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Making it Count: Professional Standards and Best Practices in Building Museum Internship Programs

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MAKING IT COUNT: PROFESSIONAL STANDARDS
AND BEST PRACTICES IN BUILDING MUSEUM
INTERNSHIP PROGRAMS

by

Pamela Sue Schwartz

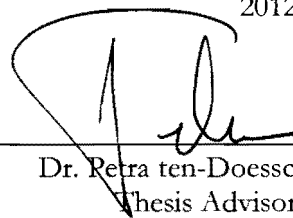
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ABSTRACT

Internships are an indispensable human resource for museums as well as a critical part of training for museum professionals. The recent economic climate, understaffing, and a lack of proper planning have led to some internship programs that are not very beneficial for the museums that offer them and disappointing for the interns involved. At the root of this mutual disappointment is, more often than not, a fundamental misunderstanding of the function of internships, which, by definition, are about learning and not just about an extra pair of hands.

On the museum side, this thesis discusses professional standards for designing internship programs and offers ideas for, and examples of, successful internships. On the intern side, it offers advice on how to maximize the internship experience, allowing students to put theory into practice while learning how to be a museum professional. In addition, in a series of appendices, this thesis includes a selection of useful forms and resources.

ACKNOWLEDGEMENTS

I would like to express my sincerest gratitude to each and every person that has helped me in researching and writing my thesis. Also, each of my mentors and internship supervisors whom have played a unique part in crafting my career, in shaping my personality, and in informing my ideas about how wonderful an internship experience truly can be. Without said guidance it may not have been nearly as obvious to me that working in museums would be my dream career.

DEDICATION

I would like to dedicate my thesis to my family. From the oldest member to the youngest one, without their patience, understanding, constant love and support throughout my life, graduate school, and my thesis, I would not have made it to where I am. I thank them for being with me no matter how near or far I end up landing from home.

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INTRODUCTION

For most museums, especially smaller institutions, interns are an indispensable human resource. Equally, internships are a critical part of museum training for emerging professionals. Though it would seem, therefore, that internships are by their very nature mutually beneficial, that is not always the case. In reality, creating a meaningful and effective internship program takes time and effort for both the museum and the intern. A lack of proper planning on the museum's part, or lack of research of the position by the student, can lead to an experience that is disappointing for both parties. At the root of this mutual disappointment is, more often than not, a fundamental misunderstanding of the function of internships, which, by definition, are to be about learning and not just about an extra pair of hands.

Petra Chu, Director of Museum Professions at Seton Hall University, believes that, when a student is receiving credit for an internship at their home institution, they should be given the educational equivalency of an academic course in their career field. From an academic standpoint, Chu struggles with museums offering "internships" that are not providing students with qualified experience (the envelope-licking kind). An institution should not offer an internship merely to get the work done that they themselves cannot complete, or worse, that they themselves do not know how to do.¹

The current economic situation has caused major budget cuts in the cultural non-profit sector, increasing the demand for interns but not necessarily improving the quality of internships. Some museums are turning to unpaid interns to do the work of former paid employees, often searching for students with certain experience so that training can be minimized. Part of Pamela

¹ Petra Chu, panel discussion "Strategizing Museum Internships to Meet (and Manage) Everyone's Expectations," Mid-Atlantic Association of Museums Annual Meeting, Baltimore, Maryland, 11 October 2011.

Veenbaas' job as an Internship Coordinator for the Smithsonian Institution is to ensure that, "applicants are being chosen as candidates to learn a certain skill, not being chosen for skills which they already have."² In many museums, overworked employees cannot spend sufficient time brainstorming how to maximize internships. As a result, interns are doing busy work that does not benefit the operation of the museum and for the students, the learning experience is minimal. Budget cuts notwithstanding, there are museums across the world devising creative tactics for hosting internship programs which, with thoughtful planning, provide rewarding experiences for all parties involved.

The goal of this thesis is to discuss professional standards and best practices in creating museum internship programs in order to support quality experiences for all. By researching case studies from a variety of museums, I have brought together a collection of ideas, insights and examples of ingenious ways museums have created effective internships. Through this discussion I aim to create a common language regarding internships, increase institutional accountability and with these examples show "commendable actions and philosophies that demonstrate an awareness of standards, solve problems and can be replicated"³ by any museum.

The target audience of this thesis is professionals working in museums that do not yet have an internship program or want to improve or expand their current one. I hope it will cause museums to collaborate more closely with academic institutions to effectively train future professionals. However, this thesis also pertains to academic internship coordinators and to interns, as all parties benefit from making the internship experience extraordinary.

² Pamela Veenbaas, panel discussion "Strategizing Museum Internships to Meet (and Manage) Everyone's Expectations," Mid-Atlantic Association of Museums Annual Meeting, Baltimore, Maryland, 11 October 2011.

³ American Association of Museums, "AAM Standards and Best Practices for U.S. Museums," <http://www.aam-us.org/aboutmuseums/standards/index.cfm> (accessed 3 February 2012).

The first section seeks to define the term 'internship' and to differentiate it from volunteer and paid professional positions. It also categorizes internships in a number of types relevant to the museum field. I hope this typology will provide an organizational framework for institutions, as it takes various distinguishing factors into account, such as paid vs. unpaid, ad hoc vs. highly structured, project based vs. general field based, and stand-alone vs. dependent on a large-scale program.

The second section is for museum staff hoping to create inventive intern programs that work--programs that are cost-effective and are not an undue drain on staff time. Based on materials gathered from several museums and academic institutions, the template and information is geared to show how museums may provide students with qualified and enriching experiences. Additionally, I will discuss ways in which museums might try to fund their programs. Finding even the smallest of stipends, housing, or covering transportation costs for an intern may greatly improve the quality of resumes a museum will receive and will make positions, especially those which are full-time, much more feasible for the student.

Lastly, the third section is a guide for students searching for an internship--one which will give them the type of experience that will qualify them for their careers ahead. While undergraduate-level internships are often dedicated to exploring career options, graduate internships are geared to gaining practical work experience that applies to the theory that students have learned within their academic settings. Already committed to the field, graduate students typically seek the opportunity to explore specific paths and positions within the museum. As every career comes with its perks and its difficulties, gaining actual onsite experience is a way for students to learn about all aspects of museum work and also the necessary professionalism within the work place. The included information provides tips on all aspects of reaching for and securing the most suitable internship

and also discusses situations in which an internship has not turned out to be what it promised and suggests ways in which interns can improve their experience by being proactive.

Though museum internships across the spectrum may never be equal in terms of opportunity or funding, each and every museum has the ability to offer students quality internships and in return receive assistance from some of the professions' newest and freshest minds. The potential benefits of an outstanding program can reach not only the museum and student, but also the museum's patrons and surrounding community.

PROFESSIONAL STANDARDS AND ORGANIZATION OF INTERNSHIPS

INTERNSHIP DEFINED

The Smithsonian Institution defines its internships as follows: “An internship at the Smithsonian Institution is a prearranged, structured learning experience that takes place within a specific time frame. The experience should be relevant to the stated academic and/or professional goals of the intern and to the disciplines represented at the Institution.”⁴

According to the United States Department of Labor, an internship must be “similar to training which would be given in an educational environment and beneficial to the intern, including close work with existing employees.”⁵

The Department of Labor has also developed a six point test for internships:

1. The internship, even though it includes actual operation of the facilities of the employer, is similar to training which would be given in an educational environment;
2. The internship experience is for the benefit of the intern;
3. The intern does not displace regular employees, but works under close supervision of existing staff;
4. The employer that provides the training derives no immediate advantage from the activities of the intern; and on occasion its operations may actually be impeded;

⁴ Smithsonian Institution, “Definition of an Internship,” http://apply.si.edu/how_apply.html (accessed 8 February 2012).

⁵ United States Department of Labor, “Wage and Hour Division Fact Sheet #71,” <http://www.dol.gov/whd/regs/compliance/whdfs71.htm> (last modified 11 October 2011).

5. The intern is not necessarily entitled to a job at the conclusion of the internship;
and
6. The employer and the intern understand that the intern is not entitled to wages for the time spent in the internship.”⁶

Internships are distinguished from other types of educational situations in that they allow students, working independently but under close supervision, to “learn by doing,” and to reflect upon that learning by reporting their experience in a diary or portfolio.⁷ This experience offers students the opportunity to utilize their classroom learned theory for practical application within the workplace.

The internship is essentially different from other employment positions--volunteer, consultant, and paid employee. A volunteer is someone who voluntarily undertakes a service without expectation of anything in return. Interns are unlike volunteers in that they are committed to learning about the field in preparation for a museum career and expect a definite educational gain from their experience.⁸ Likewise, an intern differs from an employee or consultant because the museum directly receives services from such persons and in return they are given a specific wage, salary or benefit with monetary value.⁹

⁶ Ibid.

⁷ Laura A, Dean, *CAS Professional Standards for Higher Education*, 7th Ed. (Council for the Advancement of Standards in Higher Education, 2006).

⁸ The New England Museum Association, *Standards and Guidelines for Museum Internships* (American Association of Museums, 1993), 4.

⁹ When reading these criteria, one must remember that terminology varies by country and culture. For example, in most cases in the United States there is a clear difference between an intern and a volunteer. However, in the United Kingdom the word volunteer is used to describe anybody working unpaid at any time. For more information on the

The table below provides a more in-depth explanation of the many variances between an intern, volunteer, employee, and consultant.

differences between volunteering and interning between the United States and the United Kingdom read Kirsten Homes' article, "Experiential learning or exploitation? Volunteering for work experience in the UK museums sector"

Position Typology				
Position	Intern	Volunteer	Part-/Full-Time Employee	Consultant
Definition ¹⁰	an advanced student or graduate who is an emerging professional, gaining supervised practical training	a person who voluntarily undertakes a service which does not require professional training	one employed by another usually for wages or salary and in a position below the executive level	one who gives professional advice or specialized services
Typical Duration	Specified length of time (i.e. a semester, a summer, 14 weeks)	As long as the volunteer wishes	For a contractual period or indefinitely until decided inadequate by the employee or employer	Typically for a contractual or designated time period or for the duration of a specific project
Eligibility	Student or emerging professional	Generally all are welcome	Professional who is hired specifically based on skills and knowledge they already hold	A professional or expert in the specific area requiring consultation
Responsibilities	Either a set project or placement to learn and gain new skills as defined in an internship agreement	Often general museum assistance, staffing, clerical duties, being a docent	Clearly defined by employee position description	Clearly defined by an agreement or contract
Possible Benefits	College course credit Practical work training Stipend, etc.	Self-satisfaction; social contacts	Salary or hourly wage; ideally insurance and benefits	Hourly wage or salary for the entirety of the consultation period
Supervision	An assigned mentor who supervises and provides feedback for the intern on his/her performance	A volunteer coordinator or other museum employee who oversees volunteers	An assigned employer, typically a director or other upper level management	Works in conjunction with management or employees of the institution they are consulting

¹⁰ Definitions provided by Merriam-Webster Dictionary Online, <http://www.merriam-webster.com/dictionary> (accessed 8 February 2012).

CREATING A TYPOLOGY

Museum internships can take many forms. Often, the nature of an internship depends on the size of the museum, the presence of funding, staff availability for training, and the specific project(s) to be completed. There are a variety of organizational options museums should consider when deciding which type of internship program will be the most effective for them. The following table differentiates between some of the most common distinguishing factors. It is important to note that these are not the only options and that there is no necessity for multiple internships within an institution to be structured in the same way.

Internship Organization Quick Guide		
Category	Term	Definition
Organization	Independent	Intern working independently and not connected with any other interns
	Larger Program	Intern either working with or being organized within a larger group of interns within the same/partner institutions
Structure	Highly Structured/Formal	Highly structured program with planned projects, activities and events
	Ad Hoc	Unstructured program where projects or activities are decided upon day to day
Focus / Concentration	Project Based	The intern takes on one project and sees it through from beginning to end (i.e. creating a photo database, cataloging a collection of books)
	Position/Field Based	The intern works on a variety of tasks, gaining experience within a specific position or in the overall field, as opposed to one specific project concentration
Compensation	Benefits	The intern receives some type of benefit: a stipend, free tickets to museums or events, transportation, housing, etc.
	Paid	Intern is paid an hourly wage
	Unpaid	The intern is not compensated in any way

ORGANIZATION

Internships may be independent or part of a larger internship program. If a museum opts for independent interns, each will have his or her own project and will work separately from other interns. Museums that choose to create organized internship programs may organize common events for their students, such as seminars or lectures, visits to other museums or group activities with one another. As with all things, either type of organizational method has pros and cons.

In an organized group program, interns have the support of other students with whom they may discuss their projects. If an institution commonly receives interns from outside their locale or are in an isolated community, group organization may provide more convenient and comfortable housing/roommate situations for incoming interns. However, as with all workplace situations, a close group structure may spur conflict or unprofessional socializing, something that should always be addressed immediately.

In an independent situation, interns are often encouraged (and more willing) to socialize with museum employees and branch out on their own, instead of sticking to the comfort of a student group. This organization provides interns with a situation outside of the normal group structure of the academic classroom; it allows interns the freedom to excel and move ahead at their own pace with the consent of museum staff.

STRUCTURE

Internships can be highly structured or “ad hoc.” In a structured internship position, the details of the work to be performed are defined from the start and definite goals and objectives are set. The museum will accept multiple interns on a schedule, often by the academic semester, and the internships are closely supervised.

Interns placed in an ad hoc situation experience less structure and may be accepted on a rolling basis as the museum finds suitable applicants. They have more liberty with their scheduling and in the tasks they complete throughout the internship. This type of structure is often paired with a “position/field-based” concentration, as discussed in the next sub-section, where interns are meant to learn the daily activities of a specific position and situations that are generally hard to plan for in advance.

FOCUS/CONCENTRATION

Interns may dedicate their time to working on one large project, multiple smaller ones, or to learning a specific position (such as registrar). The last of these, a position/field-based internship gives the student an overall view of the daily operations of a position, the larger aspects as well as the smaller ones, the ins and outs of everything their supervisor does.

Internships can also be a combination of the two. Antonia Moser, Associate Registrar at the Newark Museum, has her interns work on a project one portion of the time and then work with her on different aspects of registration for the remainder. In her case, it is the “field-based” part of the internship that requires most of her time. The project-based requires less supervision, just occasional verification.¹¹

Former intern, Allyson Saca, enjoys a mixture of the two, “Whereas it is nice to say ‘I completed this [one overall project],’ it is also nice to mix it up and have some spontaneity.” She does however warn against too much of this ‘ad hoc’ behavior as an intern may easily be left feeling as though they have not accomplished anything.¹²

¹¹ Moser, Antonia. panel discussion “Strategizing Museum Internships to Meet (and Manage) Everyone’s Expectations,” Mid-Atlantic Association of Museums Annual Meeting, Baltimore, Maryland, 11 October 2011.

¹² Allyson Saca, interview by author, 15 April 2012.

COMPENSATION

Compensation is a widely discussed aspect of internships amongst professionals and interns. In an ideal world, all interns would be paid, even if only to compensate them for commuting expenses. But in reality, most internships are unpaid. Though interns are often willing to forego payment in exchange for a quality enriching experience, most need to pay for school, living arrangements, transportation, and more. This makes it difficult for them to commit to a full-time, or even a part-time unpaid position.

Though many museums simply do not have the funding to pay their interns, there are fortunately many sources of funding which museums may utilize. If a museum is unable to pay an hourly wage or stipend, a token compensation will show the institution's appreciation for what the intern is accomplishing. In section two I will share ideas and suggestions from a variety of institutions for finding ways to compensate or fund interns.

RECEIVING COURSE CREDIT

Often museums consider course credit as a form of compensation for students. Unfortunately, they do not always fully realize that students pay for their internship credits, just like they pay for the credits given for any other university course. Though the details vary, most museum studies programs have for-credit internships of a certain length integrated into their degree requirements and students may find themselves paying \$3,000 or more to be an intern at a museum.

Universities justify charging money for the internship as they pay academic internship coordinators to play an active ongoing role in students' internships. Responsibility for, and oversight of, the internship does not rest solely with the museum supervisor, the institution is also responsible for making sure that adequate professional training takes place during the course of the internship.

Some museums have raised the question as to why the academic institution receives the full cost of the student's tuition, even though the education is provided by the museum. In response, some universities share some of the derived income from for-credit internships with the institutions that provide the placements. During an interview with Kathy Jones, Internship Coordinator at the Harvard Extension School, Jones explained that the university offers, at the duration of the placement, a modest stipend to the participating museum for hosting the intern.¹³ This interesting relationship provides the museum with an added incentive to help nurture future museum professionals and is an idea many academic institutions, requiring quality internships, might take into consideration.

Whether or not financial arrangements are involved, creating a strong relationship with a local, or not so local, academic program can be a good move for museums that may have difficulty attracting interns due to their size or lack of resources. Such a relationship has the potential to provide a long-term collaboration for the placement of interns.

Another credit-related issue is that some museums have a policy only to accept interns who take the internship for credit, as they feel receipt of that credit justly compensates them. That, of course, means that students, or any individual, who does not need to receive credit but would like the opportunity to intern cannot do so.

Though Allyson Saca, Seton Hall University Master of Museum Professions candidate, has already had four internships and is an excellent and skilled student, she is still looking to gain more experience. Unfortunately, when reading internship postings, Saca occasionally comes across the criteria limitation that the internship may be taken for credit only. The fact that she has already earned credit for an internship then disqualifies her as a possible applicant. Again, though many

¹³ Kathy Jones, Telephone interview with author, 17 February 2012.

museums might consider it a form of compensation, it actually comes down to them limiting their pool of applicants and possibly missing the best student for the position.

BEGINNING (OR IMPROVING) A MUSEUM INTERNSHIP PROGRAM

Though the planning of a new or improved internship program takes time and effort, it is necessary for long-term success. An initial, modest dedication of staff time will allow for the creation of an internship program which will not be a continuous time drain for museum staff but after a time will “run itself.” Depending on the nature and organization of a museum, one person may generate the initial program plan, or it may happen as the result of group discussion and decision making amongst staff. Regardless, an ideal place to begin is with determining institutional need.

INTERNSHIP PLANNING AND INSTITUTIONAL NEED

The first question is “Why have interns?” Interns stand to benefit the institution as much as they themselves are benefitting from the practical work experience and the mentoring they receive.

For the institution an effective internship program may:

- Provide an on-going source of highly motivated, emerging professionals with new ideas and fresh perspectives on museum efforts
- Offer an opportunity to employ quality candidates for short-term, seasonal, or temporary projects or duties
- Free regular staff to pursue more in-depth or upper level projects
- Provide a flexible, cost-effective work force
- Improve permanent staff’s managerial skills
- Give the museum an enhanced community image due to staff’s continued educational outreach and career mentoring

In planning an internship program, the institution should aim for students to:¹⁴

- Learn to function as a professional within the institution, as well as the broader museum field
- Gain knowledge of current museum issues, governance and administrative operations
- Develop the ability to identify, assess, and solve on-the-job museum problems
- Be integrated into the on-going work of the museum and be held to the same professional standards as regular staff
- Apply an academic grounding in museum history and theory to decision making in work conducted for the host institution
- Assume professional level responsibilities and complete a single project or a discrete portion of a major project during the internship's duration

Many museums will begin the brainstorming process for the creation of an internship program by creating a list of potential or needed projects that might be completed by an intern. Some museums, after an internship program has been established, utilize intern proposal worksheets through which staff may submit ideas. An example of this sheet is included in appendix B along with a variety of other resources from various academic institutions and museums. Below are sample projects for which some museums have recruited interns in the past.

- Creating and coordinating diverse programming for a visiting traveling exhibition.
- Cataloging and organizing a specific collection.

¹⁴ Pauline Eversmann, is the Internship Coordinator in Museum Studies at the University of Delaware, presentation "Internships at the University of Delaware," *How to Create, Run, and Sustain an Effective Internship Program at Your Museum*, Philadelphia, Pennsylvania, 30 March 2012.

- Designing and conducting visitor evaluation surveys within the museum or a specific exhibition.
- Assisting with writing and design of marketing and visitor publications.
- Conducting grant prospect research and assisting in completing a grant application.
- Designing a teacher/student learning corner or traveling trunk for secondary education within a museum.

Once a list of potential projects has been created, a determination must be made for each project as to the time it will take to complete, the skills the intern needs to complete the task as well as the skills they will gain, the necessary materials they will need, and who will supervise the intern. This is an extremely important part of the needs assessment for creating an internship program. If designing an actual internship “program” and not just an ad-hoc internship with sporadic day-to-day assignments, it must be determined if projects are ongoing, recurring, or one time only.

When it comes to the planning of the internship, an aspect that is often overlooked is infrastructure. What does the intern need to complete his/her tasks or projects? It is crucial that, in the planning phase, the museum thinks about the necessity of providing interns, at a minimum, with sufficient workspace, access to a phone, stationery, an ID badge, and even a museum e-mail address. In addition, the intern may need other items required by the specific project s/he is working on: a computer and a desk, for example.

Though it is not necessarily the responsibility of the museum, staff should take into consideration during the organizational stage, issues such as parking and housing. If a museum typically has interns who reside in the area this may not be a problem, but for museums that usually attract interns from outside their locale, issues such as affordable, short-term housing become significant. There are several creative ways in which museums can help solve housing situations. In towns with seasonal populations, museums may be able to assist interns in finding house-sitting

opportunities, or perhaps a volunteer, staff or board member might have an extra room in which an intern may stay. In museums with larger internship programs, having multiple interns, who may find housing in groups, can be beneficial. The New England Museum Association, in their publication *Standards and Guidelines for Museum Internships*, suggests that several small museums in an area can organize one large internship program. Interns from the different institutions can then socialize and attend events or openings with one another. Additionally, there is the opportunity to host one or more exchange days with partner museums in order to broaden interns' experiences.¹⁵

FUNDING AND COMPENSATION

There are many ways in which a museum may compensate their interns, monetarily or otherwise. Stipends, low-cost or free living arrangements, and other perks for an intern may greatly improve the quality and diversity of resumes a museum receives and will make positions, especially those that are full-time, much more feasible for the student. Offering even a modest stipend may bring the internship to a more professional level. According to Lydia Johnson, Coordinator of the Internactive website, "Graduate students are most selective about internships: they look for projects that relate to their interests, mentors who have professional standing, organizations with name recognition, and a stipend. Very few positions offer all four of these; emphasize the best features your position has to offer."¹⁶

Museums may provide these types of benefits using various sources of funding. They include, but are not limited to, the operating budget, endowment funds, special grants, or funds

¹⁵ The New England Museum Association, *Standards and Guidelines for Museum Internships* (American Association of Museums, 1993), 4.

¹⁶ Lydia Johnson, "Summer Internships: Strategies for Success," <http://www.interactive.org/resources/> (accessed 15 March 2012).

raised through dedicated fundraising efforts. In many museums, the most accessible funding is obtained by writing grants specifically to compensate interns or a project in which interns will partake. Writing these initial grants may take time and research, but this will be worthwhile in the long run, particularly if renewable grants are sought and obtained.

The first step in securing grant funding is researching prospective funders. Grants are available from foundations, corporations, councils, and even individuals that have a strong interest in vocational training, education, or museums in general. What grant to apply for depends on the type of museum seeking the funding as well as how they intend to utilize it. In Appendix C I have included an annotated bibliography of resources for researching or writing a grant proposal to receive funding for intern stipends or costs.

Outside of grant funding there are many ingenious ways museums have devised to compensate their interns. Though several of these options should naturally be part of every internship, some are often overlooked.

- A quality mentorship from senior-level staff
- Tickets to area or other museum events
- A free museum membership
- Networking
- Social and professional development activities
- Opportunities to visit another museum for a day for behind the scenes tours
- Housing with an employee or board member, e.g. free board
- Day trip to a site or lunch with an employee or board member
- Have them attend seminars, programming, or meetings within the museum

Incorporating any of these “perks” into the internship will enhance the intern’s experience.

MARKETING AND HIRING

Writing an internship position description may seem a fairly simple task, but is one that has the potential to make or break any internship program. It requires a transparent and honest description of what the internship entails and what qualifications the museum is looking for. The number and the quality of students attracted to a position will often depend solely on the quality of the written announcement. An internship description should list the same information as a regular job posting:

- Title
- Supervisor – contact person
- Compensation/benefits
- Expected start/end dates, time requirements or schedule
- Position duties/summary
- Required knowledge
- Application procedure
- Any specific workplace conditions
- Location
- Brief description of museum or link to website

Example position descriptions are provided in Appendix D.

Carefully writing a thoughtful and honest internship description is key to having an effective placement. Occasionally museum staff, especially in smaller institutions, have a tendency to aggrandize the internship description with promises of possible learning outcomes and field trips in order to entice applicants. The consequences of such promises may be unpleasant for both parties, as illustrated in the following scenario.

A museum listed an internship posting which stated that the applicant would learn collections' care, registration methods, and specific cataloging software. The listing implied that there was, in fact, somebody within the institution qualified to offer said education. Upon arrival, the intern found that the supervisor was a volunteer with little to no registrarial experience and that the cataloging software was as yet unopened. The intern read the software manual and began adding artifacts and photographs into the catalog. At the end of the internship, the intern had only learned what information she could from the software manual. And while the museum had a number of artifacts cataloged, the museum staff had minimally learned how to use the software and was unlikely to continue the process. In sum, the museum did not teach the intern anything; the intern ended up teaching the museum.

One difficulty museums often encounter, especially those that are small and in rural settings, is how to publicize their positions. With an increase in internet accessibility, it is fortunately becoming easier to reach applicants. Keeping a database of venues to publish postings will make this process easier each year. Appendix D provides a list of venues where many museums choose to publish their internship postings. These range from regional museum associations, to online non-profit job boards, listservs, and various university departments and career centers. To secure the best possible applicants, it is advisable to place position advertisements well before the starting date of the internship. The earlier and longer an institution accepts applications, the greater the chances of receiving many applications and finding an ideal candidate for the internship. Also, the earlier an intern is chosen the longer the supervisor has to establish a working relationship with him or her.¹⁷

Coordinating and overseeing the hiring process of interns should be a part of a specific position at the museum, whether it is in Human Resources or in another department. There are

¹⁷ The Technology Council of Central Pennsylvania, "Starting and Maintaining a Quality Internship Program," http://www.messiah.edu/external_programs/internship/employers/getting_started.html (accessed 15 March 2012).

important steps that are often neglected during the hiring process. Among them are notifying applicants that their materials were in fact received (this keeps interns from worrying their materials accidentally found their way into the junk folder) and letting interns know that they were not chosen for the position. Interns, who are typically new to the field, are excited and spend valuable time applying for positions. So, when no correspondence is received from the museum it can be incredibly disappointing. Allyson Saca, a graduate candidate in Museum Professions at Seton Hall University feels it comes down to having respect for somebody who (typically) is willing to work for you for free. "Two simple and courteous e-mails, which take interns' time and worry into consideration, will not go unappreciated."¹⁸

When applications begin arriving they should be kept in one location and each applicant should be notified that their materials were received. Depending on the number of applications and staff time, the museum may choose several people to interview. The interview should be handled as professionally as if it were for a full-time permanent employee. Many of the same questions may be asked but will be catered to the specific project/s planned for the intern and their qualifications. Leaving time at the end of an interview for the applicant to ask questions gives the museum a better idea about what the intern is looking for and can also show if they have taken the time to research the institution. The level of interview preparedness of the applicant naturally shows their interest and commitment to the position.

After staff selects the best possible applicant for their project and museum, all permanent employees should be notified when the intern will be starting and provided with background information about the assignments the interns will be conducting. Keeping staff informed staves off confusion and avoids potentially awkward greetings. Lastly, it is important that the chosen applicant is notified well in advance, not only for their benefit but also for the museum's. This allows the

¹⁸ Allyson Saca, interview by author, 15 April 2012.

intern enough time to prepare for the internship, make travel arrangements, read about the museum, etc. In the case that the applicant has already accepted a position elsewhere or for any other reason cannot accept the internship, the museum has ample time to reevaluate their selection and to notify the next best candidate.

SUPERVISING AND MENTORING THE INTERN

An integral part of a successful internship program is the selection of the right supervisor for the project or intern. So much of an intern's success and overall happiness rests on having effective and supportive guidance. So, if staff have not had previous managerial experience, it may be important to provide them with a basic orientation and guidelines before inviting an intern to work beneath them. Important skills include teaching, organization, understanding how to delegate tasks, and how to handle any issues that might arise.

At the beginning of the internship the supervisor and intern should mutually agree upon learning objectives that are both concise and measurable. Well written and adhered to learning objectives with specific goals and direction, will ensure both parties understand one another.¹⁹ In determining these objectives a supervisor might imagine the following scenario: if you were going to hire an actual employee who had listed an internship on their resume, what might you expect them to know? Would the experience gained within your own institution qualify them for a position at your or another museum? "...there are assumptions about what an internship means. We expect that interns have been exposed to a range of professional questions and practices, and gained solid

¹⁹ Internweb.com Staff, "Designing an Effective Internship Program," <http://www.internweb.com/design-an-internship-program/> (accessed 15 March 2012).

experience in one or more areas. Moreover, we expect them to have an overview of the profession, as well as an understanding of museum operations, positions, and practices.”²⁰

Meaningful assignments and projects are coupled with adequate supervision to ensure interns are learning and keep pace. There should always be an excess of projects planned in case of particularly efficient interns. Jobi Zink, Internship Coordinator at the Jewish Museum of Maryland, has observed that interns seems to come in two different varieties: those who do in two weeks what you thought they would do in ten and those who do in ten weeks what you thought they would do in two. Supervisors should be prepared for either scenario. Zink also recommends making clear to staff who the intern’s primary supervisor is, to avoid “intern stealing.” Intern stealing often happens when a student’s supervisor is away and another museum staff member gives them a different project to do. Staff should be reminded to respect both the intern and their supervisor by asking the supervisor before taking the intern away from their given project.²¹

When it comes to work expectations, supervisors should encourage interns to act as professionally as trained and qualified professional staff. Interns will benefit by completing assignments efficiently and on time and by accepting positive criticism. Though interns should not be exempt from the tedious and less glamorous parts of museum work, their enthusiasm and training should be challenged by tasks that are both important and useful. In this way interns are allowed to exercise their judgment and knowledge, they will learn most meaningfully, and the institution will receive the most return on their investment.

²⁰ The New England Museum Association, *Standards and Guidelines for Museum Internships*, (Washington D.C., American Association of Museums, 1993), 1.

²¹ Jobi Zink is the Internship Coordinator at The Jewish Museum of Maryland, speaker at *How to Create, Run, and Sustain an Effective Internship Program at Your Museum*, RC-MAAM Cornerstone Event, Philadelphia, Pennsylvania, 30 March 2012.

In managing graduate student interns, supervisors need to remember that these students have studied the theoretical principles of museum work but lack the experience of putting these principles into practice. The University of Michigan's Museum Studies Program stresses the importance of making students see the relationship between theory and practice. Raymond Silverman, Director of Museum Studies, explained in an ICOM (The International Council of Museums) News article that, "The (University of Michigan's) museum studies curriculum is based on the fundamental premise that theory and practice must inform one another. Though theory and history lie at the heart of our curriculum, it is imperative that students understand how critical and creative thinking about museums may be manifest in the real world."²² This focus on the connection between theory and practice is an important aspect of the internship. The University of Michigan campus boasts twelve museums, many of which host their student interns. Within these museum settings, students are faced with a variety of problem solving experiences which call on their theory background. Such experiences may include "conceptualizing exhibitions for specific museums, grappling with claims for the repatriation of artifacts in a museum's collection, or strategizing how a museum prepares to temporarily relocate to accommodate a major building expansion project."²³ Interns are given the ability to assimilate theory and practice while asking insightful questions and receiving guidance from their supervisor. It is helpful when supervisors offer interns a synopsis of how their decisions and efforts fit into the museum's overall operations and strategy.²⁴

²² Raymond Silverman, "Bridging Theory and Practice: Learning about Museum in Museums," *ICOM News*, No. 4, 2005, 7.

²³ Ibid.

²⁴ Lydia Johnson, "Summer Internships: Strategies for Success," <http://www.internactive.org/resources/> (accessed online 15 March 2012)

Susan Spero, Internship Coordinator at John F. Kennedy University, is familiar with the supervisors in many of the institutions in which her students are placed. She knows their level of professionalism and their specialties. Because of this, Spero is able to pair interns with the museum supervisor that will be best for them. Creating a relationship with the universities from which your interns typically come, can be beneficial in that academic supervisors may be able to recommend interns suited to your project or institution. A good supervisor does not merely supervise, but instructs and educates an intern and delegates tasks giving clear and explicit instructions.

Another aspect of managing an intern is mentoring. Supervisors might remember the difficulties they had as emerging professionals and know now what advice that they wish they had been offered then. Being a mentor is about helping the student to grow both as a person and as a professional. All guidance will be welcome and met with appreciation and sometimes mentoring is just as much about listening as it is about offering advice.

ORIENTATION

Once interns have arrived, an orientation to the organization will immediately inform them of policies pertaining to work hours, missed time, dress code, harassment, and safety. Ways in which the museum can be helpful in orienting an intern and in creating a comfortable environment include introducing interns to their workspace and their new co-workers, familiarizing them with communication processes, and informing them of the chain of command. Interns should know their place in this chain as well as their own job authority and decision-making capabilities. Creating a handbook for interns saves time and solidifies expectations. In addition to workplace information, it may include a community calendar and information on local recreational, or cultural events and activities. Especially in small town rural settings, where a lone intern may feel awkward amongst

mature staff, it is important to encourage interns to take advantage of such opportunities and for staff to try to participate as well.

EVALUATION

In the case of for-credit internships, supervisors at host museums are typically asked to evaluate interns by their academic institutions. In many cases, the institutions will provide special evaluation forms. These forms vary greatly in terms of content and length, but their purpose is always the same: to evaluate the student, in many cases for the purpose of grading.²⁵ Though the forms can often seem monotonous and bothersome to complete, supervisors need to be aware of their importance, not only for the student's grade, but also for their professional development. Honesty is important. Internships are about education and personal and professional growth. Without honest, positive criticism a student will not be able to improve their performance and contribute their best to the museum field. Conducting a mid-term evaluation can be helpful, especially if there are any forms of behavior that need to be addressed. Supervisors should never wait until the final evaluation to correct or bring an issue to the attention of the intern, especially one that was obvious early on. Letting problems persist throughout the duration of the internship experience will only lead to aggravation for the staff and frustration for the intern. Supervisors should maintain a file on each departing intern with the final evaluation forms and any

²⁵ In grading a student's internship, each academic institution has different grading criteria. If the intern does not make it clear from the beginning what will be expected from the museum supervisor as far as feedback or evaluation, the supervisor should make sure to ask. It may be helpful to keep notes throughout the length of the internship in order to make writing mid-term or final evaluations easier. Academic advisors will often grade interns on their growth, the achievement of their learning objectives and goals, as well as on the evaluation received from their museum supervisor.

documentation pertinent to that intern's time with the institution. Oftentimes interns will request letters of reference and this material will serve as a convenient reminder.

Interns should be asked to complete an evaluation form or exit interview for the museum, or, if the academic institution requires the intern to complete one, then the museum may request a copy if possible. This serves as an encouragement for students to reflect critically on, and summarize, their experience at the museum. It also provides the host institution with valuable feedback about the success of their internship program and possible recommendations for improvements. Additionally, interns' comments, particularly if they are positive, may prove beneficial if the museum plans to request grant or endowment funding in the future to sustain their internship program.

BECOMING AN INTERN

“The museum field is not for everyone, and the most important thing to remember is that a museum wants to know you are committed to the eccentricities of a museum career before they will invest a lot of time hiring and training you.”²⁶

For graduate students, internships are an important part of embarking in a successful career. Every career comes with its perks and its difficulties, so gaining actual onsite experience is a way for students to learn about all aspects of museum work and also to gain the necessary professionalism that will be expected within the work place. For his/her serious commitment to an internship, a student may expect to receive experience, opportunity, and, in an ideal situation, mentoring.

This section pertains to students and discusses their role in maximizing the internship. It makes suggestions as to how students can find the right internship, apply for it, and then ask questions of their interviewer to make sure the position is the best possible fit for them. It also discusses situations in which an internship has not delivered what it promised and suggests ways in which an intern can improve their experience during the course of the internship.

FINDING AN INTERNSHIP

There are over 55,000 museums and like cultural institutions in the world, many of which offer some form of internship.²⁷ So, there are numerous places a student may start looking for internships. It is important that the prospective intern first decides what type of internship s/he is

²⁶ Jennifer Thomas, *Museum Careers: Fit, Readiness & Development*, VAM White Paper, Virginia Association of Museums, 2011.

²⁷ International Council of Museums, “Frequently Asked Questions,” <http://icom.museum/what-we-do/resources/frequently-asked-questions.html> (accessed 17 April 2012).

looking for. Answering some questions about career preferences and aspirations can be very helpful in narrowing the internship search process. The quiz below may serve as a useful tool:

Internship Compatibility Quiz

1. What type of subject matter am I most passionate about?

History	Natural History	Art
Science	Archives	Public History

2. What size of an institution would suit me best?

Small – These museums typically have a small staff where each member has multiple roles and responsibilities.

Medium – These museums have small enough staff that an intern may meet everyone, but are large enough that they offer an opportunity to the student to work on a specialized project.

Large – With higher numbers of staff, each are in a more specialized position or department, e.g. the museum has not just a Curator but a Curator of ancient Near Eastern Art.

3. What department am I interested in?

Curating	Educating	Marketing
Finance	Development	Collections/Registration
Exhibition Design		

4. When is my ideal time to intern?

Spring	Summer	Fall
--------	--------	------

5. For how long?

A Semester	A Year	A certain amount of hours
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6. What amount of time do I have/need to dedicate?

Part-time

Full-time

7. What compensation do I require for taking a position?

Paid

Un-paid

Transportation/Food Stipend

Credit

8. What are my current skills? My current weaknesses?

9. What do I hope to gain from an internship experience?

10. At which institutions would I most like to research for internships?

After a student has assessed his or her preferred type of internship and has decided on the ideal time for the internship, s/he may begin researching a potential position. Many museums place postings at least three to four months in advance of the beginning of the internship, but some prestigious museums post much earlier. Searching as much as six months prior to the expected starting time will allow for greater possibilities, as well as sharpening job hunting skills. Places to begin searching include online job boards and individual museum websites. Students may also reach out to their academic advisors for suggestions and networking can also be an effective way to hear about potential openings.²⁸

Thoroughly reading internship position descriptions is essential to making informed choices about what internships to spend time applying for. If the project is something that does not fit the student's interest, or is one for which s/he is clearly unqualified, not applying to the internship will save everyone time. Allyson Saca, a graduate student at Seton Hall University in Museum Professions, has already completed four internships. She warns about lengthy application processes and advises that, when students come across an internship opportunity with intensive application

²⁸ Appendix D includes a list of resources where students may search for museum internship placements.

requirements, they should weigh their time against the expected gain from the internship. Is the project something they are truly interested in? Are they qualified to apply? If the answers to both of these questions are no, students should reconsider spending valuable time applying. If the internship sounds ideal then they should not hesitate to spend time on the application as it will show the institution their dedication.²⁹

If a student is interested in interning at a museum that does not post internship opportunities, it does not mean that s/he should not still contact the institution. Some museums do not post their positions and rely solely upon word-of-mouth, others are willing to create positions, but have not gone as far as to write and post a description yet. Visiting the museum to inquire about potential positions, sending a letter, or requesting an informational interview with a staff member are excellent ways to approach an institution. It can be as easy as asking if the museum accepts interns, or if they have ever considered having one.

APPLYING FOR AN INTERNSHIP

Whether a student chooses to apply for each internship as they come across it or compile a list of potential internships before beginning to apply, there are several important things to remember:

- Pay careful attention to application deadlines.
- Each application process is different; museums vary and so each will have a unique procedure. Read guidelines closely.
- Look for a specific staff person to whom to address the cover letter. Avoid using the impersonal 'To Whom it May Concern' when possible.

²⁹ Allyson Saca, Interview by author, 15 April 2012.

- Tailor each cover letter to the museum to which you are applying. When using a template for your cover letter, remember to change all names and addresses of the institution.
- It is helpful to research the museum's website and read its mission statement before writing your cover letter.
- Make sure to abide by the museum's preferred method of communication (e-mail, hard copy, telephone).

Students should consider asking for confirmation that the application materials have been received. To this end, they may include a stamped, self-addressed envelope. Many museums are not in the habit of corresponding with applicants, especially those they are not interested in. However, applications are occasionally lost in the mail or cyberspace and receiving a simple confirmation can be a relief.

INTERVIEWING

An interview can be nerve-racking at any stage in a person's career, but for students, who, for the most part, are inexperienced, interviews may be especially terrifying. Being well-read about the institution and prepared for the interview offers the best chance for success. Students may prepare by reading about the museum or their interviewer on their websites, or by visiting the institution in order to familiarize themselves with the collection and the space. Such research can also assist potential interns in formulating thoughtful questions (five is a suitable goal) which they may wish to ask during their interview. Such questions will show interviewers that the student is truly interested in the museum and the internship. Important points to remember when going to an interview:

- Dress professionally, first impressions are lasting.
- Remember to bring a portfolio if required, as well as extra copies of your resume, references, relevant writing samples, and business cards in case the interviewer does not have them at hand.
- Arrive at the site early to ensure you find the proper location for your interview. However, arrive at the actual interview no more than five to ten minutes early.
- Do not chew gum, fidget, or play with your hair.
- Do not be afraid to make eye contact with the interviewer, smile, and be friendly.
- Never interrupt an interviewer, allow them to finish their questions or stories before you begin your answers.
- Never accept an offer on the spot. Thank the interviewer and ask if you may contact them with your response before the end of the week. It is always wise to let the information you gleaned from the interview sink in and to leave some room for other potential offers.

At the end of the interview a student should always ask for the business card of his/her interviewer. This will be helpful for addressing a hand-written thank you note afterwards. If the employer does not state when the student may expect to hear a decision, s/he can ask approval to call if no response is received within a specific time frame.

THE INTERNSHIP

Once an internship has been secured, preparations are not over. The first step of organizing an internship is meeting with a supervisor. Some supervisors like to meet in advance of the actual internship period to discuss logistics and share informational materials with the intern; others will do this step during the first day as part of a larger orientation. If the internship placement

happens several weeks in advance a student may begin preparing by researching the museum, requesting materials or books about the museum or its topic of specialty, or if it is local, by visiting and attending events. The more familiar an intern becomes with the institution before their position starts, the more comfortable they will be diving into their projects and meeting staff.

From the first day, interns must remember to avoid the 'just an intern' stereotype. Though section one discussed how an internship and employment differ, when it comes to the actual situation, students should always treat an internship as if it were an actual job. During a panel discussion about internships at the 2011 Mid-Atlantic Association of Museums Annual Conference, staff members from several museums expressed concerns about a lack of professionalism among their graduate interns.³⁰ Professionalism in interns includes dressing appropriately, being punctual, and showing an actual interest in the work they are doing. Every day on the job is an adventure; interns never know what important person might come into the museum or what event they may be invited to attend. There is nothing more embarrassing than meeting the mayor in ripped jeans and a sweatshirt.

Internships are practice for a career and if an intern cannot be professional during an internship, a potential employer rightly assumes s/he may never be. It is vital that interns be open to experiencing new things, meeting new people and having discussions about a variety of topics with their colleagues and visitors. Professionalism also means to be prepared for any experience.

Once an intern has become oriented in the physical space of the museum, learning about the culture of the staff will help him/her to adjust to the workplace. Observing relationships, communication, dress codes, and attitudes amongst staff members will offer a better understanding of how the museum operates and where the intern may fit in. Regardless of the size of the

³⁰ "Strategizing Museum Internships to Meet (and Manage) Everyone's Expectations." Mid-Atlantic Association of Museums Annual Meeting. Baltimore, Maryland. 11 October, 2011.

institution, an intern may find an unexpected ally, be it in the director or the departmental secretary. Secretaries especially have often been with the institution for a long time. They are a fountain of knowledge and best understand the culture of the museum.

Though an intern may have a specific project or string of assignments, s/he should be willing to undertake any task s/he is asked to do. There is something to be gleaned from any assignment completed within a museum. Most interns will be expected to complete at least some menial tasks, the kind each person in the museum field performs at every level. The key is to complete these tasks as well and as efficiently as possible so that larger, more exciting projects may be tackled. Being enthusiastic and wanting to understand how each task contributes to the overall mission of the institution will place an intern above the rest.

DOCUMENTING THE EXPERIENCE

Interns should plan to keep a detailed journal of their experiences. If they take the internship for credit, academic advisors will often have their own documentation requirements for internships that must be turned in at the completion of their internship. Journals should include daily tasks, photographs, samples of materials or work the intern completed, if allowed, and most importantly, a narration of what has been learned.

Each intern should have one primary supervisor, and ideally that person will also be willing to fill the mentor position. The playwright Stuart Flack once wrote, “The most valuable thing you can get out of an internship is a mentor.”³¹ Indeed, a good mentor can be an invaluable resource for an intern, as a role model, an advisor, and a sounding board. A mentor relationship can last long after the conclusion of the internship. Advice received from a mentor may stick with the intern and

³¹ Stuart Flack as quoted in Hamadeh, Samer and Mark Oldman, *The Internship Bible*, 10th Ed. (Princeton Review, 2005).

affect the rest of his/her museum career. A mentor may also become a valuable reference for future job hunting.

Interns should never hesitate to ask advice from their supervisor/mentors. Requesting them to review their resumes towards the end of the internship is a great way to spark conversation about career goals, job listings, and other professional questions. Mark B. Schlemmer, Assistant Registrar for Collections at the Solomon R. Guggenheim Museum, advises that interns always ask their mentor the same question, “What don’t you have the time to learn that is vitally important to your job right now?”³² The answers to questions like this one inform interns what else they could, or should, learn in order to have a leg up over other candidates when they apply for employment positions.

At the conclusion of the internship, interns should ask their supervisors if in the future they may use them as references or contact them for letters of recommendation. Thanking supervisors at the end of the placement and continuing to keep in touch with them can benefit a student’s career and lead to opportunities.

HANDLING A BAD SITUATION

An intern must realize that they have time, money, and their education invested in an internship. Even when goals and objectives are clearly set out from the start there is always the possibility that an internship will not go well. Whether the position turns out not to be what was promised or whether there is a clash of personalities between the supervisor and the intern, any issue that arises should be addressed immediately.

³² Schlemmer, Mark B., “From Class Work to Job Skills: Effective Strategies for Landing a Museum Job,” Lecture at Seton Hall University, 23 November 2009.

Keeping sight of the originally agreed upon educational goals will allow an intern to gauge his/her development and ensure that s/he is receiving an educational experience from beginning to end. If at any time the intern realizes s/he has been reduced to performing menial tasks or errands it is important to speak with a supervisor immediately and remind him/her of the goals and job description that were mutually agreed upon. On the other hand, an intern should always evaluate themselves and recognize whether or not he is providing what he promised; e.g. punctuality, hard-work, or professionalism.

If an attempt to solve an issue with the museum supervisor is unsuccessful, the intern's academic supervisor may have greater success in attempting to either fix or end the internship situation. None of the parties stand to gain anything from an unpleasant situation, so being proactive and speaking out about any issues is the only possibility to improve a lackluster internship experience.

EVALUATION

Interns often mistakenly think that the evaluation process is only something the supervising museum does. In fact, every intern should evaluate their internship experience at its conclusion, whether it is a requirement or not. Be it through a formal evaluation or an evaluative entry at the end of an internship journal, students should review their original goals and assess whether they have been reached. It is also a good idea to relate their practical experience to their classroom learned theory. Most importantly, they should reflect critically about what they have learned, not only about their career but also about the dynamics of being an intern.

In their book, *Museums: a place to work*, Glaser and Zenetou make the point that, "Becoming a part of the museum field today, no matter in what capacity, requires a dedication and commitment as never before, and thorough preparation and planning for a museum career will lead to an

understanding of the high level of ethics and professionalism that is required of all of us in the field.”³³ It is a worthwhile commitment for students to find the best internship and to work hard in order to maximize any opportunities they are given. A quality internship experience will offer students this understanding, enhanced training, and a resume that shows their dedication and interest in museums.

³³ Jane R. Glaser and Artemis A. Zenetou, *Museums: a place to work: planning museum careers*, (The Smithsonian Institution. 1996).

CONCLUSION

All museums, regardless of size, availability of resources, and location, can have a worthwhile internship program as long as they remember that the internship, at its core, is a learning situation. When they do, museums and their staff will not only benefit from an intern's work, but they will also take an active role in creating the future generation of museum professionals. Throughout the thesis writing process, in attending seminars, and speaking with numerous museum professionals, I have become increasingly aware of many of the intricacies in designing such internship programs. With the information and tools contained within this thesis, I hope that I have given museum staff a new way of thinking about internship programs and in using professional guidelines and best practices to create them.

APPENDICES LIST

Appendix A – Case Studies

Appendix B – Museum Forms and Resources

1. Intern Request Form
2. Intern Position Descriptions
 - a. Jewish Museum of Maryland
 - b. American Museum of Natural History
3. Internship Agreement Form
 - a. Penn State
4. Internship Guidelines
 - a. Penn State
 - b. University of Michigan
5. Intern Orientation Materials – Syllabus and Program Schedule
 - a. Jewish Museum of Maryland
 - b. The Smithsonian Institution
6. Supervisor Evaluation Form
 - a. Jewish Museum of Maryland
 - b. George Washington University
 - c. Technology Council of Central Pennsylvania
7. Student Evaluation Form
 - a. Jewish Museum of Maryland
 - b. Technology Council of Central Pennsylvania

Appendix C – Grant and Funding Research Resources

Appendix D – Internship Posting and Searching Resources

APPENDIX A: CASE STUDIES

The following case studies provide a brief overview and understanding of successful internship programs offered at different museums. Different things will be effective depending on the institution but the case studies offer an example of a proven framework.

Case Study One: The Jewish Museum of Maryland	
Location:	15 Lloyd Street, Baltimore, MD 21202
Time Frame:	Spring Semester Summer – Full-time, ten weeks Fall Semester Winternship – January, full-time, four weeks
Departments:	Archives, collections, development, education & programming, exhibitions research
Application Requirements:	Cover letter, resume, availability and a list of three references
Stipend/Compensation:	Graduate Students \$1,000 Undergraduate Students \$500 Free parking provided
Added Perks:	<p>The JMM offer their interns a variety of extras including fun assignments, programming, field trips, and workshops. Interns:</p> <ul style="list-style-type: none"> • Attend staff meetings • Write blog posts and tweets from the museum • Are provided with community and events calendars, as well as lists of interesting organizations to get involved with • Attend programs: <ul style="list-style-type: none"> ○ Behind the scenes tours of other museums & institutions in the area, with critical thinking papers on a special topic ○ Heritage walks ○ Scavenger Hunts ○ Intern Olympics • Attend workshops: <ul style="list-style-type: none"> ○ Digital Camera workshop ○ Photoshop 101 ○ Grant proposal writing ○ Storytelling ○ Object handling ○ Building collections boxes ○ Accessibility needs handling

The information in the following case study is based on an interview with Kathy Zurek-Doule, Egyptian, Classic, and Ancient Middle Eastern Art Curatorial Assistant. Internships at The Brooklyn Museum vary by department.³⁴

Case Study Two: The Brooklyn Museum	
Location:	200 Eastern Parkway Brooklyn, NY 11238
Time Frame:	Internships vary depending on the intern and their assignment. However, periods shorter than 6 weeks are generally not allowed. Internships are typically offered for the spring, summer, and fall terms.
Departments:	Museum Education, Digital Collections & Services Lab, Art Reference Library, Egyptian, Classic, and Ancient Middle Eastern Art department, and a variety of additional curatorial departments
Application Requirements:	A résumé and cover letter stating interests and skills to the specific individual department at the Brooklyn Museum.
Stipend/Compensation:	No financial compensation. However, their particular department values their interns and the intern's assistance very much and so celebrates their personal accomplishments, birthdays and other such things. Trying their hardest to find their former interns employment is the best reward they try to offer.
Added Perks:	Interns receive a museum ID badge which allows them to visit many other institutions around New York and the rest of the country, free of charge.
Projects:	“Our most pressing project is to represent things well on the Open Collections portion of our website, which requires an army of people to digitize our paper and photo records. This what I spend much of my time working on, and I feel that everyone has to put in their time doing this, even interns that come here to work on very specific projects. In most cases, I try to cater to the intern's personal interests so that (s)he has the opportunity to work with objects that interest him/her. When an intern tells me that there is a specific program (s)he does not know how to use, for instance, I make sure to have him/her work on a project that would expose him/her to the said program. Other times, the intern or I will recognize that he/she has discovered a new skill that he/she is interested in exploring, so we try to find projects that requires the use of that skill. Sometimes I have the summer interns help me check the previous summer interns' work, because I have yet to go over it, and it helps them think critically about projects and can foster initiative. Sometimes I have a whole group of interns working

³⁴ Zurek-Doule, Kathy, Interview on 23 April 2012.

	<p>on the same project because it exposes them to a specific activity that is important to the work that we do.”</p> <ul style="list-style-type: none"> • Assist in creating a digital gallery archive which documents the contents of cases in the galleries, as well as changes to the original layout • Assist in reviewing our collection of ostraca and of glass, some of the interns helped match records to objects, to create records, or to compile a list of parallels, being careful to examine objects first hand, and take photos
<p>What makes a good or bad internship?</p>	<p><i>“A great internship from the perspective of an intern:</i> The intern feels valued and engaged. The work that the intern is doing is in some way meaningful or helpful. The intern is exposed to a large group of people, and is able to create contacts. The intern walks away from the experience with a tool belt full of new skills that make his/her resume and cover letter stand out. The intern is on everyone’s minds and people think of the intern when jobs become available.</p> <p><i>A great internship from the perspective of the institution:</i> The interested party is matched with a project that desperately needs completion and that fulfills the mission of the institution as a whole. The project is seen through to completion. The institution gains an enthusiastic worker with an open mind that walks away from the institution and has good things to say about their experiences.</p> <p><i>A bad internship from the perspective of an intern:</i> A supervisor takes an intern on and then the intern find him/herself isolated, lonely and working on something vague without any support or exposure to the processes and people around him/her.</p> <p><i>A bad internship from the perspective of the institution:</i> The intern has a bad attitude, is resentful for having to have an internship, or if the intern feels that (s)he are too smart to do the work handed to them.”</p>

APPENDIX B: MUSEUM FORMS AND RESOURCES

All forms remain property of their creator and are intended to be used only as samples and not for direct reuse.

1. Intern Request Form
2. Intern Position Descriptions
 - a. Jewish Museum of Maryland
 - b. American Museum of Natural History
3. Internship Agreement Form
 - a. Penn State
4. Internship Guidelines
 - a. Penn State
 - b. University of Michigan
5. Intern Orientation Materials – Syllabus and Program Schedule
 - a. Jewish Museum of Maryland
 - b. The Smithsonian Institution
6. Supervisor Evaluation Form
 - a. George Washington University
 - b. Jewish Museum of Maryland
 - c. Technology Council of Central Pennsylvania
7. Student Evaluation Form
 - a. Jewish Museum of Maryland
 - b. Technology Council of Central Pennsylvania

INTERN REQUEST FORM
Museum of the Unknown Intern

To request an intern within your department please complete the following form and return it to the Director at least three months in advance of when you wish to have the intern.

Date: _____	Requestor: _____
Department: _____	Number of interns requested: _____
Intern title: _____	Length of Internship: _____
Start Date: _____	Level: _____
Hours per Week: _____	(Graduate, Undergraduate, High School, Other)

Compensation/Stipend, please specify in detail whether you have the funds or are requesting them and how much: _____

Proposed project and position description: _____

How will this benefit the department: _____

Explain how this will benefit the intern and what experiences they will receive _____

Minimum qualifications needed by intern: _____

Application materials requested: _____

____ Approved
____ Denied, reason: _____

Director

Date

INTERNSHIP POSITION DESCRIPTIONS

Jewish Museum of Maryland 2012 Summer Internships

Interning with the Jewish Museum of Maryland (JMM) is a dynamic, interesting, educational, and fun experience. JMM summer internships are full time for ten weeks and include a modest stipend. All summer interns at the JMM participate in professional development workshops, attend field trips, and contribute to the museum's blog. Free parking is provided. Housing is not provided. Orientation for the summer internship program will be held on Monday June 4, 2012. Requirements and application deadlines vary by department.

JMM ARCHIVES INTERN

The Jewish Museum of Maryland seeks a qualified intern to assist in the museum archives. The Archives Intern will be responsible for cataloging archival documents, processing manuscript collections, and assisting with the triennial archives inventory. Processing collections involves organizing archival collections and writing documents that help researchers locate materials within the collection. Duties may also include digitizing parts of archival collections as well as research.

Interested students should be working toward a degree in history, art history, material culture, Jewish studies, museum studies, or library science. Previous museum or library experience is not required. This internship is full time for ten weeks and includes a modest stipend.

Please send a cover letter, resume, availability and list of three references to Ms. Jennifer Vess, Archivist, Jewish Museum of Maryland, 15 Lloyd Street, Baltimore MD 21202 or to jvess@jewishmuseummd.org. Please include "JMM Archives Intern" in your subject line. Applications are due by Friday March 16, 2012.

JMM BHU ARCHIVES INTERN

The Jewish Museum of Maryland seeks a qualified intern to assist with the processing of Baltimore Hebrew University archives collection. The BHU Archives Intern will be responsible for cataloging and processing archival materials related to the Baltimore Hebrew University. Processing involves organizing one or more sections of the larger BHU archive collection and writing documents that help researchers locate materials within the collection. Duties may also include digitizing parts of archival collections. BHU interns will also be assisting with the museum's triennial archives inventory.

Interested students should be working toward a degree in history, art history, material culture, Jewish studies, museum studies, or library science. Previous museum or library experience is not required. This internship is full time for ten weeks and includes a modest stipend.

Please send a cover letter, resume, availability and list of three references to Ms. Jennifer Vess, Archivist, Jewish Museum of Maryland, 15 Lloyd Street, Baltimore MD 21202 or to jvess@jewishmuseummd.org. Please include "JMM BHU Archives Intern" in your subject line. Applications are due by Friday March 16, 2012.

Collections Intern:

The Jewish Museum of Maryland seeks a qualified intern to assist in the Collections Department to work on general collections management projects. Tasks include, but are not limited to: cataloging new donations and loans, assisting in triennial collections inventory, object photography, data entry, digitizing photographic collections, artifact handling, and indexing and/or transcribing oral histories.

Interested students should be working toward a degree in museum studies, archival science, history, art history, material culture, or Jewish studies. Attention to detail required.

Please send a cover letter, resume, availability and list of three references (two of which must be professional or academic) to Ms. Jobi Zink, Sr. Collections Manager, Jewish Museum of Maryland,

15 Lloyd Street, Baltimore MD 21202 or to jzink@jewishmuseummd.org. Please include "Collections Intern" in your subject line. Application deadline is Friday March 16, 2012.

Development Intern

The Jewish Museum of Maryland seeks a qualified intern to assist in the development department. The Development Intern will be responsible for assisting with the donor database, grants management, event coordination, marketing and p/r projects, museum mailings, and other administrative tasks as needed.

Applicants should be interested in the business and administration aspects of the cultural arts. Previous museum experience is not required. This internship can be used for academic credit.

Please send a cover letter, resume and list of three references to Ms. Amy Smith, Administrative & Development Coordinator, Jewish Museum of Maryland, 15 Lloyd Street, Baltimore MD 21202 or to asmith@jewishmuseummd.org. Please include "JMM Development Intern" in your subject line. Applications will be accepted immediately and until the internship position is filled.

Education and Programming Intern

The Jewish Museum of Maryland seeks a passionate and qualified intern to join the Education and Programming departments. The intern will be responsible for participating in the creative and logistical efforts of the departments. This includes, but is not limited to, leading tours and facilitating groups, writing lesson plans, creating dynamic programming, contributing to the Museum's online presence, and attending workshops and lectures.

Applicants should be interested in museum education, public programs, and visitor services. Previous museum experience is not required.

Please send a cover letter stating your intent and why you are interested in the JMM, a resume or CV, and three references (at least two of which must be academic or professional to Elena Rosemond-Hoerr, Education and Programming Coordinator, Jewish Museum of Maryland, 15 Lloyd Street, Baltimore MD 21202 or to erosemondhoerr@jewishmuseummd.org. Please include "Education and Programming Intern" in your subject line. Applications will be accepted immediately or until the position is filled.

Exhibitions Research Intern:

The Jewish Museum of Maryland seeks a qualified intern to assist the Museum Curator in conducting literature searches and developing object lists for future exhibitions. Tasks include, but are not limited to: literature search in print and online sources, producing written summaries of identified sources, use of JMM collections database to identify potential objects, oral histories and images for exhibition, preparation of exhibition spreadsheets and notebooks. While much research will be conducted within JMM holdings, intern will also explore sources in regional libraries and collections.

Interested students should be working toward a degree in history, art history, material culture, Jewish studies, museum studies, or curatorial studies. Previous museum or gallery experience is not required. Internship will run 10 weeks and will begin 1 June 2012. This internship can be used for academic credit.

Please send a cover letter, resume, availability and list of three references to Karen Falk, Curator, Jewish Museum of Maryland, 15 Lloyd Street, Baltimore MD 21202 or to

kfalk@jewishmuseummd.org. Please include "Exhibitions Intern" in your subject line. Applications should be received by March 15, 2012.

Oral History Intern

The Jewish Museum of Maryland seeks a qualified candidate for an oral history internship. The oral history intern will be responsible for conducting research and developing questions for oral history interviews for several projects, conducting and transcribing oral histories, as well as data entry.

Interested students should be working toward a degree in museum studies, urban planning, public history, archival science, history, art history, material culture, or Jewish studies. Previous oral history experience preferred.

To apply, please send a cover letter, resume, availability and list of three references (two of which must be professional or academic) to Ms. Jobi Zink, Senior Collections manager, Jewish Museum of Maryland, 15 Lloyd Street, Baltimore MD 21202 or to jzink@jewishmuseummd.org. Please include "Oral History Intern" in your subject line. Application deadline is Friday March 16, 2012.

LSS Archaeology Intern

The Jewish Museum of Maryland seeks a qualified intern to assist in the Collections Department to work on the Lloyd Street Synagogue inventory and archaeology collection. Tasks include, but are not limited to: artifact handling, reconciling object numbers, assisting in LSS collections inventory, object photography, and data entry.

Interested students should be working toward a degree in museum studies, archaeology, history, art history, material culture, or Jewish studies. Experience with numbering systems is preferred. Attention to detail required.

Please send a cover letter, resume, availability and list of three references (two of which must be professional or academic) to Ms. Jobi Zink, Sr. Collections Manager, Jewish Museum of Maryland, 15 Lloyd Street, Baltimore MD 21202 or to jzink@jewishmuseummd.org. Please include "LSS Archaeology Intern" in your subject line. Application deadline is Friday March 16, 2012.

INTERNSHIP POSITION DESCRIPTIONS **American Museum of Natural History**

American Museum of Natural History Internship

Fall opportunity: Intern Researchers needed at the North American Archaeology (NAARCH) Lab

The North American Archaeology Department of the American Museum of Natural History is now accepting applications for our Fall Lab Intern Researcher positions. Our fall Intern Researchers will staff the North American Archaeology (NAARCH) Lab. The NAARCH Lab handles, stores, and analyzes a wide variety of artifacts from an extensive temporal and spatial range. Past Lab Researchers have had the opportunity to work with lithics, Native American ceramics, historic European pottery, Spanish colonial material culture, and a large number of other material culture types. Analysis techniques include sorting of fine screen materials, basic lab organization, cataloging, and basic artifact analysis. In addition to lab work, interns will also be considered to take part in our ongoing fieldwork program on St. Catherines Island, Georgia, USA. Our fieldwork package supports room and board, transportation, and a stipend of \$12.00 per hour for three weeks.

Individuals interested in joining the NAARCH Lab internship should be highly motivated, patient, and detail-oriented. We will be accepting applications from both upper level undergraduates as well as graduate students. Individuals who have not yet completed their sophomore year need not apply unless they have extensive experience that off-sets their lack of academic training. Prior archaeological experience in either the field or in the lab is not necessary, but will be a factor in our selection.

Lab Researcher positions are unpaid volunteer positions with museum perks while working in the lab in New York. However, if accepted to the field work component, interns are compensated for an average of 130 paid hours. Course credit will be offered to those individuals currently enrolled in an accredited school of higher learning. The term of the internship will be from mid-September through the end of December. The museum asks 18 hours a week (3 days) from its Lab Staff.

Applications will be accepted until August 27th, 2010. Interested applicants should send a resume and a 1-page statement of purpose to rcajigas@amnh.org. Applications may also be sent via mail to:

Rachel Cajigas
Anthropology Department
American Museum of Natural History
Central Park West @ 79th Street
New York, New York 10024-5192

The statement of purpose should briefly outline the applicant's prior experience in archaeology as well as their future plans within the discipline. Individuals with questions should feel free to email rcajigas@amnh.org at the NAARCH Lab.

For more information, see: <http://research.amnh.org/anthropology/about/internship>

AGREEMENT FORM FOR INTERNS
Penn State

Friday, 12 May 2006 05:08 - Last Updated Friday, 12 May 2006 05:30

AGREEMENT FOR EDUCATION INTERNSHIPS IN MUSEUMS AND CULTURAL INSTITUTIONS

Student's Name:

Address:

City:

State and Zip Code:

Phone:

Email:

Major:

Area of Concentration:

University Internship Supervisor: David Ebitz

Address: 212 Arts Cottage, School of Visual Arts, Penn State Univ, University Park, PA 16802

Phone: (814) 863-1004

Fax: (814) 863-8664

Email: dme12@psu.edu

Museum or Institution:

Address:

City:

State and Zip Code:

Museum Supervisor:

Phone:

Fax:

Email:

Internship Title:

Credit:

I. DURATION

A. Starting Date:

B. Closing Date:

II. HOURS

A. Number of Weeks:

B. Days per Week:

C. Hours per Day:

These hours are to be divided as follows (approximate percentage):

D. In the Museum:

E. Travel or Field Work for the Museum:

F. Assignments Outside of the Museum:

III. OBJECTIVES OF THE INTERNSHIP

Specify the professional and career development objectives to be achieved during the internship. Include specific skills the intern will learn (such as conducting research, scheduling visits, giving gallery tours, and writing lesson plans) and more general learning objectives (such as understanding the field in which the internship is taken, and developing interpersonal skills).

IV. INTERN RESPONSIBILITIES Specify the duties and responsibilities of the intern to the museum. These should be stated clearly and concisely in order to avoid uncertainty during the course of the internship and at the time of the final evaluation.

V. UNIVERSITY SUPERVISOR RESPONSIBILITIES In consultation with the museum supervisor and intern, establish the internship assignment and schedule. Maintain contact with the intern and museum supervisor. Read and respond to the journal and other written assignments of the intern. Make one site visit, if possible, to observe, meet with the intern and museum supervisor, and provide feedback. Assign an academic grade for the internship after reviewing the final evaluation provided by the museum supervisor.

VI. MUSEUM SUPERVISOR RESPONSIBILITIES

A. Training/Education. Specify how the supervisor and museum will educate and prepare the intern in order to facilitate his or her achievement of the objectives specified under "Objectives of the Internship" Section III.

B. Feedback. Indicate arrangements for sessions (daily, weekly, monthly) to be held between the supervisor and intern for the purpose of constructive suggestions, guidance, and on-going evaluation.

C. Midterm and Final Evaluations. Specify date for a midterm oral evaluation between the intern and supervisor. The results of this evaluation should be communicated to the university supervisor. Prepare a final written evaluation of the intern, using the form provided by the university or an equivalent form used by the museum. Copies of the final evaluation should be provided to both the intern and the university supervisor.

VII. OTHER SPECIFICATIONS:

VIII. TO BE COMPLETED BY ALL PARTIES:

I agree to the conditions of the internship stated in the parts that pertain to me.

Intern's Signature Date

Museum Supervisor's Signature Date

University Supervisor's Signature Date

INTERNSHIP GUIDELINES Penn State

Friday, 12 May 2006 04:43 - Last Updated Friday, 12 May 2006 04:53

GUIDELINES FOR EDUCATION INTERNSHIPS IN MUSEUMS AND CULTURAL INSTITUTIONS

The following guidelines serve as a basis for cooperative affiliations between the Undergraduate and the Graduate Program in Art Education at The Pennsylvania State University and Education Departments of Museums and Cultural Institutions, which are considering students for internships. These guidelines are applicable to students in Art Education at Penn State who are pursuing the Museums and Cultural Institutions Option for the Baccalaureate Degree, the Degree of Master of Science or Master of Education, and the Doctorate in Art Education. These guidelines are consistent with those in Standards and Guidelines for Museum Internships prepared by the New England Museum Association and published by the American Association of Museums (1993, 2000).

Internships should incorporate the following principles.

1. The 15 credit internship should normally be the equivalent of a full semester in length, or a minimum of 12 weeks duration, and represent full-time employment of the intern's energies (40 hours per week or a standard work week as mutually defined by the sponsoring museum or institution and the university).
2. The sponsoring museum is requested to design the internship in cooperation with the prospective intern and university supervisor.
3. A formal written internship agreement will be signed by the intern supervisor at the sponsoring museum, and by the prospective intern and university supervisor outlining the desired objectives of the internship, the intern's duties and responsibilities, the responsibilities of the museum and university supervisors, and the means by which the intern's work will be evaluated.
4. Interns should be integrated into the ongoing work and education programs of the museum and treated as staff members.
5. Interns should assume professional-level responsibilities and be expected to complete a project or some discrete portion of a public and major project that is being undertaken by the education department of the museum.
6. Interns should recognize and fulfill the expectations embodied in the internship, taking responsibility for their actions and representing both the museum and university in a professional manner.
7. Interns should be carefully supervised by experienced and responsible professional staff members within the museum in cooperation with the university supervisor.

8. A museum considering the acceptance of an intern should recognize that supervisory responsibilities will require a significant commitment of time, but that an internship will equally and mutually benefit both the museum and the intern.
9. Interns should become acquainted with the functions, programs and departments of the museum in addition to those to which they have been assigned in order to understand the relationship of the intern's educational work to that of the museum, to the community, and to the museum field in general.
10. Interns will submit a journal of daily activities to the university supervisor on a weekly basis, as well as a summary report on the experience at the conclusion of the internship.
11. At the conclusion of the internship, the museum supervisor should complete an intern evaluation and submit it to the university supervisor. The museum supervisor's report should document the intern's actual working/learning experiences and critically evaluate these experiences.
12. If called upon to do so by the intern, the museum supervisor should be willing to write a letter of recommendation for use by the intern in pursuing any future professional positions in museum education.
13. The internship may also include any special workshops, lectures series, professional courses, and staff training seminars that are underway while the student is participating in the internship. Meeting times and hours involved in such activity may be considered a part of the intern's normal work week. However, any expenses incurred should be accommodated by the sponsoring museum.
14. Interns should be given reasonable consideration within the normal work week to pursue a research or inquiry project if an appropriate proposal is submitted and approved by the museum supervisor and the university supervisor prior to the beginning of such a project.
15. Interns should be encouraged as appropriate to seek professional employment after completion of the internship, and reasonable accommodation should be made to allow them time to look for positions, prepare application materials, and attend interviews.

David Ebitz
Associate Professor of Art and Art Education
Coordinator, Museums and Cultural Institutions Option in Art Education
School of Visual Arts
The Pennsylvania State University
212 Arts Cottage
University Park, PA 16802
(814) 863-1004
Fax (814) 863-8664
dme12@psu.edu

GUIDELINES FOR THE PRACTICUM IN MUSEUM STUDIES
Museum Studies Program
Graduate Certificate Program
University of Michigan

Overview

The practicum requirement for the Certificate in Museum Studies serves as an essential complement to the two-term proseminar and cognate courses. While the proseminar and cognate courses provide important historical and theoretical grounding, the practicum experience offers an opportunity to acquire first-hand experience working in a specific museum setting.

The six credits earned for the practicum are usually fulfilled through the completion of a three-month internship undertaken at a regional, national, or international museum after completion of both terms of the proseminar sequence. Students and host museums should benefit equally from the internship experience. Other options exist for fulfilling the practicum requirement; students are encouraged to schedule a meeting with the Practicum Coordinator to explore these possibilities further.

General Objectives

The objectives of the practicum requirement are to assure that students

- Learn to function as professionals within a broad and diverse community of museums and museum professionals
- Develop expertise and skills that relate to specific areas of museum work
- Apply an academic grounding in museum history and theory to inform decision making in work conducted for host institutions
- Engage fully with the staff of the host institution to further the goals and priorities of their sponsors
- Increase awareness of current issues within the museum profession.

General Requirements

- The time commitment required for the practicum will be forty hours a week for three months.
- Students engaged in the practicum are expected to complete a final report for submission to the MSP Practicum Coordinator to receive credit for the experience. The content and shape of the report should allow each student to examine the various influences of the proseminar (readings, in-class assignments, and guest lectures), site visits, public events, and practicum experiences on their understanding of the museum field.

For this report, students should prepare a 10-15-page paper that revisits the proseminar experience (theory) as viewed through the lens of the practicum (practice). The final paper should be comprehensive in scope, making specific reference to readings, class discussions, and guest lectures as appropriate.

- Students are required to submit a progress report at the end of the first six weeks of the practicum. The purpose of this report is to provide an overview of the activities in which the student has been engaged and to articulate how s/he plans to structure the final paper. The report should include
 - A critical summary of the activities in which the student has been engaged
 - An abstract outlining the student's initial thoughts about the paper
 - Identification of the major themes to be examined
 - A list of relevant readings, guest presentations, public lectures, and site visits that relate to the issues to be examined in the paper.

This draft document should be forwarded directly to the Practicum Coordinator.

- **The final paper will be due at the end of the practicum.** A grade of "Incomplete" (I) will be assigned if papers are not received by the end of the practicum. Sample final papers are available on the Museum Studies CTools site.

Student Responsibilities

- Students are expected to play an active role in identifying and creating practicum experiences that will further their own academic/career goals and which are consistent both with work conducted at the graduate level at the University of Michigan and the general goals of the Museum Studies Program.
- Practica may be conducted within many different types of museums and may involve work in a range of content areas, i.e. curatorial, museum education, information systems, web-related projects, exhibits, public relations and outreach, development, administration, collections management, etc.
- Students pursuing the practicum should schedule an initial meeting with the Practicum Coordinator of the Museum Studies Program during their first semester in the program to identify potential internship hosts, develop a strategy to research and pursue specific opportunities at host museums, and to articulate a prospective course of study for their practice-based experience. Approval of a completed Practicum Contract is required prior to embarking upon an internship.
- Signed contracts for all internships are due no less than one month prior to the term in which they are to begin. Students who fail to submit completed contracts by these dates may find the option to pursue these experiences no longer available.
- International students intending to pursue MSP 609 for credit off campus (but within the United States) may need to complete the CPT (Curricular Practical Training) process through the

International Center. To do this, students must have a written offer from a practicum host in hand, complete a workshop with the International Center, fill out the necessary CPT paperwork, and provide copies of their visa and I-20 forms. Passports and SEVIS forms must be checked at the International Center for possible updating. Since the process can take 4-8 weeks to complete (and perhaps longer than that for summer internships), international students are urged to plan for their internship activities accordingly.

- After the Practicum Contract has been completed, students may seek funding to support the practicum by submitting a Request for Funding to the MSP Program Director. This request must be received no later than one month prior to commencement of the internship. No financial support for the practicum will be advanced without a signed contract.
- Students contemplating international travel must submit a completed copy of the document, Terms and Conditions for Students Traveling Abroad, along with their Request for Funding. Funding requests will not be processed otherwise. In addition, students are encouraged to make full use of travel planning materials provided by the University, which can be found on the MSP CTools site.
- Students are expected to offer a brown bag presentation on their practicum experience within two terms of the completion of their practicum.

Host Museum Responsibilities

- Host museums should treat interns as they would any trained and qualified staff member. Interns should observe the same work rules as other staff members, attend staff meetings as might be appropriate for a beginning professional, carry out work assignments productively and efficiently, and accept supervision.
- The Museum Studies Program sees the practicum experience as an extension of classroom learning and requires that all interns benefit from the mentoring of a full-time museum professional.
- Host museums should provide ample opportunity for students to exercise independent professional judgment and decision-making responsibilities and to conduct meaningful work that contributes to the goals and priorities of the institution. While students should not be excused from routine tasks associated with museum work, neither should internships proscribe student learning by limiting them to nothing but these tasks: the intern should be expected to assume professional level responsibilities for the majority of the internship experience. Host museums are encouraged to tap the knowledge and creativity of their interns.
- Host museums are expected to play an active role in working with the student to outline the practicum experience and subsequently supervise the student's work.

Any questions about the nature or intent of these guidelines should be addressed to the Practicum Coordinator of the Museum Studies Program.

INTERNSHIP ORIENTATION
Jewish Museum of Maryland
March 2012

Hello future JMM intern,

As the official Intern Wrangler let me welcome you to the Jewish Museum of Maryland (JMM). I hope you are excited about your internship, as I know the staff is looking forward to meeting each of you and working with you in the upcoming weeks.

This memo is designed to answer a number of questions that you might have before starting your internship. It should also help you prepare for the various activities we have planned for the summer. Read it over. Print it out. Refer to it as necessary.

First I need to knock out some administrative housekeeping and gather some basic information.

1. Administrative Housekeeping

- a) Please sign and return your letter of agreement to either me or your immediate supervisor before the start of your internship.
- b) Send me an e-mail address that you will be checking regularly, as we do almost all communicating electronically.
- c) Provide a local mailing address for our roster*. Please provide your permanent address as well, so that you can receive payment at the end of your internship if you will not be staying in the Baltimore area. (*If you don't know this information yet, we'll get it during orientation. If you are having trouble finding housing let us know ASAP!)
- d) Confirm your anticipated start date and schedule (and note any anticipated vacation days, etc.) with your immediate supervisor.
- e) Let me know how you prefer to be addressed. (I once had an intern named Katherine and it wasn't until 3 weeks into the program that she told me that everyone but her grandmother called her Kate.)
- f) Our director likes to know your academic major, anticipated graduation date, future professional or educational plans, home town and why you are interested in interning at the Jewish Museum of Maryland. Telling us your blood type, astrological sign, and dating preferences are optional.
- g) We're also going to need to get some emergency contact information from you. Not that we want anything bad to happen, but just in case! Let us know of any allergies (including food allergies, since we like to feed our interns!), medications, etc.
- h) Summer birthday? Let us know so that our Intern Treats & Prizes Coordinator can help you celebrate.

Now, some important things about the JMM that you should know:

2. HOURS, PARKING & KEYS

a) Regular office hours are 9-5 Monday-Friday, though someone is usually in the office at 8:30 and as late at 6/6:30;

1) **Collections and exhibitions interns** should be prepared to start at 10 am, but generally do not need to stay beyond 5 PM.

2) **Education and programming interns** should be prepared to start at 9 am, but generally do not need to stay beyond 4 PM

3) **Development interns** should be prepared to start at 9 am, but generally do not need to stay beyond 4 PM

b) Museum hours: the museum is open to the public from 12-4 on Tuesdays, Wednesdays, Thursdays, and Sundays. I can give you some free passes should you have friends or family who are interested in visiting the JMM (and of course, we encourage you to bring your friends and family in).

c) The Museum will be closed on Sunday, May 27 (Shavuot) Monday, May 28 (Memorial Day/Shavuot), and Wednesday, July 4 (Independence Day). These are days off from work and do not need to be “made up” to complete your hours.

d) The “official” last day of the internship program will be Friday August 10. Please speak to your supervisor about taking and making up vacation days, etc. We usually have some interns continue a week or so afterwards.

e) Interns should use the staff entrance located at the rear of the museum. The address is 1135 Watson Street if you want to find directions on googlemaps. Please ring the doorbell on the gate, announce that you are an intern, and someone will magically let you in. Sadly, you will have to do this every day in order to get in to the building.

f) The JMM has a free, secure parking lot at 1135 Watson Street (the back door of the museum) which you are welcome to use. With ten interns and our cadre of volunteers parking here in addition to staff, spaces may fill up. You might consider carpooling, biking, walking (once you figure out how far it is from your place and who your neighbors are, of course!) and parking at the front of the building on Lloyd Street.

g) Interns will be issued a card pass and photo ID which will grant access throughout the appropriate areas of the museum. ***Interns are required to give a \$20 deposit for the card pass. You will be refunded when you return the card pass at the end of your internship.***

3. DRESS & WHAT TO BRING

a) The JMM dress code is business casual. We encourage our interns to dress in a casual, professional manner. After all, this is your job for the summer! Suits are not required. Khakis, slacks, skirts are all fine. Profanity and obscene images are not acceptable on garments. Undergarments

should be worn but not visible. Please use discretion when wearing tank tops. Open-toed shoes are fine unless you are moving exhibition materials.

b) I'd recommend bringing a sweater or light jacket that you can leave in the office since the air-conditioning is often quite high (even in the winter!).

c) It is appropriate to wear "grubby" clothes if you are installing and/or de-installing an exhibition: jeans, t-shirts, sneakers. Anyone working in the Lloyd Street Synagogue for extended projects can wear "grubbies."

d) There are a few days that you may want to dress nicer than usual: Annual meeting (June 3), board meeting, etc. We'll give you a list of these dates in advance. This means slacks, skirts or dresses for ladies, shirt and tie for guys (we won't make you wear a jacket in the middle of the summer!)

e) Don't forget to bring your digital camera and cord. In fact, you will need it with you for orientation.

4. AMENITIES

a) The JMM has a refrigerator, toaster oven, and microwave in our lunch room. Most of the staff brings their lunch from home and eat here.

b) There are three delis on our block, so a sandwich is never far away. A Whole Foods Market, sushi place, Taco Fiesta, and a coffee shop are just down the street, plus there are many restaurants in Little Italy. The food court at the Inner Harbor is about 10 blocks away.

c) The JMM does not keep a kosher kitchen.

d) We have plenty of outdoor seating for lunch on sunny days. The lunch room tends to get crowded (especially on Tuesdays with volunteers). There is frequently overflow in the Board Room, provided that there are no meetings.

5. GETTING TO KNOW THE JMM

a) There will be a two day Internship Orientation to the Museum on Monday & Tuesday June 4- June 5, 2012 starting at 10 AM. The orientation is designed to give you an overview of the Museum in general, and perhaps more importantly allow you to get to know your fellow interns. I will e-mail a more detailed orientation schedule soon.

b) Once you arrive at the JMM you will receive a big red folder. The red folder contains a ton of press about the Museum. There are interpretive brochures from many of our exhibitions, newsletters, the latest copy of our *Generations* magazine, as well as press reviews. This will give you an idea of the many programs that we offer and the range of our collections. Don't worry you do not need to read it all—there is no test! (See section 7 about tests!)

c) You will also receive an internship binder containing a number of important documents including a staff roster (with pictures to help you remember who everyone is), the emergency & disaster plan, readings about how to handle collections, a guide to scanning and cataloging,

directions for writing a blog post, and evaluations for intern workshops. This will be your guide for many activities that you do during your internship and it is yours to keep. Feel free to add other documents to the binder.

d) Every week Avi sends out a report of the events that transpired during the week. He is likely to start sending them to you before your internship commences, and will send them to you for years after your internship ends. It's a pretty lively reading and will let you know all of the dirt that you might have otherwise missed, so you will want to read it. Again, there are no quizzes on the content, but you should expect to find your name mentioned at least once or twice. (Hence question '1f' above.) You might want to hang on to a few of them – send them to your parents, professors, etc. You will be asked to contribute to the weekly report as well.

e) You will be introduced to the entire staff, our volunteer corps, and some board members when you arrive. Everyone at the JMM is really great—really! But be prepared for the grand inquisition from everyone you meet. Seriously. Get your life story in order and be prepared to answer questions about why you are interested in pursuing a museum career, how you heard about the JMM, and what brought you and/or your family to Baltimore.

f) If you are in town early and want to check out the Museum before we have a chance to get to know you, you are invited to join us for our Annual Meeting 1-4 p.m. on Sunday June 3, 2012. Marvin Pinkert will be taking over as our new Executive Director, and there will be a ton of Board Members, volunteers—and of course, the staff!

6. FIELDTRIPS & WORKSHOPS

a) Field trips to other museums, collecting institutions, and landmarks in the Greater Baltimore area will be a part of your internship. Behind-the-scenes tours will allow you to see how other museums operate and broaden your understanding of the museum profession. If there is a museum in town that you have always wanted to go to, please let me know. Dates and locations TBD.

b) The JMM staff is committed to providing professional development and training to our interns. After all, you are our future colleagues! Most workshops will be conducted in-house by our staff. Dates TBD.

c) One of your very first workshops will teach you how to use your digital camera. Please bring your camera to orientation day 2. (I'm repeating myself, but I don't want anyone to forget.)

7. WRITTEN ASSIGNMENTS

a) Although there are no tests for the internship, interns will be asked to write a short paper [2-6 pages]. (You knew there was a catch to the fieldtrips, didn't you!) Your paper might be a gallery review, comparison of storage facilities, a finding aid or curriculum that you worked on. Your supervisor will provide you with more details when you arrive. This paper may also be used for internship requirements for your school.

b) Each intern will contribute to our on-line presence by writing two posts for our blog and tweeting weekly. Go ahead, check it out in advance. www.jewishmuseummd.org/blog If you go to the archives you can see what our interns have written about. We'll assign blog dates during orientation and help you figure out what to write.

c) If you are receiving a stipend for your internship, please be prepared to write a detailed letter of thanks to your sponsor (we will provide this information). We also keep a copy of your letter in our files. You will not receive your final payment until the letter is written. (Seriously.)

d) All interns should keep a journal or work log of the many projects they have worked on during their internships. You may wish to include some of the highlights in our weekly report [5d above --Avi does love it when the interns contribute!]; your supervisor may ask for a copy for reference purposes. This journal can also be used to fulfill requirements for school.

e) All interns are expected to complete a written evaluation of their internship experience at the JMM. We use these evaluations to improve the internship program and our own supervisory skills, so let us know what you think!

8. EVALUATIONS

a) Yup, I already told you that you will need to write an evaluation of your internship experience. Did I tell you that we'll even provide you with the form?

b) Your supervisor will conduct a mid-term and final evaluation of your performance as well. Don't worry! We're pretty nice and we only want you to do your best. Plus, it's good to get feedback.

c) Does your academic institution require an evaluation? Let us know! We're always ready to fill out more forms.

9. EXTRA CURRICULAR ACTIVITIES

a) If you are new to town (or even if you aren't) and you are looking for some fun, social activities there are two organizations to look into: Fluid Movement and Baltimore Sport and Social Club. Several staff members are involved in these groups and are happy to share information.

9a1) I will probably send you a recruitment flyer for the Fluid Movement Water Ballet – it is awesome! Rachel, Elena and Jobi are involved in the show. We're happy to tell you all about this year's show, introduce you to other people in the group, figure out which scene is right for you, and, heck we might even take you to rehearsals! It's not a requirement for your internship, but in the past a number of our interns have participated in the show.

b) There are tons of free outdoor movies in Baltimore in Little Italy, Federal Hill and near Johns Hopkins campus. Once the summer schedules are announced, I'll put together a list for everyone.

c) There are also tons of wonderful festivals in the city during the summer. Some are free, and others have small admission charges. Again, I'll put together a list for everyone.

d) Civil War buff? Plenty of civil war events, happenings, lectures, etc. Guess what? I'll put it on that aforementioned list for you!

10. QUESTIONS? CONCERNS?

If you have any questions or concerns, do not hesitate to contact me at (410) 732-6400 ext. 226, or jzink@jewishmuseummd.org or your own internship supervisor.

Once again, we are all looking forward to having you aboard!

Best,

Jobi Zink
Sr. Collections Manager/Internship Coordinator

INTERNSHIP ORIENTATION GUIDE EXCERPTS
Smithsonian Institution
Complete document may be viewed at
<http://www.si.edu/ofg/internorientationonline/welcome.pdf>

- welcome to the smithsonian
- brief history + mission
- structure + organization
- internship resources
- web resources
- get there
- pre-arrival arrival
- departure
- general information
- safety + health
- policies

welcome to the smithsonian

Welcome to the Smithsonian Institution! As the world's largest museum complex, the Smithsonian spans 19 museums, the National Zoo, cutting edge research facilities, and extensive education and outreach programs across the world. At any given time, the Smithsonian employs 6,000 staff members, thousands of researchers, volunteers, and hosts over 1,300 interns yearly. The Smithsonian is headquartered in Washington, D.C., and operates museums and facilities in New York, Virginia, Maryland, Florida, Massachusetts, Arizona, and Panama. This is an exciting time to be at the Smithsonian, and we hope you will make the most of it.

Smithsonian interns learn by doing. By helping us to produce our world-class programs, exhibits, and research, you will have an opportunity to make a real impact, develop personally and professionally, and learn from people who are experts in their fields.

The Smithsonian Center for Education and Museum Studies (SCEMS) has gathered the following information to guide you through your internship.

If you have any questions, please contact: 202-633-5439 or shapiroe@si.edu. On behalf of the Smithsonian Internship Council, best wishes for a rewarding internship!

Sincerely,
Emily Shapiro
Academic Programs Assistant
Smithsonian Center for Education and Museum Studies (SCEMS)

And

Tracie C. Spinale

Program Manager & Co-Chair, SI Internship Council
Smithsonian Center for Education and Museum Studies (SCEMS)

brief history

The Smithsonian Institution owes its origin to a British scientist named James Smithson, the illegitimate son of the Duke of Northumberland, who died in 1829. Although Smithson named his nephew as beneficiary of his estate, his last will and testament stipulated that should his nephew die without heirs (as he did in 1835) the entirety of his property, more than a half-million dollars, should be bequeathed to the United States of America,

“...to found at Washington, under the name of the Smithsonian Institution,
an Establishment for the increase and diffusion of knowledge...”

It is unknown why Smithson would leave his entire fortune to a country to which he never traveled and to a people with whom he seems to have never shared correspondence.

Six years after Smithson’s death, President Andrew Jackson turned the matter over to Congress, which pledged the faith of the United States to the charitable trust. After years of heated debate, an Act of Congress was signed by President James K. Polk on August 10, 1846, that established the Smithsonian Institution as a trust to be administered by a Board of Regents and a Secretary of the Smithsonian. The Act provided the basic charter for the Smithsonian which still applies today.

“Over the next decade, the Smithsonian will be called upon to become more deeply and more visibly engaged with the great issues of our day. We have some of the best minds in the country here at the Smithsonian. I look forward to continuing to work together with you to build the foundation for a new era for this great Institution. We must be innovative, disciplined, focused, nimble and more self-reliant than in the past. We must seek excellence in all we do. One thousand years from now, we want people to look back and say of our time at the Smithsonian Institution: “Those folks got it right.”

- Dr. G. Wayne Clough
Secretary
Smithsonian Institution
from: Installation Remarks, January 26, 2009

mission

Smithsonian’s New Vision:
Shaping the future by preserving our heritage, discovering new knowledge, and sharing our resources with the world.

Six values that will direct all we do:

Discovery, Creativity, Excellence, Diversity, Integrity, and Service.

Culture:

Accountability, Transparency, & Integrity:

All in a disciplined fashion, essential to our vision for the Smithsonian.

Themes/“Grand Challenges”:

1) Unlocking the Mysteries of the Universe

2) Understanding and Sustaining a Biodiverse Planet

3) Valuing World Cultures

4) Understanding the American Experience

- Secretary Clough’s remarks at the All-Staff Meeting, October 6, 2009

Organizational Goals

http://prism.si.edu/administrative/FY2009_goals.htm

Strategic Plan

<http://prism.si.edu/Strategic-Plan/index.htm>

Senior Management

<http://www.si.edu/about/people.htm>

Public Website

<http://www.smithsonian.org>

structure

Smithsonian Institution Organizational Chart

<http://www.si.edu/content/pdf/about/Smithsonian-organizational-chart.pdf>

internship resources

Some links are available only within the SI Network

There are many resources available to assist you.

Internship Supervisor

(Directs your day-to-day activities)

Internship Coordinator

(Coordinates internship activity within your unit; In some instances this is the Supervisor as well.)

SCEMS—Intern Services—interninfo@si.edu

Online Orientation Presentation at: <http://intern.si.edu/orientation>

On-site orientation provided through your Program Supervisor or Coordinator

If your internship location is outside of Washington, D.C. contact your Internship Coordinator or Supervisor for specific resources for your region.

contacts

Internship Coordinator

Each Museum, Office, or Research Institute has an Internship Coordinator who oversees the internship program. He or she ensures that you are properly registered and apprised of your unit's policies and procedures. In some cases your Internship Supervisor is also the Coordinator.

Smithsonian Institution Internship Council members list:

<http://siofg.si.edu/InternshipCouncil/InternshipCoordinatorList.html>

Smithsonian Intern Services Manager

Emily Shapiro is the Smithsonian's Intern Services Manager. If you have any questions or issues that cannot first be answer by your Supervisor or Coordinator, contact Internship Services at shapiroe@si.edu or 202-633-5439. Location: Capital Gallery, 600 Maryland Ave SW (7th & Maryland), 1st Floor, Room 105W, Washington, D.C.

web resources

Full orientation guide offers a list of helpful web resources.

get there

Full orientation guide offers a list of helpful websites for local transportation options as well as a map showing Smithsonian Museums and area attractions.

There is no on-site parking at the Smithsonian available for interns, and it is extremely difficult to find parking in the surrounding area. We recommend that you leave your car at home and take public transportation to the Smithsonian.

pre-arrival

Security Background Check

You cannot be awarded an internship appointment without a background investigation. Interns are required to submit Office of Personnel Management Form 306 and are subject to a pre-appointment security investigation and fingerprinting through the Smithsonian's Office of Protection Services. You may be interviewed by an investigator during this process. Contact your Supervisor or Internship Coordinator for details.

This affects ALL Smithsonian Interns—U.S. Citizens or International—who: Remain in-residence for 4 weeks or longer
Receive a Smithsonian ID Badge

(ID Badges are not issued for less than 4 weeks.)

Housing

<http://intern.si.edu/housing.html>

Most Smithsonian museums and offices do not provide housing assistance for interns, except for some research facilities (Front Royal, Edgewater, & Panama).

Housing options in Washington include temporary apartment rentals and sublets, dorm rentals, group houses, on-site Washington programs through your college or university, and alumni associations through your college or university. Once accepted into an internship program, you may want to ask your Internship Coordinator about other interns who might be looking for roommates.

For more information, check the real estate rental listings in the local newspapers, or visit the following websites:

www.apartmentguide.com

www.washingtoncitypaper.com www.washingtonpost.com <http://washingtondc.craigslist.org>

www.internsdc.com

Also, visit the websites of these local universities: The Catholic University of America, Gallaudet University, Georgetown University, and The George Washington University; they offer summer dorm housing options. Housing in Washington, D.C., can be expensive so begin your search early.

arrival

ID Badges

If you will be at a Smithsonian facility for more than 4 weeks, you will need to get a Smithsonian photo ID. Your Supervisor or Internship Coordinator will provide you with the appropriate form and instructions. You will not receive an ID until your investigation and fingerprinting are completed. If you lose your ID, there is a replacement fee.

Registration

Your Supervisor or Internship Coordinator will provide you with Intern Registration materials through the online SOLAA system. You may receive the materials from your Program at the start of your intern.

It is extremely important that you and your Supervisor fill out the Intern Registration forms and submit them through SOLAA. Failure to do so results in non-liability coverage and no official record of your internship. Your Program may require additional specific forms. Check with your Coordinator or Supervisor.

The SI-wide required forms are:

Intern Registration Form—including Copyright Agreement & License to Smithsonian

Parental Consent to Treatment (for minors)

Equal Opportunity: Rights and Responsibilities

Please read the Equal Opportunity: Rights and Responsibilities document. Complete and return the acknowledgement form contained in the packet to your Coordinator or Supervisor.

You can find all of the above forms through SOLAA, by visiting <https://solaa.si.edu>

Stipend Payment Questions

Some specific Smithsonian Internships offer stipends. Most do not.

All stipend payment and related questions should be directed to the Office of

Fellowships and Internships (OFI), 202-633-7070 or siofg@si.edu.

It is VERY important to return your Award Agreement for paid internships prior to your arrival.

Failure to do so will result in delayed payments. Be sure to check with your banking institution to confirm the correct routing number for electronic funds transfer, and do not rely on the routing number on your check.

departure

Exit Procedures

IMPORTANT: At the end of your internship, you MUST turn in your ID Badge to your coordinator (or the location where your ID badge was issued). You CANNOT keep your ID Badge as a “souvenir.” Please do this to ensure that future interns can enjoy the benefits and privileges of Smithsonian IDs (discounts, ease of passage, etc.). Be sure to “check-out” with your supervisor and advisor before leaving.

Evaluations

Your program may require you to complete a report or evaluation at the end of your internship.

If you wish to share the evaluation with the central intern office, please e-mail it to:

interninfo@si.edu. We may use parts of it, attributed to you, in promotional materials and on the web.

international

International Interns

A very special welcome to our interns from abroad!

The International Center is located in the S. Dillon Ripley Center “Quad” Building,

3rd Floor, Room 3126. Visa questions should be directed to Francine Berkowitz,

fc@si.edu. Be sure to check-in with the International Center when you begin.

Foreign language brochures and tours information

http://www.si.edu/visit/foreign_language.htm

Deutsch <http://www.smithsonian.org/guides/german.htm>

Español <http://www.smithsonian.org/guides/spanish.htm>

Français <http://www.smithsonian.org/guides/french.htm>

<http://www.smithsonian.org/guides/chinese.htm>

<http://www.smithsonian.org/guides/japanese.htm>

<http://www.smithsonian.org/guides/Korean.htm>

Non-US citizens may be awarded certain Smithsonian internships. Most interns coming from abroad will require visas to enter the United States. If you are an international intern, please allow time to complete the many paperwork requirements need to obtain a visa.

general information

Hours and Holidays

Most Smithsonian offices are open Monday through Friday from 8:45 a.m. to 5:15 p.m. Hours for your internship are determined by your Supervisor. Let your Supervisor know in advance if you plan to be absent from your internship for medical or personal reasons.

For unplanned absences, phone or e-mail your Supervisor to let them know you will be absent, late, etc. Treat this academic appointment the way you would a job. Be responsible. It reflects poorly on you if you do not show up without explanation.

Smithsonian offices are closed on Federal Holidays and anytime the Federal Government is closed. The operating status is found at: www.opm.gov. The Federal Holidays are: New Year's Day, Martin Luther King's Birthday, President's Day, Memorial Day, Independence Day, Labor Day, Columbus Day, Veterans Day, Thanksgiving, and Christmas.

When unexpected federal delays occur, consult the Smithsonian 24 Hour Information line for office/museum closings and Continuity of Operations (COOP) information: (202) 633-8100, or go to: <http://www.alerts.si.edu/>.

Intern Events

We here at SCEMS provide a wide range of intern events and tours throughout the year. Make sure to ask your supervisor if they've received the Intern Event Flyer from SCEMS so you can sign up for any events! In addition, your internship program may host additional events and tours specific to your program. Before you attend any events, make sure to clear it with your Supervisor well in advance of attendance. It is at the discretion of the Supervisor whether or not they allow you to go if an event falls during your internship hours.

General Smithsonian events are posted at <http://www.si.edu/events>.

Intern Events are also posted on the Facebook "Smithsonian Interns" Group page (http://www.facebook.com/home.php?sk=group_5278754132). Be sure to join!

Discounts and Freebies

Show your Smithsonian ID to receive:

20% discount in Smithsonian Museum Shops

20% discount in some Smithsonian food facilities (@ NMNH, NMAH, NMAI, SAAM, NPG, and Castle)

One complimentary ticket per week for IMAX screenings:

Go to the box office at the National Air and Space Museum or the National Museum of Natural History, and present your Smithsonian ID for a ticket. Vouchers are not valid for Hollywood feature films (aka "Night at the Museum," etc...) <http://www.si.edu/imax>.

Full orientation guide includes a list of local eateries at which interns may receive a discount including information about opening hours.

In addition, some off-site units have their own staff facilities, and you can “brown bag” it. Check with your coordinator for details. There are a variety of Federal Government Agencies, such as Dept. of Energy and Dept. of Education around the Mall-area which have cafeterias. You can access these by showing your Smithsonian I.D. badge. There are also many fast-food commercial restaurants, such as Chipotle, Pot Belly, Five Guys, etc...in the areas around the museums.

safety and health

disaster preparedness

<http://www.alerts.si.edu/>

emergency communications hotline: (202) 633-8100

* In New York, the number is: (212) 514-6333

Office of Protection Services

<http://ofeo.si.edu/security/index-sec.asp>

Know your museum's security office. This is where you can report suspicious activity and find emergency assistance. Other tips: Know your local health unit; Wear your ID badge at all times and check with Security in your building when you arrive early or leave late; Use a Property Pass to remove belongings of significant value from the building; Use the shuttle services whenever possible, especially after dark; Use the buddy system, and exercise caution when traveling after dark; Read the Smithsonian Staff Emergency Preparedness Procedures Handbook, available on the Smithsonian Prism intranet under “Publications”;

Visit the Office of Facilities Engineering and Operations (OFEO) Disaster Preparedness Vital Information website: <http://ofeo.si.edu/security/emergency/disasterpreparedness2.asp>.

policies

Official policies for Smithsonian interns are contained in Smithsonian Directive 709. Here are the topics that pertain to interns during their time at the Smithsonian:

Ethical Standards

The Smithsonian Institution Statement of Values and Code of Ethics

http://www.si.edu/about/policies/documents/ETHICSPOSTEDStatementValuesEthics_FINAL.pdf

Questions and Answers Regarding the SI Statement of Values and Code of Ethics

<http://www.si.edu/about/policies/documents/ethicsQuestions%20and%20AnswersFINALdoc.pdf>

A Smithsonian intern is obligated to uphold the integrity of his or her activities in a conscientious and responsible manner. The Smithsonian Institution is a public trust whose mission is the increase and diffusion of knowledge. The Smithsonian was established by the

United States Congress to carry out the fiduciary responsibility assumed by the United States in accepting the bequest of James Smithson to create the Smithsonian Institution. We are accountable to the general public as well as to the Smithsonian's multiple stakeholders in carrying out this responsibility. We recognize that the public interest is paramount.

Serving the Smithsonian is a privilege and those who work on its behalf have a responsibility to maintain the highest standards of honesty, integrity, professionalism, and loyalty to the Institution. We must ensure that our activities support the Smithsonian mission and take care to avoid conduct that would compromise the integrity of or public confidence in the Smithsonian. We acknowledge that in order to merit and preserve the public trust we must maintain a shared commitment to core values and an expectation of ethical and professional conduct in all of our activities. This Statement of Values and Code of Ethics articulates our core values and ethical standards to provide guidance for the application of these principles in pursuit of the Smithsonian's mission.

Workplace Harassment

The Smithsonian Institution has a policy of zero tolerance of workplace harassment based on race, color, religion, national origin, sex (including pregnancy), age, disability, genetic information, marital status, parental status, sexual orientation, and reprisal/retaliation. Individuals engaging in behavior or conduct that violates this policy will be subject to appropriate disciplinary measures up to, and including, disassociation, and removal from the Smithsonian.

The policy, <http://prism.si.edu/oeema/sieeo/WPHarassPolicy.pdf>, and a summary of your EEO rights and responsibilities, http://prism.si.edu/oeema/051407_IAWS_Packet.pdf, can be found on Prism.

If you have questions or concerns regarding workplace harassment, please contact your sponsor or the Office of Equal Employment and Minority Affairs.

Office of Equal Employment and Minority Affairs

<http://prism.si.edu/oeema/index.html>

Academic Credit

If you are seeking academic credit for your internship, you must make arrangements in advance with your school and your Intern Supervisor.

Appropriate Attire

As the home of the Nation's government, Washington, DC is a formal town. We encourage interns to dress in a professional and appropriate manner commensurate with their Museum, Office, or Research Institute. That doesn't mean you need to invest in a new and expensive wardrobe, but some clothing choices that might be acceptable on your campus are not appropriate in the museums and offices of the Smithsonian. Whether you work behind-the-scenes or with the public, you are a representative of your museum or office, and the Smithsonian Institution during your internship hours. Summertime Washington gets hot, but flip-flops are never considered professional office attire. Please discuss specific requirements with your supervisor early in your internship to avoid awkward situations.

Intellectual Property

All interns are required to sign a copyright agreement, and the Smithsonian retains the rights to all the work you produce at the Smithsonian. In accordance with this agreement, you must receive special permission from the Office of the General Counsel to use your internship products outside the Institution (for commercial gain); Educational use (such as an academic or conference presentation) is permitted.

Liability

All Smithsonian interns are strongly advised to carry health insurance. Please contact your insurance carrier to ensure you are covered during your internship. In the event that a Smithsonian intern is injured or injures another person, or damages the property of another, the Smithsonian's liability for such will be determined by the same criteria established for employees under the Federal Employees' Compensation Act or the Federal Tort Claim Act. The Office of the General Counsel handles issues of this nature.

Grievances

Should you have a serious concern during your internship, do not hesitate to contact your Intern Supervisor. If you feel the matter is still unresolved, arrange a meeting with your Internship Coordinator. The staff at the Smithsonian will make every effort to assist you.

[Adapted from Social Media Guidelines for NMAH Interns, 2009]

Social Media

Many are excited to share their museum experiences. With the advent of blogs and social networking sites (e.g. Facebook, Twitter, Flickr, YouTube, and others), the private is public. We urge all interns to carefully consider material they are publishing before posting Smithsonian-related content to the Web. Your statements should not compromise the Smithsonian and its mission. While you are a private citizen, you are now linked to one of the most trusted names in the country, and you are seen as a representative of the Smithsonian by the outside world. Some Smithsonian museums have established official blogs and encourage interns to publish via those sanctioned sites. If you wish to share information about the Smithsonian through social media forums, you should discuss the content with your supervisor first, and ask for advice on what is permissible. Check with the unit's Office of Public Affairs if you or your supervisor are not sure.

Confidential Information

As an intern, you may participate in internal discussions, be privy to confidential information and have access to collections storage rooms and other non-public areas. Blogging and sharing information in social media outlets becomes a concern when confidential information becomes public or goes viral—remember that such information is meant to be kept internal and should not be disclosed by you. Upcoming exhibitions or new acquisitions should not be announced to the public or the media on anyone's personal blog, Facebook page, Twitter feed, or other outlet. Release of non-public information can cause problems and potentially jeopardize the Smithsonian and its relationships. Familiarize yourself with what information is on your unit's web sites, and if the information you want to share is not posted anywhere, you should keep it to yourself.

Postings on Social Media sites related to behind-the-scenes museum content, exhibitions and programs in the planning stages must be approved through your supervisor, and only after verifying existing information through official Smithsonian websites. If you do blog or otherwise share information online, ensure that you do not list the names of your colleagues (including first names); that all comments are professional and appropriate; that there are no photographs of collections areas or other non-public spaces; and check your settings to make sure that only the people you want to read your blog (or Facebook page, Twitter feed, etc.), have access—not the whole World Wide Web. The Smithsonian regularly monitors the Web for content related to the Smithsonian. Chances are that your colleagues at the Smithsonian have seen the material you are posting online.

Your Badge + the Web = A Security Risk

DO NOT publish a photo of your ID Badge online. To publicize a security badge online is an infringement of security regulations.

[Adapted from Smithsonian Directive 931, Use of Computers, Telecommunications Devices and Networks, 2009]

Use of Computers and E-mail

Smithsonian computers and e-mail are, as a general rule, to be used only for Smithsonian-related activities. All interns are required to sign a Computer User Agreement and participate in computer security training. Ask your Coordinator or Supervisor for details. Computers, internet, and e-mail are neither private nor confidential.

The Smithsonian prohibits the use of any means of electronic communication to:

- Harass or threaten other users or interfere with their access to SI computing facilities
- Send or forward racially, sexually, or ethnically offensive messages
- Send material that is slanderous or libelous or that involves defamation of character
- Plagiarize
- Send fraudulent e-mail
- Break into another user's computer or mailbox
- Lobby an elected official, promote a political candidate, or promote a personal, social, religious, or political cause regardless of worthiness
- Search for or use websites that involve hate groups or racially offensive or sexually explicit material
- Gamble
- Send malicious programs such as computer viruses
- Promote ventures involving personal profit
- Participate in activities that promote computer crime or misuse, including, but not limited to, posting or disclosing passwords, credit card and other account numbers, and system vulnerabilities
- Violate any software licensing agreement, especially by distributing software
- Infringe on any copyright or other intellectual property right
- Send mass mailings of a non-business nature
- Participate in chain letters
- Disclose confidential business information.

Last Update: 6/1/2011

Every effort is made to keep this guide current, however, information is subject to change without notice. Questions or comments to Emily Shapiro, Program Assistant, SCEMS e-mail: shapiroe@si.edu

INTERN EVALUATION
Jewish Museum of Maryland

Intern's Name:

Supervisor's Name:

Department:

Intern Sponsor: ___ Saul Ewing, LLP in Memory of Robert L. Weinberg
___ Mickey & Anita Steinberg ___ Saralyn & Sheldon Glass ___ Other:

INTERN'S ATTENDANCE & PUNCTUALITY

___ Regular ___ Irregular / ___ Regular ___ Irregular

Please write any additional comments below:

INTERN'S ATTITUDE WAS:

___ enthusiastic & eager to learn ___ average ___ indifferent ___ unacceptable

Please write any additional comments below:

INTERN'S ABILITY TO LEARN:

___ Learns very quickly ___ Learns readily ___ Average in learning ___ Slow in learning

INTERN WORKS WELL WITH OTHER INTERNS/STAFF MEMBERS:

___ Excellent ___ Good ___ Fair ___ Poor

Please write any additional comments below:

INTERN'S JUDGEMENT WAS:

___ Mature & sound ___ average ___ often poor ___ consistently poor

Please write any additional comments below:

INTERN WORKS:

___ Independently ___ independently after receiving ___ with substantial
instruction instruction & supervision

Please write any additional comments below:

KEY PROJECTS INTERN WORKED ON:

INTERN'S STRENGTHS INCLUDE:

FOR THIS CAREER PATH, INTERN COULD IMPROVE IN THE FOLLOWING AREAS:

INTERN HAS SHOWN MARKED IMPROVEMENT SINCE BEGINNING OF INTERNSHIP:

YES NO

Please provide at least one example:

WOULD YOU HIRE THIS INTERN AGAIN:

YES NO

ADDITIONAL COMMENTS:

SUPERVISOR SIGNATURE:
MSTD 6501

DATE:
Museum Studies Program

FINAL EVALUATION LETTER
The George Washington University

The intern's faculty advisor will assign a final grade based on the mid-term evaluation, final evaluation and the student's final project. The observations and comments made by the museum supervisor are critical to assigning this grade. Suggested questions to include in the final evaluation are listed below.

The Final Evaluation letter is due within two weeks of the final day of the internship.

1. Did the intern have the opportunity to interact with appropriate staff members? What was the nature and quality of the interaction?
2. On what specific projects did the intern work? Were the projects ongoing or special? Were the tasks completed? Did the intern make a real contribution to the project?
3. Did the intern demonstrate (or acquire) skills useful in the museum environment (writing ability, research ability, communication skills, organization skills, teaching ability)?
4. What additional skills or information would you recommend to further the student's professional preparation?

Museum Supervisor's Signature

Date

The Internship Coordinator
Museum Studies Program
The George Washington University

Washington, DC 20005
muse@gwu.edu

**EMPLOYER EVALUATION OF STUDENT INTERN
Technology Council of Central Pennsylvania**

Student: _____

Organization: _____

- 1 Unsatisfactory (Never demonstrates this ability/does not meet expectations)
- 2 Uncomplimentary (Seldom demonstrates this ability/rarely meets expectations)
- 3 Fair (Sometimes demonstrates this ability/meets expectations)
- 4 Commendable (Usually demonstrates this ability/sometimes exceeds expectations)
- 5 Exceptional (Always demonstrates this ability/consistently exceeds expectations)

If any criteria are not applicable to this internship experience, please leave the response blank.

A. Ability to Learn

- 1. Asks pertinent and purposeful questions 1 2 3 4 5
- 2. Seeks out and utilizes appropriate resources 1 2 3 4 5
- 3. Accepts responsibility for mistakes and learns from experiences 1 2 3 4 5

B. Reading/Writing/Computation Skills

- 1. Reads/comprehends/follows written materials 1 2 3 4 5
- 2. Communicates ideas and concepts clearly in writing 1 2 3 4 5
- 3. Works with mathematical procedures appropriate to the job 1 2 3 4 5

C. Listening & Oral Communication Skills

- 1. Listens to others in an active and attentive manner 1 2 3 4 5
- 2. Effectively participates in meetings or group settings 1 2 3 4 5
- 3. Demonstrates effective verbal communication skills 1 2 3 4 5

D. Creative Thinking & Problem Solving Skills

- 1. Breaks down complex tasks/problems into manageable pieces 1 2 3 4 5
- 2. Brainstorms/develops options and ideas 1 2 3 4 5
- 3. Demonstrates an analytical capacity 1 2 3 4 5

E. Professional & Career Development Skills

- 1. Exhibits self-motivated approach to work 1 2 3 4 5
- 2. Demonstrates ability to set appropriate priorities/goals 1 2 3 4 5
- 3. Exhibits professional behavior and attitude 1 2 3 4 5

F. Interpersonal & Teamwork Skills

- 1. Manages and resolves conflict in an effective manner 1 2 3 4 5
- 2. Supports and contributes to a team atmosphere 1 2 3 4 5
- 3. Demonstrates assertive but appropriate behavior 1 2 3 4 5

G. Organizational Effectiveness Skills

- 1. Seeks to understand and support the organization's mission/goals 1 2 3 4 5
- 2. Fits in with the norms and expectations of the organization 1 2 3 4 5
- 3. Works within appropriate authority and decision-making channels 1 2 3 4 5

H. Basic Work Habits

- | | | | | | |
|---|---|---|---|---|---|
| 1. Reports to work as scheduled and on-time | 1 | 2 | 3 | 4 | 5 |
| 2. Exhibits a positive and constructive attitude | 1 | 2 | 3 | 4 | 5 |
| 3. Dress and appearance are appropriate for this organization | 1 | 2 | 3 | 4 | 5 |

I. Character Attributes

- | | | | | | |
|---|---|---|---|---|---|
| 1. Brings a sense of values and integrity to the job | 1 | 2 | 3 | 4 | 5 |
| 2. Behaves in an ethical manner | 1 | 2 | 3 | 4 | 5 |
| 3. Respects the diversity (religious/cultural/ethnic) of co-workers | 1 | 2 | 3 | 4 | 5 |

J. Open Category: Industry-Specific Skills

Are there any skills or competencies that you feel are important to the profession or career-field (represented by your organization) that have not been previously listed in this evaluation? If so, please list these skills below and assess the intern accordingly.

- | | | | | | |
|----|---|---|---|---|---|
| 1. | 1 | 2 | 3 | 4 | 5 |
| 2. | 1 | 2 | 3 | 4 | 5 |
| 3. | 1 | 2 | 3 | 4 | 5 |

K. Comments:

L. Overall Performance (if I were to rate the intern at the present time)

Unsatisfactory	Poor		Average				Good		Outstanding	
0	1	2	3	4	5	6	7	8	9	10
(F	D	D+	C-	C	C+	B-	B	B+	A	- A)

This assessment was reviewed with the intern on (Month/Day/Year) _____.

Evaluator's Signature: _____ Date: _____

Title/Position: _____ Telephone: _____

STUDENT EVALUATION OF INTERNSHIP
Jewish Museum of Maryland

Name: _____ Dates of Internship: _____

Please rate the following on a scale of 1 to 5 (1=strongly disagree; 5= strongly agree)

- | | | | | | |
|---|---|---|---|---|---|
| 1) I received adequate orientation and training. | 1 | 2 | 3 | 4 | 5 |
| 2) My supervisors instructions were adequate
for day-to-day activities | 1 | 2 | 3 | 4 | 5 |
| 3) My supervisor was accessible for instruction | 1 | 2 | 3 | 4 | 5 |
| 4) I had a positive relationship with my supervisor | 1 | 2 | 3 | 4 | 5 |
| 5) My job description complied with my duties | 1 | 2 | 3 | 4 | 5 |
| 6) I gained practical experience from this internship | 1 | 2 | 3 | 4 | 5 |
| 7) My internship met my expectations | 1 | 2 | 3 | 4 | 5 |
| 8) I fulfilled my duties to the best of my ability | 1 | 2 | 3 | 4 | 5 |
| 9) What aspects of your internship experience do you feel were the most beneficial? | | | | | |
| 10) What aspects of your internship do you feel were least beneficial? | | | | | |
| 11) Please list any suggestions you have for improving the internship program. | | | | | |

STUDENT EVALUATION OF INTERNSHIP
Technology Council of Central Pennsylvania

Please respond to the following questions regarding your internship experience.
The purpose of this form is to provide opportunity for an honest appraisal of the internship site and supervisor, and its contribution to your school's experiential education program.

Organization: _____ Semester/Year: _____

Location: _____ Supervisor: _____

1. Please rate the following aspects of your internship placement on the basis of this scale:

(0) No Observation, (1) Poor, (2) Fair, (3) Good, (4) Excellent

- ___ Work experience relates to my area of study
- ___ Adequacy of employer supervision
- ___ Helpfulness of supervisor
- ___ Acceptance by fellow workers
- ___ Opportunity to use my training
- ___ Opportunity to develop my human relations skills
- ___ Provided levels of responsibility consistent with my ability and growth
- ___ Opportunity to develop my communication skills
- ___ Opportunity to develop my creativity
- ___ Cooperativeness of fellow workers
- ___ Opportunity to problem solve
- ___ Opportunity to develop critical thinking skills
- ___ Provided orientation to the organization
- ___ Attempt to offer feedback on my progress and abilities
- ___ Effort to make it a learning experience for me

Feel free to explain any of your responses to the above criteria here (use other side if necessary):

- 2. Would you work for this supervisor again? ___ Yes ___ No ___ Uncertain
- 3. Would you work for this organization again? ___ Yes ___ No ___ Uncertain
- 4. Would you recommend this organization to other students? ___ Yes ___ No ___ Uncertain

Why or why not?

5. Your Name: _____ Date: _____

Please return this form to your School-To-Work Office, Career Center or Internship Office.

APPENDIX C: GRANT WRITING AND RESEARCH RESOURCES

Though there are a variety of places to search for grant funding, sometimes close to home is the best bet. Local Foundations may be found through The Foundation Center online and simply searching is free. Finding somebody who is active or interested in your institution that donates, or is preparing for planned giving, may be an ideal candidate to approach for endowing an internship fund. Additionally, there are many grants available nationwide and below are many of the greatest resources to begin with.

The American Association of Museums

<http://www.aam-us.org/museumresources/ic/fs/dev/fms/grants.cfm>

The American Historical Association

<http://www.historians.org/index.cfm>

Big Ideas for Small Museums – AASLH Newsletter

http://www.mynewsletterbuilder.com/email/newsletter/1410719137#toc_0

The Foundation Center

<http://foundationcenter.org/getstarted/>

Grants.gov – Website for finding any available federal grants

<http://www.grants.gov/>

The Institute of Museum and Library Services

<http://www.imls.gov/applicants/detail.aspx?GrantId=1>

Museums USA – Browse this site for a list of museum association by state

<http://www.museumsusa.org/assocs/>

National Council on Public History

<http://ncph.org/cms/>

National Endowment for the Arts

<http://www.nea.gov/grants/apply/museums.html>

National Endowment for the Humanities

<http://www.neh.gov/grants>

National Science Foundation

<http://www.nsf.gov/funding/>

The National Trust for Historic Preservation

<http://www.preservationnation.org/career-center/>

Technology Grant News – For Libraries and Museums

<http://technologygrantnews.com/grant-index-by-type/museum-grants.html>

APPENDIX D: JOB SEARCHING AND POSTING RESOURCES

The American Association of Museums Job Headquarters	Museum-Ed List serv
The American Association for State and Local History	The Museum Employment Resource Center Museum Jobs
The American Historical Association	Museum-L List serv
The Association of Fundraising Professionals	Museum Market
The Chronicle of Philanthropy	National Trust for Historic Preservation
Global Museum	New England Association of Museums
The Historic Preservation Society	NYC Museum Educator's Roundtable
Idealist	Opportunity Knocks
Indeed Job Search	Philanthropy News Digest Jobs
The Institute of Museum and Library Services	Registrar's Committee of the AAM List serv
Keepers of History	Local University and College Departments – Museum Professions, History, Art/History, Education, etc.
Mid-Atlantic Association of Museums Career Center	USA Jobs – National Park Service and other governmental agencies

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