

Intern Handbook



GADSDEN MUSEUM

TO INFORM, TO EDUCATE, TO INSPIRE

Gadsden Museum of Art & History

515 Broad Street

Gadsden, AL 35901

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Welcome!

Welcome to the Gadsden Museum of Art & History! We are excited to have you working with us and hope that your experience will not only be educational but enjoyable too. Internships are a wonderful way to take what you have learned in the classroom and put it to practice while getting on the job experience, and often times, internship experiences can be very beneficial when making career decisions.

This manual has been created to help guide you into the world of museums. Enclosed in this binder, you will find information about the Gadsden Museum of Art & History and general museum practices, as well as some information on the field of Museum Studies/Museology. During your internship, you will have the opportunity to work with various staff members and learn about the different facets of museum work. There may be a time where you will be asked to assist another staff member on a different task besides your individual project. Flexibility is a key factor in a successful museum employee, as we all come from different educational backgrounds and are working toward individual goals. Take these opportunities to grow and with them you will find that the interdisciplinary work of museums is the most fulfilling job you will undertake.

Welcome!

Museum History

The Gadsden Museum was established by the Gadsden Art Association (GAA). In October 1963, Gadsden's mayor, Leslie Gilliland, offered the GAA three rooms of Gadsden's Convention Hall to house the museum. A board was set up and bylaws were written, and the museum opened its first exhibit on January 17, 1965. Since then the museum has been moved several times, finally finding a permanent home on 515 Broad Street, in the center of downtown Gadsden. Over the years, strong partnerships have been forged between the museum and other cultural organizations and educational institutions. The Gadsden Museum has established itself as an important part of the cultural mosaic of Gadsden by the public. In addition the GMA collects, codifies, and disseminates historical information about the facts and myths of this area's past and serves as a resource center for interested visitors and local citizens, as well as students and scholars.

Mission Statement

The purpose of the **Gadsden Museum of Art** is to support and maintain a museum of arts, to promote and foster the collection and preservation of paintings, sculptures, artifacts, antique properties, furniture, items of historical significance, and such other items deemed worthy for view by the public. The museum is committed to providing educational, recreational and economic benefits that will improve the quality of life for diverse audiences.

Role of Interns

Interns play an important role in the everyday functioning of the museum. From performing general office tasks to undertaking specialized projects, museums could not function without the assistance provided by interns. The American Association of Museums (AAM) defines an internship as an apprenticeship or training program for someone whose primary interest is preparing for a career in Museums. This distinction separates interns from volunteers (who provide continual support for the museum).

Internships are beneficial for both the student and the museum. While the intern gains valuable experience working in the museum, the museum benefits from the completion of specialized projects and relationships with other academic institutions.

While working as an intern, you will have privileges, which must be understood such as having access to the internal activities and information of the museum. Museum employees are held to a high ethical standard, and interns are expected to adhere to this standard as well. As an intern, you are a trusted representative of GMA, and you share many of the same responsibilities and obligations as staff members.

In the performance of your assigned duties, you may become privy to privileged information regarding programs, collections, donors, and administration. All non-public or non-scholarly information must be kept confidential both during and after GMA affiliation. Interns must not misuse GMA's name, property or services, nor should they compromise the goodwill and reputation of GMA in the community.

On the following pages, you will find a copy of the American Association of Museums *Code of Ethics for Museums*.



Code of Ethics for Museums

Introduction

Ethical codes evolve in response to changing conditions, values, and ideas. A professional code of ethics must, therefore, be periodically updated. It must also rest upon widely shared values. Although the operating environment of museums grows more complex each year, the root value for museums, the tie that connects all of us together despite our diversity, is the commitment to serving people, both present and future generations. This value guided the creation of and remains the most fundamental principle in the following *Code of Ethics for Museums*.

Code of Ethics for Museums

Museums make their unique contribution to the public by collecting, preserving, and interpreting the things of this world. Historically, they have owned and used natural objects, living and nonliving, and all manner of human artifacts to advance knowledge and nourish the human spirit. Today, the range of their special interests reflects the scope of human vision. Their missions include collecting and preserving, as well as exhibiting and educating with materials not only owned but also borrowed and fabricated for these ends. Their numbers include both governmental and private museums of anthropology, art history and natural history, aquariums, arboreta, art centers, botanical gardens, children's museums, historic sites, nature centers, planetariums, science and technology centers, and zoos. The museum universe in the United States includes both collecting and noncollecting institutions. Although diverse in their missions, they have in common their nonprofit form of organization and a commitment of service to the public. Their collections and/or the objects they borrow or fabricate are the basis for research, exhibits, and programs that invite public participation.

Taken as a whole, museum collections and exhibition materials represent the world's natural and cultural common wealth. As stewards of that wealth, museums are compelled to advance an understanding of all natural forms and of the human experience. It is incumbent on museums to be resources for humankind and in all their activities to foster an informed appreciation of the rich and diverse world we have inherited. It is also incumbent upon them to preserve that inheritance for posterity.

Museums in the United States are grounded in the tradition of public service. They are organized as public trusts, holding their collections and information as a benefit for those they were established to serve. Members of their governing authority, employees, and volunteers are committed to the interests of these beneficiaries. The law provides the basic framework for museum operations. As nonprofit institutions, museums comply with applicable local, state, and federal laws and international conventions, as well as with the specific legal standards governing trust responsibilities. This *Code of Ethics for Museums* takes that compliance as given. But legal standards are a minimum. Museums and those responsible for them must do more than avoid legal liability, they must take affirmative steps to maintain their integrity so as to warrant public confidence. They must act not only legally but also ethically. This *Code of Ethics for Museums*, therefore, outlines ethical standards that frequently exceed legal minimums.

Loyalty to the mission of the museum and to the public it serves is the essence of museum work, whether volunteer or paid. Where conflicts of interest arise — actual, potential, or perceived — the duty of loyalty must never be compromised. No individual may use his or her position in a museum for personal gain or to benefit another at the expense of the museum, its mission, its reputation, and the society it serves.

For museums, public service is paramount. To affirm that ethic and to elaborate its application to their governance, collections, and programs, the American Association of Museums promulgates this *Code of Ethics for Museums*. In subscribing to this code, museums assume responsibility for the actions of members of their governing authority, employees, and volunteers in the performance of museum-related duties. Museums, thereby, affirm their chartered purpose, ensure the prudent application of their resources, enhance their effectiveness, and maintain public

confidence. This collective endeavor strengthens museum work and the contributions of museums to society — present and future.

Governance

Museum governance in its various forms is a public trust responsible for the institution's service to society. The governing authority protects and enhances the museum's collections and programs and its physical, human, and financial resources. It ensures that all these resources support the museum's mission, respond to the pluralism of society, and respect the diversity of the natural and cultural common wealth.

Thus, the governing authority ensures that:

- all those who work for or on behalf of a museum understand and support its mission and public trust responsibilities
- its members understand and fulfill their trusteeship and act corporately, not as individuals
- the museum's collections and programs and its physical, human, and financial resources are protected, maintained, and developed in support of the museum's mission
- it is responsive to and represents the interests of society
- it maintains the relationship with staff in which shared roles are recognized and separate responsibilities respected
- working relationships among trustees, employees, and volunteers are based on equity and mutual respect
- professional standards and practices inform and guide museum operations
- policies are articulated and prudent oversight is practiced
- governance promotes the public good rather than individual financial gain.

Collections

The distinctive character of museum ethics derives from the ownership, care, and use of objects, specimens, and living collections representing the world's natural and cultural common wealth. This stewardship of collections entails the highest public trust and carries with it the presumption of rightful ownership, permanence, care, documentation, accessibility, and responsible disposal.

Thus, the museum ensures that:

- collections in its custody support its mission and public trust responsibilities
- collections in its custody are lawfully held, protected, secure, unencumbered, cared for, and preserved
- collections in its custody are accounted for and documented
- access to the collections and related information is permitted and regulated
- acquisition, disposal, and loan activities are conducted in a manner that respects the protection and preservation of natural and cultural resources and discourages illicit trade in such materials
- acquisition, disposal, and loan activities conform to its mission and public trust responsibilities
- disposal of collections through sale, trade, or research activities is solely for the advancement of the museum's mission. Proceeds from the sale of nonliving collections are to be used consistent with the established standards of the museum's discipline, but in no event shall they be used for anything other than acquisition or direct care of collections.
- the unique and special nature of human remains and funerary and sacred objects is recognized as the basis of all decisions concerning such collections
- collections-related activities promote the public good rather than individual financial gain
- competing claims of ownership that may be asserted in connection with objects in its custody should be handled openly, seriously, responsively and with respect for the dignity of all parties involved.

Programs

Museums serve society by advancing an understanding and appreciation of the natural and cultural common wealth through exhibitions, research, scholarship, publications, and educational activities. These programs further the museum's mission and are responsive to the concerns, interests, and needs of society.

Thus, the museum ensures that:

- programs support its mission and public trust responsibilities
- programs are founded on scholarship and marked by intellectual integrity
- programs are accessible and encourage participation of the widest possible audience consistent with its mission and resources
- programs respect pluralistic values, traditions, and concerns
- revenue-producing activities and activities that involve relationships with external entities are compatible with the museum's mission and support its public trust responsibilities
- programs promote the public good rather than individual financial gain.

Promulgation

This *Code of Ethics for Museums* was adopted by the Board of Directors of the American Association of Museums on November 12, 1993. The AAM Board of Directors recommends that each nonprofit museum member of the American Association of Museums adopt and promulgate its separate code of ethics, applying the *Code of Ethics for Museums* to its own institutional setting.

A Committee on Ethics, nominated by the president of the AAM and confirmed by the Board of Directors, will be charged with two responsibilities:

- establishing programs of information, education, and assistance to guide museums in developing their own codes of ethics
- reviewing the *Code of Ethics for Museums* and periodically recommending refinements and revisions to the Board of Directors.

Afterword

In 1987 the Council of the American Association of Museums determined to revise the association's 1978 statement on ethics. The impetus for revision was recognition throughout the American museum community that the statement needed to be refined and strengthened in light of the expanded role of museums in society and a heightened awareness that the collection, preservation, and interpretation of natural and cultural heritages involve issues of significant concern to the American people.

Following a series of group discussions and commentary by members of the AAM Council, the Accreditation Commission, and museum leaders throughout the country, the president of AAM appointed an Ethics Task Force to prepare a code of ethics. In its work, the Ethics Task Force was committed to codifying the common understanding of ethics in the museum profession and to establishing a framework within which each institution could develop its own code. For guidance, the task force looked to the tradition of museum ethics and drew inspiration from AAM's first code of ethics, published in 1925 as *Code of Ethics for Museum Workers*, which states in its preface:

Museums, in the broadest sense, are institutions which hold their possessions in trust for mankind and for the future welfare of the [human] race. Their value is in direct proportion to the service they render the emotional and intellectual life of the people. The life of a museum worker is essentially one of service.

This commitment to service derived from nineteenth-century notions of the advancement and dissemination of knowledge that informed the founding documents of America's museums. George Brown Goode, a noted zoologist and first head of the United States National Museum, declared in 1889:

The museums of the future in this democratic land should be adapted to the needs of the mechanic, the factory operator, the day laborer, the salesman, and the clerk, as much as to those of the professional man and the man of leisure. . . . In short, the public museum is, first of all, for the benefit of the public.

John Cotton Dana, an early twentieth-century museum leader and director of the Newark Museum, promoted the concept of museum work as public service in essays with titles such as "Increasing the Usefulness of Museums" and "A Museum of Service." Dana believed that museums did not exist solely to gather and preserve collections. For him, they were important centers of enlightenment.

By the 1940s, Theodore Low, a strong proponent of museum education, detected a new concentration in the museum profession on scholarship and methodology. These concerns are reflected in *Museum Ethics*, published by AAM in 1978, which elaborated on relationships among staff, management, and governing authority.

During the 1980s, Americans grew increasingly sensitive to the nation's cultural pluralism, concerned about the global environment, and vigilant regarding the public institutions. Rapid technological change, new public policies relating to nonprofit corporations, a troubled educational system, shifting patterns of private and public wealth, and increased financial pressures all called for a sharper delineation of museums' ethical responsibilities. In 1984 AAM's Commission on Museums for a New Century placed renewed emphasis on public service and education, and in 1986 the code of ethics adopted by the International Council of Museums (ICOM) put service to society at the center of museum responsibilities. ICOM defines museums as institutions "in the service of society and of its development" and holds that "employment by a museum, whether publicly or privately supported, is a public trust involving great responsibility."

Building upon this history, the Ethics Task Force produced several drafts of a Code of Ethics for Museums. These drafts were shared with the AAM Executive Committee and Board of Directors, and twice referred to the field for comment. Hundreds of individuals and representatives of professional organizations and museums of all types and sizes submitted thoughtful critiques. These critiques were instrumental in shaping the document submitted to the AAM Board of Directors, which adopted the code on May 18, 1991. However, despite the review process, when the adopted code was circulated, it soon became clear that the diversity of the museum field prevented immediate consensus on every point.

Therefore, at its November 1991 meeting, the AAM Board of Directors voted to postpone implementation of the Code of Ethics for at least one year. At the same meeting an Ethics Commission nominated by the AAM president was confirmed. The newly appointed commission — in addition to its other charges of establishing educational programs to guide museums in developing their own code of ethics and establishing procedures for addressing alleged violations of the code — was asked to review the code and recommend to the Board changes in either the code or its implementation.

The new Ethics Commission spent its first year reviewing the code and the hundreds of communications it had generated, and initiating additional dialogue. AAM institutional members were invited to comment further on the issues that were most divisive — the mode of implementation and the restrictions placed on funds from deaccessioned objects. Ethics Commission members also met in person with their colleagues at the annual and regional meetings, and an ad hoc meeting of museum directors was convened by the board president to examine the code's language regarding deaccessioning.

This process of review produced two alternatives for the board to consider at its May meeting: (1) to accept a new code developed by the Ethics Commission, or (2) to rewrite the sections of the 1991 code relating to use of funds from deaccessioning and mode of implementation. Following a very lively and involved discussion, the motion to reinstate the 1991 code with modified language was passed and a small committee met separately to make the necessary changes.

In addition, it was voted that the Ethics Commission be renamed the Committee on Ethics with responsibilities for establishing information and educational programs and reviewing the Code of Ethics for Museums and making periodic recommendations for revisions to the board. These final changes were approved by the board in November 1993 and are incorporated into this document, which is the AAM *Code of Ethics for Museums*.

Each nonprofit museum member of the American Association of Museums should subscribe to the AAM *Code of Ethics for Museums*. Subsequently, these museums should set about framing their own institutional codes of ethics, which should be in conformance with the AAM code and should expand on it through the elaboration of specific practices. This recommendation is made to these member institutions in the belief that engaging the governing authority, staff, and volunteers in applying the AAM code to institutional settings will stimulate the development and maintenance of sound policies and procedures necessary to understanding and ensuring ethical behavior by institutions and by all who work for them or on their behalf.

With these steps, the American museum community expands its continuing effort to advance museum work through self-regulation. The *Code of Ethics for Museums* serves the interests of museums, their constituencies, and society. The primary goal of AAM is to encourage institutions to regulate the ethical behavior of members of their

governing authority, employees, and volunteers. Formal adoption of an institutional code promotes higher and more consistent ethical standards. To this end, the Committee on Ethics will develop workshops, model codes, and publications. These and other forms of technical assistance will stimulate a dialogue about ethics throughout the museum community and provide guidance to museums in developing their institutional codes.

2000

American Association of Museums. Code of Ethics for Museums, 2000,
<http://www.aam-us.org/museumresources/ethics/coe.cfm>

Intern Projects

Interns at the Gadsden Museum of Art have completed numerous projects that were determined by their areas of study including (but not limited to) development of exhibits, gallery installation and preparation, educational programming and materials, and office administration. Projects are designed to utilize the intern's concentration/area of study to further enrich museum goals while also providing clerical work experience.

Examples of Past Projects:

- Conducting research for the construction of exhibition narrative
- Design and upkeep of website
- Development of exhibit-specific educational programming
- Development and implementation of educational outreach
- Gallery preparation
- Assisting with marketing and design

When determining your special project while at the museum, use the **Project Description** form located in the Appendix. This form will serve as a guideline to formalizing your project and as a check-sheet to ensure the completion of your project.

On the following pages, you will find an article by Thomas R. Caswell entitled, "Museum Studies: Online Resources for Students and Practitioners."

Thomas R. Caswell

Museum studies:

Online resources for students and practitioners

Museum studies, sometimes referred to as museology, is a growing field of interdisciplinary study devoted to the organization and management of museums and museum collections. Museology can also refer more specifically to the study of the social, political, economic, and cultural context of museums and other cultural institutions. Many universities and colleges now offer degrees and certificates in museum studies at both the undergraduate and graduate level. Most of the degrees granted are master's degrees in museum studies or some receive a master's degree in some other discipline (such as anthropology, archaeology, history, art, art history, education, law, or the sciences) with a concentration in museum studies or museology.

Museum studies literature and resources may be produced and used by museum practitioners (such as curators, museum educators, and directors) or by students, researchers, and faculty engaged in a museological academic program.

Topics for research vary according to specific course of study or area of interest, but major themes include: the museum's role in society, museum management, exhibition design, funding, conservation, preservation, visitor studies, accessibility, museum education, curatorship, collection management, museum ethics, law, and the impact of media and technology in museums.

The freely available online resources listed below are intended to help researchers and practitioners alike, as well as persons interested in learning more about museum management and organization.

Professional associations and organizations

* American Association of Museums (AAM). For more than 100 years, AAM has been setting standards and best practices guidelines for museums in America. Their Web site contains a dynamic, searchable directory of more than 3,000 museums, as well as a subset directory of more than 750 museums, which have been accredited by the organization. The latest AAM Code of Ethics for Museums and full-text Ethical Guidelines are also available. Access: <http://www.aam-us.org/>.

* American Association for State and Local History (AASLH). This organization serves professionals and volunteers who preserve and interpret state and local history across the United States. The association is currently involved with the Federal Formula Grant Initiative to bring federal grant opportunities to states for their museums and archives. Access: <http://www.aasll.org/>.

* Association of Art Museum Directors (AAMD). Membership in this association is strictly limited to directors of museums in the United States, Mexico, and Canada, and then only one representative per museum, but the Web site contains a valuable resource in its collection of position papers and reports of the association. These documents give insight into museum operations and how leaders of art museums deal with sensitive topics, such as Nazi-looted art, sacred objects, and corporate sponsorship. Access: <http://www.aamd.org/>.

* Association of Science-Technology Centers (ASTC). ASTC is an international organization of not only science-technology centers and science museums, but also nature centers, aquariums, planetariums, zoos, botanical gardens, space theaters, and natural history and children's museums. Search this site's online directory of more than 400 science-technology centers from around the world, or browse its online "Resource Center" for information on designing effective science exhibits for kids, adolescents, and elderly visitors. Access: <http://www.astc.org/>.

* International Council of Museums (ICOM). ICOM is an international organization for more than 21,000 museums and museum professionals, closely associated with the United Nations Educational, Scientific, and

Cultural Organization (UNESCO). It helps set minimum standards of professional practice and performance for museums and their staff by publishing and maintaining the ICOM Code of Ethics for Museums, available online in three official languages (English, French, and Spanish) and several unofficial versions. Access: <http://icom.museum/>.

* National Trust for Historic Preservation. The National Trust is a nonprofit organization devoted to saving and preserving America's historic buildings and neighborhoods. Links for educational, advocacy, and funding resources are provided, as well as links to current lists of America's most endangered and distinctive historic sites. Access: <http://www.nationaltrust.org/>.

Selected image collections

* American Memory. The Library of Congress's American Memory project is a free and open collection of written and spoken words, sound recordings, still and moving images, prints, maps, and sheet music that document American history and creativity. Access: <http://memory.loc.gov/ammem/>.

* Artcyclopedia. Artcyclopedia links users to online collections of museums from around the world, with the unique ability of allowing users to locate museums by the names of artists they have collected or specific titles of works of art owned by a museum. Access: <http://www.artcyclopedia.com/>.

* Canadian Museum of Civilization. Search or browse more than 200,000 digital images of cultural objects, including aboriginal art, military objects, porcelains, glass, and textiles. Access: <http://www.civilization.ca/collect/csintroe.html>.

* Metropolitan Museum of Art. The Metropolitan Museum of Art in New York City has been around since 1870, and its permanent collection is comprised of more than 2 million works of art and cultural objects. The online image collection is comprised of more than 6,500 important works, including the entire European Paintings and American Paintings and Sculpture collections. The image collection is one of the most scholarly in existence, with extensive physical descriptions, provenance notes, and detailed views of signatures and inscriptions. Access: http://www.metmuseum.org/Works_of_Art/.

* National Gallery of Art. Search the National Gallery's extensive collection of paintings, sculpture, decorative arts, and works on paper that spans more than 600 years of history from the Middle Ages to the present day. Bibliographies, exhibition histories, and provenance records are attached to many of the works. Access: <http://www.nga.gov/collection/>.

* Smithsonian Institution. Explore the world's largest complex of museums and other affiliated collections via the Smithsonian portal. The Smithsonian collections own more than 136 million artworks, objects, and specimens, and each museum maintains its own Web site, usually comprised of thousands of online images and hundreds of educational materials. Access: <http://www.si.edu/>.

Served up by Stanford University. CoOL is a full-text library of conservation literature for libraries, archives, and museums. Lots of information on pest management, digital imaging, and even disaster planning for a variety of media, including video and audio materials can be found here. Access: <http://pairmpsest.stanford.edu>.

* The Getty. The Web portal for the J. Paul Getty Trust provides a gateway to a wealth of information for museum studies-related research, particularly the databases produced by two of its main programs: the Getty Research Institute and the Getty Conservation Institute. Users can freely search conservation literature abstracts, a provenance database, and structured vocabulary databases for art, architecture, and material culture. Access: <http://www.getty.edu/>.

* The Museum Studies Bibliographies. Made available through the Smithsonian Institution Research Information System (SIRIS), the Museum Studies Bibliographies portion of the database indexes more than 1,200 articles, theses, and conference proceedings dealing specifically with the role, function, history, philosophy, nature, and structure of museums. Once connected to SIRIS, search for "museum studies" as a keyword to most efficiently search and retrieve the Museum Studies Bibliographies' entries. Access: <http://sirismm.si.edu/siris/siris-museum-studies.htm>.

* Museum Studies Training Package. Aimed at improving the knowledge and competencies of museum personnel in developing countries around the world, UNESCO and ICOM have jointly produced and made available key documents, like Running a Museum: A Practical Handbook, through this Web site. Access: http://portal.unesco.org/culture/admin/ev.php?URL_ID=32886&URL_DO=D_O_TOPIC&URL_SECTION=201.

* PACIN: The Packing, Art Handling and Crating Information Network. PACIN is one of the Professional

Interest Committees of the American Association of Museums, and its Web site provides a forum for an exchange of ideas related to methods and techniques and materials used for packing and transporting works of art and museum artifacts. The archives of articles and electronic list discussions uncover tricks of the trade such as how to hang a large, heavy painting or how to most effectively use box tape and bubble wrap. Even nonpractitioners of the museum field can learn a great deal from PACIN's "Materials Definition List" which lists the pros and cons of using various packing materials. Access: <http://www.pacin.org/>.

* Smithsonian: Museum Studies. Maintained by the Smithsonian Center for Education and Museum Studies, this site aggregates scholarly and professional resources for museum studies on national, regional, and international levels. Included are links to online reference works and journals, federal funding sources, accessibility information, curriculum materials, and archived research and project reports. Access: <http://museumstudies.si.edu/>.

* Timeline of Art History. The curatorial, conservation, and education staff of the Metropolitan Museum of Art in New York City produce the Timeline, which is an easy-to-use geographical, chronological, and thematic representation of art history. Users can compare and contrast works of art from around the world, with accompanying thematic essays and maps, putting each work of art in cultural and historical context. Access: <http://www.metmuseum.org/toah/>.

E-journals, discussion lists, and blogs

* The Attic. Museum studies students at the University of Leicester (in the U.K.) run this blog, providing a unique, European perspective on museum studies research. Access: <http://attic-museumstudies.blogspot.com/>.

* AVISO. Browse back issues of the Association of American Museums monthly newsletter "AVISO" (December 2005 to present). Full-text searching is available. Access: <http://newsmanager.commpartners.com/aama/issues/>.

* Global Museum. An online museum Webzine with headlines and news items from around the world. Access: <http://www.globalmuseum.org/>.

* H-Museum. This is a moderated mailing list maintained by H-Net (the Humanities and Social Sciences Network) connecting thousands of scholars from around the world. Even if not subscribed, users can search and read the vast archives of informational postings and excellent reviews of museum-related literature. Access: <http://www.h-net.org/~museum/>.

* Museum 2.0. This blog aims to increase awareness and use of Web 2.0 applications and technologies within museum settings in order to make museums more engaging, community-based, and user-defined. Access: <http://www.museumtwo.com/>.

* Musematic. A blog devoted to the latest trends in museum technology and informatics. Major contributors include members of the Museum Computer Network and American Association of Museum's Media and Technology Committee. Access: <http://www.musematic.net/>.

* MuseumBlogs.org. Initially developed by an interactive design company that creates interactive exhibits and Web sites for museums, MuseumBlogs.org is a virtual directory of museum and museum-related blogs, as well as a clearinghouse for repostings. Access: <http://www.mu-seumblogs.org/>.

Directories

* Art Museum Network. An online directory of only the major players (in terms of museums) from around the world. More than 200 museums are listed, membership in this organization is by invitation only. Access: <http://www.amn.org/>.

* Historic House Museums in the United States. This site contains a dynamic directory that allows users to find historic house museums in the United State by name, state, region, and even time period (Colonial, Victorian, Antebellum, etc.). Access: <http://www.housemuseums.us/search.htm>.

* Virtual Library Museum Pages. A multilanguage worldwide directory of museums with a Web presence, subdivided geographically or keyword searchable. Access: <http://icom.museum/vlmp/>.

* Virtual Museum Canada (VMC). This gateway connects museums across Canada and provides access to online exhibits, educational materials for download, and vast image collections. Access: <http://www.vrtualmuseum.ca/>.

Technology and museums

* Canadian Heritage Information Network (CHIN). A network of more than 1,200 not-for-profit collections across Canada, this Web site's mission is to develop, promote, and archive digital heritage content. The knowledgebase archived on this site contains hundreds of online documents devoted to collection management, intellectual property, museum standards, conservation principles, and strategies for creating and managing digital content. Access: <http://www.chin.qc.ca/>.

* Museums and the Web. An annual conference organized by Archives and Museum Informatics allows museum professionals and developers of Web applications for museums to exchange information on an international scale. Past papers of the conferences back to 1998 are searchable and available in full text. Access: <http://www.archimuse.com/conferences/mw.html>.

* Museum Computer Network (MCN). MCN is a network for information professionals from museum and cultural heritage institutions devoted to examining and exchanging ideas concerning digital media, intellectual property, metadata standards, collections management, and Web development. Access: <http://www.mcn.edu/>.

* National Initiative for a Networked Cultural Heritage (NINCH). Unfortunately, the Web site has not been updated since 2003 while a Transition Committee considers its future, but the site still contains the very exhaustive and informative JWVCH Guide to Good Practice in the Digital Representation & Management of Cultural Heritage Materials (242 pages in length) for anyone undertaking or thinking of undertaking a digitization project involving cultural objects and resources. Access: <http://www.ninch.org/>.

* Steve.Museum. An art museum social tagging project. Access: <http://tagger.steve.museum/>.

Employment opportunities

* AAM Job Search (American Association of Museums). Search or browse hundreds of museum jobs by category (curators, education, registrars, etc.) and/or by state/province/country. Access: <http://museumcareers.aam-us.org/search/index-cfm>.

* Archivists, Curators, and Museum Technicians (Occupational Outlook Handbook). A standard reference source for persons looking for a snapshot of a particular job or industry, the Bureau of Labor Statistics' Occupational Outlook Handbook provides a brief overview of the various positions within museums and museum-related work, the nature of the work therein, qualifications desired, typical earnings, and future demand for occupations in these areas. Access: <http://stats.bls.gov/oco/ocoso65.htm>.

* CultureWorks (Canadian Cultural Human Resources Council). Find museum and cultural heritage careers across Canada. Access: <http://www.cultureworks.ca/jobs/search/index.asp>.

Grants

* The Getty Foundation. Access: <http://www.getty.edu/grants/>.

* Institute of Museum and Library Services. Access: <http://www.imls.gov/>.

* National Endowment for the Arts. Access: <http://www.arts.gov/grants/>.

* National Endowment for the Humanities. Access: <http://www.neh.gov/grants/>.

* National Historical Publications and Records Commission. Access: <http://www.archives.gov/nhprc/>.

* National Science Foundation. Access: <http://www.nsf.gov/funding/>.

Other resources

* Academy of Certified Archivists. Access: <http://www.certifiedarchivists.org>.

* American Institute for Conservation of Historic and Artistic Works. Access: <http://aic.stanford.edu>.

* National Association of Government Archivists and Records Administrators. Access: <http://www.nagara.org>.

* Society of American Archivists. Access: <http://www.archivists.org/>.

Caswell, T. R. 2007. Museum studies: Online resources for students and practitioners. *College & Research Libraries News* v. 68 no. 7 (July/August 2007), http://ezproxy.montevallo.edu:2076/hww/results/results_single_fulltext.jhtml;hwwilsonid=RHZLYL55TIBZTQA3DILSFGGADUNGIIV0

Appendix



Internships

Purpose

The Gadsden Museum of Art offers internships for students in a number of areas including (but not limited to) Administration, Art Education, Art History, Communication Studies, History, and Museum Studies. An internship at the Gadsden Museum of Art provides students with the opportunity to work directly with Staff on projects and introduces them to interdisciplinary work required of a Museum Staff.

Term

Terms and schedules are generally set by University/Institution requirements for course credit. Gadsden Museum of Art Internships have met the standards of universities across the state including Auburn University, Jacksonville State University, and the University of Montevallo.

Eligibility

Internships are available to Undergraduate, Graduate, or recently graduated students.

Application Process

Internships are available each semester. To apply:

1. **Fill out an application.**
2. **Write a Letter of Intent:** (no more than 500 words) explaining your interest in a Gadsden Museum of Art internship. Please describe what you hope to achieve from the experience and what you believe you can contribute.
3. **Letter of Recommendation:** A letter of recommendation from an Academic Advisor in the applicant's field of study should be submitted. Letters should be submitted with your application.
4. **An official copy of your Undergraduate or Graduate transcript.**

Please send complete materials to:

Gadsden Museum of Art
ATTN: Internships
515 Broad Street
Gadsden, AL 35901

An acknowledgement card will be mailed upon the receipt of application materials. Interns will be selected based upon academic standing, letter of intent, and letter of recommendation. Applicants may be asked to be interviewed.



I. General Information

Please type or print legibly in blue or black ink. Answer all questions completely.

Name _____

Current Address _____

City _____ State _____ ZIP Code _____

Telephone Number _____ Email Address _____

Country of Citizenship _____

II. Education

Current students: Please list the university or institution that you are currently enrolled.

Recent graduates: Please provide information from the university or institution that you graduated no more than 12 months before the start of your internship.

University/institution _____

City _____ State _____ ZIP Code _____

Major area(s) of Study _____

Minor area(s) of Study _____

Degree for which you are studying _____

Do you intend to apply for course credit for your internship _____

Faculty Advisor _____ Email Address _____

III. Research

Please describe major research projects that you undertook while at your current and/or previous university/institution.

IV. Skills

Please describe your computer skills and software knowledge.

Please describe any art-handling experience and/or research skills.

Please list other relevant skills that you consider important for the internship for which you wish to be considered:

IV. Experience

Please provide any paid or volunteer work experience that you consider important for the internship, and/or attach a current resume/curriculum vitae.

Organization _____ Dates _____

Job Title _____

Duties _____

Organization _____ Dates _____

Job Title _____

Duties _____

Organization _____ Dates _____

Job Title _____

Duties _____

Organization _____ Dates _____

Job Title _____

Duties _____

V. How did you learn about this internship?

- Internet (Web site: _____)
- Faculty/Counselor (Name: _____)
- Other (Describe: _____)

VI. Certification

I hereby certify that, to the best of my knowledge, all information contained in this internship application is true and correct.

Applicant's signature _____ Date _____

Project Description

Title: _____

Department: _____

Museum Supervisor: _____

Major Responsibilities:

Learning Goals:

Time Requirements & Location:

Qualifications:

Student Evaluation of Internship

Name: _____

Dates of Internship: _____

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

- | | | | | | |
|--|---|---|---|---|---|
| 1. I received adequate orientation and training. | 1 | 2 | 3 | 4 | 5 |
| 2. My job description complied with my duties. | 1 | 2 | 3 | 4 | 5 |
| 3. My supervisor's instructions were adequate for day-to-day activities. | 1 | 2 | 3 | 4 | 5 |
| 4. I had a positive relationship with my supervisor. | 1 | 2 | 3 | 4 | 5 |
| 5. I gained significant practical experience from this internship. | 1 | 2 | 3 | 4 | 5 |
| 6. My internship met my expectations. | 1 | 2 | 3 | 4 | 5 |

7. What aspects of the internship do you feel were most beneficial?

8. What aspects of the internship do you feel were least beneficial?

9. Please list any recommendations you make the volunteer program more beneficial.

10. Additional comments:

Gadsden Museum of Art Volunteer Evaluation

Name: _____

Work Period: _____

Instructions: The immediate supervisor will evaluate the student objectively comparing him/her to other students of comparable academic level, with other personnel assigned the same/similarly classified jobs, or with individual standards. Circle the phrase under each category that best describes the student.

Relations with others

Exceptionally well-accepted
Works well with others
Gets along well with others
Has some difficulty working with others

Attitude-Application to Work

Outstanding in enthusiasm
Very interested and industrious
Average in diligence and interest
Definitely not interested

Judgment

Exceptionally mature
Above average in making decisions
Usually makes the right decision
Often uses poor judgment
Consistently uses bad judgment

Dependability

Completely dependable
Above average in dependability
Usually dependable
Sometimes neglectful or careless
Unreliable

Ability to Learn

Learns very quickly
Learns readily
Average in learning
Rather slow to learn

Quality of Work

Excellent
Very Good
Average
Very Poor

Attendance: ___ Regular ___ Irregular

Punctuality: ___ Regular ___ Irregular

Overall Performance: ___ Outstanding ___ Very Good ___ Average ___ Marginal
___ Unsatisfactory

What are the student's strongest assets?

What qualities and characteristics should the student especially try to improve?

Immediate Supervisor

Title

Date

References

- San Jose Museum of Art, *Internship Handbook*
- High Point Museum, *Internship Handbook*
- American Association of Museums, *Code of Ethics for Museums*
- Thomas R. Caswell, “*Museum Studies: Online Resources for Students and Practitioners.*”