gallery Studies
Museum and Gallery Studies postgraduate courses have been available at St Andrews since 1984, when the first Gallery Studies MLitt was established by Professor Martin Kemp. From 1989 Professor Ian Carradice was Course Director. He retired in 2012. Annette Carruthers joined the team in 1994 (retiring August 2014), Ann Gunn in 1999, Dr Ulrike Weiss in 2009 and Dr Karen Brown in 2013.

The present Museum and Gallery Studies Diploma was introduced in 1990 and was validated by the Museums Association (originally as a pre-qualification for the MA Diploma) in 1991 and also by the Cultural Heritage National Training Organisation (CHNTO), now the Creative and Cultural Industries Sector Skills Council. On average 18 students have been admitted to the full-time Graduate Diploma course each year. The majority have subsequently gained employment in the museums sector. Further information on this is available from the Course Director.

Since 1991 the School of Art History has also contributed to in-service museum training. In partnership with the University’s Centre for Continuing Education and the Scottish Museums Council (now Museums Galleries Scotland), St Andrews devised and ran Masterclasses for Curators and developed Museum Basics courses. In 1995 a part-time, in-service Museum and Gallery Studies course was set up in response to a request from the Scottish Museums Federation, and over 100 students have gained the Diploma or MLitt by this route. Short courses developed with the Museums Association for students wishing to gain the AMA by Route D also ran from 2002 to 2009. Members of staff have recently contributed to museum training at Zayed University in Abu Dhabi.
Staff contributing to Museum and Gallery Studies

School of Art History
Dr Karen Brown, MPhil, PhD, Lecturer, joined us in 2013 from the University of Cambridge and Trinity College, Dublin, where she was a Postdoctoral Research Fellow. She has Museum Studies in Ireland and the UK, and was appointed the first Curator of Art at Queen’s University Belfast. She is currently Director of the School’s Museums, Galleries and Collections Institute (MGCI) and is an active member of ICOM-EUROPE. From 2016-2020 she will be coordinating a new EU-funded research project, "Museums and Community: Concepts, Experiences, and Sustainability in Europe, Latin America and the Caribbean”.

Ann Gunn, BA, AMA, Lecturer, has been Keeper of Art at Nottingham City Museums, Assistant Registrar at Princeton Art Museum, and Registrar of the University Art Collection. She is Honorary Curator of the University’s Fine Art collections. She has also worked for a private collector, has run her own art gallery and is Chair of Fife Contemporary Art & Craft. She is currently Course Director for the full-time course in Museum and Gallery Studies.

Nicôle Meehan MA MLitt, Teaching Fellow, joins us this year. A graduate of the Museum and Gallery Studies course herself (2010-11), Nicôle also holds master’s degrees in Archaeology from the University of Glasgow, and in American Studies from Brown University as a Fulbright Scholar in Bibliometrics. She worked as Historic Scotland’s first Online Content Officer, in a curatorial capacity at the National Mining Museum in Colorado, and most recently managed the Skills for the Future Collections Digitisation traineeship at the National Galleries of Scotland.

Dr Ulrike Weiss, MA, PhD, Lecturer, joined us in 2009 from the History Museum, Hannover, Germany. She has also worked at the Württemberg State Museum in Stuttgart and as the first “Blackwell Curator” at the Lakeland Arts Trust. From 2010-14, she acted as deputy chair on the Advisory Board for the “Landesausstellung” celebrating the Hanoverian Succession. She is currently Course Director for the part-time course.

Museum Collections Unit
Jessica Burdge, MA, MLitt, AMA, is Collections Curator. After completing the Museum and Gallery Studies course in 2004-5, she worked at the Scottish Museums Council and the Scottish Fisheries Museum before joining the University Museum Collections Unit in 2007. From 2010 to 2012 she was seconded to the National Museums Scotland
as Collections Care Manager, working on the Royal Museum Project as well as several large storage development projects.

Alison Hadfield, BA, MA, Learning and Access Curator. After completing the Museum Studies course at the University of East Anglia, she worked at the V&A Museum in London, then at the national museum of New Zealand, Te Papa, and the national archives in Wellington, NZ.

Dr Helen Rawson, BA, PhD, AMA, is Co-Director of the Museum Collections Unit, with specific responsibility for collections, exhibitions and research. She took the Museum and Gallery Studies course in 1997-8. She worked at the National Museums of Scotland before joining the University staff in 1999 and completed her PhD on the history of the University's collections in the School of Art History in 2010, while working as the Senior Curator.

Claire Robinson MA, MLitt, is Collections and Exhibitions Curator. After completing the Museum and Gallery Studies course in 2007-8, she worked at the St Andrews Preservation Trust Museum before joining the University Museum Collections Unit in 2010. In her role as Project Officer, she was involved in setting-up the MUSA Collections Centre. After working in a folk museum in the Highlands for a year, she returned to the Museum Collections Unit in 2012.

Matthew Sheard, MA, MLitt, is Learning and Access Curator. After completing his Museum and Gallery Studies course at the University of St Andrews in 2010, he became Curatorial Trainee (Learning and Access) with the Museum Collections Unit. Before being appointed to his present post, he took up the project role of Audience Development Officer, developing audiences for the University’s Recognised Collections.

Emma Jane Wells, MA, is Co-Director of the Museum Collections Unit, with responsibility for Operations and Public Engagement. She completed a postgraduate degree in Arts and Heritage Management at Sheffield University before working on a new Heritage Centre in the Falkland Islands. She has worked at the British Golf Museum, then as Museum Development Manager at the Scottish Museums Council (now Museums Galleries Scotland). She project-managed the creation of MUSA

Substantial contributions to the teaching of Museum and Gallery Studies are also made by professionals from the Scottish museums community and by other colleagues in the University.
Art History is based at 79 North Street, St Andrews. This handsome terrace of townhouses of 1824-5, designed by Robert Balfour, offers attractive teaching and study rooms with up-to-date equipment. It is next door to the University Library and right in the centre of town. Students of Museum and Gallery Studies have dedicated use of two rooms on the second floor, equipped with personal computers and other IT equipment. You are asked to be conscious of security in this building and ensure that doors and windows are locked if no-one else is in when you leave. You should also be sure to avoid introducing viruses into the computers by carefully following instructions on their use. Additional computing facilities are available at various locations within University buildings, for instance in Butts Wynd and in the Library, and also within the School of Art History.

Most of the Museum Studies teaching takes place in MUSA, the Museum of the University of St Andrews, which opened in September 2008 in a restored and extended coach house next door to 9 The Scores, the residence of the Principal of the University.

The School has a large number of postgraduates, for whom additional seminars and lectures are provided. Students also publish The North Street Review: Arts and Visual Culture, to which Museum and Gallery Studies students are encouraged to contribute (you can contact the Editor at nsreditor@st-andrews.ac.uk). Activities are advertised on noticeboards within the School and you will find your time in St Andrews more rewarding if you participate.

Financial support is available to students for expenses involved in the preparation of individual project work etc (not exhibition work, which is separately funded), normally up to £200 each. Eligible costs include travel, photocopying, inter-library loans and so on, and can be claimed via the online student expenses claim form if you have receipts. The School gives Uniprint credit to the value of £25 (in two instalments) per academic session. Thereafter students are responsible for paying for their own printing. For general queries about expenses and receiving the second instalment of printing credits, please contact Lynn Ayton in the School Office.
Map of St Andrews
7 Course outline

The course is in three modules as follows:

A AH5504 & AH5505 Theory and Practice of Museums, Art Galleries and Related Organisations
   *AH5504 Collections in Context*
   *AH5505 Audiences and Management*

Taught elements
Lectures, seminars, and visits take place throughout the two semesters. The taught courses are generally on Tuesdays and involve one half day per week, plus additional time when visits are made to galleries and museums. There are short taught sessions related to the exhibition element of the project work and regular formal meetings on Wednesday mornings. You should, therefore, be available for the whole of Tuesday and Wednesday mornings each week. Detailed programmes for each semester are provided.

Assignments
Three written assignments are set in each module. These include essays and other types of assessed work. Deadlines for submission are noted in the course timetable. Please note that since all the assessment of the course is by this written work, the deadlines for submission must be met and unauthorised late submission will be penalised (see the School’s Postgraduate Handbook for further details). If an assessment is late by more than 6 working days, and no extension has been agreed with the Module Co-ordinator, it will automatically receive a mark of 1.

B AH5506 Project work

A portfolio in two sections recording project work is the third part of the Museum and Gallery Studies course. Project work provides skills-based training and experience and is intended to complement the knowledge-based taught courses. This practical work includes the organisation of an exhibition as part of a team and an individual project covering another area of museum work, such as collections management or outreach activities.
The portfolio report is to be submitted by Monday 10 April 2017 (see course timetable). Students are also required to give a brief oral presentation about their individual project work.

**Other work**

Reading, thinking, and museum visiting are to be undertaken throughout the course. St Andrews has a variety of museums and heritage centres and is well placed for visiting museums and galleries in Anstruther, Dundee, Edinburgh, Kirkcaldy, Perth, and other towns. Museums normally visited during the course include all those in St Andrews, Perth Museum and Art Gallery, the National Galleries and National Museums of Scotland and City Art Centre in Edinburgh, the Scottish Fisheries Museum at Anstruther, the McManus, DCA, Verdant Works, and Discovery Point in Dundee. Visits are also usually made to Glasgow or Aberdeen.

The School of Art History organises numerous lectures and seminars throughout the year and you are expected to take advantage of these to make contact with others in the School. It is important for all Museum Studies students to attend as many as possible of the School’s lectures and events, especially the Postgraduate Seminar which is usually on Wednesday afternoons. This provides an opportunity to learn about different approaches to presentation as well as about the subject matter of the talk.
8 Timetable

This is provisional and may be subject to change.

12 Sept 2016  Martinmas Semester starts
13 Sept  Introductory session
10 Oct  Deadline: AH5504 Assignment 1 (essay)
7 Nov  Deadline: AH5504 Assignment 2 (object study)
5 Dec  Deadline: AH5504 Assignment 3 (documentation)
9 Dec  Exhibition research to be completed

19 December 2016 – 1 January 2017 Christmas vacation
2 January – 22 January 2017 Inter-semester

2017

11 Jan  Exhibition meetings restart
23 Jan  Candlemas Semester starts
24 Jan  Teaching recommences
30 Jan  Deadline: AH5505 Assignment 1 (review)
13 Feb  MLitt proposals to be submitted
6 March  Deadline: AH5505 Assignment 2 (learning)
10 March  Opening of Exhibitions

Monday 13 March – Friday 24 March 2017 - Spring vacation

10 April  Deadline: AH5506 Project portfolio
19 April  Project presentations
2 May  MLitt initial bibliography to be submitted
8 May  Deadline: AH5505 Assignment 3 (management)
26 May  End of Candlemas semester
29 May  Title and outline of MLitt dissertation to be submitted to Postgraduate Secretary
18 August 12 noon  Deadline: submit MLitt dissertation
9 Course content in detail
A AH5504 & AH5505 Taught modules

The taught courses include lectures and seminars by Karen Brown, Ann Gunn, Ulrike Weiss, Nicôle Meehan and visiting speakers, both from within the University and from the museum profession.

Group visits to museums, galleries and heritage attractions are an essential element of the taught course, as are seminars and discussions about these visits and the issues they raise. You should approach the visits in an analytical manner, looking out for points of interest in the way the museums and galleries are organised and run.

First semester
AH5504: Collections in Context
Learning outcomes
At the end of the course students will:
- Understand the nature, development and purposes of museums, galleries and heritage bodies in Britain.
- Have some knowledge of the history of collecting.
- Have a basic knowledge of the main international museum organisations.
- Understand the main forms of museum organisation in Britain: National, Local Government, Independent, University.
- Be aware of the various professions involved in museum and gallery work.
- Understand the role of museum support organisations.
- Understand how the Museum Accreditation scheme works.
- Understand the principles and practice of collections management:
  - Acquisition and disposal policies and practice
  - Documentation
  - Storage, packing and handling
  - Conservation - preventive and remedial
  - Disaster preparedness and planning
  - Security and insurance
  - Collections-based research
- Be able to use a relational data-base and understand the role of computers in the documentation of collections.
- Be aware of current issues and philosophical questions relating to museums and collections.
Second Semester
AH5505: Audiences and management
Learning outcomes
At the end of the course students will:

• Understand the nature of museum audiences and their needs:
  - Access and social inclusion policies
  - Visitor studies

• Know about the range of services provided by museums and galleries:
  - Enquiries, information and publications
  - Learning and outreach facilities
  - Exhibitions - policy and organisation
  - Display and interpretation

• Understand the range of issues involved in museum management:
  - The nature and role of governing bodies
  - Administration and project management
  - Forward planning and evaluation
  - Marketing, publicity and media relations
  - Financial management and fund-raising
  - Personnel management, leadership and staff training

• Understand the importance of self-development and the role of professional membership organisations.

• Be aware of current issues, ethics and philosophy.

Written assignments
You will be required to produce three pieces of written work for each taught module, which will be in the form of essays, reports, and other exercises. The length of each piece of work will be specified. It is important that you work within the given limits since marks will be deducted for short or over-long essays. You should also ensure that the format is suited to the question, so that for instance, your assignment looks like a letter or report if this is specified. All written work should be word-processed, on one side of A4 paper only.

Word length is recognised as a crucial element in the marking of all written assessments. This includes footnotes, but not your bibliography or image captions. While some of our assignments do not have strict word limits due to varied formats, where they do, the word limits should be adhered to. An allowance will be made for exceeding or falling short of the assigned length by 5%. There is a 1 mark deduction for being 5% over or under the stipulated word length, and 1 further mark deduction will be applied for each further 5% that your work diverges from the word length. All submitted work must include an accurate declaration of the word length.
Submission
The School makes use of ‘plagiarism detection’ software. You are required to submit all written work electronically via MMS and also in hard copy. **Your work will not be considered as submitted until it has been delivered both via MMS and in hard copy.**

Good Academic Practice
In essays, footnotes or endnotes should be used for all references and a bibliography in a standard format must be included. You must be scrupulous about acknowledging quotations from books, articles and websites since the University has a rigorous policy on academic misconduct. The University’s Policy on Good Academic Practice can be found here: [http://www.st-andrews.ac.uk/students/rules/academicpractice/](http://www.st-andrews.ac.uk/students/rules/academicpractice/)

Reading lists are given with the essay titles. These, and the bibliography at the end of this guide, are intended as a starting point only and you should read more extensively. St Andrews also provides access to a large number of electronic resources. A Library Guide for Museum Studies can be found at [http://libguides.st-andrews.ac.uk/museum?hs=a](http://libguides.st-andrews.ac.uk/museum?hs=a) and further help is available from the library’s Academic Liaison Team. Students from St Andrews are also eligible to borrow from the library of Dundee University and you can easily check the catalogue online. Works not available locally may be accessible (by appointment and for reference only) in the library of the National Museums of Scotland in Edinburgh (tel. 0131 247 4137). Alternatively, you may need to order books on Inter/Library Loan and should ensure that you organise this in good time.

**Remember also to check recent journals and websites**, especially the *Museums Journal* and *Museum Practice* for possible topical articles; and to think about whether museums you know can provide useful examples.

**All course work must be completed on time.** Failure to meet deadlines may involve the loss of marks according to the University’s system of penalties for continuous assessment. If at any stage you feel you will be unable to meet a deadline, contact the module tutor as soon as possible.
B  AH5506 Project work

This practical work is undertaken by students individually and in groups within the University or in local museums and galleries. It is assessed on the basis of a portfolio submitted in April. Copies of past student portfolios are kept in the School.

Preliminary discussion of projects will take place early in the first semester and you are expected to have completed much of the work by the start of the second semester. Taught sessions relating to the exhibition work are provided in Semester 1 and regular progress meetings are held.

Learning outcomes
On completion of the project work students will have experience of:

- Planning and implementing real projects for the benefit of museum and gallery organisations.
- Working as part of a team.
- Taking individual responsibility for the production of a piece of practical work.
- Linking current theory with practice, recognising professional standards and ethical issues.
- Monitoring the work and delivering a project within an agreed timetable.
- Identifying and developing required new skills.
- Evaluating the impact of the project on completion.
- Preparing and delivering a short talk about the individual project.
- Preparing a reflective report with illustrations and appendices detailing the context, the work involved and the specific, personal learning outcomes.

Project work is divided into two parts:

1. Exhibition, interpretation, or display work, usually involving participation in an exhibition organised by students in groups at MUSA or other University venues or in other local museums (e.g. the St Andrews Museum in Kinburn House, the Scottish Fisheries Museum, Anstruther, or the British Golf Museum) with support from staff. This group project work includes an element of peer assessment, the procedures for which will be outlined clearly in advance.
   (3000-5000-word report, plus relevant supporting material)
2. **Individual projects** based on work in a museum, gallery or historic house near St Andrews, or work in an organisation with which you already have contact. A file of projects available in local museums is available to you in the Study Room. Individual projects in the past have covered a very wide range of subjects and it is important you choose something you will enjoy doing since it will involve a lot of your time. Possibilities for projects include work on the storage of objects or archives, object-based research, educational or outreach work with a museum, recording the local area, preparation of a publication, and so on. (3000-5000-word report, plus relevant supporting material)

It is estimated that this project work will take altogether (i.e. both the exhibition and your individual project) the equivalent of 8 weeks’ full-time activity (8-hour day!), including writing up. It is important to start work on this early in the first semester and there will be opportunities to discuss your project with a course tutor. Work packs are provided to help you structure your project and to act as a diary or log recording your activities; this should be included as an appendix to your report.

**The Portfolio**
The individual project work is assessed by written portfolio. The exhibition project is assessed by a combination: assessment of the exhibition, peer assessment and the written portfolio.

Your portfolio should be word-processed, with a thoroughly checked text and user-friendly layout – a contents page and numbered pages and paragraphs, for instance, help the reader. Your report should:

- briefly describe your host museum, its mission, governance and organisation.
- describe the remit (specifying aims and objectives) and progress of the project as a whole and your own role in it.
- document important meetings and analyse the conduct of these.
- outline the resources, finances, project timetable and key decisions.
- analyse successes and failures and discuss constructively what might have been done differently.
- identify the beneficiaries of the project and include feedback from them if relevant.
- analyse the project’s contribution to your own objectives.
- make reference to the taught course and relevant literature.
Samples of working documents can be included as appendices for additional information and evidence of working practices. These should be clearly labelled and numbered so that the portfolio is easy for the reader to use. Remember that you become familiar with the material and may take for granted that others will see the connections between your text and your appendices, but these may not be clear to a reader new to the subject. **Please do not include all your working documents** – the appendices should be samples, not your entire file. Imaginative design for portfolios is not essential but would be welcomed.

Please present the portfolio unbound and it will be bound by the School.

**Two copies must be submitted.** These can be a top copy and a photocopy. The top copy will be returned to you after assessment and we advise you to keep it for possible future use in applying for Associateship of the Museums Association or for qualifying for S/NVQs. The project-work portfolio may also be of use to students working for Scottish or National Vocational Qualifications (SVQ/NVQ) as evidence of achievement.

The portfolio is to be submitted by **10 April 2017** (unless another date is agreed individually with the course tutors – normally only in cases of illness).

**Transferable Skills**

By the end of the course you should have acquired the following transferable skills.

**Communication skills**

- Some knowledge of marketing and fundraising techniques.
- Networking experience.
- Ability to present information in appropriate ways for different audiences – in writing, through speech, with slides or Powerpoint, in exhibitions.
- Experience of dealing with printers and other suppliers of goods and services.
- Practice at writing as required in different formats, e.g. report, essay, children’s worksheet, gallery label, website, catalogue entry, academic essay, press release, review for peer readership, etc.
- Ability to write clearly and accurately.
Intellectual skills
- Analysis of ethical and philosophical issues.
- Critical analysis of your observations in museums and galleries - intellectual rather than emotional/aesthetic appreciation.
- Knowledge of evaluation methods.
- Evaluation of publications - usefulness for reference or reading.
- Proof-reading experience.
- Research skills.
- Risk management.
- Use of a relational database.

Organisational skills
- Administration, e.g. record keeping of correspondence, budgets, project progress, committee agendas and minutes, etc.
- Financial management.
- Project management.
- Time management and forward planning.
- Use of library catalogues and ordering systems.
- Management of formal meetings.

Practical skills
- Safe handling and mounting of objects for display.
- Use and creation of websites.
- Use of data-base programmes.
- Use of data projector, Powerpoint, etc.

Personal skills
- Understanding of your own learning styles.
- Self-directed learning.
- Experience of team working.
- Understanding of the importance of continued professional development.
10 Study guide

You will get the most out of the course if you take the opportunity to talk with your fellow students and take an active part in discussions, formal and informal. The experience you bring to the course from working in museums, galleries, and historic houses, and from other areas of life, will make the visits and seminars more valuable for all if you can share your own knowledge. You may find it useful to keep a notebook dedicated to this work, which you can use during the formal sessions and on any other visits you make to museums and galleries.

Do not feel that you have to do all your work alone in a library with a pile of books. Take the opportunity to discuss your essay questions and project work with fellow students, colleagues, family and friends; many people visit museums for recreation or for their own work and will have views which could be useful to you. Think about the issues brought up during the course when you are visiting museums, galleries, and heritage attractions. Enjoy yourself while you work.

The timetable may give you some free time at the beginning of the course. This is your opportunity to get to know the University Library and to familiarise yourself with the books and other resources before you get really busy, as you will later on. There are numerous leaflets and guidelines available in the library to help you. The library also takes daily newspapers which you should look at whenever possible for museum news.

You should also investigate the computing facilities. If your computer skills are limited you should look for useful training courses before you get too busy. For information on courses available free within the University, look on the University’s website under CAPOD (Centre for Academic, Professional and Organisational Development). They run special courses designed for Taught Postgraduate (PGT) students, see http://www.st-andrews.ac.uk/capod/students/pgtaught/

When planning to do your written work you will need to think about the subject before sitting down to write. Make sure you are prepared before the deadline in case books have to be ordered, since Inter-Library Loan can be slow. Find your own best way of working. Ideally, essays will be the result of considerable reading around the topic tested against your own experience in practice.

Remember to make a careful note of the full title of any book to which
you may wish to refer in an essay later on, as well as the name/s of the author/s, place and date of publication, and page numbers of anything you might wish to quote. It is easier to do this in the first place, rather than to have to find the book again with a deadline approaching. Many postgraduates find the best way to control their work is to decide to do a certain number of concentrated work hours per day and ensure that these are achieved. Finding a discipline that suits you will be good practice for when you get a museum job.

11 Assessment and award of the Diploma and opportunities for further development

Assessment of students’ work is carried out by lecturers in the School and by an external examiner who acts as moderator and is usually an experienced member of the museums profession in Britain. All assessments must be completed in order to pass the module.

Each part of the course is valued on the following basis:

Taught course AH5504 40 credits
   Assignment 1 = 30% of the marks
   Assignment 2 = 30%
   Assignment 3 = 40%

Taught course AH5505 40 credits
   Assignment 1 = 30% of the marks
   Assignment 2 = 30%
   Assignment 3 = 40%

Project work AH5506 40 credits
   Each part = 50% of the marks

Total 120 credits

In accordance with Faculty of Arts Guidelines, marks will be awarded as per the 20-point marking scale printed in the School’s Postgraduate Handbook. This is available on the School’s website at http://www.st-andrews.ac.uk/arthistory/current/pg/handbooks/

Deductions of marks may be made for work received late and for any proven academic misconduct. 1-6.9 is a Fail. For a student to be eligible for the Graduate Diploma a student must achieve a minimum mark of 7 for each taught module. The Diploma is ungraded but a distinction can be awarded for exceptional performance (16.5-20, a first-class standard).

Students are required to achieve 13.5 in the dissertation and an
overall credit-weighted mean of 13.5 to be awarded the MLitt degree. In addition students must have passed 120 credits at the first attempt to progress to the dissertation. For further information about grade descriptors please refer to the school handbook [http://www.st-andrews.ac.uk/arthistory/current/pg/handbooks/]. Students should consider that a grade of 13.5 is the absolute minimum expected of students on postgraduate taught programmes at the University of St Andrews. At all times, you should be striving to benefit from your experience in studying on your programme and attain the very highest performance in academic excellence.

If you are asked how the Diploma should be abbreviated, for instance for inclusion in a Museums Association Yearbook entry, we advise you to use the following: DipMGS.

Opportunities for further study
The School of Art History welcomes students wishing to pursue research in areas relating to Museum and Gallery Studies.

MLitt
The Graduate Diploma can be converted to MLitt on production of an examined dissertation of 15,000 words, submitted by the penultimate week of August in the first year of study. No extra fee is required for this. Students wishing to pursue this option should discuss suitable topics with the lecturers as early as possible during the taught course in Semester 1 and should make contact with other potential supervisors in Art History if the proposed subject is in their area of expertise. Subjects have ranged from issues such as social inclusion, oral history as a research tool, and heritage policy-making, to museum education and outreach programmes and curatorial approaches to contemporary art. MLitt dissertations are available for reference in the Art History visual resources collection.

A course tutor will see all students in early February 2017 to discuss their plans and a synopsis of the proposed topic will be required by 13 February to enable her to assess the students’ training needs and appoint a supervisor. An initial bibliography will be required by 2 May 2017 and a title and outline should be submitted to the Postgraduate Secretary by 29 May. Research training is included in Museum and Gallery Studies sessions and extra training in Semester 2 will be tailored to students’ needs. A useful book which may help you to formulate your proposal and which is in the University Library is C. Dawson, *A Practical Guide to Research Methods*, Oxford 2006.
The deadline for the MLitt is very strictly applied (with certain exceptions, e.g. for those with child-care responsibilities over the summer or for certificated illness), so students wanting to take the MLitt must be prepared to submit the dissertation within the year.

Postgraduate taught students are expected to reside at their term address for the duration of their programme. This includes the period, from June to mid-August when you will be researching and writing your dissertation. The full details of the Location of Studies policy can be seen here: [http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/location-of-studies.pdf](http://www.st-andrews.ac.uk/media/teaching-and-learning/policies/location-of-studies.pdf)

**MPhil & PhD**

The Graduate Diploma can be converted to MPhil on production of an examined thesis of up to 40,000 words. **This usually involves one further year of study** (and commensurate fees) but students can enrol for the MPhil on a part-time basis. Supervision can also be provided for students wishing to enrol for a PhD. This normally involves two or three more years of study and fees, and can be undertaken part-time. Students interested in research for higher degrees should discuss their ideas with Karen Brown, Ann Gunn, Ulrike Weiss or other members of staff in the School of Art History.

Further guidelines on preparing the dissertations for these degrees are provided by the School Handbook for Postgraduates [http://www.st-andrews.ac.uk/arthistory/current/pg/handbooks/](http://www.st-andrews.ac.uk/arthistory/current/pg/handbooks/). You should read this very carefully and follow the instructions since failure to do so has in the past made the difference between pass and fail.

**Careers**

Past students of the course have a good record of obtaining jobs in museums or related organisations. During the second semester you will receive advice on preparing a *curriculum vitae* or *résumé* and approaching job applications and interviews. After you leave St Andrews it is important to let us know what relevant experience you gain, including voluntary work or temporary posts, so that information can be kept up to date for reference purposes. You should also keep the School informed of forwarding addresses and telephone numbers for the circulation of information on job vacancies. We are sometimes asked about the availability of ex-students for short-term posts, and can only tell you about these if we know where you are.
Bibliography

This is a brief guide to books on Museum Studies.

**Museum Studies and Museum Studies Bibliographies**

Leicester University *Museum Studies Bibliographies*

**Websites**

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Center for the Future of Museums [http://www.futureofmuseums.org](http://www.futureofmuseums.org)
Europeana [http://www.europeana.eu](http://www.europeana.eu)
Global Museum (news, resources, jobs) [http://www.globalmuseum.org/](http://www.globalmuseum.org/)
Museum 2.0 [http://museumtwo.blogspot.co.uk/](http://museumtwo.blogspot.co.uk/)
RegistrarTrek [http://world.museumsprojekte.de/](http://world.museumsprojekte.de/)
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**Journals**

*Curator: the museum journal*
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