

# GOLDSTEIN MUSEUM OF DESIGN

COLLEGE OF DESIGN - UNIVERSITY OF MINNESOTA

## Are you ready to host an intern?

If you are like many museums, you are interested in working with a student intern, but not sure you know what it entails. Many students are required to do at least one internship to complete their degrees. Internships can be paid or unpaid, for credit or outside the academic system. They can be opportunities for museums to engage new talent, sometimes resulting in a new paid staff person and for students to add valuable experience that may help them secure their first museum job.

Check out the questions below. If you answer “yes” to a majority of them, your institution is ready to develop an internship that is meaningful for both the intern and you!

### 1. Who will be the intern’s site supervisor?

- a. The site supervisor is the person responsible for overseeing the intern’s experience.
- b. Does the site supervisor have a clear understanding of the intern’s expectations and the expectations of the institution?
- c. Can the site supervisor maintain an ongoing relationship with the intern during the project with the goal of helping her/him learn during the experience?
- d. If required by the intern’s college or university, will the site supervisor agree to write an evaluation of the intern at the end of the project?

### 2. What exactly is the internship project?

- a. Is the project clearly defined? Is it meaningful enough for the intern to learn and the institution to benefit from her/his work?
- b. Does the project require specialized training? If so, can it be provided?
- c. Does the project require specialized tools or equipment? If so, can it be provided?
- d. Must the project be completed during a specific time of year or day?
- e. Can the institution guarantee that it will provide sufficient funds for the project during the internship?
- f. If the project is large and ongoing, can the specific internship project be defined to make progress that can be celebrated?

### 3. How will the intern do the work?

- a. Does the project require that the intern have a desk? Computer? Vehicle? Phone? Carts? Gloves? Specialized clothing? Bug repellent?
- b. Does the project require code/key/card access? If so, can it be provided?

### 4. How will the intern be supervised?

- a. Who will do the intern’s orientation to the project? To the institution?
- b. How often will the intern and site supervisor check in on the progress of the project?
- c. Who does the intern call if unable to come to work or if s/he needs to leave early?
- d. How will the intern and site supervisor debrief at the end of the project?

### 5. How will you deal with problems?

- a. If the site supervisor leaves the institution before the internship is completed, who will take on that role?
- b. If the intern is not doing the work assigned or doing a poor job, how does the site supervisor work with the intern in a constructive way?



## Museum Studies Internship Agreement

Students in the Museum Studies Program at Arizona State University are required to complete an internship of 320 hours (or 160 hours if they are also registering for a practicum). As an outcome of the internship, the student produces a portfolio of relevant materials, a journal of activities, and a summary/reflective paper. The site supervisor is asked to send a letter confirming that the internship has been completed satisfactorily. An ideal internship, from the ASU perspective, has four components:

1. The intern works closely with a member of the staff who serves as the student’s site supervisor;
2. The intern is given the opportunity to contribute to activities and projects that have significance to the institution;
3. The intern is able, as part of their duties, to concentrate on a project for which he or she is principally responsible; and
4. The intern is able to gain an understanding of the larger institution (this is usually accomplished by enabling the intern to attend meetings or other activities which are related to planning or institutional coordination).

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### INTERNSHIP PLAN

\_\_\_\_\_ (student)

\_\_\_\_\_  
Internship Location

\_\_\_\_\_  
Internship Dates

\_\_\_\_\_  
Work Schedule (number of weeks, and will the student work full-time, part-time, weekends, weekdays, etc.)

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1. Site Supervisor: \_\_\_\_\_

2. Duties and activities in which student will participate (attach additional sheets as appropriate):

3. Project for which student will have principal responsibility:

4. Opportunities for learning about institution as a whole:

  
  

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\_\_\_\_\_  
Student

\_\_\_\_\_  
Date Site Supervisor

\_\_\_\_\_  
Date ASU Museum Studies

\_\_\_\_\_  
Date

## Internship Requirements

Discuss internship with program director

\_\_\_\_\_ Museum Studies Internship Agreement (signed)

\_\_\_\_\_ Journal

\_\_\_\_\_ Portfolio

\_\_\_\_\_ Letter from supervisor confirming hours and duties

\_\_\_\_\_ Final Reflective Essay

### **Internship Requirements Description**

#### 1) Journal

This is a *Daily* journal in which you reflect on your experiences as an intern. Keep track of your trials, tribulations, questions and successes, etc. Reflect on the institutional culture of the place where you are working.

#### 2) Portfolio

Compile a binder of documents, papers, files, and promotional materials that you use or come across during your internship. Your portfolio should contain material related to the projects you worked on and examples of documents that were good (so you can use them in the future) and examples of some that maybe weren't so good. These may include policies, handouts, notes, flyers, etc., that you found useful. The portfolio should be organized in a way that is most helpful to you, but it should also be easy for us to look at and get an in-depth idea of what you did.

#### 3) Final Reflective Essay

This essay should be written once your internship is complete. In this 3-5 page essay, you should reflect on your experiences – what you learned, what was successful, what wasn't, did the internship meet your needs, what could you have done differently, and recommendation for future interns in this position. This is a personal reflective essay so it doesn't have to be formal, but it should still be well organized and well written. It is meant to be a tool for you to think about your experience and to let us know if it was a place that students should consider for an internship in the future.

#### 4) Official letter from supervisor confirming hours and duties.

## Internships for Museum Studies Students

### I. Your Interests

What are the most important factors influencing your internship choice?

Some things to consider:

1. An area of museum work in which you want to concentrate (administration, collections, education, etc.)
2. A topic you are interested in (particular collection or subject)
3. A specific person you are interested in working with
4. A specific place (either a particular city, region, or museum)

### II. Four Components of a Successful Internship

In order to have a successful internship, these four components must be met.

#### 1. Mentor (Crucial)

- Your mentor should be: responsive, knowledgeable, and willing to give you their time.

#### 2. Benefits the Institution

- Your work makes a meaningful contribution to the institution.
- Your work should not be 'busywork'.
- The institution should utilize your skills and talents while providing a challenging environment where you can learn. (Not work they could just give to anyone.)

#### 3. Good For You

- You should work on a project by yourself or with a group which you would be able to then put on your resume (sum up in 2 sentences, "I accomplished...").
- A project that has closure and definable characteristics.

#### 4. The Big Picture

- You must be able to grasp where your work environment fits into the larger picture of the institution.
- You might attend meetings, be a part of planning, offer to take notes. Take advantage of every opportunity.

### III. Product of Your Internship

#### 1. Internship Portfolio

- Your internship portfolio contains everything that you pick up or comes your way that might fit in a binder(s).
- Examples: Policies, Brochures, Pictures, Paperwork, anything you write, physical models of things (can become basis for work in the future). Good ideas, bad ideas.

#### 2. Journal

- Ideally your journal will consist of daily entries.
- In the past they have been informative, emotional, reflective.
- You should take the last 20 minutes of your workday to write an entry in your journal (consider this part of your work).

#### 3. Short Paper (5 Pages)

- You will pull together what you got out of the internship and

what the institution got from you being there.

4. Letter from the Institution

- A letter of completion from your mentor confirming that you have completed the work requirements for your internship. (e.g. 8 weeks at 40 hours a week or 320 hours)

IV. Networking

The process of setting up the internship can be different in each case. In some instances, the application is completed almost entirely by the student. In others, museum studies faculty and others in SHESC may have connections at particular institutions. It is a good idea to have an idea of what your interests are and some possibilities (prioritized) when you choose to speak to them about it.

V. Internship Agreement (attached at the end of this document)

1. Internships are formalized with an Internship Agreement that specifies the dates, the duties, and the relationships, and the supervision that will guide the internship.
2. Institutions with formal internship procedures can use their own forms as a substitute for our program's form as long as the basic issues of duties and supervision are addressed.

VI. Miscellaneous

- Internships are not limited to museums in the United States.
- Some applications are due in January or February – apply early!
- You may be involved in different projects during your internship, but the necessary components still apply.
- The website for internships at the Smithsonian Institution is:

<http://www.si.edu/ofg/intern.htm>

If you are considering applying to one of the Smithsonian Institutions, you should try and find a specific person you are interested in working with. Applications are usually due early. They also provide minority internships.

# Museum Studies Internship Agreement

Students in the Museum Program at Arizona State University are required to complete an internship of 320 hours (160 can be taken as a Practicum). As an outcome of the internship, the student produces a portfolio, a journal, and a summary paper. The site supervisor is asked to send a letter confirming that the internship has been completed satisfactorily. An ideal internship, from the ASU perspective, has four components:

1. The intern works closely with a member of the staff who serves as the student's site supervisor and mentor;
2. The intern is given the opportunity to contribute to activities and projects that have significance to the institution;
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## INTERNSHIP PLAN

\_\_\_\_\_  
(student)

\_\_\_\_\_  
Internship Institution

\_\_\_\_\_  
Internship Dates

\_\_\_\_\_  
Work Schedule (Number of weeks, and will the student work full-time, part-time, weekends, weekdays, etc.)

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5. Site Supervisor: \_\_\_\_\_

6. Duties and activities in which student will participate (attach additional sheets as appropriate):

7. Project for which student will have principal responsibility:

8. Opportunities for learning about institution as a whole:

Student

Date Site Supervisor

Date ASU Museum Studies

Date



# Biggs Museum of American Art

## INTERNSHIP AGREEMENT [INTERN NAME]

The internship program at the Biggs Museum of Art is designed to provide practical, hands-on experience to students who wish to pursue a career in the arts and non-profit fields. Each intern works with the Curator of Education to design an overarching project specifically within their field of interest and relevant to their coursework and/or career. Due to the small nature of the institution, interns will also engage and assist with multiple departments outside of those to which they are specifically assigned.

### [Department] Intern

#### **Overarching Project:**

- 

#### **Additional Responsibilities:**

- 

#### **Professional Expectations:**

- The Curator of Education will regularly meet with the intern to track progress and satisfaction with assigned projects and the program as a whole
- Prompt notification of any scheduling changes or general concerns
- Professional attire – business casual dress-code

#### **Schedule:**

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**INTERNSHIP INFORMATION**

Date: \_\_\_\_\_

Name: \_\_\_\_\_

Birthdate: \_\_\_\_\_

Street Address: \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip code \_\_\_\_\_

E-Mail: \_\_\_\_\_ print clearly! Phone: \_\_\_\_\_

**Emergency Contact:**

Name: \_\_\_\_\_

Relationship: \_\_\_\_\_

Telephone (day): \_\_\_\_\_

Telephone (evening): \_\_\_\_\_

**AVAILABILITY** Please check days and times available to intern

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<b>Mornings</b>					
<b>Afternoons</b>					
<b>Special Events</b>					

**Foreign Language Ability:** Please describe language and level of proficiency \_\_\_\_\_

**Major:** \_\_\_\_\_

**Graduation (Year)** \_\_\_\_\_

**Interns should not have discussions with the press unless he/she is preauthorized by the KSU Museum Director or Public Relations and Marketing Manager.**

**Please initial here** \_\_\_\_\_

## Internships in Small Museums

AAM 2017

### Suggested Reading and Resources

AAM, Resources for the Museum Industry to Discuss the Issue of Unpaid Internships, <http://www.aam-us.org/home/unpaid-museum-internships>

AAMV, Internship Resources (in development), <https://aamv.wildapricot.org/College-Students-as-Interns>

Kirsten Holmes, "Experiential learning or exploitation? Volunteering for work experience in the UK museums sector," *Museum Management and Curatorship* 21, (2006): 240-253.

Marian Hou, "Building Pathways to Working with Collections: Can Internships and Student Work Experience Help," *Australian Academic & Research Libraries* 42, no. 1 (March, 2011), 29-42

Fiona Hutchinson and Catherine Cartmell, "Opening Up Entry Routes to Our Sector: Reflections on Museums Galleries Scotland's Internship Program."



# MUSEUM OF HISTORY AND HOLOCAUST EDUCATION

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## Student Intern Manual



**Historymuseum.kennesaw.edu**  
**470-578-2083**



@KSUMHHE



KSU Museum of History & Holocaust Education

## **History:**

The Museum of History and Holocaust Education (MHHE) was established in 2003 as a result of the overwhelming success of a traveling exhibit about the life of Anne Frank, *Anne Frank in the World, 1929-1945*. This initial exhibit, sponsored by the Georgia Commission on the Holocaust, was hosted at the KSU Center from 2003-2006. In 2005, Dr. Catherine Lewis, faculty in KSU's history department, was asked to develop a new exhibit as part of a permanent museum at the KSU Center. In collaboration with the Atlanta History Center, the MHHE's signature exhibit, *Parallel Journeys: World War II and the Holocaust through the Eyes of Teens*, opened to the public in January of 2007.

Just as Kennesaw State University has grown over the past few years to become the third largest public university in Georgia, the MHHE has grown in stature and significance as well. In the past five years, the MHHE has reached over 640,000 people through public programs, onsite tours, in-school programs, traveling exhibits, and targeted KSU classes on WWII and the Holocaust. As part of the newly-designed Department of Museums, Archives, Records, and Rare Books, the MHHE is poised to impact the KSU and north Georgia community in an even more powerful way.

## **Mission Statement:**

The Museum of History and Holocaust Education presents public programs and exhibitions focused on World War II and the Holocaust in an effort to promote education and dialogue about the past and its significance today.

## **Department of Museums, Archives & Rare Books (MARB):**

The Museum of History & Holocaust Education is part of the Kennesaw State University Department of Museums, Archives and Rare Books. This also includes:

- The Kennesaw State University Archives
- The Bentley Rare Book Gallery
- The Bernard A. Zuckerman Museum of Art
- The Records Management Division



## Staff List

**Dr. Catherine M. Lewis** is a Professor of History, the Director of the Department of Museums, Archives & Rare Books, and the Director of the Museum of History and Holocaust Education at Kennesaw State University. She holds a B.A. in English and History from Emory University and a M.A. and Ph.D. in American Studies from the University of Iowa.

470-578-2083      [clewis1@kennesaw.edu](mailto:clewis1@kennesaw.edu)

**Tyler Crafton-Karnes** is a Museum Educator at the Museum of History and Holocaust Education. He holds an B.A. from Kennesaw State University and an M.A. from the University of Sussex.

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**Kate Daly** is the Communications Specialist at the Museum of History and Holocaust Education. She holds a BA in Communications and an MHP in Heritage Preservation from Georgia State University.

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**Dr. Jennifer Dickey** is the Preservationist at the Museum of History and Holocaust Education. She holds a Masters in Heritage Preservation and Ph.D. in Public History from Georgia State University.

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**Stefanie Green** is the Budget and Office Manager at the Museum of History and Holocaust Education. She has a BA in History from Kennesaw State University.

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**Richard Harker** is the Education and Outreach Manager for the Museum of History and Holocaust Education. He holds a M.A. with Honours in Modern History from the University of St Andrews and an M.A. in History from the University of Durham.

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**Tony Howell** is Exhibit Specialist for the Museum of History and Holocaust Education, where he manages exhibit installation and the museum's many traveling exhibits. He has decades of experience working in a variety of museums and exhibit formats.

470-578-2084      [thowell5@kennesaw.edu](mailto:thowell5@kennesaw.edu)

**Adina Langer** is the Curator at the Museum of History and Holocaust Education. She has a BA from Oberlin College and a MA in Public History from New York University.

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**Andrea Miskewicz** is a Museum Educator at the Museum of History and Holocaust Education. She had a BA from Marquette University and a MHP from Georgia State University.

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**Patricia Mosier** is the Exhibit Manager for the Museum of History and Holocaust Education. In her fifteen years as a museum professional at the High Museum of Art and the Atlanta History Center, she has concentrated on Public Programs and Volunteer Services. She has a B.F.A. from Manhattanville College in Purchase, New York.

470-578-6896

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**James Newberry** is Education and Outreach Coordinator and Manager of Oral Histories for the Museum of History and Holocaust Education. He holds an M.H.P from Georgia State University and a B.A. from the University of Georgia.

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**Anna Tucker** is the Public Relations + Marketing Manager for Museum of History and Holocaust Education. She holds a B.A.H. in History from Berry College in Rome, Georgia.

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**Zoila Torres** is the Graphic Designer at the Museum of History and Holocaust Education. She holds a BA in Graphic Design from Georgia State University.

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## **Internship Rules and Guidelines**

You are expected to handle yourself in a professional manner throughout your internship. This includes:

**Professional dress.** Our dress code is business casual. See below for more guidelines.

**Polite and courteous behavior.** Especially punctuality.

**Technology policy.** If you want to work on your own laptop, please feel free. Note that we are not draconian about cell phone use, however, if you need to make a personal phone call be mindful and respectful of your co-workers.

**Hours.** You are responsible for maintaining your own hours. It will become very clear if you are not fulfilling your obligations, so please be diligent about this. And if you “get behind” please let Richard know *as soon as possible* so that we can make an alternate schedule to help you complete the required hours.

**Strong work ethic.** We will meet regularly to check-in and talk about your progress, but you are also responsible for the progress of your work, staying on schedule, and completing tasks in a timely manner.

**Communication.** An important part of professional workplaces is an ability to communicate quickly and effectively. If you are running late, ill, or need to reschedule, you should communicate this effectively by e-mail or phone. If you are having problems,

are unsure about what your next step is, want to ask if you are going in the right direction, or need more guidance, you should also feel comfortable asking. And if I am out of the office, e-mail me and we can schedule a time to talk in-person or by phone. Your internship is a learning opportunity for you, do not feel embarrassed about asking for help.

**The Press and Social Media.** Interns should not have discussions with the press or seek to represent/speak for the museum on social media unless he/she is preauthorized by the Director or Public Relations and Marketing Manager.

### **Dress Code:**

People make amazing assumptions about your professional credibility and potential performance based upon your appearance during a first meeting.

- Select apparel, fragrances, jewelry, hairstyle, etc. that do not detract from your professional image.
- Make sure your hair is clean, neat and professionally styled. Avoid styles that cover over more than your forehead or one that you have to brush back.
- Remove facial and body piercings other than single ear jewelry for interviews.
- Visible tattoos should be covered to avoid distraction.
- Apparel should be clean and neatly pressed.
- Apparel should fit well and remain in place while sitting and/or walking.
- Choose professional apparel that you like for which you receive positive feedback from people who are knowledgeable about the industry standard or specific company policy.
- Less is more. Keep your look simple and successful until you become accustomed to the environment and learn about the company's dress code.

### **Women**

- Skirts are traditionally knee-length but those slightly shorter or longer are also acceptable.
- Please make sure to wear undergarments.
- Select blouses or sweaters that provide visual interest, but avoid transparent, tight fit, or have low necklines, revealing waistlines or details that detract from your face as a focal point. Typically, arms are covered at least to the biceps and often to the wrist.
- Wear flat shoes or low pumps in colors that avoid making your feet a focal point. Be sure that they are clean and polished. Avoid shoes that hinder walking fast. This lowers credibility. Avoid open-toed shoes since associated with social agendas. No sneakers please!

### **Men**

- Wear pressed khakis or gray dress slacks. They serve as a visual background that draws the eye to the face.
- Please make sure to wear undergarments/undershirts when appropriate.

- Wear white or a light blue dress shirt that contrasts with the slacks. Polo shirts are also appropriate attire. Typically, arms should be covered to the wrist. Exposing arms by rolling up your sleeves is interpreted as less powerful and is less formal.
- Ties are optional but always welcome.
- Wear conservative, clean, and polished shoes. Select comfortable dress shoes. The color should be dark or blend with pant. No sneakers please!
- Select a leather belt that visually blends or matches your shoes.

### **What you can expect from us:**

**Constant support and guidance with activities.** If you are unsure of anything please ask.

**An introduction and orientation** at the beginning of your internship to both the Museum and our exhibits, to the office space and our procedures and also to your internship, what the assignments are and how the work will be structured.

**Weekly meetings** (sometimes formal, sometimes in-formal) to check in on assignments and progress and an open-door policy for questions and conversation.

**An ‘exit interview’** where we evaluate the internship, your work, and talk about what was successful and what was not successful.

**Constant support and advice** on your career path and thoughts. We will happily read your resume, cover letters, and other documents as you develop them.





# Museum Studies Graduate Minor

## Internship Information

COLLEGE OF DESIGN  
UNIVERSITY OF MINNESOTA

The Museum Studies Graduate Minor (MST) explores the history, philosophy, operations, and functions of museums by combining classroom work with of internships, field trips, and directed research projects.

Internships are an opportunity to apply your skills and deepen your understanding of careers in museums. Are you interested in exhibition design? Curatorial research? Education? Membership or development? Most internships are unpaid, however occasionally paid positions have resulted from successful internships.

### Basic Criteria:

- Relevant to the intern's academic and professional goals, and to the professional activities of the host museum. Consider what skills you have that might be of use to a museum – good writing or graphic design, for example.
- A prearranged, structured learning experience scheduled within a specific time frame
- Performed under the direct supervision of host museum staff
- In a professional, non-profit museum that cares for a collection of objects and exhibits them to the public.

### Internship Checklist:

- Meet with the MST Director of Graduate Studies (DGS) prior to the semester in which you wish to complete the internship to discuss your internship goals and ideas.
- For ideas of internships, talk with MST faculty and/or visit the Career Center of your primary academic college.
- Meet with the potential internship site supervisor to discuss the possibility of an internship
- Arrange the details of the internship with the site supervisor and draft the Internship Agreement form. Include learning goals, responsibilities, projects, dates, and hours. Have the site supervisor sign it.
- Have the Agreement approved and signed by the MST DGS.
- Register for MST 5020 for 1-4 credits. Each credit required 45 hours of internship work.

At the end of the semester, email two reports to the MST DGS:

- From you (about 5 or 6 double spaced pages) stating in detail what you did during your internship and how well the experience met your expectations and perceived needs.
- From your site supervisor (about 1 page) summarizing the internship duties and performance including an estimate of the time completed.

These two evaluations must reach the DGS before a grade will be assigned for the course.

Museum Studies Graduate Minor  
**Internship Agreement**

COLLEGE OF DESIGN  
UNIVERSITY OF MINNESOTA

**Name:** \_\_\_\_\_ **Student ID#:** \_\_\_\_\_

**e-mail:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**Graduate Major:** \_\_\_\_\_ **Degree Objective:** \_\_\_\_\_

**Proposed Internship Information**

**Supervisor Name:** \_\_\_\_\_

**e-mail:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Institution:** \_\_\_\_\_

**Dates of Internship:** \_\_\_\_\_

**Number of credits (minimum of 45 contact hours per credit):** \_\_\_\_\_

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Attach a detailed description of internship duties, including the number of hours per week or overall.

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*Student Signature*

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*Date*

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*Internship Supervisor Signature*

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*Date*

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*Museum Studies Director of Graduate Studies Signature*

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*Date*