

Minnesota Historical Society's Native American Undergraduate Museum Fellowship Literature Review

A Summary of Literature on Similar Internships and Fellowships

The Minnesota Historical Society (MNHS), with funding from the Andrew W. Mellon Foundation, recently finished their inaugural year of the Native American Undergraduate Museum Fellowship. MNHS has hired Wilder Research to help create a theory of change to describe the fellowship program and its outcomes. To start this process, Wilder Research conducted a literature review of pertinent literature about fellowships and internships in museums that are geared towards Native American students and recent graduates (see figure 1). Unfortunately, there is little in the way of research and articles that focus on these types of fellowships or internships. More literature is available on programs that focus on underrepresented ethnic minorities as a whole.

Overall this literature review touches on key recommendations from established programs that may be used to strengthen MNHS's fellowship for the future, such as the goals for these types of programs; benefits for participants, communities, and host organizations; as well as brief descriptions programs in the literature and other programs offered not addressed in the literature.

1. ARTICLES USED IN REVIEW

Number of articles pertaining to fellowships/internships geared towards underrepresented minorities	Number of articles pertaining to Native American/Indigenous fellowships/internships	Number of articles pertaining to internships/fellowships in a museum/cultural institution, but not geared toward underrepresented communities	Number of articles pertaining to an archival residency program
4	3	2	1

Key recommendations for program structure

- Allow for **cross-departmental** work that is hands-on and engaging.
- **Avoid excess busy work**, as ultimately the project to be completed must be comparable to what professionals face in their work (Society of American Archivists, 2008).
- Allow participants to **select topics** that contribute to their specific interests and career development (Franklin, 2018; Miller, 2019).

- Institutions must be **committed** to the interns/fellows throughout their experience. Cuyler & Hodges note from the 2016 arts management survey that interns “did not believe there was an equal commitment on the part of the cultural organization. This is more important because they often view internships as potential professional opportunities for the future (2016, p.76)” Cuyler & Hodges recommend organizations have a publicly stated emphasis on “nurturing the next generation of arts leaders; a published internship job description; periodic review of goals and objectives; a letter of agreement; and time devoted to assessment at midpoint and conclusion of the internship” to show their level of commitment (2016, p. 77).
- Allow for participants to **pick a mentor** through a meet and greet between the participants and carefully selected staff, preferably from diverse backgrounds themselves. This can allow for a more natural relationship (Cuyler, 2015).
- Ensure participants can **meet and work with the staff of color**, especially staff who are in leadership, decision-making, and managerial roles (Cuyler, 2015).
- Create **partnerships between museum staff and interns and fellows**. In the Museum of the City of New York’s education predoctoral fellowship program, fellows are paired with three different partners to act as mentors and guides throughout their time in the program: 1) a fellowship manager who is the overall supervisor who trains and tracks their performance, 2) a project partner who is a full-time staff person within the education department that collaborates and works closely with the fellow on multiple projects, and 3) the deputy director and chief curator who acts as a history mentor helping fellows “bridge the gap between academia and public history” (Montalvo, 2019, p. 213). Having multiple partners/mentors allows for a strong support system and experience collaborating with multiple people (Fritz, 2019; Montalvo, 2019).
- Create **professional development opportunities** throughout the program, including connecting participants with professionals both inside and out of the institution. Work with participants to develop the professional skills and behaviors needed to work in a professional environment.
- Ensure there is **compensation** that can cover expenses for participants without making them go into debt. When participants are compensated they feel more appreciated and it could influence whether or not they go into the field (Cuyler, 2015; Cuyler & Hodges, 2016).
- **Proactively recruit** potential program participants and “promote the aspects other than career opportunities” such as what the museum's city has to offer in terms of nightlife, sports teams, restaurants, other cultural institutions, etc. Institutions should create an opportunity that is not just about work, but provides a chance for participants to get a glimpse into what living in a particular city might be like if they were to become an employee at a particular institution (Bloomfield, 2013, p. 148).

Goals of internships and fellowships

Three main goals stand out in the literature for internships and fellowships that are designed for underrepresented minorities. The first and biggest goal is to diversify staff (Bloomfield, 2013; Carr-Wiggin, Ball, Lar-Son, & MacLeod, 2017; Cuyler, 2015; Franklin, 2018; Fritz, 2019; Miller, 2019; Steinhauer, 2014; Surles & Cuervo, 2015). According to a 2009 American Alliance of Museum survey, 80 percent of museum employees identified as white, with very few persons of color in leadership, managerial, and decision-making roles in museums (Franklin, 2018; Miller, 2019; Steinhauer, 2014). According to Jillian Steinhauer (2014), “the breakdown of who works what jobs in museums often seems self-evident when you look around—guards tend to be people of color, curators are predominantly white.” These internships and fellowships can help develop the next generation of culturally diverse museum staff through exposing participants to a

career in a museum, providing meaningful professional development opportunities at the beginning stages of a career, and connecting them to established museum professionals (Cuyler, 2015; Franklin, 2018; Miller, 2019; Surlles & Cuervo, 2015). These opportunities are crucial in helping participants see themselves as museum professionals through hands-on training and in-depth understanding of the wide array of jobs in the field (Franklin, 2018). Additionally, these opportunities show people from diverse backgrounds that there is space for them and their point of view in museums (Miller, 2019).

The second goal is for museums to create a better relationship with underrepresented communities and sustain that relationship long after the intern or fellow has left. Museums have historically positioned themselves to be the primary expert when it comes to collections and education around objects or ideas from minority cultures. Instead of talking with members of these cultural groups, they talked about them. Having a diverse staff can help bridge the gap between the institution and the community to facilitate dialogue, bring in community perspectives, and act as role models for community members of all ages. This will ensure better representation and create mutual relationships.

Lastly, interns and fellows from diverse backgrounds can bring in their knowledge and skills to educate museum staff on how to better understand, preserve, and educate the public when it comes to objects and ideas from their cultures and communities. Interns and fellows can contribute to the decolonization and indigenization of institutions. Additionally, if museums work with diverse communities through internships and fellowships, they are better poised to appropriately host a more diverse audience, which is needed. According to a 2008 National Endowment for the Arts survey, non-Hispanic whites made up nearly 80% of adult museum visitors (Steinhauer, 2014).

Benefits to participants

Participants may experience a wide variety of professional and personal benefits from internships or fellowships with museums. They can build and sustain relationships through mentorships and cohorts. Participants can attain hands-on learning in a variety of departments and understand how these departments work in a museum. Ultimately, participants can better see themselves as museum professionals.

Hands-on learning and training

Hands-on training is a great way to introduce, engage, and train interns and fellows in various museum roles (Franklin, 2018; Montalvo, 2019). It is a practical and meaningful way to be introduced to museums and the variety of roles in the institution (Carr-Wiggin et al., 2017). Fellowships like the Romare Bearden Minority Museum Fellowship, The KeyBank Museum Fellowship at the Toledo Museum of Art, and the Peabody Essex Museum Native American Fellowship Program allow for participants to have hands-on experiences in multiple departments (Franklin, 2018; Miller, 2019; see Appendix A). This allows for a deeper understanding and appreciation of the variety of museum jobs and gives insight to participants on how these jobs support the institution as a whole.

Hands-on learning also provides job-specific skill building under established professionals. These skills can help participants stand out when it comes to applying for jobs down the road. The Smithsonian's National Museum of the American Indian (NMAI) 2016 alumni survey indicated 73 percent of respondents ranked obtaining specific professional skills as one of the top four most important benefits they received from their experience in the program (Office of Policy and Analysis, 2016). Additionally, the Romare Bearden Minority Museum Fellowship found that the "hands-on practical experiences of conceiving, developing and implementing projects were invaluable skill-building assignments for young people seeking museum careers" (Franklin, 2018, p.199).

Networking and relationship building

The literature suggests that internship and fellowship programs should provide meaningful opportunities to create relationships and network both inside and out of the museum walls (Cuyler, 2015; Franklin, 2018; Miller, 2019; Surles & Cuervo, 2015). Moreover, a successful program will not only provide opportunities for networking, but also teach the participants how to network with established professionals (Miller, 2019). Some programs facilitate networking opportunities through alumni networking groups which encourage the alumni to reach out to current participants (Franklin, 2018). These networking and relationship building opportunities help participants get an inside view on potential career paths (Cuyler & Hodges, 2016). Additionally, these sources can offer advice, resources, and potential job opportunities to participants. Miller (2019) notes that programs are also in the position to promote alumni in the marketplace, which will ensure diversity and inclusion in the field.

Networking and relationship building is something that potential program participants value when looking for an internship or fellowship (Carr-Wiggin et al., 2017; Franklin, 2018). In the NMAI survey, 56 percent of alumni ranked opportunities to network and make connections as one of their top four benefits of the program (Office of Policy and Analysis, 2016). These opportunities can add people of color to the “museum pipeline of professionals” (Franklin, 2018, p. 199), but also can act as a support system for one throughout their career.

Mentorship

Much of the literature notes the importance of a mentor for the personal and professional development of an intern or fellow (Carr-Wiggin et al., 2017; Cuyler, 2015; Cuyler & Hodges, 2016; Franklin, 2018; Fritz, 2019; Montalvo, 2019). Figure 2 illustrates the opportunity for mentorship of the programs mentioned in the literature. Mentors can help shape and foster a good or bad experience, support areas of interest, and be an advocate for participants in the museums. Mentors can also help participants understand the culture of an organization and their identity, as well as the organization's commitments and values (Fritz, 2019). Beyond providing a better understanding of how a museum works, mentors are able to provide insight into desirable skills like communication and networking, which can be a benefit when seeking employment. Additionally, mentors can provide assistance and insight about future educational opportunities, other fellowships and internships, as well as offer career advice (Fritz, 2019).

It is crucial that institutions provide a mentor who is dedicated, knowledgeable, and able to provide resources and guidance for participants beyond the timeline of the program (Appendix A). NMAI alumni noted that mentors need to be fully engaged with the program, available to answer questions and offer guidance, and trained in maximizing their supervisee's contribution throughout the program (Office of Policy and Analysis, 2016). Mentors should also be fully vetted and want to be involved (Office of Policy and Analysis, 2016). By providing dedicated and eager mentors, institutions are showing their commitment to the participants and their commitment to diversifying the field (Cuyler & Hodges, 2016).

2. MENTORSHIP OPPORTUNITIES FOR PROGRAMS THAT ARE GEARED TOWARD UNDERREPRESENTED MINORITIES ADDRESSED IN THE LITERATURE

Program	Mentor provided	Who is the mentor
KeyBank Museum Fellowship	Yes	Associate director of museum
Romare Bearden Minority Museum Fellowship	Yes	Senior museum staff
Institute of Jazz Studies Archival Fellowship Program	No	

Cohort

Many internships and fellowships offer a cohort experience where participants can work and interact with other potential museum professionals (Cuyler, 2015; Surlles & Cuervo, 2015). Cohorts allow participants to work on team building, communication, and collaboration skills (Surlles & Cuervo, 2015). Surlles & Cuervo note the importance of a cohort in “practic[ing] critical archival thinking in the company of other archivists with varying degrees and types of experiences” (2015, p. 238). Having a cohort allows participants a place for dialogue and confinement on issues like identity and representation with peers who may be struggling with the same things (Carr-Wiggin et al., 2017). These cohort relationships are a great support system and can be maintained long after the program has ended.

Understanding of museum departments

Fellowships and internships are an important means of gaining a better understanding of the variety of departments in a museum, as well as an understanding of the important role each department plays (Franklin, 2018; Miller 2019). Fellowships like the Romare Bearden Minority Museum Fellowship, KeyBank Museum Fellowship at the Toledo Museum of Art, and the Peabody Essex Museum Native American Fellowship Program allow participants to have hands-on experiences in multiple departments (Franklin, 2018; Miller, 2019; Appendix A). This allows for a deeper understanding and appreciation of the variety of museum jobs and gives insight to participants on how these jobs support the institution as a whole.

Even if programs do not offer experiences in multiple departments, field trips to other institutions can offer a glance into museum departments and careers. The Institute of Jazz Studies Archival Fellowship Program is only two weeks long, so giving hand-on experience in other departments of the institution is not feasible. Instead, numerous field trips and behind-the-scenes tours are arranged to show participants what jobs look like in other institutions (Surlles & Cuervo, 2015).

Professional development

Fellowships and internships can provide professional development opportunities that can be applied to any profession, as well as provide technical skills related to specific museum positions (Cuyler, 2015; Fritz, 2019; Montalvo, 2019). For example, internships and fellowships can help participants obtain and develop practical skills like communication, critical thinking, collaboration, learning how to engage the public, and so on. (Franklin, 2018; Montalvo, 2019; Office of Policy and Analysis, 2016; Surlles & Cuervo, 2015). Additionally, these programs can also teach participants how to work and behave in a professional environment, network within their field, write a professional email, and interact with colleagues. (Miller, 2019).

Potential interns and fellows value professional development and look for programs that will help them obtain new skills and strengthen established skills (Cuyler, 2015). The NMAI alumni survey indicated 25 percent of participants said these skills were one of the four most important benefits they received through NMAI (Office of Policy and Analysis, 2016). Professional development plans are a great tool that can be created between program participants and program leaders or mentors. This type of tool can help define “career goals and objectives, establishing a time frame, and identifying specific skills and core competencies. Additionally, professional development plans foster mutual goal-setting between the residency manager and the resident as well as outline rotations, learning objectives, research areas and professional service opportunities” (Fritz, 2019, p. 6).

Knowledge and understanding

Internships and fellowships can provide participants with a deeper understanding of the institutional culture, systems, and practices (Office of Policy and Analysis, 2016). Additionally, through their internships or fellowships, participants are taught new theories and methods and can use what they learned in class in the real world (Surles & Cuervo, 2015). Ninety-three percent of NMAI alumni indicated that as a result of their experience they had a better understanding of concepts, theories, and practices in a museum-related organization serving indigenous people (Office of Policy and Analysis, 2016).

Opportunities like internships and fellowships can also instigate interest in potential career paths or future endeavors like higher education options (Bloomfield, 2013). These programs can also help participants gain skills to become content specialists and discover new ways in how to learn, instead of what to learn (Montalvo, 2019). These experiences allow individuals to develop the broadest professional knowledge and skillset to prepare them for future careers (Fritz, 2019) where they can continue to advance knowledge in the field (Franklin, 2018).

Compensation

Interns value programs that provide some sort of compensation for their time and work. Finances may be a barrier to potential participants, so institutions must remove this barrier by appropriately compensating participants (Bloomfield, 2013; Cuyler, 2015; Miller, 2019; Surles & Cuervo, 2015). In a 2013 survey, 38 percent of students from 35 different art management internships mentioned a financial challenge to accepting an internship, with 29 percent indicating the lack of compensation (Cuyler & Hodges, 2016). Interns and fellows want and expect to receive funding that can sustain them for the duration of the program, but they are also looking to not incur more debt while they are enrolled (Cuyler & Hodges, 2016). Some internships and fellowships pay a regular salary or hourly wage while others offer stipends (Cuyler, 2015), Figure 3 illustrates the kinds of compensation programs from the literature provide. Besides paying or providing a stipend to participants, compensation can come in the form of offering housing, transportation, school credits, and reimbursement for other living expenses (Cuyler & Hodges, 2016).

3 COMPENSATION OFFERED BY PROGRAMS THAT ARE GEARED TOWARD UNDERREPRESENTED MINORITIES ADDRESSED IN THE LITERATURE

Program	Stipend	Hourly or salary pay	Transportation offered or stipend for costs	Housing offered or stipend for costs	Travel to and from program	Other
Romare Bearden Minority Museum Fellowship		\$35,508 annual salary			x	x
KeyBank Museum Fellowship		x				
Institute of Jazz Studies Archival Fellowship Program	\$1,400 stipend		x	x	x	x

Future opportunities

These types of programs can encourage participants to explore additional education in the field to help solidify career interests (Montalvo, 2019). However, there are few studies on what participants do after museum internships or fellowships in terms of career paths or pursuing other fellowships or internships. According to Bloomfield (2013), when it comes to internships geared toward indigenous people, very few museums saw an increase in indigenous conservators, but the experiences did lead to some other museum jobs. Of the alumni from NMAI, conservation trainees were more likely than others to indicate they were better prepared to enter a museum-related field due to their experience in the program (Office of Policy and Analysis, 2016). According to the NMAI's alumni survey, several respondents suggested that ongoing guidance and support for alumni in job search efforts would have been valuable after leaving the program (Office of Policy and Analysis, 2016).

Looking at the literature in this review, five articles mentioned what happened to alumni after the completion of the program:

- A 2013 survey of participants of Wolf Trap's diversity initiatives and internship program for arts management found that 13 of 26 participants from 2000-2012 ended up earning a bachelor's degree, while the other half went on to earn a master's or doctorate. Seven of those went on to work in arts administration (Cuyler & Hodges, 2016).
- NMAI's program is "one of the only examples of internships leading to an increase in indigenous museum professionals" (Bloomfield, 2013, p. 147). This may be because it is one of the longest running or that it is one of the most well-known internships out there. Bloomfield notes from a 2012 conversation with Marian A. Kaminitz, head of conservation at the National Museum of the American Indian, "NMAI has hosted around 28 indigenous conservation interns, 4 of whom have gone on to become conservators, 12 more work in museums or with cultural heritage preservation and the remainder are artists or are in other fields" (Bloomfield, 2013, p.147).
- The Romare Bearden Minority Museum Fellowship has produced alumni who work in museums, galleries, nonprofit arts organizations, and universities worldwide. Alumni credit their fellowship with refining their career goals, allowing them to practice their skills, and, most importantly, enabling them to envision themselves as museum professionals (Franklin, 2018).
- The University of Alberta Libraries internship has had five participants since its start in 2015. After the internship, one of the participants was hired by the University of Alberta Libraries as a resident working on a variety of decolonization projects on campus. Three of the participants are still in school and the other participant's career path is unknown (Carr-Wiggin et al., 2017)
- In NMAI's 2016 alumni survey, 26 percent (n=107) of individuals identified themselves as Native American. Of all the respondents, 59 percent indicated they were working in a museum or an arts or cultural heritage field at the time of the survey. Thirty-two percent of those were working in a non-tribal museum with some focus on indigenous arts, history, and/or culture. Additionally, 43 percent were working in conservation, followed by 13% working in collections management, and 10 percent in research and curation. Of those who worked in the museum or arts and cultural heritage field, 63 percent indicated the NMAI experience influenced their decision to pursue their chosen career (Office of Policy and Analysis, 2016).

Benefit to communities

Internships and fellowships can help build and enhance connections between museums and communities (Bloomfield, 2013; Carr-Wiggin et al., 2017; Franklin, 2018; Miller, 2019). Through these opportunities, interns and fellows are able to have a firsthand look at the role they can play in fostering these relationships (Franklin, 2018). It is important to note that museums need to engage with communities beyond soliciting collections and that museums cannot and should not be solely dependent on interns or fellows to bridge the gap or sustain a relationship (Fritz, 2019).

Internship and fellowship programs can facilitate information sharing between museums and communities (Bloomfield, 2013; Carr-Wiggin et al., 2017). Museums can become a shared space where the community's voices can be heard and included in these institutions (Carr-Wiggin et al., 2017; Franklin, 2018). Fritz notes that internships and fellowships can create "inclusive shared physical and digital spaces in order to welcome a broad spectrum of community members into the archives." Additionally, fellowships and internships can help foster "participatory archives' that are shaped and fostered by engaged communities and 'citizen archivists'" (Fritz, 2019, p. 2).

Internships and fellowships are a great way for interns and fellows to become role models in their communities (Carr-Wiggin et al., 2017; Miller, 2019). Community involvement is crucial for KeyBank Museum fellows. The fellows work with a teen apprentice program put on by the museum and a community partner. This program allows for teens from diverse backgrounds to gain experience working in a museum and obtain professional development skills (Miller, 2019). Opportunities like these allow the fellows to gain skills in education and leadership, and also allows for teens to see diversity in the field through the fellow. Opportunities like this show there is space in museums for a diverse workforce (Carr-Wiggin et al., 2017). Interns and fellows can also give back to their community by listening to them and legitimizing their culture and knowledge. Interns and fellows are likewise able to have a better understanding of communities' requirements and expectations for departments like conservators (Bloomfield, 2013) or research.

Benefit to museums

Internship and fellowship programs enable museums to become more familiar with Native American and indigenous issues and culture through their interns and fellows (Carr-Wiggin et al., 2017). Internships and fellowships are great tools to build bridges between staff through education of each other's cultures and backgrounds. Reciprocal learning happens when staff can teach job-specific skills, and interns and fellows can share cultural knowledge (Carr-Wiggin et al., 2017). It is a chance for interns and fellows to feel included and them to be looked to as the expert. This helps empower the intern and shows acceptance of their identity (Carr-Wiggin et al., 2017). Additionally, interns and fellows are often still in school or have just graduated. This is beneficial to museums because these participants provide up-to-date scholarly insights that established professionals may be unaware of (Montalvo, 2019), furthering knowledge-building for museum staff.

Internships and fellowships are crucial in the recruitment of diverse and well prepared candidates for museum jobs (Bloomfield, 2013; Cuyler, 2015). By employing people from diverse backgrounds and ensuring representation, museums are more likely to increase diversity in visitorship as well.

Benefits to libraries, archives, collections, and conservation

Libraries, archives, collections, and conservation departments offer more fellowships and internships geared towards diverse applicants than any other museum departments. It is pertinent that conservation, archives, and collections are staffed with people whose culture and identity reflect that of the material objects the museum has (Bloomfield, 2013; Surles & Cuervo, 2015). Bloomfield (2013, p.138) notes “very few indigenous people are trained or employed in conservation. This is despite the fact there are large collections of indigenous material held in museums internationally.” By employing staff who are culturally connected to the objects, there will be better understanding, expertise, and knowledge around the collections, something that until recently had been delegated to the “museum expert” who was historically not from a diverse background (Bloomfield, 2013).

Another reason why it is critical to employ staff who represent the culture of the collections is the traditional customs and value systems surrounding objects. By employing representative staff, museums have a better understanding of how to properly handle objects, who should be touching the objects, and how or even if objects should be displayed or conserved. Internships and fellowships can introduce or reinforce the role museums play in interpretation, education, and conservation (Bloomfield, 2013).

Diversity-centered fellowship/internship programs

Institute of Jazz Studies Archival Fellowship Program

Two-week residency that includes a full schedule of work and activities, which includes arranging and describing archival materials, digital project work, field trips to nearby music repositories, and short career development sessions with library and university administrators. It serves only three fellows at a time. The purpose of the program is to improve diversity in the archives profession and provide meaningful professional development opportunities for archivists early in their career. To be eligible, candidates should be enrolled in or have recently graduated from an ALA-accredited master’s program in library and information science or an accredited master’s program in archival studies. They should demonstrate an interest or background in jazz, the performing arts, and/or African American history and a commitment to a career as an archivist. Participants receive a stipend for travel, meals, and incidentals. Participants are housed at a hotel nearby.

KeyBank Museum Fellowship at the Toledo Museum of Art

Year-long, fully paid fellowship for one individual. The fellowship is geared toward a diverse candidate (post B.A. or master's degree) pursuing a career in museums or a related field. It is partially self-designed with a survey of museum functions and departments where the fellow is exposed to education, finances, marketing, curation and more. The fellow is closely mentored by the associate director who helps with professional development goals, networking, and preparing the fellow for a career in the field. 2018 was the inaugural year. Another fellow will not be hired until 2020, and, therefore, there is no information on the museum site.

Romare Bearden Minority Museum Fellowship

Twelve-month museum fellowship for students who have completed at least one year of graduate school. Eligible candidates are from backgrounds historically underrepresented in professional positions at art museums. The cross-departmental position gives beginning professionals opportunities to work with various departments, including possible assignments in research, public programming, interpretive materials development, marketing, and curatorial and audience development. The Romare Bearden Graduate Museum Fellow receives a \$35,508 annual salary, a full-time benefits package, along with moving and educational travel allowances.

[The Broad Diversity Apprenticeship](#)

A nine-month, paid, full-time apprenticeship in preparation/art handling. All are eligible, but they are especially committed to offering this opportunity to individuals from communities underrepresented on museum staffs and who are interested in building careers in art and cultural institutions. The apprenticeship focuses on art handling skills and the apprentice works closely with mentors and supervisors to gain needed skills. Additionally, apprentices participate in career development workshops, such as resume and cover letter writing and mock interviews. By the end of the nine months, apprentices will be familiar with preparator and art handling practices. Compensation is \$16/hour.

[Getty Morrow Undergraduate Internships, LA County Institutions, Getty Villa and Getty Center](#)

The 10-week summer internships are intended for students who are members of groups underrepresented in museums and visual arts organizations, including, but not limited to, individuals of African American, Asian, Latino/Hispanic, Native American, and Pacific Islander descent. Eligibility for the internships is limited to currently enrolled undergraduates who reside in or attend college in Los Angeles County. Compensation is \$6,000.

[Multicultural Fellowship in Collections Management, Museum of Science and Industry, Jacksonville Florida](#)

Semester-long internship position in collection management for students from backgrounds that are historically underrepresented in the museum field generally, and curatorial departments specifically. Compensation of \$2,880 for the spring or fall semester or \$1,920 for the summer.

[Mellon Curatorial Summer Academy and Fellowship Programs](#)

The Andrew W. Mellon Undergraduate Curatorial Fellowship Program provides specialized training in the curatorial field for students across the United States from diverse backgrounds. Fellows are placed within the following institutions: The Nelson-Atkins Museum of Art; The Art Institute of Chicago; The High Museum of Art, Atlanta; The Los Angeles County Museum of Art; The Museum of Fine Arts Houston; and the Philadelphia Museum of Art. The institutions provide a week-long summer program with a two-year fellowship program.

The Summer Academy is a one-week immersion program designed to provide a rich experience in the museum environment and expose the participants to career options related to art and art history. Each Summer Academy includes workshops, tours, group and individual projects, and discussions. It is designed for undergraduate students representing racially and ethnically underrepresented groups in the curatorial field; students who are currently enrolled at a university, college, or community college within or near the host city; and/or students with an interest in art, art history, or the museum field. Cohort of 15, stipend and housing are provided.

The two-year fellowship combines curatorial mentoring with hands-on curatorial experience within the museum. Each Fellow is partnered with a curator who crafts a unique, hands-on curatorial experience focused on developing research, writing, and public speaking skills. Fellows also participate in museum events, conferences, and annual National Convenings with Fellows from partnering museums. Each year, Fellows must commit to approximately 10 hours of monthly engagement during the academic year followed by a 10-week, full-time hands-on museum experience in the summer. The fellowship requires a strong interest in curating in an art museum. Eligible candidates had to have been enrolled in the Summer Academy and have a strong interest in attending graduate school. Cohort of two, \$10,000/year stipend.

[The Nelson-Atkins Museum](#)

[Philadelphia Museum of Art](#)

[The Museum of Fine Arts, Houston](#)

[The High Museum of Art](#)

[Art Institute Chicago](#)

[LACMA](#)

Appendix A- Native American/Indigenous Internship and Fellowship Chart

Institution	Length of fellowship	Requirements for participants	Department(s) placement for fellows/interns	Compensation	Program goal	Mellon Fellowship	Mentorship	Cross-dept. work	Hands-on training	Professional development
Peabody Essex Museum-Native American Summer Fellowship Program	10 weeks	Graduate students, emerging and in-service cultural professionals of Native American, Native Hawaiian or Alaska Native background	<ul style="list-style-type: none"> - Curatorial - Integrated Media - Creative Services - Collection Management - Exhibition - Research and Publishing - Marketing 	<ul style="list-style-type: none"> - Housing stipend - Travel stipend 	To fulfill the need of embracing more museum and cultural heritage professionals of Native American descent.	x	x	x	x	x
Peabody Essex Museum-Native American Long-term Fellowship Program	12-24 months	Students or in-service professionals who are of Native American, Native Hawaiian, Alaska Native, or First Nations Canada background	<ul style="list-style-type: none"> - Integrated Media - Curatorial - Creative Services - Collection Management - Exhibition - Research and Publishing - Marketing 	<ul style="list-style-type: none"> - Medical - Dental - Full-time employee salary 	<p>To fulfill the need of embracing more museum and cultural heritage professionals of Native American descent.</p> <p>Fellows will enhance their qualifications for permanent hiring in the field.</p>	x	x	x	x	x

Institution	Length of fellowship	Requirements for participants	Department(s) placement for fellows/interns	Compensation	Program goal	Mellon Fellowship	Mentorship	Cross-dept. work	Hands-on training	Professional development
Peabody Essex Museum-American Library Fellowship (new will start in 2020)	1 year	<p>Native American, Alaska Native, or Native Hawaiian descent. First Nations descendants are also welcome to apply.</p> <p>Current, prospective, or recent graduates of an ALA-accredited program in library and information science, or an equivalent combination of education and related experience, preferably in a library and/or art museum setting</p>	Manuscript, Print, and Reference	<ul style="list-style-type: none"> – Medical – Dental – Full-time employee salary – Professional development funds 	This position will play an integral role in assisting with developing and executing cataloging projects to provide better access to materials related to Indigenous subjects.	x	x	x	x	x
American Philosophical Society Library & Museum- Predoctoral Fellowship	1 year	<p>Advanced Ph.D. student. Applications are open to scholars in all related fields and all periods of time, although preference will be given to those who have experience working with Indigenous communities.</p> <p>1 position</p>	Library and archives	<ul style="list-style-type: none"> – \$25,000 stipend – \$5,000 in travel funds for outside research, fieldwork, and/or travel – Desk space at the APS Library & Museum's Center for Native American and Indigenous Research. 	Goal is to promote greater collaboration between scholars, archives, and indigenous communities.	x	x			

Institution	Length of fellowship	Requirements for participants	Department(s) placement for fellows/interns	Compensation	Program goal	Mellon Fellowship	Mentorship	Cross-dept. work	Hands-on training	Professional development
American Philosophical Society Library & Museum- Postdoctoral Fellowship	1 year	Recent Ph.D., professor at any level seeking sabbatical support for a research project, or an independent scholar working closely with an indigenous community on a project 1 position	Library and archives	– \$45-60K stipend – \$5,000 in travel funds for outside research, fieldwork, and/or travel	Goal is to promote greater collaboration between scholars, archives, and indigenous communities.	x	x	x	x	x
American Philosophical Society Library & Museum-Digital Knowledge Sharing Fellowship	Short-term, no specific timeline mentioned	Scholars at all stages of their careers, especially Native American scholars in training, tribal college and university faculty members, and other scholars working closely with Native communities on projects in Native American and Indigenous Studies and related fields 4 positions	Library and archives	– \$3,000 stipend	Support university- and community-based scholars working on digital projects that connect archives and Indigenous communities.	x		x	x	x
American Philosophical Society Library & Museum- Undergraduate Fellowship	8 weeks	Undergraduates 3 positions	Archives and special collections	– \$3,000-\$3,500 stipend – Travel allowance – Possible housing	Goal is to provide undergraduates the opportunity to conduct research, to explore career possibilities in archives and special collections, and to learn about advanced training in Native American and Indigenous Studies and related fields.	x		x	x	x
Wheelwright Museum- Collection Management Internship	10 weeks	Undergraduate and graduate for Native American students 1 position	Not available	Not available	Not stated				x	

Institution	Length of fellowship	Requirements for participants	Department(s) placement for fellows/interns	Compensation	Program goal	Mellon Fellowship	Mentorship	Cross-dept. work	Hands-on training	Professional development
Wheelwright Museum- Exhibition Installation Internship	4-6 weeks	Undergraduate and graduate for Native American students 4 positions	Not available	Not available	Not stated				x	
Brown University- Native American and Indigenous Studies Initiative Fellowship	2 years	A student, or someone already working in the community, to pursue a Master's degree in public humanities dedicated to increasing the understanding and maintenance of the cultural traditions and political experiences of Indigenous Peoples 1 position	Public Humanities	<ul style="list-style-type: none"> – Tuition – Health service fee – Health insurance – 2-year stipend 	The importance of representation and self-representation of Native American and Indigenous Peoples makes training the next generation of curators and culture workers especially important. Our graduates will work in collaboration with Native and Indigenous communities to become part of professional practitioner networks within tribal museums and cultural institutions.			x	x	
University of Alberta Libraries Indigenous Internship	2 years	First Nations, Métis or Inuit (FNMI) who are pursuing a Master's degree in Library and Information Studies at the University of Alberta School of Library and Information Studies	Library	<ul style="list-style-type: none"> – Tuition (full-time or part-time) 	<ul style="list-style-type: none"> – To offer the interns mentorship and cultural opportunities. – For the interns' presence to enable UAL staff to become more familiar with Indigenous issues and culture to bring an Indigenous voice to UAL initiatives. – That the interns would provide a role model for other Indigenous students and would enable welcoming and culturally appropriate help with research. 		x		x	x

Institution	Length of fellowship	Requirements for participants	Department(s) placement for fellows/interns	Compensation	Program goal	Mellon Fellowship	Mentorship	Cross-dept. work	Hands-on training	Professional development
NMAI-Curatorial Residency Program	6-12 months	Entry-level Native American museum professionals interested in pursuing museum careers or those early in established careers	Collection management	<ul style="list-style-type: none"> – Salary – Health insurance – Travel funds for professional development 	Not stated				X	X
NMAI- Internship Program	10 weeks	Students interested in the museum profession and related fields	All	– \$1,000-\$8,000 stipend	Not stated				X	X
NMAI-10 Week Conservation Internship	10 weeks	Undergraduate and graduate students to work directly on the care and preservation of Native American objects Students with a background in studio art, anthropology, art history, museum studies, chemistry, or biology are encouraged to apply	Conservation	– Stipend	Not stated				X	
NMAI-6 Month Pre-Program Week Conservation Internship	6 month	Individuals preparing to apply to a graduate-level training program in art conservation	Art Conservation	– Stipend	Not stated				X	
NMAI-Andrew W. Mellon Summer Internship	10 weeks	Students currently in or graduated from a graduate program in conservation or practicing conservation professionals	Conservation	– Stipend	Not stated	X			X	X
NMAI-Andrew W. Mellon Fellowship	1 year	Designed for recent graduates of recognized conservation training programs	Conservation	<ul style="list-style-type: none"> – Stipend – Travel Funds – Research funds – Health insurance 	Not stated	X			X	X

Appendix B - SAA Internship Best Practices

Best Practices for Internships as a Component of Graduate Archival Education¹

Adapted from Best Practices in Public History, Public History Internships. Prepared by the National Council on Public History Curriculum and Training Committee, 2008

BACKGROUND

Professional internships allow graduate students to gain new insights into the nature of archival practice by engaging in meaningful work under the mentorship of experienced and knowledgeable archives professionals. Professional internships provide students with a unique opportunity to connect the skills and knowledge gained in their archives education with practical experience supervised by a professional archivist. For the majority of archives positions available, practical experience is a requirement.

When graduate internships are offered for academic credit, archives internships must be designed with clear educational objectives. Onsite archivist supervisors need to collaborate with teaching faculty to evaluate graduate student interns appropriately and to determine whether students have met the course's educational objectives. Onsite work may be accompanied by additional assignments as required by the faculty supervisor.

Although internships are first and foremost intended to educate archives graduate students, internships are partnerships among students, archives programs, and the sites hosting interns. No two internships will be exactly alike, so it is vital that faculty, students, and onsite staff who supervise interns take the time to discuss the project and to establish clear expectations about what will take place during an internship. It is the responsibility of the academic program to ensure that both students and supervisors at internship sites are well informed about what is expected from a successful internship. Once an internship begins, it is vital for student interns, faculty members, and onsite supervisors to maintain open lines of communication to address any problems that arise. Successful internships balance the needs and goals of all partners.

The Society of American Archivists has defined a set of overarching recommendations common to most good programs, and academic programs can use these to shape internships that meet their unique missions and pedagogical goals. SAA recommends that individual institutions and programs use these best practices, in addition to SAA's Guidelines for a Graduate Program in Archival Studies, to develop their own specific policies for internships.

RECOMMENDATIONS

Nature of Work: Internships engage graduate students in professional-level work that supplements formal archival education and core knowledge, strengthens or introduces new skills, encourages collaboration and teamwork, and helps to develop their understanding of how archival theories and methods are applied in practice. Such work is performed under the supervision of experienced archives professionals willing to share their knowledge and insights with student interns. An internship must include enough hours to ensure that the intern can complete a project and gain exposure to various aspects of archival management. Interns should also be oriented to institutional operations. Internship projects are designed so that a student can later refer to his or her discrete role and accomplishment when applying for employment. In many cases, this means that internship projects are designed so that students can produce a complete work product--a digitized or processed collection, a finding aid, or an exhibit--from beginning to end. Alternatively, a project could be designed so that an intern plays a significant role on a group project, such as drafting a preservation plan for a set of maps

to be digitized or creating metadata guidelines for an Omeka implementation. Interns should be allowed to use works generated during their internship as part of a portfolio or job application.

Compensation for Student Internships: Given the value of archives work and the skills possessed by archives graduate students, interns should receive compensation (in the form of academic credit or a stipend) for their work commensurate with the qualifications required for the position. Graduate internships without any form of compensation should be rare to avoid devaluing the professional nature of archival work. Institutions that cannot offer compensation will ensure all other recommended best practices are met.

Internship Agreements: Before a professional internship begins, the student intern, the onsite supervisor, and the faculty internship supervisor must agree to a clear set of guidelines for the internship. These specify the conditions of employment, including the educational objectives of the internship, the expected final work product of the internship, and the evaluation criteria that will be used by both the faculty member and the onsite supervisor. This agreement may take the form of informal letters of agreement or a more formal written contract signed by all parties, but the parameters of the internship are in writing and approved by all parties before the internship begins. Archives programs may also find it useful to provide both students and host sites with online or printed information explaining the role of internships within their curriculums and the academic requirements for student internships.

Onsite Supervisors: Interns are supervised at their internship sites by individuals with sufficient training or experience in archives to ensure that interns are exposed to methods and procedures consistent with the best practices in the field. Onsite intern supervisors will meet regularly with interns to answer questions, provide feedback on their work, and mentor them. Intern supervisors and their institutions also have a responsibility to ensure a professional and safe work environment.

Faculty Internship Supervisors: Internships must be supervised by faculty members who are knowledgeable about the field of archives and who can appropriately evaluate all of the components of an internship.

Regular Communication: Regular contact between the intern's faculty supervisor, the intern, and the onsite supervisor must be maintained during the internship. If possible, hosting sites provide student interns with opportunities to share their experiences with others and to reflect on how the internship experience connects to their coursework and issues of archival theory and practice. This can take many forms, including face-to-face meetings or virtual discussions.

Evaluation: All internships include evaluation methods that allow institutions to determine whether students have met the educational objectives of the internship. Evaluation methods and procedures are clearly defined at the outset of the internship and include written input from onsite supervisors. Interns are given an opportunity to discuss their performance and experiences with both the academic advisor and the onsite supervisor at the end of the internship. After completion of an internship, both students and onsite internship supervisors evaluate the internship experience to identify areas for future improvement. The conclusions of these surveys can be used to enhance future internship experiences and to identify sites that may not be appropriate for hosting future interns.

Interns Do Not Replace Professional Staff: Work performed by interns must be educational and provide students with hands-on experience. The work of interns must not replace the work of professional staff.

Post-Graduate Internships: SAA recognizes some professionals may investigate additional post-graduate internships, in addition to any sponsored by archives graduate programs, and recommends participants receive fair compensation. Institutions should also follow these best practices to the best of their ability.

¹ Graduate archival education refers to MA/MLS/MLIS programs, with a minimum number of credit hours dedicated to an archives specialization. SAA Directory of Archival Education: <https://www2.archivists.org/dae>.

For additional information, please see: Bastian, Jeannette A. and Donna Webber. *Archival Internships: A Guide for Faculty, Supervisors, and Students*. Chicago: Society of American Archivists, 2008.

Society of American Archivists: *Guidelines for a Graduate Program in Archival Studies*:
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U.S. Department of Labor. *Internship Programs Under The Fair Labor Standards Act*.
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