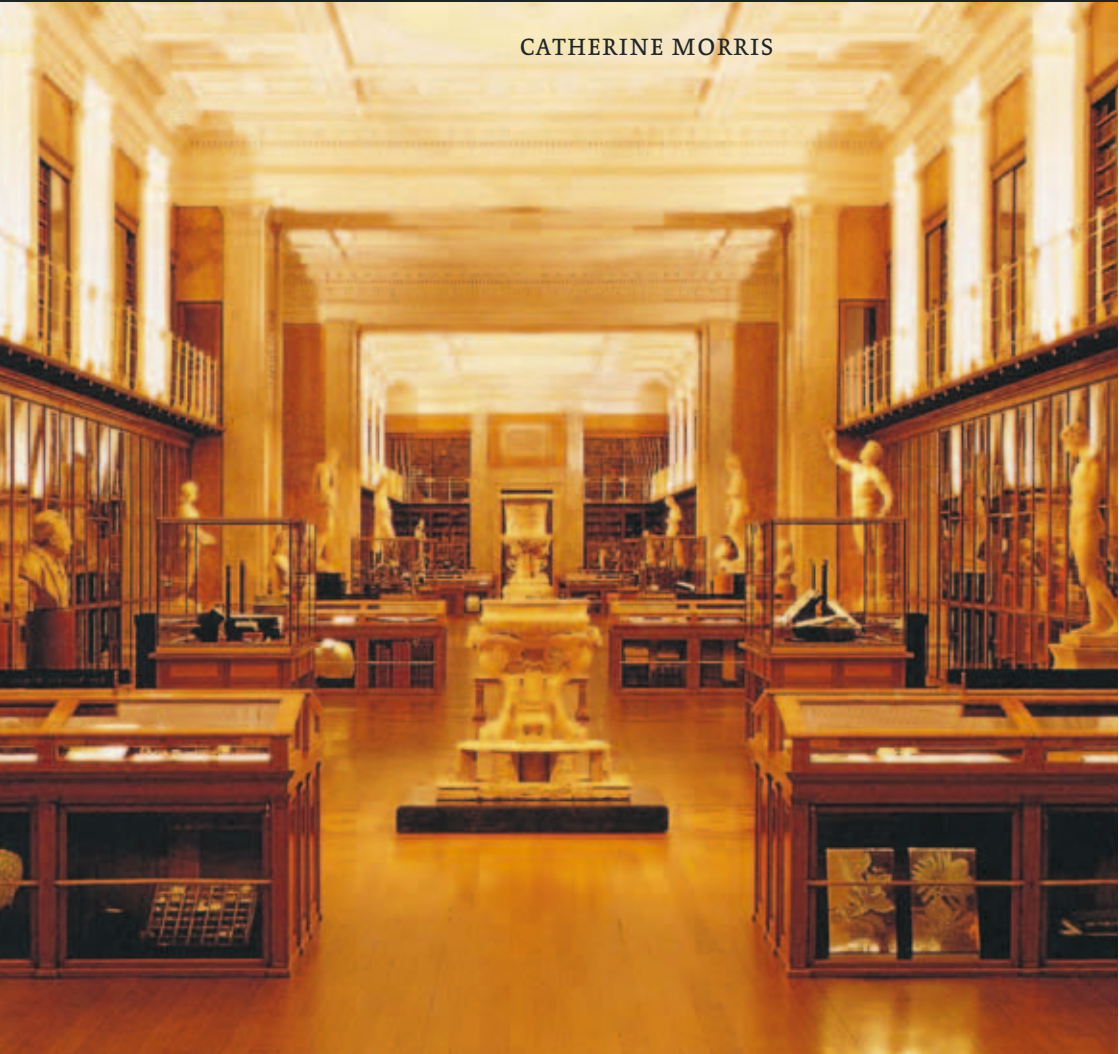




CREATIVE CITIES

Practice Orientated Postgraduate
Degrees & Creative City Partnerships

CATHERINE MORRIS



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Practice Orientated Postgraduate Degrees
& Creative City Partnerships

Case Studies of King's College London, University of York and Trinity College, Dublin

CATHERINE MORRIS

Trinity Long Room Hub
2012

I dedicate this book to JANE MOODY (1967-2011)
 whose cultural and educational vision and generosity of
 spirit made my research time in York a great pleasure

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FOREWORD

The origins of this report and the work upon which it was based can be traced back to 2008, when Provost John Hegarty hosted a lunch meeting with personnel from the key cultural institutions in Dublin. Following this it was decided collectively to commission a study on the links between Trinity College and some nearby Cultural Institutions, which led to a major report in May 2010 by Johanna Archbold, entitled *Creativity, the City and the University: A Case Study of Collaboration between Trinity College Dublin & some nearby Cultural Institutions*.

One area briefly reviewed in this work was the experience in the UK with running practice-oriented postgraduate degrees in collaboration with cultural institutions. It was decided on the basis of this to introduce similar practice-oriented postgraduate programmes in Trinity, with course proposals brought through the various College channels in record time. Besides, driven by the interest of Provost Hegarty and Professor Jane Ohlmeyer in the links between creativity, the city and the university, key academic appointments were approved and later put in place to facilitate the introduction of these new programmes.

Also arising from this was the proposal to appoint a cultural co-ordinator, primarily to exploit links between Trinity College and the nearby museums and libraries, in particular the National Library of Ireland (NLI). The post is funded jointly by Trinity and the NLI and the appointee, Catherine Morris, was in situ by September 2010.

One of her main initial briefs was to visit some key universities in the UK which had introduced practice-oriented cultural postgraduate programmes in order to inform the discussions to follow with the cultural institutions in Dublin. From this also an analysis was to be undertaken of what works and what does not work well with such programmes. Catherine of course was subsequently a key player in discussions with the cultural institutions in Dublin in establishing the Trinity M. Phil programmes.

This short report provides an informative overview of the programmes at King's College London, York University and the new programmes at Trinity, with their first cohorts of students in Michaelmas Term 2011. The report is very positive about the benefits of such programmes but also sanguine about the possible pitfalls confronting such co-operative inter-institutional work, based on experiences in the UK. We hope that it will be of use to the Directors of the two Trinity programmes and anyone else contemplating introducing similar practice-oriented programmes. We wish the new Directors very well in their work on this exciting venture and we also congratulate the many people who made these programmes possible and in such a short period of time.

JOHN W. O'HAGAN

Director of Cultural Policy Research Group, Trinity Long Room Hub.

1 This study aims to explore some examples of practice orientated postgraduate degrees, models of internships and official agreements drawn up between universities and national cultural institutions. It will establish the lessons that can be learned from the universities and cultural institutions already engaged in collaborative partnerships and postgraduate courses. It will offer an exploration of the economic, educational and geographical contexts in which these partnerships have been created. By placing the new M. Phils at Trinity in the context of two universities in the UK (King's College London and the University of York), the study will explore the advantages and disadvantages of inter-institutional degrees from the perspectives of cultural practitioners, academics and students.

In 2010 and 2011 two scoping research trips were undertaken to the University of York and to King's College London. These trips took place while the two new M. Phils in Digital Humanities & Culture and Public History & Cultural Heritage were making their way through Council at Trinity College. An intrinsic part of the Trinity M. Phils was a collaborative partnership with cultural institutions: a semester of internships taught by cultural practitioners is built into the structure and delivery of the two programmes.

The role of the cultural coordinator at Trinity was to broker the practical discussions between the academics and the directors of the cultural institutions and those individual practitioners within the galleries, museums and libraries participating in the delivery of the M. Phil programmes. A key aspect of this work was to help establish and maintain channels of communication between the university and its cultural partners and to oversee the management of progression through to the launching of the two programmes.

The exploratory research in London and York was deemed essential from the outset. The research aimed to establish what was happening elsewhere in the field of practice-orientated postgraduate degrees and to examine areas of best practice. Furthermore, it was hoped to create an international context for the work being undertaken in Dublin by seeking dialogue with other universities, academics, cultural institutions, practitioners and students.

Postgraduate courses in the UK are the most similar to Trinity's M. Phils in structure and economics, delivery and outcome. The two universities chosen had already come to the attention of Trinity: a 2010 study held up York's Institution for the Public Understanding of the Past as key example of how internships were an essential part of university programming and development at York. King's was similarly viewed in this study as a comparative model for Trinity because many of its MA programmes partnered with cultural institutions that were themselves located in very close geographical proximity to the university.¹

It is therefore appropriate for this study to look comparatively at a university such as King's College that, like Trinity, boasts a campus at the heart of a capital city in which all the cultural institutions are

1. Johanna Archbold, *Creativity, the City and the University: a Case Study in Collaboration between Trinity College Dublin and some Nearby Cultural Institutions*, (Dublin: Trinity Long Room Hub, May 2010). A copy of this document can be accessed at: <http://www.tcd.ie/catc/assets/documents/creativity-the-city-the-university-2010.pdf>

also located. Yet the most instructional examples of internships came from outside of the capital and were to be found in a university that creates postgraduate programmes that encourage the national institutions to activate their national outreach strategies. Indeed, unlike King's College London, York has created imaginative partnership agreements that depend on exchange of skills sets rather than on economic considerations.

The questions asked of King's and York were precisely the questions that Trinity is itself answering: what are practical ways in which universities can partner with museums, libraries, galleries, and theatres? What are the benefits to partnership? Where do collaborations fall short of expectations from either partner? How are negotiations brokered and administered? If partnerships exist in the UK, what is driving the new collaborations between third-level education and cultural venues? What are the benefits and disadvantages to students?

This study aims to explore some examples of practice orientated postgraduate degrees, models of internships and official agreements drawn up between universities and national cultural institutions. It will establish the lessons that can be learned from the universities and cultural institutions already engaged in collaborative partnerships and postgraduate courses. It will offer an exploration of the economic, educational and geographical contexts in which these partnerships have been created. By placing the new M. Phils at Trinity in the context of two universities in the UK (King's College London and the University of York), the study will explore the advantages and disadvantages of inter-institutional degrees from the perspectives of cultural practitioners, academics and students.

Right: *Trinity College Dublin*



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KING'S COLLEGE LONDON



Main Image: *The Maughan Library on Chancery Lane*
Insert: *Strand frontage.*



2 This chapter will explore postgraduate degrees that have been created at King's College London and that include partnerships with the national cultural institutions. In examining how such educational partnerships are developed, administered and maintained, the chapter will explore the variety of reasons that underpin collaborations including finance and recruitment. This case study focused on several MAs accredited by the Department of English at King's because it led the way for over a decade in devising courses that forged interactive partnerships with lead cultural institutions. The longevity of the MAs also makes it feasible to examine the success and limitations of collaboration over a long period in which working relationships, educational programmes and the administration have been road tested by academics, cultural practitioners and students.

'THE MOST CENTRAL UNIVERSITY IN LONDON'

There are multiple examples of masters degrees awarded by King's College London that have been co-created and are co-taught in partnerships with cultural institutions. King's is in a very similar situation to Trinity in that both universities are located in the centre of capital cities. King's and Trinity are therefore in geographic close proximity to all the national cultural institutions. It is eminently possible for students to be co-taught at both the university and a cultural institution because they are literally within walking distance of the galleries, theatres, museums and libraries or else, these institutions can be reached easily using public transport.

HOW PARTNERSHIPS WERE ESTABLISHED

Unlike Trinity's M. Phil programmes, the practice based postgraduate MAs in King's are not aligned generally to the cultural institutions across the city under a university-led initiative. King's does not seem to have created an official or an unofficial partnership programme that has a centralized plan or set of agreements between the university and the cultural institutions in London. Instead, individuals in departments have sought out particular individuals in the cultural institutions and both have worked together to create a partnership and a collaborative postgraduate course. The MAs at King's have very specialist subject areas and these are sometimes designed to match the specialist collections in cultural institutions. For instance, an MA in Early Modern English Literature: Text and Transmission is co-devised in relation to specific collections and co-taught by specialists at the British Library. The curator of the Enlightenment Gallery at the British Museum was approached by the Professor of Eighteenth-Century Studies at King's to work collaboratively on the creation of an interdisciplinary MA in Eighteenth Century Studies. Similarly, the MA in Shakespeare Studies is connected to the Globe Theatre, which appointed an academic education specialist to head the theatre's participation in, and delivery of, this joint MA programme. Very specific courses are therefore connected with very specific collections, specialists or practitioners.

The MAs are structured into two semesters: semester one is taught by the lead academic team in the university, semester two takes place in the cultural institution and is led by the lead practitioner (and her team) in the cultural institution. Some interdisciplinary MAs involve large numbers of teaching colleagues across several departments at both the university and the cultural institution. Just two or three people teach other MA programmes. Despite differences in teaching team numbers, there is always just one lead academic at the university and one lead practitioner from the cultural institutions who oversee the whole programme and the work of their respective colleagues. The lead academic often attends every class including those delivered within the cultural institution. This critical interface gives a sense of continuity and coherence for the students being taught in multiple locations and by several individuals. The presence of an identifiable lead figure also gives both the academics and cultural practitioners an opportunity to create a unified learning experience in which the theory taught in semester one is refracted through the practical learning environment during semester two.

This study found that the most successful postgraduate programmes are those that have been generated by the individuals within the universities and cultural institutions who will actually deliver significant parts of the programmes and oversee the administration of the degree as a whole. Leadership of the MA programme at the university has to be clear if the MA is to run smoothly and become established. It is critical that the key person in the partnering cultural institution has a direct university contact for everything relating to the course (including administration, fees, documentation, student problems, teaching queries, and assessment). Although some issues may be dealt with in large part by the university department or school administrator, it is the responsibility of the lead academic to liaise between the institutions, to communicate and address the queries personally. The partner institution ideally never contacts or deals directly with anyone in the university apart from the lead academic. The lead person in the cultural institution does not, therefore, contact the university administration, finance department or communications office. Similarly, the lead academic only deals with her key link in the museum, library, theatre or gallery. The academic leader does not contact the administrators of the cultural institution but instead directs any queries through her main colleague in the cultural institution. Clearly, the individuals who lead the MA programmes at both institutions have senior status within their departments in order to deal with fee payments, make executive decisions quickly, generate and sign agreements, oversee work by colleagues and students.

The partnerships in the UK have to be seen in the light of a financial drive within universities and cultural institutions to monetise their skills and archives. A shared logo with a major cultural institution is a huge attraction to national as well as international postgraduate students. Similarly, a partnership with a top university can prove beneficial to a cultural institution by raising its research status, connecting it to cutting edge new research and increasing national and international funding possibilities. One of the most crucial aspects of the agreement between Kings and its partnering cultural institutions relates directly to finance. Collaborations with universities can be financially lucrative for museums, galleries, libraries and theatres because the postgraduate fees are often split between the university department and its partnering cultural institution. Until undergraduate fees were raised to £9,000 (minimum for non-oversees students) in the UK in November 2011, postgraduate fees exceeded undergraduate degree courses: an MA until 2011 cost around £5,800; in the case of international students fees cost around £14,000.

The higher fees charged until 2011 for postgraduate courses could account for the fact that some university departments taught more MA courses than they did undergraduate degrees. These figures may change now that undergraduate fees in the UK are higher than the postgraduate MA fees charged to national and EU students. Or else managers at the universities may choose to raise the fees for postgraduate programmes in line with the increase to undergraduate tuition fees. This study found that the university usually

takes the larger cut of MA fees (at least 60 per cent) due to the fact that all administration and accreditation for the degree is taken care of by the university. Fees granted to the partner cultural institutions range from 0% to 40% and some cultural institutions may feel that they should be awarded exactly half the fees.

The content of the MAs is collaboratively created from the start and is not generated solely from within the university (although King's is the accrediting institution). As soon as the teaching teams, the time commitments, venues, and content have been established, the lead academic at the university sends a letter of agreement to be signed by the head of the department in the partnering cultural institution. This agreement is usually checked by the lawyers in the cultural institution and signed by the lead practitioner. The course information and a link to King's College website are put onto the website of the cultural institution and, in turn, their logo is similarly used in association with the course by King's. The cultural institutions tend to give strict guidelines to the university about the use of their logo. The university has to reapply to the cultural institution if they wish to use the logo on any sites or for any publicity not listed on the initial agreement.

RESPONSIBILITY OF THE CULTURAL INSTITUTIONS

The lead practitioner within the cultural institution takes responsibility for gathering and overseeing the content of the MA semester taught within the cultural institution (in agreement with the lead university academic). She creates her team of tutors, collectively devises a section of the MA reading list, and adds articles and key sources to the study booklet material (online or in hard-copy). The lead practitioner and her team in the gallery, museum, theatre or library also set the essays for their semester. At the end of the course, the essays submitted by the student to the university tutor are divided up for marking between the teaching teams at the cultural institution and the university. If a student chooses to write their extended essay (5,000 words) on a part of the collection or archive in the cultural institution in which they have been taught, then this is co-supervised between both institutions. The lead person in the cultural institution is invited to sit on the assessment board to agree the final degree marks. The lead figure heading the MA in the cultural institution also oversees that the fees from the university are paid.

PERCEIVED ADVANTAGES THAT DRIVE COLLABORATIONS

There are many reasons why individual academics approach specialists or practitioners in the cultural institutions to co-create MA programmes. The popularity of practice based postgraduate degrees has intensified as posts within the academic jobs market have declined. Postgraduate courses are no longer viewed as simply a step towards doctoral work or academic teaching; they are also a training opportunity for students to gain new skills and to build a network that will enable them to move towards a broad range of careers. Practitioners in the cultural sector interviewed in this study argued that they were more likely to award internships to those who could prove that they have had a practical engagement with archival objects or performance based practice in their education. In addition, cultural institutions view these collaborations with universities as a way of providing new academic and practical skills preparation for the next generation who will work in the cultural sector. From the university perspective the connection with the cultural institutions can be a way to save or re-animate failing or less popular degree subjects. It is also a critical methodology in communicating education through direct contact with archives, and to create 'living' examples of subject matter (such as plays produced in a living theatre environment of the Globe or National Theatre). The interactive connection with prestigious cultural venues can be a major attraction for international and national recruitment of students seeking to advance their education, gain practical skills and connections across the city in the cultural sector. The shared MAs enable academics to extend their intellectual range by engagement with

practitioners and the cultural collections of the nation. This study also found that the MA collaborations act as a critical first step towards developing applications for prestigious Collaborative Doctoral Awards or other partnership projects and joint funding bids. The connections with leading galleries, museums, libraries and theatres can generate positive national and international publicity for universities.

The advantages from the perspective of the cultural institutions is varied: educational partnerships with universities can be a way for curators, archivists, conservators and administrators to remain up to date and in touch with cutting edge research. Bringing researchers and students into the collections as a teaching resource gives cultural institutions an opportunity to direct postgraduate research to focus on new or less known aspects of their collections. Formal educational links with universities demonstrates that the cultural institution has research active staff and that the institution has passed the UK educational status criteria. The latter opens the institution up to a new realm of educational funding. Active educational links between academics in universities and cultural practitioners in the cultural institutions can also be a creative and practical way to develop and share skills and knowledge across institutions.

Students who are taught at both a university and a cultural institution can gain in a number of ways: they have access to a larger employment network that spans both the university and the cultural sector. They gain 'hands-on' experience of archives, objects, and performance practice while getting to experience the work environment of the cultural sector. As has already been noted, students with practical as well as academic experience are more likely to make it to interview shortlists and to be awarded jobs or internships. Having a regular encounter with the work environment of professionals outside of university may inspire insight and new ideas for future careers and research. The prestigious attachment of postgraduates to a cultural institutions and their ability to request references from the cultural sector as well as their university adds extra value to their postgraduate degree award.



Sculpture in the Enlightenment Gallery, British Museum; classical sculpture collected by Grand Tourists in the 18th century and busts of two such collectors, Richard Payne Knight (centre) and Charles Townley (right)

AREAS OF CONCERN

The study found that the institutional centralization of fees by universities and cultural institutions led to a feeling of unfairness among some who sustained successfully MA programmes and partnerships. It was considered that some financial benefits could go directly to their own departments and projects (such as exhibition development). In other words, fees gained by the cultural institutions and the universities are not usually redistributed directly to the departments, exhibitions, and projects of the individuals who have created and delivered the MAs. Some cultural institutions suggested that they should have a greater cut of the fees yet most accepted that the university should retain a 10 per cent higher cut given their administrative role as accreditor.

Although practice based MA courses recruit significant numbers of students to postgraduate courses (including large numbers of international and overseas students), no extra administrative assistance is given to the lead academics at the universities or to the key cultural practitioners who develop the programmes within the cultural institutions. Indeed, the extra work attached to administering complex partnerships is not accounted for in an academic's timetable. Administration assistance provided by the university department office (in dealing with fees, for instance) may be considered as extra to usual office staff outlay that can be already extensive and understaffed. There is also the concern amongst some academics that practice based postgraduate courses and the inclusion of non-academic professionals in the delivery of postgraduate degrees may

produce a poorer quality of teaching and an uneven scheme of assessment.

The success of the MA and the collaboration is only as good as not just the intellectual skills of the lead academic but also their administrative efficiency. The latter can be severely impeded if the administration support within the university is slow, understaffed or uninformed about the partnerships. Poor administration and communications can therefore lead not just to the diminishment of an MA programme but also the tarnishing of institutional reputations. If administration at the university is poor or slow, then cultural institutions can get frustrated by having to follow up on issues such as the production of course booklets and late payment of fees. It was also noted that universities often fail to treat the cultural institutions as full partners in the educational experience. This is especially true when it comes to accreditation. Those within the cultural institutions can 'feel left out' by the universities when they are not informed about the grades their students have been awarded or when they are not invited to events connected with their students such as graduation.

The *workload* in a collaborative MA is extensive not just for academics but also for those who teach on the programmes in the cultural institutions. Those who are involved in the MA programmes in the cultural institutions are usually not given any leverage in their timetables to accommodate the extra workload of preparation, delivery, marking or attendance at university meetings. Teaching on an MA programme in a cultural institution does not officially 'count' as part of the

cultural practitioner's workload nor does this extra work increase their pay or prospects of 'research leave'.

For a cultural institution to qualify for educational status to partner with universities, the institution has to prove (often through staff profiles) that they are research active. Yet, the traditional work practices and the demands of a public cultural institution and (usually stressed) staffing levels often mean

that staff training, research and publishing are not facilitated by their daily timetables. Sometimes participation in the delivery of a university programme will be considered as a benefit during staff annual professional development assessments. However, the recognition of the extra work is often dependent upon the discretion of their head of department.



Globe Theatre. Photo © John Tramper

CREATIVE CITY EDUCATIONAL PARTNERSHIPS

THE VIEW FROM THE CULTURAL INSTITUTION

Kim Sloan, curator of the Enlightenment gallery and cultural leader on the MA in Eighteenth-Century Studies

The partnership between King's College London and the British Museum enables university-based scholars to team up with expert curators and provide both a broad and a deep understanding of different approaches to the study of the eighteenth century. Using the world-class collections based at the Enlightenment Gallery in the British Museum, we give students a real sense of objects and images in relation to texts, so their exploration of ideas is informed by awareness of material and visual culture. It is challenging for students to learn how to approach these rich resources through separate disciplines, each with their own history and critical methodology; it is also challenging for them to engage with the historical formation of ideas through objects and images, and how that may shape current investments in interdisciplinarity. We pay special attention to the making and display of collections, so students can see the intersection of people, places, institutions and practices, and develop critical thinking about values in art and scholarship shared between intellectual networks past and present.

Curators and academics have found teaching on the course both concentrates the mind and expands it: we've learnt connective thinking, in enquiring into what universities and museums can share. The mixed backgrounds of our students also helps sharpen our enquiries: coming from different branches of the humanities and arts sometimes requires a stretch to find common reference points. That stretch can produce refreshing surprises, as a student or teacher from literature or history or classics or art history throws in a question or an allusion from off common ground; it also gives the students and teachers distinct opportunities to learn from each other. This helps forge versatile skills and opportunities to learn communication across specialisms.

Happily some of our students have taken these challenges further, either through interdisciplinary-minded PhDs or through working in the cultural sector, particularly in curatorial posts in museums and galleries. The very productive relationship between British Museum curators and King's academics has also been imaginatively extended, in the form of working together on research projects such as joint doctoral awards and internships and, at the highest academic level, arts-based conferences and the multi-institutional Reconstructing Sloane project. Collaboration has also led to enjoyable informal workshops and eighteenth-century research days.

One final point: universities and museums are notionally still both public sector, and as such under great pressure financially. In surviving the drive to monetise experiences not previously so subject to the laws of business, part of the value of partnership comes from mutual support for scholarship in a commercial world, and ingenuity in protecting it against an often philistine apparatus of targets, profits and bureaucratic accountability.

THE VIEW FROM THE UNIVERSITY

Professor Clare Brant, founder and convener of the MA in Eighteenth-Century Studies

After the opening of the Enlightenment Gallery in 2003, university academics found that they could teach classes on almost any subject from the 18th century in the gallery. King's College London approached the Museum, asking if we would be interested in setting up an MA course built around the type of learning and understanding of the 18th century that could be discovered through objects of the type found in the gallery. They had in mind a course that would be taught by both curators and lecturers, from different disciplines, that could start from the Gallery and work out to other 18th century institutions in London, including the Foundling Hospital, Society of Antiquaries, Royal Society, Sir John Soane Museum, etc. Five curators now teach classes in the Gallery on visualizing Enlightenment, understanding pre-history, 18th century aesthetics, Enlightenment's 'others' and its new 'public sphere'. Historians, philosophers, English, French and German literary scholars all combine to offer this MA in 18th century Studies, now in its successful fourth year.

THE VIEW FROM THE STUDENT

A graduate of the MA in Eighteenth-Century Studies

Because the course was taught by both tutors from King's College and curators from the British Museum, it offered a unique opportunity to be around and improve my understanding of all the incredible artefacts - not just texts, but objects too - whose creation, or re-discovery in many cases, resulted from this ferment of ideas called the Enlightenment. ... In effect the Museum's showcase Enlightenment Gallery, which displays and interprets objects as eighteenth-century people might have made sense of them, became a vast classroom.

3

UNIVERSITY
OF YORK



Main Image: Heslington Hall on the campus of the University of York
Insert: York City.



3 The MA partnerships offered by the English Department in King's College London are in large part driven by the need to connect academic courses with culture and arts in the city as well as by finances and recruitment: the courses do not, on the whole, include internships. This chapter will explore a different model of partnership agreements drawn up with cultural institutions by the Department of History of Art at the University of York. The study in York also found some pertinent examples of internships offered to postgraduate students in the form of Collaborative Doctoral Awards and by the university's Institute of Public Understanding of the Past (IPUP), founded as part of the Humanities Research Centre. The University of York does not have the same geographical access to the national cultural institutions as universities located in the capital city. Academics at York have therefore had to think imaginatively about how to activate connections for its students and staff with the practitioners, collections, archives and research resources available in London. The same possibilities for funding Collaborative Doctoral Awards still exists outside of the capital, but geographical distance requires greater levels of planning joint funding bids and postgraduate projects.

COLLABORATIVE AGREEMENTS

The Department of History of Art have led the way for the University of York by promoting practice based postgraduate education in association with the national cultural institutions. In 2009 the department launched several three-year partnership agreements with the leading galleries in Britain: the Tate galleries in London, the V & A and the National Gallery. These partnerships include a very defined and structured pattern of exchanges and events that take place at the University of York and within the cultural institutions in London. The three-year programme drawn up by the partners includes: teaching, research, student visits, a shared symposium, project alliances, funding collaborations and postgraduate programme planning. The department of History of Art website at York advertised the partnership with the three London art galleries (using their logos) that states the following:

The purpose of these agreements is to facilitate strong partnerships and share expertise with colleagues in these institutions. These partnerships contribute to the research and teaching culture of the Department of History of Art at York in many ways. Students and staff benefit from these collaborative links with collections of international importance. Curators and museum staff regularly visit York, we host joint seminars and events and work on collaborative projects.

The teaching and research dimension of the agreements offer an insightful working example of how exchanges can function: a curator from one of the partner cultural institutions travels to York to teach an MA class

one day a week during the first semester of term; during the second semester a leading academic researcher from the department at York travels to London to work on a collection selected by the curator in the gallery archives. At the end of the semester, the research findings are made publicly accessible on the gallery website (in the form of an article, for instance). This exchange is a way for postgraduate students at York to have access through teaching with curators or creative practitioners in one of the leading galleries in the world. It is also a way for the galleries to make publicly accessible new parts of their collection through the research of a leading art history scholar. Unlike the MA partnerships at Kings, no money is exchanged and each institution takes care of the expenses of their staff member. The cultural institutions and the university department cover the travel costs and expenses of their colleagues. In addition, academics at York work closely on planning and curating exhibitions and events with their partners in London. Students are also given privileged access to behind the scenes during planned study tours.

This study found that MAs that are co-taught in London and in York do not include compulsory internships. Yet there are two internship models related to MA programmes, however, that are worth noting: the first is offered by the Globe Theatre in London and the second is part of the Archaeology Master degree in York:

The students who gain the highest marks in the MA in Shakespeare Studies at King's are offered an unpaid internship with the Globe Theatre. This internship is non-credit bearing and usually is taken up during the summer months when the postgraduate is writing up his/her MA dissertation. The work includes a large research element in which the student works as a personal researcher for the actors and directors producing the Globe's summer productions. Each day the lists of research queries are gathered and distributed to the interns. The students then go the libraries, museums, and galleries to access information and to answer the production queries. These may relate to anything from costume design, seventeenth century culinary habits or questions of gender politics. The interns submit a one page anonymous written answer that is edited by the lead educationalist at the Globe. After the production team has consulted the research, the findings are filed in the Globe library for future productions.

The York MA in Archaeology includes an optional credit bearing module that includes work experience in cultural institutions across the city. These internships are

prestigious and most students opt to take this module. Many lead to employment: practical experience in addition to academic achievement in archeology is rated highly by some employers. Like at King's College London, the internship projects and the connections with cultural institutions across York are all created, maintained and administered by the lead academic on this programme. Because the location of the university is so local, it is considered bad practice for other academics in other departments to approach the same cultural institutions for internships. Yet to date there is no centralized university policy to manage or prevent this. The recent cuts in local government funding have also created a climate in which those participating in offering the university free internships may now be forced to reconsider and charge 'consultation' fees for their time. While the advantages of internships are clear, the difficulties that emerge for the cultural partners seem to arise largely when communication with the university is unclear or when a student has been poorly matched with an intern project. Difficulties emerge too when postgraduate students with poor English are placed in a demanding internship role within a local cultural institution.

The CDAs are an initiative developed by the government to help disseminate cultural holdings, to increase public knowledge about collections and to promote partnerships. Having a desk space in the gallery, library, museum or theatre while working on a practical research task makes some CDA students feel they are on an intensive version of a postgraduate internship. The doctoral student may effectively work for three years as a staff member in the cultural institution. During this time, the cultural institution provides desk space and a small stipend (of £1,000 to £2,000) for the student. The aim is to produce an exhibition, create a catalogue of an archive, and to create a new piece of research that will benefit the cultural institution. The university remains the main awarding body. The student is co-supervised by someone in the cultural institution and the university. While they may complete a significant piece of work on the archives such as catalogue or an exhibition, the student still must produce a doctoral thesis. The Higher Education Funding Authority in the UK (the HEFCE) describes Collaborative Doctoral Awards as follows:

These awards provide opportunities for doctoral students to gain first hand experience of work outside an academic environment. The support provided by both an academic and non-academic supervisor enhances the employment-related skills and training a research student gains during the course of their award. The studentships also encourage and establish links that can have long-term benefits for both collaborating partners, providing access to resources and materials,

knowledge and expertise that may not otherwise have been available and also provide social, cultural and economic benefits to wider society.

While HEFCE is keen to stress the benefits of connecting academic research with employment skills in the cultural sector, this study found that senior academics in the UK and students who had been through the system perceived that there may be intellectual and career disadvantages to Collaborative Doctoral Awards. These include uneven quality of teaching and unequal levels of support from within the cultural institutions. By being physically located within a gallery, theatre, library or museum the cultural institution can take too much advantage of the student's time, treating them as member of staff or as an unofficial general intern. Working alongside other members of staff and with an eye to future employment opportunities and references, it can be difficult for the student to identify and assert their own boundaries, research priorities and writing schedule. Concern was also expressed about the status of doctoral awards that include such a large practical element (such as exhibition development or cataloguing of a collection). Such a practical workload may impede the rigorous academic research and the writing that is still required of the doctoral student. In other words, the CDAs are creating a new type of postgraduate that are not academics nor are they trained workers for the cultural sector. Indeed, with both sectors being hit by such extensive cuts, future employment of these students is not in any way guaranteed.

NON-CREDIT BEARING POSTGRADUATE INTERNSHIPS

The Institute of Public Understanding of the Past is hoping to launch a new MA in Public History in York (which will have 20 credits assigned to a work placement). Yet to date, the large number of internship projects currently carried out by students are non-credit bearing and remain mostly unpaid. The internships are a way in which cultural institutions can deliver projects for the public in association with the university's educated postgraduates. In turn, the placements offer students the opportunity to gain employment experience, put their learning to the test and create new networks in the cultural sector. The internships are another way for the university to build relationships in the cultural sector and develop projects that might lead to credit bearing internships on future MA programmes or to Collaborative Doctoral Awards. The Director of IPUP describes the value of internships as follows:

IPUP internships are designed to offer York MA and PhD level students an opportunity to translate their research and writing skills into a form of public output. To this end IPUP has been building relationships with the media, museum and heritage sectors, both locally in York and further afield. Smaller internship programmes are usually unpaid; however the larger projects outside of York may include stipends.

HOW INTERNSHIPS ARE DEVELOPED

The Director of IPUP works with cultural institutions in and outside of York on a menu of projects for postgraduate student interns to carry out. By working closely with the cultural sector, the Director is able to envisage realistic and challenging projects. The Institute's webpage is critical because it provides an interface with the university for potential students, interns and the cultural sector. On the website an application form is available online for the cultural institution to fill out and submit. They are asked to detail the type of project they would like interns to work on, the timeframe and educational skills required. Similarly, postgraduate students from across the university can submit online their details, curriculum vitae, interests and general overview of the type of work experience they are seeking. The Director of IPUP matches the projects with the students. New intern opportunities are listed on the IPUP website for any students to apply for, although first preference is likely to go to those already on the database. The students are encouraged to write a blog for IPUP or to video record their experiences on intern project development for the Institute website. The IPUP website is also a critical way in which the Institute showcases success stories: the site carries headline narratives showing the direct correlation between students who have completed internships and those who have been successful in gaining employment in cultural sectors such as the media.

POSSIBLE DISADVANTAGES TO NON-CREDIT BEARING POSTGRADUATE INTERNSHIPS

Centralized gathering of work placements into a menu of projects from the national and local community can pose a significant problem for other university graduate programmes that include credit-bearing internships. It can be confusing, time consuming and annoying to cultural institutions if too many people from the same university approach them for partnerships or intern projects. This is especially true in the case of smaller venues in local areas where staff numbers are limited and project or work opportunities fewer in number. Those academics that have created long established relationships with individuals in the cultural institutions do not look favorably on other (often newer) colleagues approaching their long-standing cultural partners for additional (or similar) intern projects. There is also an anxiety across universities in Ireland and the UK that one lead individual who brokers new relationships and builds connections in the media or other cultural sectors will control the 'client list' of projects like a private consultancy business rather than as a university led initiative. While internships can be a creative way for postgraduates to gain extra skills and networks, there is also a lot of pressure attached to working (usually unpaid) to complete important projects for the cultural sector while at the same time studying full-time, paying increasingly large tuition fees and high rents.



The Berrick Saul Building, University of York

The University of York sees its cultural partnerships with the museums, galleries and archives in the city and region of York as a public good. By fostering collaborative research and teaching, and by creating new social and economic opportunities, cultural partnerships provide one of the most striking examples of the impact of arts and humanities disciplines on public life.

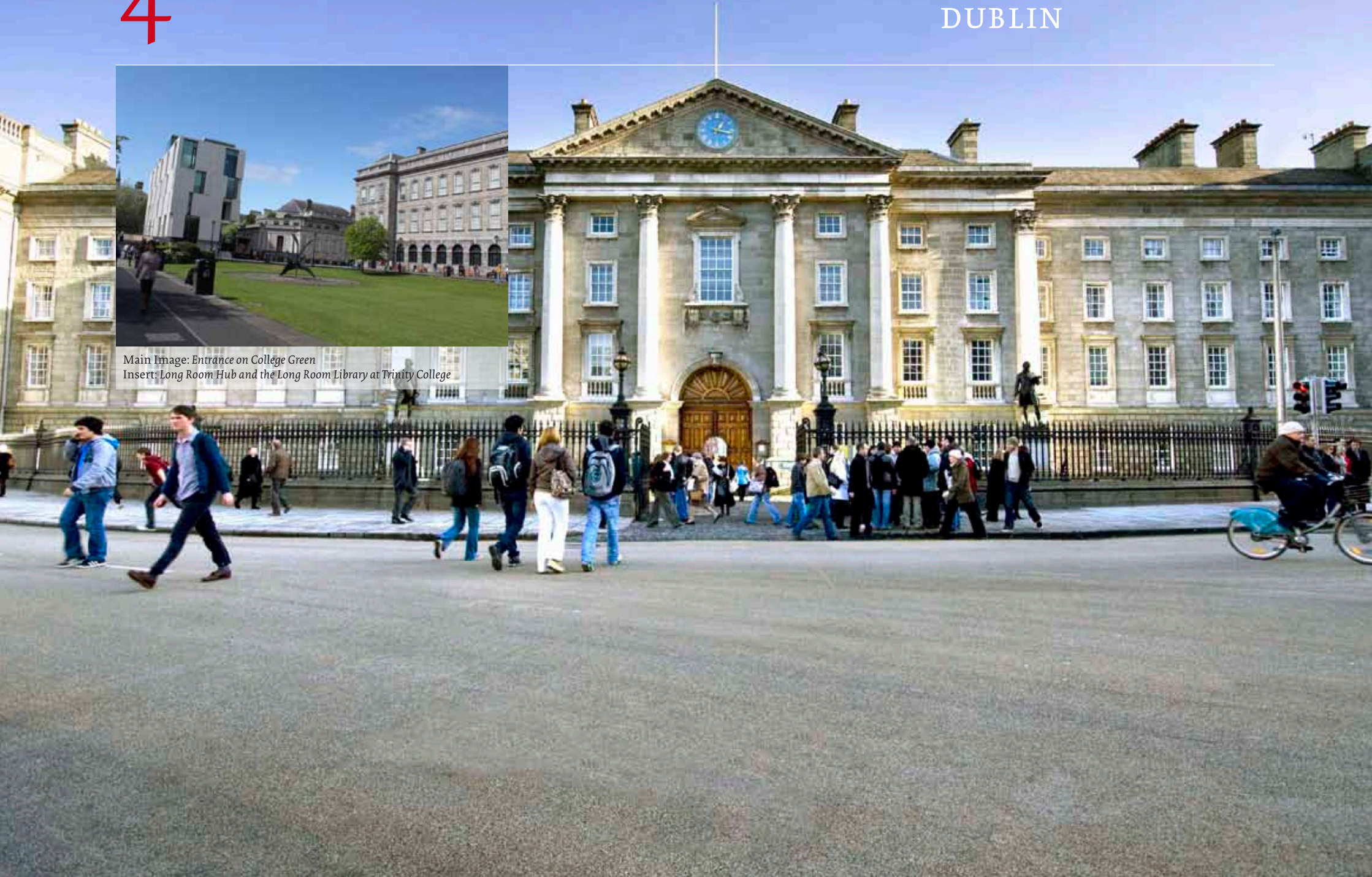
MARK ORMROD
Academic Coordinator for Arts and Humanities
University of York

4

TRINITY COLLEGE
DUBLIN



Main Image: Entrance on College Green
Insert: Long Room Hub and the Long Room Library at Trinity College



4 In May 2011 the Minister for Arts, Heritage and the Gaeltacht launched Trinity's two new Masters programmes in Digital Humanities and Culture (School of English) and Public History and Cultural Heritage (School of History). With an eye to Ireland's vast economic challenges, Minister Deenihan located the launch of the new M. Phils in the context of job creation and skills training:

“Cultural Heritage is a major industry for Ireland. The Book of Kells in Trinity, for example, is the second most popular tourist attraction attracting 600,000 visitors per annum. These Masters Programmes will feed directly into this all-important industry. They will promote job creation in areas as diverse as curation, cataloguing, digital archiving and data-mining. The skill sets needed to engage in these disciplines are rare, and Ireland now has the potential to become a world leader in this area.”

Because of their collaborative training links with the cultural sector both M. Phils were boosted by a €20,000 award by the Irish government towards scholarships. In addition, the postgraduate degree in Digital Humanities and Culture was sponsored by a training grant under the HEA Graduate Skills Conversion Programme which reduced the student fees by almost half. The two M. Phils marked the first time that cultural institutions in Ireland have officially partnered with Trinity College on the delivery of postgraduate practice-orientated degrees. The content of both programmes reflect the educational and training opportunities endemic to such a structured collaboration.

CONTEXTS FOR COLLABORATION IN DUBLIN

The programmes have been developed under the umbrella of Trinity's Creative Arts, Technologies and Culture Initiative and are an outcome of the new partnership between the university and some of Ireland's leading cultural institutions located in close proximity at the centre of Dublin. The National Library of Ireland, the National Museum of Ireland, the National Archives of Ireland, Dublin City Gallery Hugh Lane, Dublin City Public Library and Archive Services and the Chester Beatty Library among others have collaborated with Trinity in the development of these new programmes. Students can now, for the first time, pursue courses in Trinity in established research areas such as History, English, Languages and Cultural Studies, and Computer Science while undertaking internships in the cultural institutions and gaining practical experience of working in the cultural heritage industry. In the digital area, Trinity is working closely with some of the major IT companies, IBM, Intel and Microsoft. On completion of the Digital Humanities and Culture course, students will have specialised IT skills in relation to digital objects.

DESCRIPTIONS OF NEW MASTERS PROGRAMMES IN PUBLIC HISTORY AND DIGITAL HUMANITIES

The online information about the programmes emphasizes the inter-connections between the academic and the practice-based, the university and the cultural sector. The M. Phils are therefore not simply a further degree in academic education, but they have the unique edge of employment training for a new set of skills required by the cultural institutions. Professor David Dickson of Trinity describes the M. Phil. in Public History and Cultural Heritage as:

“A bridge between Humanities disciplines in the university, and the professional and creative concerns of cultural institutions (the research libraries, museums and galleries), both in Ireland and beyond. It seeks to offer a rich historical grounding in what constitutes public history as well as provide a unique preparation for the management of cultural heritage.”

Dr. Susan Schreibman, academic leader of the M. Phil in Digital Humanities and Culture, suggests that the course outcomes for this new M.Phil do not just include new IT skill sets but also a guaranteed ability to apply these skills to specific areas within the cultural sector:

“Those who complete this course will have highly specialized IT skills combined with an advanced understanding of how these skills can be applied to a wide variety of digital objects (text, image, audio, and video). It will also provide students with the theories and perspectives central to the field, including the aesthetics implicit in digital creation and migration, best practice in terms of the standards used for a number of data formats, as well as the growing

concerns of digital curation and preservation. Through the internship programme students will get real world experience working with cultural heritage partners or digital humanities projects. Moreover, several modules will integrate content from these partners in their learning outcomes, providing opportunities for students to engage with cutting-edge issues and technologies.”

STRUCTURE AND RATIONALE OF COLLABORATIVE M. PHILS

As seen earlier, the MA degrees in King’s College London are co-created and co-taught by individuals in the cultural institutions: students attend classes in the museums, libraries, galleries or theatres for one day a week. Trinity’s M. Phil programmes go a step further in that the students are not only taught by and within the cultural institutions, but they also spend a semester working on specifically created projects within the cultural institutions. It is understood that the students will therefore have the opportunity to test the theory and skills that they have learned in the first semester of the course at the university. The structure of the two M. Phils are very similar to each other: semester one is taught within the university; while during semester two the students take up placements within the cultural institutions; from June to September they write their extended dissertations (which may be on a project or archive related to the cultural institution they have worked with).

The M. Phil in Public History and Cultural Heritage also requires representatives from cultural institutions to each deliver a two-hour session towards the end of the first

semester. In other words, between November and December all the students on the M. Phil were invited to attend introductory lectures and sessions in the national cultural institutions led by key figures including directors, educationalists, curators and archivists. During these sessions, each institution explained the types of internship projects that they wish to offer while also giving the students an introduction to the staff they may be working with and the history of the gallery, museum, or library. Each two hour session gives the students an opportunity to explore further which cultural venue they would like to spend the second semester working in.

DEVELOPMENT OF INTERNSHIP PROJECTS IN THE NATIONAL CULTURAL INSTITUTIONS

During the first semester (from September to October), the lead academic on each M. Phil worked closely with the lead figure or team chosen to represent the cultural institutions. Together they created a menu of projects that the students work on and complete during the second semester when they enter the cultural institutions as interns. The lead academic match projects with students depending on the interests expressed by the students, their skills, personalities, capabilities and ambitions. The internship projects range from creating online exhibitions and scoping digital projects for collections, to researching information with curators for education and outreach. As the broader findings in this study suggests, the critical part of the success of the internships will depend on the quality of interaction between

the lead academic and the lead figure in the cultural institution. Together they must create projects that are realistic and viable and that meet the joint requirements of the university and the cultural institution. The projects must be challenging but not over ambitious in scope or timeframe; while the internships have to be relevant contributions to the cultural institution, they must also develop the academic parameters of the M. Phil’s main objectives.

THE ROLE OF THE CULTURAL COORDINATOR IN THE DEVELOPMENT PROCESS

Trinity is distinct because of its creation of a ‘cultural coordinator’ to help the academic programme leaders to activate collaborative projects with its partners in the cultural sector. A major feature of the cultural coordinator’s role is the development of research and educational programme partnerships that include internships within the cultural institutions, particularly in relation to the new M. Phils. As such part of this role was to provide a report and advice on the basis of the experiences at Kings and York outlined earlier. The role of the cultural coordinator at Trinity meant also that there was less danger of too many individuals approaching the cultural institutions from the same university. Promotional material was developed and the M. Phils were advertised through the university and its cultural partners in the hope that they would attract staff already working within the cultural sector wishing to retrain. The intake in the pilot year certainly reflects this.

CHALLENGES AHEAD

Once the M. Phils were set up and the pilot year initiated, the lead academics became the main conduit for communication with the lead practitioner from each cultural institution. The lead academic oversee administration, assessment and delivery. The first year of the M. Phils will provide the university with a test bed to explore areas of best practice and to examine how to make successful and mutually beneficial working links with practitioners in the cultural sector.

Practical and mutually beneficial internship projects

During the initial planning meetings some within the cultural institutions argued that the internships would have no value if they were just ‘looking after’ students. Practitioners were anxious that the interns could be a further a drain on their already stressed resources, limited desk space, staffing and time. Indeed, the worst examples of internship failures in London and York seem to have developed when the skills and ambitions of students are not married closely with the projects or the cultural institutions. All the evidence suggests that the success of the new postgraduate degrees over the coming years (like the degrees at King’s and York) will depend heavily on the lead academics that are heading the new degrees: they will ultimately be responsible for the communicative links between the university and its new cultural partners. They will have to oversee the administrative efficiency of the new programmes while also matching student skills with a set of projects that will generate outcomes not just for the postgraduate

training programme but also for the cultural institutions who will expect high quality work to advance public dissemination of their missions and outreach strategies.

Inter-institutional and off-campus communications

Two new appointments were made at Trinity to specifically develop and run the new Masters programmes. The challenge will be for those individuals to manage not just the syllabus for the new intake of students but also to administer and develop internship projects with multiple cultural practitioners, archivists, administrators and curators in locations across the cultural institutions. In King's College London the workload of one academic heading up one MA in partnership with one cultural institution is very significant. It may well be that Trinity will have to invest in greater administrative support to assist and support the lead academics in managing the promotion, administration and communications attached to these ambitious new programmes. As this study has demonstrated, the most effective and rewarding internships and collaborative partnerships in the UK seem to be those that have excellent, clear and uncomplicated channels of communication as well as efficient administration from both the university and the cultural institutions. The greatest difficulties that arise in educational inter-institutional partnerships derive from poor institutional administration and unreliable or unclear channels of communication. Furthermore, Trinity will need to

structurally acknowledge its cultural partners as off-campus colleagues who should be kept informed about the progress of their students and be invited to attend public or private events, function, talks, or graduations that are directly connected with their student cohort in the M. Phil programmes.

Logo sharing and confidentiality

Reputations of institutions are at stake when logos are shared and when a university, museum, gallery, library or theatre puts its name forward in partnership as an endorsement. This study found that the key partners at the cultural institutions and at the universities in the UK did not talk disrespectfully about their own institutions or their partner institutions, even when they raised specific difficulties that they had encountered. The professionalism and discretion of staff at the cultural institutions and the university was deeply impressive. A university at the centre of a capital city has a huge advantage in being able to partner closely with its neighboring cultural institutions. But in bringing the university to the centre of a new collaboration, it would be unwise to bring the cultural institutions into personalized perceptions of internal disputes or systems failures. Any problems or institutional areas of process that needed improvement (such as internal administrative or staffing systems) were kept in-house and were not shared openly in an unprofessional manner with cultural partners.

Yet it is essential too for the university and the cultural partners to establish a mechanism for feedback and reflection on the postgraduate programmes as well as the experiences of the partner institutions. Trinity would do well at the end of the first year trials to ask its new colleagues in the cultural institutions a series of questions such as: did you know who to contact if a problem arose or if you had a question regarding the M. Phil? Were the communications link between you and the university clear? Did you feel included in the whole education experience? How could the university better include you and your colleagues? Trinity could learn much about developing best practice if the university reflects after the first year with their partner institutions and student intake about the efficiency of the M. Phil administration, work load, and outcomes of internships.

Economic climate

The postgraduate M. Phil programmes at Trinity are just beginning to chart new ground for the university in establishing collaborative practice based education with the national cultural institutions on its doorstep. While Trinity's partners in the cultural sector include galleries, museums and libraries, some of these partners have not participated fully in the first year of the M. Phil programmes: this is due to the partial closure at some for refurbishment and a new wave of senior appointments across the cultural institutions that make project planning difficult. However, even those institutions facing

such imminent challenges have participated fully in the discussions with the university and may still be in a position to plan a longer term set of projects.

The economic crisis that hit Ireland in 2008 resulted in wage and jobs cuts, a wave of early retirements of senior staff, as well as an employment embargo in the public sector. The collaborative partnerships between the university and the cultural institutions in Dublin were conceived and are being piloted at the exact time when the public sector is facing its most challenging issues of funding cuts and a sector-wide jobs freeze. When approached by the university about partnerships and internships for students, the main areas of anxiety for the cultural institutions related to questions of time, space and relevance to their own programme of educational outreach, exhibitions and administration. The university was very responsive to these issues and was able to make clear that the projects or collaborations had to be highly relevant, to offer new skills sets and beneficial to all students and staff and institutions involved.

5

SOME CONCLUSIONS

There are several versions of practice-based postgraduate education at the university of York, Trinity College Dublin and King's College London. The MAs, Collaborative Doctoral Awards, Masters programmes and internships have been devised in association with the national cultural institutions of the UK and Ireland. It is not institutions that create successful partnerships at this level but the ambition, vision and hard work of committed and collegiate educationalists and cultural practitioners. Yet the 'behind the scenes' administration, College Councils and, most of all, the senior management team of a university must act to support inter-institutional collaboration if practice-based postgraduate learning is to succeed.

VARIED APPROACHES TO POSTGRADUATE PARTNERSHIP AGREEMENTS

The universities in this study have not followed one model of partnership: the agreements they have drawn up with cultural institutions and partners in the cultural sector have usually developed from a mixture of government policy reform and the organic intellectual relationships academics themselves have nurtured with colleagues in the cultural sector. Agreements are mostly very open and not legally binding, intractable documents. The 'agreements' signed between universities and by cultural institutions usually aim to make educational partnerships as beneficial as possible to students, faculty and colleagues. In the case of King's College London the economic division of fees makes the contract slightly more complex than the three-year agreements of intellectual exchange activated by the Department of History of Art at York. But even when fees are divided, the university creates a structure of communication that makes the administration of fees as simple as possible for the cultural partner.

The motivations that are driving such partnerships ultimately define the extent and identity of the collaborations. In the UK, key individuals in university departments have initiated new postgraduate practice-based programmes that have partnerships with cultural institutions. The galleries, museums, theatres, and libraries have responded with equal enthusiasm, hard work and professionalism to develop educational collaborations and postgraduate programmes with the universities. The best partnerships are those that have a sound intellectual basis for exchange: i.e. when an academic creates or rejuvenates a course in relation to an archive, exhibition or practice carried out by a practitioner at a cultural institution. Often the universities and cultural institutions fail to acknowledge the extra work such partnerships demand of their colleagues. Even though the success of collaboration has a positive impact on the department or university, there is rarely a revision or reduction in an individual's timetable and it is likely no extra administrative support will be made available to them.

UK LEGISLATION TO PROMOTE UNIVERSITY PARTNERSHIPS WITH CULTURAL INSTITUTIONS

Seminars, classes, internships, teaching and workshops are led by and accredited by the universities yet they are co-created and co-delivered with curators, theatre practitioners, conservation specialists and archivists. It would be naive to suggest that the collaborative partnerships and the increase in practice-based postgraduate learning at King's or at York in association with cultural institutions are unique or purely the inspirational work of key individuals. Individuals may strive to initiate and nurture the partnerships but academics did not engender the broader socio-political infrastructure that demands greater cooperation between higher education and the cultural sector. Collaborations between universities and the cultural sector in the UK are not local to the two universities considered in this study: they are nationwide. The MAs, Collaborative Doctoral Awards, agreements and internship programmes form part of a government strategy to align the need for university research to demonstrate public impact with a new educational funding structure for national cultural collections.

In 1992 the UK government passed legislation that transformed the status of cultural institutions and brought educational and research partnerships between the universities, galleries, libraries, museums and theatres into closer proximity. Once a cultural institution can prove its research status, it is eligible to apply for higher education funding, teach on university-accredited courses, and co-develop and deliver university programmes. This legislation has opened up a major source

of funding and project development for cultural institutions in the UK while in turn making it easier for universities to communicate their research outcomes in projects such as exhibitions. From the perspective of cultural institutions, these postgraduate programmes and university partnerships are a route to promoting and developing high quality work on archives, collections, digitization projects, cataloguing, exhibitions.

EDUCATIONAL STATUS FOR CULTURAL INSTITUTIONS

Where there is not the academic capacity in the staffing at a cultural institution, academic appointments have been jointly sponsored and created. An example of this was at the Globe Theatre and King's College London: in order to participate in Collaborative Doctoral Awards and joint MA teaching, the Globe had to appoint a senior academic who could direct the student work at the theatre end. As we have seen, the MA programmes can be an important source of income for the cultural institutions. Most have written agreements with universities that often include financial transactions such as the sharing of student fees. Usually the cultural institution will take up to 40% of the fees while the university takes 60%. There is no clear documentation about how and when fees are shared or why in some cases they are not shared at all. Each programme seems to have developed its own agreement in this area.

DIFFICULTIES FOR THE POSTGRADUATE STUDENT

The legislative rationale behind partnerships between higher education and the cultural institutions seems to be to create a new wave of postgraduates qualified to bridge the gap between university education and training in the cultural sector. For those students who have come through the programmes, it can be a confusing landscape to negotiate where they have different supervisors to answer to. This is especially true of Collaborative Doctoral Awards. The director of their work in the cultural institution does not have the same needs from their work or presence as the student's director of academic study. Students can easily become alienated from one institutional environment (such as the university) by spending too much time in their other place of study (i.e. the gallery, theatre or museum). Similarly, cultural institutions can feel let down if the student spends most time in the university environment.

In co-taught postgraduate courses, the quality of the student experience is often determined by the caliber of the staff they are tutored by. The student experience can also be determined by the character and strength of the relationship between her tutors in the cultural institution and university. There are huge demands on postgraduate students in practice-based learning programmes to produce a 'finished' product for a cultural institution such as a catalogue, exhibition, or some other public digital communication from the archives. Yet, the practical is only one part of the student's ultimate set of deliverables. They must still produce a significant written dissertation. In the best scenarios, students are left to do the research, writing

and editing necessary. In the worst case scenarios, students remain confused about their allegiances and commitments to the very different outcomes of their degree programmes. It remains unclear how or where this new wave of co-educated postgraduates with such unique inter-institutional and interdisciplinary skills will find employment.

CREATIVE PARTNERSHIPS AND UNIVERSITY BRANDING

Surprisingly, this study found the senior management team of the universities in the UK had not led the way in developing partnerships centrally. Nor had they fully capitalized upon the internationally prestigious connections for the university brand that individual academics across the universities had made with their counterparts in the cultural sector. Partnerships, agreements, internships and postgraduate educational programmes with leading national cultural institutions seem to have been so far brokered and administered in large part by key individuals in the universities, galleries, museums, libraries and theatres. Heads of departments may generally oversee them but, unlike Trinity College Dublin, the partnerships are not spearheaded by and through university senior management. At the time this study was carried out, there seemed to be changes to this pattern. Both King's College London and the University of York are redeveloping 'cultural hubs' as central to their branding identities to attract local, national and international recruitment, research networks and funding.

King's College website, for example, celebrates its partnerships with the leading cultural institutions because they help make it: 'The most central University in London'.

In refurbishing the East Wing of Somerset House as the university's 'cultural quarter', the university hopes to give greater institutional coherence to its engagement with arts and culture across the city:

"The Quarter will provide a space at the heart of the capital, where artists will have the opportunity to engage in key debates of our time. The collaboration of ideas between the College and the wider artistic community will make the Quarter one of the most vibrant areas on the campus. It will be home to King's Materials Library, the Institute of Making and the Performance Art Foundation."

Similarly, the University of York has opened a series of hubs and institutes that have cultural and business outreach at the core of their identities. A more centralized branding of the university may in future promote and champion the internship programmes established with the cultural sector by IPUP and build upon the prestigious agreements with the national cultural institutions in London that have been created within the Department of History of Art.

Trinity, in contrast to its UK counterparts, is the only university to have co-created the post of a cultural coordinator to help develop the postgraduate programme negotiations. Their M. Phils are also unique in drawing up a coherent blue print of projects for collaboration with its partner cultural institutions. While each of the three universities in this study were found to have contracts with galleries, museums, libraries and theatres, the agreements signed in Dublin were centrally created and led by the most senior figures in the university. Provost John Hegarty in May 2008 began to champion the partnership agreements with the cultural institutions

as part of a broader university wide strategy to bridge the gap between science and the humanities, arts and cultural practice. Culture, Arts and Technologies Creative initiative (CATC) is now in its second year as the new M. Phils in Public History and Digital Humanities are being piloted.

NATIONAL, LOCAL AND GLOBAL OUTREACH

Partnerships are obviously advantageous to the universities and national cultural institutions that are based in capital cities such as London and Dublin. Yet the example of York demonstrates how important it is for cultural institutions to implement their national outreach policy and engage students and communities outside of the capital. Educational partnerships can be a way for universities and cultural institutions to reach national audiences. The leading academics of the M. Phil in Public History at Trinity have entered talks with galleries and museums across the country to see how it may be possible to create nationwide internships. The findings of this study suggest that there is also enthusiasm across the universities for international inter-university educational partnerships that could include national cultural institutions. The success of all practice based postgraduate programmes depends ultimately on the prioritizing of the educational experience and development of the student. Excellent and defined channels of communication between the university and its cultural partners are a key factor in assisting this process. The legislative policies that transformed the collaborative infrastructure in UK cultural institutions and universities may contain lessons for Ireland.

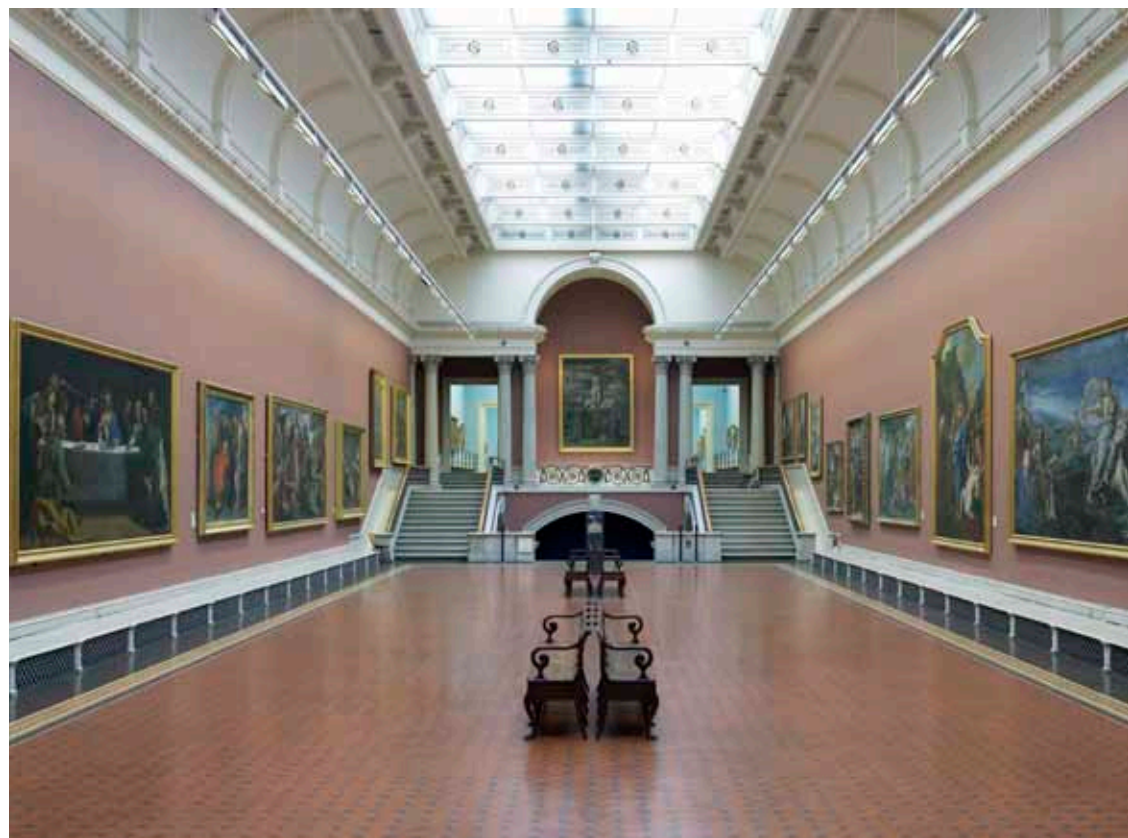


Photo © National Gallery of Ireland.

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Images on front cover: Trinity College Dublin and The Enlightenment Gallery in the old King's Library of the British Museum, opened in 2003.

Image on back cover: Entrance to the National Library of Ireland, Dublin.

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Author photograph by Ros Kavanagh



The Long Room Hub, Trinity College, Dublin 2, Ireland.

