

AHRC-funded collaborative studentships: Their nature and impact on partners, subject areas and students

J D Hill and A Meek
The British Museum

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JD Hill & A Meek, The British Museum

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1 Introduction

This report was commissioned to provide the Arts and Humanities Research Council (AHRC) with a review of the AHRC's collaborative doctoral studentships. The report outlines some of the impact and benefits of the collaborative doctoral studentship for the students, their supporting partner organisations and universities. It compares collaborative students with main model of doctoral studentship the AHRC fund. Here called 'standard' AHRC doctoral studentships. Collaborative doctoral studentships are those studentships where the topic supports the work of a non-university organisation, with whom the project is seen as a collaboration. This usually means joint supervision of the students from university and partner organisation, and often is a studentship where the project is agreed before recruiting a student to undertake the PhD.

This assessment sought in particular to gain a better understanding of what a collaborative studentship 'looks' like and to compare a collaborative studentship with an AHRC standard studentship (Block Grant Partnerships and Doctoral Training Partnerships), identifying any differences and trends. Important differences in the students who are studying collaborative studentships are identified in this report in comparison to students studying for standard studentships. The report shows how collaborative studentships are

increasing the diversity of people starting research careers in the arts and humanities. It also highlights the different career paths that collaborative students follow after finishing their doctorates in comparison to standard students. One key focus of the report is to highlight the major contribution that collaborative studentships have made to the work of the supporting partner organisations. Overall, this review demonstrates the success and distinctive contribution that collaborative doctoral studentships are making to arts and humanities research, the supporting partner organisations and the careers of former students.

2 Summary of the main findings

Collaborative doctoral students have made a substantial contribution to AHRC provision for post-graduate research in the UK and the early career researchers employed in higher education, culture and heritage.

The model of partnership that is at the heart of the collaborative studentship between higher education and other sectors works effectively and is well established. It can provide lessons for other forms of partnership, research projects and delivering impact for research.

Collaborative doctoral students provide a route to diversifying the pool of research students in the arts and humanities.

Former collaborative doctoral students have high employment rates in both the cultural and heritage sectors as well as higher education.

Collaborative doctoral students make up a significant proportion of AHRC-funded studentships in some subject areas and are shaping the portfolio of research in these areas supported by the AHRC.

Collaborative doctoral students have made a substantial contribution to the work of cultural and heritage organisations, enabling these organisations to achieve their aims more effectively and undertake research that would not otherwise have happened.

Recommendations

Collaborative doctoral studentships should continue to be part of AHRC's approach to supporting doctoral research because they provide a proven way to attract different people into doctoral research, support cultural organisation, build collaborations between higher, and shape the overall nature of arts and humanities research in the UK.

Collaborative doctoral research often needs more time and more funding to achieve the best results, compared to 'standard' arts and humanities doctoral research. Future reviews of AHRC support for collaborative doctoral studentships should consider the possibilities of increasing funding to students and universities, as well as the length of financial support.

There is a lack of information about the career paths of arts and humanities research students of all kinds. A clear and urgent need is for more data and research on the short term and long term career paths of former students both funded by the AHRC and more widely across the sector.

The quality of information held about AHRC supported research students is essential to better understand their nature and impact. Any future changes to the systems UKRI uses to administer studentships needs to take into account the requirements to collate and extract relevant information, better help HEIs input relevant information, alongside considering the needs to administer awards.

Greater support and guidance is needed across all collaborative studentships to avoid common challenges, share best practice and encourage new partnerships. This is particularly important as future collaborative studentships are to be offered through university based Doctoral Training Partnerships.

More work is needed to explore how the model of collaboration can encourage successful collaborative studentships outside of the current focus on Museums, Galleries, Libraries and Heritage. How can this model of collaboration work better with performing arts, small creative businesses, or other cultural organisations and individuals?

The model of collaboration at the heart of collaborative studentships is a model that works well for many cultural organisations. UKRI can learn from this form of collaboration to develop different ways to allow HEIs and partners to work together better for other forms of research.

3 What is a collaborative doctoral studentship?

Throughout this study, two different models of arts and humanities doctorate are discussed that have been supported by the AHRC: a standard doctorate and a collaborative doctorate.

Standard studentships are those where the original idea at the heart of the studentship is developed by the student who applies in their own right for AHRC funding through a university or consortium of universities. These have been funded through Block Grant Partnerships (BGPs) from 2009 to 2012, and by Doctoral Training Partnerships (DTPs) and Centres for Doctoral Training (CDTs) since 2012.

Collaborative studentships are project-based students. The subject matter for the doctoral research is agreed between partner organisation and a higher educational institution. They then work together to recruit the best qualified student to undertake the research after the project has been agreed.

Collaborative Doctoral Awards were introduced by the Arts and Humanities Research Council in 2005 and the studentships have taken two forms since then: Collaborative Doctoral Award studentships (CDAs) and Collaborative Doctoral Partnership studentships (CDPs). The difference between the two is how the studentships are awarded to projects and partners.

At their heart, collaborative arts and humanities doctoral studentships are similar to Cooperative Awards in Science & Technology (CASE), industry-based or industry-supported studentships that have been common in different areas of scientific and engineering research for many years. CASE provide funding for PhD studentships where businesses take the lead in arranging projects with an academic partner of their choice. The aim of these awards is to provide PhD students with a first-rate, challenging research training experience, within the context of a mutually beneficial research collaboration between academic and partner organisations (e.g. industry and policy making bodies). In this sense, AHRC supported collaborative doctoral studentships can be seen as an 'industry'-based doctoral studentship for arts, cultural, heritage and creative industries in the UK.

The key features of both CDA and CDP studentships are as follows:

- The studentship is a partnership between an organisation and a higher education institution to support a student to deliver a specific area of research.
- The topic of the student's research has to support the work of the partner organisation.
- The student has two or more supervisors, at least one in the university and one in the partner organisation, who are both involved in supporting the student to develop their research to underpin the work of the partner, develop the student's career and write their thesis.
- The student studies for a PhD registered at the partner university or HEI and spends time with the partner organisation.
- Money for the student's living costs and tuition fees for 3+ years is provided by AHRC, as is the case with standard doctoral studentships funded by other AHRC schemes.
- The subject matter of the research has to fall within the remit of the AHRC.
- The topic for the studentship needs to be agreed between the partner organisation and the university where the student studies. In some cases, the student may have been involved in developing the topic, as in the case of a standard studentship. Even if this has occurred, the process to agree which CDA or CDP studentship proposal will be supported involves an assessment of the project and how well the project supports the work of the partner. In this sense, all collaborative students are project-based studentships.
- They are intended to encourage and develop collaboration and partnerships, providing opportunities for doctoral students to gain first-hand experience of work outside the university environment and enhance the employment-related skills and training that a research student gains during the course of their award.
- The projects also encourage and establish links that can have long-term benefits for both partners, providing access to resources, materials, knowledge and expertise that might not

otherwise have been available. They also provide social, cultural and economic benefits to wider society.

The key difference between the Collaborative Doctoral Award and Collaborative Doctoral Partnership schemes is that the CDA scheme was run as an open national competition led by AHRC for any application between any partner organisation and any university or HEI to apply to. This open call CDA scheme ran from 2005 to 2016. Since 2016 some AHRC-funded Doctoral Training Partnerships have established their own CDA type schemes.

The Collaborative Doctoral Partnership scheme operates in a different way. A single partner organisation or a group of partner organisations apply through a competitive process to AHRC for allocations of AHRC-funded collaborative students that the partners then assign to a specific project through their own competitive processes. The CDP scheme began in 2013 and there have been two rounds: CDP1 2013–2015 and CDP2 2016–2019. The CDP scheme was established after large cultural and heritage organisations recognised by AHRC as Independent Research Organisations (IROs) approached the AHRC as they had already supported a significant number of CDA studentships through the open call scheme. These organisations asked AHRC to consider developing a way for organisations with the capacity and a record of supporting CDAs to have the security of knowing how many studentships they would be supporting over a given time period and better mechanisms to ensure that studentships can support their needs.

The organisations who hold Collaborative Doctoral Partnership awards from the AHRC work together

as the CDP consortium (sometimes called the 'cohort development group'). Together they provide a joint cohort development programme for all CDP students across the different CDP holders, standardise procedures and support partner organisation supervisors.

The current holders of Collaborative Doctoral Partnership awards are:

The British Library, The British Museum, Historic England & English Heritage, The National Gallery with the Bowes Museum, Oxford University Museums, The Thames Consortium (National Archives, National Portrait Gallery, Royal Museums Greenwich), The Scottish Heritage Consortium (Historic Environment Scotland, National Galleries of Scotland, National Library of Scotland, National Museums of Scotland), Science Museum Group with BT Archives, the Royal Geographical Society and the Royal Society, Sports Museum subject specialist network led by the National Football Museum, Tate Galleries.

4 Background to the study, the data used and how it was collected

This review was commissioned by the AHRC from the authors, who worked on this review on behalf of the Collaborative Doctoral Partnership consortium. An initial study of the impact of the CDP scheme and careers of former students was begun by the consortium in early 2017. This report built on this initial work and considerably enlarged the scope of the study. The analysis of the data took place in September to December 2017, and this report was written in early 2018.

This review is based on three different sets of data:

- Questionnaires sent to both current and former students and supervisors.
- Tracing the current employment and career paths of former AHRC-funded collaborative students.
- Analysis of information about both past and existing AHRC-funded collaborative and standard students.

Questionnaires were used to ask former collaborative students as well as former university and partner organisation co-supervisors of collaborative students about the experience of studying for and supervising collaborative studentships. All current and former collaborative

students were sent emails inviting them to complete an online questionnaire from the AHRC. This used the email addresses available to AHRC through Je-S and from information provided by the CDP consortium partner organisations. A total of 188 former and current collaborative students replied to this online survey, representing about one in five of all AHRC-funded collaborative students since 2005. The sample includes relatively few responses from students who started their collaborative doctorates in the early years of the Collaborative Doctoral Award scheme, an indicator of the difficulty of reaching past students whose email addresses have changed since the last known addresses for these students was recorded. The current and former students were asked a series of standard questions about their experience as a student, as well the differences they saw between collaborative and standard studentships. Other questions related to what they were doing before starting postgraduate research and how they found out about the studentship.

University co-supervisors and partner co-supervisors were asked to complete a different online survey by an email sent from the AHRC.

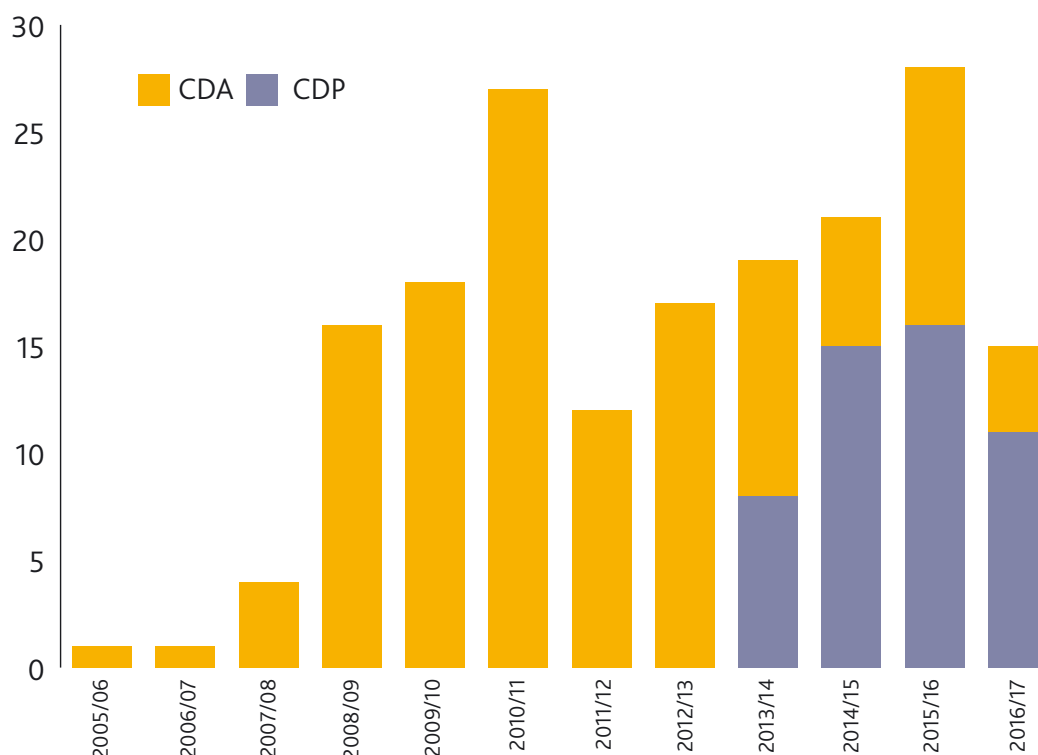


Figure 1. Dates when the 188 former and current collaborative students who answered the online survey for this study began their doctoral research.

The questions were similar for both groups of supervisors, and many were the same questions asked of the students to enable direct comparisons of the results. Questions asked included those surrounding the students' experiences, their understanding of the difference between standard and collaborative studentships as well as how the project came into being. A smaller number of university and partner co-supervisors answered the survey than students (university co-supervisors no.= 96; partner co-supervisors no. = 37).

The careers of former collaborative students were traced by fourteen museums, galleries, libraries, archives and heritage organisations. They were asked to trace the careers of all the collaborative doctoral students they had supported since 2005 through both the CDA and CDP schemes. This was a sample of 198 former students.

Information on past and current AHRC-funded studentships was examined to provide information about who students were, the subject areas that collaborative studentships might focus on; the range of partner organisations who have supported collaborative studentships; and the spread of these studentships across universities. This data was also used to establish if there were differences between collaborative and standard students (e.g. were collaborative students more likely to be older than standard students and more likely to be women?). This information aimed to include details of all AHRC-funded students who began their postgraduate research between 2009 and 2017. This included standard and collaborative students, and students funded through different AHRC schemes including Block Grant Partnerships, Doctoral Training Partnerships, Centres for Doctoral Training, Collaborative Doctoral Awards and Collaborative Doctoral Partnerships.

This information was drawn from the data held by UKRI about all research council funded studentships on the Je-S system used by the research councils to administer studentships and grants. This was supplemented with lists of CDA studentship awards published by AHRC, and the information on CDP studentships held by the CDP consortium.

This information required considerable work to drawn meaningful results from. The information about students and studentships held by UKRI on

the Je-S system was difficult to use and contained mistakes. This means the use of this data in this report should always be qualified.

There are two different challenges in using information from Je-S about students and studentships. The first are challenges with the system itself that make it difficult to recover data from the system. The second challenges are the result of human errors in the information put into the Je-S system by the different people creating applications and studentship forms.

The data provided from Je-S could not consistently find the same students, and the information held on the system meant it was difficult to differentiate AHRC-funded studentships that were CDAs, CDPs or funded through BGPs and DTPs. For example, a number of known collaborative studentships could not found by Je-S, while other collaborative studentships in the data set did not correspond to known collaborative studentships or with the wrong partner organisation. Some standard studentships had multiple entries for the same studentship (up to four separate studentships representing the same single student). This was a particular issue for Block Grant Partnership (BGP) studentships between 2009 and 2011. There were also mistakes concerning personal information about the student. For example, some students' dates of birth were clearly inaccurate. While subject area classifications were not always accurate, and this may be a product of how those filling in the forms were subjectively identifying the subject areas classifications

For this study, the information provided from Je-S had to be edited to remove multiple entries for the same studentship and add information about those CDP studentships that were missing from the data set.

Despite these challenges, the information presented in the report does provide a large and representative sample that can be used to identify major trends and differences across AHRC funded studentships. The issues mentioned above affect a small percentage of the total records, and issues of human error with inputting data is common across many datasets. These issues with the Je-S data mean that the figures used in this study cannot be relied upon for actual total numbers of studentships funded by AHRC from 2009 to 2017

by scheme, subject area, gender etc. We would argue that this is a statistically reliable very large sample and it can be used to give a very good indication of the numbers of students studying for different schemes or subjects, and to provide information on the proportions of studentships by type, subject area, age, gender etc.

For this study information concerning a total of **7860** AHRC funded studentships that were started between 2009 and 2017 has been used. This is information about particular students, and not particular studentship projects. For standard studentships where the topic is developed by the student, the project and the student are always the same. For some project-based collaborative studentships, however, Je-S may have information about more than one student for the same project. This would be if the original student withdrew from study, and AHRC had agreed that the studentship could continue with a new second student.

Of the **7860** studentships in this study, **846** were/ are collaborative studentships and **7014** standard studentships. Of the standard studentships:

- **4167** were funded through the AHRC Block Grant Partnership scheme (BGP)
- **2615** were funded through the AHRC Doctoral Partnership scheme (DTP)
- **232** were funded through the AHRC Centres for Doctoral Training scheme (CDT)

Of the collaborative studentships:

- **567** were funded through the open call AHRC Collaborative Doctoral Awards scheme from 2009 onwards (117 from 2013 onwards) and from special calls for the Strategic Initiatives *Religion and Society*, *Heritage Science* and *Beyond Text*.
- **279** were funded through the AHRC Collaborative Doctoral Partnership scheme from 2013 onwards

Overall, approximately one in ten of all AHRC-funded doctoral students has been a collaborative doctoral studentship. Appendix 1 provides figures for type of studentship and subject area.

5 Who are the partners for collaborative studentships and what are the benefits for them?

‘Over the past 12 years since our first CDA, the Museum’s research culture and intellectual life has been enriched and diversified by the presence of the CDA/CDP students’

A large number of different organisations of varying size and type have supported collaborative studentships since they began in 2005. They range from very large organisations such as the National Trust, the British Library or National Museums of Scotland to very small arts organisations, small businesses and individual authors or artists. These organisations have all contributed time, resources and often money to support a collaborative student. In return, these students have made a real impact for those partners. The 846 collaborative studentships since 2009 included in this study have resulted in 846 individual projects that have supported the work of the individuals and partner organisations. These are projects that would not have taken place or have happened in the same way or on the same scale without the active involvement of a student or the knowledge brought to the project from the HEI partners that AHRC funding has enabled to happen.

Since 2009 more than 300 organisations have supported collaborative doctoral students. As some organisations are recorded under different names in Je-S, have merged with others since then

or are parts of larger organisations it is difficult to provide a more precise number of partner organisations. However, the overall number and range of organisations that have supported collaborative students is large and wide. This study divides the partner organisations into broad groups including arts organisations of different types and sizes; hospitals and health authorities; dance groups; opera companies and orchestras; theatres; charities; trade unions; faith-based organisations; design; other businesses; national parks; areas of outstanding natural beauty; world heritage sites; botanic gardens; and zoos. The 15 most common groups of organisation who have participated in collaborative studentships and the proportion of the total collaborative studentships they have supported is shown below in Figure 2. Table 1 provides the numbers of partnership organisations by different type of organisation.

The majority of collaborative students have been with museums, galleries, libraries, archives and heritage organisations (506 out of 846). Heritage organisations range in size from the National Trust, Historic Environment Scotland to historic houses

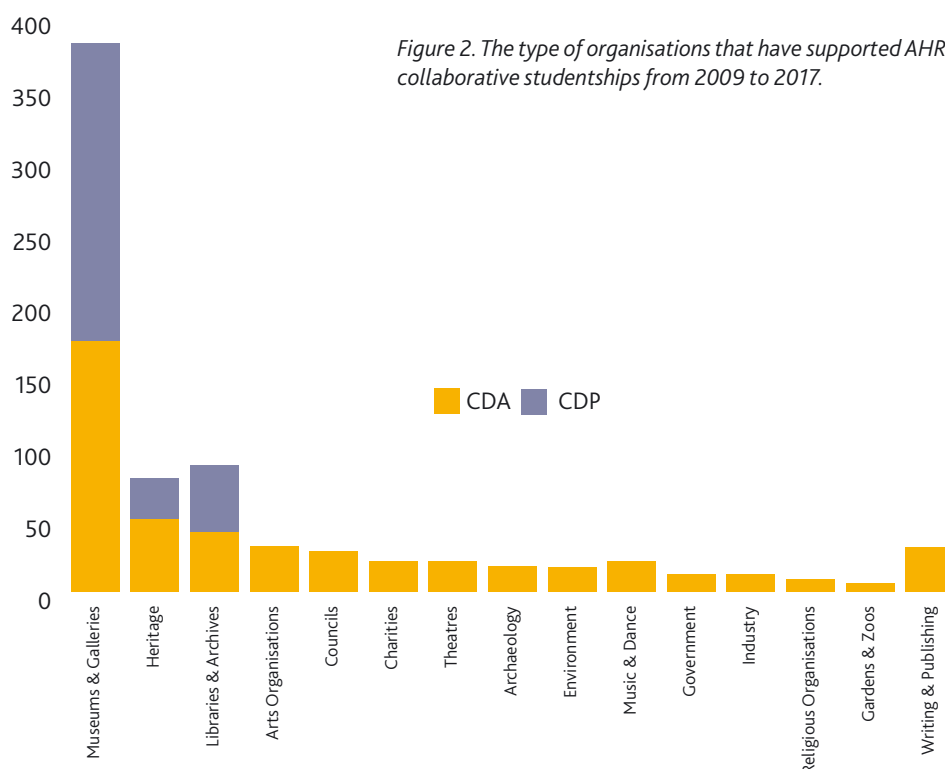


Figure 2. The type of organisations that have supported AHRC-funded collaborative studentships from 2009 to 2017.

and local heritage organisations. Performing and visual arts organisations, along with arts festivals have supported another large group of students (72 out of 846). These numbers may be higher as many of the studentships recorded as having a local government partner represent students based in local government-run cultural and heritage organisations. While those with national governmental organisations such as the House of Commons, Bank of England or Commonwealth Secretariat or industrial partners such as Barclays Bank or British Telecom have often been based on these organisations' archives and collections.

Most partner organisations have only supported one or two studentships between 2009 to 2017, but a small number of partners have supported five or more students over this time (Just 20 partners out have together supported 357 studentships in this time period). These have all been large and medium size museums, galleries, libraries, archives, heritage and archaeological organisations. They include most organisations that support CDP students and other organisations such as the Geffrye Museum, Museum of London, York Archaeological Trust and the National Trust.

The large number of studentships supported by museums, galleries, libraries, archives and

heritage organisations is due to several other overlapping factors. Most important is the size of these organisations and the number of permanent staff they employ. Larger organisations have more capacity to support students, and permanent staff are needed to commit to the three to four years needed to support a collaborative student. Secondly, these organisations have collections, buildings, landscapes etc. in their care that are often used for academic research. This means there is more understanding of the possibilities for research. Thirdly, many of these organisations have research cultures and/or see themselves as knowledge-based organisations which means they may find it easier to understand the benefits of supporting and initiating collaborative research.

Although most collaborative studentships have been with organisations that hold collections of objects, archives, books or are heritage organisations, the wide range of organisations that have taken advantage of AHRC collaborative studentships should not be underplayed. The challenges are how to encourage and enable more studentships in these areas.

Following the establishment of the Collaborative Doctoral Partnership scheme in 2013, there have been 265 studentships awarded through the

Type	2009-2012	2013-2017
Museum & gallery*	139	243*
Heritage*	25	52*
Libraries & archives*	34	54*
Arts organisation	28	4
Council	27	11
Charity	15	6
Theatre	17	4
Archaeology	13	5
Environment	12	5
Music & dance	17	4
Government	8	4
Industry	5	7
Religious organisation	8	1
Gardens & zoos	4	3
Writing & publishing	3	3
Others	15	16

Table 1. The numbers of AHRC collaborative studentships supported by different types of partner organisation between 2009 to 2012 (3 yrs) and 2013 to 2017 (5 yrs). The table shows the impact of creating the CDP scheme in 2013 and changes to the operation of the CDA scheme after 2013 (The asterisk indicates those type of partner organisations that included holders of the CDP scheme).

organisations that hold CDPs (these equate to 279 different students). The CDP holders are all museums, galleries, libraries, archives and heritage organisations. The open competition for CDA studentships continued to 2016, and these were open to applications supported by any partner organisation. In this study there is information on 117 open competition CDA studentships since 2013 (30% of all collaborative studentships since 2013). Many of these open call CDA studentships have been with museums, galleries, libraries and heritage organisations that are not part of the CDP scheme. Since 2013 the reduction in the number of studentships available through the open CDA scheme and restrictions on the number of applications per HEI have led to lower numbers of collaborative students supported by arts organisations, archaeological units, performing arts, charities and councils etc. The lower number of religious organisations participating in collaborative studentships after 2013 can be explained by these organisations supporting CDAs through the Religion and Society strategic initiative from 2009 and 2012.

Partner organisations support collaborative students for two clear reasons:

1. they enable partners to carry out work that needs to take place (i.e. a project that may not have happened without the CDA or CDP studentship).
2. they help support the career of the student, who is often someone who will go on to have a career in the partner's sector.

Most partner organisations, especially those supporting CDP students, have a clear understanding of the benefits for them and their wider sectors of supporting collaborative students. They see the student as an opportunity to provide research that will support their objectives and to better understand their collections, organisations, audiences etc.

For small organisations with few employees, one or two research students over 5 of 10 years has made a significant difference to their ability to carry out their work, developing new ideas, projects and activities. Even for large museums, libraries and heritage organisations, the scale of the contribution that collaborative students have

made is considerable. They provide significant additional research capacity in the form of people with new ideas and experiences to challenge the partners, and they also enable access to expertise in universities. The single largest number of CDA/CDP students supported by one partner organisation since 2005 has been at the British Museum. While supporting the Museum's programme of up to 25 collaborative students at any one time has a real cost in staff time and money, the students have provided between a quarter and a third of the British Museum's research capacity over this period.

A second clear motivation for many partners is to help train future colleagues for their organisations with stronger skills to support their work.

When the CDA scheme was established, many cultural organisations felt UK universities were not producing postgraduate researchers in the areas they needed to support their work or that they were not equipped with the right skills and understanding of how to work outside of higher education. Supporting collaborative students is recognised as a way of addressing this concern. Even if former students go into work within higher education, partners see benefits to their sectors by having people within universities with a better understanding of cultural organisations and who are researching the subject areas they need.

Partners also see joint supervision as a positive way of developing their staff and where relevant build the organisation's research culture and capacity. The experience these studentships provide in building links with universities is often quoted as a key factor in developing other collaborations and larger projects.

Some partner organisations have previous experience of damaging collaborations with higher education or partnerships where they did not consider themselves to be an equal partner. In this context collaborative studentships are seen as a more balanced form of collaboration and one directly about supporting the work of the partners. Half of the partner supervisors surveyed in this study said that a studentship had led to more collaboration with the same university, including further CDAs/CDP studentships or applications for research and other funding. The collaborative studentships are seen as a model of collaboration with HEIs that works.

Two different partner organisations explain the benefits that they consider the collaborative studentships to have provided for them, their wider sector and the students who study them:

For their organisation: *they provide an in-depth focus on under-researched collections, they make a significant contribution to the research culture and intellectual life of the institution.*

For the sector: *they bring interdisciplinary, object-based academic research into focus; they provide opportunities for collaboration and partnerships with universities.*

For the students: *they offer a unique opportunity for students to experience the museum/gallery/archive environment as part of their research.*

For their organisation: *more, and deeper, collaborations with the Higher Education sector; staff development; the chance to address key strategic research challenges.*

For the sector: *again, more collaboration through networks and further project opportunities; research results are pertinent to the sector.*

For the students: *an embedded experience in the heritage sector; experience of a partnership project that could not be done individually; networks, contacts, career options.*

These general statements of the value of collaborative studentships are mirrored in the specific outcomes that partner supervisors see as the key outputs of different individual studentships they have supervised. The different partner

supervisors asked for this study to identify the most important outcomes for their organisations of the studentships they supervised highlighted the most common benefits as development of the student, supporting the general work of an organisation and contributing to a specific project.

Overall, AHRC funded collaborative doctoral students have made a demonstrable difference to what partner organisations have been able to achieve, leading to hundreds of projects that would have not happened or have been as successful. As some partners have articulated, the type of research seen through collaborative students has often been a departure for their organisations, bringing expertise from academia rarely accessed by their organisation previously. The results have contributed significantly to developing an 'industry'-style research culture and introduced capacity for new types of research across the sectors, represented by the largest supporters of collaborative students. This has produced not only more highly skilled early career staff to work in these sectors, it has also enhanced the skill set of staff in partner organisations. While partner organisation agree that collaborative studentships have encouraged more, and deeper, collaborations with the higher education sector.

For many cultural and heritage organisations the collaborative doctoral students have been the most important contribution that AHRC has made to them and their sectors since 2005.

'The CDA has become an important tool in our tool box to make things happen' – Head of Research at an IRO.

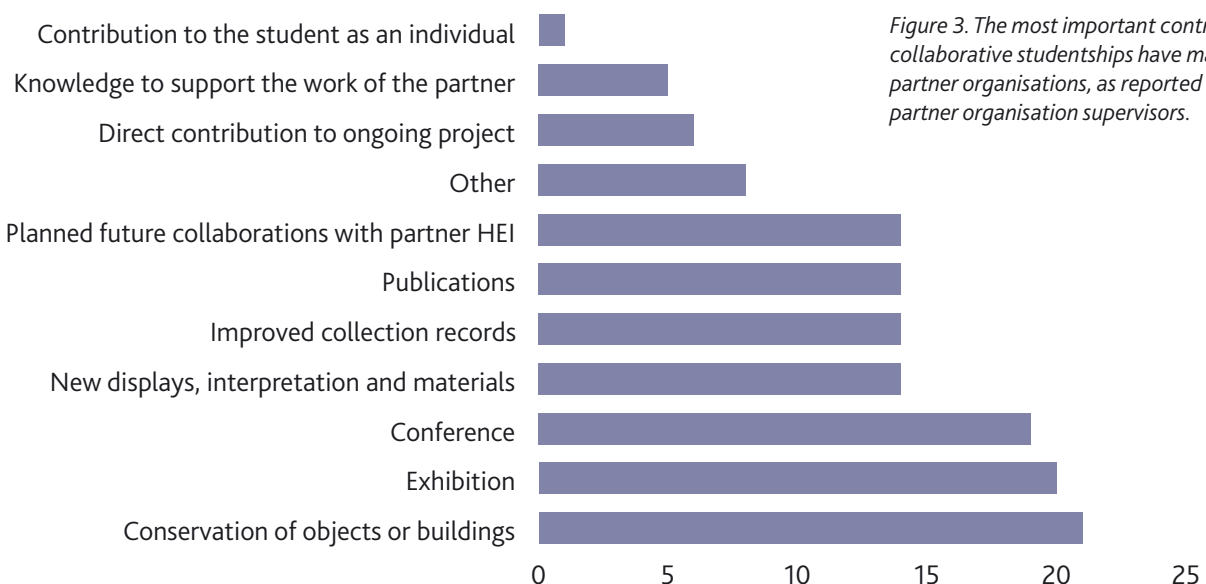


Figure 3. The most important contributions collaborative studentships have made to partner organisations, as reported by 30 partner organisation supervisors.

6 What are the subject areas that collaborative students have studied?

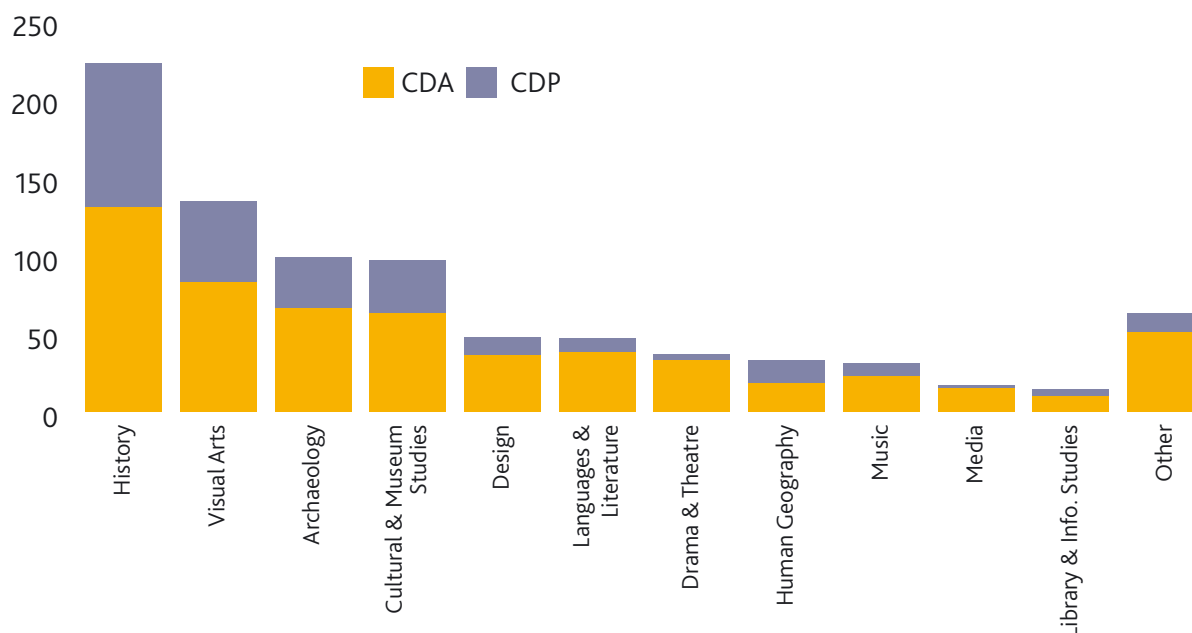


Figure 4. The most common subject areas for collaborative studentships funded by AHRC from 2009 to 2017 (no. = 846).

Collaborative doctoral students can be studying a diverse range of topics. However, because collaborative studentships are intended to support the work of their partner organisation, these students are more likely to be in a smaller number of subject areas than other AHRC funded studentships. In this smaller range of subject areas, collaborative students have made up an important proportion of all AHRC-funded students. This has implications for the overall portfolio of research AHRC has funded and how these subject areas may be taught and researched in the future. Appendix 1 provides data on the number of different type of studentships and their subject area.

This study has followed how studentships were classified by discipline and subject area on the studentship proposal forms submitted to AHRC. These are the standard subject area classifications used for all UKRI projects on the online Je-S system. The primary subject area chosen to describe the focus of the studentship has been used in this study, but the forms will usually identify other secondary subject areas.

A simple analysis using the primary subject area chosen on a studentship proposal form on Je-S may not always capture the diversity and

interdisciplinary nature of many studentship topics. As project-based studentships that start from a question, problem or issue for the partner organisation, collaborative studentships often cut across tradition subject and academic disciplinary boundaries. A student might be registered in an English department but the subject matter crosses History of Science, Cultural Studies and English Literature; or a humanities question may need to be answered by a student based in a Computing Science or Chemistry department.

Collaborative studentships have been in a wide range of subject areas (30 primary subject areas classifications since 2009). Most, however, have been in just four subject areas: History, Visual Arts, Archaeology and Cultural and Museum Studies. Since 2009 studentships in these four subject areas make up 65% of collaborative studentships, both CDAs and CDPs.

Another five subject areas have had more the 30 collaborative studentships each, and together account for a further 23% of all collaborative studentships since 2009: Design, Music, Drama & Theatre Studies, Languages & Literature and Human Geography.

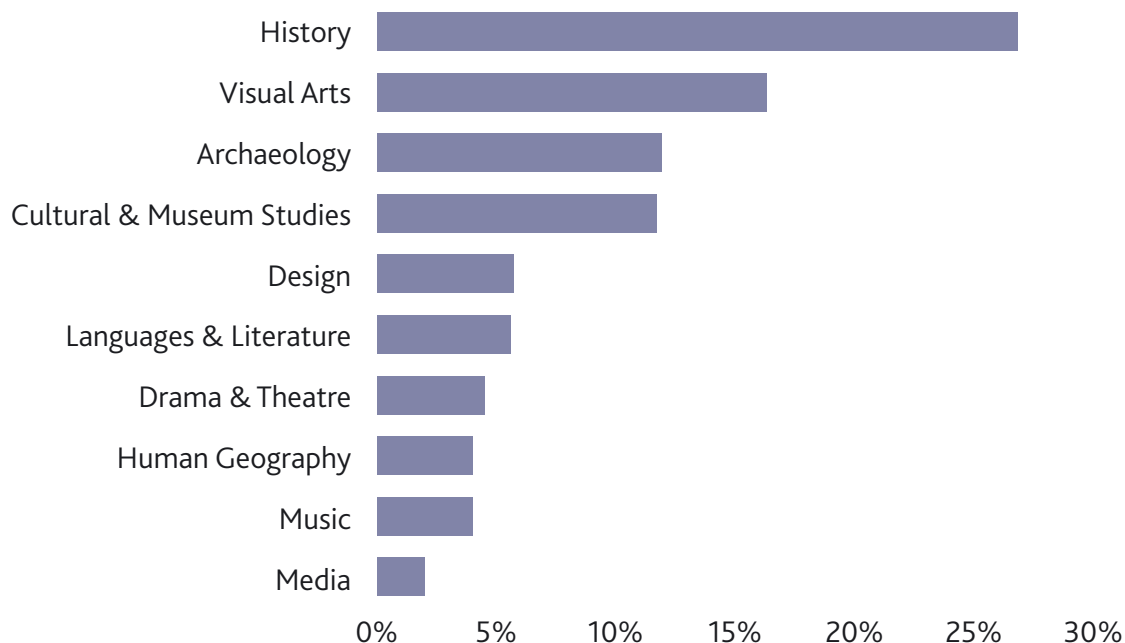


Figure 5. The ten most common subject areas with collaborative doctoral studentships (the overall proportion of all collaborative studentships 2009 to 2017 by Je-S subject area. Total number of Students = 846).

A quarter of all collaborative studentships since 2009 have been in History and half of studentships have been about the past in one form or another, with studentships spread across a range of subject areas and disciplines such as Archaeology, Classics, History, Heritage Management, Conservation, Historical Geography, Film History, Music History and Art History. This emphasis is unsurprising as most of the organisations that have supported collaborative studentships have a professional interest in different aspects of the past and heritage.

The establishment of the Collaborative Doctoral Partnership scheme in 2013 has led to some changes in the subject areas and disciplines covered by collaborative studentships. As all the holders of CDP awards have been museums, art galleries, libraries, archives and heritage organisations, many but not all CDP studentships have been about the past. At the same time, open call CDA studentships have also remained concentrated in History, Archaeology, cultural and Museum Studies and Visual Arts. This reflects that most partners for open call CDA studentships after the establishment of the CDP scheme have still been museums, galleries, heritage and archaeological organisations. Some open call CDA studentships have been with visual, performing and creative arts organisations. This has led to a wider range of CDA studentships

in subject areas compared to the CDP scheme.

The concentration of collaborative studentships in a relatively small number of arts and humanities subject areas has meant that they have made an important contribution to the portfolio of research funded by AHRC in these subject areas and disciplines. Collaborative students have accounted for more than 15% of all AHRC studentships in the subject areas of Archaeology, Cultural & Museum Studies, Design, History and Visual Arts over the time period of this study. Unsurprisingly, a third of AHRC-funded students in Culture & Museum Studies have been collaborative students. This broad subject area covers museum studies, heritage management and conservation. In some subject areas where there have been relatively few AHRC-funded studentships of all kinds, many studentships have been collaborative studentships. This includes subject areas such as Dance, Design, Library & Information Studies. A significant proportion of the small number of AHRC studentships in Human and Cultural Geography have been with heritage organisations, national parks etc. and libraries.

The impact that collaborative students have had to the number of AHRC funded studentships in certain subjects can also be seen within a subject area or discipline. Some areas of History or Visual

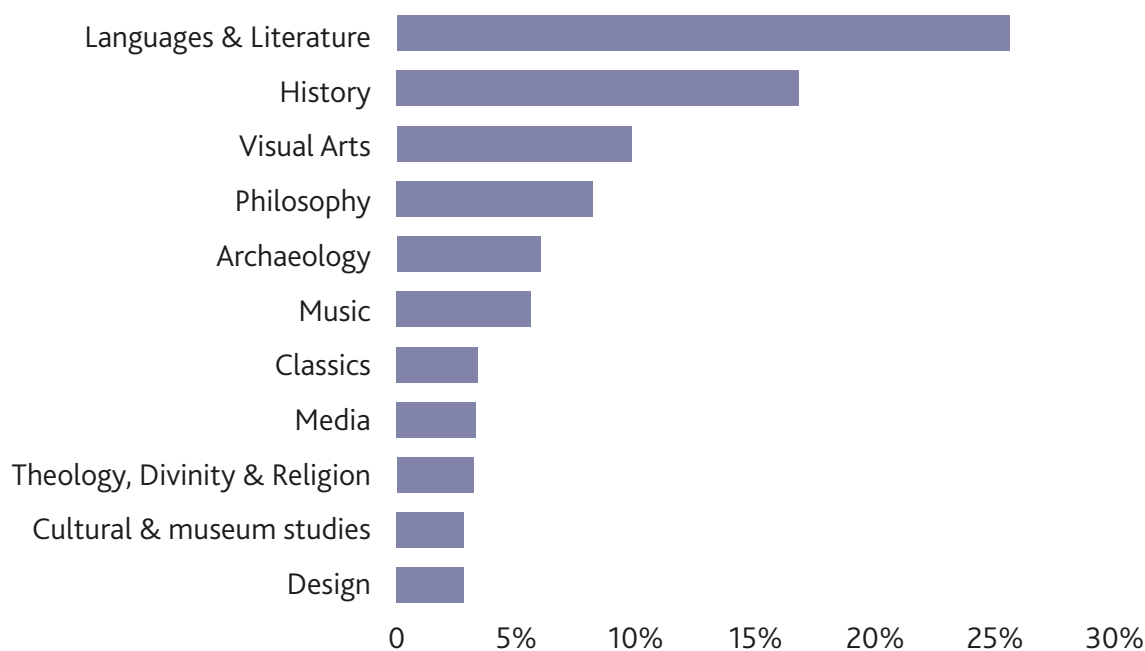


Figure 6. The eleven most common subject areas with standard studentships (the overall proportion of all standard studentships 2009 to 2017 by Je-S subject area. Total number of Students = 7014).

Arts etc. have higher number of collaborative students than others. The numbers of collaborative and standard studentships in four main subject areas where collaborative studentships cluster are provided in Appendix 3. Given the limitations identified with the Je-S information about AHRC-funded studentships, this information should be used with caution. However, they do provide an indication of those areas within a discipline or broad subject where many collaborative studentships concentrate, compared to those for standard studentships. For example, with History a very large number of AHRC funded studentships in the histories of science, technology and medicine since 2009 have been collaborative studentships. About a third of all studentships in war studies have been collaborative studentships. In Visual Arts, collaborative students concentrate in art history, but they make up a significant proportion of studentships in applied arts history, theory and practice or photography history, theory and practice.

Where collaborative studentships have also made a clear contribution is the number of studentships in areas of conservation and archaeological science. Between 2009 and 2017 about half of all AHRC-funded studentships in conservation science and conservation of arts and textiles have been collaborative (no.=39), with about a quarter of all archaeological science studentships (no.=87). Not all collaborative studentships in conservation or

archaeological science are classified under these headings, so these figures should be seen as the minimum number of collaborative studentships in these areas. Collaborative students in material science, science and technology studies, areas of library studies were/are in areas of conservation and conservation science.

This study has used the UKRI subject area definitions, which need not always apply to how CDP holding organisations decide how to group the studentships supported by topic and subject. For example, 22 CDP studentships since 2013 have focused on the history of collections and collecting, and the histories of cultural organisations. This is not a subject area recognised on the Je-S system, although it is seen as distinctive by many partners supporting CDAs/CDPs. These studentships fall across a range of different Je-S primary and secondary subject area definitions, including History, Cultural and Museum Studies and Visual Arts.

It falls outside the scope of this report to consider what difference the large number of collaborative doctoral students in some arts and humanities subjects areas may be having on the research that AHRC is funding in these areas in the long term. Will this change future research, teaching and staffing in these subjects in UK universities and the range of future research projects that will come to AHRC for funding?

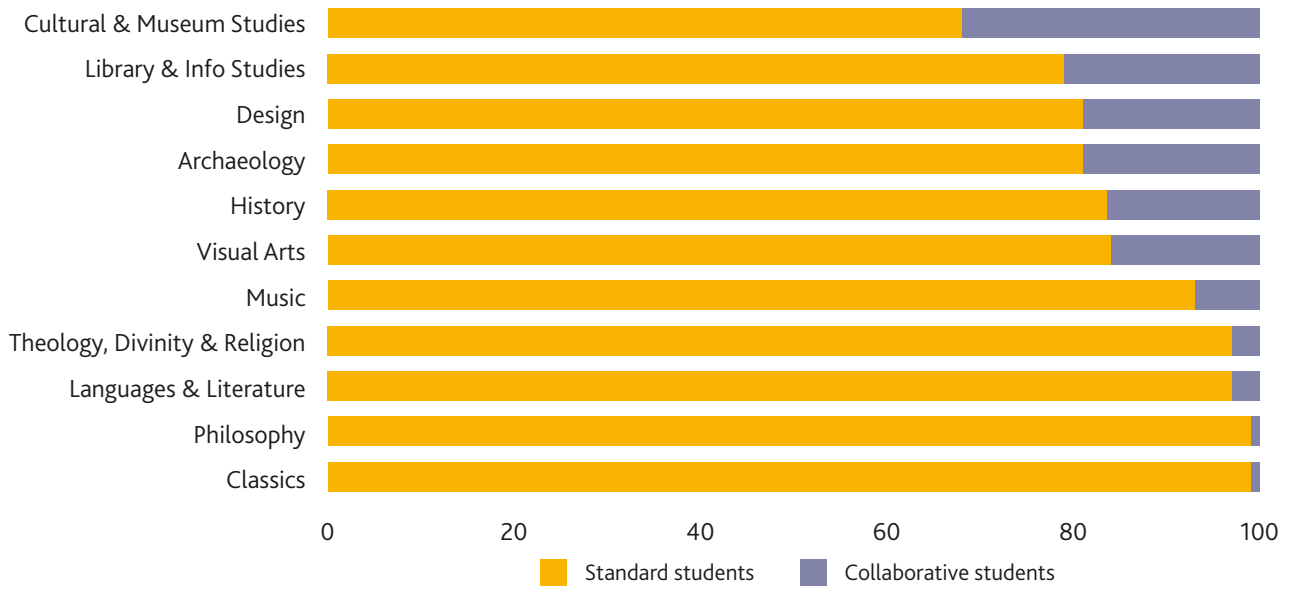


Figure 7. The proportion of collaborative students in selected subject areas from 2009 to 2017 (Je-S primary subject classifications).

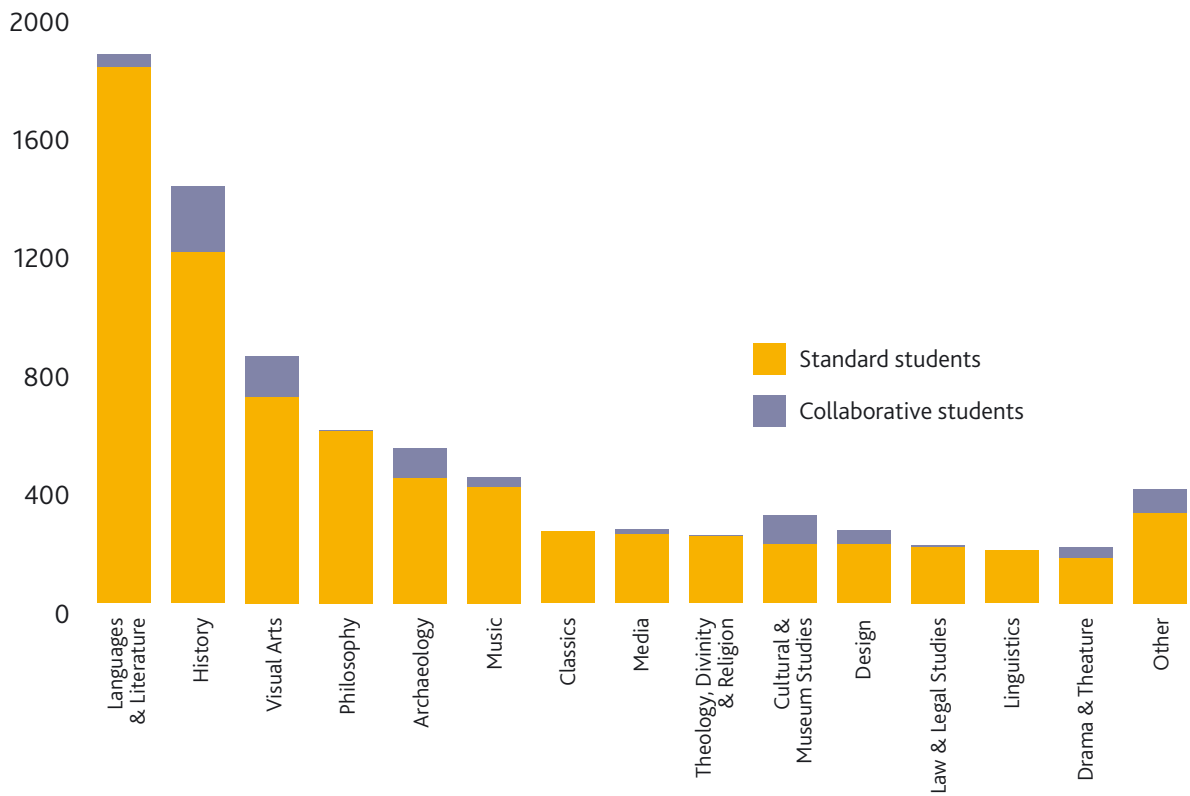


Figure 8. The total number of AHRC-funded studentships in different subject areas that started between 2009 and 2017.

7 Who studies for a Collaborative Doctoral studentship?

Collaborative studentships attract a different person to arts and humanities postgraduate research than standard studentships. They provide a route to diversify the Early Career Researchers in arts and humanities, attracting more women, as well as people who already have work experience and those who would not have considered studying for a traditional standard doctoral studentship.

Collaborative students do not apply for standard studentships: A significant result from the questionnaires sent to current and former collaborative students is that very few applied for any other doctoral studentships. It has been assumed by many that the same students are applying for standard studentships through BGP and DTP schemes etc. are also applying for collaborative studentships. This is not the case. Of 181 current and former students who answered the question about applying for other doctoral studentships, only 36 said they had applied for other doctoral studentship of any type (19.9%). Of these former and current students, 11 had applied for at least one other collaborative studentship. Twenty four current and former students had applied for other doctoral studentships. Only 9 of the latter had applied for AHRC BGP, DTP or CDT studentship, and another 6 had applied for university studentships.

Those filling out the questionnaire may be confusing university studentships with AHRC BGP and DTP awards, suggesting perhaps a maximum of 17 had applied for an AHRC funded standard studentship (however, this is still no more than one in ten of the students responding to this survey).

Collaborative students are applying for specific studentships because they are often working or hope to work in the broad areas that the studentship is in. They often see the studentship as helping advance their career in a particular area, within the wider context where many students are looking at other short-term employment opportunities. They are not applying for university-based standard studentships, be they BGP/DTP or through other funding. Anecdotal evidence suggests this is because some collaborative students are actively put off by what is seen as being a highly competitive application system and student experience for standard studentships. Other collaborative students have highlighted that they had little to do with HEIs since finishing their Masters degrees and were unaware of the PhD studentships available through HEIs. Most highlighted the benefits for their career of an 'industry based' doctorate. While many collaborative students had not seriously considered

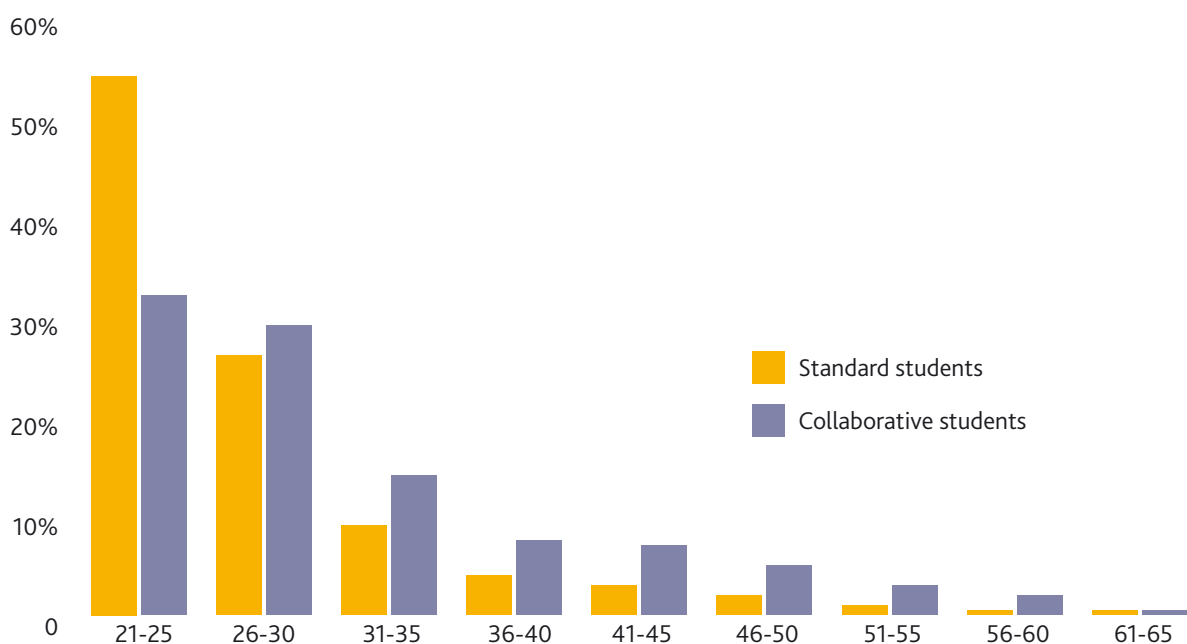


Figure 9. The age of collaborative students compared to standard AHRC-funded students when starting their postgraduate research between 2009 and 2017 (no. = 726 collaborative students, 6319 standard students).

studying for the doctorate before they saw the specific advertisement for a particular collaborative studentship.

Collaborative students are often older when they start their doctoral research: Evidence shows a clear pattern of collaborative students being more likely to be older when they start their doctoral research than students studying for standard studentships. They are also more likely to have had a career before starting their doctoral research. Figure 9 shows the ages when standard and collaborative doctoral studentships started their research studentships. Most standard students are in their early 20s when they started their doctoral research. Many standard students passed directly from undergraduate study to master study to doctoral research without a break, or with only a short gap between two of these degrees. A small number of collaborative students are following this pattern, but more have had one or more breaks between their undergraduate and masters degrees before starting doctoral research. A significant proportion of collaborative students can be in their 30s, 40s and 50s when they started their doctorates.

Most collaborative students had been in work directly before starting their doctoral research. Of the 188 current and former students who answered the questionnaire, 117 were in employment before starting their doctoral studies (62% or three out

of five students). This compares to one of five students questioned in the 2012 AHRC study of standard students (AHRC study 2012 Career Paths of AHRC Funded Students). A further 47 were studying for a Masters degree before starting their doctoral research (25% or one in four). Only 14 respondents had continued without break from their undergraduate degree to a Masters degree and then on to start a collaborative doctorate (7.4% of all collaborative students in the study continued from first degree to starting a collaborative research studentship without a break).

Of those students in employment before starting their collaborative doctoral studentship, almost half (48%) were working in museums, galleries, libraries, arts and heritage organisations. One in five (21%) were working in higher education. A small number of current/former students described their job roles as curators (9), lecturers (4) or researchers (5), the type of positions that former students going into employment after their collaborative doctorates described as their job roles (see below).

The proportion of women studying for doctorates in recent years does vary across academic subject area and discipline within the arts and humanities. These subject area differences do not, however, explain the variances between collaborative and standard students. In all subject areas with a large number of collaborative studentships there have been a higher proportion of female collaborative students compared to standard studentships. Partner organisations report that this distinctive pattern is also seen with the proportions of prospective students applying for collaborative doctorates.

The high proportion of women studying for collaborative studentships is partly a factor of gender balance within the workforce in museums, heritage and the arts. However, this on its own does not explain this pattern. The project-based nature of these studentships, the partnership at the heart of them, as well as their not being seen as 'highly academic' are common reasons why both women and men studying collaborative studentships choose this route, as well as the close fit to future career aspirations. Further research is needed to examine this distinct pattern in more detail.

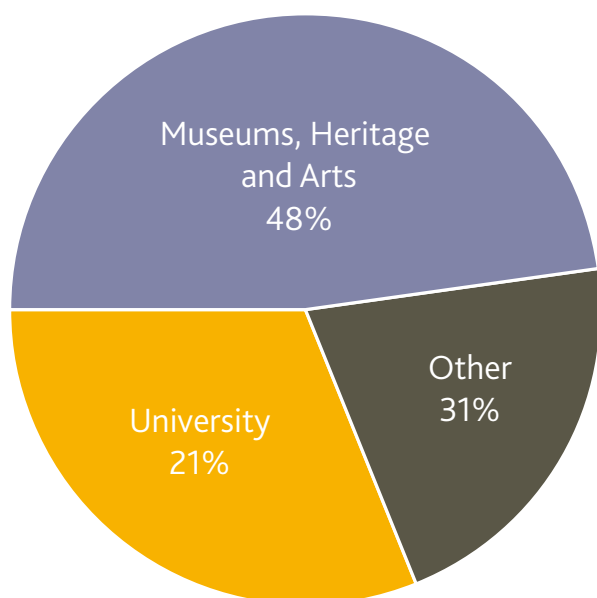


Figure 10. The areas of employment of the 117 former and current collaborative students who were in employment before starting their doctoral research.

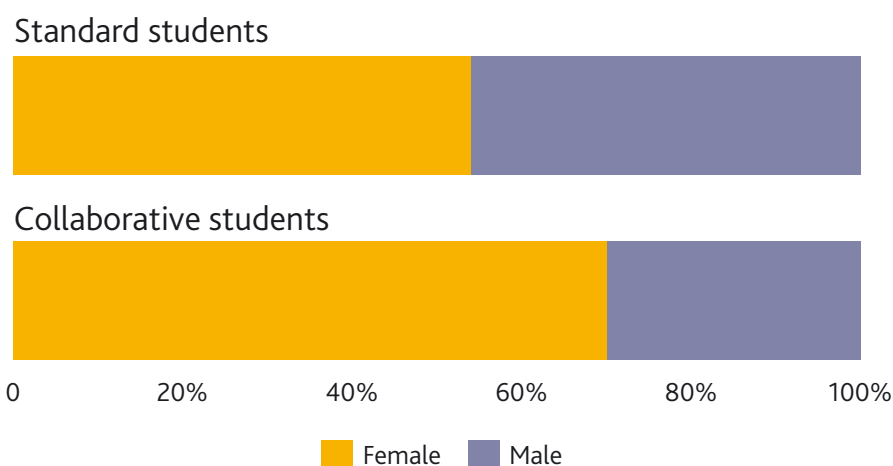


Figure 11. The proportion of female and male students studying standard and collaborative AHRC funded studentships between 2009 and 2017 (no. = 818 collaborative students, 6991 standard students).

Subject area	Collaborative students			Standard students		
	Female	Male	No.	Female	Male	No.
Archaeology	67%	33%	91	60%	40%	423
Classics	100%		2	53%	47%	240
Cultural & Museum Studies	74%	26%	91	70%	30%	199
Design	65%	35%	48	63%	37%	197
Drama & Theatre Studies	86%	14%	28	65%	35%	152
History	64%	36%	211	47%	53%	1173
Languages & Literature	84%	16%	43	61%	39%	1791
Music	60%	40%	25	37%	63%	387
Philosophy	25%	75%	4	30%	70%	575
Theology			0	46%	54%	223
Visual Arts	76%	24%	126	67%	33%	690

Table 2. The proportions of female and male students studying for collaborative and standard AHRC-funded studentships in selected subject areas between 2009 and 2017.

Within AHRC-funded standard studentships the Centres for Doctoral Training show a distinct pattern more similar to collaborative studentships than other standard BGP and DTP students – 61% female and 39% male.

Diversity: While collaborative students are more likely to be female and older than standard AHRC-funded doctoral students, the evidence does not suggest that they are likely to more ethnically

diverse. There is a broadly similar pattern of a relatively low proportion of people identifying themselves as BAME (see Table 3). There has been a slightly higher proportion of CDP students describing themselves BAME, but given the small numbers of students in the samples it is unclear if this is a real difference.

	CDA	CDP	BGP	CDT	DTP	Total Collaborative Students	Total Standard Students
Gender							
Female	69%	72%	53%	61%	56%	70%	54%
Male	31%	28%	47%	39%	44%	30%	46%
no.	536	262	4139	231	2621	798	6991

Nationality							
UK	79%	86%	84%	75%	75%	80%	81%
Europe	7%	11%	13%	20%	19%	8%	15%
Other	14%	3%	3%	5%	6%	12%	4%
no.	566	201	3964	223	2479	767	6666

Ethnicity							
BAME	4%	7%	4%	5%	5%	5%	5%
White	96%	93%	96%	95%	95%	95%	95%
no.	438	166	3331	209	1990	604	5530

Disability							
Disabled	8%	9%	9%	9%	9%	9%	9%
no.	570	210	3931	234	2634	780	6799

Table 3. Information about the gender, nationality, ethnicity and disability of collaborative and standard AHRC-funded studentships between 2009 and 2017.

Collaborative students see their studentships as supporting their careers:

The collaborative and 'arts industry based' nature of collaborative studentships appeals to the students who study them because they see a clear benefit to their future career in different areas of the museums, heritage and arts sector. The survey – responded to by 190 former and current collaborative students – asked what their motivations were for studying for a collaborative doctorate. While most said they were doing it because they had an interest in the subject matter, more than two thirds responded that they believed it would improve their career prospects or that they felt their intended career required them to have a doctorate. A third also highlighted the advantage of gaining work experience alongside study.

8 What is the experience of studying for a collaborative studentship?

This study set out to understand more about the experience of studying and co-supervising collaborative studentships. It sought to highlight the ways in which being a collaborative student might be different to standard studentships, and identify areas of concern to address to support future collaborative students.

This part of the study is based on the online surveys sent to students and co-supervisors to complete. In total 188 current and former students answered the survey: 129 were open call Collaborative Doctoral Award students (CDA) and 61 were Collaborative Partnership students (CDP). A smaller number of university and partner co-supervisors than students answered the survey (133

in total – university co-supervisors = 96; partner co-supervisors = 37). Not all former and current students or supervisors answered all the questions on the questionnaire.

Collaborative students are usually studying full time for their doctorates. Most students answering the survey studied full-time for their collaborative doctorate, more than perhaps might be expected given the potential for students to combine work and study with a collaborate studentship based in museums, heritage and the arts etc. About one in ten students had switched from full to part time or vice versa. A quarter of students have also suspended their studies for at least one period of time.

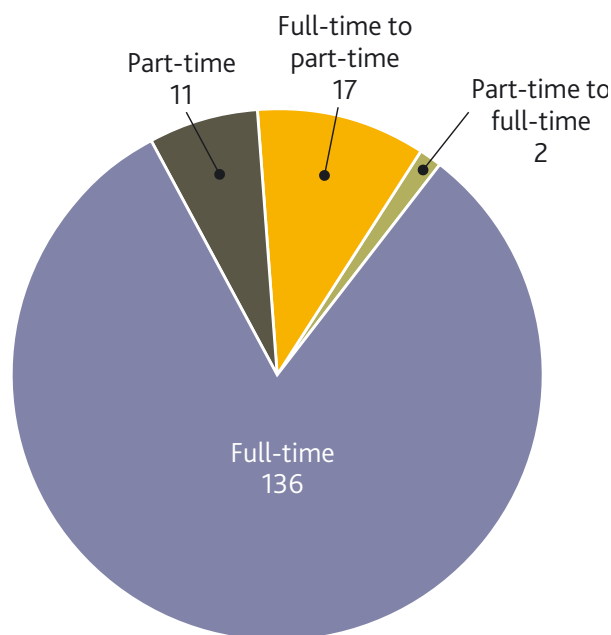


Figure 12. The number of full and part-time collaborative students who responded to the survey for this study (no. = 166 – 22 former and current students did not answer this question).

Most collaborative students had no previous connection with the co-supervisors of their theses or the partner organisation. Few of the collaborative students surveyed had any previous connections with the cultural organisation for their studentships, the university partner, nor either of their university or partner organisation supervisors. Only a third of students heard about the opportunity to apply for their collaborative studentships through their co-supervisors (22% from university supervisor or university, 11% from

partner supervisor or organisation). Two thirds of students had no relationship with their university supervisor (65%) or partner organisation (68%) before starting their doctorate. These patterns might be expected as collaborative studentships are almost always project based studentships.

The majority of studentships were projects that were developed by the both co-supervisors or the partner organisation; studentships that the students applied to after seeing them advertised. Most proposed studentships developed out of

existing relationships between staff in a partner organisation and a HEI (43 out of 96) or from someone on either side of the partnership approaching the other (53 out of 96 – 35 projects initiated by the HEI partner, 18 from the partner organisation).

Some collaborative studentships have a named student on the original application, but not many. Supervisors approached for this study reported that very few of the studentships they supervised had been initiated by a named student (7 out of 132). The students replying to the survey for this study reported a higher proportion of involvement in developing the proposal. Seventeen out of 190 students in this study said they initiated the original idea for their studentship.

Most students consider studying for a collaborative studentship to have been a positive experience and one that has directly contributed to their career development.

Former and current students were able to identify many different ways in which they have benefited from their research (Figure 13). Some of the recognised benefits may not be specifically due to the collaborative nature of their research – for example, 153 out of 190 students said there was a clear academic benefit from their research, which is likely to be true for standard students. However, most students also highlighted positive experiences and benefits of their studies that could have only originated from the collaborative nature of their research, including the opportunity to gain work

experience and access to a unique set of resources and expertise.

Almost all students reported that their experiences during their studentship have contributed to their career development (92%), with individual students expressing a range of specific examples:

'It's placed me in a position where I have a competitive advantage when applying for jobs/residencies as an artist/community arts facilitator/academic researcher' – Student

'The collaborative nature of the project meant I learnt how to deal with different people with different priorities and needs, and also how to properly think about who I am talking to as needed to explain work to people from different backgrounds in completely different ways. These are skills that helped me hit the ground running in my job and use every single day' – Student

'I am certain that the experience gained through working with a world-renowned heritage organisation during my project helped me to secure a heritage-based role subsequent to the PhD project' – Student

'I believe that my studentship directly led to me being offered a full-time position within the partner organisation, where I subsequently stayed for 4 years' – Student

'I have just won an AHRC Leadership Fellow for an interdisciplinary project working with an art gallery as the project partner – this ground was laid by the CDA award' – Student



Figure 13. The key benefits of studying a collaborative doctoral studentship identified by former and current students (162 students answered this question out of a total of 190).

However, some responses highlight the challenges that some former students face in taking their collaborative workplace approach to research within academia:

'I still get the feeling that senior faculty members would rather see a couple of high quality journal articles, rather than a set of experiences relating to collaboration, engagement and impact' – Student

Challenges and problems: Students were asked about any problems they incurred during their study or other factors that may have limited or affected the project or their experience as a student. Of the 190 current and former students who answered the survey, the overall numbers reporting particular problems and limitations was relatively small. The largest number of students raising a single issue was 50 out of 190, highlighting the problems with distance between partners. University and partner organisation co-supervisors also highlighted similar problems and limitations that impacted on the collaborative studentships they supervised.

A small minority of students had very negative experiences while studying for their doctorates. Sometimes this was caused by a failure of the partnership, others due to personality clashes and some as a result of major problems with the

university care of the student. Overall, the number of students withdrawing from collaborative studentships is very low, and it is not clear if the very negative experiences for students are more common for collaborative studentships when compared to standard ones.

Table 4 shows the most common areas where students encountered problems or factors that limited what they hoped they could have achieved through their study. Health and welfare issues for the student as well as their families or dependants were highlighted by some collaborative students.

Specific issues relating to the collaborative nature of these studentships have caused problems for students. Two are interrelated: the distance between the university and partner organisation and the size (as well as the length) of the grant. While some collaborative studentships are partnerships between a university and nearby partner organisation, many are between two organisations separated by a considerable distance – for example, London and Glasgow, Edinburgh and Orkney, York and Exeter. This distance can impact on how frequently both co-supervisors and the student can physically meet, how frequently and for how long a student can spend with the partner organisation or vice versa, and where the student will be physically living. Some students working

Issue or problem	CDP	CDA
Distance between university and partner organisation	23	27
Size of grant	11	16
Personal health and welfare	9	25
Family/dependant health and welfare	8	19
Lack of support/guidance from partner organisation & supervisor	8	28
Lack of support	9	18
Lack of training	3	11
Lack of support/guidance from university supervisor	4	10
Changes to the supervisory team	6	10
Opening/working hours at the partner organisation	1	5

Table 4. The number of students highlighting particular issues that had a negative impact on their collaborative studentship (no. = 61 CDP students, 129 CDA students).

with London partner organisations and universities outside of London may have permanent addresses in London and spend most of their time with their partner organisation, and so do not have as easy access to libraries, training and participation in the graduate student community. Equally, other students living close to their university often find it difficult to spend the time needed with the partner organisation.

'The distance between the university and partner organisation was large. I was grateful to be primarily based at the partner organisation which was closer to home and gave me valuable experience of working in the sector that I aimed for' – Student

Complaints about the size of the maintenance grant paid to AHRC collaborative students is directly connected with issues of distance. Travel to and from the university to partner organisation can be expensive, as can the accommodation costs to stay overnight near one organisation or the other. The additional £550 a year paid in maintenance to students by AHRC and the financial support provided by partners for travel is often felt not to be enough by students to cover their expenses. Furthermore, students registered at a university outside of London but living in London in order to be close to their London-based partner organisation do not receive any additional London weighting to their maintenance payments from AHRC (£2,000 per year). However, a student registered at a London university but living close to a partner organisation in Scotland would still receive a London weighting.

'Inadequate funding – because my university was based outside London I did not get the London weighted funding, even though my partner organisation was in London' – Student

Distance and the costs of travel are also common issues raised by university and partner supervisors. University supervisors highlight the lack of specific funding in the AHRC grant to pay for university supervisors to travel for supervisions at the partner organisation:

'No direct funding provided for the staff to join in meetings – more meetings might be held if funding there to support the staff movements too' – University supervisor

'There was no budget for supervisory staff travel

between Glasgow and York, which is also required to facilitate effective face to face supervision and interaction between partner organisations' – University supervisor

Bridging the distance between partners and financing the solutions to this problem have been recognised as an issue for collaborative studentships for some time and are highlighted in the preparation given by CDP organisations for starting collaborative studentships. That a higher proportion of CDP students raise issues of distance and money than CDA students is partly because the smaller number of large partner organisations who support CDP studentships have often actively looked for partnerships across the UK. A greater number of students who started their studies in the last five years raised issues of the size of grant than those from previous years. This may reflect that costs of travel and accommodation have risen over time and have not been matched by an increase in funding from AHRC or partners to support these costs.

The distance and the increased commitments required for study with a partner organisation are two of the reasons why many students said they have fewer opportunities to gain teaching experience than standard students. However, they recognise that they gain other experience not available to standard students.

The final issue raised about the size of the grant is the length of the studentship. Many collaborative students and co-supervisors argue that the challenges and time needed to work across their university and partner organisation requires a longer studentship than needed for a standard humanities doctorate.

'A collaborative project with community partners needs extra time to create relationships and gain trust and understanding – 3 years is not long enough' – Student

'I feel that the CDA did not provide the necessary funding to allow for the extra time that is requiredto take into account the extra time constraints/ commitments involved for an organisation whilst meeting the academic demands of a doctorate' – Student

Problems caused by or ascribed to partner organisations were highlighted by a proportion of students in this study. Many represent real

issues, others due to partners not meeting the expectations of the students. These issues and problems have been recognised in other studies of collaborative studentships. Those raised by students in this study include not receiving as much support or access to their partner organisation as they expected or the project needed. Others show a pattern where the partner organisation and staff have not understood that this is a doctorate, rather than an opportunity to provide additional project-based staff.

'There was a lack of understanding at my partner organisation about what a CDA was and what their obligations were. This was due to the fact that my partner organisation supervisor left very early on in my studentship. My involvement with the partner organisation was very one sided' – Student

This misunderstanding by the partner organisation of the nature of the collaborative doctorate was more common when the CDA scheme began. Although the sample is small, issues and problems caused by the partner organisation appear to be less common for CDP studentships in comparison to CDA studentships. This may be due to the preparation given to CDP studentships and their supervisors to address and avoid common issues and problems that have occurred with CDA studentships in the past.

'There was not enough structural support within the partner institution at the time for CDA students (most staff were not briefed on our role within the department), but I believe that this has now vastly improved with the move into CDPs' – Student

Collaborative students are aware of the differences between collaborative and standard humanities studentships. These differences can be very real in terms of the day-to-day experience of collaborative students when compared to standard students in the same university department. Many university departments may only have had one or two CDA/CDP students since 2005, meaning there can be little understanding about how they work intellectually, practically or financially. Collaborative students can feel isolated from their university departments and graduate life because they are often with their partner organisations, but even if they are in their universities, the differences between the two types of student can be keenly felt:

'Some fellow students and members of staff do not see me as a proper PhD student', 'I am a bit out of the loop with the other standard PhD students at the university' – Student

As noted above, there can be issues that a student has to face with their partner organisation or difficulties managing the relationships with their partners:

'I struggled with the partner institution', 'I was pulled in two directions', 'Keeping the partner happy took a lot of extra effort' – Student.

'Being based at a partner organisation has been hugely beneficial in many ways. The downside is that I am a bit out of the loop with the other standard PhD students at the university, as I am not based there most of the time and have different objectives' – Student

'I have a lot more commitments – there is an expectation for me to be a part of each community, which means taking time out of my study for departmental meetings, or doing voluntary activities, for two, rather than just one, institutions. Sometimes, there is also an expectation that I involve myself with a third – the AHRC' – Student

But most students who participated in this survey articulated the positive differences and benefits from studying for a collaborative studentship:

'The collaborative PhD makes me part of something bigger' – Student

'Being collaborative means you have two teams backing you – it's not isolating at all' – Student

'I have more supervisors than most! Which is wonderful, as they are all excellent' – Student

'I can't envisage another situation where someone in their early 20s having just completed BA and MA studies would be in a position to co-curate an exhibition and its accompanying catalogue for an institution like Tate' – Student

'As a role model, demonstrating to my 3 daughters that it is possible to resume a meaningful career after a long interval at home raising family' – Student

'It gave me better opportunities for my research as the partner institution allowed me wider access to my primary research material than I would have'

gained if I was a regular PhD student' – Student
'Having the chance to reflect on my curatorial practice through an academic lens is giving me confidence for my future career. I am open minded about where this will lead me – towards an academic career, or eventually directing an arts organisation...' – Student

'A "stamp of authority" on my attendance at various 'sector' events' – Student

'A standard PhD studentship would not have faced such "real world" problems' – Student

'Doing a CDA helped keep me motivated throughout my studentship' – Student

'I feel that my research is genuinely valued' – Student

'Less lonely, more fulfilling, better supported, more invested and motivating, more pressured, more challenging on time and commitment and more responsibility due to the investment of others and highly thought of stakeholders' – Student

University co-supervisors see similar benefits to the collaborative model for students and all responded positively about the scheme. Like the students, supervisors are aware that collaborative students are under more pressure and have additional commitments, but felt that the collaboration gave them:

- direct access to primary materials.
- the opportunity to broaden their experience.
- more ability to translate research into impact.
- increased transferable skills.
- a heightened awareness of the challenges of multi-partner project work.
- wider routes to employment following the studentship.

Many university supervisors and partner supervisors recognised that CDA and CDP students benefit from a stronger investment in both the project and the student. As the original project was devised by the supervisors together, and the project is intended to support the work of the partner organisation, the partners are investing more of their personal time and the partner organisation's resources to these collaborative studentships, in comparison to a standard student

who might want to conduct research with a partner organisation. This investment can lead to greater financial support than for standard students, more willingness for supervisors to offer their time, increased commitment to ensure the success of the project and stronger support for the student's career development:

'Privileged access to organisational resources and knowledge; and the enhanced possibility of a career path other than an academic one' – University supervisor

'Opportunity to work closely with a collection or organisation and to identify ways in which research will directly benefit that organisation as well as the wider public' – University supervisor

'The opportunity to keep the cultural sector and academic world in the same frame so that the research influences the professional dance making sector and the student is skilled up and resourced to work in the cultural sector' – University supervisor

'Opportunity to witness the differences between HEI and workplace cultures. Opportunity to see supervisors making an effort to listen beyond their own disciplinary boundaries. Ability to make real contribution to both sectors' – University supervisor

'This particular student would not have got funding from a standard PhD funding competition. Nor would she necessarily have thought to pursue a doctorate. Through the CDA she is highly likely to gain permanent employment with the partner organization. They regard the fact that she will have a PhD and strong links with academia as a major advantage' – University supervisor

'As this was a project I and my partner in the museum wanted to happen, ours was a very different relationship to our student than I have to students coming to me with their own topic. We all knew were going to work harder to make sure it worked' – University supervisor

Partner Organisations identify problems with how Universities understand collaborative studentships. Partner supervisors express similar views, but a consistent area of concern from partner supervisors and partner organisations is the lack of understanding of how collaborative studentships work with university administrators, research offices and departments in principle and

practice. Partner organisations regularly complain about their treatment by university research offices when negotiating studentship agreements. This is usually about issues of intellectual property and not recognising that these are projects intended to support the work of the partner, sometimes initiated by the partner. While many universities have little experience in how collaborative studentships work or are administered.

Collaborative students gain wider experience in presenting research to different audiences.

While collaborative students give papers, write articles and books in the same way as standard students, research with a partner organisation does provide considerable opportunities to engage with different audiences and ensure wider impact for their research.

Of the 190 former and current students who participated in the survey, 18 had published an academic monograph from their research, 28 had papers in peer-reviewed edited volumes and 56 had articles published in peer-reviewed journals. Twelve had written or contributed to an exhibition catalogue, another 6 to a museum, archive or gallery catalogue.

Collaborative students have taken the opportunities provided to them through working with partner organisations to gain experience in a wide range of activities that have ensured their research has reached different audiences than just those in academic research. A third of all students have been involved in exhibitions of different sizes and forms, two thirds have given public talks, presentations and lectures and almost half have organised workshops, study days or similar events. The benefits for the student in having these experiences, often working alongside colleagues in their partner organisations with considerable experience in these areas is extremely beneficial for the future career of the student. It also shows the direct benefits that collaborative students are providing to the work and outreach of supporting partner organisations, as well as the overall impact generated from the projects.

Public lecture/talk	131
Workshop, study day or event for the public	76
Exhibition	59
Blog	58
Social media	52
Community collaboration project	29
Popular article in magazine or newspaper	23
Festival (organised or participated in)	15
Film	10
Podcast	9
Performance	8
Vlog	3

Table 5. The number of collaborative students who have arranged, taken part or delivered one of the above ways to engage wider audiences during their research (no. = 190).

9 What careers do former collaborative studentships now have?

An important reason for cultural organisations to support collaborative doctoral students has been to provide their sectors with future employees with better research skills and experience. Evidence from this study shows that half of former collaborative doctoral students are in relevant employment in museums, galleries, libraries, archives, arts and heritage organisations. This is in contrast to evidence for the numbers of former standard doctoral students working in these sectors.

For this study cultural organisations who had supported collaborative doctoral students were asked to find out what careers their former students were now pursuing.

The current employment status of 198 former students supported by 14 partner organisations since 2005 was traced by the partner organisations. The study also requested information about what other jobs former students had held between finishing their studies and their current employment.

The study included all students who had started studentships under both the CDA and the CDP schemes between 2005 and 2014 and who had finished their studies. Of these 198 students, 26% were men and 74% women.

The 14 partner organisations included holders of current CDP2 awards, and the survey was carried out in the second half of 2017. The organisations involved were: British Library, British Museum, Historic England & English Heritage, Historic Environment Scotland (formerly Historic Scotland & RCHMS), National Archives, National Galleries of Scotland, National Gallery, National Library of Scotland, National Museums of Scotland, Royal Geographical Society, Royal Museums Greenwich, National Portrait Gallery, Science Museum Group, Tate Galleries and Victoria and Albert Museum.

Of a total of 198 former students, 12 were untraceable and 2 had died since finishing their PhDs. This left a group of 184 former students who were alive and traceable in late 2017. This 184 students is the total number used for this study.

Of this cohort of 184, 2 were not employed and one was officially in retirement when the information was collated. One recently finished former student

was studying full time for a professional libraries and archives qualification.

The largest area of employment for former collaborative students was in museums, galleries, libraries, archives, visual arts, conservation, heritage, archaeology and other creative industries such as writing, theatre and architecture (89 former students, 49% of the total). This is understandable as these are the sectors of employment and areas of research interest for the 14 supporting cultural organisations that participated in this study.

The second largest area of employment for former collaborative students was within higher education as lecturers, researchers and administration and teaching staff (75 former students, 41% of the total). This is the single largest area of employment for former students.

The remaining 20 former students in work were employed across a range of industries, with 3 working for the BBC in different roles and 4 as school teachers (3 were teaching at A-level standard in the broad subject area of their doctoral research).

Museums and galleries were employing 42 former students, with 25 describing their position as a Curator, with others working in a range of roles including *Museum Governance and Planning Coordinator, Project Manager, Head of Design, Teaching Coordinator, Researcher* and *Conservation*

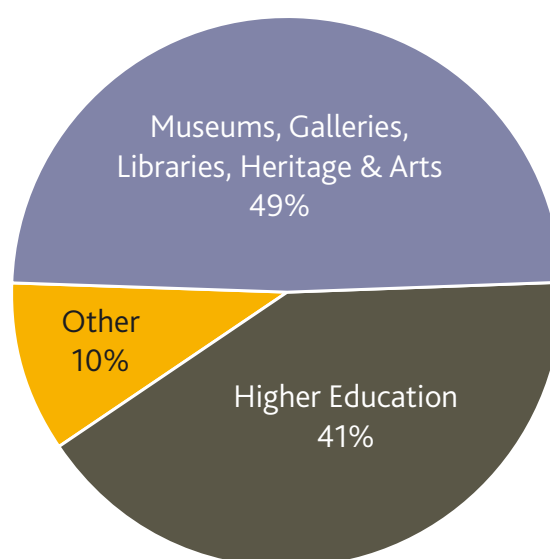


Figure 14. The employment areas of 184 former collaborative students in 2017 supported by 15 different partner organisations and who started their doctorates between 2005 and 2014.

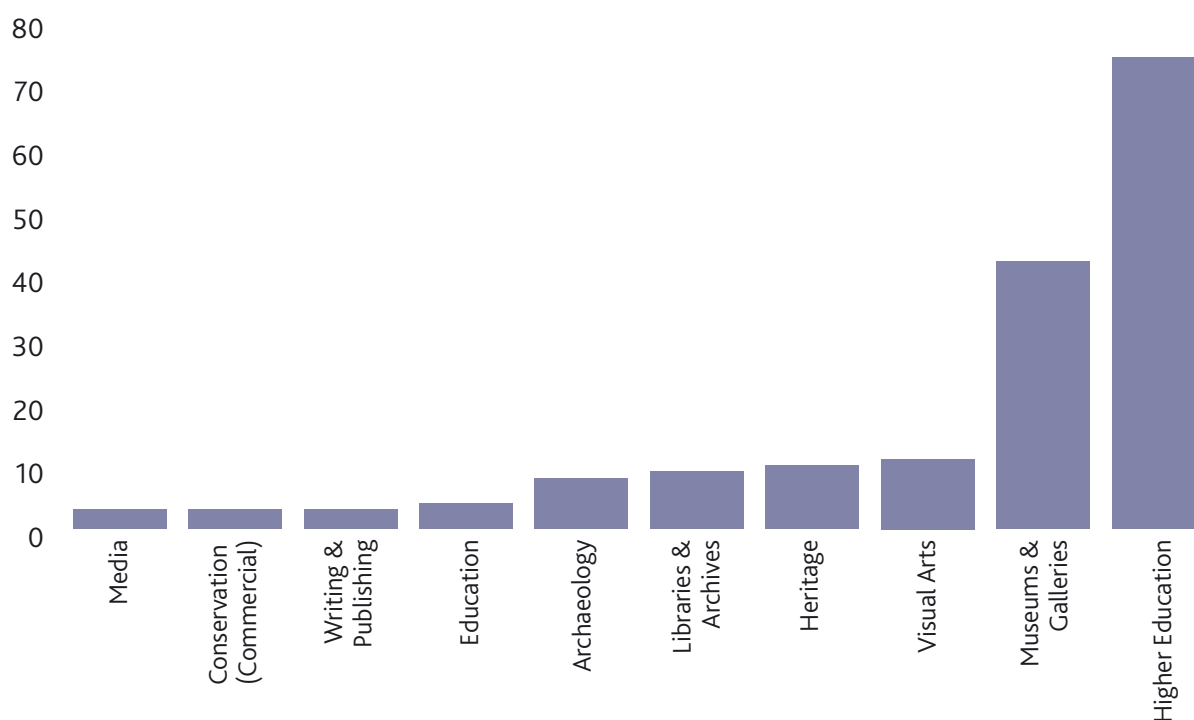


Figure 15. The areas of employment of 184 former collaborative doctoral students in 2017.

Scientist. These former students are working in a wide range of different organisations: 18 worked in different national museums and galleries in England and Scotland, 7 for university museums and collections, 2 in US institutions and 15 in regional/local museums and galleries in the UK.

Heritage organisations such as Historic England, Historic Environment Scotland, English Heritage and the National Trust were employing 10 former students in 2017 in roles including *Head of Archaeology*, *Properties Historian*, *Designations Office*, *Heritage Consultant* and *Curators*. Other former students were working in **archaeology** for commercial archaeological organisations and consultancies, as freelance archaeological specialists or for the Portable Antiquities Scheme as Finds Liaison Officers.

Libraries and archives in the UK and USA employed 9 former students in a range of roles including *Director of Scholarly and Educational Programmes*, *Deputy Librarian*, *Collection Managers*, *Conservators*, *Collections Researchers* and *Composer in Residence*. Four of these former students work for national libraries and archives.

A large group of former students work in the visual arts, writing and publishing. Many are artists, curators, editors and writers with a portfolio of jobs, contracts and commissions. Other former students are working for charities in the arts and

heritage sectors, including prison arts education, audience research, theatre and local arts organisations.

Cross cutting all of these sectors, it is important to highlight the 10 former students working as **conservation and heritage scientists**; 3 are employed by commercial organisations, including in senior product research, 3 for museums and galleries, 2 for heritage organisations and 2 for libraries and archives.

Organisations that hold Collaborative Doctoral Partnership awards from the AHRC were employing 32 former CDA and CDP students (17.6% of 184 former students), and of these 19 were working in the partner organisation that supported their doctoral research. The largest number at any one partner organisation was 5 former Tate students at working at different Tate galleries.

Higher education is the single largest employment destination for former students. Of these a significant number are professors, lecturers and senior tutors (28), and a similar number are working as post-doctoral research assistants, early career research fellows and in similar short-term contract research roles (28). Those in lecturing and similar positions are mostly in the academic subject areas of design, visual arts and history. Others are employed in teaching (9) and teaching support positions (5). A small number are working

in university research management and strategic planning. Of the 75 former collaborative students, 26 are employed in Russell Group universities (6 former students working at UCL; 4 are working for the University of York, 3 each at Kings College London, University of Sussex and University of Reading).

The high number of former students working in higher education is particularly notable when compared to where students were employed before starting their doctorates. In the questionnaire sent to former and current students (Figure 15), 21% of students were working in higher education before they started their doctoral research. A small number of students started their collaborative doctorates intending for an academic career afterwards, but most did not. That many former collaborative students are working in higher education roles and not in museums, galleries, libraries, heritage and the arts is due to a combination of factors. For many it is that they have decided on an academic career during the course of their doctorates. For others it may be because there were more job opportunities in higher education than museums, heritage and the arts in recent years. Salaries are often higher in higher education than in museums, heritage and the arts. As collaborative students are coming from different backgrounds, are older and more likely to be women compared to standard students, the number of former collaborative studentships following a career in higher education will make a contribution to diversifying those working in academic research and teaching.

Most former collaborative students are living and working in the United Kingdom. The addresses 185 former students are known. The majority are living in the United Kingdom (170), with 15 living and working overseas. Of these 15, 6 were in the USA, 3 in Australia. Eight of those working outside the UK were employed in higher education.

Most former students living and working in the UK are in London and South-east England (97 former students), although students are living and working in all parts of the United Kingdom (Scotland 18, Wales 2, Northern Ireland 2, rest of England 50).

Comparisons with the careers of other doctoral students

There are relatively few studies of what doctoral students in the arts and humanities go on to do after finishing their doctorates. This makes comparisons with the figures presented above for the career destinations of collaborate doctoral students difficult (Figure 14). One study that can be used is a 2012 AHRC report on *Career Paths of AHRC Funded Students*. A comparison with that study suggests that collaborative doctoral students are less likely to work in higher education than other AHRC-funded doctoral students, but are far more likely to use their postgraduate research in careers within the museums, galleries, heritage and visual arts sectors.

The AHRC 2012 study provides information on the type of organisation employing former students and a breakdown of job roles that can be directly compared to the data in the 2017 collaborative student study.

The 2012 *Career Paths* report sent questionnaires to a sample drawn from students who started AHRC postgraduate research awards in 2002, 2003 and 2004. On the basis of a typical PhD taking around three years, these students were approximately 5–7 years into their career in 2012. As the Collaborative Doctoral Studentship scheme began in 2005 all of the students in this study studied for a standard humanities doctorate.

Any direct comparison between the 2012 *Career Paths* report and the current study must recognise the difference between how the data was collected for each report. The 2012 study represents a sample of all AHRC-funded students who started their studentships within a three-year period. This study of collaborative students considers a total cohort of former students supported by different partner organisations who started their degrees between 2005 and 2015. There have been changes in employment patterns across higher education, arts and culture since 2012. While the standard students surveyed in 2012 predate both any potential changes brought into post-graduate training to widen the potential areas of employment that traditional arts and humanities PhD students might consider.

Career Paths followed 233 former students, of whom 49% were male and 51% were female. Of this sample of 233 former students, 5% of were unemployed in 2012 and 11% living outside the UK. This compares to 1.1% unemployed in the current study of collaborative students and 8.6% living outside the UK.

One in five (20%) of the former standard students questioned in the 2012 study had a career before starting their doctoral studies, compared to three in five (60%) of the collaborative students who replied to the questionnaire for the current study.

A significant majority of former students followed in the AHRC 2012 study were employed in higher education (71% of former students not unemployed). This strongly suggests that standard doctorates might provide a strong basis for a future academic career. Of this large number of former students, 111 were professors and lecturers etc., with only 19 as post-doctoral research assistants and fellows etc. five to seven years after finishing their doctorates.

In contrast, fewer former collaborative students in the current study were employed in the higher education sector (47.5%) and of these 12 were working as curators, librarians and other roles

in university museums and libraries. Remove these former students and only 41% of former collaborative students were working in higher education in lecturing, research, teaching and administration roles.

The proportion of former collaborative students in this 2017 study working in the public sector was higher than the proportion of students in the 2012 AHRC study, reflecting the large number of former collaborative students working in publicly funded museums, galleries and heritage organisations (27% cf. 6.5%).

In the 2012 study, 6 former standard students were working in writing and publishing, and 1 in media and journalism. In the 2017 study, 3 former collaborative students were in writing roles and 3 employed in media and journalism.

What is particularly notable was how few former standard students in the 2012 AHRC study were working in museums, galleries, libraries, archives, heritage, archaeology or visual arts. Only 1 former student in the 2012 AHRC study is mentioned as working in any of these areas out of a total of 233 (one for the National Trust). This compares to 89 out of 184 former collaborative students.

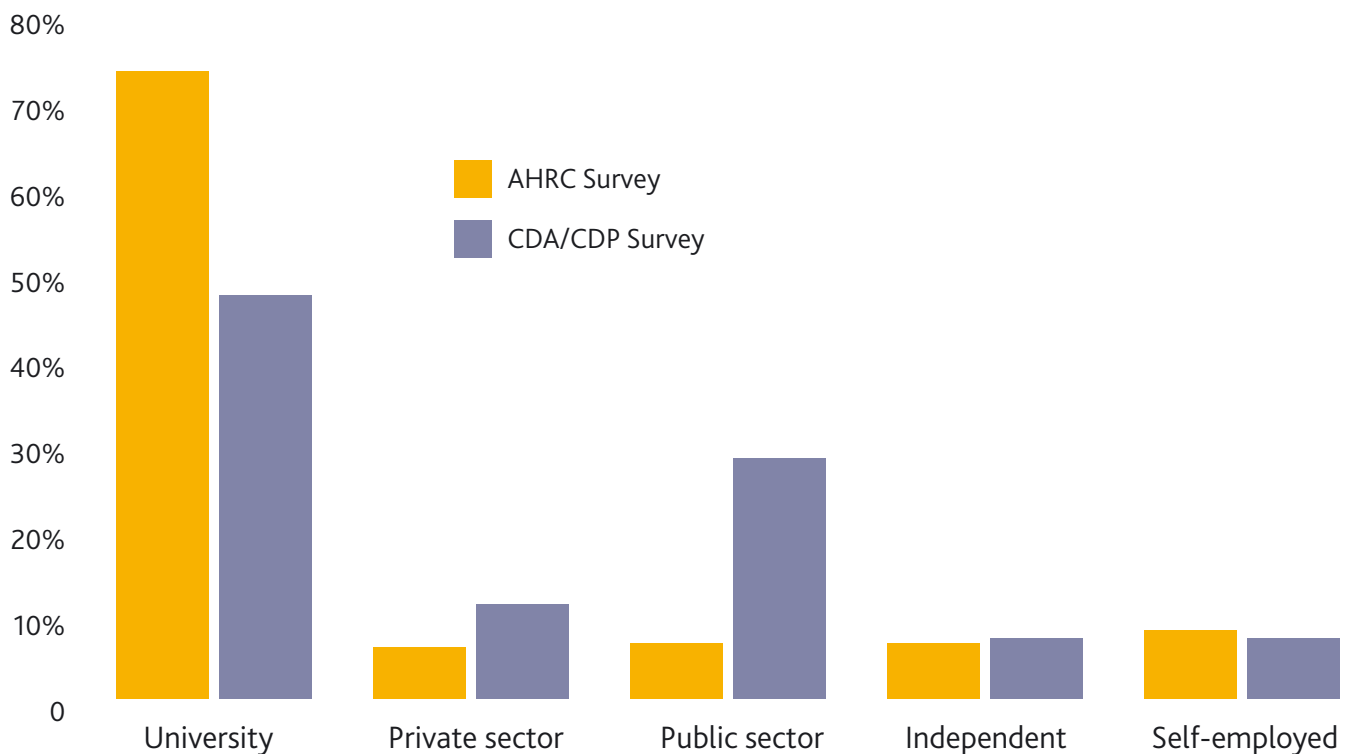


Figure 16. Employment sectors for former standard and collaborative students. Information provided for both standard students from AHRC 2012 study and collaborative students from the current study.

10 Appendices

Appendix 1. The total number of different types of AHRC-funded studentships from 2009 to 2017 by Je-S primary subject classification used as a basis for this study.

Primary subject classification	CDA	CDP	Total Collaborative	BGP	CDT	DTP	Total Standard	All
Archaeology	66	33	99	234	2	187	423	522
Area studies	2	1	3	16	10	33	59	62
Classics	2	0	2	134	1	108	243	245
Cultural & museum studies	63	34	97	122	29	48	199	296
Dance	6	0	6	4	0	9	13	19
Design	36	12	48	67	91	41	199	247
Development studies	3	1	4	13	0	6	19	23
Drama & theatre studies	33	4	37	90	5	57	152	189
History	131	92	223	714	14	457	1185	1408
Human geography	18	15	33	8	0	18	26	59
Info. & commun. technol.	0	2	2	11	1	5	17	19
Languages & literature	38	9	47	1134	39	636	1809	1856
Law & legal studies	6	0	6	113	0	78	191	197
Library & information studies	10	5	15	57	0	1	58	73
Linguistics	3	0	3	122	2	54	178	181
Media	15	2	17	138	3	92	233	250
Music	23	8	31	245	3	145	393	424
Philosophy	4	0	4	359	0	222	581	585
Pol. sci. & internat. studies	3	0	3	12	0	23	35	38
Social anthropology	3	2	5	7	1	23	31	36
Social policy	1	0	1	0	0	2	2	3
Sociology	2	2	4	19	0	26	45	49
Theology, divinity & religion	6	0	6	140	0	85	225	231
Visual arts	83	53	136	407	31	259	697	833
Other subject area	10	4	14	1	0	0	0	15
Grand total	567	279	846	4167	232	2615	7014	7860

Appendix 2. The number of collaborative studentships from 2009 to 2017 by different type of partner organisation.

Type	All since 2009	CDAs	CDPs	All since 2013	CDAs	CDPs
Museum & gallery	382	175	207	243	35	207
Heritage	77	51	26	52	26	26
Libraries & archives	88	42	46	54	7	46
Arts organisation	32	32	0	4	4	0
Council	28	28	0	11	11	0
Charity	21	21	0	6	6	0
Theatre	21	21	0	4	4	0
Archaeology	18	18	0	5	5	0
Environment	17	17	0	5	5	0
Music & dance	21	21	0	4	4	0
Government	12	12	0	4	4	0
Industry	12	12	0	7	7	0
Religious organisation	9	9	0	1	1	0
Gardens & zoos	7	7	0	3	3	0
Writing & publishing	6	6	0	3	3	0
Other	31	0	0	16	4	0

Appendix 3. The numbers of studentships by different types listed by the secondary subject area classifications used in Je-S to describe these studentships (all AHRC-funded studentships between 2009 and 2017, collaborative (Col.) and standard (Std)).

ARCHAEOLOGY	CDA	CDP	BGP	CDT	DTP	All Col.	All Std	Total
Archaeological Theory	7	0	32	1	35	7	68	75
Archaeology Of Human Origins	2	1	21	0	16	3	37	40
Archaeology of Literate Soc.	11	11	51	0	33	22	84	106
Industrial Archaeology	2	1	2	0	2	3	4	7
Landscape & Environ. Archaeol.	16	9	40	0	37	25	77	102
Maritime Archaeology	0	1	6	0	2	1	8	9
Palaeobiology	0	0	3	0	4	0	7	7
Prehistoric Archaeology	14	3	40	1	33	17	74	91
Quaternary Science	1	0	0	0	2	1	2	3
Science-Based Archaeology	17	8	39	0	23	25	62	87

CULTURAL & MUSEUM STUDIES	CDA	CDP	BGP	CDT	DTP	All Col.	All Std	Total
Conservation Of Art & Textiles	6	3	9	0	2	9	11	20
Conservation Science	4	7	5	1	2	11	8	19
Cultural Geography	16	1	7	0	3	17	10	27
Cultural Studies & Pop Culture	3	3	36	0	9	6	45	51
Gender & Sexuality Studies	2	1	5	1	4	3	10	13
Heritage Management	6	5	10	24	8	11	42	53
Museum & Gallery Studies	18	13	47	3	14	31	64	95
Policy, Arts Mgmt & Creat Ind	9	1	3	0	6	10	9	19

HISTORY	CDA	CDP	BGP	CDT	DTP	All Col.	All Std	Total
American Studies	0	0	23	0	17	0	42	42
Cultural History	36	24	192	9	103	60	304	364
Economic & Social History	56	16	220	2	187	72	409	481
History	7	0	2	0	0	7	2	9
History of Sci./Med./Technol.	20	31	42	1	19	51	62	113
Imperial/Colonial History	6	5	28	0	18	11	46	57
Political History	10	3	121	0	54	13	175	188
Post-Colonial Studies	0	0	10	0	7	0	17	17
Religious History	4	2	44	0	34	6	88	94
War Studies	4	11	20	2	18	15	40	55

LIBRARIES & INFORMATION STUDIES	CDA	CDP	BGP	CDT	DTP	All Col.	All Std	Total
Archives	3	3	10	0	0	6	10	16
Computational Studies	2	0	1	0	0	2	1	3
Information & Knowledge Mgmt	2	1	8	0	1	3	9	12
Information Sci. & Retrieval	2	0	4	0	0	2	4	6
Library Studies	1	1	34	0	0	2	34	36

VISUAL ARTS	CDA	CDP	BGP	CDT	DTP	All Col.	All Std	Total
Applied Arts HTP	8	4	7	7	29	12	43	55
Art History	50	31	196	1	105	81	302	383
Art Theory & Aesthetics	0	2	12	2	11	2	25	27
Community Art inc. A & H	3	1	4	2	4	4	10	14
Design HTP	3	2	9	6	5	5	20	25
Digital Arts HTP	5	1	6	3	3	6	12	18
Ethnography & Anthropology	3	1	9	0	6	4	15	19
Film-based media (H, T & P)	1	1	49	2	32	2	83	85
Fine Art HTP	10	5	94	5	40	15	139	154
Installation & Sound Art HTP	0	0	7	3	9	0	19	19
Photography HTP	5	5	15	0	12	10	27	37
Time-Based Media HTP	0	0	2	0	3	0	5	5