Internship Training Programs in Academic Art Museums in Relation to Aam Standards

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INTERNSHIP TRAINING PROGRAMS IN ACADEMIC ART MUSEUMS
IN RELATION TO AAM STANDARDS

By

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To my parents, Jan and Doug
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ABSTRACT

Internships have become a vital part of museum training, the premier way to gain field experience, and a service often required of perspective museum professionals (Danilov, 1994). One of the museum field's top organizations AAM (1978) wrote a collection of minimum standards for internship training programs; however a study conducted by Spanard (1983) revealed compliance to be minimal. In a field where internships are being used extensively for museum training the community does not know what these programs consist of other than through individual experiences or anecdotal passages.

The components, intent, and practices of internship coordinators in AAM-accredited academic art museums were collected through a national survey to develop evidence-based literature on the curriculum of internship programs using Van den Akker's Spiderweb Model (2003) and AAM's (1978) internship minimum standards as a model. The majority of museums are not meeting the AAM minimum standards but many are meeting or exceeding curriculum components. This study encourages the museum community to consider its own practices and re-evaluate the current minimum standards set forth by AAM.

Examining current practices in the field has revealed the need for self-evaluation and further development of socialization methods through formalization of internship program curriculum. Including evaluation methods will also provide the museum with evidence they can showcase to their host university and thereby reach their cited purpose: to increase their value, visibility, and perceived worth to the university while also expanding insight into their primary audience (students).
CHAPTER 1

INTRODUCTION

This study documents the components of academic art museum internship training programs. The purpose was to describe the internship programs from the perspective of the administrators using a curriculum framework. This research aimed to develop evidence-based literature on current practices within academic art museum internship programs and compared the practices to the standards approved by the American Association of Museums (AAM, and recently rebranded the American Alliance of Museums) council (1978).

Problem Statement

As part of their formal education, prospective museum professionals are often required to provide service in the form of internships for academic credit (Welsh, 2013). Internships are hailed as the premier way to gain practical experience within the museum realm and have become a vital part of museum training (Danilov, 1994). They are described as “apprenticeships that form a critical part of museum training in an increasingly competitive field” (New England Museums Association, 1993, p. ix) and are specifically done in preparation for a career in museums. To become a professional in the museum realm, not only are various degrees and specializations required, but so is a demonstration of the aspiring professional’s commitment to museums (Carrington, 2001).

Three books and articles have been published by the AAM addressing internships. Museum News published their “Minimum Standards for Professional Museum Training Programs” set by the AAM Museum Studies Commission in 1978 and approved by the AAM Council earlier that year. The group took the stance that internships are essential to both those currently pursuing an academic education and those who already possess a degree or have
similar skills, knowledge, and experiences. The list of standards has eight points which are, for the large part, standard suggestions one finds throughout internship research and literature today (Collins et al, 1989).

The New England Museums Association (NEMA) collected work by its professionals and put it into a book of insights, advice, and tips titled *Standards and Guidelines for Museum Internships* (1993). The AAM published this text, which includes guidance on the design, recruitment, supervision, orientation, and evaluation of interns. The text points out that “interns are essentially apprentices” (NEMA, 1993, p. 4) and not like other volunteers. Volunteers, often involved with the organization for an undecided period of time and generally socially based among a retired population, are tremendously important to non-profits but vastly different from internships which, by and large, involve students or recent graduates who have studied in a related field or seek to expand their skill set over a predetermined period of time.

In 1991, the Registrar’s Committee, a specialized sub-group of AAM, published the *RC Intern Preparation Manual: A Guide for Intern Supervision*. Although the manual’s focus is on internship supervision within the registration field, portions can easily be applied to museums as a whole. The authors stressed both the importance of internships within their field and explained how internships provide experiential learning. They also suggest a yearlong registration internship after acquiring a graduate degree and further suggest these opportunities are often funded by National Endowment for the Arts (NEA) grants. The project-based internship program the committee suggests is formal in nature.

There has been one study to evaluate use of the standards in practice and Spanard (1983) established those minimum standards were not yet being met. Although several studies have researched internship experience in internship programs, most notably in the medical field
(O’Friel, 1993) and in the training of pre-service teachers (McKinney et al, 2008; Rhoads, Radu, & Weber, 2011; Staton & Hunt, 1992), little research has focused on the experiences of the internship supervisors (Daughtery, 2011; Goad, 1998) whereas volunteers have been studied as a form of unpaid resource (Holmes, 2010). Student interns come and go on a semester or annual basis, but the administrator is frequently employed within the host organization over a longer period of time. Within an ever changing learning environment and seemingly endless supply of trainees, these supervisors remain the constant.

**Purpose Statement**

The purpose of this study was to 1) document the components of AAM-accredited academic art museum internship programs, 2) explore the current practices of internship administrators in the development of their internship training programs within their organization, and 3) compare the current practices to the minimum standards set forth by AAM.

**Research Question**

The research question for the study asked: What are the components, intent, and practices of art museum internship programs in AAM-accredited academic art museums as defined by their administrators, and what is the relationship between current practices and the minimum standards set by AAM (1978)?

**Research Strategy**

A national survey was distributed to develop evidence-based literature on current practices within AAM-accredited academic art museum internship programs. These practices are also compared to the standards approved by AAM in 1978.
Significance of the Study

Although guides for internship training programs have been created for a variety of fields such as medical residencies and teaching practicums, the art museum community does not know what the current practices are within these programs, other than through their own experiences as an intern or mentor or through anecdotal passages (NEMA, 1993). By defining the components of these programs, a clear perspective can be formed regarding the different qualities described by their administrators.

Within art museums, Dobbs and Eisner (1986) questioned the professionalism of the educators. Both Williams (1996) and Ebitz (2005) defended the professionalism of art museum educators, however professionalism is still something the community strives for within the museum culture. When looking at professionalization as a whole, a portion of the process is dedicated to training and best practices (Freidson, 1986). Currently, AAM has established a set a minimum standards for internships within museum studies.

The personal perceptions of these educators are needed to further develop evidence-based literature within museum internships as training programs. This study used a survey to collect both quantitative and qualitative data from participants. Data were analyzed and reported using the qualitative analysis framework developed by Miles and Huberman (1994). This study aimed to understand the current practices in the field and identify the components and intent of academic art museum training programs as identified by their administrators.

Definition of Terms

*Accredited museum* refers to a museum that adheres to the standards set forth by AAM. After application and review, AAM may choose to award accreditation to a museum. The types
of museums that can be accredited range greatly from art museums to historic homes to zoos to organizations run by the National Park Service (such as The White House).

*Academic museum* refers to a museum or gallery that is a part of an academic host institution such as a university, college, or campus. The title refers to the placement of the museum within the larger organization.

*Curriculum components* refer to the specific elements and considerations that aid in the development of planning student learning. Although curriculum components can broadly be considered the anticipated outcomes, what is taught, and the method of implementation (Hoover, 2010), this research used the components defined by Van den Akker (2003). These curriculum components are rationale, aims and objectives, content, learning activities, teacher role, materials and resources, grouping, location, time, and assessment.

*Internship* refers to a form of experiential learning where classroom learned theories and knowledge are combined with real-world application in a professional setting (National Association of Colleges and Employers, 2011). Internships can be paid or unpaid or include a stipend and participating students may or may not receive academic credit.

*Internship coordinator* refers to the employee within the organization who manages and organizes the interns and internship program. The terms internship manager, internship supervisor, or internship administrator may also be used within this research and refers to the internship coordinator within the museum.

**Chapter Summary**

Internships have become a vital part of museum training, the premier way to gain field experience, and a service often required of perspective museum professionals (Danilov, 1994). One of the museum field's top organizations AAM (1978) wrote a collection of minimum
standards for internship training programs; however a study conducted by Spanard (1983) established those minimum standards were not yet being met. In a field where internships are being used extensively for museum training the community does not know what these programs consist of other than through individual experiences or anecdotal passages. This research study acknowledged the potential quality of internships as a form of experiential learning and sought to further develop evidence-based literature of museum internships by describing the current practices and curriculum components of this form of training program.
CHAPTER 2
LITERATURE REVIEW

Prospective museum professionals are often required to provide service for academic credit, in the form of an internship, to various cultural organizations as part of their formal education (Welsh, 2013). Volunteering has long been accepted as an entry point into a museum career and with a vital portion of museum training taking place as experiencing learning (Danilov, 1994). To become a professional in the museum realm, not only are various degrees and specializations required, but so is a demonstration of the aspiring professional’s commitment to museums (Carrington, 2001). Research within the museum realm has focused on older museum volunteers who are socially motivated and often donate their time as docents (Holmes, 2003; Smith, 2002; Stebbins & Graham, 2004). Thus far, little attention has been given to museum internship programs and particularly how these programs are designed and administered.

Museum education as a field is a growing interest in research and literature (Gorman, 2008), and this research focuses on academic art museums and internship program curriculum. This literature review was divided into four main areas to explore the history of the topics as well as situate the research within broader scholarly literature. The first section focuses on the developing the role of education within art museums along with current trends in the field. The second section focuses internships as a whole and explores experiential learning within them with a focus on Dewey (1916, 1934). The third section focuses on training programs within museum culture, including internships and the field’s literature on standards. The fourth section presents curriculum development, leading to the research of Van den Akker (2003) within the
field. The purpose for conducting the literature review was to connect the pieces of the proposed research and demonstrate a lack of research on art museum internships.

Developing the Role of Education in Art Museums

Early Museum Philosophies & Education Development

Arnold (2006) reported that Baconian philosophy of induction guided museums beginning in Europe in the seventeenth-century by becoming houses of inquiry and investigation. Roberts (1997) argued museum education was a uniquely U.S. concept. In contrast to their European counterparts, U.S. museums granted significant access to the public by including the use of the word "education" in the founding documents of many early U.S. museums.

Museums traditionally focus on the displaying of objects to educate and entertain the public; this practice started in the eighteenth century according to Hein (1998). In the nineteenth-century, museums became the “advanced school of self-instruction” (Hooper-Greenhill, 1991, p. 25) as a result of the shift to the universal school system (Hein, 1998). As Hooper-Greenhill (1991) explained, the emerging curators in the late 1800s were more concerned with expanding the museum’s collections and less concerned with the public. Many of the ideas the general public holds of museums being unwelcoming come from this period when museums were self-centered. Museums stated a commitment to education beginning in the 1870s; however a clearly defined concept of education was not developed until after the turn of the 20th century (Rawlins, 1981).

Low (1948) identified two philosophies developed in United States Museums: the aesthetic and the educational, while Zeller (1989) added social as a third. The aesthetic philosophy was based on the idea that an art object was something to be experienced by the senses directly and therefore education was a minor or unnecessary function. Authors such as
Gilman explained museums sought “real visitors, real see-ers” (Zeller, p 26) and education was seen as taking away the power of the artwork itself. The purpose of the museum was to preserve culture and provide a space for quiet contemplation with artworks.

Low (1948) further explained the education philosophy believed objects should be experienced and interpreted by educators. By 1910, the Supervisor of Instruction at the Metropolitan Museum of New York, Kant, developed an education "credo" to encourage a balance between the aesthetic, the scholarly, and the educational perspectives. Low pointed out the active program of education work, such as adding docents and education departments, was the most important factor introduced in the early 1900s.

Leaders like Goode of the Smithsonian Institution encouraged an educational mission to inform the masses; this included extensive labels, organized collections of objects, and educational activities such as public lectures (Zeller, 1989). The labels Goode promoted gave information as seen today in museums such as the artist’s name, date, and title of the piece. Additionally, Goode desired for the labels to answer common or frequently asked questions but to also spark interest in the visitor. The director of the Newark Museum, Dana, however, criticized museums who used only labels for education and also developed an educationally based museum philosophy with the community at its center. Striving to better serve the community, Dana loaned objects to civic groups and schools, and went so far as to use storefronts to display objects as a service to the public.

Parker, an AAM vice-president, built upon the ideas of Goode and Dana (Zeller, 1989). Parker sought to provide valuable information to museum visitors through telling a story using vocabulary understandable by the community at large. The pragmatic ideas of Dewey were reflected by contemporaries such as Parker who believed museums should reflect the values of
the day as well as be connected to everyday life. Parker responded to the needs of the community throughout different eras, including loaning objects to school groups, lifting spirits by promoting patriotic exhibitions in the Second World War, and providing free educational opportunities to the unemployed during the Great Depression. The Great Depression and World War II brought about a re-evaluation of museum educational policies along with a stronger feeling of social responsibility (Low, 1948).

Museums as a community began to understand learning within their walls was a leisure activity and often informal in nature (Zeller 1989). Museum leaders such as Madison and Murphey sought to facilitate or spark experiences with art and not interfere with an individual’s experience. The aesthetics/art appreciation philosophy focused on the formal or expressive qualities of artworks as well as teaching the public about so-called good taste in art. In total, education pursuits have been based on the museum’s mission as well as the leadership of the museum director.

The Shift in Museum Purpose

Museums are meant to serve society (Zeller, 1989). Throughout the 20th century, museum educators created programs for school teachers to use in their classroom materials, training programs to encourage use of the museum, and partnerships to improve education (Buffington, 2007). In 1984, education was identified as the primary purpose of U.S. museums by AAM in their publication Museums for a New Century. Today, museum education undertakes the task of educating the public on the collection and exhibitions of the organization in established and inventive ways using art education and learning theory techniques.

According to the American Alliance of Museums, the Museum and Library Services Act states to receive federal funds from The Institute of Museum and Library Services (IMLS) a
museum must “be organized as a public or private nonprofit institution that exists on a permanent basis for essentially educational or aesthetic reasons” (2006, ¶ 6). This idea comes from the Tax Reform Act of 1969 in which the government began giving tax exemption status to organizations whose primary function is education (Caston, 1989). Accordingly, it is financially vital to a museum to provide education to the public and community who may in turn be financially supporting the organization. This explains the revitalization of museum education as well as the emergence of informal learning and a shift from a focus on collections to visitors (Weil, 2003; Willumson, 2007).

Developments in new technologies have given visitors the power to focus on their own interests. Museums can now provide educational materials online as well as interact with the community through blogs, podcasts, and user-generated comments (Buffington, 2007). Hornsby (2007) notes interactive technology such as paired audio tours and multimedia tours allows visitors to share and retrieve information as well as personalize their visit. Advances in technology and the public's expectations and needs have prompted museums to evaluate how they interact with visitors, the public at large, and within their own museum community. This also reflects the shift in focus and greater need for further education development.

**Current Educational Theories & Programming**

For the vast majority of the previous two centuries, education was mainly understood as the delivery of information to learners. Knowledge was seen as factual, transferable, and external to learners. In the museum realm, this led to education being “authoritative, didactic displays, frequently arranged to illustrate conventional epistemological hierarchies and classification” (Hooper-Greenhill, 1999, p. xi).
Zeller (1989) stated “learning/educational opportunities in museums are an elective, informal, and life-long process which are as much recreational as they are didactic” (p. 43). Unlike students in the traditional school classroom, museum visitors have the potential to be in control of both their visit and active in constructing their own learning within an educational experience. Today, many learning theories acknowledge people also build on previous knowledge, skills, background, and experiences. In this light, knowledge is seen as subjective, relative, and internal to learning, and learning can take place within the interaction of multiple personal contexts (Falk & Dierking, 1992). The paradigm shift in learning theories can be explained as a cultural move from modernism to postmodernism (Willumson, 2007).

Recent literature reflects the growing role of education theory in the museum education field and stresses the importance of constructivism and personal experience (Caston, 1989; Falk & Dierking, 1992; Hein, 1998; Hooper-Greenhill, 1991, 1994, 1999, 2000; Lankford, 2002; Mayer, 2005) along with experiential learning theory (Kolb, 1984). Constructivism is the theory of learning that individuals “make their own meaning out of experiences” (Hein, 1998). An aesthetic experience is a phenomenon (object, event, sound, smell, taste, situation, perception, etc) that stirs emotion, holds aspects of the viewer’s personal idea of perfection, and is reflected upon.

Falk and Dierking (2000) developed the Contextual Model of Learning (CML). Growing out of a framework titled the Interactive Experience Model (Falk & Dierking, 1992), the Model describes and represents visitors’ experience as interaction in three contexts: the physical context, the social context, and the personal context based on museum research. CML investigates how visitors put knowledge into their own personal context as well as how when
visiting in groups the information is filtered through their sociocultural and physical contexts. This model emphasizes the visit must be considered as a contextualized experience.

Experiential Learning Theory (ELT) emphasizes the central role experience plays in the learning process (Kolb, 1984). Like constructivism and CML, ELT is based upon the experiential works of Dewey (1993) and Piaget (1970). Dewey’s philosophical pragmatism combined with Piaget’s cognitive-developmental epistemology forms a unique perspective on learning and development. With the knowledge these theories, and others, exist, the museum educator can explore ways to use cognitive information to build a better education department and programming in the museum.

In 2009, Wetterland and Sayre conducted an online survey on art museum educational programming in the United States. This survey expanded on their similar one conducted in 2003 and includes areas such as social media and online resources. 98 museums responded on their nine categories and included specific sub-categories:

1. Tour Programs: group tours, specialized tours for school groups, multiple visit programs for schools, docent/tour guide programs, self-guided tours, audio tours, other tours, cell phone audio tours, tours with hand-held devices, and private tours, specialized tours for college/university students, tours for groups with special needs.

2. Informal Gallery Learning: kids activity area programmed in museum, in-gallery information areas for visitors, other, education galleries, and a technology for use by visitors section for each category.

3. Libraries in Museums: museums with libraries, library is open to the public, and education department collaborates on programming with library.
4. Community, Adult, and Family Programs: evening events for adults, visiting artists/artist residencies, specialized programs for teens, community advisory boards, community festivals, family days, other, and specialized programs for local artists.

5. Classes and Other Public Programs: classes for adults, classes for kids, summer programs for kids, classes for teachers, lectures, films, performances, music, other, symposia, and travel programs.

6. Partnerships with Other Organizations: cities, other museums, universities, schools, other arts, cultural, or community organizations, and libraries.

7. School Programs: pre-visit materials for teachers, post-visit materials for teachers, classroom materials, classroom kits or trunks with objects, volunteers or staff in schools, video conferencing with schools, preschool programs, other, teacher resource room, and homeschool programs.

8. Online Educational Programming: web site, online information about education programs, online activities or lessons, collections online, other online educational programming, online scheduling, online interactivities and games, personal collections, online exhibits, and video conferencing and e-learning.


This survey demonstrates how far-reaching and diverse education departments in art museums are today. However, in the report, there is just one mention specifically of interns (within the teen programming section). Also, written in on the “other” option for “community, adult, and family programs” is “specialized programs for university students (hosted by a
Internships

Internships of today are based on traditions from craft apprenticeships and even indentured servitude from centuries earlier (De Munch & Soly, 2007)s. Whereas Sides and Mrvica (2007) use “apprenticeship” and “internship” interchangeably, the two terms have different meanings. An apprenticeship was an agreement made between a master and an apprentice to learn the skills within a trade and is today a part of structured vocational training combined with instruction in a classroom setting (De Munch & Soly, 2007). Internships are used by students to gain work experience. The histories of the two are described and then followed by a section on learning in internships.

Apprenticeship History

The earliest known apprenticeship program recorded was for scribes in Egypt as early as 2000 BCE (Finch & Crunkilton, 1999). The two stages consisted of learning to read and write and then applying this learned knowledge during an apprenticeship. Writings from 600 BCE in cultures such as the Chinese, Greek, and Romans described their youth learning how to work in skilled fields through similar training (Sides & Mrvica, 2007). In Europe, apprenticeships focused on specialized job training whereas England and Japan included general education aspects as well (De Munch & Soly, 2007).

In the Middle Ages, associations and guilds of craftspeople were created. They oversaw the training of future workers. It was also a way for indentured people to earn their freedom and
therefore was seen as a source of independence and empowerment (Sides & Mrvica, 2007). Orphans, who by their lack of family heritage lacked a social rank, could apprentice with a master, learn trade skills, and eventually rise in social class after years of socialization (De Munck & Soly, 2007). This was also true for women who had few rights but could learn a craft or trade through a male relative, such as her father, brother, or husband. For professions not taught exclusively in higher education institutions, apprenticeships were the premier form of occupational training in pre-Industrial Europe as well as an ideal way for individuals to rise within the social ranks (De Munch & Soly, 2007).

Meanwhile, the local government in the U.S. had laws for internships in which agreements between the master and apprentice were required (Sides & Mrvica, 2007). This came from European traditions where contracts between the apprentice and master within urban areas were supervised by the craft guild which included the type of skills to be transferred, if there would be room and board, the amount of wages to be paid, if any, and the entrance fee or annual fee paid to the master (De Munch & Soly, 2007). On the European continent, apprenticeship lengths varied from two to six years. The Statute of Artificers set the apprenticeship period at seven years and limited no more than three apprentices to one master in England from 1563-1814 (Elbaum, 1989).

These systems eventually failed during the Industrial Revolution (De Munch & Soly, 2007). Although these apprenticeships could provide knowledge for a manual skill, advances in technology meant basic skills for everyone were needed (Sides & Mrvica, 2007). At this time, public education was promoted as the way to provide this basic knowledge as well as advance thinking skills.
Internship History & Contemporary Concerns

Whereas the apprenticeships of the past provided all the skills necessary to master a trade, programs are currently designed to connect classroom knowledge and theory with real-life experiences. Today, internship programs have the potential to be a source of organizational socialization in the transition from a student to professional (Van Maanen, 1975; Jablin, 2001), a display of Vygotsky’s Zone of Proximal Development (1978, 1982), and a demonstration of Experiential Learning based on Dewey’s beliefs (1897, 1916, 1934). Vygotsky explained a learner could surpass his or her own independent abilities by collaborating with a more knowledgeable other. Dewey’s beliefs focus on experiences, teacher as facilitator, developing a student socially, process, and function, all of which are important in Experiential Learning. These are described in the following section titled Socialization, Constructivism, & Experiential Learning Through Internships.

The Fair Labor Standards Act of 1938 (FLSA, 2012) established labor reforms including banning child labor, limiting the number of hours in the work week, and establishing a minimum wage and specifically states employers are required to pay only employees and not other persons. The Walling v. Portland Terminal Co. (1947) established that trainees are not employees under the FLSA. This Supreme Court case developed six standards to determine trainees are different from employees and therefore need not be paid. Although this has not changed, the Wage and Hour Division (WHD) of the U.S. Department of Labor (U.S. DOL) published “The Test for Unpaid Interns” or Fact Sheet #71 in April 2010 to better explain these standards for private-sector unpaid internships. If these requirements are not met, the employee is entitled to at least minimum wage and overtime compensation. The requirements are as follows:
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 who provides the training derives no immediate advantage from the activities of the intern; and on occasion its operations may actually be impeded;
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. (U.S. DOL, 2010).

Fact Sheet #71 (2010) has been met with criticism and sparked debate throughout the U.S. For instance, in standard 4, no immediate advantage is to be gained from the intern and yet, in practice, interns are expected to gain real world experience by conducting work. As a result, unpaid internships are often illegal and in violation of FLSA (Perlin, 2012). Furthermore, individuals who are not employed are also not entitled to protection against workplace harassment and discrimination provided to the employed under statues such as the Age Discrimination in Employment Act, Americans with Disability Act, Civil Rights Act, and National Labor Relations Act (Edwards & Hertel-Fernandez, 2010; Perlin, 2012; Burke & Carton, 2013). Recently, former interns have begun to sue for back wages and harassment. Of the 30 internship lawsuits listed on Propublica (Suen & Brandiesky, 2013), one was voluntarily dismissed, one denied, four settled, two ruled in favor of the employer, 21 are in progress, and
one ruled in favor of the interns. Those being sued represent a wide variety of fields including media/publishing, entertainment, sports, fashion, marketing, and medical/healthcare, and education.

Unpaid internships are also criticized because of their effect on employment. In an overcrowded market and without enforcement, employers can choose unpaid interns over paid positions (Edwards & Hertel-Fernandez, 2010; Bacon, 2011). The FSU College of Music's M.A. in Arts Administration requires internships and data compiled from 103 individual student internship transcripts from 2001 to 2010 shows students worked a combined 52,604 work hours at an approximate payroll equivalent of $500,000 at a $10 per hour rate (Cuyler, Hodges, & Hauptman, 2013). Likewise, the undergraduate Arts Management program at Purchase College requires internships and during the 2010-2011 academic year 30 students performed 4500-6000 hours with an estimated financial impact of $226,200. Whereas these internships provided a service to arts organizations and help inform practice, this research also demonstrates how much the benefiting employers collectively saved by not hiring similar paid positions.

Additionally, the work pool for unpaid internships is limited to those who can afford to work for free for several months or longer, and this limits individuals from specific socioeconomic groups. From an educational perspective, students are often not only required to have internships, but required to pay for credit hours (Perlin, 2012). As a result, students are paying hundreds to thousands of dollars for internships, which are often unpaid. Burke and Carton (2013) wrote about the unethical nature of unpaid internships for paid college credit with the explanation when college programs require internships for graduation then the experience is not voluntary. Fisher (2013) discussed the unethical nature of museum internships and urged the community to develop a museum internship standard including “a stipend, a clear written
statement of expectations given at the beginning of their internship, and a final face-to-face
evaluation with the internship mentor at the end of the internship” (¶ eight). The latter two
suggestions are a part of the AAM minimum standards (1978).

Although the standards in Fact Sheet #71 apply to all unpaid internships in the private
sector, several fields have governing organizations with their own sets of requirements, including
the medical field. The Accreditation Council for Graduate Medical Education (ACGME) has
accredited 8,887 residency education programs for physicians in 133 specialty and subspecialty
areas (n.d.). In this field, the educational institutions (colleges and universities), residency
institutions, as well as the residents must meet the requirements set forth by their governing
bodies. Each specialty and subspecialty may also have additional requirements for a particular
residency.

The standards listed in the test for unpaid internships are not mandatory for unpaid
internships within the public and non-profit sectors where a volunteer position can be assumed,
however the WHD (2010) has stated they are reviewing the needs for similar standards for
unpaid internships in these sectors. According to the National Association of Colleges and
Employers (NACE, 2013), organizations exempt from FLSA guidelines made up 61.9% of
unpaid internships held by 2013’s graduating college seniors. With 21.2% in government
agencies and 40.7% in non-profit organizations, only 38% of the unpaid internships conducted
were subject to the guidelines provided by FLSA.

**Teaching and Learning Theories & Processes in Internship Programs**

Educating interns is a vital role of internship programs (Danilov, 1994), and its
coordinators should be versed in the theories and processes of teaching and learning. Through
the literature review development, knowledge of three theories and processes has been identified
by the researcher as valuable considerations in internship program development: Organizational Socialization, lead by the work of Van Maanen (1975; Van Maanen & Schein, 1979) and Jablin (1984, 1987, 2001), Constructivism, lead by the work of Vygotsky (1978, 1982), and Experiential Learning, influenced heavily by Dewey (1897, 1916, 1934) and Kolb (1984). Organizational socialization is the process by which outsiders adapt to new roles to become insiders (Van Maanen & Schein, 1979). Constructivism is the theory of learning in which individuals “make their own meaning out of experiences” (Hein, 1998) and influences both the interns and the internship coordinators. Like Constructivism, Experiential Learning emphasizes the central role experience plays in the learning process (Kolb, 1984). The following explores the work of Van Maanen, Jablin, Vygotsky, and Dewey along with Socialization, Constructivism, and Experiential Learning. The applications of these three learning theories and processes are explored in the final section as well as described in the Conclusion chapter.

**Socialization.** Organizational Socialization describes how outsiders become insiders through joining, participating in, and then leaving organizations. The included stages are (a) anticipatory socialization, (b) encounter, (c) metamorphosis (Van Maanen, 1975), and (d) exit (Jablin, 2001). Organizational anticipatory socialization refers to the information gathered about an organization prior to joining it whereas vocational anticipatory socialization refers to the more specific career culture communication (Jablin, 2001). In short, it is what newcomers learn before they arrive at the organization. Encounter describes the experiences during the newcomers' entry into organizational or career membership. Metamorphosis describes the process of transformation into an insider and includes adapting and learning, use of language, and establishing relationships (Kramer, 2010). Exit describes the disengagement process; it is divided into voluntary/planned and involuntary/unplanned (Jablin, 2001).
These four stages can be highlighted within museum internships. For instance, Garavan and Murphy (2001) studied six interns and showcased the use of the anticipatory, encounter, and metamorphosis stages in co-operative education. The exit stage was not included in this study. However, internships have the potential to socialize students before they begin full-time employment. Interns can develop realistic work expectations and their experiences can help bridge the gap between expectation and reality (Barnett, 2012).

**Constructivism.** One researcher who continues to inform art museum education practice today is Vygotsky (1896-1934) - a Russian psychologist, lawyer, and philologist who developed cognitive theories that placed a larger emphasis on the importance of language, culture, and social activities in human cognitive development (Vygotsky, 1978, 1982; Wertsch, 1991). He is best known for his sociocultural theory which suggests social interaction leads to continuous changes in the thoughts and behavior of children and can vary greatly from culture to culture (Woolfolk, 1998). Vygotsky's work focused on social interaction and experiences and provides the base for social constructivism.

Vygotsky (1978) saw learning take place through social interaction with a More Knowledgeable Other (MKO) while learners are engaged in socially meaningful activity. MKOs, also referred to as the more capable peer, can be individuals such as parents, relatives, siblings, elders, teachers, and students with a higher level of ability, understanding, or experience than the learner. They add to social interaction learning. As the individuals interact using symbols, such as language, of the culture, they begin to have a shared understanding of the activity/event or what is called “intersubjectivity” (Wertsch, 1990). Intersubjectivity can also be described as the mutual meaning developed by a group and their shared collective history.
Vygotsky (1978) observed with the guidance of an MKO, children could surpass their developmental level or expectations. He called this concept the Zone of Proximal Development (ZPD) and explained it as the area between a learner’s independent ability and their potential ability with the facilitation of a MKO or collaboration with a more capable peer (1978, p. 86). It is within this zone where learning occurs.

The assistance encourages the learner to graduate to a higher level of performance that could not be achieved independently (Tharp & Gallimore, 1988). As learners internalize what has been experienced, they become able to perform the activity self-sufficiently. As they continue to learn and develop knowledge, the ZPD shifts to a higher level because learners have the ability to achieve what could previously not be done previously as an individual.

Constructivism is an educational theory explained as “the process of change or knowledge construction that occurs in one's own thinking as learning occurs” (Waite-Stupiansky, 1997, p. 2). It disagrees with older theories that use the traditional teacher-student relationship and favors a more relaxed approach where the exchange of ideas and active communication are keys to learning. In a constructivist learning environment, the teacher initiates a reciprocal learning process amongst students (Lambert et al, 1996; Lemke, 2001). This enables participants to construct meaning and knowledge together and leads towards the construction of a common purpose.

The constructivist learning process approach includes past cultural, social, and linguistic experiences (Gardner, 1991; Lenski et al, 1998). Additionally, it brings together theory and practice to provide meaningful learning from the real-life learning process. Learning for students is a continuous and ongoing process that takes place within the student's personal context (Greening, 1998). Learning is a collaborative process where multiple perspectives are
considered. Regarding the theory of knowledge, constructivism holds the learner constructs the knowledge (Hein, 1995) and this building is an active process (Coburn, 1993). All these facets of learning are described within Vygotsky’s ZPD concept (1978).

**Experiential learning.** Experience is the heart of Dewey's philosophy (1934). Shusterman (1999) explained Dewey's aim was “to establish and improve the quality of immediate experience as a practical end and useful tool” (p. 204). According to Zeltner (1975), Dewey's purpose in writing *Art as Experience* (1934) was to restore aesthetic experience into the normal process of living. He focused on ordinary life and experiences before leading to artistic and aesthetic experience (Jensen, 2002). Dewey claimed experience supports action and becomes knowledge (Biesta & Burbules, 2003). Knowledge is developed from actions and consequences. Knowledge leads to better control over ones actions. This does not mean one has complete mastery over a situation, but one can plan and direct actions and likely consequences. Actions became the framework for inquiry and research.

Dewey's theory of action can be explained as a theory of experiential learning (Biesta & Burbules, 2003). Inquiry and research are a process of experiential and experimental learning. Inquiry encourages experimental learning but understands the effects of the experience are often irreversible. Deliberation is thinking about the problem and experimenting through the imagination rather than actions. This does not guarantee successful or positive outcome but helps make the choice or action more reasonable and intelligent than blind trial and error.

Everyone’s experience is equally real and different. Knowledge is intimately connected with action. Knowledge is discovering the connections and consequences of experience instead of just letting things happen around us (Biesta & Burbules, 2003). Although deliberation plays a
role, one needs action to get knowledge. Action is not enough though. The addition of thinking or reflection leads to knowledge (Biesta & Burbules, 2003).

Mack (1945) explained Dewey discussed at least three types of immediate experience. “The immediate experience out of which knowledge arises” (Mack, p. 60) means when faced with a problematic situation, the mind searches to locate factors which can be used from other experiences. “The immediate experience is applied to in at least two distinct stages in knowing” (Mack, p. 60) has a multipart explanation. The first appeal selects materials for inquiry and data for reflection. The second appeal verifies the results. The materials and data used in the experience are immediate for that appeal. “The immediate experience to which knowledge leads” (Mack, p. 60) signifies the end or fulfillment of the experience. Knowledge is formed from immediate experience. Immediate experience provides the subject matter for thought.

Bringle and Hatcher (1999) explained there are three principles at the core of Dewey’s educational philosophy: “education must lead to personal growth; education must contribute to humane conditions; and education must engage citizens in associate with one another (p. 181)”.

Whereas Dewey stated “nothing takes root in mind when there is no balance between doing and receiving (1916, p. 47),” Chickering (1976) expanded on this research by concluding changes in the individual are based on direct experience. These ideas of personal experience lead into Kolb’s Experiential Learning Theory (1984). According to Kolb, “learning is the process whereby knowledge is created through the transformation of experience (p. 41).

In 1975, Kolb developed a learning cycle with four stages: concrete experiences, reflective observation, abstract conceptualization, and active experimentation. The cycle itself begins with experience and is followed by the opportunity to reflect upon the experience. Conceptualization and conclusions about the experience and observations then lead to future
actions and different behaviors. Since this is a cycle and not concrete steps, the order is not as important as the actual stages (Kolb & Fry, 1975). It is this cycle of steps that can be experienced within an active internship.

**Application to internships.** First and foremost, when discussing internships it is critical to understand they are related to apprenticeships and should be treated as such (NEMA, 1993). Their purpose is to both gain work place experience as well as make connections to theories learned in the classroom. Constructivists identify the purpose of work-based training as constructing know-how and know-why and view the trainer as a facilitator in the process of training (Taylor et al, 2000). Teachers/trainers focus on the learner when they think about learning, not the subject or the information to be taught (Hein, 1991).

Constructivist-based and experiential learning training programs, such as internships, strive to improve work performance and professional development and emphasize the role of the individual learner in constructing knowledge about tasks. They encourage learners to actively inquire about the information, ideas, and tasks to be learned and coach them in developing new cognitive structures.

Individuals come to a learning situation with a cognitive structure based on previous experiences or theory learned in the classroom. Changes in old ideas must be drawn personally by the learner for a new idea to be introduced into the learner's cognitive structures as a useful part of memory (Hanley, 1994). Accordingly, internship programs should be designed so learners are encouraged to draw appropriate connections between new information and old.

The result of learning relies heavily on how the new ideas can be repeated, thought about, and used (Hein, 1991). This explains why internships are often semester-long courses and require a minimum number of weekly hours. Hoberman and Mailick (1992) revealed the shorter
the interval between the learning and the use of learning, the greater the motivation to learn and use. Learners perform better through learning-by-doing activities. This demonstrates time and action are the two main factors in learning situations such as internships.

Learners construct their own meanings from their experience. For instance, museum internships are described as a “critical part of museum training” (NEMA, 1993, p. ix) and explained as experience-based learning (Parilla & Hesser, 1998). Models learners build to explain things are simple and unsophisticated at first, but with experience, support, and reflection, they become increasingly complex. The learner should be supported by their supervisor during this learning process. Instructors facilitate the cognitive growth within the experience or internship. They guide learners and support them with encouragement and advice as they deal with problems and challenges. In the internship, supervisors or mentors should be actively engaged in guiding the students and helping them as they learn.

Motivation is an essential requirement of learning. This includes understanding the ways new knowledge can be used. If learners do not know the reasons for learning, then their motivation will suffer (Hein, 1991). Motivation in internship specifically has not been studied although it has been studied in the closely related field of volunteerism. Stuakas, Clary, and Snyder (1999) identified six major motivations in student service learning: self-enhancement, understanding self and worth, value-expression, career development, social expectations, and protection (distraction from personal problems).

Overall, an on-site internship can provide an atmosphere for facilitating individual learning through real-life, goal-directed activities and general everyday engagement in problem solving. Students have access to guidance, including personal assistance from experts with on-the-job experience, and they can observe and listen to other interns and employees as well as
visitors within the physical environment. Repeated experiences add to the learner's knowledge and the internal satisfaction gained from active engagement in problem solving reinforces learning. This internal satisfaction results from cultural adaptation to new situations (Berk, 1994).

**Training Programs within Museum Culture**

**Museum Fields and Formal Training**

Danilov (1994) published a text titled *Museum Careers and Training: A Professional Guide* which researches the trajectories of professionals in museum roles. The three major types of roles within the museum identified are administrative, curatorial and collections-based, and public programming. Whereas Danilov did not go into the formal education of each role, the researcher made generalizations. Administrative roles such as the director may require an advanced degree along with a minimum of five years experience in areas such as business administration or museum studies. A membership director, on the other hand, may have either an undergraduate or graduate degree in a field ranging from liberal arts to public relations to administration along with public program experience of at least two years.

The position of curator seems to be more universal. An advanced degree is required, and it is often a doctorate in the museum’s specialization or a related field. The degree program they participate in can include internships and museum study course work. Another member of the collections-based department may be a preparator. This individual prepares the work for exhibition and is also in charge of organizing the removal of individual works and historical pieces. Danilov (1994) reported the position requires a high school education along with trade experience and craft training. A college degree can be useful but is not necessary for the position since it is manually based.
The museum education director typically has an advanced degree in the museum’s specialization, museum studies, or education. Two years of previous experience in the education department is suggested. The program/training coordinator position has similar requirements but it is suggested this employee is a former teacher. The same is said for the outreach coordinator. Danilov (1994) continued through the book to describe a variety of undergraduate and graduate paths, including degrees in preservation, museum education, history, and administration. What is stressed throughout the text is formal education, professional development, internships, and continued education are all necessary to a successful career within the museum realm.

**Professional Development**

Professional development is an integral part of a student's education. It is generally agreed professional development is an activity designed to increase or enhance professional knowledge, skills, attitudes, abilities, and/or understanding (Elmore, 2004; Guskey, 1999). It should be seen as an intentional, ongoing, and systemic process (Guskey, 1999). Guskey (1999) recommended the following steps be considered to ensure professional development processes are intentional: “1. Begin with a clear statement of purposes and goals; 2. Ensure that the goals are worthwhile; and 3. Determine how the goals can be assessed” (p. 19).

Furthermore, professional development is a community-wide goal within the museum culture. In 2005, AAM’s Committee on Education revised their *Excellence in Practice: Museum Education Principles and Standards* from their previous edition 2002. Within the publication, they listed promoting professional development within the museum culture, including to “foster an institutional atmosphere that encourages professional development” (p. 9).

There are also seven major models or methods of professional development described by Sparks and Loucks-Horsley (1989) and Drago-Severson (1994): training;
observation/assessment; involvement in a development/improvement process; study groups; inquiry/action research; individually guided activities; and mentoring. As opposed to using only a single method, Guskey (1999) suggested a professional development plan include a combination of models to lead towards professional growth. These seven major models can potentially be achieved within internship programs.

**Art Museum Educators**

Danoliv (1994) published the generalization that museum education departments require advanced degree in the museum’s specialization, museum studies, or education, whereas Zeller (1985), Chen (2004), Ebitz (2005), and Cooper (2007) researched art museum educators. Zeller (1985) conducted surveys and revealed educational backgrounds in art history were more common than backgrounds in education or museums at the time. In 2004, Chen reported art museums were seeking education employees in art history as well as in education, museum education, and art education. The following year, Ebitz (2005) reported employers continued to expect and request graduate degrees in art history (64%) with degrees in art education (30%) and museum education (25%) considered secondary. In 2006, Villeneuve and Gorman suggested future art museum educators prepare by studying in the areas of art, museums, and education (Gorman, 2007).

Eisner and Dobbs (1986) reported in The Uncertain Profession the art museum educators were lacking many characteristics of professions, including research, journals, annual conferences, and academic preparation. Ebitz (2005) declared art museum education to be a profession with inclusion of the lacking areas identified by Eisner and Dobbs as well as expertise in areas such as collection relevant historical knowledge; knowledge of learning in art museums including historical perspectives, theory, and practice; research and evaluation knowledge; and
skills in communication, collaboration, supervision, leadership, advocacy, fundraising, and budget management.

Williams (1996) followed up the Eisner and Dobbs report with a *An Examination of Art Museum Education Practices since 1984*, a report on a survey distributed to museum directors and museum education directors based on generalizations from the previous report. Williams reported an increase in partnerships between museums and schools as well as the publication of a new industry book and journal. Some things however remained unchanged, such as the lack of academic training guidelines for museum educators.

**Museum Internships**

Internships have become a vital part of museum training (Danilov, 1994). They are described as “apprenticeships that form a critical part of museum training in an increasingly competitive field” (New England Museums Association, 2000, p. ix) and are specifically done in preparation for a career in museums. Internships can also be an improved opportunity to connect theory to practice in a higher-education program.

Many undergraduate and graduate museum programs require an internship as part of their curriculum. In 2008, Sturgeon collected information on museum studies programs throughout the US and Canada. Fourteen of the 19 museum studies programs presented required an internship component with four of the four museum education programs and 12 of the 14 art/art history/arts management/art education programs also requiring one or more internships. Practical experience in museum education can serve as a substitute for a degree in art or museum education with some employers (Ebitz, 2005).

Three documents have been published by the American Association of Museums (AAM, and recently rebranded the American Alliance of Museums). *Museum News* published their
“Minimum Standards for Professional Museum Training Programs” set by the AAM Museum Studies Commission in 1978 and approved by the AAM Council earlier in the year. The group took the stance that internships are essential to both those currently pursuing an academic education and those who already possess a degree or have similar skills, knowledge, and experiences. The minimum standards are:

- Internships should be full-time and adhere to the museum’s work week.
- Internships should be 12 months for degree holders and six months for those pursuing a degree and currently taking courses.
- Interns should be integrated into the museum professionally and socially.
- Interns work should be project based and conduct professional level work with the same responsibilities as employees.
- Interns should have an agreement with duties and objectives, which should be re-evaluated halfway through the program.
- Interns should be supervised by experienced staff members.
- Internship should be mutually beneficial to both the intern and museum.
- Interns should gain an understanding of the connections between departments of museum along with programs and functions on both levels.
- Interns and their supervisor should report and evaluate the intern and their work experience while also comparing the experience to the guidelines.

These suggestions are, for the large part, standard suggestions one finds throughout internship research and literature today (Collins et al, 1989).

To follow up on usage of the minimum standards, Spanard (1983) investigated adherence and conformity to AAM’s published recommendations for internship administration. The study
ultimately reinforced the guidelines presented in 1978, however it also revealed compliance to be minimal. The survey included questions on four of the eight recommendations (statement of standards, written agreement, exposure to all museum areas, and evaluation by the intern and museum). Of the 125 museums surveyed, two complied with the four included guidelines, 89% included any one of the recommendations with 11% not complying at all within their internship administration or program.

The New England Museums Association (NEMA) collected work by its professionals and put it into a book of insights, advice, and tips titled *Standards and Guidelines for Museum Internships* (1993). The publication is based on the minimum standards set in 1978 and includes a reprint of the original list at the end of the document. The AAM published this text and includes guidance on the design, recruitment, supervision, orientation, and evaluation of interns and how to accomplish the approved standards. The text points out “interns are essentially apprentices” (NEMA, 1993, p. 4) and not like other volunteers. Volunteers, often involved with the organization for an undecided period of time and generally socially based amongst a retired population, are tremendously important to non-profits but vastly different from internships which, by and large, involve students or recent graduates who have studied in a related field and/or seek to expand their skill set over a predetermined period of time. The text was also updated in 2000. When developing an internship program, a brief introduction to the museum and its mission is suggested along with the encouragement to become part of the community (Comp & Rogers, 1996). A coordinator, often the museum educator, is encouraged to write the intern’s job description, as well as monitor, advise, and evaluate the intern (Glaser & Zenetou, 1996). This is echoed in literature on experiential learning that points out the learner should be guided by a teacher or mentor (Kolb, 1984).
Although Guskey (1999) discussed using professional development specifically for classroom educators, this knowledge can be transferred for interns and to internship programs. Several of the major models are reflected in the advice given by NEMA (1993) in their *Standards and Guidelines*, including assessment, training, and mentoring.

In 1991, the Registrar’s Committee, a specialized sub-group of AAM, published the *RC Intern Preparation Manual: A Guide for Intern Supervision*. The manual’s focus is on internship supervision within the registration field, and portions can easily be applied to museums as a whole. The authors stressed both the importance of internships within their field and explained how internships provide experiential learning. They also suggest a yearlong registration internship after acquiring a graduate degree, and further suggest these opportunities are often funded by NEA grants. The project based internship program the committee suggests is formal in nature.

Chen (2004) conducted research on the education of art museum professionals. Of the professionals surveyed, 53.1% echoed the need for a quality internship within museum studies programs. The professionals supported scholars work by reporting "practical internships…fill in some gaps between theory and practice” and “the goal of internship is to make the experience relevant and rewarding” (p. 126-127). The researcher further reported the professionals various viewpoints when it comes to internship format and length or time spent. Some reported an internship should be about 80 hours or four weeks, whereas others thought it should be a full semester or a year full time. Of the surveyed professionals, 56.4% specifically mentioned internships as a gateway to understanding the inner workings of museums.
Paradigm and Conceptual Model

Pragmatism, specifically Dewey’s (1879, 1916, 1934) beliefs, was an ideal match for a study on internship programs and their administration within art museums. Pragmatism focuses on practices and understands research occurs in specific contexts such as social or historical (Creswell, 2009). Dewey’s pragmatism and beliefs are based on experiences, teacher as facilitator, developing a student socially, process, and function.

Experience is at the forefront of Dewey’s philosophy. Dewey (1879) once wrote “that education which does not occur through forms of life, forms that are worth living for their own sake, is always a poor substitute for the genuine reality and tends to cramp and to deaden” (p. 293). In this research, the internship itself is an experience for the student as well as an experience for the administrators.

Dewey (1879) claimed “the teacher is engaged, not simply in the training of individuals, but in the formation of the proper social life” (p. 295). A student’s previous life experiences can explain their personal social-cultural context. An important part of an internship is organizational socialization. It can provide both a role within a specific museum but also an introduction to museum culture as a whole. Additionally, Dewey wrote on the logic of inquiry or the process, often based on the scientific method. In relation to this study, it becomes the curriculum development process. This idea leads to the conceptual model.

Taba (1962) described curriculum development as the plan for learning. In the last 75 years, curriculum development and theories have been advanced by a variety of scholars including Tyler (1949), Taba (1962), Walker (1971), Goodlad (1977), Eisner (1985), and Apple (1990). Van den Akker (2003), executive director of the Curriculum of the Netherlands Institute for Curriculum Development, developed ten curriculum components influenced partially on the
works of Walker (1971), Eash (1991), and Klein (1991) as well as because of a need for an inclusive method for design and implementation. These components are explicit areas that aid in the development of planning student learning. The ten sections are often displayed as a spider web with *rationale/vision* at the center.

1. **Rationale/Vision:** Why are they learning?
2. **Aims & Objectives:** Toward which goals are they learning?
3. **Content:** What are they learning?
4. **Learning Activities:** How are they learning?
5. **Teacher Role:** How is the teacher facilitating learning?
6. **Materials & Resources:** With what are they learning?
7. **Grouping:** With whom are they learning?
8. **Location:** Where are they learning?
9. **Time:** When are they learning?
10. **Assessment:** How to measure how far learning has progressed?

The model expresses that everything within the curriculum must work together to create a plan for student learning. Van den Akker (2005) referred to the *rationale* as the central mission of the curriculum. It is at the center because everything within the curriculum should aim to help achieve the overarching vision, but each component is still vital to the plan as a whole. As Van den Akker (2003) stated, the visual model draws attention to “the complexity of efforts to improve the curriculum in a balanced, consistent and sustainable manner” (p. 8).

Van den Akker's (2003) curriculum components were chosen as a model for this research because the museum community is using internships as a form of training program. Internships are a requirement of the college program curriculum as well as the museum community.
standards, and the same development can be applied to the internship curriculum. For this research, the spiderweb model provided a curriculum base to ground AAM’s (1978) minimum internship standards. The minimum standards are:

The minimum standards are:

- Internships should be full-time and adhere to the museum’s work week.
- Internships should be 12 months for degree holders and six months for those pursuing a degree and currently taking courses.
- Interns should be integrated into the museum professionally and socially.
- Interns work should be project based and conduct professional level work with the same responsibilities as employees.
- Interns should have an agreement with duties and objectives, which should be re-evaluated halfway through the program.
- Interns should be supervised by experienced staff members.
- Internship should be mutually beneficial to both the intern and museum.
- Interns should gain an understanding of the connections between departments of museum along with programs and functions on both levels.
- Interns and their supervisor should report and evaluate the intern and their work experience while also comparing the experience to the guidelines. (AAM, 1978)

These points overlap with the curriculum components identified by Van den Akker (2003). These minimum standards were developed in 1978 and approved by the AAM council that same year. These both guided the survey questions and the data collected informs the museum community on the current practices in academic art museum internship programs. Figure 1 is a visual of the conceptual model.
Chapter Summary

The literature review was divided into four sections: development of the role of education in art museums, internship history and Dewey’s philosophical perspective, training programs within museum culture, and the curriculum development components developed by Van den Akker (2003). The purpose for conducting the literature review was to connect the pieces of the
proposed research and demonstrate a lack of research on art museum internships. A community
wide survey of art museum education programs revealed a lack of education programming
focusing on internships. The literature includes the paradigm and conceptual model for the
methodology in the following chapter.
CHAPTER 3

METHODOLOGY

The methodology for this study involved a national survey focusing on the components of academic art museum internship training programs from the administrator’s perspective. The following describes the research methodology explaining the research question, research design, research participants, and data collection methods and analysis.

Research Question

The study asked: What are the components, intent, and practices of art museum internship programs in AAM-accredited academic art museums as defined by their administrators, and what is the relationship between current practices and the minimum standards set by AAM (1978)? To answer the first portion of the question regarding the internship components, the ten curriculum components identified by Van den Akker (2003) were used:

1. Rationale/Vision: Why are they learning?
2. Aims & Objectives: Toward which goals are they learning?
3. Content: What are they learning?
4. Learning Activities: How are they learning?
5. Teacher Role: How is the teacher facilitating learning?
6. Materials & Resources: With what are they learning?
7. Grouping: With whom are they learning?
8. Location: Where are they learning?
9. Time: When are they learning?
10. Assessment: How to measure how far learning has progressed?
Although these curriculum components guided part of the question, the second portion of the question were guided by the minimum standards set by AAM. The minimum standards are:

- Internships should be full-time and adhere to the museum’s work week.
- Internships should be 12 months for degree holders and six months for those pursuing a degree and currently taking courses.
- Interns should be integrated into the museum professionally and socially.
- Interns work should be project based and conduct professional level work with the same responsibilities as employees.
- Interns should have an agreement with duties and objectives, which should be re-evaluated halfway through the program.
- Interns should be supervised by experienced staff members.
- Internship should be mutually beneficial to both the intern and museum.
- Interns should gain an understanding of the connections between departments of museum along with programs and functions on both levels.
- Interns and their supervisor should report and evaluate the intern and their work experience while also comparing the experience to the guidelines. (AAM, 1978)

These points overlap with the curriculum components identified by Van den Akker (2003).

Combined, these support the purpose of the study: to develop evidence-based literature on current practices within academic art museum internship programs through the perspective of their administrators and to compare the practices to the standards approved by the AAM council.

**Research Design**

This study used survey research to collect both quantitative and qualitative data from the participants. As a national study, the research looked at the internship training programs within
AAM-accredited academic art museums of varying size (number of employees, community served), focus (collection, exhibitions, education), and resources to gain an understanding of current internship training program practice as described by their administrators.

Sample Criteria

When choosing a sample to study, boundaries must be set to define the sample as well as create a frame for the participants (Miles & Huberman, 1994). The researcher used a list of criteria as a basis for sample selection. Within the museum field, AAM sets the standards and guidelines museums strive for within the United States of America. Like other museums, academic museums have a focus on education because of their mission and purpose but also need to demonstrate their value to the academic host organization while serving students, faculty, and the general public (Shapiro et al, 2012). Internship coordinators may or may not have a background in education, but their work as an internship coordinator is based on educating the intern. Internship coordinators work with interns within their department and potentially supervise them throughout the museum and can be seen as the gateway administrator. Similar positions or duties within the same genre of organization focuses the sample and aids in reinforcement even though the sample population was relatively small. Therefore, the sample consisted of the entire population of internship program coordinators located within the 86 AAM-accredited academic art museums (as of March 2014). For museums who did not include information online about their internship programs, an email was sent to the museum’s administration (head educator or director) requesting the names and email addresses of the museum’s internship administrators.
Data Collection Method

A survey was sent out to the institution-identified internship coordinators at all AAM accredited academic art museums. The survey (Appendix C) was designed for this research and included closed-ended and open-ended questions about the internship coordinator, the design of the internship program, and components of the internship program. Qualitative open-ended questions, as part of in-depth data collecting, were used to gather facts about what, where, when, and who but also information about why and how. These answers aided in the understanding and view of the participants on decision making, expectations, motivations, and processes (Guest, Namey, & Mitchell, 2013).

The surveys were distributed using electronic mail and participants had four weeks to complete them. Babbie (2007) suggests follow-up mailings every two to three weeks to remind participants about the project and to ensure the survey has not been misplaced. An Internet-based survey was used because it was low cost, the data are collected digitally which is more efficient than by post, and it was convenient for both the researcher and participants.

Data Analysis

The data collected were analyzed using the qualitative analysis framework developed by Miles and Huberman (1994). The structured formats of the survey allowed for organization during data collection. The data from these sources were reviewed and marginal notes taken with personal reflections. Next, patterns, and themes were sought out within each data source. Codes came from the literature such as Van den Akker’s components (i.e., assessment, content, and learning activities) as well as AAM’s minimum standards (i.e., cultural integration, agreement, and evaluation). Relationships between these codes and themes were further identified within
each data source. An example is the use of an agreement as a form of content to express learning activities.

**Analytical Quality**

Qualitative research can often be seen as not credible because of the descriptive nature of the studies (LeCompte & Goetz, 1982). Credibility, although debated in qualitative research, can be strengthened through the structured format of the survey. Analytical quality was assured in this research through structured survey process, along with consistency by using one researcher for the collection, interpretation, and analysis of the data.

**Pilot Study**

A pilot study helped assure the quality of the survey through testing (Baker, 1994). Two former academic art museum internship coordinators answered the survey and provided feedback on the content, format, and wording of the survey.

**Timeline**

The survey was distributed to the internship coordinators for four weeks with a personal phone call two weeks into the survey time. After the phone call, a second email was sent to the participants.

**Reporting the Data**

The survey included a large portion of open-ended questions. The qualitative analysis framework developed by Miles and Huberman (1994) encourages data display to help visualize the identified themes and relationships. These are made available in the forms of charts, graphs, and tables. The final step in the framework included drawing conclusions and synthesis of the information.
Chapter Summary

Van den Akker’s (2003) curriculum components as the conceptual model, AAM’s (1978) minimum internship standards, and Dewey’s (1897, 1916, 1934) pragmatism as the paradigm structure the methodology of the survey and research. Data were collected through a national survey distributed to the entire population. Data were analyzed and reported using the qualitative analysis framework developed by Miles and Huberman (1994). The coding aided in establishing evidence-based literature on current practices within academic art museum internship programs through the perspective of their administrators and lead to a comparison of these practices to the standards approved by the AAM council.
CHAPTER 4
PRESENTATION OF THE DATA

Data collected through a national survey of internship coordinators in AAM-accredited academic art museums will be presented in this chapter. Participants answered questions on the content and design of their internship programs. This study's population included 108 museum employees working at 89 academic art museums accredited by AAM. A museum may be represented more than once within the data because it has multiple internship programs and coordinators.

Of those contacted, 58 participated in the survey, a return rate of 54%. Of the 108 museum employees who received a survey request, 15 declined to participate: six believed another employee was better suited for the survey, one lacked perspective after just being employed for six months, one expressed a lack of time, one described an informal internship program headed by individual staff members, four stated they have no active internship program and lack a coordinator, and two shared they have no interns but work with students as temporary student staff and volunteers. An additional 36 museum employees did not respond to survey requests left by email, phone calls, or voice mails. Twelve of the surveys were not complete and, as a result, each question in this chapter includes the number of participants.

This chapter was divided into four sections: demographic and information about the coordinator and museum, design of the internship training program, internship program components, and additional comments. The sections reflect the presentation of the survey to the participants (Appendix A). Van den Akker’s Spiderweb Model of curriculum components (2003) are listed first in the headers to identify which curriculum component the question addresses (i.e., Teacher Role, Grouping, Aims & Objectives, Learning Activities).
Teacher Role: Educational Background

Fifty-six participants responded to the question, "What is your educational background? Please check your degrees and write in your field(s)." As seen in Table 1, 75% (41 participants) have earned a Masters degree with 18% (10 participants) a Doctoral degree. Seven percent (four participants) indicated they earned certification by a College/University and another seven percent (four participants) said they had additional degrees.

<table>
<thead>
<tr>
<th>Degree Levels Earned</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelors</td>
<td>56</td>
<td>100%</td>
</tr>
<tr>
<td>Masters</td>
<td>41</td>
<td>73%</td>
</tr>
<tr>
<td>Doctoral</td>
<td>10</td>
<td>18%</td>
</tr>
<tr>
<td>Certification by a College/University</td>
<td>4</td>
<td>7%</td>
</tr>
<tr>
<td>Additional Degrees</td>
<td>4</td>
<td>7%</td>
</tr>
</tbody>
</table>

The purpose of this question was not just to discover the educational levels of internship coordinators but also the fields they studied while seeking degrees. Although not all participants wrote in their degree subjects, the remaining participants represented a wide variety of educational paths. Of the 97 total degrees listed, Art History and Fine/Studio Art were represented the most at 44% of the total degree areas (Figure 2). Twenty-six percent of the degrees listed were in Art History (10 Bachelors, 10 Masters, and five Doctoral) and 19% were in Fine/Studio Art (10 Bachelors and eight Masters). Arts Administration degrees accounted for five percent of the degrees (five Masters) and Art Education accounted for four percent (two Bachelors, one Masters, and one Doctoral). Museum Studies represents four percent (four Masters) of the degrees but 75% (three) of the College/University Certifications listed.
Additional degrees (listed as Other in Figure 2) come from a wide variety of fields including:

- English
- History
- Nursing
- Textiles
- German
- Economics
- Sociology
- Education
- Psychology
- British History
- Leisure Studies
- Archival Studies
- Communications
- English Literature
- History of Culture
- Performance Studies
- Telecommunications
- Elementary Education
One ABD was also listed but the degree subject was not included.

**Teacher Role: Museum Internships Prior to Career**

The literature review demonstrated the need and requirement to complete a museum internship before entering a museum career. Fifty-seven participants responded to the question, "How many museum internships did you complete before entering your current career?"

Although 58% (33 participants) of museum professionals completed at least one museum internship, and often time additional ones, 42% (24 participants) never participated in a museum internship before entering their current/museum career (Table 2).

<table>
<thead>
<tr>
<th>Number of Internships</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>24</td>
<td>42%</td>
</tr>
<tr>
<td>1</td>
<td>12</td>
<td>21%</td>
</tr>
<tr>
<td>2</td>
<td>12</td>
<td>21%</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>11%</td>
</tr>
<tr>
<td>4+</td>
<td>3</td>
<td>5%</td>
</tr>
</tbody>
</table>

**Teacher Role: Job Title and Department**

The following section asked about the participants' current job title and the department in which they work. Fifty-seven participants responded. The most frequently reported job title was
for the position of curator, director, of head of their department (24 participants, 42%). The most frequently referenced department was education (22 participants, 39%). A wide variety were reported within each section and are displayed in the Tables 3 and 4.

Table 3. *Teacher Role: Job Title*

<table>
<thead>
<tr>
<th>Job Title</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director (Executive)</td>
<td>3</td>
</tr>
<tr>
<td>Assistant/Deputy Director</td>
<td>5</td>
</tr>
<tr>
<td>Administrative</td>
<td>10</td>
</tr>
<tr>
<td>Assistant/Manager/Coordinator/Specialist</td>
<td>15</td>
</tr>
<tr>
<td>Curator/Director/Head of Department</td>
<td>24</td>
</tr>
</tbody>
</table>

Table 4. *Teacher Role: Department*

<table>
<thead>
<tr>
<th>Department</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial</td>
<td>5</td>
</tr>
<tr>
<td>Education</td>
<td>22</td>
</tr>
<tr>
<td>Administration</td>
<td>8</td>
</tr>
<tr>
<td>Museum or no department listed</td>
<td>12</td>
</tr>
<tr>
<td>Research &amp; Academics</td>
<td>2</td>
</tr>
<tr>
<td>Collections</td>
<td>2</td>
</tr>
<tr>
<td>Engagement</td>
<td>1</td>
</tr>
<tr>
<td>Academic Programs</td>
<td>1</td>
</tr>
<tr>
<td>Archives</td>
<td>1</td>
</tr>
<tr>
<td>Research &amp; Education</td>
<td>1</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>1</td>
</tr>
<tr>
<td>Curatorial &amp; Education</td>
<td>1</td>
</tr>
</tbody>
</table>

**Teacher Role: Career & Internship Coordinator Duration**

The following section asked about the participants' time in their career including museum work in general, employment duration at their current museum, and their time as an internship coordinator at their current museum (Table 5).
Table 5. *Teacher Role: Career and Internship Coordinator Duration*

<table>
<thead>
<tr>
<th>Question</th>
<th>Less than 1 year</th>
<th>1-2 years</th>
<th>3-5 years</th>
<th>6-9 years</th>
<th>10+ years</th>
<th>Total Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>How long have you worked in museums?</td>
<td>1 (2%)</td>
<td>1 (2%)</td>
<td>11 (18%)</td>
<td>8 (14%)</td>
<td>36 (63%)</td>
<td>57</td>
</tr>
<tr>
<td>How long have you been an employee at your current museum?</td>
<td>2 (4%)</td>
<td>8 (14%)</td>
<td>13 (23%)</td>
<td>7 (13%)</td>
<td>26 (46%)</td>
<td>56</td>
</tr>
<tr>
<td>How long have you been an internship coordinator at your current museum?</td>
<td>2 (4%)</td>
<td>10 (19%)</td>
<td>15 (28%)</td>
<td>12 (22%)</td>
<td>15 (28%)</td>
<td>54</td>
</tr>
</tbody>
</table>

All of the questions thus far have been about the *Teacher Role* (Internship Coordinator) as per Van den Akker's model (2003) and have also addressed AAM's (1978) suggestion that intern supervisors are experienced staff members. According to the data collected, the typical internship coordinator has earned a masters degree in an art history, studio art, or museum related field, participated in one or more museum internship themselves, is currently the Curator/Director/Head of the Education department, and has approximately six to nine years of experience as an internship coordinator in their museum.

**Grouping: Full Time Employees**

Fifty-six participants responded to the question, "How many full time employees does your museum have?"

Table 6. *Grouping: Full Time Employees*

<table>
<thead>
<tr>
<th>Number of Full-Time Employees</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 or less</td>
<td>24</td>
<td>43%</td>
</tr>
<tr>
<td>11-20</td>
<td>15</td>
<td>27%</td>
</tr>
<tr>
<td>21-80</td>
<td>12</td>
<td>21%</td>
</tr>
<tr>
<td>81-250</td>
<td>5</td>
<td>9%</td>
</tr>
</tbody>
</table>
This number ranged greatly from three to 240 with 43% (24) museums having less than 10 staff members (Table 6).

**Grouping: Intern Classification**

Fifty-seven participants responded to the question, "During the previous year, how many interns did your organization have from the following areas?" The choices for types of interns were high school interns, undergraduate interns, graduate interns, and non-degree seeking interns. Although 31 coordinators (54%) had one to five graduate student interns and 23 coordinators (40%) had one to five undergraduate interns (Table 7), 784 interns were represented in the data and the majority were undergraduate students (536 interns, 68%) (Table 8).

<table>
<thead>
<tr>
<th>Table 7. <strong>Grouping: Intern Classification, Number of Intern Type</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Intern Type</td>
</tr>
<tr>
<td>----------------------</td>
</tr>
<tr>
<td>High School Student</td>
</tr>
<tr>
<td>Undergraduate Student</td>
</tr>
<tr>
<td>Graduate Student</td>
</tr>
<tr>
<td>Non-Degree Seeking</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 8. <strong>Grouping: Intern Classification, Number of Interns Total, Organized by Type</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Intern Type</td>
</tr>
<tr>
<td>----------------------</td>
</tr>
<tr>
<td>High School Student</td>
</tr>
<tr>
<td>Undergraduate Student</td>
</tr>
<tr>
<td>Graduate Student</td>
</tr>
<tr>
<td>Non-Degree Seeking</td>
</tr>
<tr>
<td><strong>Total Interns</strong></td>
</tr>
</tbody>
</table>

**Grouping: Intern Students & Their Academic Institution**

Fifty-six participants responded to the question, "During the previous year, how many interns did your organization have from the following areas?" The choices were students from
your college/university or students from another or outside your college/university. Although 46% (26) of the museums did not have intern students from outside its host college/university, one of the internship programs includes only students from outside the museum's host college or university (Table 9).

Table 9. Grouping: Intern Students and Their Academic Institution

<table>
<thead>
<tr>
<th>Number of Students</th>
<th>0 or none listed</th>
<th>1-5</th>
<th>6-10</th>
<th>11-25</th>
<th>26+</th>
</tr>
</thead>
<tbody>
<tr>
<td>From the Museum's College or University</td>
<td>1 (2%)</td>
<td>18 (32%)</td>
<td>21 (38%)</td>
<td>13 (23%)</td>
<td>3 (5%)</td>
</tr>
<tr>
<td>From Outside the Museum's College or University</td>
<td>26 (46%)</td>
<td>24 (43%)</td>
<td>3 (5%)</td>
<td>2 (4%)</td>
<td>1 (2%)</td>
</tr>
</tbody>
</table>

Materials & Resources: Paid Versus Unpaid Internships

Fifty-seven participants responded to the question, "During the previous year, what number of your museum's interns were: paid, given a stipend or honorarium, and unpaid?"

Participants were asked to list the number of interns in the available sections. Overall, 57% (32) participants reported offering paid internships, 29% (16) reported offering stipends/honorariums, and 64% (36) reported offering unpaid internships (Table 10). Although 51% (29 participants) offer just one type of internship, 47% (27) offer a combination of options (Figure 3).

The total number of internships reported by the participants was also gathered with this data. Whereas 54% (371) of internships reported are unpaid, 46% offer some type of monetary gain for interns (Table 11). Thirty-six percent (248) are paid internships and the remaining 10 percent (68) include a stipend/honorarium. One additional participant reported $8-10 per hour in the stipend/honorarium section.
Table 10. Materials & Resources: Paid Versus Unpaid Internships, Organized by Type and Number

<table>
<thead>
<tr>
<th>Internship Type</th>
<th>0 or none listed</th>
<th>1-5</th>
<th>6-10</th>
<th>11-25</th>
<th>26+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paid</td>
<td>24 (43%)</td>
<td>12 (21%)</td>
<td>14 (25%)</td>
<td>6 (11%)</td>
<td>0 (0%)</td>
</tr>
<tr>
<td>Stipend/Honorarium</td>
<td>40 (71%)</td>
<td>12 (21%)</td>
<td>3 (5%)</td>
<td>1 (2%)</td>
<td>0 (5%)</td>
</tr>
<tr>
<td>Unpaid</td>
<td>20 (36%)</td>
<td>14 (25%)</td>
<td>12 (21%)</td>
<td>8 (14%)</td>
<td>2 (4%)</td>
</tr>
</tbody>
</table>

Table 11. Materials & Resources: Paid Versus Unpaid Internships, Organized by Type Represented in Research

<table>
<thead>
<tr>
<th>Internship Type</th>
<th>Combined Number of Interns Reported</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paid</td>
<td>248 (36%)</td>
</tr>
<tr>
<td>Stipend/Honorarium</td>
<td>68 (10%)</td>
</tr>
<tr>
<td>Unpaid</td>
<td>371 (54%)</td>
</tr>
<tr>
<td><strong>Total Interns</strong></td>
<td><strong>687</strong></td>
</tr>
</tbody>
</table>

Figure 3. Materials & Resources: Paid Versus Unpaid Internships, Organized by Types Offered in Program
Teacher Role: Time Spent Monthly on Internship Program

Fifty-four participants responded to the question, "On average, how many hours per month do you spend on the internship program (IE: recruiting, training, and interacting with interns or on the internship program design/materials)?" Two of the responses did not list an hour amount. A curator of exhibitions stated "I am primarily a supervisor for interns. Recruitment and training are the purview of the Education Department." A museum director also noted "It depends; I do not coordinate our internship program. Each curator or other staff person using interns is responsible for training them." This left 52 participants who reported monthly hours. Forty-eight percent (25) reported spending 11-25 monthly hours involved in the internship program with 35% (18) reporting spending less than 10 hours per month (Table 12).

<table>
<thead>
<tr>
<th>Average Monthly Hours Spent on Internship Program</th>
<th>1-10</th>
<th>11-25</th>
<th>26-40</th>
<th>41-80</th>
<th>81+</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 (35%)</td>
<td>25 (48%)</td>
<td>4 (8%)</td>
<td>3 (5%)</td>
<td>2 (4%)</td>
<td></td>
</tr>
</tbody>
</table>

Design of the Internship Training Program

Learning Activities: Training Methods

Forty-seven participants responded to the question, "What methods do you use to train interns?" They were asked to check all that apply and were given the following answers to choose from:

- employee manual
- volunteer manual
- intern manual
- supervisor/mentor relationship with staff member
- demonstrations
- workshop for interns within the museum
- group workshop for interns with several museums
- article/book readings
- shared readings and discussions
- intern-lead research
- group meetings
- individual meetings
- participating in daily tasks
- other (please write your answer)
- I do not train the interns.

Nearly all (45 participants, 96%) selected supervisor/mentor relationship with staff member, 89% (42) selected participating in daily tasks, and 83% (39) selected individual meetings (Table 13). Additionally, 19% (nine) use a volunteer manual to train interns as opposed to an internship or employee manual. Six percent (three participants) also wrote in answers including posting reference material to vspace/blackboard and traveling to visit other area museums and the third pointed out interns in their museum are supervised by curatorial, collections management, education, and administrative and the participant trains administrative interns.

**Grouping: Learning Opportunities**

Forty-seven participants responded to the question, "What learning opportunities are provided for the interns?" They were asked to check all that apply from the following list:

- shadowing with a staff member
- supervision by another staff member
- collaboration with a staff member
- collaboration with other interns
- independent research
- independent project(s)
- group internship training
- staff meetings
- attend events and programs
- participate in events and programs
- other (please write your answer)
- there are no learning opportunities provided for the interns.
Ninety-four percent (44) selected supervision by another staff member and the same number selected attending events and programs (Table 14). Eighty-nine percent (42) selected collaboration with a staff member and the same number selected independent research whereas 87% (41) selected participant in events and programs. Seventy-nine percent (37) selected collaboration with other interns, 77% (36) selected independent project(s), and 70% (33) selected shadowing with a staff member. Over half (57%, 27 participants) have interns attend staff meetings.

Seven participants (15%) also wrote in answers in the "other" section. They included specific projects (public presentations, curating their own exhibition), specific duties (leading K-12 programs, designing promotional materials, participating in the Student Docent Program), and visiting other spaces (museums, artist studios).

Table 13. Learning Activities: Training Methods

<table>
<thead>
<tr>
<th>Training Method</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee Manual</td>
<td>12</td>
<td>26%</td>
</tr>
<tr>
<td>Volunteer Manual</td>
<td>9</td>
<td>19%</td>
</tr>
<tr>
<td>Intern Manual</td>
<td>21</td>
<td>45%</td>
</tr>
<tr>
<td>Supervisor/Mentor relationship with staff member</td>
<td>45</td>
<td>96%</td>
</tr>
<tr>
<td>Demonstrations</td>
<td>25</td>
<td>53%</td>
</tr>
<tr>
<td>Workshop for interns within the museum</td>
<td>11</td>
<td>23%</td>
</tr>
<tr>
<td>Group Workshop for interns with several museums</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Article/book readings</td>
<td>21</td>
<td>45%</td>
</tr>
<tr>
<td>Shared readings and discussions</td>
<td>14</td>
<td>30%</td>
</tr>
<tr>
<td>Intern-lead research</td>
<td>17</td>
<td>36%</td>
</tr>
<tr>
<td>Group meetings</td>
<td>22</td>
<td>47%</td>
</tr>
<tr>
<td>Individual meetings</td>
<td>39</td>
<td>83%</td>
</tr>
<tr>
<td>Participating in daily tasks</td>
<td>42</td>
<td>89%</td>
</tr>
<tr>
<td>Other (please write your answer)</td>
<td>3</td>
<td>6%</td>
</tr>
<tr>
<td>I do not train the interns.</td>
<td>3</td>
<td>6%</td>
</tr>
</tbody>
</table>
Table 14. *Grouping: Learning Opportunities*

<table>
<thead>
<tr>
<th>Learning Opportunities</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadowing with a staff member</td>
<td>33</td>
<td>70%</td>
</tr>
<tr>
<td>Supervision by another staff member</td>
<td>44</td>
<td>94%</td>
</tr>
<tr>
<td>Collaboration with a staff member</td>
<td>42</td>
<td>89%</td>
</tr>
<tr>
<td>Collaboration with other interns</td>
<td>37</td>
<td>79%</td>
</tr>
<tr>
<td>Independent research</td>
<td>42</td>
<td>89%</td>
</tr>
<tr>
<td>Independent project(s)</td>
<td>36</td>
<td>77%</td>
</tr>
<tr>
<td>Group internship training</td>
<td>11</td>
<td>23%</td>
</tr>
<tr>
<td>Staff meetings</td>
<td>27</td>
<td>57%</td>
</tr>
<tr>
<td>Attend events and programs</td>
<td>44</td>
<td>94%</td>
</tr>
<tr>
<td>Participate in events and programs</td>
<td>41</td>
<td>87%</td>
</tr>
<tr>
<td>Other (please write your answer)</td>
<td>7</td>
<td>15%</td>
</tr>
<tr>
<td>There are no learning opportunities provided for the interns.</td>
<td>0</td>
<td>0%</td>
</tr>
</tbody>
</table>

*Grouping: Museum Community*

Forty-six participants responded to the question, "How do you help make the intern a part of your museum community?" A portion of AAM's (1978) minimum standards for internship training states interns should be integrated into the museum professionally and socially. Although one participant expressed interns are not a part of the community beyond working with the mentors, 24%(11) listed working with a staff member or department as how they incorporate an intern into their museum community.

The most cited activity was introducing the interns to staff members (12 participants, 26%). One internship coordinator also emails "pictures and bios of the interns to all staff so they have an idea of who will be around." Interns are also invited to staff, department, and project meetings at 24% (11) of the museums, participate in daily activities (eight participants, 17%), are invited to social activities and events (seven participants, 15%), and invited to meals with staff members (seven participants, 15%). One participant additionally stressed the graduate intern are "almost like regular staff members and contribute greatly to the functioning of the museum in all aspects."
Content: General Museum Functions, Departments, and Programs

Forty-seven participants responded to the question, "How do you educate the interns about general museum functions as well as the departments and programs?" They were asked to check all that apply from the list of options:

- employee manual
- volunteer manual
- intern manual
- organizational chart(s)
- meet and greets with staff members
- website
- promotional materials
- social media (Facebook, Linkedin, etc)
- other (please write your answer)
- I do not educate the interns on general museum functions, the departments, or the programs.

The most cited form was the traditional meet and greets with staff members (79%, 37 participants) (Table 15). A portion of AAM's (1978) minimum standards for internship training states interns should gain an understanding of the connections between departments of the museum along with programs and functions on both levels.

Many chose to use sources which are also available to the public in the form of their website (62%, 29 participants), social media (43%, 20 participants), or promotional materials (47%, 22 participants). Internal documents include organizational charts (34%, 16 participants) and a variety of manuals (employee, 23%, 11 participants; volunteer, 17%, eight participants; intern, 32%, 15 participants). Four percent (two participants) do not educate the interns on general museum functions, departments, or programs.

Thirty-six percent (17) participants chose to write in their own answers. The responses included one-on-one and group interaction/discussions, participation in meetings (staff and
departmental), staff lunches, intern orientation, training sessions, Vspace/Blackboard postings, museum tours, group intern workshops, Google+ Community, and assigned readings.

Table 15. Content: Learning About General Museum Functions, Departments, and Programs

<table>
<thead>
<tr>
<th>Education Methods: Museum Functions, Departments, and Programs</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee Manual</td>
<td>11</td>
<td>23%</td>
</tr>
<tr>
<td>Volunteer Manual</td>
<td>8</td>
<td>17%</td>
</tr>
<tr>
<td>Intern Manual</td>
<td>15</td>
<td>32%</td>
</tr>
<tr>
<td>Organizational Chart(s)</td>
<td>16</td>
<td>34%</td>
</tr>
<tr>
<td>Meet &amp; Greets with staff members</td>
<td>37</td>
<td>79%</td>
</tr>
<tr>
<td>Website</td>
<td>29</td>
<td>62%</td>
</tr>
<tr>
<td>Promotional Materials</td>
<td>22</td>
<td>47%</td>
</tr>
<tr>
<td>Social Media (Facebook, Linkedin, etc)</td>
<td>20</td>
<td>43%</td>
</tr>
<tr>
<td>Other (please write your answer)</td>
<td>17</td>
<td>36%</td>
</tr>
<tr>
<td>I do not educate the interns on general museum functions, the departments, or the programs.</td>
<td>2</td>
<td>4%</td>
</tr>
</tbody>
</table>

Content: Intern Learning by Participation

Forty-seven participants responded to the open-ended question, "What are the interns learning by participating in your internship program?" The most highly referenced theme was the functions and responsibilities of the museum and staff (20 participants, 43%). Seventeen percent (eight) listed practical hands-on experience in addition to describing specific projects (20 participants, 43%) and research/writing (15 participants, 32%). One participant stressed the museum tries "to provide a learning experience specific to each intern."

Transferable job skills were listed and included time management/multitasking (six participants, 13%), teamwork and collaboration skills (six participants, 13%), independent working skills (four participants, nine percent), communication skills (three participants, six percent), and general work ethics (five participants, 11%). One participant shared the internship partially depends on the intern: "We aim to provide them with solid professional experiences. We hope all students walk away having learned or improved communication skills, organization,
time management, etc. Depending on their area of responsibility, many also leave here with more specialized skills such as art handling, installation, and improved research and writing skills."

**Teacher Role: Internship Program Design**

Forty-seven participants responded to the question, "Who designed the internship program you use in your museum today?" They were asked to check all that apply from the list:

- I designed the internship program
- I made changes or updated the internship program already in use
- The internship program was designed by a co-worker or previous staff member
- The internship program was purchased from an outside source
- I am unsure the origins of the internship program
- Other (please write your answer).

The responses by number of participants was divided almost equally between program design by the coordinator (15 participants, 32%), changes or updates to program already in use (18, 38%), and program design by co-worker or previous staff member (14 participants, 30%) (Table 16). None of the museums purchased their program from an outside source, but 11% (five participants) were unsure of the origins.

**Table 16. Teacher Role: Internship Program Design**

<table>
<thead>
<tr>
<th>Internship Program Design</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>I designed the internship program.</td>
<td>15</td>
<td>32%</td>
</tr>
<tr>
<td>I made changes or updated the internship program already in use.</td>
<td>18</td>
<td>38%</td>
</tr>
<tr>
<td>The internship program was designed by a co-worker or previous staff member.</td>
<td>14</td>
<td>30%</td>
</tr>
<tr>
<td>The internship program was purchased from an outside source.</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>I am unsure of the origins of the internship program.</td>
<td>5</td>
<td>11%</td>
</tr>
<tr>
<td>Other (please write your answer)</td>
<td>15</td>
<td>32%</td>
</tr>
</tbody>
</table>

In this case, the other section was mostly used as an additional comments section to describe the program in use, such as "the program continues to evolve." At four museums, the internship program is a shared responsibility among the staff members, "each staff member
mentors interns" or "designs his/her own intern project." Another participant explained their internships are "a fluid, organic, and less-than-really-'designed' program" and referred to their interns as a "rag-tag bunch of college students." One participant pointed out the internships they offer were "designed by the Museum Studies Program" in conjunction with their university.

**Teacher Role: Internship Design Resources**

Forty-six participants responded to the question, "When designing or improving your internship program, what resources did you look to for help, advice, and/or guidance?" They were asked to check all that apply from the following list:

- AAM (American Alliance of Museum)
- NAEA (National Art Education Association)
- Article: "Minimum Standards for Professional Museum Training Programs" published in Museum News
- web/print resource: "The Test for Unpaid Interns" from the U.S. Department of Labor
- other publications (please list)
- other museum internship programs or samples (please list the programs)
- training program resources or samples
- instructional design resources or samples
- curriculum development resources or samples
- co-workers
- professional colleagues from your field
- web search
- professional conferences or meetings (please list)
- online communities (please list)
- listservs (please list)
- my own experiences as an intern
- other (please write your own answer)
- I have not used resources to design or improve the internship program.

The most cited resources are professional colleagues from the field (33 participants, 72%), co-workers in the museum/university (31 participants, 67%), AAM (26 participants, 57%), and the internship coordinator's own experiences as an intern (25 participants, 54%) (Table 17). Participants were also given the option to write in answers in five categories. Participants list the
Tufts Museums Studies Internship Program, Harvard Graduate School of Education Field Experience Program, Denver Art Museum, Windgate Museum Internship, Dartmouth University, Stanford University, University of Pennsylvania, and other Mellon Foundation funded internships (such as Smith College of Art) as other museum internship programs or samples they looked to for resources. Another participant specified those listed on the Museum-Ed website although two other internship coordinators felt they could not list them all. In other online communities, Linkedin (one) and Museum-Ed (three) were listed. Six were listed in the Listserv section: Museum-Ed (four), Association of Academic Museums and Galleries (AAMG) (two), Academic Programs, MuseumI, Talk-Museum, and Registrar.

<table>
<thead>
<tr>
<th>Table 17. Teacher Role: Internship Design Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resource</td>
</tr>
<tr>
<td>AAM (American Alliance of Museums)</td>
</tr>
<tr>
<td>NAEA (National Art Education Association)</td>
</tr>
<tr>
<td>Article: &quot;Minimum Standards for Professional Museum Training Programs&quot; published in Museum News.</td>
</tr>
<tr>
<td>Web/print resource: &quot;The Test for Unpaid Interns&quot; from the U.S. Department of Labor</td>
</tr>
<tr>
<td>Other museum internship programs or samples (please list the programs)</td>
</tr>
<tr>
<td>Training program resources or samples</td>
</tr>
<tr>
<td>Instructional design resources or samples</td>
</tr>
<tr>
<td>Curriculum development resources or samples</td>
</tr>
<tr>
<td>Co-workers</td>
</tr>
<tr>
<td>Professional colleagues from your field</td>
</tr>
<tr>
<td>Online communities (please list)</td>
</tr>
<tr>
<td>Listservs (please list)</td>
</tr>
<tr>
<td>My own experiences as an intern</td>
</tr>
<tr>
<td>I have not used resources to design or improve the internship program.</td>
</tr>
<tr>
<td>Other Publications (please list)</td>
</tr>
<tr>
<td>Professional Conferences or Meetings (please list)</td>
</tr>
<tr>
<td>Web Search</td>
</tr>
</tbody>
</table>

Under other publications, the Journal of Museum Education and Art & Education were both listed. One of the internship coordinators encourages staff members to collect publications
and materials as they visit other museums in the United States and Europe. Eleven different professional conferences or meetings were listed: AAM (eight), three regional/state meetings (North East Museum Association, Museum Association of New York, and State Museum Education Roundtable Association), AAMG, the Getty Multicultural Undergraduate Internship Program (MUI) Supervisors Meeting, College Art Association, NAEA, Getty Conservation, Siggraph, and Contemporary Art Museum Directors.

**Internship Program Components**

**Rationale: Purpose of Internship Program**

Forty-five participants responded to the question, "Why does your museum have an internship program?" They were asked to check all that apply from the list:

- provide real-world experience to students
- provide professional connections to students
- recruit or evaluate prospective employees
- save money with free help
- complete short-term projects
- bring in new ideas
- strengthen the bond between the museum and the university
- increase staff member productivity
- provide opportunity for students to earn academic credit
- replace a staff member
- delay the hiring of a needed staff member
- increase diversity.

The most cited reasons were to provide real-world experience (43 participants, 96%), provide professional connections to students (42 participants, 93%), strengthen the bond between the museum and university (41 participants, 91%), provide opportunity for students to earn academic credit (33 participants, 73%), complete short term projects (28 participants, 62%), bring in new ideas (31 participants, 69%), and increase staff member productivity (21 participants, 47%) (Table 18). These answers are also reflected within the open-ended responses
throughout the data. Although none of the museums are using internships to replace a staff member, 4% (two participants) are using them to delay the hiring of a needed staff member and an additional 22% (10 participants) use them as a way to recruit or evaluate prospective employees as well as save money with free help (11 participants, 24%).

Table 18. Rationale: Purpose of Internship Program

<table>
<thead>
<tr>
<th>Purpose of Internship Program</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide real-world experience to students</td>
<td>43</td>
<td>96%</td>
</tr>
<tr>
<td>Provide professional connections to students</td>
<td>42</td>
<td>93%</td>
</tr>
<tr>
<td>Recruit or evaluate prospective employees</td>
<td>10</td>
<td>22%</td>
</tr>
<tr>
<td>Save money with free help</td>
<td>11</td>
<td>24%</td>
</tr>
<tr>
<td>Complete short-term projects</td>
<td>28</td>
<td>62%</td>
</tr>
<tr>
<td>Bring in new ideas</td>
<td>31</td>
<td>69%</td>
</tr>
<tr>
<td>Strengthen the bond between the museum and the university</td>
<td>41</td>
<td>91%</td>
</tr>
<tr>
<td>Increase staff member productivity</td>
<td>21</td>
<td>47%</td>
</tr>
<tr>
<td>Provide opportunity for students to earn academic credit</td>
<td>33</td>
<td>73%</td>
</tr>
<tr>
<td>Replace a staff member</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Delay the hiring of a needed staff member</td>
<td>2</td>
<td>4%</td>
</tr>
<tr>
<td>Increase diversity</td>
<td>12</td>
<td>27%</td>
</tr>
</tbody>
</table>

**Time: Length of Internship**

Forty-five participants responded to the question, "What is the duration of a typical internship at your museum?" They were asked to state full or part time and write in the number of months. A portion of AAM's (1978) minimum standards for internship training states internships should be full-time and adhere to the museum's work week. It further states internships should be 12 months for degree holders and six months for those pursuing a degree and currently taking courses. Nearly all of the museums offer part-time internships (41 participants, 91%) with 22% (10 participants) offering full-time internships. A number of the museums (eight participants, 18%) offer both part-time and full-time internships with seven
percent (three) citing fall or spring semester being part-time and summer being full-time internships.

For the majority of the responses, the amount of time in months translated to the length of a fall/spring semester (three to four months) or summer semester (two and a half to three months). Of the full-time internships, two are at least six months and meet AAM's minimum standards. Of the part-time internships, 26 are under six months, 11 are six to 11 months, and three are 12 months or longer. The three longest durations for part-time internships are one year, one or two years, and four years.

**Location: Space Where Interns Work**

Forty-five participants responded to the question, "Where do the interns work?" They were asked to check all that apply from the following list:

- gallery/museum floor
- offices (behind the scenes)
- virtual/online internships,
- in local schools (K-12)
- other (please write in your answer).

The majority of internships take place in the offices and behind the scenes (44 participants, 98%) or on the gallery/museum floor (34 participants, 76%) (Table 19). Additionally, nine percent (four participants) of the museum offer virtual or online internships. This could be a reflection of the expansion of online course and degree offerings through colleges and universities. As of early 2015, there was little to no information on museum internships within the digital realm, however a program was designed and tested in 2011 for graduate students in the library field where participants had a virtual/distance internship in digital curation (Franks & Oliver, 2011).
Table 19. *Location: Space Where Interns Work*

<table>
<thead>
<tr>
<th>Where Interns Work</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gallery/Museum floor</td>
<td>34</td>
</tr>
<tr>
<td>Offices (behind the scenes)</td>
<td>44</td>
</tr>
<tr>
<td>Virtual/online internship</td>
<td>4</td>
</tr>
<tr>
<td>In local schools (K-12)</td>
<td>8</td>
</tr>
<tr>
<td>Other (please write your answer)</td>
<td>9</td>
</tr>
</tbody>
</table>

In addition to the locations provided, nine participants suggested other locations their interns work. These included the carpentry shop, security, archives, collections (one and two in storage), the library, off-site (non-school programs), and the art school. One participant commented portions of the internship may be web-based and completed outside of the museum. Another suggested, "helping with in-house classes and Museum tours in our galleries and in our ArtLab; We serve 1500-2000 people a month in our ArtLab and another 2000 preschool through Ninth grade students in our outreach programs."

**Materials & Resources: Documents**

Forty-four participants responded to the question, "Which of these documents are given to or exchanged with the interns?" They were asked to check all that apply from the following list:

- job description
- application
- contract or agreement
- employee manual
- volunteer manual
- intern manual
- exit interview
- exit assessment
- no documents are given to or exchanged with the interns.

A portion of AAM's (1978) minimum standards for internship training states interns should have an agreement with duties and objectives.
The majority of the internship coordinators indicated they have applications (34 participants, 77%), job descriptions (33 participants, 75%), a contract or agreement (25 participants, 57%), and an exit assessment (24 participants, 55%) (Table 20). The data reflect the desire for internship coordinators to provide real-world professional experiences to interns yet five percent (two participants) reported no documents are given to or exchanged with the interns. Also, 43% of the participants are not meeting AAM’s recommendation.

Table 20. Materials & Resources: Documents

<table>
<thead>
<tr>
<th>Internship Documents</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Job description</td>
<td>33</td>
<td>75%</td>
</tr>
<tr>
<td>Application</td>
<td>34</td>
<td>77%</td>
</tr>
<tr>
<td>Contract or agreement</td>
<td>25</td>
<td>57%</td>
</tr>
<tr>
<td>Employee manual</td>
<td>14</td>
<td>32%</td>
</tr>
<tr>
<td>Volunteer manual</td>
<td>7</td>
<td>16%</td>
</tr>
<tr>
<td>Intern manual</td>
<td>15</td>
<td>34%</td>
</tr>
<tr>
<td>Exit interview</td>
<td>15</td>
<td>34%</td>
</tr>
<tr>
<td>Exit assessment</td>
<td>24</td>
<td>55%</td>
</tr>
<tr>
<td>No documents are given to or exchanged with the interns.</td>
<td>2</td>
<td>5%</td>
</tr>
</tbody>
</table>

Learning Activities: Duties and Responsibilities

Forty-four participants responded to the question, "What are the duties and responsibilities of the interns in your internship program?" They were asked to check all that apply from the following list:

- cataloging artworks
- clerical or administrative tasks
- collection management
- conduct research
- create programming
- create teaching resources
- custodial
- develop lesson plans and art activities
- event planning
- exhibition design
- exhibition installation/removal
- fund-raising
- grantwriting
- marketing
- photography responsibilities
- publication design
- social media
- support or assist staff
- teaching
- work with visitors
- work with volunteers
- other (please write your answer).

A portion of AAM's (1978) minimum standards for internship training states interns' work should be project based and interns should conduct professional level work with the same responsibilities as employees.

Table 21. *Learning Activities: Duties and Responsibilities*

<table>
<thead>
<tr>
<th>Intern Duties and Responsibilities</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cataloging artworks</td>
<td>28</td>
<td>64%</td>
</tr>
<tr>
<td>Clerical or administrative tasks</td>
<td>35</td>
<td>80%</td>
</tr>
<tr>
<td>Collection management</td>
<td>25</td>
<td>57%</td>
</tr>
<tr>
<td>Conduct research</td>
<td>42</td>
<td>95%</td>
</tr>
<tr>
<td>Create programming</td>
<td>28</td>
<td>64%</td>
</tr>
<tr>
<td>Create teaching resources (IE: family guides, school teacher resources)</td>
<td>31</td>
<td>70%</td>
</tr>
<tr>
<td>Custodial</td>
<td>2</td>
<td>5%</td>
</tr>
<tr>
<td>Develop lesson plans and art activities</td>
<td>24</td>
<td>55%</td>
</tr>
<tr>
<td>Event planning</td>
<td>24</td>
<td>55%</td>
</tr>
<tr>
<td>Exhibition design</td>
<td>16</td>
<td>36%</td>
</tr>
<tr>
<td>Exhibition installation/removal</td>
<td>26</td>
<td>59%</td>
</tr>
<tr>
<td>Fund-raising</td>
<td>6</td>
<td>14%</td>
</tr>
<tr>
<td>Grantwriting</td>
<td>6</td>
<td>14%</td>
</tr>
<tr>
<td>Marketing</td>
<td>24</td>
<td>55%</td>
</tr>
<tr>
<td>Photography responsibilities (IE: collection, visitors, events)</td>
<td>24</td>
<td>55%</td>
</tr>
<tr>
<td>Publication design (IE: website, book, catalog)</td>
<td>15</td>
<td>34%</td>
</tr>
<tr>
<td>Social media outreach (IE: Facebook, Twitter, blog)</td>
<td>26</td>
<td>59%</td>
</tr>
<tr>
<td>Support or assist staff</td>
<td>38</td>
<td>86%</td>
</tr>
<tr>
<td>Teaching (IE, in-gallery, tours)</td>
<td>19</td>
<td>43%</td>
</tr>
<tr>
<td>Work with visitors</td>
<td>30</td>
<td>68%</td>
</tr>
<tr>
<td>Work with volunteers</td>
<td>13</td>
<td>30%</td>
</tr>
<tr>
<td>Other (please write your answer)</td>
<td>4</td>
<td>9%</td>
</tr>
</tbody>
</table>
The most cited duties and responsibilities are conducting research (42 participants, 90%), support or assist staff (38 participants, 86%), and clerical or administrative tasks (35 participants, 80%) (Table 21). These are also reflected within responses to open-ended questions in this research. The remaining sections included work in specific areas or departments with the exception of working with visitors (30 participants, 68%), working with volunteers (13 participants, 30%), and custodial (two participants, five percent).

Four of the participants wrote in additional intern duties and responsibilities. These included scanning/digitization, development of digital resources (websites, apps), archival rehousing, arrangement and description, library cataloguing, editing oral history interviews, archives assistant, and working in educational outreach programs.

**Aims & Objectives: Museum Goals and Objectives**

Forty-five participants responded to the open-ended question, "What goals or objectives does the museum achieve by having an internship program?" A portion of AAM's (1978) minimum standards for internship training states interns should have an agreement with duties and objectives, which should be re-evaluated halfway through the program.

Overwhelmingly, the most cited goal was to strengthen the bond or connection between the museum, students, and the university (20 participants, 44%). One participant shared "the university students are our main constituents, and it is important they have a voice in our museum." Another explained "the museum reinforces its role as an integral component of the educational mission of our university through our internship program." This is an essential goal during an economy when academic museums may feel the need to stress their importance to their host institution.

Thirty-six percent (16 participants) cited program or operation assistance and support.
One participant explained how three generations of interns have helped the archive department "move forward with a number of large projects which have been in our backlog for years." A participant cited limited staff resources and further explained "students are a great support to our work and allow professional staff members to spend less time on clerical details so we can focus more on the larger vision and goals of the institution." Another simply stated "the museum education program could not function without our interns," and an additional participant added "as a university museum, engaging art and art history majors is a significant goal, but more practically, we need assistance with teaching large summer programs for kids." The current state of the economy was suggested as a shift in internship goals from the museum's perspective: "Most recently our goals have changed from simply offering internships to help students enter the museum field to becoming a staffing necessity simply because of budget cuts and staff shortages." This participant's complete question response suggested that to further an intern's career options there needs to be a balance between daily functions (administrative duties) and specialty projects or learning experiences.

Twenty-nine percent (13 participants) listed teaching or training future museum professionals as a program goal: "we want to give students practical and theoretical experiences of how the arts are applicable in education and tourism." One participant wrote "we serve as mentors and a networking portal for our interns." Additionally, 13% (six participants) welcome the enthusiasm, new perspectives, and fresh ideas brought by interns. One participant specifically cited providing internships help to fulfill the education portion of the museum's mission, however, another participant said they were "not really sure" about the museum's goals and objectives for its internship program.
Aims & Objectives: Goals and Objectives for Interns

Forty-five participants responded to the open-ended question, "What are the goals and objectives for the interns as defined by you (the internship coordinator) and museum?" As part of their minimum standards for internship training, AAM (1978) suggested interns should have an agreement with duties and objectives, which should be re-evaluated halfway through the program.

There were some connections to goals and objectives in the previous question. Seven percent (3 participants) stressed the need to strengthen the connection between the student, museum, and university. Eighteen percent (eight participants) cited the need to support staff needs. One participant listed the job descriptions for interns in six areas: curatorial, education, event planning/membership development, preparation, publicity/marketing, and registration. Twenty-four percent (11 participants) described a variety of projects based on the intern, their skill set, and project needs: "we have a conversation with our interns to discuss what they hope to get out of the internship, what the museum needs, and how we can combine those needs into a meaningful internship for all parties involved."

The most cited goal was for interns to understand museum functions and/or practices (20 participants, 44%). Twenty-two percent (10 participants) described developing marketable transferable workplace skills in their interns and an additional 22% (10 participants) expressed providing real-world experiences in a professional job environment, an experience students may not otherwise get while in college.

Eleven percent (five participants) want to facilitate positive experiences for interns where they feel supported, nurtured, and respected. One participant explained "when first meeting with interns, I make sure to stress that it is my goal to help them with their skill development, as I feel
that unpaid internships are inherently unethical and I highly value my commitment to them in lieu of payment for their work." Seven percent (three participants) also emphasized the importance of interns making contacts in the museum field. One participant's response was formal and specific according to the university's academic policies and procedures, "goals and objectives are stated in the course Agreement (Contract for Extended Studies) that must be executed by the Museum Coordinator who serves as instructor of record for academic credit." This example was an exception and not the norm.

**Content: Conveying the Goals, Objectives, and Expectations**

Forty-three participants responded to the question "How are the goals, objectives, and expectations conveyed to the internship participants?" They were asked to check all that apply from the following list:

- job description
- contract or written agreement
- employee manual
- volunteer manual
- intern manual
- verbal discussion
- assignment/project sheet
- they are not conveyed to the interns.

As part of their minimum standards for internship training, AAM (1978) suggested interns should have an agreement with duties and objectives.

Goals, objectives, and expectations are conveyed to the interns verbally (39 participants, 91%), through a job description (36 participants, 84%), assignment or project sheet (19 participants, 44%), and/or contract or written agreement (19 participants, 44%) (Table 22). Twenty-six percent (11 participants) use an intern manual although others use an employee (eight participants, 19%) or volunteer (five participants, 12%) manual. In the cases of paid
internships, the interns were also employees and an employee manual was appropriate, however the use of a volunteer manual may have the potential to blur the role of the intern and internship.

Table 22. Content: Conveying the Goals, Objectives, and Expectations

<table>
<thead>
<tr>
<th>Conveying the Goals, Objectives, and Expectations to Interns</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Job Description</td>
<td>36</td>
<td>84%</td>
</tr>
<tr>
<td>Contract or Written Agreement</td>
<td>19</td>
<td>44%</td>
</tr>
<tr>
<td>Employee Manual</td>
<td>8</td>
<td>19%</td>
</tr>
<tr>
<td>Volunteer Manual</td>
<td>5</td>
<td>12%</td>
</tr>
<tr>
<td>Intern Manual</td>
<td>11</td>
<td>26%</td>
</tr>
<tr>
<td>Verbal Discussion</td>
<td>39</td>
<td>91%</td>
</tr>
<tr>
<td>The goals, objectives, and expectations are not conveyed to the interns.</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Assignment/Project Sheet</td>
<td>19</td>
<td>44%</td>
</tr>
</tbody>
</table>

Content: Revaluation During Internship

Forty-five participants responded to the question, "Are these goals, objectives, and expectations re-evaluated with the intern during the internship?" They were asked to check all that apply from the following list:

- monthly
- halfway through the internship
- at the conclusion of the internship,
- other (please write your answer)
- they are not re-evaluated with the intern during the internship.

As part of their minimum standards for internship training, AAM (1978) suggested interns should have an agreement with duties and objectives, which should be re-evaluated halfway through the program.

Nine percent (four participants) do not re-evaluate the established goals, objectives, and expectations during the internships they provide (Table 23). Ten of the participants who wrote in the "other" section expressed they re-evaluate as needed throughout the internships with one stating specifically "if something appears to be failing." Half (23 participants, 51%) re-evaluate
the goals, objectives, and expectations at the conclusion of the internship, although about a quarter (11 participants, 24%) re-evaluate halfway through the internship.

Table 23. Content: Revaluation During Internship

<table>
<thead>
<tr>
<th>Revaluation During Internship</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monthly</td>
<td>13</td>
<td>29%</td>
</tr>
<tr>
<td>Halfway through the internship</td>
<td>11</td>
<td>24%</td>
</tr>
<tr>
<td>At the conclusion of the internship</td>
<td>23</td>
<td>51%</td>
</tr>
<tr>
<td>Other (please write your answer)</td>
<td>18</td>
<td>40%</td>
</tr>
<tr>
<td>The goals, objectives, and expectations are not re-evaluated with the intern during the internship.</td>
<td>4</td>
<td>9%</td>
</tr>
</tbody>
</table>

Assessment: Types of Evaluation

Forty-five participants responded to the question, "What types of evaluations are conducted on the interns and their work?" They were asked to check all that apply from the following list:

- exit interview
- end-of-internship evaluation
- in-progress evaluation
- other (please write your answer)
- no evaluation is conducted on the interns or their work.

A portion of AAM's (1978) minimum standards for internship training states interns and their supervisor should report and evaluate the intern and their work experience while comparing the experience to the guidelines.

Based on the responses, 91% of the internship coordinators have some type of evaluation in place (Table 24). Twelve participants offered additional forms for evaluation. Five stressed verbal meetings and conversations (with staff supervisors, informal, with mentor, at weekly meetings, and touch base meetings). One participant stated the grade received was considered evaluation because the internship was a class and another provides feedback on practice tours.
Another participant offered there was no formal evaluation process. The remaining four responded about the writing the student interns provide (for school credit, the museum blog, a presentation to staff members, and a written report).

Table 24. Assessment: Types of Evaluation

<table>
<thead>
<tr>
<th>Types of Intern Evaluation</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exit Interview</td>
<td>17</td>
<td>38%</td>
</tr>
<tr>
<td>End-of-Internship Evaluation</td>
<td>24</td>
<td>53%</td>
</tr>
<tr>
<td>In-Progress Evaluation</td>
<td>20</td>
<td>44%</td>
</tr>
<tr>
<td>Other (please write your answer)</td>
<td>12</td>
<td>27%</td>
</tr>
<tr>
<td>No evaluation is conducted on the interns or their work.</td>
<td>4</td>
<td>9%</td>
</tr>
</tbody>
</table>

Assessment: Conveying the Evaluation

Forty-five participants responded to the question, "How are the interns' evaluation conveyed to them?" They were asked to check all that apply from the following list:

- copy of written evaluation
- email notification
- meeting
- other (please write your answer)
- no evaluation is conducted on the interns or their work
- the intern's evaluation is not conveyed to them.

Ninety-three percent (42 participants) of the internship coordinators expressed evaluations are conveyed to the interns. The most cited method of delivery was during a meeting (29 participants, 64%) (Table 25). Seven participants commented in the "other" section. Their responses include through the university grading system, short papers, through on-campus human resources, a written assessment was provided to their faculty advisor, and feedback on specific projects. One of the seven reported no formal evaluation, although another offered that defined internships include a written evaluation. There was nothing to suggest an explanation for a "defined internship" in this case.
Table 25. *Assessment: Conveying the Evaluation*

<table>
<thead>
<tr>
<th>Conveying the Evaluation to Interns</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Copy of Written Evaluation</td>
<td>17</td>
<td>38%</td>
</tr>
<tr>
<td>Email Notification</td>
<td>4</td>
<td>9%</td>
</tr>
<tr>
<td>Meeting</td>
<td>29</td>
<td>64%</td>
</tr>
<tr>
<td>Other (please write your answer)</td>
<td>7</td>
<td>16%</td>
</tr>
<tr>
<td>No evaluation is conducted on the interns or their work.</td>
<td>2</td>
<td>4%</td>
</tr>
<tr>
<td>The intern's evaluation is not conveyed to them.</td>
<td>3</td>
<td>7%</td>
</tr>
</tbody>
</table>

**Assessment: Intern Evaluation of Museum and Program**

Forty-five participants responded to the open-ended question, "Are the interns able to evaluate their experience within the museum and/or internship training program? If yes, how?" Thirteen percent (six participants) indicated there was no formal or official type of evaluation. The remaining 87% (31) request at least one form of evaluation from interns and 13% (six participants) request multiple types of evaluation.

Seven types of evaluation emerged from the data. Thirty-six percent (16 participants) ask interns for feedback in discussions or meetings. Of these, one participant suggested they do not receive much feedback in this manner and most likely because it was not anonymous. Twenty-seven percent (12 participants) required a questionnaire/evaluation/survey to be filled out by the intern. Thirteen percent (six participants) require interns write a paper on the work and projects with one of the museums requiring a formal presentation to staff members on the paper and their projects. Another four percent (two participants) require students to keep a written-journal and discuss it at the end of the internships. Although 11% (five participants) conduct exit interviews, another 11% (five participants) indicated students have the option to fill out course evaluations through the university.
Rationale: Central Mission & Purpose

Forty-five participants responded to the open-ended question, "What is the central mission or purpose of your internship program? Include a copy of your mission statement for your internship program if available." There was a wide variety of responses. Fifteen participants (33%) indicated there was no formal or defined mission statement. Six participants (13%) included text from a department or museum statement.

Within the responses, 12 (27%) coordinators expressed the desire to create meaningful/engaging learning experiences: "to give the students a meaningful learning experience in the museum related to their future career." Eleven (24%) of the participants cite preparing interns for museum careers: "to introduce students to the professional field of museums and to promote future employment and the continuation of museum professionalism" and "train future generation of museum professionals." Additionally, 11 participants (24%) discussed preparing interns for future careers in general: "we hope to help students establish solid work habits that will serve then well in their future professional endeavors."

Three of the participants (seven percent) cited a need to support their relationship with their host academic organization: "strengthen the connection with the College we are part of and other local colleges." Six of the coordinators (13%) addressed the need to support staff: "we need student staff to work as a receptionist/gift shop attendant, perform tours and programs (art camps, scout programs, etc.) and assist the archivist with tasks" and "internally, working with students is a tremendous help for a very small staff trying to do so much. We would not be able to accomplish all that we do without the help and support of our museum students." One participant (two percent) specifically stated the purpose of their program was to provide student employment: "the central mission of the internship program is to provide opportunities for
university students to earn income while advancing their knowledge about museum functions."

Earlier when the term "student staff" was used it was unclear if that was the term the museum uses to refer to its internship students or if the students are indeed paid employees.

**Aims & Objectives: Mutual Benefit to Interns and Museum**

Forty-three participants responded to the open-ended question, "In your opinion, do you believe the internship program is mutually beneficial to both the intern and the museum? Why or why not?" As part of their minimum standards for internship training, AAM (1978) suggested the internship should be mutually beneficial to the intern and museum. Ninety-eight percent (42 participants) said or implied "yes" whereas one participant explained "the internship program is sometimes difficult on the staff who must take time from their own schedules to assist interns with projects as we are very understaffed at the museum so at this point the program is more beneficial to the interns." Another participant cited the need for improvement within the internships but still believed they are mutually beneficial in their current form.

The responses contain similar phrasing to ones listed in the earlier goal and objective questions. As for the intern benefits, 51% (22 participants) expressed the internships provide genuine, valuable, and practical professional experiences and also provide contacts within the museum field (four participants, nine percent). One participant expressed the most mutually beneficial internships are those that are more formally outlined.

As for the museum benefits, they receive much needed assistance (19 participants, 44%), the talents and ideas of the interns (14 participants, 33%), and direct connection to their primary audience (five participants, 12%). Seven percent (three participants) also explained by having an internship program the museum functions as an academic unit of the university. One participant also stressed the internship program can influence the university's financial support: "providing
internship opportunities to students is a factor in university administration when assessing the museum's value to the university."

**Additional Comments**

The last section of the survey asked participants to "please leave any additional notes or comments about your internship program or experience as an internship coordinator." Thirty participants chose to leave additional comments. Some of these comments echoed what was previous gathered in the survey, such as "the work of the professional museum staff is greatly enriched by the contributions of each of our interns" and "I have been consistently pleased with the energy, dedication, and positive attitude of interns."

A number spoke of the future changes they hope for their internship program such as payment ["we would cut down on the number of available positions (limiting it one per department per semester) in order to start paying a stipend for each intern"]. Others expressed the need for change. Three desired a dedicated internship coordinator and another the further development of goals. One participant shared,

Internships need to be more formal contracts, without a lot of bureaucratic paperwork. This would be my only objection to some of the internships we have had in the museum. For the student, the learning, growing and training comes from being in the museum environment (a non-classroom experience); dedicated time, learning objectives, maximizing of the experience is what the museum needs to offer the student. Both need to be defined as a contract.

Recent changes to the internship programs were also provided such as the addition of work-study students who now fill roles previously filled by interns and formalization of the application process: " having a more formalized process has made the program more competitive
and hopefully provides us with better quality interns." Another participant further described the types of students working within the museum as volunteers, interns, and student assistants while providing this explanation, "usually students who are hired as student assistants have already volunteered, completed internships, and demonstrated a commitment to the museum and certain level of competency."

A participant provided a detailed description of their involvement as an internship coordinator along with goals and limitations:

When I arrived, the internship program was very un-structured. I have been attempting gradually to add more structure, even as demands on the interns from our staff increase. In my final year in this position, I will attempt to improve and structure the program even further; however, I feel that much of what I do, I do by trial and error, and without specific training or research in museum education that I think would be beneficial to the person in charge of such a program. With the many other duties that fall under my job description, I have neither the time nor inclination to conduct such research. I feel passionate that our students should have a good experience, and that is my motivation, but this is ultimately not my area of specialty within museums.

Conversely, other participants describe the internship coordinator portion of their job as challenging and time consuming but also personally and professionally rewarding:

When an intern declares that yes, this is the career they want to pursue it is very rewarding. To know that you have had a small role in this decision making process is wonderful. To keep in contact with them as they navigate additional education/training in pursuit of a career is thrilling as well. When an intern
decides that the Museum field is not for them, I am also thrilled. Sounds odd, but how wonderful it is to learn early on what doesn't quite fit for you is wonderful. The intern will take away, however, a greater understanding and appreciation of museums in general.

**Chapter Summary**

According to the data, internships are mutually beneficial to both interns and museums. The most cited reason for having an internship program was for the museums to increase their value, visibility, and perceived worth to the university while also expanding insight into their primary audience (students). The interns expand their professional experience and the museums gain much needed assistance.

Although many of the museum employees express pleasure in their role as an internship coordinator, concerns over a lack of formal elements were voiced. This can also translate into a lack of organizational socialization methods through the use of job descriptions, applications, contract/written agreement, in-progress evaluation, and exit interview/evaluation in some internship programs. It was possible the programs that do include these formal elements offer paid internships and may be required by their host organization.
CHAPTER 5
CONCLUSION

Internships have become a vital part of museum training, the premier way to gain field experience, and a service often required of prospective museum professionals (Danilov, 1994). AAM (1978) wrote a collection of minimum standards for internship training programs; however a study conducted by Spanard (1983) surveyed museum usage of four of the eight recommendations and established those minimum standards were not yet being met. In a field where internships are being used extensively for museum training the community does not know what these programs consist of other than through individual experiences or anecdotal passages. This research developed evidence-based literature of museum internships by describing the current practices and curriculum components of this form of training program.

Van den Akker’s (2003) curriculum components as the conceptual model, AAM’s (1978) minimum internship standards, and Dewey’s (1897, 1916, 1934) pragmatism as a paradigm structure the methodology of the research. The survey was distributed to the entire population of AAM-accredited academic art museum internship coordinators and data collected with a 54% participation rate. Data were analyzed and reported using the qualitative analysis framework developed by Miles and Huberman (1994) and were presented in the previous chapter.

This study documents the components of academic art museum internship training programs. The purpose was to describe the internship programs from the perspective of the administrators using a curriculum framework. This chapter reviews the evidence-based literature collected on current practices within academic art museum internship programs and compares the practices to the minimum standards approved by the AAM council in 1978. The findings were divided according to the research question asked: What are the components, intent, and
practices of art museum internship programs in AAM-accredited academic art museums as defined by their administrators, and what is the relationship between current practices and the minimum standards set by AAM (1978)?

**Current Practices**

The first part of the research question asked "what are the components, intent, and practices of art museum internship programs in AAM-accredited academic art museums as defined by their administrators" and used Van den Akker's SpiderWeb Model (2003) of curriculum components as a guide. Appendix D organizes the data by the curriculum component addressed, the survey question, and then the results in percentages.

The desire for museums to increase their value, visibility, and perceived worth to the university and its students was a theme addressed in the Rationale/Vision and Aims/Objectives component sections. Nearly half of the internship programs represented have interns only from their own museum's college or university. By catering to only their own students, these museums act as an academic extension of their college or university. Although 33% of participants indicated there was no formal or defined mission statement, this purpose was a consideration of the internship coordinators as a whole. One participant who stressed the interns benefit more from internships than the museum explained their museum is understaffed and employees do not have additional time in their schedules to further train or assist interns. The division of time among multiple duties was reflected further when looking at the average monthly time spent on the internship program: 83% of the participants spend less than 25 hours per month on the program or with interns (about 15% of a 40 hour a week job).

According to the data collected, the typical internship coordinator has earned a masters degree in an art history, studio art, or museum related field, participated in one or more museum
internship themselves, is currently the Curator/Director/Head of the Education department, and has approximately six to nine years of experience as an internship coordinator in their current museum. Previous research stressed museum internships are a necessity for those looking to enter the career field (Danilov, 1994), however nearly half of the internship coordinators never participated in a museum internship before entering their career. This could be a result of these museums being a part of a larger university and having different hiring criteria from the rest of the museum community as well as a reflection of other types of pre-service training available (e.g., fellowships and teaching programs) or participating in internships in other fields. On a positive note, this could encourage the freedom to develop a program without inherited biased. Some survey participants stressed they do not call their programs internships and worked with students in work study programs, volunteer docent programs, fellowships, and graduate teaching positions; these all provide student training but are different programs by nature. Nonetheless, it can also be more difficult to construct an internship program when you have no personal experience as an intern and the information from the field tends to be anecdotal.

When it comes to designing the internship programs the results are fairly split between using programs designed by a previous staff member, updating the program already in use, or designing the internship program themselves. When designing or improving their internship program the top four places the internship coordinators pull information from are professional colleagues from the field, co-workers in the museum/university, the internship coordinator's own experiences as an intern, and AAM. Programs already in use may not be updated because the internship coordinator is new role or they do not see the need to change what has been working. The continued use of programs designed by a previous staff member can also reflect a lack of time. Especially in museums with fewer employees, coordinating the internship is one aspect of
their job. In this light, developing formal elements and documentation (job descriptions, applications, written agreement, and exit assessment/survey) once and updating as necessary could save valuable time in the long run as well as provide a means with gather evaluation data.

An area of concern arose when looking at the locations interns work. The majority of internships take place in the offices and behind the scenes or on the gallery/museum floor, with some taking place in local schools (K-12) and museums offering virtual or online internships. Considering location is important not just to ensure the interns have a physical space to work, but there can also be legal considerations. Depending on the laws of the state in which the internship takes place, interns who work with minors (in or out of a school setting) may need a state background check or national fingerprint background check (Health and Human Services, 2014). This is also a financial consideration because of the fees involved with the background checks.

Nearly all of the internship coordinators indicated they help make the interns a part of their museum community through a combination of activities including introductions to staff members, working with staff members and departments, attending/participating in various meetings, participating in daily office activities, and attending social activities and events. When it comes to educating interns on general museum functions, departments, and programs, many choose to use media available to the general public (website, social media, promotional materials) while fewer include internal documents (organizational charts, variety of manuals). Although several participants included additional ways they educate interns on the structure and offerings of the museum, it is worth noting that the majority of coordinators are using publically available sources to educate interns on the inner workings of the museum.

The majority report their internship program includes documents such as applications and job descriptions and further investigation showed around half provide a contract or written
agreement; a re-evaluation of the goals, objectives, and expectations during the internship; and/or an exit assessment. This number correlates with the percentage of museums offering paid internships (57%) and stipends or honorariums (29%). These numbers are exciting to see however the total number of internship reported reveals 36% are paid and 10% include a stipend or honorarium. These numbers can help explain why the majority include job descriptions, applications, written agreements, re-evaluation, and an exit assessment.

Even so, in a program where 71% of the participants have not yet graduated from an undergraduate program it is critical to include these formal elements used for socialization for the workplace as it is likely this is the intern's first experience with such organizational socialization. Although a focus of the internship program was to educate on general museum functions, the program also appeals to students who may not specifically desire to enter the museum field but as looking for a nearby opportunity to fulfill their internship requirement as part of their academic program. This need was echoed when internship coordinators stressed the importance of developing transferable working skills in their interns and explained they are not necessarily training the next generation of museum employees. This further stressed these internship programs help the museum perform as an academic extension of the university. A clear benefit of including formal documentation and evaluation within academic art museums is the ability to provide evidence-driven data back to the host university and increase their perceived value to both the university and its students.

**AAM Minimum Standards**

The second part of the research question asked, "What is the relationship between current practices and the minimum standards set by AAM (1978)?" Appendix E organizes the results by
AAM's minimum standards, percentage of how the standard is achieved, and which section and survey question it falls under.

To answer the basic question as a whole, no, the internship programs are not meeting the minimum standards approved by the AAM council (1978). This was especially evident when it comes to the time and length of internships with 22% of the museums offering full-time internships and 36% offering six-plus month internships and 11% offering programs up to or beyond 12 months. As discussed in the previous section, 44% provide a contract or written agreement. On the other hand, the goals, objectives, and expectations of the internship can be expressed in other ways such as a job description, assignment/project sheets, and verbal discussions. Twenty-four percent re-evaluate the agreement or objectives halfway through the internship with 29% re-evaluating monthly or 22% as needed and 51% at the conclusion of the internship. As evident by this information, individual programs are meeting portions of the minimum standards and sometimes exceeding them.

The majority of internship coordinators provide multiple ways to integrate interns into the museum professionally and socially as well as project based professional level work. Overwhelmingly the internship coordinators agree their programs are mutually beneficial to the museum and its interns. Forty-three percent listed learning about museum functions and responsibilities of the museum staff, and a variety of ways were described to accomplish that goal whereas just 4% cite they do not educate in this area.

In regard to evaluations, most of the internship coordinators perform some type of evaluation during or at the conclusion of the internship with 13% citing they have no formal or official type of evaluation at all. Fewer (27%) require feedback from the interns on their experience in the form of an evaluation or survey. Eleven percent rely on course evaluations,
13% require an intern-written paper, and 36% ask for verbal feedback in meetings. One internship coordinator expressed they ask for verbal feedback but often receive none. The administrator further speculated student interns may be afraid to express the need for change when upsetting the coordinator could directly affect the grade reflected on their college transcript. Additionally, having an intern write or present on their experiences is not a form of evaluation conducted on interns and their work but rather evaluation conducted by interns.

Recommendations for the Field

The AAM Minimum Standards (1978) were created during a time when museum studies was just beginning to emerge as a course of study, and it encouraged professionalization and standardization within this new area. Based on these standards, the community could describe what a museum internship should be and should "look" like. Through this survey data and research, internship curriculum in the AAM-accredited academic art museums can now be described from the administrative perspective. Documenting the current practices in the field was the first step towards identifying trends and then offering recommendations.

The majority of museums are not meeting the AAM minimum standards in some areas, but many are meeting or exceeding curriculum components in others. This does not mean these museums and their internship programs are failing but does call for a re-evaluation of the museum community and student needs. Only nine percent of the internship coordinators identified these standards as a design resource while creating or updating their internship program design. With the resource being nearly 40 years old and 37% of the participants having less than nine years of experience working in museums, it was possible academic art museum internship coordinators are not meeting the standards because they are unaware they exist, think they are dated, or have created different programming.
It is evident through this research that the minimum standards by which the museum community designs experiential learning needs to be updated to reflect academic standards in internship design and curriculum components, further encourage socialization of interns (including formal elements such as job description, application, contract/written agreement, in-progress evaluation, and exit interview/evaluation), and meet the FLSA’s test for unpaid internships. Uniform minimum standards across the board will help ensure internships provide a meaningful bridge between academic work and professional practice, and benefit interns, museums, and universities by developing a more qualified work force upon graduation.

Table 26 shows the current minimum standards, suggestions for updated curriculum-based minimum standards, and the corresponding curriculum component from Van den Akker's research (2003) with additional clarification as needed in parentheses. These suggestions echo aspects of current practices for some museums but encourage the community as a whole to meet (or exceed) these expanded minimum standards.

<table>
<thead>
<tr>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Interns should be supervised by experienced staff members.</td>
<td>Internships should be supervised by experienced staff members.</td>
<td>Teacher Role</td>
</tr>
<tr>
<td>Internships should be full-time and adhere to the museum’s work week.</td>
<td>Internships should be 135-180 hours per 3 hours of academic credit over a 3-4 month period and adhere to the museum’s work week.</td>
<td>Time</td>
</tr>
<tr>
<td>Internships should be 12 months for degree holders and six months for those pursuing a degree and currently taking courses.</td>
<td>Internships should be 12 months for degree holders and six months for those pursuing a degree and currently taking courses.</td>
<td>(Credit Hours: U.S. Department of Education, 2008)</td>
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<tr>
<td>-----------------------------</td>
<td>-------------------------------------------------------------------</td>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td>Interns should have an agreement with duties and objectives, which should be re-evaluated halfway through the program.</td>
<td>The internship experience should include an application, job description, a contract or written agreement, and an exit interview/evaluation. The agreement should include a program vision statement, duties and objectives for the internship experience, examples of intern benefits listed, and the agreed upon duration of internship time/length. The written agreement for an unpaid internship must include the following information: the intern is not entitled to wages for the time spent in the internship and the intern is not necessarily entitled to a job at the conclusion of the internship. This agreement should be re-evaluated (and amended if necessary) at least once during the internship period and referenced in the exit interview.</td>
<td>Content Vision/Rationale Materials &amp; Resources Assessment (Formal Elements &amp; Socialization: Jablin, 2001)</td>
</tr>
<tr>
<td>Internships should be mutually beneficial to both the intern and museum.</td>
<td>The internship experience is for the benefit and education of the intern; however the projects, assignments, and research conducted by interns can also benefit the museum.</td>
<td>Aims &amp; Objectives (Intern's Benefit: U.S. DOL, 2010)</td>
</tr>
<tr>
<td>Interns should gain an understanding of the connections between departments of museum along with programs and functions on both levels.</td>
<td>Interns should gain an understanding of the general museum functions as well as its departments and programs.</td>
<td>Content</td>
</tr>
<tr>
<td>Interns should be integrated into the museum professionally and socially.</td>
<td>Interns should be integrated into the museum professionally and socially by working with staff members, participating in daily office activities, participating in department/museum meetings, and attending museum events.</td>
<td>Grouping Learning Activities</td>
</tr>
</tbody>
</table>
### Table 26. Recommendations for the Field

<table>
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</thead>
<tbody>
<tr>
<td><em>none</em></td>
<td>Internships should take place within the museum to encourage socialization and understanding of the professional workplace community. If the internship takes place virtually then new technologies should be used to promote similar experiences and inclusion. If the intern will be working with minors in the museum or at other educational centers (eg, schools) your state may require a background check.</td>
<td>Location</td>
</tr>
<tr>
<td>Interns work should be project based and conduct professional level work with the same responsibilities as employees.</td>
<td>Interns should perform professional level work, collaborate with staff members, and accomplish project-based work during their internship period.</td>
<td>Learning Activities Grouping</td>
</tr>
<tr>
<td>Interns and their supervisor should report and evaluate the intern and their work experience while also comparing the experience to the guidelines.</td>
<td>Interns should take part in an exit interview or evaluation with their supervisor where they receive feedback on their work and are also given the opportunity to provide feedback on the internship. Evaluations should be used by the internship coordinator to collect data on the internship program and encourage reflection on the need for change annually.</td>
<td>Materials &amp; Resources Assessment</td>
</tr>
</tbody>
</table>

If looking to design or update their own internship program, museum employees can use the survey developed for this research as a method of self-evaluation. The results can help coordinators compare their program to the programs included in this research as well as assist in organizing their thoughts, purpose, goals, aims, objectives, content, or other curriculum components.
Limitations

This research was a national study on internships at AAM-accredited academic art museums and galleries. Although national, the scope was limited and focused on the perspectives of the internship coordinators. In March 2014, AAM provided the list of accredited academic museums and galleries. As a result of obtaining this information through the accrediting organization it was believed to be complete, but after the survey was collected it was found to be incomplete.

Nine percent of the internship coordinators identified the AAM Minimum Standards (1978) as a design resource while creating or updating their internship program design, however the study did not ask if the internship coordinators were aware of the standards in place. Additionally, this study sought to study internships but included many types of student work such as unpaid internships, paid internships, fellowships, student workers (work study program), and all degree levels in the process. This was necessary to establish an understanding of current practices in the field.

Further Research

The data presented provide an overview of current practices in academic art museum internship programs from the administrative perspective. Further research is needed in the following areas:

- graduate level training programs (internships, fellowships, teaching programs, etc)
- the use of student workers and work study programs as museum training opportunities
- museum internships from the intern's perspective
• museum internship expectations, standards, and requirements from the coordinator of internships within academic colleges.

Conclusion

The components, intent, and practices of internship coordinators in AAM-accredited academic art museums were collected to develop evidence-based literature on the curriculum of internship programs using Van den Akker's Spiderweb Model (2003) and AAM's (1978) internship minimum standards as a model. The majority of museums are not meeting the AAM minimum standards but many are meeting or exceeding curriculum components. This study encourages the museum community to consider its own practices and re-evaluate the current minimum standards set forth by AAM.

Examining current practices in the field has revealed the need for self-evaluation and further development of socialization methods through formalization of internship program curriculum. Including evaluation methods will also provide the museum with evidence they can showcase to their host university and thereby reach their cited purpose: to increase their value, visibility, and perceived worth to the university while also expanding insight into their primary audience (students).
APPENDIX A

HUMAN SUBJECTS APPROVAL LETTER

Subject: Use of Human Subjects in Research - Approval Memorandum
From: Human Subjects <humansubjects@fsu.edu>
Sent: Mon 8/4/2014 11:04 AM
To: Simmons, Ansley <aes04g@my.fsu.edu>
Cc: pvilleneuve@fsu.edu <pvilleneuve@fsu.edu>

The Florida State University
Office of the Vice President For Research
Human Subjects Committee
Tallahassee, Florida 32306-2742
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 8/4/2014

To: Ansley Simmons

Address: [REDACTED]
Dept.: ART EDUCATION

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research
Internship Training Programs in Academic Art Museums in Relation to AAM Standards

The application that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and one member of the Human Subjects Committee. Your project is determined to be Expedited per 45 CFR § 46.110(7) and has been approved by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached to this approval notice. Only the stamped version of the consent form may be used in recruiting research subjects.

If the project has not been completed by 8/3/2015 you must request a renewal of approval for continuation of the project. As a courtesy, a renewal notice will be sent to you prior to your
expiration date; however, it is your responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition, federal regulations require that the Principal Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the Chair of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection. The Assurance Number is FWA00000168/IRBnumber IRB00000446.

Cc: Patricia Villeneuve, Advisor
HSC No. 2014.13159
APPENDIX B

INFORMED CONSENT LETTER

Dear Participant:

You have been selected to participate in an online survey about internship coordinators in American Alliance of Museum (AAM) accredited academic art museums. My name is Ansley Simmons and I am working on my dissertation research as a doctoral candidate at The Florida State University under the supervision of my major advisor Dr. Patricia Villeneuve in the Department of Art Education. This study is a review of the current practices of internship program design & components in academic art museums.

This research aims to develop evidence-based literature on current practices within academic art museum internship programs and compare the practices to the standards approved by the AAM council. Your participation will not only help with this dissertation but will contribute to the field of art museum education.

The survey includes questions about your internship program demographics, design of the internship program, and program components such as length, purpose, objectives, and evaluation as well as demographic information on you, the internship coordinator. The link at the end of this message will take you to the online survey. By continuing onto the online survey you are giving your consent to participate. The survey should take around 15 to 30 minutes and access ends SEPTEMBER 10TH.

Your participation in this survey is voluntary. Your privacy will be kept confidential to the extent allowed by law. This is an online survey and poses minimal risks. Results will be separated from your personal information, so there is minimal risk for your responses to be connected to your name and contact information.

Your personal information will not be stored with your responses to keep your responses as anonymous as possible. Data will be kept on fsu.qualtrics.com and it is password protected to maximize the privacy protection of your responses. All of the raw data responses will be destroyed within 5 years of the close of the survey.

Thank you for your time and consideration. Your participation is central to examining the current practices in academic art museums internship programs, and this information can help contribute to the future of the museum education field. If you have any questions you can contact me at [removed] or [removed], or contact my major advisor Dr. Patricia Villeneuve at 850-645-9891 or pvilleneuve@fsu.edu. For further information about participants' rights and privacy policies you can contact The Florida State University, Office of Research at http://www.research.fsu.edu/humansubjects/index.html or via email at humansubjects@fsu.edu.

Sincerely,
Ansley Simmons
APPENDIX C

SURVEY

You are being asked to participate in a study that documents the internship coordinators and internship programs at academic art museums accredited by the American Alliance of Museums (as of March 2014). The information you provide will be kept strictly confidential. No participants will be identified. All data will be kept anonymous and will not be linked to you when the results of this study are reported. Please read each section carefully. The survey should take 15-25 minutes. Thank you for taking the time to complete this survey and for being a part of this study.

Demographics and Information about the Coordinator & Museum

What is your educational background? Please check your degrees and write in your field(s).
Bachelors; Masters; Doctoral; Certification by a College/University; Additional Degrees

How many museum internships did you complete before entering your current career?
0; 1; 2; 3; 4+

Please provide the following information.
What is your current job title? What department do you work in?

Time in Career
How long have you worked in museums? Less than 1 year; 1-2 years; 3-5 years; 6-9 years; 10+ years
How long have you been an employee at your current museum? Less than 1 year; 1-2 years; 3-5 years; 6-9 years; 10+ years
How long have you been an internship coordinator at your current museum? Less than 1 year; 1-2 years; 3-5 years; 6-9 years; 10+ years

How many full time employees does your museum have?

During the previous year, how many interns did your organization have from the following areas?
Number of High School Interns; Number of Undergraduate Interns; Number of Graduate Interns; Number of Non-Degree Seeking Interns

During the previous year, what number of your museum’s interns were: paid?; given a stipend or honorarium?; unpaid?

On average, how many hours per month do you spend on the internship program (ie: recruiting, training, and interacting with interns or on the internship program design/materials)?
Design of the Internship Training Program

What methods do you use to train interns? Please check all that apply.
Employee Manual; Volunteer Manual; Intern Manual; Supervisor/Mentor relationship with staff member; Demonstrations; Workshop for interns within the museum; Group Workshop for interns with several museums; Article/book readings; Shared readings and discussions; Intern-lead research; Group meetings; Individual meetings; Participating in daily tasks; Other (please write your answer); I do not train the interns

What learning opportunities are provided for the interns? Please check all that apply.
Shadowing with a staff member; Supervision by another staff member; Collaboration with a staff member; Collaboration with other interns; Independent research; Independent project(s); Group internship training; Staff meetings; Attend events and programs; Participate in events and programs; Other (please write your answer); There are no learning opportunities provided for the interns.

How do you help make the intern a part of your museum community?

How do you educate the interns about general museum functions as well as the departments and programs? Please check all that apply.
Employee Manual; Volunteer Manual; Intern Manual; Organizational Chart(s); Meet & Greets with staff members; Website; Promotional Materials; Social Media (Facebook, Linkedin, etc); Other (please write your answer); I do not educate the interns on general museum functions, the departments, or the programs.

What are the interns learning by participating in your internship program?

Who designed the internship program you use in your museum today? Please choose all that apply.
I designed the internship program; I made changes or updated the internship program already in use; The internship program was designed by a co-worker or previous staff member; The internship program was purchased from an outside source; I am unsure of the origins of the internship program; Other (please write your answer)

When designing or improving your internship program, what resources did you look to for help, advice, and/or guidance? Please check all that apply.
AAM (American Alliance of Museums); NAEA (National Art Education Association); Article: "Minimum Standards for Professional Museum Training Programs" published in Museum News; Web/print resource: "The Test for Unpaid Interns" from the U.S. Department of Labor; Other Publications (please list ); Other museum internship programs or samples (please list the programs); Training program resources or samples; Instructional design resources or samples; Curriculum development resources or samples; Co-workers; Professional colleagues from your field; Web Search; Professional Conferences or Meetings (please list); Online communities (please list); Listservs (please list); My own experiences as an intern; Other (please write your answer); I have not used resources to design or improve the internship program.
Internship Program Components

Why does your museum have an internship program? Please check all that apply.
- Provide real-world experience to students
- Provide professional connections to students
- Recruit or evaluate prospective employees
- Save money with free help
- Complete short-term projects
- Bring in new ideas
- Strengthen the bond between the museum and the university
- Increase staff member productivity
- Provide opportunity for students to earn academic credit
- Replace a staff member
- Delay the hiring of a needed staff member
- Increase diversity
- Other (please write your answer)

What is the duration of a typical internship at your museum?
- Full or Part Time?
- Number of Months

Where do the interns work? Please check all that apply.
- Gallery/Museum floor
- Offices (behind the scenes)
- Virtual/online internship
- In local schools (K-12)
- Other (please write your answer)

Which of these documents are given to or exchanged with the interns? Please check all that apply.
- Job description
- Application
- Contract or agreement
- Employee manual
- Volunteer manual
- Intern manual
- Exit interview
- Exit assessment
- Other (please write your answer)
- No documents are given to or exchanged with the interns.

What are the duties and responsibilities of the interns in your internship program? Please check all that apply.
- Cataloging artworks
- Clerical or administrative tasks
- Collection management
- Conduct research
- Create programming
- Create teaching resources (ie: family guides, school teacher resources)
- Custodial
- Develop lesson plans and art activities
- Event planning
- Exhibition design
- Exhibition installation/removal
- Fundraising
- Grantwriting
- Marketing
- Photography responsibilities (ie: collection, visitors, events)
- Publication design (ie: website, book, catalog)
- Social media outreach (ie: Facebook, Twitter, blog)
- Support or assist staff
- Teaching (ie, in-gallery, tours)
- Work with visitors
- Work with volunteers
- Other (please write your answer)

What goals or objectives does the museum achieve by having an internship program?

What are the goals and objectives for the interns as defined by you (the internship coordinator) and museum?

How are the goals, objectives, and expectations conveyed to the internship participants? Please check all that apply.
- Job Description
- Contract or Written Agreement
- Employee Manual
- Volunteer Manual
- Intern Manual
- Verbal Discussion
- Assignment/Project Sheet
- Other (please write your answer)
- The goals, objectives, and expectations are not conveyed to the interns.

Are these goals, objectives, and expectations re-evaluated with the intern during the internship? Please check all that apply.
Monthly; Halfway through the internship; At the conclusion of the internship; Other (please write your answer); The goals, objectives, and expectations are not re-evaluated with the intern during the internship.

What types of evaluations are conducted on the interns and their work? Please check all that apply.
Exit Interview; End-of-Internship Evaluation; In-Progress Evaluation; Other (please write your answer); No evaluation is conducted on the interns or their work.

How are the interns’ evaluation conveyed to them? Please check all that apply.
Copy of Written Evaluation; Email Notification; Meeting; Other (please write your answer; No evaluation is conducted on the interns or their work; The intern's evaluation is not conveyed to them.

Are the interns able to evaluate their experience within the museum and/or the internship training program? If yes, how?

**Internship Program Components**

What is the central mission or purpose of your internship program? Include a copy of your mission statement for your internship program if available.

In your opinion, do you believe the internship program is mutually beneficial to both the intern and the museum? Why or why not?

Please leave any additional notes or comments about your internship program or experience as an internship coordinator.
## APPENDIX D

### CURRENT PRACTICES IN INTERNSHIP PROGRAMS DATA

<table>
<thead>
<tr>
<th>Van den Akker's Curriculum Components</th>
<th>Survey Question</th>
<th>Data</th>
</tr>
</thead>
</table>
| **Rationale/Vision** | Why does your museum have an internship program? | 96% provide real-work experience  
93% provide professional connections to students  
91% strengthen the bond between the museum and university  
73% academic credit for students  
62% complete short term projects  
69% bring in new ideas  
47% increase staff member productivity |
| | What is the central mission or purpose of your internship program? | 33% have no formal or defined mission statement  
27% to create meaningful/engaging learning experiences  
24% to prepare interns for museum careers  
24% to prepare interns for future careers in general  
13% to support staff  
7% to strengthen bond between the museum and university |
| **Aims/Objectives** | What goals or objectives does the museum achieve by having an internship program? | 44% strengthen connection between the museum, students, and the college/university  
36% program/operation support/assistance  
29% training future museum professionals  
13% perspectives/ideas by interns |
| | What are the goals and objectives for the interns as defined by you (the internship coordinator) and museum? | 44% understand museum functions/practices  
22% develop workplace skills  
22% experiences in a professional workspace  
22% project assistance based on intern's skills  
7% strengthen connection between the museum, students, and the college/university |
| | In your opinion, do you believe the internship program is mutually beneficial to both the intern and museum? | 98% yes |

**Intern Benefits:**  
- 51% professional experience  
- 9% provides museum contacts  

**Museum Benefits:**  
- 44% needed assistance  
- 33% talents/ideas of interns  
- 12% direct contact to primary audience
## Van den Akker's Curriculum Components

<table>
<thead>
<tr>
<th>Survey Question</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content</strong></td>
<td>79% Meet &amp; Greet with staff</td>
</tr>
<tr>
<td>How do you educate the interns about general museum functions as well as the departments and programs?</td>
<td>62% website</td>
</tr>
<tr>
<td></td>
<td>47% promotional materials</td>
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<tr>
<td></td>
<td>43% social media (Facebook, Linkedin, etc)</td>
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<tr>
<td></td>
<td>32% intern manual</td>
</tr>
<tr>
<td></td>
<td>4% do not educate interns on museum functions, departments, or programs</td>
</tr>
<tr>
<td><strong>What are the interns learning by participating in your internship program?</strong></td>
<td>43% functions and responsibilities of the museum and staff</td>
</tr>
<tr>
<td></td>
<td>43% specific/department project experience</td>
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<td></td>
<td>32% research/writing</td>
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<td></td>
<td>17% hands-on experience</td>
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<td></td>
<td>13% time management/multitasking</td>
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<tr>
<td></td>
<td>13% teamwork and collaboration skills</td>
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<td></td>
<td>11% general work ethics</td>
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<tr>
<td><strong>How are the goals, objectives, and expectations conveyed to the internship participants?</strong></td>
<td>91% verbally</td>
</tr>
<tr>
<td></td>
<td>84% job description</td>
</tr>
<tr>
<td></td>
<td>44% assignment or project sheet</td>
</tr>
<tr>
<td></td>
<td>44% contract or written agreement</td>
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<tr>
<td></td>
<td>26% intern manual</td>
</tr>
<tr>
<td></td>
<td>19% employee manual</td>
</tr>
<tr>
<td><strong>Are these goals, objectives, and expectations re-evaluated with the intern during the internship?</strong></td>
<td>9% no</td>
</tr>
<tr>
<td></td>
<td>51% at the conclusion of the internship</td>
</tr>
<tr>
<td></td>
<td>24% half-way through the internship</td>
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<tr>
<td></td>
<td>22% as needed throughout the internship</td>
</tr>
<tr>
<td><strong>Learning Activities</strong></td>
<td>95% conduct research</td>
</tr>
<tr>
<td>What are the duties and responsibilities of the interns in your internship program?</td>
<td>86% support or assist staff</td>
</tr>
<tr>
<td></td>
<td>80% clerical or administrative tasks</td>
</tr>
<tr>
<td></td>
<td>Variety of Project-Type work included</td>
</tr>
<tr>
<td>Van den Akker's Curriculum Components</td>
<td>Survey Question</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>---------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Teacher Role</td>
<td>What is your educational background (degrees &amp; fields)?</td>
</tr>
<tr>
<td></td>
<td>Degree Fields:&lt;br&gt;26% Art History&lt;br&gt;19% Fine/Studio Art&lt;br&gt;5% Arts Administration&lt;br&gt;4% Art Education&lt;br&gt;4% Museum Studies</td>
</tr>
<tr>
<td></td>
<td>How many museum internships did you complete before entering your current career?</td>
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<tr>
<td>Van den Akker's Curriculum Components</td>
<td>Survey Question</td>
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<tr>
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<tr>
<td></td>
<td>On average, how many hours per month do you spend on the internship program?</td>
</tr>
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<td>Who designed the internship program you use in your museum today?</td>
</tr>
<tr>
<td></td>
<td>When designing or improving your internship program, what resources did you look to for help, advice, and/or guidance?</td>
</tr>
<tr>
<td>Materials &amp; Resources</td>
<td>Which of these documents are given to or exchanged with the interns?</td>
</tr>
<tr>
<td>Van den Akker's Curriculum Components</td>
<td>Survey Question</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>---------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Materials &amp; Resources</td>
<td>During the previous year, what number of your museum's interns were paid, given a stipend or honorarium, and unpaid?</td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
<td>Grouping</td>
<td>How many full time employees does your museum have?</td>
</tr>
<tr>
<td></td>
<td>During the previous year, how many interns did your organization have from the following areas?</td>
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<tr>
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<td></td>
</tr>
<tr>
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<tr>
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</tr>
<tr>
<td></td>
<td>What learning opportunities are provided for the interns?</td>
</tr>
<tr>
<td></td>
<td>How do you help make the intern a part of your museum community?</td>
</tr>
<tr>
<td>Location</td>
<td>Where do the interns work?</td>
</tr>
<tr>
<td>Time</td>
<td>What is the duration of a typical internship at your museum?</td>
</tr>
<tr>
<td>Assessment</td>
<td>What types of evaluations are conducted on the interns and their work?</td>
</tr>
<tr>
<td></td>
<td>How are the interns' evaluation conveyed to them?</td>
</tr>
<tr>
<td></td>
<td>Are the interns able to evaluate their experience?</td>
</tr>
<tr>
<td>Van den Akker's Curriculum Components</td>
<td>Survey Question</td>
</tr>
<tr>
<td>--------------------------------------</td>
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</tbody>
</table>
|                                      | experience within the museum and/or internship training program? If yes how? | 36% ask for feedback in meetings  
27% require an evaluation or survey  
13% require an intern-written paper  
11% conduct exit interviews  
11% rely on course evaluations |
# APPENDIX E

## MINIMUM STANDARDS DATA

<table>
<thead>
<tr>
<th>AAM's Minimum Standards</th>
<th>Achieved by/how</th>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internships should be full-time and adhere to the museum’s work week.</td>
<td>22% offer full-time internships</td>
<td>Time: Length of Internship</td>
</tr>
<tr>
<td>Internships should be 12 months for degree holders and six months for those pursuing a degree and currently taking courses.</td>
<td>36% offer 6+ months 11% offer up to or beyond 12 months</td>
<td>Time: Length of Internship</td>
</tr>
<tr>
<td>Interns should be integrated into the museum professionally and socially.</td>
<td>98% through introductions to staff members, working with staff members and departments, attending/participating in various meetings, participating in daily office activities, attending social activities and events, etc</td>
<td>Grouping: Museum Community</td>
</tr>
<tr>
<td>Interns work should be project based and conduct professional level work with the same responsibilities as employees.</td>
<td>89% collaboration with a staff member 89% independent research 77% independent project(s)</td>
<td>Grouping: Learning Opportunities</td>
</tr>
<tr>
<td></td>
<td>95% conduct research 86% support or assist staff 80% clerical or administrative tasks Variety of Project-Type work included</td>
<td>Learning Activities: Duties and Responsibilities</td>
</tr>
<tr>
<td>Interns should have an agreement with duties and objectives, which should be re-evaluated halfway through the program.</td>
<td>44% provide a contract or written agreement 84% provide a job description 91% have verbal discussions 44% provide assignment/project sheets 26% provide an intern manual</td>
<td>Content: Conveying the Goals, Objectives, and Expectations</td>
</tr>
<tr>
<td></td>
<td>29% re-evaluate monthly 24% re-evaluate halfway through internship 22% as needed 51% at conclusion of internship 9% do not re-evaluate during the internship</td>
<td>Content: Revaluation During Internship</td>
</tr>
<tr>
<td>Interns should be supervised by experienced staff members.</td>
<td>100% Bachelors degree 73% Masters degree 18% Doctoral degree 7% Certification 7% Additional Degrees</td>
<td>Teacher Role: Educational Background</td>
</tr>
<tr>
<td></td>
<td>21% had 1 museum internship 21% had 2 museum internships 16% had 3 or more museum internships 42% never participated in an museum internship</td>
<td>Teacher Role: Museum Internships Prior to Career</td>
</tr>
<tr>
<td>AAM's Minimum Standards</td>
<td>Achieved by/how</td>
<td>Question</td>
</tr>
<tr>
<td>-------------------------</td>
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<td>----------</td>
</tr>
</tbody>
</table>
| Interns should be supervised by experienced staff members. (continued) | Length of Museum Career:  
63% 10+ years  
14% 6-9 years  
18% 3-5 years  
2% 1-2 years  
2% less than 1 year | Teacher Role: Career & Internship Coordinator Duration |
| | Time as Internship Coordinator in Museum  
28% 10+ years  
22% 6-9 years  
28% 3-5 years  
19% 1-2 years  
4% less than 1 year | |
| Internship should be mutually beneficial to both the intern and museum. | Intern Benefits:  
51% professional experience  
9% provides museum contacts | Aims & Objectives: Mutual Benefit to Interns and Museum |
| | Museum Benefits:  
44% needed assistance  
33% talents/ideas of interns  
12% direct contact to primary audience | |
| | 44% understand museum functions/practices  
22% develop workplace skills  
22% experiences in a professional workspace  
22% project assistance based on intern's skills | Aims & Objectives: Goals and Objectives for Interns |
| | 44% strengthen connection between the museum, students, and the college/university  
36% program/operation support/assistance  
29% training future museum professionals  
13% perspectives/ideas by interns | Aims & Objectives: Museum Goals and Objectives |
| Interns should gain an understanding of the connections between departments of museum along with programs and functions on both levels. | 79% Meet & Greet with staff  
62% website  
47% promotional materials  
36% social media  
32% intern manual  
4% do not educate interns on museum functions, departments, or programs | Content: General Museum Functions, Departments, and Programs |
<p>| | 43% listed learning about the functions and responsibilities of the museum and staff | Content: Intern Learning by Participation |</p>
<table>
<thead>
<tr>
<th>AAM's Minimum Standards</th>
<th>Achieved by/how</th>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interns and their supervisor should report and evaluate the intern and their work experience while also comparing the experience to the guidelines.</td>
<td>43% listed for interns to understand museum functions and/or practices as part of their goals for their interns</td>
<td>Aims &amp; Objectives: Goals and Objectives for Interns</td>
</tr>
<tr>
<td></td>
<td>53% End-of-Internship Evaluation 44% In-Progress Evaluation 38% Exit Interview 9% do not conduct an evaluation</td>
<td>Assessment: Types of Evaluation</td>
</tr>
<tr>
<td></td>
<td>87% request one form of evaluation from interns 13% request multiple types of evaluation 13% no formal or official type of evaluation</td>
<td>Assessment: Intern Evaluation of Museum and Program</td>
</tr>
<tr>
<td></td>
<td>36% ask for feedback in meetings 27% require an evaluation or survey 13% require an intern-written paper 11% conduct exit interviews 11% rely on course evaluations</td>
<td></td>
</tr>
</tbody>
</table>
REFERENCES


BIOGRAPHICAL SKETCH

Ansley Simmons is an artist and educator with experience in primary and secondary education, higher education at both the university and community college level, and within various arts non-profit organizations. She holds a masters of fine art degree and her photography is exhibited and published nationally. Her research interests focus on constructivist museums, community outreach and engagement, curriculum design, arts administration/management education, internship curriculum, and museum professional training programs.