

**MUSEOLOGY GRADUATE PROGRAM:
SELF-STUDY**

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The University of Washington Educational Outreach**

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Table of Contents

Introduction.....	4
The Museology Graduate Program at the University of Washington	4
The Field of Museum Studies and Museology	5
Section A: General Self-evaluation	6
Preface to Section A.....	6
A1. Program Strengths and Leadership in the Field	6
A2. Performance Criteria and National Peer Programs Assessment.....	8
A3. Program Limitations and Future Challenges	9
A4. Museology as an Interdisciplinary Field of Study	11
A5. Institutional Role of the Museology Graduate Program	11
A6a. Governance.....	12
A6b. Administrative Structure Survey	14
A7. Mentorship	15
Section B: Teaching.....	17
B1. Faculty Teaching Profile.....	17
B2. Teaching Responsibilities.....	17
B5. Faculty Evaluation.....	17
B6. Instructional Evaluation.....	18
B8. Best Practices in Graduate Student Learning.....	18
Section C: Research and Productivity	20
C1. Faculty Research	20
C3. Impact.....	20
C4. Advances in the Discipline	23
C5. Constituencies	24
C6. Faculty Productivity	28
C7. Staff Productivity and Development.....	29
Section D: Relationships with Other Units.....	30
Section E: Diversity	31
E1. Underrepresented Groups	31
E3. Recruitment and Retention	31
E4. GOMAP Participation.....	32
E5. Impact of Diversity	32
Section F: Degree Programs.....	33
F2a. Program Objectives	33
F2b. Program Standards	34
F2c. Program Graduates	40
Section G: Graduate Students	41
G1a. Graduate Student Recruitment	41
G1b. Retention Rates	41
G2. Advising, Mentoring and Professional Development	42
Professional Development Plan.....	43

G3a. Student Governance.....	44
G3b. Grievance Process	44
Section A: Attachments.....	45
Section A: Attachment 1 (Student and Alumni Focus Group Report).....	45
Section A: Attachment 2 (Faculty Focus Group Report).....	51
Section A: Attachment 3 (Timeline of Program Directorship)	60
Section A: Attachment 4 (Program Policy and Planning History).....	61
Section A: Attachment 5 (Program Organizational Chart)	67
Section A: Attachment 6 (Memorandum of Agreement for a Fee-Based Master in Museology)	68
Section B: Attachments.....	73
Section B: Attachment 1 (Faculty Teaching Loads).....	73
Section B: Attachment 2 (Faculty Advising).....	74
Section C: Attachments.....	75
Section C: Attachment 1 (Thesis Work by Research Type, 1996-2006)	75
Section C: Attachment 2 (Organizations Served by Applied Thesis Work, 1996-2006)	76
Section C: Attachment 3 (Alumni Publications)	77
Section C: Attachment 4 (Graduate Student Practica, 2003-2006)	85
Section C: Attachment 5 (Collaborative Projects, 2006)	86
Section C: Attachment 6 (Interdisciplinary Oversight)	87
Section D: Attachments.....	88
Section D: Attachment 1 (Thesis Oversight by Academic Department, 1996-2006).....	88
Section D: Attachment 2 (Interdisciplinary Coursework, 1996-2006).....	89
Section E: Attachments	90
Section E: Attachment 1 (Graduate Student Enrollment, Statistical Summary 1998-2005)	90
Section E: Attachment 2 (Graduate Student Applications, Statistical Summary 1998-2005) ..	91
Section E: Attachment 3 (Graduate Student Enrollment, 1998 -2005)	92
Section E: Attachment 4 (Graduate Student Applications, 1998-2005).....	93
Section E: Attachment 5 (Degrees Granted, Statistical Summary 1995-2005).....	94
Section F: Attachments	95
Section F: Attachment 1 (Peer Programs Comparative Review)	95
Section F: Attachment 2 (Peer Programs Teaching Faculty).....	97
Section F: Attachment 3 (ICOM Curricula Guidelines for Museum Professional Development)	98
Section F: Attachment 4 (AAM Training for Entry-Level Museum Professionals).....	108
Section F: Attachment 5 (Core Curriculum Description)	112
Section G: Attachments.....	114
Section G: Attachment 1 (Degrees Granted, 1995-2005)	114
Section G: Attachment 2 (Time to Degree Report)	115
Section G: Attachment 3 (Graduate Student Retention).....	122

Introduction

The Museology Graduate Program at the University of Washington

The mission of the Museology Graduate Program is to be the foremost national training program for museum professionals, by providing advanced instruction in all areas of museum practice, promoting interdisciplinary collaboration, and teaching students to think critically about the work of museums.

The Master of Arts degree program in Museology was established in the College of Arts and Sciences at the University of Washington in 1972, becoming an interdisciplinary unit of the Graduate School in 1994. Since 1972, the Museology Graduate Program (referred to within as the Program) has graduated 167 students, with an overall 76% post-graduation job placement rate. Average student enrollment from 2000 – 2004 was 16 students per year. In 2004, the Program was restructured as a fee-based academic program administered through the University of Washington Educational Outreach (referred to within as Educational Outreach), while maintaining its status as an interdisciplinary degree program within the Graduate School. Under the current structure, all student tuition fees go directly to support the Program, with administrative support provided by Educational Outreach, and academic support provided by the Graduate School and the College of Arts and Sciences.¹ During the most recent restructuring (of 2004), the Program experienced an increase of 168% in average student enrollment to 43 students per year.

The Program currently includes an Interdisciplinary Faculty Group of 15 members, an Auxiliary Faculty Group of 12 members, a 23-member Advisory Board, and a support staff of 2. The Interdisciplinary Faculty Group serves primarily as an advising faculty and the Auxiliary Faculty Group represents the Program's core teaching faculty. Two members of the Interdisciplinary Faculty Group (the Acting Director and the Director Emeritus) also serve as teaching faculty. Program staff is represented by the Acting Director and a Program Administrator. Support staff include an Assistant Director of Academic Programs and a Program Coordinator on a partial-time basis from Educational Outreach. In addition to its professional support staff, the Program also provides internal funding for hourly student assistant positions on a project-specific basis. Interdisciplinary and auxiliary faculty members represent 10 units from across the University of Washington, including the departments of Anthropology, Architecture, Art History, Biology, Earth and Space Sciences, and History; the College of Education; the Burke Museum of Natural History and Culture (referred to within as the Burke Museum); the Henry Art Gallery; and the University of Washington Libraries.

In 1972, the Museology Graduate Program at the University of Washington was one of three graduate-level museology or museum studies programs in North America. Today, there are 15

¹ If experienced, net revenues up to \$25,000 will be returned to the Program. Net revenues beyond \$25,000 will be split equally between the Program, the Graduate School, and the College of Arts and Sciences. For additional details, please refer to the Memorandum of Agreement, Section A: Attachment 6 (Memorandum of Agreement for a Fee-Based Master in Museology) pp. 68-72.

degree programs in museum studies throughout the United States and Canada, 27 additional degree programs offering graduate tracks in museum studies, 34 programs leading to professional certification in museum studies, and one Master of Arts in museology, based at the University of Washington.

The Field of Museum Studies and Museology

In the 1980s there was a general move by several professional organizations, such as the International Council of Museums, the American Association of Museums, and the American Association of State and Local History, as well as several individual and institutional initiatives, towards defining the scope and purpose of museum studies and museology in North America. Despite the serious efforts of various groups to advance a conceptual framework for the relationship between practical training and critical studies in museology, contemporary sources indicate a general decline in the momentum for developing methods in critical museum studies, alongside a rise in the professionalization and technological development of museum practice. This ongoing trend throughout the latter half of the twentieth century to emphasize the technical nature of museum work in formal discourse represents an inherent conflict in the institutional life of museology, blurring the distinction between museum professionals and professional museologists.

Continuing debates as to the nature of both the museum profession and museology – and the role of degree programs within these discussions – frame many of the issues, both technical and conceptual, facing the Museology Graduate Program at the University of Washington. Museum studies curricula have changed substantially over the past two decades, with a general migration away from predominantly curatorial training and moving towards both increased museological specialization (e.g. education, design, collections/curation, administration) and the embedding of museum studies curricula within traditional disciplinary curricula (e.g. anthropology, art history, history).

By virtue of its institutional and professional responsibility as an interdisciplinary degree program, the Museology Graduate Program demonstrates a history of responding effectively to changes in the direction of museum studies, as both an academic and technical profession. While a number of other museum studies degree programs throughout the country have developed to serve specialized areas of museum practice, the Museology Graduate Program at the University of Washington has acted in the interest of higher interdisciplinary learning, and continues to operate on the principle that an interdisciplinary structure and purpose is fundamental to museological productivity. This approach has presented several challenges for the Program throughout its development, and all have been met with a commitment to excellence, which has built the reputation of the Program as one of the top in the nation, and has sustained its substantial support base in the local community for 34 years. The Museology Graduate Program assumes the function of training students for professional leadership and practice in the museum field, and informs that training with the conceptual skills necessary to approach museums as unique social institutions. With sustainable institutional support for its growth pattern and planning process, the Program is positioned to address many of the issues facing the fields of museum studies and museology in the United States through substantial interdisciplinary and core curriculum initiatives.

Section A: General Self-evaluation

Preface to Section A

For 34 years the Museology Graduate Program has maintained and developed a commitment to advanced interdisciplinary graduate study and professional excellence in museum training. From 2003 to the present, the Program has undergone a significant reconfiguration of the terms of its operation, and recognizes the process of self-evaluation and Graduate School review as an opportunity to assess critical themes of program development within the academic and professional communities it serves. In part because the Program has experienced a recent administrative transformation affecting all areas of programmatic structure and definition and in part because the Program has not previously engaged in Self-Study and academic review as an interdisciplinary program, a number of strategies for self-evaluation have been implemented. The results of these efforts are documented in the following responses and attachments.

A1. Program Strengths and Leadership in the Field

The Program considers its institutional roles and responsibilities to include the following:

- To provide a strong interdisciplinary structure for individualized student curricula
- To provide opportunities for student productivity and community service through a network of internships, practica, conference and seminar participation, interdisciplinary programs, and community project initiatives
- To develop and enhance teaching methods that integrate applied learning and critical thinking
- To provide formal structure for both applied and basic research in museology

Identification of the successful features of graduate study in museology at the University of Washington is based on the results of two internal focus group meetings, led by an outside facilitator, with the objective of gathering current perspectives on the strengths and vulnerabilities of the Museology Graduate Program;² as well as internal documentation and working knowledge of the Program's history and development by current and former Program support staff.

Strengths and areas of success include the following:

Curriculum

- Nationally recognized interdisciplinary structure
- Highly effective learning tools for practical training
- Generalist core curriculum and flexibility to build on core strengths
- Curricular capacity to supplement diverse student interests
- Emphasis on practical application of knowledge and skills

² See Section A: Attachment 1 (Student and Alumni Focus Group Report) and Attachment 2 (Faculty Focus Group Report), pp. 45-59.

- Diversity of local museums incorporated into the Program curriculum
- Strong representation of Art History and Anthropology curricula
- Wide-ranging core curriculum covering most major areas of museological study (including museum types and professions, laws and ethics, organization and operations, theory, governance and administration, curation and preservation, collections management, conservation, exhibition, and education)
- Exceptional training in the care and use of collections in both natural and cultural contexts
- Exceptional instruction in the legal and ethical issues of museum practice
- Exceptional instruction in the operational management of museums and cultural organizations
- Community museology
- Opportunities for collaborative work and project management
- Museum database and information management
- Professional values

Personnel

- Knowledge and diverse experience of Program faculty and staff
- Recognition of positive staff development and improved administrative competency over the last two years
- Personalized advising
- High quality of instruction consistently recognized by the student body

Program Operations

- Positive national and international reputation and growing visibility
- Competitive student recruitment and selection process
- High job placement rate for graduate students
- Faculty interest and momentum to develop further interdisciplinary representation
- Student participation in Program planning
- Support and recognition of local museum community
- Positive feedback on marketing development through Educational Outreach
- Positive potential of tuition structure
- Immediate museum environment
- Access to professional resources and development opportunities
- History and significance of long-term exchange with the Burke Museum and UW Anthropology Department

Generally, the interdisciplinary structure, core curriculum, quality of instruction, local environment, available professional resources, staff competency levels, national reputation, and vitality of the Program are perceived by both faculty and student cohorts as strengths upon which to build the excellence and relevance of the museology degree within its own discipline and among its interdisciplinary counterparts.

Among its recent accomplishments and improvements the Program has succeeded in developing a strong infrastructure for administrative functions and support staff, maintaining and cultivating a highly motivated faculty group, developing a number of policy and planning initiatives to improve student, faculty and administrative relations, strengthening relations with the Burke Museum and the Henry Art Gallery, enhancing the work opportunities available to students while in the Program, and sequencing the curriculum to provide a more effective course of study.

As an indication of leadership in the field, the Program receives a consistently high degree of peer recognition, and an increasingly high degree of interest from community groups. Because no dedicated national organization exists for the authorization and regulation of scholarly conduct in museology, academic leadership qualities are measured in large part by peer recognition and strength of reputation. The Program is extremely well represented in the field through various networks of professional activity, and is widely reputed as one of the leading generalist interdisciplinary programs. The Program's Acting Director was recruited in 2004 to serve on the American Association of Museums Committee for Museum Professional Training, the only standing national committee with general oversight of training standards in museum studies. Applications for graduate study in the Program have increased by approximately 65% over the past two years, and inquiries from community groups seeking collaboration with the Program have likewise increased dramatically. The Program has a long-established precedent for collaborative participation with local museums, non-profit agencies, and University groups; a precedent that is sustained primarily by word-of-mouth communication among local constituencies. Such collaborative opportunities frequently represent museum planning and development initiatives, curatorial and collections-related projects which require specialist training, and an ever-higher demand for highly qualified interns from the Program to serve in local institutions.

A2. Performance Criteria and National Peer Programs Assessment

Due to the abiding emphasis on practical training in the core curriculum structure, the Program has traditionally measured its success through post-graduation job placement trends and feedback from the museum community regarding the ability of its students and graduates to substantially contribute to the overall success of local organizations. The Program has an exceptional record of working with all of the major museums and a large number of smaller museums and cultural organizations throughout the Pacific Northwest through student and graduate placement in a wide variety of professional roles and cooperative project initiatives. The Program is witnessing an increasingly high rate of student recruitment by both local and national organizations on an annual basis for placement in internships, employment and volunteer positions, research and project initiatives, and areas of professional consultation. The Program places a priority on facilitating all types of exchange between its graduate students and local constituencies, and receives consistently positive feedback on student competency levels in all areas of professional practice. In addition, the Program's curriculum has served as a model for the proposal, design, and/or development of several other museum studies curricula throughout the nation, including such institutions as Eastern Kentucky University, Iowa State University, the University of Denver, the University of Pennsylvania, West Virginia University at Morgantown, and Willamette University. Since its inception in 1972, the Program has consistently been cited

in all major publications regarding graduate study in museum studies and museology as one of the nation's leading programs.³

The evaluation in "Section F: Degree Programs" is based upon an internal research initiative to produce a comparative review of North American graduate programs in museum studies and museology. Based on this review, there are currently 15 interdisciplinary museum studies degree programs operating in North America, which may be considered peers to the Museology Graduate Program at the University of Washington.⁴ These include the Museum Studies programs at:

- Baylor University
- George Washington University
- Harvard University Extension School
- Indiana University-Purdue University Indianapolis
- John F. Kennedy University
- New York University
- San Francisco State University
- Southern University at New Orleans
- Syracuse University
- Texas Tech University
- University of Colorado at Boulder
- University of Florida, Gainesville
- University of Kansas, Lawrence
- University of Oklahoma
- University of Toronto

A3. Program Limitations and Future Challenges

The identification of general areas of weakness in the Program is based on the results of two internal focus group meetings, led by an outside facilitator, with the objective of gathering current perspectives on the strengths and vulnerabilities of the Museology Graduate Program;⁵ as well as internal documentation and working knowledge of the Program's history and development by current and former Program support staff. Weaknesses and areas of concern in the Program include the following:

Curriculum:

- Unclear standards of academic performance
- Underdeveloped relationship between applied and critical studies
- Unclear expectations for best practice in student research and writing

³ See Appendix I: Selected References

⁴ Peer recognition is based on three categories of degree structure: 1) master's level 2) discipline based 3) interdisciplinary approach. See Section F: Attachment 1 (Peer Programs Comparative Review), pp. 95-96.

⁵ See Section A: Attachment 1 (Student and Alumni Focus Group Report) and Attachment 2 (Faculty Focus Group Report), pp. 45-59.

- Underdeveloped variety of coursework (lack of seminar, special topics, theoretical, and specialized instruction)
- Limited resource investment in curriculum development
- Limited research and teaching opportunities
- Limited lab space
- Underutilization of instructional technology
- Limited technological training for students

Personnel:

- Limited staff resources
- Poor lines of communication between groups (students, alumni, faculty, and staff)
- Undefined faculty expectations for teaching and advising
- Underdeveloped student/faculty relations
- Inadequate level of administrative service and support
- Lack of academic, professional, and demographic diversity among faculty, staff, and students
- Unclear policy and procedure for effective student advising

Program Operations:

- Strategic need for significant faculty development
- Space limitations
- Absence of home department
- Unclear definition and communication of purpose
- Administrative confusion
- Underdeveloped guidelines for productivity
- Underdeveloped marketing and outreach strategies
- Underutilization of interdisciplinary resources

The Program faces several challenges to pursuing its mission.⁶ Generally, interdisciplinary relations, strategic faculty development, academic performance standards, and administrative communication are critical issues. The Program has seen long-term institutional resistance to full-time, dedicated faculty development, and previous administrative resolutions have failed to provide a solution to this issue. An ambiguity exists in the institutional structure of the Program's administration, due to the nature of its operational history and situation. Administrative clarity must be established among Educational Outreach, the Graduate School, the College of Arts and Sciences, and the Program's internal administration, in order to ensure the continued success of the Program. The Program's current framework for strategic planning is insufficient for adequately addressing the strategic needs identified by the focus groups or for cultivating productivity and capitalizing on collaborative opportunities. The Program has exceeded its resource capacity due to limited structural development.

⁶ See Section A: Attachment 1 (Student and Alumni Focus Group Report) and Attachment 2 (Faculty Focus Group Report), pp. 45-59.

A4. *Museology as an Interdisciplinary Field of Study*

According to a 1987 study of museological curricula in North America,⁷ courses at that time were structured overwhelmingly in favor of curatorial methods, marginalizing all other areas of thought and practice in the museum field. Since that time, significant advances have developed in critical interdisciplinary studies relating to museum practice. These include advances in educational psychology and informal learning theory, information technology, integrated technology methods for museum collections and public programming, museum anthropology and sociology, public administration theory and practice, museum law and ethics, civic engagement, public history, and critical theory in museology. Generally, the interdisciplinary advancement of museum studies over the past ten years reflects both increased specialization in all areas of study relating to museum practice, as well as a diversification of the knowledge base required of professional museologists.

Because museology is not a traditional discipline, interdisciplinarity has emerged ahead of tradition in guiding and assigning formal principles for museological scholarship. Museum practice, in contrast, operates from a professional tradition with historical circumstances outside of the academy. Over the past 100 years, the museum field in America has traditionally addressed the problem of the museum *in practice*, and has resisted formal theory as a guiding principle for professional conduct, thus neglecting the problem of the museum *in history and theory*. As a consequence, interdisciplinary museology has only begun to address the relationship of formal criticism to the methods and practice of museums in society. An interdisciplinary approach is critical to the development of museum criticism, and to meeting the challenges faced by museology in the next ten years, which will likely continue to emphasize issues of social advocacy, civic engagement, and museum technology. All areas of teaching, research, and service in museum studies are contingent upon a formally supportive interdisciplinary structure.

The success of the Museology Graduate Program as an interdisciplinary unit is well documented in internal records and review correspondence,⁸ and its commitment to further interdisciplinary growth is reflected in the volume and quality of cooperative enterprise between the Program and its supporting units throughout the University.⁹

A5. *Institutional Role of the Museology Graduate Program*

As a general precept, the purpose of the Program reflects the tripartite mission of the University of Washington of teaching, research, and public service. The Program's role is further defined by its current mission statement, "to be the foremost national training program for museum

⁷ Joseph Cutshall King, *Synopsis of the Analysis of the Museum Studies Graduate Programs in the United States*, Based upon the Knowledge and Skill Areas Developed by the National Association of Schools for Public Affairs and Administration (NASPAA). (Albany, NY: Russell Sage College Evening Division, Department of Political Science and Public Administration, 1987).

⁸ See Section A: Attachment 4 (Program Policy and Planning History) pp. 61-66.

⁹ See Section D: Relationships with Other Units p. 30.

professionals, by providing advanced instruction in all areas of museum practice, promoting interdisciplinary collaboration, and teaching students to think critically about the work of museums." The Program's relationship to the four university units that provide ongoing support in terms of administration, faculty, curriculum oversight, and/or physical space is unusually complex. These units, Educational Outreach, the College of Arts and Sciences, the Graduate School, and the Burke Museum, may have varying interpretations of the mission of the Program based on familiarity. However, there is universal recognition of the Program's commitment to be the premier museum studies training program in the United States.

The Program also perceives research and public service as important components of its purpose as advocated by the mission of the University of Washington. The Program's view of its role in these regards may differ from that of one or more of its supporting units. Deficiencies in Program resources and institutional structure impact the pursuit of museological research and community service. The adoption of a strategic plan to develop research activity within the Program should include the following four strategies:

- Develop a research support program for faculty and staff
- Continue to promote collaborative research within the interdisciplinary structure of the University
- Develop guidelines and policy for student research activity, especially as it relates to thesis work
- Develop support for the publication and dissemination of student and faculty research

The Program also regards its role to provide service to the wider museum community as integral with its mission. The Program currently serves the field through internships, theses and thesis projects, and course projects. Community service to museums is fundamental to every student's curriculum in the Program; consequently, the Program identifies the expansion of resources for community service activity as a key strategy in its institutional development.¹⁰

Differences in expectations of the Program's role in regards to either research or public service activities is generally attributable to visibility issues within the University community. Limited size and resources have contributed to the Program's underdeveloped University profile. These issues could be substantially resolved by addressing communication efficiency, support for collaborative work, and increased publication opportunities.

A6a. *Governance*

General Program governance and oversight is shared by the Graduate School, the College of Arts and Sciences, and Educational Outreach.¹¹ Current program-specific operations concerning governance, policy and planning, although modified by the most recent restructuring (2004), are fundamentally based on the historical precedent for governance and planning prior to 2003. The core tenets of the Program – interdisciplinary theory, method, and practice of museums – have

¹⁰ For examples of community impact see Section C3: Impact, pp. 20-22.

¹¹ See Section A: Attachment 5 (Program Organizational Chart), p. 67.

informed all traditional and contemporary aspects of Program governance up to the present, with generally great success.

The Museology Graduate Program maintains two distinct categories of faculty: the Museology Interdisciplinary Faculty Group (referred to within as the MIFG) and the Auxiliary Faculty Group (referred to within as the AFG).¹² The MIFG is primarily an advising faculty with governance, planning, and policy oversight responsibilities. It is comprised of fifteen University of Washington graduate faculty who are associated with the Program through a collective interest, and whose collegial activity is widely dispersed over ten institutional units. One member of the MIFG (the Acting Director) is exclusively dedicated to the Program and retains primary responsibility in developing the Program's planning strategies, policies, and curriculum, as well as presenting core museology courses, in concert with other administrative and operational responsibilities¹³. The AFG is primarily a teaching faculty drawn from a pool of working museum professionals from the Seattle area possessing many years of experience and expertise in all facets of museum operations. The AFG currently has twelve active members, although this number will vary from year to year depending on need.

Program governance and oversight is predicated on "Graduate School Memorandum No. 5: Interdisciplinary Committees and Degree-Offering Groups" and the "Memorandum of Agreement for a Fee-Based Master in Museology" (referred to within as the Memorandum of Agreement).¹⁴ As per Memorandum No. 5, the Program gained its authorization as an interdisciplinary graduate program with an attendant interdisciplinary faculty group in 1994.

In 1994, the Graduate School became the home unit of the Museology Graduate Program. From 1994 to 2003, the administrative line of authority flowed from the Director of the Program to the Dean of the Graduate School with critical oversight responsibilities vested in the MIFG in areas of curriculum, graduate student advising, student admissions, and budget development.

The MIFG was fully involved in the development and approval of the core Museology curriculum in 1994 and has been active in the approval of subsequent curriculum changes. In addition to oversight responsibilities in the areas of curriculum, advising, and admissions, the MIFG also validate the credentials of part-time lecturers for the Program, in essence, establishing and authorizing the AFG.

With the transition of the Program from a state-supported model to a fee-for-service model, clarity of the faculty's participation in governance and planning has diminished.¹⁵ The Memorandum of Agreement signed in 2003 established a new relationship among the units with interests in the Museology Graduate Program: the Graduate School, the College of Arts and Sciences (and by extension, the Burke Museum), and Educational Outreach. While current operations concerning governance, policy and planning are fundamentally based on historical

¹² See Appendix D: List of Faculty.

¹³ Prior to 2004, all of these functions were performed by the Director Emeritus, who, to date, remains a member of the MIFG and is responsible for one core course.

¹⁴ See Section A: Attachment 6 (Memorandum of Agreement for a Fee-based Master in Museology), pp. 68-72.

¹⁵ Faculty perspectives regarding governance are reflected in Section A: Attachment 2 (Faculty Focus Group Report), pp. 51-59.

precedents prior to 2003, issues of administrative authority are unclear and complicate matters of internal governance. The line of authority from the Director is currently divided among three operating units of the University, as well as the MIFG. The "Organizational Chart of the Museology Graduate Program"¹⁶ reflects the incongruous nature of Program authority.

Issues of financial oversight are illustrative of this reality. From 1994 to 2003, budget development activity followed the existing line of authority from the Program Director to the Dean of the Graduate School with input from the MIFG. Since 2004, that process involves the Department of Academic Programs and the Office of the Vice Provost of Educational Outreach, the Dean of the Graduate School, and the Dean of the College of Arts and Sciences. General administrative circumstances require clarification from the Graduate School, the College of Arts and Sciences, and Educational Outreach prior to formulating an adequate account of faculty participation in governance.

Since 2004, most policy formation and planning efforts have been staff-driven, regulated by MIFG consultation, the Graduate School guidelines and memoranda, and Educational Outreach policy, but with responsibility ultimately resting on the Acting Director and support staff. Given the nature of the interdisciplinary faculty, communication in this context is typically conducted by email or telephone on an annual and, if necessary, quarterly, basis. Historically, it has been a relatively informal process. The Program has not engaged in a self-study or academic review since its establishment as an interdisciplinary program. The faculty is involved in the present evaluation through committee oversight representing three MIFG members.

A faculty admissions committee, customarily comprised of three members of the MIFG, the Director, and appropriate staff members, is established annually to assist in the review and selection of candidates for the Program. Where student applicants have special interests beyond the expertise of the members of the faculty admissions committee, qualified graduate faculty are consulted. Acceptance decisions are made based on the recommendations of the committee.

A6b. Administrative Structure Survey

The Graduate School requested that a faculty evaluation of the administrative structure of the Program be included in the Self-Study. This request has been made partially in response to the search process results last spring for a new Program Director. The primary questions of interest are as follows:

1. Is it in the best interests of the Program to remain in the Graduate School or would it be more advantageous to move it to the College of Arts and Sciences?
2. Has the current organizational structure of the Program, with the academic component administered by the Graduate School and the financial aspects handled by Educational Outreach, been effective? Could it be improved?
3. What is the most advantageous organizational structure for the Program—one that would enhance its national reputation in the future?

¹⁶ See Section A: Attachment 5 (Program Organizational Chart), p. 67.

Responses to this survey are included in **Appendix J: Administrative Structure Survey**.

A7. Mentorship

Mentoring junior faculty is not germane to the Program at this time. Formal Teaching Assistantships are not available to graduate students and as a result of the administrative and financial restructuring of the Program in 2003, formal Research Assistantships are no longer available to museology graduate students through the Graduate School. Mentoring opportunities as well as support funding for graduate students are limited in this context.

In view of the mandate to admit up to 30 new students per academic year, several problematic issues relating to faculty mentorship have arisen over the past three years that need to be addressed: first, clarifying the expectations of the faculty mentorship process given the complexity of the Program's faculty structure;¹⁷ second, providing opportunities for students to develop teaching and advanced research skills; third, developing a clear policy for the development of new types of student support funding; and fourth, instituting a process to encourage effective and responsible interactions between graduate students and faculty (especially the MIFG).

According to the Graduate School "Guidelines for Good Practice in Graduate Education," four areas of importance are identified in the development of good practice and appropriate academic standards for graduate study: professionalism, ethics, teaching, and mentoring. The following is an assessment of the Program's success in fostering good practice:

Professionalism: Professional values in all areas of museum practice are central to the Program's course of study, and are emphasized in the Program's teaching methods. Professional standards of scholarship, however, are underdeveloped. Contributing factors include communication deficiencies resulting from the administrative restructuring of the Program over the past three years; unclear expectations and guidelines for both students and faculty regarding interdisciplinary interactions and relationships; the lack of a national regulating body for academic standards and productivity in museology; and the lack of perceived value for critical museum studies in the professional museum community.

Ethics: Professional museum ethics are fundamental to the Program's course of study, and are embedded in the Program's core curriculum structure. All museology graduate students are introduced to and agree to abide by the ethical standards of practice established by the Burke Museum of Natural History and Culture, the American Association of Museums, and the International Council of Museums. Through contact with faculty advisors from the MIFG, students may become familiar with the ethical principals of associated disciplines; however, lines of communication within the Program limit the integration of this process into a formal set of guidelines for best practice in museology graduate education.

Teaching: For a discussion of the Program's teaching practices please refer to Sections B and C.

¹⁷ See Section C5: Constituencies, pp. 24-27.

Mentoring: The Program maintains an extensive and successful student mentoring program for professional practice (e.g. collections work, conservation, exhibition planning and design, public programming, public and community relations, museum management and administration). In this, the Auxiliary Faculty Group plays a central role. Interdisciplinary mentoring takes place on a case-by-case basis through cross-disciplinary coursework and research with facilitation and support by the Program. Standards of accountability for research activity and dissemination of results are undefined in current practice.

Positive mentorship is facilitated by the Program in a variety of ways, and a number of strategies have been adopted or are in development by the Program's current administration to encourage mentorship opportunities and support student research productivity and professional development. These include proposals for student thesis development workshops; for a series of presentations by interdisciplinary faculty of individual and disciplinary research interests and parameters; and for new faculty admissions committee procedures to encourage early interdisciplinary faculty advising and mentoring commitments.

The Program is committed to advancement within the Graduate School's vision for its academic programs:

"Graduate Programs help to advance human knowledge, educate professionals, and resolve problems to address societal needs. To accomplish these goals, each graduate student will ideally develop an understanding of and a capacity for scholarship, independent judgment, academic rigor, and intellectual honesty. The key component of the graduate education transaction lies in the relationship between faculty and student for which both parties share responsibility. Faculty and students must work together to ensure an atmosphere that encouraged freedom of inquiry and fosters mutual respect."¹⁸

¹⁸ The Graduate School, "Guidelines for Good Practice in Graduate Education," (2005). 1 Sept. 2006 <http://www.grad.washington.edu/area/goodpract/good_pract_2.htm>.

Section B: Teaching

B1. Faculty Teaching Profile

The teaching profile for Program faculty is expressed in Section B: Attachment 1 (Faculty Teaching Loads), p.73.

B2. Teaching Responsibilities

The Museology Interdisciplinary Faculty Group (MIFG) is primarily a governing and advising faculty. As a general rule, they do not assume teaching responsibilities for the Program, although there is no prescription against doing so. Negotiations to consider such collaboration have not been pursued since the transition of the Program to a fee-for-service model.

One member of the MIFG (the Acting Director) currently acts as dedicated faculty for the Program and assumes primary teaching responsibilities for four courses in the core curriculum. A second member of the MIFG (the Director Emeritus) teaches one core course per year. The typical teaching load for dedicated Program faculty would be three or four courses per academic year, depending on curriculum requisites, areas of academic and professional proficiency, and other operational or administrative considerations. The Museology curriculum is composed of ten required courses excluding the three practicum options. Those courses not assigned to dedicated Program faculty are assigned to part-time lecturers drawn from the Auxiliary Faculty Group (AFG) based upon their experience and professional areas of expertise. In addition, most practica are supervised by members of the AFG.

Dedicated Program faculty must also have faculty appointments to a host department within the College of Arts and Sciences; these appointments are non-tenured and do not hold teaching responsibilities to the host department.

B5. Faculty Evaluation

The Program has two categories of instructional faculty. The first category includes the members of the MIFG that serve as dedicated teaching faculty; the second category includes the members of the AFG.

There are four evaluation tools that are considered in the evaluation of instructional faculty: the “Student Evaluation of Instruction” forms compiled by the Instructional Assessment System, the “Student Comment Sheets”, the peer review, and the final grade report. Every instructor in the Program is required to be evaluated by their students through the use of the “Student Evaluation of Instruction” forms and the “Student Comment Sheets”. The peer review is conducted by the Program Director for every instructor.¹⁹ The results of the student evaluations, student

¹⁹ The Acting Director has assumed this responsibility from 2004 to 2006, although it has not been possible to review each instructor over the past two years.

comments, review comments, and grade sheet are the basis of the Director’s assessment of instructional effectiveness.

In theory, the Director would schedule a formal evaluation meeting with each instructor early in the quarter following their instructing assignment. At the end of the year, a group meeting of the entire instructional faculty would be scheduled to discuss the effectiveness of the curriculum in terms of sequencing, redundancy, and relevancy. In reality, formalized evaluation meetings are rare due to lack of time and resources on the part of both the Acting Director and the instructors. Instructional evaluations are part of ongoing and informal discussions between the current Acting Director and faculty instructors throughout the academic year. These informal discussions are also informed by frequent Acting Director/student conversations. While not an ideal process, it remains the most feasible approach until the appointment of a new Program Director.

Evaluation of the Acting Director as a faculty instructor is based on the same criteria and is included in the “Yearly Activities Review” of the Department of History, although the peer review is conducted by an appropriate member of the MIFG.

B6. Instructional Evaluation

As previously discussed, the Program utilizes “Student Evaluation of Instruction” results to evaluate the effectiveness of instructors on a case by case basis. These results are employed in a similar manner in the evaluation of the impact of teaching on student learning. For example, one core museology course (MUS 482: Museum Conservation) was consistently rated by students in the very excellent range from 2000 through 2004. In 2005, that rating dropped to good. Based on the variance of those results and in concert with “Student Comment” feedback, a significant content overlap was discovered between this course and a previously offered collections management course that had been expanded in terms of subject matter. Subsequently, adjustments were made to the content and syllabi of both courses in order to resolve these issues and to ensure an effective sequence of curriculum.

The Program has not explored other evaluation tools or programs available from OEA or CIDR since the most recent restructuring of 2004. However, it consistently maintains a commitment to best teaching practices in applied learning as discussed in the following section.

B8. Best Practices in Graduate Student Learning

The Program’s efforts to promote innovative teaching practices are reflected in the emphasis placed on applied learning methods. Approximately sixty percent of the required coursework for the museology degree reflects hands-on training in the major areas of museum practice, including collections management, conservation, registration, exhibition, education, and administration.²⁰ The Program employs a wide range of museum professionals from the local community as both lead and supporting instructors, in the interest of providing highly innovative and relevant hands-on instruction and field experience for students. This aspect of the Program’s

²⁰ See Section F: Attachment 5 (Core Curriculum Description), pp.114-115.

curriculum is consistently cited as one of its most successful features, by students, alumni and faculty alike.²¹ The Program places great importance on facilitating a learning relationship between members of the local museum community and museology graduate students through core course studies and internship requirements, in the conviction that graduate-level skills and knowledge in museology are fundamentally linked to the applied learning experience. The Program is one of the few of its kind to require practicum work in addition to internship work, which significantly enhances the learning process through hands-on instruction within various University units, providing integral support for graduate student development within the Program.

The Program tracks the success of these measures through close contact with internship and practicum supervisors, as well as student feedback on the instructional effectiveness of core coursework and training. Despite the scope of the Program's recent growth pattern with regard to student admissions and placement pressures, the administration has continued to maintain excellent relations between local museum representatives, auxiliary faculty members, and students, resulting in consistently positive teaching and learning experiences in applied laboratory and training work. The Program responds directly and effectively to teaching issues in the core curriculum, maintaining a commitment to best practices in applied learning.

In contrast, the Program shows some weakness in the preparation of students for theoretical assignments, including adequate training for the direction of both applied and basic research projects. There is an apparent weakness in facilitating advanced methods instruction, primarily because contact between students and interdisciplinary faculty is limited in the core curriculum, and no effective standards are in place to track the oversight of best teaching practices in applied theory. In the current curriculum, students receive relatively limited exposure to seminar learning, with the notable exceptions of administrative theory and museum ethics.

The lack of guiding academic standards is partially a result of resistance to academic regulation by professional organizations at the national level; this generates inconsistency among museum studies degree programs throughout the U.S. The Program, therefore, expresses concern for how to best manage scholarly activity within its own institutional circumstances, and makes every effort to track and respond to questions of academic oversight. The Program's curriculum structure exhibits the capacity to address this area of weakness, but a sustainable outcome is contingent upon the development of dedicated Program faculty.

²¹ See Section A: Attachments 1 (Student and Alumni Focus Group Report) and Attachment 2 (Faculty Focus Group Report), pp. 45-59.

Section C: Research and Productivity

C1. Faculty Research

The mission of the Museology Graduate Program supports and encourages a wide range of scholarly interests in support of the study of museology. Because the home unit of the Program is the Graduate School, there are no existing conflicts between faculty responsibilities to a home department and this interdisciplinary program. Additionally, dedicated Program faculty have no instructional or research responsibilities to their assigned home departments. This faculty structure limits research productivity in museology; there are currently no active faculty research programs specific to museology. There are, however, two interdisciplinary project initiatives led by members of the Museology Interdisciplinary Faculty Group. These are:

- **Henry Luce Foundation Grant, Southeast Asia Archaeological Research and Training Program;** includes graduate fellowships in museology and the development of a Museum Exchange Program, 2006
Dr. Peter V. Lape (Museology Interdisciplinary Faculty Group), Principal
- **National Science Foundation Grant Proposal, Curatorial Methods in Ichthyology;** includes a curriculum development proposal for the Museology Graduate Program, TBD
Drs. Theodore W. Pietsch and Peter V. Lape (Museology Interdisciplinary Faculty Group), Principals

Decisions involving faculty promotions, salary, and retention have not been resolved and await clarification of administrative authority. Currently, these decisions have been referred to the offices of the Dean of the College of Arts and Sciences, the Dean of the Graduate School, and the Vice Provost of Educational Outreach.

C3. Impact

The impact of the Program's productivity on the field can best be summarized by a review of basic and applied student research. Basic research is considered to serve the field of museological scholarship, by treating a historical and/or theoretical problem in critical museum studies. Applied research projects are designed to serve local organizations through the direct application of museological principles to a specific area of museum activity.²² The 'thesis project' option for final degree qualification requires students to design and document an applied research project that produces a functional outcome for the benefit of an existing organization or group (most often a museum). Through a variety of applied project opportunities in every area of museum practice, there is a strong service component to creative activity in the Program. In addition to student research, other areas of productivity are reflected by internship and practicum

²² See Section C: Attachment 1 (Thesis Work by Research Type, 1996-2006) and Attachment 2 (Organizations Served by Applied Thesis Work, 1996-2006), pp. 75-76.

activity within the Program, interdisciplinary and community project initiatives, and student exhibit curation and/or publication. From 2004 to 2006, it is estimated that 20 local and national public organizations were served by 5,660 hours of internship activity, ranging from curatorial and collections support to administration, public relations, exhibition, and educational services. Organizations represented for this period include:

- Alice Bear Conservation of Works on Paper, Seattle
- Bainbridge Island Historical Museum, Washington
- Bellevue Arts Museum, Washington
- Everglades National Park, Florida
- The Experience Music Project, Seattle
- Klondike Gold Rush National Historic Park, Seattle
- Museum of Contemporary Art, Chicago
- Museum of Flight, Seattle
- Museum of History and Industry, Seattle
- Nordic Heritage Museum, Seattle
- Northwest African American Museum, Seattle
- Pacific Science Center, Seattle
- Paul H. Karshner Memorial Museum, Puyallup
- Renton Historical Society, Washington
- Seattle Aquarium, Washington
- Seattle Art Museum and Seattle Asian Art Museum, Washington
- Seattle Folklore Society, Washington
- Wing Luke Asian Museum, Seattle
- Woodland Park Zoo, Seattle

Grants, fellowships, project initiatives, and curation/publication history²³ may be illustrated by a few recent examples,²⁴ including:

- **Learning for Leadership Council Grant** (funding for the organization of a professional development series in museology), 2005 – 2006
Rebecca Durkin and Martha Lindsey (Museology Graduate Students), Recipients
- **4th Annual New Voices in Indigenous Research Conference**, 2005
Miranda Belarde-Lewis (Museology Graduate Student), Student Presenter
- **UW Community Partnerships Project, Organizational Assessment of the Forks Timber Museum**, 2006
Amy Frost (Museology Graduate Student), Project Lead
- **Rifkind-Gore Library Fellowship**, 2006
Allison Faye (Museology Graduate Student), Scholar in Residence

²³ It should be noted that within the field of museum studies, exhibit curation is a more traditional measure of graduate success than academic publication.

²⁴ See also Section C: Attachment 3 (Alumni Publications), pp. 77-84.

- **Smithsonian Institute for the Interpretation and Representation of Latino Cultures Fellowship**, 2005
Maya Procel (Museology Graduate Student), Research Fellow
- **American Research Center in Egypt Fellowship**, 2005 – 2006
Wendy Doyon (Museology Graduate Student), Research Fellow
- **UW Electrical Engineering Centennial Exhibit**, 2005
Katie Steinmetz (Museology Graduate Student), Co-curator
- **San Juan Island National Historic Park, Native Archaeology Exhibit**, 2006
Amy Frost and Katie Chobot (Museology Graduate Students), Co-producers
- **Lopez Island Historical Museum, Native History of Lopez Island Exhibit**, 2006
Amy Frost (Museology Graduate Student), Curator
- **Sound Transit Light Rail Maintenance Base Exhibit**, 2006
Amy Frost (Museology Graduate Student), Consultant
- **Chehalis Tribe, Chehalis Basketry Exhibit**, 2005
Katie Chobot (Museology Graduate Student), Technical Assistant
- **University of Washington, Johnson Hall, Ancient Washington Exhibit**, 2006
Dawn Roberts (Museology Graduate Student), Curator
- **Pacific Science Center, Discovering the Dead Sea Scrolls, Sacred Text Exhibit**, 2006
Allison Faye (Museology Graduate Student), Curator

In addition to these activities, students also serve the campus museum community through practicum and work-study opportunities at the Burke Museum, the Henry Art Gallery, and the University of Washington Special Collections, Arboretum, Herbarium, and Fish Collection.²⁵ Internships and practica are a required part of the Program's course of study; they are supervised both on-site and off-site, and are structured to facilitate the direct application of training skills to extant situations. From 1991 to 2004, graduate students in the Program were eligible for Research Assistantships; however, state-funded student support is no longer available.²⁶ Students have regularly been employed as Museology Program and/or Burke Museum staff assistants on a project-specific basis since 1976; however, the absence of funded research appointments generally limits the extent of student productivity.

²⁵ See Section C: Attachment 4 (Graduate Student Practica, 2003-2006), p. 85.

²⁶ The Program has never been eligible to support formal Teaching Assistantships.

C4. Advances in the Discipline

Changing paradigms, funding patterns, and technologies have significantly influenced the Program's activities in a variety of ways. Because both the subject and learning environment of museology is the Museum, there is a direct and rapid relationship between changes in museum practice and museological scholarship. The most influential paradigm shift in museology in recent decades involves a shift away from exclusively curatorial studies to an integrated examination of museums as social institutions. As a result, educational theory, visitor studies, administrative theory, design theory, ethics, public history, and issues of cultural identity and representation have become central to the study and practice of museums. This changing paradigm has compelled the Program to update its curriculum to include a core focus on legal and ethical issues, as well as new models of public administration and museum funding. The Program now incorporates one of the most competitive curricula for ethical review in museum work, integrating the history and theory of museum ethics with opportunity for practice in the principles of community museology, tribal museum development, scientific interpretation in museums, collecting and cultural property ethics, issues of cultural patrimony, and repatriation.

According to a 1987 study investigating the relationship between administrative and curatorial training in 46 museum studies curricula throughout the country,²⁷ curatorial coursework far exceeded administrative coursework in all program categories.²⁸ At that time, 75% of the administrative credits required in museum studies curricula were taught as survey courses, whereas only 22% of the required curatorial credits were taught as survey courses, indicating that students of museology generally received specialized collections training with only a broad frame of reference for public administration. Of the 46 programs surveyed for this study, 8 were museum degree programs (including the University of Washington Museology Graduate Program). Among those 8 degree programs the distribution of required administrative courses was significantly higher than in other program categories, emphasizing the importance of administrative knowledge and skill areas to *degree-granting* museological curricula, so that, by the 1980s, the theory and practice of museum administration had become a qualifying feature of advanced museological study. In the twenty years since that study was published, the emphasis on administrative training has leveled to nearly equal status with curatorial training in museum studies degree programs. In 1987 the Museology Graduate Program included a survey of museum administration in its foundation 'Introduction to Museology' course, and in the intervening years has developed its curriculum to include one dedicated core course in museum administration, one special topics course in strategic planning for museums, and a capstone course in museum operations.

New technologies in museums affect both collections and public-oriented work (e.g. digitization, online collections, exhibit theory and design, civic engagement, public outreach, museum

²⁷ Joseph Cutshall King, *Synopsis of the Analysis of the Museum Studies Graduate Programs in the United States, Based upon the Knowledge and Skill Areas Developed by the National Association of Schools for Public Affairs and Administration* (NASPAA). (Albany, NY: Russell Sage College Evening Division, Department of Political Science and Public Administration, 1987).

²⁸ Program categories distinguish between (1) museum studies degree programs; (2) disciplinary degree programs with a museum studies option; and (3) certificate programs.

access). The role and study of technology in museums has not been fully integrated into the Program's core curriculum, and this is identified as a weakness by both instructors and students (whose individual curricula increasingly explore issues of museum technology).²⁹ Strategic development in this area is obtainable, provided increased administrative capacity and a commitment to faculty development.

Changes in research, scholarship and creative activity within the Program reflect advances in the discipline through thesis work, independent research, and student publication ranging from museum media and technology to visitor studies and qualitative research, educational programming, cultural theory, and community-based project development. Collaborative support for interdisciplinary program initiatives³⁰ reflects the scope of the Program as an institutional base for museological activity. The interdisciplinary structure of the Program allows for the integration of education, information science, anthropology, history, natural science, public administration, and design into individualized student curricula. The interdisciplinary requirements of the Program are very successful in guiding students into specialized areas of knowledge that greatly enhance their careers as museum practitioners. Given the focus on applied learning, critical literature review and research methodology have traditionally not been emphasized within the core curriculum. The Program is currently striving to address these issues through long-term strategic planning efforts for faculty and curriculum development; however, these efforts will remain limited in scope until the Program and its administrative support network are able to reach a sustainable resource capacity for operational development.

C5. Constituencies

The Program's constituency structure may be described in terms of three discrete categories: interdisciplinary,³¹ institutional/administrative, and practical. As an interdisciplinary unit the Program is very diverse in terms of professional representation. Interdisciplinary (advising) faculty currently represent the following disciplines and subfield specializations:

- *Anthropology*: Archaeology of Southeast Asia; geoarchaeology; environmental archaeology; Northwest Coast prehistory
- *Architecture*: Architectural design; color and light
- *Art History*: Native American art history; Native art of the Pacific Northwest coast; modern and contemporary art
- *Biology*: Ichthyology; mammalogy; biogeography of mammals in western North America; molecular biology; ecophysiology; plant systematics; evolutionary biology
- *Earth and Space Sciences*: Paleontology
- *Education*: Education and technology; information design
- *History*: History of material culture; history of legal culture; decolonization; British Empire

²⁹ See Section A: Attachment 1 (Student and Alumni Focus Group Report) and Attachment 2 (Faculty Focus Group Report), pp. 45-59.

³⁰ See Section C: Attachment 5 (Collaborative Projects, 2006), p. 86.

³¹ See Section C: Attachment 6 (Interdisciplinary Oversight), p. 87.

- *Museology*: Archaeology curation; fish curation; art curation; geology curation; history of museums; museums in the contemporary world; museum-based research in evolutionary biology; ethnological practice; museum anthropology

Administrative constituencies represent the following organizations and groups:

- University of Washington Graduate School
- University of Washington Educational Outreach
- University of Washington College of Arts and Sciences
- The Burke Museum of Natural History and Culture
- The Museology Advisory Board - A 23-member board representing the Henry Art Gallery, the Makah Cultural and Research Center, the Frye Art Museum, the Henry Ford Museum, the Museum of Flight, the Seattle Art Museum, the Museum of History and Industry, the Pacific Science Center, Yakima Nation Museum, the Tacoma Art Museum, the Experience Music Project, the Bellevue Arts Museum, the Burke Museum of Natural History and Culture, the Smithsonian Institution, and the University of Washington Graduate School, Educational Outreach, College of Arts and Sciences, School of Art, History Department, and Anthropology Department.

As an applied course of study, the Program operates on a somewhat more modest scale with less diversity of professional representation than within the interdisciplinary cohort, due to the relatively informal nature of practical museum training. At the present time, the Program's core teaching faculty represents two members of the MIFG and 12 auxiliary instructors, 7 of whom represent the Burke Museum and the Henry Art Gallery, and 5 of whom are independent specialists in museum education, conservation, archives and special collections, and museum operations; (6 of these auxiliary instructors are also alumni of the Program).

Interdisciplinary (teaching) faculty currently represent the following disciplines and subfield specializations:

- *Anthropology*: American Indian Studies; biocultural anthropology; Oceania
- *History*: American decorative arts
- *Museology*: Museum law and ethics; community museology and indigenous representation; material culture studies; museum operations and administration; museum exhibition

Auxiliary (teaching) faculty currently represent the following subfield specializations:

- Curatorial studies
- Archaeology collections management
- Art collections management
- Ethnology collections management
- Museum operations and facility
- Museums and the Native American Graves Protection and Repatriation Act

- Archives and Special Collections
- Art museum studies
- Museum education
- Visitor Studies
- Museum interpretation
- Conservation

Based on an internal faculty survey,³² applied coursework in the Program's core curriculum currently represents the following teaching methods:

- 52% laboratory
- 39% lecture
- 9% other (e.g. seminar discussion, field trips)

Approximately 28% of student responsibility is group-oriented, 40% is individual, 17% is exam-based, 5% is research-based, and 10% is based on other types of learning exercises. Laboratory classes generally consist of hands-on experimentation, accompanied by a lecture component. Lecture and seminar-based classes generally use a combination of required texts, distributed material, films, guest lecturers, panel discussions, and case studies.

Constituent relations and communication are a challenge for the Program, due to limited staff resources and complex governance. The Burke Museum provides the Program's operational base, however without a home department the Program's personnel base is widely dispersed. Interdisciplinary structure and variation provides strength of curriculum, but also generates an inherent vulnerability in terms of communication and regulation. The management of personnel distribution and responsibility within the Program requires strategic attention.

Museums by definition are highly diverse in terms of discipline specialization, career differentiation, structural models, and methodological approach. Mastery of the knowledge and skill base necessary for success in the museum profession requires heterogeneity of faculty, especially for a generalist museology program. One of the great strengths of the Program is that faculty include specialists from academia (the MIFG) and the museum profession (the AFG), as well as some who represent both communities, such as the curatorial staff of the Burke Museum and the interdisciplinary faculty dedicated to the Program. Methodologies and paradigms proscribed by the faculty are informed by their particular disciplines and/or subfields of specialization.

As the institutional host of the Museology Graduate Program, the Burke Museum allocates office space for one dedicated museology faculty and office space for the Museology Student Center (reference library, computer lab, and work area)³³. It is very likely that office space for a second dedicated faculty member will be located in that faculty member's home department elsewhere on campus. Those members of the MIFG who hold the rank of Curator at the Burke Museum

³² Conducted in July 2006.

³³ The office of the Acting Director is approximately 110 square feet. The Student Center is approximately 250 square feet. There is also an additional office space of 50 square feet for the Director Emeritus.

may have office space at the museum in the context of their research and collections responsibility. Currently, four members of the MIFG hold curatorial appointments and maintain offices at the Burke Museum. Additionally, the Director of the Burke Museum, also a member of the MIFG, maintains an office in the museum. The remainder of the MIFG maintain offices within their home departments across the University's campus.

The AFG is comprised of working professionals from museums or museum-related institutions throughout the Seattle community. Six of the twelve auxiliary faculty are employed by the University and currently maintain offices at the Burke Museum, the Henry Art Gallery, and the Special Collections department of the University of Washington Libraries. The remainder of the AFG maintain offices at their respective places of work off campus.

It is also important to note that the staff of the Museology Program, both dedicated and support, are located at two separate University sites: Roosevelt Commons at 4311 11th Ave. NE in the University District (temporary Educational Outreach campus) and the Burke Museum situated at the northwestern corner of the UW campus.

While the Burke Museum has been a supportive and generous host institution for the past 34 years, it is now experiencing severe shortages of space for its own programs, collections, and staff.³⁴ The Program has neither a building nor physical facility appropriate to a program with a student cohort that will vary between fifty and sixty students per year. Access to spaces suitable for a quarterly Program meeting must be arranged through the Burke Museum or through Central Support at Educational Outreach for space elsewhere on campus. Again, it is important to note that the Burke Museum has only one space with sufficient space for a quarterly Program meeting, the Burke Room. In that context, the Museology Graduate Program competes against the Burke Museum's menu of education programs and special events.

While students have a Student Center in the basement of the Burke Museum, it is quite modest at approximately 250 square feet. It serves as a small reference library and research center with four computer terminals and printer, a copy machine, seating for a maximum of ten students, and storage equipment for Program supplies.

These conditions present two significant challenges for the Program: cohesiveness and communication. While the interdisciplinary nature of the Program is a crucial characteristic, faculty, staff and students are scattered across campus, and rarely have the opportunity to interact with each other to develop a sense of Program identity and academic camaraderie. Indeed, because the program emphasizes practical training, students often complete coursework in museums throughout the Puget Sound region with few ties to campus life and with fewer opportunities to strengthen relationships with faculty and fellow students.

³⁴ The Director of the Burke Museum recently announced the initiation of the second phase of the Burke Museum's Strategic Plan for Growth. Although a timeline has not been established, this phase will either involve a complete renovation of existing museum space in concert with a modest expansion of facilities or a complete tear down of the existing structure and construction of a new facility. In either case, the Program will need to be relocated to temporary facilities for the duration of the project.

The second challenge is a familiar one to a University community that values interdisciplinary collaboration, but understands barriers to success. Ongoing and effective communication among the MIFG, the AFG, Educational Outreach, Burke Museum staff, museology students, and Program staff is a demanding and constant consideration. It has been consistently cited in surveys and focus groups by students, faculty and staff as a significant weakness.³⁵ This is especially true in the context of the search for a new Program Director.

These key challenges are interrelated and the current administration has implemented or is in the process of implementing a number of initiatives to hasten resolution. First, quarterly informational program meetings were established in the fall of 2005 and will be continued into the future. Second, an informational Program intranet (www.depts.washington.edu/uwmus) has been implemented in the fall of 2006 to serve the needs of students, faculty and alumni. Third, since 2004, faculty have been routinely invited to Program orientation and graduation ceremonies and receptions. Fourth, the Program has engaged in three collaborative projects or grant proposals with faculty members from both the MIFG and the AFG in 2006. Fifth, the faculty admissions committee process will be reviewed and revised in the fall of 2006 to ensure broader faculty participation and earlier student/faculty advising commitments. Sixth, quarterly Program reports will be submitted to the faculty and an annual end of year meeting of the faculty will be scheduled for Spring quarter 2007. While it is premature at this time to assess the impact or success of all of these measures, there is anecdotal evidence that the first four actions have been well received.

C6. Faculty Productivity

Faculty productivity, as defined by the mission of the Program, is governed by the interplay of three basic factors: temporal, human, and financial. The consequence of each of these factors escalates as the size of the total student cohort increases. From 2000-2004, the average student cohort was 16. In the fall of 2006, the total student cohort numbered fifty-one. With the concurrent increase in student advising and teaching needs³⁶ time and human resources are stretched to capacity, relegating research emphases and product to secondary status and impacting the quality of faculty service to students.

Essential to the resolution of these issues are the following propositions: first, renew the search for a Program Director to fill the current vacancy; second, increase the size of the MIFG and encourage their collective commitment to museology student advising; and third, establish a strategic plan for the development of dedicated museology faculty.

³⁵ See Section A: Attachment 1 (Student and Alumni Focus Group Report) and Attachment 2 (Faculty Focus Group Report), pp. 45-59.

³⁶ Core museology courses have been restructured to address class size and are now offered yearly, registering between 25 and 30 students. The number of students in the average core museology course has increased by approximately 26%.

C7. Staff Productivity and Development

The staff of the Museology Graduate Program currently consists of the Acting Director³⁷ and the Program Administrator (a position housed in Educational Outreach but dedicated solely to the Museology Program). Additional part-time administrative support is provided by the Assistant Director of Academic Programs and the Program Coordinator at Educational Outreach. Temporary staff assistance has been achieved through the employment of museology graduate students as work study or hourly employees. The Program typically employs approximately five students in the areas of office support, Student Center management, course support, and general student liaison and communication support.

In essence, the Program has no permanent staff. The Program Administrator, the Assistant Director of Academic Programs, and the Program Coordinator are governed by the personnel policies of Educational Outreach. The Acting Director does participate in the formal job performance evaluation of the Program Administrator in concert with the Director of Academic Programs at Educational Outreach on an annual basis. The Acting Director was also a member of the search committees for the Program Administrator and the Assistant Director of Academic Programs, both of whom were hired in the fall of 2005 and winter 2006 respectively.

Student employees are reappointed on a quarterly basis and are subject to a review of job performance at that time. Meritorious service is formally acknowledged by interview and letter, and salary increases within the scope of University personnel policies may be awarded.

Program support staff at Educational Outreach have access to professional development funds. In addition, the Program supports conference attendance for faculty, staff, and students on a limited basis.

³⁷ The current Acting Director serves as the principal administrator, dedicated Program faculty with an interdisciplinary appointment in History, and primary student advisor.

Section D: Relationships with Other Units

As outlined in the previous section, participation in collaborative interdisciplinary initiatives is a traditional and ongoing priority of the Program. In addition to both large and small-scale interdisciplinary projects, the Program receives an increasingly high number of requests for student collaboration on local, regional and community-based projects. Requests for interns, specialists, and project development support from the Program have increased significantly over the past year.³⁸

Collaborative relationships with other units are absolutely fundamental to graduate education in museology at the University of Washington. Interdisciplinary relationships improve graduate education by providing hands-on opportunities with all types of museum collections (e.g. archaeology, art, biology, ethnology, geology, history), archives and special collections, exhibition, education, planning, development, and public administration, as well as academic training and research opportunities in traditional disciplines with a direct influence on the history, theory and development of museums in society (e.g. anthropology, architecture, art history, biology, education, geology, history, information technology, international studies, philosophy, public affairs, psychology, sociology). From an initial emphasis on interdisciplinary partnership with the UW Department of Anthropology, the Program's relationship to other units has grown to include active collaboration with more than 10 schools and departments throughout the University.³⁹ Ties to other units have aided the Program in the recruitment of advising faculty, but not of teaching faculty (which is typically arranged through ties with the professional museum community). Administrative limitations (vis-à-vis governance, staffing, and constituent relations) often impede the adequate development of interdisciplinary research and teaching potential within the Program.

Interdisciplinary student exchange between the Program and other units over the past ten years is reflected by individualized courses of study within the Program,⁴⁰ as well as interest in the Program by students of traditional disciplines. Over the past ten years, outside student enrollment in museology courses (including enrollment in the Graduate Certificate option),⁴¹ has most frequently represented students of anthropology, history, art history, and librarianship.

³⁸ Request of this nature are received by the office of the Program Administrator.

³⁹ The number of university units in active collaboration with the Program varies over time.

⁴⁰ See Section D: Attachment 1 (Thesis Oversight by Academic Department, 1996-2006) and Attachment 2 (Interdisciplinary Coursework, 1996-2006), pp. 88-89.

⁴¹ See Appendix C: List of Special Pathways, Options, and Certificates Within Degree.

Section E: Diversity

E1. Underrepresented Groups

Student Cohort

From 1998 to 2005, approximately 12% of graduate students enrolled in the Program indicated affiliation with an underrepresented group, 5% were international students, and 87% were female students. For the same period, approximately 10% of applicants reported affiliation with an underrepresented group, 7% were international applicants, and 87% were female applicants.⁴² Of the 76 degrees granted from 1995 to 2005, approximately 7% were granted to students reporting an affiliation with an underrepresented group, 12% were granted to international students, and 87% were granted to female students.⁴³

Faculty Cohort

Among the Program's interdisciplinary (teaching) faculty group, 1 faculty member (of 2) indicates an affiliation with an underrepresented group (Native American); both interdisciplinary teaching faculty members are male.

Among the Program's auxiliary (teaching) faculty group, 11 out of 12 faculty members (or 92%) are female.

Among the Program's interdisciplinary (advising) faculty group, 6 out of 15 faculty members (or 40%) are female.⁴⁴

Staff

Among the Program's dedicated professional staff, 1 staff member (of 2) indicates an affiliation with an underrepresented group (Hispanic American); 1 of these 2 dedicated staff members is female.

E3. Recruitment and Retention

Diversity within the context of the Program extends to disciplinary interests and career goals, as well as to the representation of ethnic minorities. The philosophical foundation of the Program is based on a diversity of perspectives; but the Program has had limited experience with outreach and recruitment of dedicated faculty and staff over the past twelve years. Diversity was not a factor in faculty changes during that period.

⁴² See Section E: Attachment 1 (Graduate Student Enrollment, Statistical Summary 1998-2005); Attachment 2 (Graduate Student Applications, Statistical Summary 1998-2005); Attachment 3 (Graduate Student Enrollment, 1998-2005) and Attachment 4 (Graduate Student Applications 1998-2005), pp. 90-93.

⁴³ See Section E: Attachment 5 (Degrees Granted, Statistical Summary, 1995-2005), p. 94.

⁴⁴ Other variables of interdisciplinary faculty diversity are unknown, as the Program does not represent a home department.

There is no existing documentation of outreach or recruitment efforts prior to 2003. Since 2003, with the support of Educational Outreach, the Program has begun tracking application and admissions data and developing its recruitment process.

The total student retention rate from 1998 through 2005 was 77%. How or whether diversity issues contributed to the rate of withdrawal is currently unknown.

The most critical factor impeding efforts to recruit and retain students of underrepresented groups is financial. With the transition of the Program from a state-supported to a fee-for-service model, access to Research Assistantship and GO-MAP funding was terminated. The Program currently has limited support funding for recruitment.⁴⁵

The University could be of most assistance to the Program in this context by exploring new models for Research Assistantship and GO-MAP support to fee-for-service graduate programs. In addition, the Program would be well-served by University assistance in establishing a scholarship endowment program and appropriate diversity recruitment models.

E4. GOMAP Participation

As mentioned previously, with the transition of the Program from a state-supported to a fee-for-service model in 2003, access to funds from GO-MAP was discontinued. All students accepted into the Program are introduced to GO-MAP and the Office of Minority Affairs during orientation. The Program does not have a minority student recruitment and retention program at this time.

E5. Impact of Diversity

Diversity of the student body and faculty within the Program is essential in creating a learning environment in which issues of social relevance can be explored within museological contexts. The principals of critical museum studies include examination of the social conditions of all areas of museum practice. This discourse is framed and enriched by graduate programs representing a diversity of faculty and student perspectives; and has a direct impact on the museum community. It is therefore in the best interest of the Program to cultivate all forms of professional and social diversity.

⁴⁵ According to the Memorandum of Agreement, "[A]ny institutional financial aid will be generated from self-sustaining program revenues." See Section A: Attachment 6 (Memorandum of Agreement for a Fee-Based Master in Museology), pp. 68-72.

Section F: Degree Programs

F2a. Program Objectives

In concurrence with the mission statement of the Program,⁴⁶ the major objectives are to provide (1) a strong interdisciplinary structure; (2) opportunity for student productivity through a network of internships, practica, assistantships, conference and seminar attendance, basic and applied research projects, and curation/publication; (3) teaching methods that integrate applied learning and critical thinking; and (4) a rigorous qualifying structure for original thesis composition. Generally, the Program consistently meets the first two of these objectives, and is actively working within its existing structure to more fully develop areas (3) and (4).

Due to the absence of any published study of formal comparison between existing degree programs in museum studies, the Self-Study group developed an internal research initiative for comparative review. Based upon this review of the 15 national programs acting as peers to the UW Museology Graduate Program⁴⁷, the most common structure for degree programs in museum studies emphasizes interdisciplinary affiliations with anthropology and history (40%); a generalist museological curriculum (73%); internship requirements (100%); both traditional and project-based thesis options (40%); and applied learning methods (100%; with about 50% of the programs reporting an additional emphasis on theoretical principles). In relation to the Museology Graduate Program's above-stated objectives, this comparative review suggests that 6 of the 16 national programs exhibiting similar degree structure are competitive. These include the degree programs at Harvard University, John F. Kennedy University, New York University, Texas Tech University, the University of Florida, and the University of Washington.

In terms of specific degree structure, the closest comparison to the UW Museology Program is the Master of Liberal Arts in Museum Studies at Harvard University. The museum studies program at Harvard University was restructured as an interdisciplinary degree program in 2003, and exhibits several categories of affinity with the UW Museology Program, including:

- Program administration through Harvard University Extension School
- An interdisciplinary core curriculum connected to scholarship in anthropology, art history, history, and natural history
- Disciplinary course distribution integrating training in both curatorial methods and museum administration
- A 12-member advisory board comprised of both institutional representatives and members of the professional museum community

⁴⁶ The mission of the Museology Graduate Program is to be the foremost national training program for museum professionals, by providing advanced instruction in all areas of museum practice, promoting interdisciplinary collaboration, and teaching students to think critically about the work of museums.

⁴⁷ These include the museum studies programs at Baylor University; George Washington University; Harvard University Extension School; Indiana University – Purdue University Indianapolis; John F. Kennedy University; New York University; San Francisco State University; Southern University at New Orleans; Texas Tech University; University of Colorado at Boulder; University of Florida; University of Kansas; University of Oklahoma; and University of Toronto. See Section F: Attachment 1 (Peer Programs Comparative Review), pp. 95-96.

- A teaching faculty of 12

Several points of interest may be raised by direct comparison with the museum studies program at Harvard University. For example, the Harvard curriculum has instituted coursework in critical museum studies as well as research methods and scholarly writing in museology; additionally, the program has been designed with a core structure that facilitates disciplinary specialization through 5 different track options. In these respects, the Harvard University program demonstrates a stronger curriculum capacity than the UW Museology Program. Current enrollment in the museum studies program at Harvard is 119, compared to 60 at the University of Washington; however, the two programs share the same amount of teaching faculty, indicating a stronger base of instructional capacity at the University of Washington⁴⁸. The two programs also share a close resemblance in administrative structure. The program at Harvard describes the function of its advisory board as “[a] board of museum professionals from Harvard University and the Greater Boston area...formed to advise the Extension School administration on museum-related issues, trends in museums today, curriculum development, and oversight of thesis directors.”⁴⁹ The critical issue raised by such a comparison concerns general program capacity and sustainability, as it relates to interdisciplinary operations, administrative operations, and curriculum standards. The development of a strategic structure for long-term planning in the Program should be informed by this initial review of institutional operations among various peer programs, as a measure of qualitative evaluation.

F2b. Program Standards

Governance of the Museology Graduate Program includes the oversight by a 23-member Advisory Board comprised of museum leaders and scholars, who are recognized both locally and nationally. The Program and its administration work closely with this group in order to incorporate the input of the professional museum community into the overall outcome of the Program. The guidance of the Advisory Board is considered integral to the Program's long-term planning process, as a measure of appropriate governance with respect to maintaining the highest-level of training standards for emerging museum professionals. This administrative initiative, adopted in 2004, represents the Program's effort to form an integrated approach to Program development, combining institutional and professional accountability, in order to better measure the success of meeting Program objectives. Such an initiative is consistent with national program standards as recommended by the American Association of Museums, that “[a] museum studies graduate program must have clearly defined and publicly stated goals that will provide a frame of reference for internal and external evaluation and meet the qualifications of both the university and the museum profession.”⁵⁰

In addition to institutional and comparative criteria for degree program assessment, the Program qualifies its objectives in relation to national and international standards of academic and

⁴⁸ See Section F: Attachment 2 (Peer Programs Teaching Faculty), p. 97.

⁴⁹ Harvard Extension School, “Overview,” (2006) 1 Sept. 2006 <<http://www.extension.harvard.edu/2006-07/programs/museum/overview/>>.

⁵⁰ American Association of Museums (AAM). *Museum Studies Programs: Guide to Evaluation*. (Washington, D.C.: AAM, 1987).

professional training, as advanced by the American Association of Museums and the International Council of Museums.⁵¹ The following assessment is based on relevant areas of professional and academic competency which are currently addressed by the Program's core curriculum structure.⁵² (It should be noted, however, that many of the competency areas that are not fully addressed by the Program's core curriculum are frequently addressed in individual student curricula through elective coursework, internship and practicum work, independent study, directed research, and thesis work).

⁵¹ See Section F: Attachment 3 (ICOM Curricula Guidelines for Museum Professional Development) and Attachment 4 (AAM Training for Entry-Level Museum Professionals), pp. 98-111.

⁵² See Section F: Attachment 5 (Core Curriculum Description), pp. 112-113.

International Council of Museums, ICOM Curricula Guidelines for Museum Professional Development⁵³

"General Competencies": 45 of 60 areas addressed (75%)

Areas not fully addressed by core curriculum:

- 'Inter-cultural communication'
- 'Environmental audits'
- 'Environmental custodianship'
- 'Analysis of evaluation data'
- 'Report methods for evaluation data'
- 'Financial analysis and reporting methods'
- 'Multimedia formats in Information Technology'
- 'Political considerations in interpersonal relationships'
- 'Knowledge of local, national, regional, international issues, resources and conditions for museums and society'
- 'Quality maintenance of services and products in the nature of museum work'
- 'Continued professional education'
- 'Recognition and integration of diversity into all professional processes'
- 'Critical thinking in research'
- 'Research methodology'
- 'Literature and information sources in the field'

"Museology Competencies": 20 of 30 areas addressed (67%)

Areas not fully addressed by core curriculum:

- 'Criticisms of museums'
- 'History, philosophies and current status of museums, the profession and collections generally and in local, regional, national and international contexts'
- 'Leisure and tourism'
- 'Identity and nationalism'
- 'Types of governance'
- 'Cultural democracy'
- 'Professional vs. vocational occupation'
- 'Artistic freedom of expression – local, national and comparative approaches to the legal context for practice'
- 'Political, economic, social and cultural contexts of museums in local, national and international arenas'
- 'Research activities, both discipline-based and museological'

"Management Competencies": 68 of 88 areas addressed (77%)

⁵³ Section F: Attachment 3 (ICOM Guidelines for Museum Professional Development), pp. 98-107.

Areas not fully addressed by core curriculum:

- 'Adaptive use of architecture'
- 'Relationship of form and function in museum architecture'
- 'Theory and practice of museum architecture'
- 'Contract management'
- 'Audit'
- 'Financial reporting'
- 'Financial risk management'
- 'Cross-cultural human resource training'
- 'Labor relations'
- 'Human resource supervision'
- 'Training needs analysis of organization and staff and provision'
- 'Legal system – national and international comparisons'
- 'Tourism and business links in marketing'
- 'Hospitality management'
- 'Physical plant maintenance'
- 'Cross-cultural skills in organizational theory'
- 'Models of organizational change'
- 'Reflexive practice in processes of change'
- 'Understanding of how innovations emerge within complex organizations'
- 'Re-engineering'

"Public Programming Competencies": 18 of 30 areas addressed (60%)

Areas not fully addressed by core curriculum:

- 'Communication theory'
- 'Knowledge of the dynamics of symbolic experience'
- 'Developing communication linkages and creating relevant focal points and forums for exchange of ideas'
- 'Semiotics – what things signify'
- 'History and philosophy of education and interpretation'
- 'Publications and products'
- 'Local, national, international and regional situations, issues in visitor services'
- 'Non-visitors characteristics'
- 'Numbers and types of visitors'
- 'Visitor characteristics'

"Information and Collections Management and Care Competencies": 42 of 49 areas addressed (86%)

Areas not fully addressed by core curriculum:

- 'Copyright of copies, reproductions and digitization'
- 'Quality control of copies, reproductions and digitization'
- 'Built environment including sites, landscapes, structures'

- 'Data collections, preparation and analysis'
- 'Research design'
- 'Phases of the research process'
- 'Sampling procedures, survey tools and procedures'

Overall Competency Rate (per ICOM): 73%

American Association of Museums, Training for Entry-Level Museum Professionals⁵⁴

“Core Expectations”: 14 of 18 areas addressed (78%)

Areas not fully addressed by core curriculum:

- ‘Visitor-centered organization and activity’
- ‘History of museums and their role in society’
- ‘Skill in research’
- ‘Knowledge of a traditional academic discipline’

“Core Curriculum”: 21 of 23 areas addressed (91%)

Subjects not fully addressed by core curriculum:

- ‘Museum History’
- ‘Museums and Technology’

“Personal Skills”: 3 of 4 areas addressed (75%)

Skills not fully addressed by core curriculum:

- ‘To place a premium on continued learning’

“Professional Specialization”: 19 of 30 areas addressed (63%)

Areas not fully addressed by core curriculum:

- ‘Social science research design and methodology’
- ‘Basic math and statistics’
- ‘Visitor studies theory and literature’
- ‘Connoisseurship relevant to museum collections’
- ‘Market knowledge relevant to museum collections’
- ‘Exhibit fabrication’
- ‘Customer service techniques’
- ‘Graphic design’
- ‘HTML or multimedia programs’
- ‘Graphic design for public relations’
- ‘Ticketing systems’

Overall Competency Rate (per AAM): 77%

⁵⁴ See Section F: Attachment 4 (AAM Training for Entry-Level Museum Professionals), pp. 108-111.

F2c. Program Graduates

The Program typically stays informed of career options for graduates through a variety of sources, including:

- Advisory Board communications
- Communication with interdisciplinary units and supporting faculty
- General inquiries and communication from community groups and professional museum networks within and beyond the Puget Sound region
- Alumni and word-of-mouth communications
- Collegial activity within professional organizations and societies at the national level
- Subscription to professional publications including journals and newsletters (these are actively maintained and available to students)
- Local, regional, and national conferences and professional meetings (students and Program representatives regularly attend professional meetings such as the American Association of State and Local History and the American Association of Museums, among several others)
- Museum listserv and Web resources (these are actively monitored by the Program Administrator)

The Program maintains a database of employment, internship and conference opportunities for students and alumni; professional announcements are regularly communicated to students through the Program’s listserv, quarterly functions, communication from the Program Administrator, and through the Museology Graduate Student Center at the Burke Museum. Trends and directions in museology issuing from professional sources have a direct impact on curriculum review and planning efforts.

According to available records, the Program’s overall job placement rate from 1974 – 2006 averages 76%.⁵⁵ This figure is based on the percentage of total Program graduates whose first job following completion of the Program was in the field of museum or non-profit practice. Due to the broad scope of study afforded by museology, and the range of interests which precede graduate study in museology, this figure represents only a general frame of reference for success in graduate placement. The Program cannot assume the direction of a student’s career upon entering the Program, for a number of extenuating factors. Students commonly pursue graduate study in museology to (1) enter the museum profession; (2) provide professional support for existing careers; (3) provide a practical base within a related doctoral track (e.g. Cultural Resource Management for archaeology); and/or (4) establish a knowledge base for further academic/doctoral study. Because professional intent is not limited to traditional paths in research and teaching,⁵⁶ the Program must assume a very diverse set of variables for measuring the success of its curriculum; however, as the majority of students do wish to enter the museum field in some capacity, the 76% placement rate may be considered a baseline for monitoring the success of Program graduates.

⁵⁵ See Appendix E: Placement of Graduates, 1974 – 2006.

⁵⁶ Roughly 8% of Program graduates pursue doctoral studies; about 50% of those are in anthropology.

Section G: Graduate Students

G1a. Graduate Student Recruitment

According to the “Fee-Based Graduate Degree Applicant Survey,” over 93% of all applicants who responded in 2006 utilized an internet search to identify and gather information about museum studies graduate programs. Beginning in the fall of 2004, the Program developed and launched its first Program-specific website. Prior to that date, online information relating to the Museology Graduate Program was embedded within the larger Graduate School website, creating accessibility challenges. The Program’s website appeared to have only a marginal impact on recruitment numbers for the 2005 admissions cycle with 78 complete applications received (approximately the average number received over the past five years). Generally, response to the new Program website was positive and the site was updated during the spring of 2005. The impact for the 2006 admissions cycle was dramatic with the reception of 139 complete applications, nearly a 44% increase over the previous year.

An unexpected secondary benefit of the Program’s enhanced online presence was an increase of campus visits by prospective students. In anticipation of the 2005 admissions cycle, three prospective students visited the University on their own volition and arranged for an interview with the Acting Director. In the lead up to the 2006 admissions deadline, over three dozen prospective students requested interviews with the Acting Director and tours of the Program. As a result of the increased interest, a prospective student information fair and open house was launched in the fall of 2006. While modest in its scope (16 prospective students attended), it will be scheduled again for the fall of 2007 and possibly a second event will be scheduled in the winter or spring of 2007 depending on interest.

The alumni are envisioned as a secondary avenue of recruitment for the Program. The “Fee-Based Graduate Degree Applicant Survey” also indicated that 38% of all respondents to the survey learned of the Program through colleagues, co-workers, and friends. Prior to 2004, alumni were not formally tracked by the Program. In 2006, a Museology alumni database was developed and an initial alumni event was held at the Burke Museum in the spring of 2006. As a means of maintaining contact and encouraging communication, an electronic newsletter for alumni, students, and faculty will be launched in the fall of 2006. Results will be tracked through surveys by Educational Outreach and assessments of success will be available during the summer of 2007.

G1b. Retention Rates

The retention rate for the Museology Graduate Program from 1998 to 2005 is approximately 77%.⁵⁷ Attrition causes have not been officially tracked or investigated, however over the past five years, the noted causes of attrition have been financial reversals, personal and family issues, health issues, and career changes. Attrition issues are monitored through frequent communication between faculty and students. In many situations, admission deferments for a year can be especially effective in retaining student enrollment.

⁵⁷ Section G: Attachment 3 (Graduate Student Retention), p. 122.

G2. Advising, Mentoring and Professional Development

Communication between Program administration and graduate students is accomplished in various ways. A full-time Program Administrator is responsible for communicating aspects of degree administration, coursework requirements, and performance standards, and acts as an administrative advisor and liaison between the offices of Educational Outreach (who are responsible for administrative policy and procedure, marketing, outreach, and Program development), offices of the Burke Museum (who provide the Program’s base of operations), the Program Director, and the student body.

The office of the Acting Director is housed at the Burke Museum, and is regularly available to students for advising appointments. Mentorship, specific degree requirements, and expected standards of performance and integrity generally issue directly from the office of the Director, a practice which sustains a high level of collegiality within the Program. The Program maintains a graduate student listserv, which disseminates Program updates, policy guidelines, employment and internship opportunities, conference and event information, and general administrative regulations. The Program also provides a Graduate Student Handbook, which functions as a guide to graduate study in museology at the University of Washington (including timelines, program benchmarks, committee formation, coursework and presentation requirements, thesis criteria, forms and procedures, University resources and requirements, and student performance expectations); the handbook was initiated in 2005, and is updated annually. In addition, quarterly student meetings are held by the Acting Director and Administrator to disseminate updates and to field student’s questions and concerns.

Marketing initiatives adopted by Educational Outreach beginning in 2004 have provided an effective course of development for outreach and communication among the Program’s constituents (i.e. prospective students, student body, alumni, faculty, staff, Advisory Board members, and University administration). While still in the initial stages of planning and development, these initiatives have already produced notable outcomes. Since the creation of the Museology Graduate Program website, applications for admission have almost doubled, and important Program resources have become available online. This visibility and accessibility to a wider audience has generated positive feedback, and has also eased some of the administrative issues which resulted from the Program’s reconfiguration to a fee-for-service program in 2004. The Program is largely built on strength of reputation, and the administration of Educational Outreach demonstrates the capacity to enhance the Program’s national profile.

As a consequence of limited staff resources and increased student enrollment, oversight of best practice in graduate student education is strained. Remedial policy measures are needed to address standards of scholarly integrity, thesis and thesis project criteria, and committee procedure. The Program hopes to institute a planning structure to facilitate student/faculty relations and the regulation of research activity during the 2006-2007 academic year.

Professional Development Plan

Professional development activities within the Program are intended to prepare students for career opportunities in:

- Museum and Non-profit Administration
- Curatorship
- Collections Management and Preservation
- Museum Registration
- Exhibition and Interpretation
- Museum Design
- Museum Education and Public Programming
- Public Relations and Marketing
- Museum Development
- Archives and Special Collections
- Museum Law and Policy
- Information Management
- Audience Research
- Collections Research
- Specimen Preparation and Documentation
- Doctoral studies

Graduate education in museology at the University of Washington provides support for professional development in these areas through:

- Hands-on learning
- Internship experience
- Practicum experience with collections at the University of Washington (including the Burke Museum, the Henry Art Gallery, and the University of Washington Special Collections, Arboretum, Herbarium, and Fish Collection)
- Support for interdisciplinary research initiatives⁵⁸
- Promotion of professional ethics in all areas and disciplines related to museum practice
- Funding for attendance and presentation at professional meetings of any association related to a student's course of study in museology

Students are prepared for these opportunities by the coordinated oversight of interdisciplinary faculty, teaching faculty, professional mentors, and program advisors. The Program promotes the well-rounded preparation of graduate students for the technical work of museums as well as the critical study of museological principles. Coursework is designed as a combination of seminar instruction, applied lab work, group projects, and independent research. Students are required to develop presentation skills in both project and seminar-oriented class work, leading to the final thesis and exam qualification process. The Program facilitates individual research initiatives

⁵⁸ The establishment of a research funding base within the Program is an immediate priority.

through the support of its interdisciplinary faculty who oversee independent study and directed research projects involving the theoretical principles and research methods of associated disciplines in the humanities, social sciences, and natural sciences. The presentation and publication of student research is guided by Program faculty and advisors in relevant subject areas, and funding for these opportunities is provided internally on a case-by-case basis. Students of museology participate in professional development seminars across many disciplines including law, conservation, information and library science, and public affairs. In addition to interdisciplinary exchange through academic activities, the Program has also collaborated in developing museum-specific seminars and workshop series throughout the local area.

G3a. Student Governance

Museology graduate students have influenced the governance of the Program in three ways since 2003. First, students have participated in an annual SWOT (Strengths, Weaknesses, Opportunities, Threats) exercise as a component of the study of strategic planning in the museum theory and management course. The findings of this exercise are used to identify important planning issues and priorities for the Program.

Second, students have been involved in the search for the new Program Director position. A student representative was appointed to the search committee in 2006 and ensured that student views were communicated to the committee. Students also had the opportunity to interview the candidates in the spring of 2006. While the committee was unsuccessful in this initial search effort, student participation was an integral part of the process and will be continued in future efforts.

Third, student evaluations of courses and instructors are reviewed extensively and have significant influence on curriculum and faculty planning.

G3b. Grievance Process

The Museology Graduate Program adheres to the grievance process as described in "Graduate School Memorandum No. 33: Academic Grievance Procedure." No grievances have ever been lodged against the Museology Graduate Program.

Section A: Attachments

Section A: Attachment 1 (Student and Alumni Focus Group Report)

Participants – April 15, 2006

1. Cory Sbarbaro, Facilitator
2. Nora Atkinson
3. Brian Carter
4. Katie Chobot
5. Georgia Dailey
6. Rachel Evans
7. Dominic Hall
8. Diana Hennick
9. Martha Lindsey
10. Beth Moyer
11. Latasha Richards
12. Dawn Roberts
13. Anna Siedzik
14. Hillary Ryan (Alumna)

Executive Summary: Critical Themes

Personnel – Staff and faculty are very strong, but their size and diversity are inadequate; recent staff development has been positive, but the administration and Interdisciplinary Faculty Group need critical attention to address student development; there is insufficient communication between students, alumni, faculty and staff.

Scholarship – The quality of instruction is exceptional, but all areas of the Program's curriculum need a significant and immediate investment of resources to maintain and develop the Program's national standing (see General Evaluation).

Professional and Program Resources – Access to professional resources and development is generally very positive, but many Program resources are underutilized (e.g. the Henry Art Gallery); more dedicated instructional space is needed, and a great deal more technological support, both web-based and classroom-based, is needed.

Executive Summary: General Evaluation

The Museology student body recognizes the quality of instruction, the high competency of existing staff and faculty, and substantial access to professional resources to be among the greatest strengths of current Program operations. Generally, issues of degree administration through UW Educational Outreach, avenues of communication regarding student services, and the lack of rigorous academic standards are perceived as operational vulnerabilities. Students and alumni express the need to integrate applied coursework and scholarship, and this response

correlates with the desire for significant faculty development within the Program. Specific challenges in the operation of the Program include underdeveloped administrative support (vis-à-vis student services, registration, financial aid, etc.) and faculty support (vis-à-vis advising, curriculum guidance, thesis oversight, etc.); however, it is important to note that this inadequacy is perceived only in relation to the size and representation (academic, professional, and demographic) of faculty and staff groups, and not in relation to the quality of existing personnel, which is consistently cited as a defining character of the Program. The commitment and expertise of current staff and faculty form a base from which to maintain and develop the Program's reputation as a national leader in museology curricula. The student body emphasizes several ideal themes of curriculum development, notably the promotion of interdisciplinary standards, broader instructional variety (both theoretical and applied), discussion-oriented seminars, special topics coursework, expanded research and teaching opportunities, intensification of theoretical study, increased curation experience, disciplinary specialization and cross-disciplinary application, and generally stronger academic expectations. Provided that certain critical themes are addressed with respect to the development of Program standards (both academic and administrative), the students conclude that the Program represents a superior quality of graduate study among its national peer programs.

Detailed Session Notes

Program Instruction

- Strengths
 - Real-life experiences of teachers
 - Different backgrounds
 - Incorporation of real artifacts and museum experience
- Areas for Improvement
 - Need a balance between practical and academically-based course work
 - Some confusion as to grading (specifically in one or two classes)
 - Need communication between instructors as to course content
 - Material is sometimes repeated in different courses
 - Use technology more in classroom
 - Lack of lab space
 - No opportunity to share information about out-of-program instructors and classes
 - Lack of variation in teaching styles (due in part to the fact that Wilson teaches so many classes)
 - Practicum advisors not always knowledgeable about requirements
 - Lectures often mirror readings; need to go beyond
 - Need to utilize out-of-program instructors more
 - Many instructors are from similar academic backgrounds and disciplines
 - Lack of diversity (ethnic) in instructors
 - Lack of student diversity (ethnic), resulting in fewer perspectives

Advising / Mentoring

- Strengths
 - Wilson and Maya
 - One-on-one attention
 - Passion
 - Sincerity
 - Availability
 - Real-world experience
 - Transparency of future plans
 - Student participation
 - Access to local institutions and professionals
 - Thesis expectations
 - Flexibility
 - Alumni professors
- Areas for Improvement
 - Unclear instructions before arrival (i.e., registration)
 - Only Wilson and Maya
 - Spread too thin; students can feel like they are taking an unfair share of their time
 - Lack of diversity among advisors
 - Lack of contact with interdisciplinary faculty
 - Not enough of them
 - Don't know who they are; many are not actively involved with program
 - Don't have a chance to use their expertise
 - Lack of organized interaction between first- and second-year students (though students often do not attend the events that are planned)
 - Unclear expectations
 - Coursework (what to take when)
 - Thesis committees
 - Lack of contact with regions outside of Seattle
 - Lack of thesis guidance in the scope and scale (esp. for first-year students)
 - Current advising/mentoring program unclear
 - Worries about the growth of the program and access to people
 - Awareness of local opportunities not clear
 - Lack of contact with local alumni
 - Fact that growth of program could equal fewer opportunities for students
 - Lack of access to UW web resources (e.g. MyUW registration)
 - Disciplines of interdisciplinary faculty don't match up with student interests (i.e., only one history faculty but lots of students interested in history)
 - Limited contact with other programs
 - Not enough variety in interdisciplinary faculty

- Unclear role of interdisciplinary faculty
- Interdisciplinary faculty are not really faculty in the program (they don't teach museum classes); they are more of advisors

Course Content (Relevance, Alignment with Expectations, Etc.)

- Non-Museology Courses
 - No list of good outside courses based on interest; should be some type of student-rated list of courses
 - Need more cooperation between schools and departments (and partners outside of UW)
- Museology Courses
 - Can be too idealistic
 - Need to start the program with more attention to theory (more of the "big picture")
 - Need more specifics (i.e., details of operations and planning)
 - Don't fully utilize resources (i.e., the Henry)
 - Thought it would be more intellectually rigorous
 - More "real life" scenarios
 - More discussion
 - Some examples/materials are dated
 - Hands-on component is good
 - Need more diversity of collections (i.e., textiles; art; temporary exhibits; not just archy and ethno)
 - Need more curation experience (make use of on-campus spaces)
 - Burke is unique with Professor-curators so it is not "real world"
 - Disconnect between academia and real life
 - Guidelines/assignments have unrealistic parameters; need more set-up with assignments
 - More de-briefing/feedback on work is needed
 - Lack of tracks is a negative, but variety of material covered is great
 - Have to work hard to make opportunities
 - The program is what you make of it
 - Need more networking with other museums
 - Need more practical projects
 - Should leave specific disciplines to specific classes
 - More variety needed, all Archy/Ethno or PNWC Natives
 - No use of sub-disciplines
 - Real life focus of many classes is good
 - The level of rigor and use of theory could be expanded
 - Some classes are redundant
 - Not enough classes in the second year of the program
 - Not enough variety and choice in classes; not enough special topics classes
 - No opportunities to focus on your area

- Lectures often just repeat readings (this is a significant issue)
 - May be connected to the extensive use of outside faculty
 - Students are not held responsible for reading content
 - Contributes to feelings of “lack of rigor”
- Books are expensive and redundant

Meeting Student Needs / Quality of Service

- Can't get into classes until after the first day; want to be able to register like other grad students
- No info for current students on UWEO's website
- Hard and time-consuming to get info on classes across campus
- Info on internships and practicum should be more readily available; don't know what opportunities are out there
- In general, need more coordination and information from central admin. (though it is getting better)
- EO and UW—two bureaucratic systems that don't always communicate well with each other
 - Students often get caught in the middle
- Students want to be able to plan more in advance, but that's not always possible
- Work study approval is hard to obtain; students do not understand the process and Financial Aid does not understand program
- Program is expensive; financial aid limitations because it's an Extension program
- Tuition is a good price; less expensive than other programs
- Need more RA/TA opportunities
- Disconnect between Financial Aid, UW, EO and Museology
- Class sizes getting too big
- Expectations based on “pay for service” model are often not met; where does the money go? (would like to see budget); value proposition is in question
- Service issues are significant
 - Confusion
 - Lack of information

Miscellaneous Issues

- Real life focus of many classes good, rigor/theory could be expanded (especially at the beginning)
- Intro class is redundant with other classes (could instead be a real theory course)
- Promote ideal of specialization during second year
- Operations course should be in winter
- Current second-year students having hard time filling schedule; “paying to work”
- Need more special topics classes (could be one- or two-credit classes)
- Interests vary among students (which is great), but demographic profile of students could be more diverse

Closing Comments

- What is working well?
 - Program is responsive to problems/critiques
 - Has good momentum
 - Top program in country (if it doesn't fold)
 - Requirement to take a range of classes
 - Connection to the Burke
 - Chance to experience various departments at Burke and Henry
 - Internships and practicums
 - Field trips are helpful and fun (behind-the-scenes tours)
 - “Practical”/pragmatic inclination
 - Good knowledge among instructors (even if there isn't very many of them)
 - Being taught the “right stuff” (this is validated by “third parties”)
 - New emails about jobs and internship opportunities are great—keep them coming
 - Support to attend conferences and the money to do it
 - Required student meetings are useful (provides standardization)
 - Great, interesting people in program
 - Room for creativity and flexibility is great
 - Exposure to varieties of museum disciplines
 - Practicality of program – real world administration
 - Great professors
 - Great contacts and personnel at Burke
 - Good dissemination of info about museum professionals

Section A: Attachment 2 (Faculty Focus Group Report)

Participants, Group 1 – May 10, 2006

1. Cory Sbarbaro, Facilitator
2. Wendy Doyon, Research Coordinator, Museology
3. Jordanna Bailkin, Associate Professor, History
4. Miriam Kahn, Professor and Chair, Anthropology
5. Gary Menges, Preservation Administrator, Libraries
6. Wilson O'Donnell, Director, Museology
7. Laura Phillips, Archaeology Collections Manager, Burke Museum
8. Judy Sourakli, Curator of Collections, Henry Art Gallery

Participants, Group 2 – May 15, 2006

1. Cory Sbarbaro, Facilitator
2. Wendy Doyon, Research Coordinator, Museology
3. Michelle Bufano, Education Director, Pratt Fine Arts Center
4. Tamara Moats, Curator of Education, Henry Art Gallery
5. Megon Noble, Assistant Archaeology Collections Manager, Burke Museum
6. Wilson O'Donnell, Director, Museology
7. Theodore Pietsch, Professor, Aquatic and Fishery Sciences
8. William Winn, Professor, Curriculum and Instruction

Executive Summary: Critical Themes

Definition of Purpose – The interdisciplinary structure of the Program is both its greatest strength and its current weakness (due to lack of clarity). To move forward, the Program must develop and promote the existing strength of its interdisciplinary operations (i.e. fully utilize its interdisciplinary resources) in conjunction with defining 1) a clear purpose within the general discipline of museology, 2) the role of interdisciplinary and auxiliary faculty to its continued development and success, and 3) its relationship with local and University constituencies – including all units of related interdisciplinary study (e.g. the natural sciences, the social sciences, and the humanities) and UW Educational Outreach (e.g. administration of the Museum Studies Certificate Program).

Curriculum Development – It is crucial that the Program establish standards for both disciplinary and interdisciplinary scholarship among its students, and this may best be pursued through coordinated curriculum development in both applied and critical studies (see General Evaluation); expectations of best practice in student research and writing are critically absent.

Teaching and Advising – A sustainable model for both instruction and advising within the Program must be developed as soon as possible, and attendant policies and procedures for its implementation and regulation must be established in order to maintain the high quality of curriculum and degree which the Program has historically afforded its graduates. Recent and

continued growth in the Program is perceived as a threat to the quality of advising, student learning opportunities (e.g. internship and practicum experience), and the job placement rate for graduates, both locally and in an increasingly competitive national job market.

Executive Summary: General Evaluation

It is the faculty's consensus that the Museology Graduate Program represents very high potential for advanced interdisciplinary study, and provides several recommendations for the immediate and long-term development of this potential. Key themes in this development include improved lines of communication among faculty members, clear definitions of authority and administrative control within the Program, and the facilitation of productive relationships between the Interdisciplinary and Auxiliary faculty groups and between the constituent colleges, schools, departments and programs at the University (including intellectual exchange among graduate students representing a variety of interdisciplinary studies). In addition, criteria for graduate student performance within the Program, especially regarding standards of research, writing, and thesis development, need to be addressed in relation to the Program's stature and reputation among peer programs for training and study in the museum field.

Specific recommendations linking faculty, curriculum and student development include the integration of technology into the curriculum; the development of specialized and interdisciplinary pathways within a strong general core curriculum (e.g. clear options for pursuing biology curation, art curation, educational theory, etc.); expectations and guidelines for effective graduate student advising; initiatives for integrating highly developed writing, research, and critical thinking principles into the curriculum; increased promotion of interdisciplinary student distribution, through the use of cross-referenced coursework and resources for directed study; marketing and personnel strategies for raising the profile and visibility of the Program both on campus and nationwide; and coordinated methods for both applied and theory-oriented curriculum development (e.g. faculty relations).

Generally, the interdisciplinary structure, local environment, recent staff development, and momentum of the Program are perceived as strengths upon which to build the excellence and relevance of the UW museology degree within its own discipline and among its interdisciplinary counterparts. Whereas students refer to resource limitations (e.g. classroom and lab space) as a weakness, faculty instead refer to the lack of resource *utilization* (e.g. personnel and institutional resources) as an equivalent issue; however, the student/alumni and faculty assessments of the Program are in clear agreement regarding the immediate importance of strategic faculty and curriculum development, and generally agree that interdisciplinary relations, clarity of purpose, and academic performance standards should be at the center of Program planning initiatives.

Detailed Session Notes from Group One

General Strengths

- The various types of museums incorporated into the program curriculum, and the diverse backgrounds of program personnel
- The program is notable for its interdisciplinary structure
- Student placement rate (and its statistical support)
- Environment, location and NW community; opportunities for combining hands-on experience in program with post-grad opportunities
- Learning tools in the program are ready and strong
- Program supplements diverse interests outside of museum work
- Generalist core curriculum is a consistent strength
- Strong emphasis on practical application
- Program reputation is always positive
- Strong curriculum in place to build on and integrate with other interests
- The tuition structure is positive both for students and program
- Interdisciplinary nature is unquestionably essential, in terms of both history and development, and to the overall situation of the program; this aids in the program's international reputation
- Program housed in museum environment; this aspect needs further development and enhancement

General Areas of Concern

- Lack of academic quality in student writing
- Low profile in social sciences and humanities on campus, (despite high profile with outside communities)
- Marketing and outreach need development
- Academic credentials and expectations
- Issue of where to house administrative control
- The program is rigorous in applied curriculum, but there is a lack of preparation for graduate-level academic writing and research in addition to object and education work; students need to be prepared to meet graduate-level academic standards (danger of taking that too far is a risk, need proper balance and integration of both to give fully developed learning experience)
- Pronounced lack of thesis preparation; students arrive at their theses unprepared and lacking the skills to adequately develop and compose their research; need to focus on theory and theoretical application
- Need to consider variation in academic qualification among related fields, and what constitutes appropriate training for museum students; this is a question of defining both professional and academic training standards in museology
- Need initiative to integrate writing into other coursework; unclear how
- Curriculum development needs to meet changes in museum field, (e.g. technology)

- Technological skills are very important to training; need to utilize technology in class and focus on virtual environments; in response to shifting funds for museums, crucial changes are occurring in the museum profession and the program is behind on this aspect
- Need to find ways to gauge the impact of technology and museum funding on employment and professional development, and to integrate those findings into curriculum development
- High-tech expectation needs to be part of the program's reputation
- NW museum community is a complicated model of changes in the museum field; the program needs to determine how to respond to those changes within the field
- Museum programs are not producing museum directors; museums are facing the issue of hiring "MBA's vs. PhD's vs. MA's in museum studies", and the relative value of those degrees is unclear; it's possible that the program can compensate with more admin and management training
- The general issue of the need for museum training programs to train real museum professionals; i.e. how to maintain the relevance of the program to the general development of the museum field (both study and profession), and to define what qualifies museum students
- Space; lack of classroom, lab and office/admin space

Specific Issues

- Interdisciplinary faculty need to be integrated into program operations and expanded
- There is no definition of the interdisciplinary or auxiliary faculty
- The working definition is a "legacy" definition; the IFG is a supportive interest group, advisory role, no expectation to teach, thesis chairs must be IF members
- It is unclear how the disconnect between academic expectations and the role of the IF happened
- AFG is also a supportive interest group, but with teaching responsibilities; cannot chair or direct thesis work, but do direct internship, practicum and course work
- AF teach, but are not allowed to direct research; IF have no contact with students until thesis work
- The IF authorizes the AF, but authority over student development is lacking, this represents a serious structural contradiction
- IF are not actually involved in program operations, but have authority over decisions that make a difference in daily operations; there is a general problem with the definition of authority, control and involvement of faculty in the program
- Lack of curriculum development according to goals for instruction, both practical and theoretical; there is a need to integrate labs, lectures, etc.; "co-instruction" is a possibility
- Need to develop special topics coursework; utilize and invest in curriculum enrichment, also as a way to develop relationships between the IF and AF; bring people together from different groups to teach very specific courses
- Unappealing incentive for IF to serve on committees based only on admin requirement – i.e. "because I need to you"; thesis committee work is too often unrelated to IF research
- The AF is developing the research interests of students, but the IF have to sign off on their projects; there is no relationship between the two groups in student development,

and the students and faculty both suffer; this is again a problem of museum students being unprepared for interdisciplinary work

- Need to define who can serve as IF, is there a possibility to expand this group to include the wider museum community?
- Need mechanism for matching students with appropriate IF and AF faculty
- IFG should teach occasionally
- Very pronounced need to bring IF into program operations in some way, and establish a relationship between personnel groups; need to explore the possibility of having dedicated IF courses as core coursework with priority for museum students
- Aside from HR/admin issues, ideally faculty need definitive guidelines for integrated functions
- Faculty resolution is both an issue of systemic, institutional problems and of faculty commitment and interest
- University support for interdisciplinary endeavors is a challenge
- Faculty need to work closely with each other
- Interdisciplinary arrangement in museology is different from interdisciplinary arrangements in other departments, and faculty don't understand how to perceive it
- However it happens, both students and faculty need to interact differently
- Museum students should mix outside of program
- Need to guarantee access to interdisciplinary studies; this is perceived mostly as an administrative/Educational Outreach issue
- Registration for museum students is a challenge to interdisciplinary study
- Invisibility in University leads to perception that museology is not integrated
- TA/RA issue; the program must find a way to establish positions for students and train them to support faculty
- 1st year students should study with potential committee members early on; (otherwise review of scholarship won't work, this leads back to issue of academic, research and writing preparation)
- Museum students are not disciplinary students, i.e. there isn't enough support for students to develop specialization
- Need to list those personnel who can train, instruct and facilitate student development
- Where does the program fit in terms of a model for museum curricula? Which models work, faculty and curriculum-wise, among general nationwide museum studies programs? The program needs to know where it stands in the field, and who its peers are
- Best practice and research standards should be part of self-study outcome

Various Issues (Wrap-up)

- Level of communication with IF and AF is generally appropriate
- Recent staff development is very positive
- Student advocacy is improving
- Decision-making is informed
- EO communication and registration support is poor
- Public and University profile needs development; program communication and output is good, but wider university doesn't know anything about the program

Detailed Session Notes from Group Two

General Strengths

- Graduate placement rate
- Student selection process and program reputation
- Growing visibility
- Art and Anthropology are well represented
- Potential to develop Biology and Zoology curriculum within interdisciplinary focus
- Generalist curriculum
- Museum practice and disciplinary study are strong; the core curriculum allows for individual specialization
- Reputation of local museum community; location and environment very positive
- Program is fairly well represented in museum field

General Areas of Concern

- Due to the interdisciplinary nature of the program, students can end up following an unfocused path – need to maintain the high quality of students with growth (students that can thrive with this level of autonomy); good advising also helps in this area
- Visibility not developed enough in field
- Need to maintain high quality of students to maintain the academic, interdisciplinary strength of the program; this is a very serious concern, how to advise the specific needs of so many students and maintain the program and interdisciplinary quality
- In the past, the small class size has allowed for the development of individual curriculum quality (i.e. students successfully pursuing both specialized and interdisciplinary interests); with stronger advising and an appropriate faculty to student ratio, the program and its reputation are stronger
- This also affects, or will affect, job placement
- It is unclear whether program graduates are working locally, nationally, internationally, or in other fields
- How many museum studies students can the museum field absorb? Lack of information and tracking of museum students is a threat to the program's future and student quality
- Lack of definition of who museum programs train, and the criteria for museum students in general
- Certificate program students are a threat to the degree program; the certificate is attracting high quality student backgrounds and PhD's for additional training in museum practice, and producing competition in the local market, but the quality of certificate training is recognizably lower; the degree program needs to define itself
- Competition between the nature of a certificate and the nature of the degree, what are museums looking for?
- MA needs to be more rigorous
- The difference between degree and certificate programs is RESEARCH
- Degree program needs more research focus and definition to differentiate its role within museum practice and discipline; standards need to be established

- The degree program is, or should be, more selective in student admission than the certificate program
- Why is the degree program competing with the certificate? Lack of definition
- The program is admitting too many students without the proper infrastructure for management; this is a threat to the quality and purpose of the degree

Specific Issues

- Zoology and Biology curation are not well represented, there is important potential to develop specific instruction in curatorial techniques for wet collections; this is a question of what museum programs should be training students for – i.e. should museology train for curatorial responsibilities or should only disciplinary PhD programs train for this?
- Zoology focus is a possible strength, given the great interest of Burke and UW Biology personnel in the museology program; the program is in a position to define training and academic standards for this area of museum work, along with art and anthropology; the infrastructure exists, and the program can utilize it, but it is a question of the scope and purpose of the discipline of museology
- Integrating biology curricula into museology curriculum would be exciting and well received
- Practicum and internship work is very strong, provided that it maintains a very high learning standard; need to be careful of the risk for poor quality practicum experience
- Community museums are excited about getting our students, and that has increased recently
- The program's relationship with the Henry has also improved greatly in the last two years
- Visibility on campus is generally very poor; other schools and programs are not involved or aware of program, even when museums are a focus in their programs
- There is no understanding of what museology is at the university, rendering the program invisible
- Need to develop relationship with art and biology departments, not just anthro
- Need to cultivate interest among the students to participate in other departments, through coursework, independent study, readings, etc.; create and use a list of outside courses to develop a relationship between departments and program, i.e. develop student distribution
- Need to increase the interaction between the program and other departments in general, but it is unclear how to best proceed
- Clarify the role of the IFG
- Interdisciplinary structure is theoretically very strong but totally undeveloped; the interest is there, but definition and structure are not
- Interdisciplinary opportunities are inspiring but advising and course opportunities are too challenging and unclear
- Recent improvements in curriculum structure, i.e. the appropriate sequencing of coursework, are a very positive development and something to build on
- Performance criteria for academic work, research and writing are undeveloped
- Distribution of student skill sets is similar to other grad programs, but critical study skills are lacking

- Need research methods class, specific to museology
- Need more structure and guidelines for thesis work
- Relatively undeveloped research and writing skills among students; but the lack of guidelines, regulations and expectations is a significant issue in the lack of skill for developing research and projects – there is no support for this process
- Need to define guidelines and expectations for both applied and original research, and to define the difference between thesis and thesis project; use the college of education as a model?
- Establish learning principles
- Faculty roles are unclear; the difference between IF and AF is absolutely unclear to faculty members; IF responsibilities are generally poorly defined, and this is partly an issue of scope
- Home departments are not willing to release IF because museology program is not known or understood – how does it relate to or benefit the home dept? (e.g. ichthy)
- The lack of interdisciplinary support relates to the lack of interdisciplinary definition in the program; the program must define its relationship and benefit to other departments
- AF would like access to the core curriculum of related interdisciplinary departments at the University (e.g. education theory, and museum education practice)
- Faculty want to build on each other; program curriculum is isolated, and communication between our core courses and interdisciplinary coursework is very poor
- Our curriculum is not building on itself, and it needs to be coordinated
- Not enough staff and faculty are truly supporting the program, but many are listed and interested
- Personnel resources are generally underutilized
- Philosophical decision needs to be made about what to teach, how much, and in what areas
- Curriculum can be strengthened if AF know more about interdisciplinary coursework and curricula
- Advisor load is a tremendous issue; quality advising is not sustainable
- Faculty development is a serious issue
- Need to define the relationship between IF and AF, and to clarify who defines faculty roles and responsibilities
- Need to look into what group the auxiliary faculty can be modeled on (e.g. clinical faculty in medical program)
- Advising model needs to be developed
- Need channel for introducing students with IF initially
- Problem that both IF and AF are advising outside of their expertise; advising is based on personal relationships, not work and research interests; program not facilitating suitable complements between student and faculty work
- Mentoring and advising are poorly organized and understood
- Communication with administration is ok, but roles are undefined and faculty are already tapped; not enough time to figure out how to develop a relationship with the program
- Structure needs to be in place and then faculty will very enthusiastically participate in program operations

Various Issues (Wrap-up)

- Recent staff development very positive, resulting in improved administration, communication and general program logistics
- Need for financial clarity; it is unclear how the program's new administration will facilitate student funding
- Need to utilize University resources, e.g. university development office, for program development
- Need to define the relationship of the program to other peer programs
- IF should give invited sessions during Intro course (MUS 480), as a way to introduce students to the IF, their work, and their departments
- Program should hold an internship fair at the Burke, for museums to recruit students
- Need regular faculty curriculum meetings
- Maintain momentum of improved communication among program personnel

Section A: Attachment 3 (Timeline of Program Directorship)

Years	Director	Affiliation	Distribution during Appointment
March 30, 1972 - 1985	Nason, Dr. James D.	Professor of Anthropology, Curator of New World Ethnology, Burke Museum	During academic year: 50% Anthropology and 50% Burke Museum. During summer: 100% Burke Museum
1985 - 1986	Blankenship, Patricia	Ph.D. student in Anthropology	<i>DEFACTO DIRECTOR</i>
1986 - 1991	Kahn, Dr. Miriam	Professor of Anthropology, Chair of Anthropology Department	During academic year: 50% Anthropology and 50% Burke Museum. During summer: 100% Burke Museum
1991 - February 2003	Nason, Dr. James D.	Professor of Anthropology, Curator of New World Ethnology at Burke Museum	During academic year: 50% Anthropology and 50% Burke Museum. During summer: 100% Burke Museum
March 2003 - May 2003	Lape, Dr. Peter V.	Professor of Anthropology, Curator of Archeology at Burke Museum	<i>ACTING DIRECTOR</i>
June 2003 - September 2004	Nason, Dr. James D.	Professor of Anthropology, Curator of New World Ethnology at Burke Museum	During academic year: 50% Anthropology and 50% Burke Museum. During summer: 100% Burke Museum
October 2004 - present	O'Donnell, Wilson	Acting Director of Museology Graduate Program, Senior Lecturer of History	100% Museology

Section A: Attachment 4 (Program Policy and Planning History)

This report is an annotated review of internal planning records and policy statements throughout the course of the Program's history; they are listed here in chronological order, and may be found in the office of the Museology Graduate Program Director at the Burke Museum of Natural History and Culture.

I. Planning Records

1. *A Developmental Prospectus for a Graduate Program of Museology at the Thomas Memorial Washington State Museum, University of Washington*, prepared by James Nason for George Quimby, June 1970
 - a. This is the initial proposal for the Museology Program at the University of Washington. It outlines the physical plant of the Burke Museum, its collections, and the possibilities for students. The document also details course possibilities and staff and facility needs.
2. *Report of the Museology Studies Committee 1971*, submitted by George I. Quimby
 - a. This letter details the findings of the initial Museology Studies Committee. The committee found the program to be desirable and feasible at a 3 student per year level.
3. Minutes, Anthropology Curriculum Committee Meeting, 18 Feb 1972
 - a. This document discusses some initial concerns that the Anthropology Department had with the program including faculty size and technocratic slant.
4. College of Arts and Sciences, Museology Unit Report, 1980
 - a. This is most likely the first Self-Study conducted by the program. The report details several research and consultation projects in which students and Program Director James Nason collaborated, as well as curriculum structure, Program interest by students of other departments, research and scholarly efforts, exhibitions, and an outlook and trends section. This report reflects general productivity and success during the early years of Program operations.
5. Memorandum, from Dr. James Nason to Dr. Simon Ottenberg, Chairman: Promotion Review Committee, Perspective on the Museology program, 14 April 1983
 - a. This document provides a basic history of the Program and an explanation of why UW Museology might belong in the Anthropology Department. It also contains some very positive reflections on the Program itself by independent sources; as well as statistical summaries for the Program.
6. Memorandum, from Dr. James Nason to the Anthropology Department arguing for an additional Museology faculty position, 1 Feb 1984
 - a. This brief document illustrates the Program's place in the Anthropology Department and the ongoing need for additional faculty.

7. *Review of Burke Museum*, 6 January 1989
 - a. This document is a general review of the Burke Museum. However, it directly comments on the overall success and underdevelopment of the Museology Program vis-à-vis its relationship to the Anthropology Department.
8. Memo, reaction to 1989 Burke Museum review by Charles F. Keyes, Chair of Anthropology, 21 Feb 1989
 - a. An excellent perspective on the Program's placement in the Anthropology Department and the beginning of discussions for converting the Program to an interdisciplinary structure. Provides clarity for Dr. Miriam Kahn's directorship of the Program, and context for the 1989 review.
9. 1989-1991 Curriculum Planning Document
 - a. Strategic plan (partially implemented)
10. *Multidisciplinary Program in Museology: Draft Curriculum Plan*, 10 Oct. 1991
 - a. This planning document represents the thought process of the Museology faculty as discussions were beginning regarding transitioning the program into the interdisciplinary format. It details a progressive curriculum structure.
11. Memorandum, Museology Program costs, prepared by Dr. James Nason, 2 Aug. 1993
 - a. The document discusses the potential costs for the Museology Program as it transitions out of the Anthropology department.
12. Museology Course Summaries, 1993 – 1998 (planning document)
13. *Museology Curriculum for 1995-1997*, 15 Feb. 1997
 - a. This document provides a basic outline of course offerings for the given years.
14. *Museology Program 1999-2001 Budget Plans*, prepared by James D. Nason for Dean Marsha L. Landolt, 12 Mar. 1998
 - a. The document details Program needs for the new millennium, which reflect many of the ongoing needs of the Program. Gives a good overview of the Program just prior to its second transition.
15. *The Museology Program: Strategic Plan, 1999-2001*
 - a. This may be the only strategic plan compiled by Museology Program faculty. It concentrates in great detail on the physical space needs of the growing program. The suggestions made have applicable statistics.
16. Memorandum, from James D. Nason to Michael Halleran and Susan Jeffords, Divisional Deans of the College of Arts and Sciences, 17 Mar. 2003
 - a. This document outlines an agreement (or potential agreement) between the Museology Program and the College of Arts and Sciences.

17. *Proposal for the Development of the Museology Program*, prepared by Dr. James D. Nason, 12 June 2003
- a. The proposal gives some background information regarding the Program that is also offered in other documents. It illustrates the Program's faculty situation.
18. Memorandum, from James D. Nason to the Museology Faculty, 13 Oct. 2003
- a. The document goes into greater detail regarding the reasons for transition into Educational Outreach. Dr. Nason recommends the transition in this document.
19. *Strategic Planning Workshop Report*, Graduate Program in Museology, March 2003
- a. A reflection of the student body's perception of the program.

II. Policy Statements

1. Memorandum, from Prof. James D. Nason to All Museology Graduate Students regarding the Non-Thesis Option, 12 May 1992
2. Memorandum, from Karl Hutterer and James Nason to Anthropology Faculty regarding the Museology program, 12 October 1992
3. Letter, from Elizabeth Scott (UWEO) to All Museology Graduate Students regarding the program's transition from State-Funded to Fee-Based Administration, 21 Nov. 2003

Following excerpted from the 'Museology Graduate Student Handbook' (2005):

4. *Key Policy:* Each student receives a set of keys, a name badge, and a mailbox at the Burke museum when entering the program. Students must observe the security requirements of the Burke at all times and contact the staff in cases of key loss.
5. *Course of Study Policy:* Each student must complete a total of 59 credits unless petitioned otherwise, an approved internship, 6 credits of non-museological coursework, and must demonstrate appropriate artifact handling skills.
6. *Required Course Policy:* Each student must take: Museum 480, 481, 482, 483/490/491, 498, 590, 591, 593, 594, 595, and 700/701.
7. *Credit Policy:* Only courses taken at the 400-level or higher earn credit for a student's degree. Students may take a course below the 400-level as a 600-level independent study, with additional coursework appropriate for a graduate student.
8. *Thesis Committee Selection Policy:* Every graduate student must have a faculty supervisory committee with a minimum of two faculty members. The chair of the committee must be a member of the Graduate Faculty and a member of the Museology Interdisciplinary Faculty Group. The second person must be a member of the Graduate Faculty, but can be from outside the Museology Interdisciplinary Faculty Group. The selection of the members of a committee is strictly the student's responsibility. Students

may change the members of the committee at any time and for any reason; similarly, faculty are not obligated to serve on the committee and can decline to serve on a committee or resign from a committee at any time.

9. *Library Policy:* The Museology reference library in the student center is non-lending. Reference materials in the Ethnology Division are also for museum use only.
10. *Student Forms Policy:* Student forms must be completed according to the following schedule.

FORM	DATE OF SUBMISSION
Student Agreement Form	28 September 2005
Internship Agreement Form	No later than the second week of the quarter for which Internship credits are undertaken
Practicum Agreement Form	No later than the second week of the quarter for which Practicum credits are undertaken
Internship Evaluation Form	On or before the last day of the quarter for which Internship credits are undertaken
Practicum Evaluation Form	On or before the last day of the quarter for which Practicum credits are undertaken
Independent Study Agreement Form*	No later than the second week of the quarter for which Ind. Study credits are undertaken
Thesis Committee Form	By the end of the third quarter of study

11. *Independent Study Policy:* Independent Study and Research credits are not required for degree completion, but do count toward the total number of credits recognized for graduation. Permission to complete an independent study must be acquired via the Graduate Program Coordinator or a Thesis Committee Chair.
12. *Internship Policy:* An internship is applied work in an off-campus museum or other appropriate institution for some period of time not less than 10 hours per week for at least one quarter. Students may carry out an internship in any museum, and the internship can be done as a course for credit or not. The program requires a written agreement signed by the student, off-campus museum supervisor, and faculty supervisor. The majority of the hours per week must be spent in directed museum work. Work performed for the internship must be relevant to the educational goals and course of study undertaken by the student. The organization supervisor is responsible for monitoring the work of the student and for filing a written report on this work no later than the last week of the academic quarter in which the internship is done. The Museology Program on its own initiative or at the request of the organization can remove students from the internships and students themselves upon reasonable notice have the right to terminate the internship (in the latter case, applicable University rules for Incomplete grades shall apply). It is understood that only students in good academic standing may undertake internships and

that internships shall cease if the student's enrollment is terminated. The organization must agree to indemnify the Museology Program and the University of Washington and hold it harmless from and against any and all claims or liability for property damage or personal injury incurred by a third party that may result directly or indirectly from the acts or omissions of student interns while under the direction, supervision, or control of the organization.

13. *Practicum Policy:* Practica are directed work courses that take place under the supervision of personnel in the Burke Museum or some other approved University facility for some period of time not less than 10 hours per week for at least one quarter, or the equivalent of this. The program requires a written agreement signed by the student and the museum supervisor that outlines the work to be done, time period, hours per week, and any other relevant information. The majority of the hours per week should be spent in directed museum work.
14. *Graduate Student Agreement Policy:* All students are expected to demonstrate the highest level of personal integrity and responsibility. Failure to do so or the violation of other academic or applicable professional standards (e.g. plagiarism, museological or conservation ethical standards) will result in automatic recommendations for dismissal from the program. Further, all students must abide by all Burke Museum policies and procedures, as stated in the Burke Museum Code of Ethics and Safety Orientation, and by all divisional policies and procedures within the Museum.
15. *Final Exam Policy:* The student must fill out an application to graduate in the first two weeks of the quarter they plan to graduate. The Graduate School Coordinator must confirm with the student the date and time for their final examination. The student must pick up a warrant before their final exam which should be signed by at least two members of the graduate faculty after the exam. The exam is oral in nature and largely focuses on the student's thesis or thesis project although it can cover any subject in the field. For thesis papers and projects the student must file the signed warrant by the last day of the quarter. For thesis papers, the warrant, sufficient copies, and a check for \$25 must be submitted so the paper can be bound.
16. *Guidelines Regarding Full-Time, Part-Time, and On-Leave Status:* The Museology Program adheres to all Graduate School requirements, guidelines and policies. Every graduate program has the authority and responsibility to establish additional requirements and guidelines for its programs. The Museology program faculty has the responsibility to review the "satisfactory progress" of each student in the Program and to apply remedies in the case of unsatisfactory progress.
17. *Thesis Project Policy:* A thesis project must: (1) Be based on and utilize theoretical and applied information and training in graduate museological study. (2) The project must have a practical career basis. That is, the project must be a demonstration of an obtained skill that lies directly within the area of primary specialization that constitutes the student's professional career objective. (3) The student must be solely responsible for the success of the project, including as required the acquisition of any needed funding from

grants or other sources and work from inception to completion of the project. A project cannot include directly supervised projects. (4) The project must be a significant demonstration of the student's mastery of this primary area of professional specialization, and include some element representing an original contribution to that area. (5) Every thesis project must be documented in writing, film, etc. The Thesis Project is primarily intended to serve the needs of students whose areas of specialization do not lend themselves well to thesis work per se, e.g. exhibit design and production.

18. *Thesis Paper Policy:* The thesis must demonstrate a students' ability to conduct important research and skill in effectively presenting the results of that research to others. A thesis must be: (1) a significant contribution to knowledge that clearly demonstrates training in museology, characteristically in the form of a written report in non-colloquial English that identifies a significant research problem in the field and which presents and analyzes original research data relevant to the problem; (2) In content, the thesis should in most cases reflect your assessment of the prior work of others while making clear your own original work. In other words, the thesis should make it clear that: the student has reviewed all necessary and relevant literature, used an appropriate research strategy in gathering data, analyzed the data in a manner appropriate to scientific research in the field, arrived at conclusions or reasonable speculations concerning the theoretical and/or methodological implications of the data, especially where differences of interpretation exist, and come to well-founded conclusions in relation to the original hypotheses, conclusions which are ideally both innovative and important. Finally, the thesis must be of publishable quality. That is, it should be sufficiently good in all respects to warrant submission to an established professional journal, including being written in accord with the usual rules of English spelling and grammar and professional rules of citation and reference.

Section A: Attachment 6 (Memorandum of Agreement for a Fee-Based Master in Museology)



- ## 2. Faculty Resources

- Beginning autumn 2003, the program will support the equivalent of a .5 FTE faculty coordinator who will also teach two courses in the program and a .5 regular faculty appointment. Both positions will direct their efforts toward the Museology Program. The program will also support part-time instructors and research assistants. These faculty cannot be redirected toward other content areas, and faculty teaching will be assigned by the program director.
- In year 2, we expect the program to support a .5 FTE faculty coordinator, a .3 faculty appointment and a senior lecturer or other faculty appointment who will direct their efforts toward the Museology Program. These faculty cannot be redirected toward other content areas.
- The faculty salary and benefit expenses will be covered by the fee-based program.
- The faculty in the program will have an appointment in the appropriate department in the College of Arts and Sciences. Though the Museology Program can initiate searches for new faculty, the decision to hire, fire, tenure and award pay increases will be made by the appropriate department with input from the Museology Program.

- In the case that tenure-track faculty are added to the program, it is understood that the College of Arts and Sciences commits to their support as if they were permanently funded should this fee-based program be unable to sustain these faculty members. Specifically, in the case of program termination, the College of Arts and Sciences agrees to move the tenure-track faculty appointments in this program to other appropriate and available state-funded or fee-based funds as they reasonably become available.
- Faculty funded by the program will receive merit increases and raises from program revenues, and will be evaluated for merit along with their faculty colleagues.
- Faculty in this fee-based program are subject to all the same rules and benefits as other faculty under the faculty code.

3. Students

- Each course in the fee-based program should have an average minimum enrollment of approximately 18 students, excepting lab-based courses. Students will generally be expected to enroll in an average of 12 credits per quarter during the academic year to complete the program within a two-year time period.
- We expect two cohorts of 16 students each in the two-year program. At steady state, we have projected 32 students in the program during the academic year.
- One cohort of approximately 11 students will continue from the state-funded program to the fee-based program in autumn 2003.
- Tuition exemption will no longer be an option for any new students entering the fee-based program. In the 2003-2004 academic year only, tuition exemption will be honored for the one UW employee who will enter the second year of the program, and one UW employee who has been admitted to the first year of the program. These three students will receive the first 6 credits free of charge and pay for any additional credits.
- To begin the fee-based course of study, the program must attract at least 14 qualified matriculated registrants who enroll in the full sequence of first-year courses. More enrollees will be needed if some students register for less than the full sequence of first-year courses. The number of students in the program will be examined on a yearly basis to ensure program sustainability.
- Fee-based students will have registration priority in the fee-based courses until the first day of classes.
- State-funded matriculated students and non-matriculated students can enroll in the fee-based classes after the first day of class on a space-available basis. State-funded matriculated students will take the classes as part of their normal load and not pay additional fees to the program. The program will not realize any revenues from these students. Non-matriculated

students will pay per-credit fees through UW Educational Outreach, which will count these fees toward the program revenue.

- Fee-based students may take state-funded courses, day or evening, by registering on a fee-basis through UW Educational Outreach with the approval of the program adviser.
- Payment of student fees will be due upon registration. Students will not be billed for their tuition and fees.
- Financial aid will be available to fee-based students on the same basis as all other students. Any institutional financial aid will be generated from self-sustaining program revenues.

4. Program Implementation/Delivery

- UW Educational Outreach will provide support services to the Museology program. Services will include:
 - Design and implement marketing strategy
 - Public relations for the program
 - Market research
 - Design and mail printed and web-based material
 - Assign appropriate UW codes
 - Coordinate financial aid process
 - Recruit prospective students
 - Troubleshoot operational issues
 - Help develop and mail orientation material to students
 - Enter course and instructor information in UWEO/UW databases
 - Request SLNs
 - Budgeting and pricing
 - Payment of faculty and other program costs
 - Financial accounting of the program
 - Obtain and disseminate grade rosters
 - Obtain and disseminate evaluations
 - Interface with other UW operational units
 - Student registration and tracking
 - Process refunds
 - General program administration of operational issues
 - Office space has already been located by the College of Arts and Sciences for the faculty who will be funded by this degree program.

5. Program Pricing and Fees

- The program will be priced to cover all direct program costs, not including space.

- Fees will be assessed to new incoming and continuing students on a quarterly basis at \$2,274 for residents and \$5,515 for nonresidents per quarter for three quarters.
- In year 2, all students, both residents and nonresidents, will pay \$3,411 per quarter.
- In addition to tuition, fees will be assessed the students on a quarterly basis including technology, student/activities and registration fees.
- Program fees may be increased over time to support increases in instructional and administrative costs.
- The fees and the pricing structure will be reviewed annually.

6. State Funding Reallocation

- In the transition from a state-funded to a self-sustaining program, the following will occur:
 - The current state funding in the Graduate School will remain in the Graduate School to provide start-up funding to other programs.
 - The current state funding in the College of Arts and Sciences will remain in the College, which agrees to maintain the current level of graduate student FTE.

7. Net Revenues

- The costs associated with the program include instructional, administrative, UW overhead, and risk/opportunity expenses. See attached budget.
- After expenses, the first \$25,000 in net revenues from the program will be returned to the Museology Program. Any additional net revenues beyond the first \$25,000 will be split equally between the Museology Program, the Graduate School and the College of Arts and Sciences on a yearly basis. UWEO will retain the net revenues for the Museology Program in a dedicated account. The Museology Program will have sole discretion in the use and distribution of the net revenues in this account.

8. Program Termination and Risk

- If the program is terminated for any reason, the current students in the program must be given a reasonable opportunity to complete the degree.
- In case of program termination, tenured faculty in the program will be the responsibility of the College of Arts and Sciences as stated above. Faculty three-year contract terms will also be honored in case of program termination.
- The financial risk for the program, other than the responsibility for tenure-track faculty in the case of program termination, will be borne by the Provost's Office through UW Educational Outreach. Yearly deficits from the program, if any, will be funded by UWEO.

9. Term of Agreement

- This agreement will be assessed every five years.

Signed by:

David Thorud, Provost
 Marsha Landolt, Dean, Graduate School
 David Hodge, Dean, College of Arts and Sciences
 Susan Jeffords, Divisional Dean, College of Arts and Sciences
 Michael Halleran, Divisional Dean, College of Arts and Sciences
 James Nason, Program Director, Museology
 Dave Szatmary, Vice Provost, Educational Outreach

Cc: Steve Olswang
 Harlan Patterson
 Gary Quarfoth
 Carl Krikorian
 Joan Abe
 Robert Corbett
 Van Johnson
 Ruth Johnston
 Bill Shirey
 John Slattery
 Kay Lewis
 Tim Washburn
 Elizabeth Scott

Section B: Attachments

Section B: Attachment 1 (Faculty Teaching Loads)

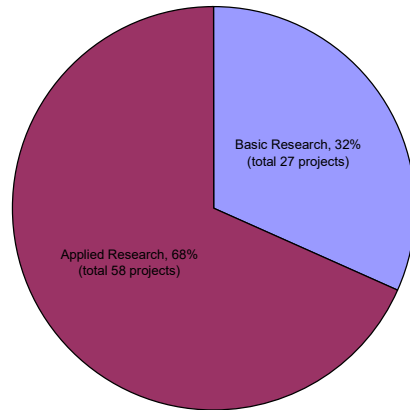
Instructor	Faculty Group	Unit	Courses Taught	Total Credit Hours	No. of Students	Total Student Credit Hours
Andrews, Richard	Auxiliary	Henry Art Gallery				
Bromberg, Nicolette	Auxiliary	Special Collections	MUSEUM 481	2	7	14
Bufano, Michelle	Auxiliary	n/a	MUSEUM 594	3	13	39
Burke, Paula Johnson	Auxiliary	n/a	MUSEUM 591	2.5	19	47.5
Clavir, Miriam	Auxiliary	n/a	MUSEUM 482	5	25	125
Moats, Tamara	Auxiliary	Henry Art Gallery	MUSEUM 488	3	11	33
Noble, Megon	Auxiliary	Burke Museum	MUSEUM 481	7	38	266
Phillips, Laura	Auxiliary	Burke Museum	MUSEUM 481	2	6	12
Sourakli, Judy	Auxiliary	Henry Art Gallery				
Varga, Erica	Auxiliary	n/a	MUSEUM 591	2.5	19	47.5
Bailkin, Jordanna	Interdisciplinary	History				
Failing, Patricia	Interdisciplinary	Art History				
Kahn, Miriam	Interdisciplinary	Anthropology				
Kenagy, James	Interdisciplinary	Zoology				
Kerr, Steven	Interdisciplinary	Education				
Lape, Peter	Interdisciplinary	Anthropology				
Menges, Gary	Interdisciplinary	Library and Information Science				
Minah, Galen	Interdisciplinary	Architecture				
Nason, James	Interdisciplinary	Anthropology	MUSEUM 595	5	28	140
Nesbitt, Elizabeth	Interdisciplinary	Earth and Space Sciences				
O'Donnell, Wilson	Interdisciplinary	History	MUSEUM 480 MUSEUM 488 MUSEUM 590 MUSEUM 593	3 6 5 5	26 25 26 26	78 105 130 130=443
Olmstead, Richard	Interdisciplinary	Biology				
Pietsch, Theodore	Interdisciplinary	Ichthyology				
Stein, Julie	Interdisciplinary	Anthropology				
Wright, Robin	Interdisciplinary	Art History				

Section B: Attachment 2 (Faculty Advising)

Instructor	Title	UW Department or Affiliated Organization	Committees Chaired (last 5 yrs)	Committees Served (last 5 yrs)
(Interdisciplinary Group)				
Wright, Robin K.	Professor of Art History; Curator of Native American Art, Director of the Bill Holm Center for the Study of Northwest Coast Art	School of Art, Division of Art History, Burke Museum	5-6	11+
Lape, Peter V.	Assistant Professor; Curator of Archaeology	Anthropology; Burke Museum	0	7-8
Pietsch, T.W.	Professor	Aquatic & Fishery Sciences	0	0
Bailkin, Jordana	Associate Professor	History	0	3-4
Nason, James D.	Professor, Curator of New World Ethnology	Anthropology; Burke Museum	11+	11+
Stein, Julie	Director, Professor	Burke Museum; Anthropology	1-2	1-2
Kerr, Steve	Professor	Education	1-2	3-4
Kenagy, George Jam	Professor, Curator of Mammals	Biology; Burke Museum	1-2	3-4
Failing, Patricia	Professor	Art History	0	3-4
Anonymous	Unknown	Unknown	1-2	3-4
O'Donnell, Wilson E	Director, Senior Lecturer	Museology	9-10	11+
Minah, Galen	Professor	Architecture	0	1-2
Nesbitt, Liz	Affiliate Assistant Professor, Curator of Invertebrate Paleontology	Earth and Space Sciences, Burke Museum	0	1-2
Olmstead, Richard	Professor, Curator of Plants	Biology Department; Burke Museum	0	0
(Auxiliary Group)				
Paula Johnson	Principal	Paragon Research Associates	0	0
Megon Noble	Assistant Collections Manager	Burke Museum, Archaeology Division	0	5-6
Anonymous	N/A	N/A	0	0
Laura Phillips	Archaeology Collections Manager	Burke Museum, Archaeology Division	0	5-6
Judy Sourakli	Curator of Collections	Henry Art Gallery	0	3-4
Gary Menges	Preservation Admin	University Libraries	0	3-4
Tamara Moats	Curator of Collections	Henry Art Gallery	0	1-2
Michelle Bufano	Acting Director	Pratt Fine Arts Center	0	3-4

Section C: Attachments

Section C: Attachment 1 (Thesis Work by Research Type, 1996-2006)



Section C: Attachment 2 (Organizations Served by Applied Thesis Work, 1996-2006)

Organization/Group	Number of Theses
Burke Museum	8
Museum of History and Industry	3
Nordic Heritage Museum	3
Seattle Art Museum	3
Wing Luke Asian Museum	3
Edmonds Historical Society	2
Experience Music Project	2
Island County Historical Society	2
Museum of Glass	2
Seattle Asian Art Museum	2
Washington State Historical Society	2
Bainbridge Island Historical Society Museum	1
Bellevue Arts Museum	1
Eastside Heritage Center	1
Everett Herald Newspaper	1
Goldbar Depot Museum	1
Henry Art Gallery	1
Issaquah Historical Society	1
Kent Historical Society	1
Marymoor Museum	1
Northwest African American Museum	1
Northwest Lesbian and Gay History Museum Project	1
Office of Arts and Cultural Affairs, City of Seattle	1
Renton Historical Society	1
Seattle Police Museum	1
Shoreline Historical Society	1
Snohomish County	1
Squaxin Island Museum and Library Research Center	1
Textile Museum	1
U.S. Bureau of Reclamation	1
University of Washington Art Collection	1
University of Washington Libraries	1
Vashon-Maury Island Heritage Association	1
Woodland Park Zoo	1
World Kite Museum and Hall of Fame	1
TOTAL	56

Section C: Attachment 3 (Alumni Publications)

Alumni Publications

BURKE, PAULA JOHNSON	Year Admitted 1995	Degree Year 1997
Johnson, Paula		
Johnson, Paula G. and Lynn L. Larson		
<i>City of Othello, Adams County proposed water system improvements: cultural resource assessment</i>		
Seattle: Larson Anthropological/Archaeological Services, 1993.		
CALDWELL, CAREY TERESA	Year Admitted 1985	Degree Year 1987
Dobkins, Rebecca J. with Carey T. Caldwell and Frank R. LaPena		
<i>Memory and imagination: the legacy of Maidu Indian artist Frank Day</i>		
Seattle: University of Washington Press, 1997.		
COSGROVE, PATRICIA JANE	Year Admitted 1979	Degree Year 1982
Cosgrove-Smith, Patricia		
Seaweed, Willie and Patricia Cosgrove-Smith		
<i>Innovation for a changing time: Willie Seaweed, a master Kwakiutl artist</i>		
Seattle: Pacific Science Center, 1983.		
CROOKS, DREW WEBB	Year Admitted 1979	Degree Year 1981
Crooks, Drew		
<i>Past reflections: essays on the Hudson's Bay Company in the Southern Puget Sound region</i>		
Tacoma: Fort Nisqually Foundation, 2001.		
DENTON, STEVEN WADE	Year Admitted 1996	Degree Year 1998
Denton, Steven		
<i>U.S. Bureau of Reclamation Columbia Basin Project: photographic collection resource guide</i>		
Seattle: University of Washington, 1999.		
FERGUSON, ELLEN LEE	Year Admitted 1975	Degree Year 1978
Ferguson, Ellen L. and James D. Nason		
"Human subject rights and museum research"		
<i>Museum News</i>		
Vol 58, No 3: , 1980 Jan/Feb.		

Alumni Publications

FITZGERALD, MARY ANN	Year Admitted 1985	Degree Year 1991
Fitzgerald, Mary Ann and Robert Maribe Brance, Eds.		
<i>Educational media and technology yearbook, 2000. Vol. 25 [electronic resource]</i>		
Englewood, CO: Libraries Unlimited, 2000.		
FRATER, JUDITH	Year Admitted 1985	Degree Year 1987
Frater, Judy		
<i>Threads of Identity: embroidery and adornment of the nomadic Rabaris</i>		
Seattle: University of Washington Press, 1995.		
GRAY, HILLARY TARA	Year Admitted 1996	Degree Year 1998
Gray, Hilary		
"The Washington State History Museum: New Permanent Exhibitions"		
<i>Museum Anthropology</i>		
Vol 21, No 2: , 1997 Fall.		
HAMILTON, ROY WESLEY	Year Admitted 1985	Degree Year 1989
Hamilton, Roy W. with contributions by Aurora Ammayao, et al.		
<i>The art of rice: spirit and sustenance in Asia</i>		
Los Angeles, CA: UCLA Fowler Museum of Culture History, 2003.		
HANCOCKS, ANTHEA PAGE	Year Admitted 1983	Degree Year 1984
Hancocks, Anthea		
"Museum exhibition as a tool for social awareness"		
<i>Curator</i>		
Vol 30, No 3: , 1987 September.		
Hancocks, Anthea		
"Art Museums in contemporary society"		
<i>Curator</i>		
Vol 31, No 4: , 1988 December.		

Alumni Publications

MANIEZ, ERICA SYBIL Year Admitted 1996 Degree Year 1999

Maniez, Erica

"Survival secrets for the heritage profession"

History News

Vol 57, No 3: , 2002 Summer.

Craine, Bessie Wilson and Erica S. Maniez

Squak Valley: a tale of old Issaquah

Issaquah: Issaquah Historical Society, 2003.

MEIKLE, MARGARET A. Year Admitted 1978 Degree Year 1982

Meikle, Marg

Cowichan Indian Knitting

Vancouver: UBC Museum of Anthropology, 1987.

Meikle, Marg

"Press release me ... let me know"

Museogramme

Vol 17, No 10: , 1990 February.

Meikle, Marg and Dannie McArthur

Garden City: Vancouver: the ultimate guide to everything green in Vancouver and the Lower Mainland

Victoria, BC: Polestar Book Publishers, 1999.

Alumni Publications

MILLS, JEANETTE CLAIRE Year Admitted 1982 Degree Year 1988

Mills, Jeanette C.

Trasition or transformation? : Nuus-chah-multh two-dimensional design since the introduction of serigraphy

Seattle: J.C. Mills, 1987.

Mills, Jeanette C. Prepared by Jeanette C. Mills, with the assistance of Ruth Vincent & Patricia Warren

Report on a preliminary survey of the archival materials held at the William Duncan Memorial Church, Metlakatla, Alaska

Seattle: J.C. Mills, 1989.

PASCUALY, MARIA VICTORIA Year Admitted 1981 Degree Year 1984

Pascualy, Maria

"Reply to Hillary Gray's review of the Washington State History Museum, New Permanent Exhibition"

Museum Anthropology

Vol 22, No 1: , 1998 Spring.

Pascualy, Maria and Cecelia Carpenter

Remembering Medicine Creek: the story of the first treaty signed in Washington

Tacoma: Fireweed Press, 2005.

PAYTON, CHARLES G. Year Admitted 1976 Degree Year 1983

Payton, Charles and Vicky Lee, Eds.

Cultural education resource guide

Seattle: King County Arts Commission: King County Landmarks and Heritage Commission, 1992.

Alumni Publications

PHILLIPS, LAURA S. Year Admitted 2002 Degree Year 2004

Lewarch, Dennis E. , Lynn L. Larson, Laura S. Phillips; with specialist reports by Deborah Olson..., Nancy A. Stenholm

Daishowa America Port Angeles mill shell midden, 45 CA415, Clallam County, Washington
Seattle: Larson Anthropological/Archaeological Services, 1992.

Phillips, Laura S. and Julie K. Stein, Eds.

Vashon Island Archaeology: a view from Burton Acres Shell Midden
Seattle: University of Washington Press, 2002.

REN, HAI Year Admitted 1989 Degree Year 1991

Ren, Hai

Zhongguo gu dai wu shu
Beijing: Shang wu yin shu guan, 1996.

Ren, Hai

Review: [untitled]
The China Journal
No 46: , 2001 July.

Ren, Hai

American Ethnologist
Vol 28, No 4: , 2001 November.

SCHMIDT, REBECCA LEE Year Admitted 1995 Degree Year 1997

Hackman, Rebecca

Hackman, Rebecca

Klondike gold rush [electronic resource] : the perilous journey north
Seattle: University of Washington, 1997.

Alumni Publications

SCHWARZ, MAUREEN T. Year Admitted 1988 Degree Year 1991

Schwarz, Maureen Trudelle

Maureen Trudelle Schwarz Papers, 1992
: , 1992.

Schwarz, Maureen Trudelle

Molded in the image of changing woman: Navajo views on the human body and personhood
Tucson: University of Arizona Press, 1997.

Schwarz, Maureen Trudelle Forward by Louise Lamphere

Navajo lifeways: contemporary issues, ancient knowledge
Norman: University of Oklahoma Press, 2001.

Schwarz, Maureen Trudelle linguistic and cultural consultant, Mae Ann Bekis; fieldwork assistant, Amelda Sandoval Shay

Blood and voice: Navajo women ceremonial practitioners
Tucson: University of Arizona Press, 2003.

SLETTEBAK, ARNOLD Year Admitted 1977 Degree Year 1981

Slettebak, Arnold

Northwest Coast Indian Life
Seattle: Thomas Burke Memorial Washington State Museum, University of Washington, 1976.

Slettebak, Arn

"Recreating the Blue Lake Rhino Cave"
Curator
Vol 24, No 2: , 1981 June.

Slettebak, Arn

"Glancing back at a retrospective exhibit"
Curator
Vol 31, No 3: , 1988 September.

Alumni Publications

SMITH, OWEN FREDRICK **Year Admitted** 1980 **Degree Year** 1983

Cosgrove-Smith, Owen

Smith, Owen F.

Fluxus: The history of an attitude

San Diego, CA: San Diego State University Press, 1998.

VINCENT, RUTH ELIZABETH **Year Admitted** 1986 **Degree Year** 1990

Mills, Jeanette C. Prepared by Jeanette C. Mills, with the assistance of Ruth Vincent & Patricia Warren

Report on a preliminary survey of the archival materials held at the William Duncan Memorial Church, Metlakatla, Alaska
Seattle: J.C. Mills, 1989.

WARREN, PATRICIA JEAN **Year Admitted** 1986 **Degree Year** 1990

Mills, Jeanette C. Prepared by Jeanette C. Mills, with the assistance of Ruth Vincent & Patricia Warren

Report on a preliminary survey of the archival materials held at the William Duncan Memorial Church, Metlakatla, Alaska
Seattle: J.C. Mills, 1989.

WATSON, KENNETH GREGORY **Year Admitted** 1984 **Degree Year** 1989

Watson, Kenneth G.

Analysis of fine sediment and dissolved oxygen in spawning gravels of the upper Yakima River Basin
Olympia, WA: Washington State Dept. of Fisheries, 1991.

Watson, Kenneth G.

28 Historic Places in the Upper Snoqualmie Valley
North Bend, WA: Snoqualmie Valley Historical Museum, 1992.

Watson, Kenneth G.

All the good land
North Bend, WA: Northwest Media, Inc., 1993.

Alumni Publications

WOODWARD, MIKALA MARIE **Year Admitted** 1994 **Degree Year** 1996

Woodward, Mikala, Ed.

The Rainier Valley food stories cookbook: a culinary history of the Rainier Valley going back 100 years with recipes and stories from our multicultural community
Seattle: Rainier Valley Historical Society, 2003.

ZIONTZ, LENORE MARION **Year Admitted** 1976 **Degree Year** 1979

Ziontz, Lenore

"Erna Gunther and social activism: profit and loss for a state museum"

Curator

Vol 29, No 4: , 1986.

Ziontz, Lenore

"The Thomas Burke Memorial Washington State Museum: a short history of 100 years"

Curator

Vol 31, No 3: , 1988 September.

Section C: Attachment 4 (Graduate Student Practica, 2003-2006)

Organization	Students
Burke Museum of Natural History and Culture	18
Henry Art Gallery	11
Washington Park Arboretum	1
Museology Professional Development Series	1
Special Collections, University of Washington	1
Total	32

Section C: Attachment 5 (Collaborative Projects, 2006)

1. The Museology Program is a participant in a recently funded grant proposal to the Henry Luce Foundation—Southeast Asian Archaeology Research, Training and Public Outreach Initiative. Participants in the grant project include the Department of Anthropology, Our participation extends to the following:
 - a. **New Graduate Fellowships in Museology** (3 one-year packages, research funds) for students from SE Asian countries to study at the UW
 - b. **New Museum Exchange Program** to send UW students and faculty to SE Asian museums with funding for exhibit and collections management projects
2. The Museology Program is a participant in a grant project recently submitted to the National Science Foundation—Bones, Otoliths, and Tissues: Enhancement of the University of Washington Fish Collection. Participants in the grant project include the Department of Anthropology, Department of Biology, School of Aquatic and Fishery Sciences, the Burke Museum of Natural History and Culture, and the Museology Graduate Program. Our participation extends to the following:
 - a. **New Museology Curatorial Course**—The development of a course in fish curation and management through the UW Museology Program—Curatorial Methods in Ichthyology.
3. The Museology Program is a participant in developing a special topics course in partnership with the Frye Art Museum, Comparative History of Ideas Department, and Art History Department at the UW.
 - a. **New Museology Special Topics Course**—The development of a course addressing the use and ownership of museum collections in the future—Re-Thinking Museum Collections for the 21st Century.
 - b. Instructors: Robin Held, Chief Curator/Director of Exhibitions and Collections, Frye Art Museum and Kolya Rice, Art Historian
4. The Museology Program is involved in a joint project with the Office of UW-Community Partnerships to assist a small museum in Forks, WA on the Olympic Peninsula.
 - a. **Outreach to the Community**—In collaboration with the City of Forks and the Forks Timber Museum, museology graduate student, Amy Frost, will conduct an Organizational Assessment of the museum.

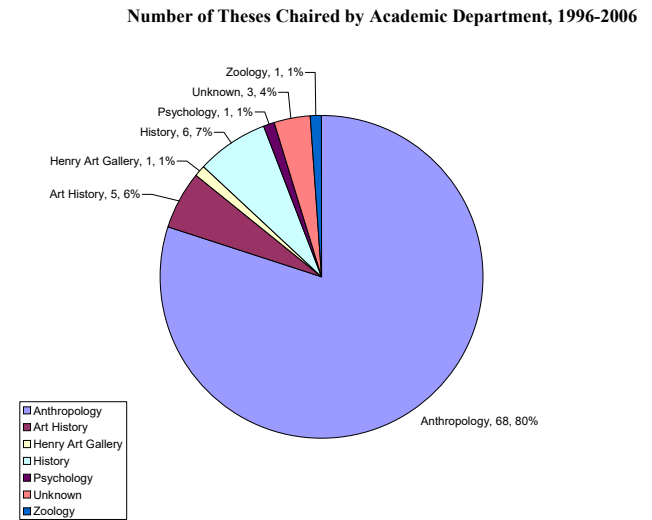
Section C: Attachment 6 (Interdisciplinary Oversight)

1974-2006	
Department	Thesis Committee Chairmanship
American Indian Studies	1
Anthropology	148
Art History	5
Henry Art Gallery	1
History	6
Psychology	1
Unknown	4
Zoology	1
Total	167

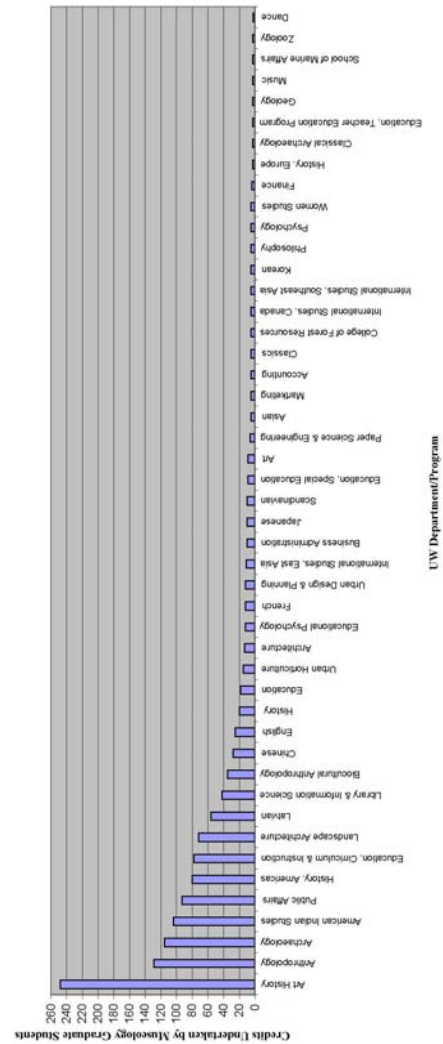
1996-2006	
Department	Thesis Committee Chairmanship
Anthropology	68
Art History	5
Henry Art Gallery	1
History	6
Psychology	1
Unknown	3
Zoology	1
Total	85

Section D: Attachments

Section D: Attachment 1 (Thesis Oversight by Academic Department, 1996-2006)



Section D: Attachment 2 (Interdisciplinary Coursework, 1996-2006)



Section E: Attachments

Section E: Attachment 1 (Graduate Student Enrollment, Statistical Summary 1998-2005)

Total Student Cohort Summary								
Year	African American	Asian American	Caucasian	Hispanic American	Native American	Not Ind/Other	International	Total
Aut 1998	0	0	8	0	0	0	0	8
Aut 1999	0	0	5	0	0	2	2	9
Aut 2000	0	0	4	0	1	1	0	6
Aut 2001	1	0	6	0	0	2	0	9
Aut 2002	0	0	10	0	0	1	0	11
Aut 2003	0	0	5	1	0	3	2	11
Aut 2004	0	0	12	3	0	4	1	20
Aut 2005	1	1	18	1	3	3	0	27
Total	2	1	68	5	4	16	5	101

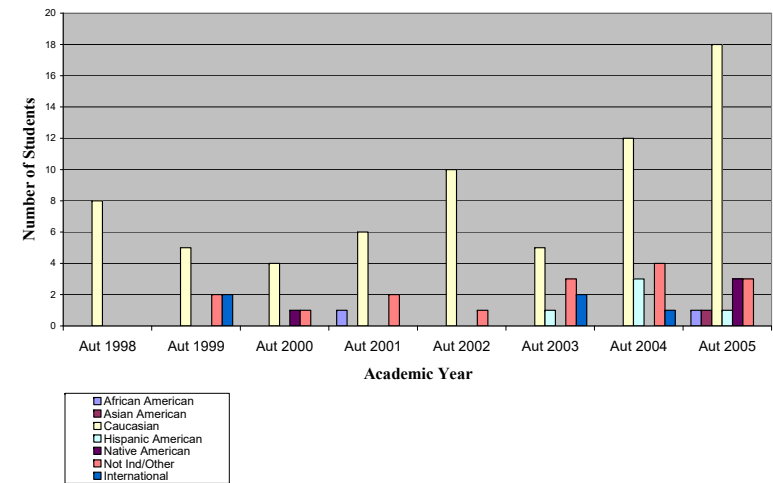
Student Gender Summary			
Year	Male	Female	Total
Aut 1998	2	6	8
Aut 1999	2	7	9
Aut 2000	0	6	6
Aut 2001	2	7	9
Aut 2002	1	10	11
Aut 2003	1	10	11
Aut 2004	2	18	20
Aut 2005	3	24	27
Total	13	88	101

Section E: Attachment 2 (Graduate Student Applications, Statistical Summary 1998-2005)

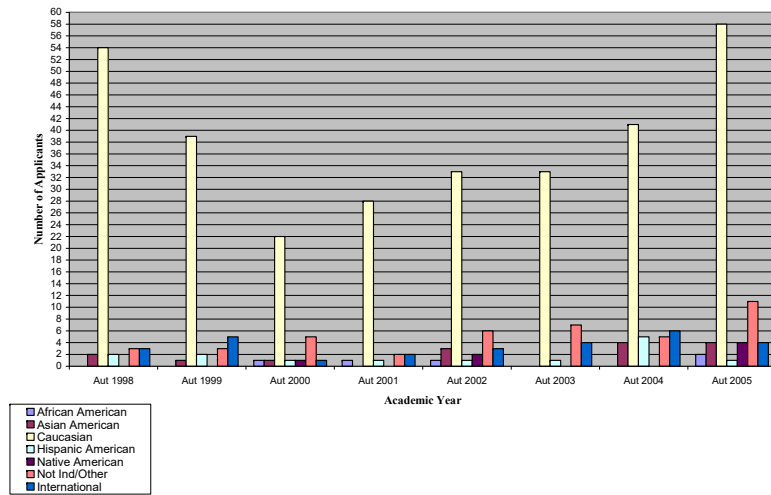
Total Applicant Summary								
Year	African American	Asian American	Caucasian	Hispanic American	Native American	Not Ind/Other	International	Total
Aut 1998	0	2	54	2	0	3	3	64
Aut 1999	0	1	39	2	0	3	5	50
Aut 2000	1	1	22	1	1	5	1	32
Aut 2001	1	0	28	1	0	2	2	34
Aut 2002	1	3	33	1	2	6	3	49
Aut 2003	0	0	33	1	0	7	4	45
Aut 2004	0	4	41	5	0	5	6	61
Aut 2005	2	4	58	1	4	11	4	84
Total	5	15	308	14	7	42	28	419

Applicant Gender Summary			
Year	Male	Female	Total
Aut 1998	14	50	64
Aut 1999	8	42	50
Aut 2000	4	28	32
Aut 2001	5	29	34
Aut 2002	2	47	49
Aut 2003	4	41	45
Aut 2004	8	53	61
Aut 2005	11	73	84
Total	56	363	419

Section E: Attachment 3 (Graduate Student Enrollment, 1998 -2005)



Section E: Attachment 4 (Graduate Student Applications, 1998-2005)



Section E: Attachment 5 (Degrees Granted, Statistical Summary 1995-2005)

Master's Degrees Granted					
Academic Year	Total	Female	Male	Minority	International
Sum 1995 - Spr 1996	6	6	0	1	0
Sum 1996 - Spr 1997	5	5	0	1	0
Sum 1997 - Spr 1998	8	8	0	0	3
Sum 1998 - Spr 1999	7	5	2	0	0
Sum 1999 - Spr 2000	12	9	3	1	2
Sum 2000 - Spr 2001	8	6	2	0	2
Sum 2001 - Spr 2002	8	8	0	1	0
Sum 2002 - Spr 2003	4	3	1	0	0
Sum 2003 - Spr 2004	12	11	1	1	0
Sum 2004 - Spr 2005	6	5	1	0	2
Total	76	66	10	5	9

Section F: Attachments

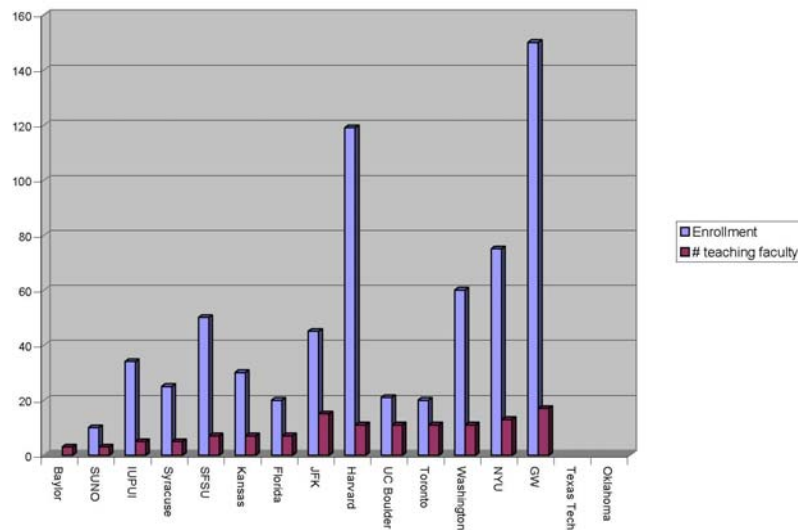
Section F: Attachment 1 (Peer Programs Comparative Review)

	Indiana University-Purdue University Indianapolis	Harvard University	George Washington University	Baylor University	John F. Kennedy University	Southern University	San Francisco State University	New York University	University of Colorado at Boulder	Syracuse University	Texas Tech University	University of Florida	University of Oklahoma	University of Washington	University of Toronto
Degree Offered															
MA in Museum Studies	X	X			X	X	X	X	X	X			X	X	X
MA in Museum Science													X		
MS in Museum & Field Studies															
MA in Museology															X
MLS in Museum Studies															
MLA in Museum Studies															
Online Program															X
Interdisciplinary or Multi-disciplinary Program	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Has Specialized Interdisciplinary Affiliations	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Anthropology and/or Archaeology	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
History	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Art History															
American Studies															
Geology															
Education															
Other Specific Departments															
Associated with a specific museum	X	X													
Associated with a University Museum	X	X													
General	X	X													
Anthropology	X	X													
Art Museum/ Art Gallery	X	X													
Natural History	X	X													
Library/Library Special Collections	X	X													
Date MA Began															
1966-1970															X
1971-1975															X
1976-1980															
1981-1985															
1986-1990															
1991-1995	X														
1996-2000															
2001-2006															
Curriculum															
Generalist Core Curriculum	X				X	X	X	X	X	X			X	X	X
Specialized Core Curriculum		X	X										X		
Track in Collections/Conservation/Field		X	X												
Track in Exhibition		X	X												
Track in Management/Administration/Public		X	X												
Track in Education		X	X												
Track in Design		X	X												
Track in Theory		X	X												
Generalist Track		X	X												
Requires all students to take at least one specific course	X		X	X	X	X	X	X	X	X	X	X	X	X	X

Section F: Attachment 1 (Peer Programs Comparative Review) – Continued

	Indiana University-Purdue University Indianapolis	Harvard University	George Washington University	Baylor University	John F. Kennedy University	Southern University	San Francisco State University	New York University	University of Colorado at Boulder	Syracuse University	Texas Tech University	University of Florida	University of Oklahoma	University of Washington	University of Toronto
Requirements															
Internship	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Practicum (General Requirement)															
Practicum (Part of a Collections Management Course)															
Traditional Thesis	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Thesis Project	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Creative Work Project															
Writing Requirement															
Exam															
Total Enrollment is less than 24 Students															
25 - 49 Students															
50 - 74 Students															
75 - 99 Students															
More than 100 Students															
less than 5 Teaching Faculty	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
6-10 faculty															
11-15 faculty															
16-20 faculty															

Section F: Attachment 2 (Peer Programs Teaching Faculty)



Section F: Attachment 3 (ICOM Curricula Guidelines for Museum Professional Development)

UW Museology Core Curriculum	International Council of Museums, International Committee for the Training of Personnel
	I. General Competencies:
	All museum staff should be able to demonstrate skills in and knowledge of:
	A.1. Communications
N	A.1.1. Inter-cultural communication
Y	A.1.2. Written, oral and non-verbal
Y	A.1.3. Terminology / vocabulary
	A.2. Environmentalism and its impact
Y	A.2.1. Conservation ethic
N	A.2.2. Environmental audits - compliance, energy, activities, issues
N	A.2.3. Environmental custodianship
Y	A.2.4. Sustainable development practices
	A.3. Evaluation methods
N	A.3.1. Analysis of data
Y	A.3.2. Data collection
Y	A.3.3. Project design
Y	A.3.4. Purpose
N	A.3.5. Report methods
	A.4. Financial management
Y	A.4.1. Elementary numeracy
N	A.4.2. Basic analysis, monitoring, and reporting methods
	A.5. Information Technology
Y	A.5.1. E-mail
Y	A.5.2. Web sites
N	A.5.3. Multimedia formats
Y	A.5.4. Database management
	A.6. Interpersonal relationships
Y	A.6.1. Collaboration and networking
Y	A.6.2. Disability awareness
Y	A.6.3. Strategies for museums
N	A.6.4. Political considerations
	A.7. Museums and society
Y	A.7.1. Accountability
Y	A.7.2. Issues of identity and discrimination
Y	A.7.3. Ethnic, racial, cultural and intellectual diversity

UW Museology Core Curriculum	International Council of Museums, International Committee for the Training of Personnel
	I. General Competencies:
	All museum staff should be able to demonstrate skills in and knowledge of:
N	A.7.4. Knowledge of local, national, regional, international issues, resources and conditions
Y	A.7.5. Promotion of peace and understanding amongst people
Y	A.7.6. Public trust
	A.8. Nature of work
Y	A.8.1. Administrative and management policies and practices
Y	A.8.2. Affiliations with other organizations / consultancy / outsourcing
Y	A.8.3. Multi-disciplinary environment
N	A.8.4. Quality maintenance of services and products
	A.9. Professionalism
Y	A.9.1. Contributions to field
N	A.9.2. Continued education
Y	A.9.3. Ethics and values
Y	A.9.3.1. Personal
Y	A.9.3.2. Specific to an individual museum and culture
Y	A.9.3.3. Relative to discipline and occupation
Y	A.9.4. Identity
Y	A.9.5. Intellectual curiosity
Y	A.9.6. Initiative, self motivation, self-evaluation, flexibility
Y	A.9.7. Leadership
Y	A.9.8. Organization of museum associations - local, regional, national, international
Y	A.9.9. Self-management of career
Y	A.9.10. Standard-setting
N	A.9.11. Recognition and integration of diversity into all processes
Y	A.9.12. Recognition of excellence
Y	A.9.13. Vision of and purpose for museums and personal role at individual institution
	A.10. Project Management
Y	A.10.1. Delegation and review
Y	A.10.2. Multi-disciplinary environment
Y	A.10.3. Planning and organizing
Y	A.10.4. Priority-setting
Y	A.10.5. Problem-solving
Y	A.10.6. Resource management, implementation and evaluation

UW Museology Core Curriculum	International Council of Museums, International Committee for the Training of Personnel
	I. General Competencies:
	All museum staff should be able to demonstrate skills in and knowledge of:
Y	A.10.7. Team processes
	A.11. Research
Y	A.11.1. Ability to seek out and acquire new information, apply learning to tasks
N	A.11.2. Critical thinking
N	A.11.3. Methodology
	A.12. Resources in the field
N	A.12.1. Literature and information sources including bibliographies, directories and indexes
Y	A.12.2. Professional associations: international, national, regional and local

UW Museology Core Curriculum	International Council of Museums, International Committee for the Training of Personnel
	II. Museology Competencies:
	Knowledge of and skills in the application of the intellectual foundations of museum work
	B.1. Community museology
Y	B.1.1. Assessing / understanding community needs
Y	B.1.2. Exhibition techniques as tools for mobilizing community members for the use of their common resources
Y	B.1.3. Interactions between communities, their heritage and economic development
Y	B.1.4. Processes which originate from community efforts
	B.2. Development of the museum profession
N	B.2.1. Criticisms of museums
Y	B.2.2. Definitions of / distinctions between / numbers of museums of different disciplines / types
N	B.2.3. History, philosophies and current status of museums, the profession and collections generally and in local, regional, national and international contexts
Y	B.2.4. Rationale for museums
	B.3. Roles and functions of museums
Y	B.3.1. Traditional core practices
N	B.3.2. Leisure and tourism
N	B.3.3. Identity and nationalism

UW Museology Core Curriculum	International Council of Museums, International Committee for the Training of Personnel
	II. Museology Competencies:
	Knowledge of and skills in the application of the intellectual foundations of museum work
Y	B.4. Vision
	B.5. Governance
Y	B.5.1. Board (or other governing body) composition
Y	B.5.2. Monitoring responsibilities
N	B.5.3. Types
Y	B.5.4. Policy making
Y	B.5.5. Roles and relationships
	B.6. Issues in museum practices
Y	B.6.1. Business orientation vs. larger public "good"
Y	B.6.2. "Collections" vs. "Ideas"
Y	B.6.3. Dominant voice / power in museum interpretation
N	B.6.4. Cultural democracy
Y	B.6.5. Intellectual access
Y	B.6.6. Physical access
N	B.6.7. Professional vs. vocational occupation
Y	B.6.8. Repatriation of cultural patrimony, human remains, funerary goods
	B.7. Legal context for practice
Y	B.7.1. Cultural heritage - local, regional, national and international approaches including conventions
Y	B.7.2. Copyright and artists' rights - national laws and International Conventions
N	B.7.3. Artistic freedom of expression - local, national and comparative approaches
N	B.7.4. Political, economic, social and cultural contexts of museums in local, national and international arenas including globalization, environmentalism, sustainable development, and cultural diversity
N	B.8. Research activities, both discipline-based and museological

UW Museology Core Curriculum	International Council of Museums, International Committee for the Training of Personnel
	III. Management Competencies:
	Knowledge of and skills in the theory and practice of museum operations
Y	C.1. Accreditation
	C.2. Advisory bodies
Y	C.2.1. Public, professional, discipline-based
	C.3. Architecture
Y	C.3.1. Accessibility standards
N	C.3.2. Adaptive use
Y	C.3.3. Environmental controls
Y	C.3.4. Furnishings
Y	C.3.5. Museum architects
N	C.3.6. Relationship of form and function
N	C.3.7. Theory and practice of museum architecture:
Y	C.3.8. Discipline, cultural milieu, and climate considerations
Y	C.3.9. Visitor amenities - lounge, restrooms
	C.4. Business and operational management
N	C.4.1. Contract management
Y	C.4.2. Policy development
Y	C.4.3. Program development
Y	C.4.4. Goal setting
Y	C.4.5. Priority setting
Y	C.4.6. Clarification of objectives
Y	C.4.7. Strategic planning
Y	C.4.8. Resource management
Y	C.4.9. Implementation
Y	C.4.10. Evaluation
	C.5. Community relations
Y	C.5.1. Advocacy
Y	C.5.2. Coalition-building
Y	C.5.3. Public programming activities
	C.6. Financial planning and management
N	C.6.1. Audit
Y	C.6.2. Budget
Y	C.6.3. Financial control
Y	C.6.4. Documentation

UW Museology Core Curriculum	International Council of Museums, International Committee for the Training of Personnel
	III. Management Competencies:
N	C.6.5. Reporting
N	C.6.6. Risk management
	C.7. Formal structure
Y	C.7.1. Authority under which museum is established
Y	C.7.2. Governing laws under which museums are constituted
Y	C.7.3. Articles of incorporation
Y	C.7.4. Constitution and by-laws
Y	C.7.5. Statement of purpose / intent / mission
	C.8. Fund raising and grant development (income-generation)
Y	C.8.1. Development (income-generation) plan
Y	C.8.2. Record keeping and acknowledgments
Y	C.8.3. Resource identification
Y	C.8.4. Capital campaign
Y	C.8.5. Gifts / bequests
Y	C.8.6. Techniques / Strategies
	C.9. Human resource planning and management
Y	C.9.1. Allocation of resources
Y	C.9.2. Analysis of tasks
Y	C.9.3. Authority
Y	C.9.4. Compensation structuring (pay/salary scales)
Y	C.9.5. Consultancy and contract workers
N	C.9.6. Cross-cultural training
Y	C.9.7. Diversity
Y	C.9.8. Hiring (recruiting) / discharge (dismissal) of employees
N	C.9.9. Labor relations
Y	C.9.10. Management of multi-discipline, multi-cultural teams and organizations
Y	C.9.11. Staff morale and motivation
Y	C.9.12. Performance measures and evaluation
N	C.9.13. Supervision
N	C.9.14. Training needs analysis of organization and staff and provision
Y	C.9.15. Volunteers
	C.10. Income producing activities
Y	C.10.1. Concessions (franchises)
Y	C.10.2. Fees
Y	C.10.3. Retail operations

UW Museology Core Curriculum	International Council of Museums, International Committee for the Training of Personnel
	III. Management Competencies:
Y	C.11. Information management
Y	C.12. Insurance / indemnity
	C.13. Law
N	C.13.1. Legal system - national and international comparisons
Y	C.13.2. Legal status of museum
Y	C.13.3. Legal responsibilities of personnel and board
Y	C.13.4. Law and the collection - accessioning, de-accessioning and bequests
Y	C.13.5. Contract law, including loans and exhibition exchanges
Y	C.13.6. Tax law
	C.14. Marketing
Y	C.14.1. Audience (visitor) research
Y	C.14.2. Promotional materials
Y	C.14.3. Public image
N	C.14.4. Tourism / business links
Y	C.14.5. Tools for communicating
	C.15. Membership / "friends" organizations
Y	C.15.1. Services
N	C.15.2. Hospitality management
	C.16. Physical plant and site management
Y	C.16.1. Emergency preparedness
Y	C.16.2. Fire, safety, and security
N	C.16.3. Plant maintenance
Y	C.17. Public affairs
Y	C.18. Media relations
	C.19. Organizational Theory
Y	C.19.1. Best practices
N	C.19.2. Cross-cultural skills
Y	C.19.3. Processes of change
Y	C.19.3.1. Change management
N	C.19.3.2. Models of organizational change
N	C.19.3.3. Reflexive practice
Y	C.19.4. Techniques for fostering creative thinking and action in work
N	C.19.5. Understanding of how innovations emerge within complex organizations
N	C.19.6. Re-engineering

UW Museology Core Curriculum	International Council of Museums, International Committee for the Training of Personnel
	IV. Public Programming Competencies:
	Knowledge of and skills in serving the museum's communities
	D.1. Communications
N	D.1.1. Communication theory
N	D.1.2. Knowledge of the dynamics of symbolic experience
N	D.1.3. Developing communication linkages and creating relevant focal points and forums for exchange of ideas
Y	D.1.4. Orientation – physical and intellectual
N	D.1.5. Semiotics - what things signify
Y	D.1.6. Signage (labeling etc.)
	D.2. Exhibitions
Y	D.2.1. Exhibition theory
Y	D.2.2. Graphics
N	D.2.3. History and philosophy
Y	D.2.4. Lighting
Y	D.2.5. Planning, design, fabrication, installation and evaluation
Y	D.2.6. Principles of visual presentations
Y	D.2.7. Types / styles of exhibitions
Y	D.2.7.1. Use of audiovisuals, computers Virtual exhibitions
N	D.2.7.2. Web site creation and management
	D.3. Education and interpretation
Y	D.3.1. Educational theory, psychology, and sociology
N	D.3.2. History and philosophy
Y	D.3.3. Learning theory
Y	D.3.4. Planning, design, production and evaluation of programs
Y	D.3.5. Models of practice
Y	D.3.5.1. Use of text, objects, graphics, manipulative materials and media
Y	D.3.6. Policies
N	D.4. Publications and products
	D.5. Visitor service and public relationships
Y	D.5.1. Circulation
N	D.5.2. Local, national, international and regional situations, issues
Y	D.5.3. Management of visitation
N	D.5.4. Non-visitors characteristics
N	D.5.5. Numbers and types
Y	D.5.6. Preservation requirements of collection and structure
N	D.5.7. Visitor characteristics

UW Museology Core Curriculum	International Council of Museums, International Committee for the Training of Personnel
	V. Information and Collections Management and Care Competencies:
	Knowledge of and skills in creating, preserving and sharing museum resources
	E.1. Archives
Y	E.1.1. Records management
	E.2. Collections
Y	E.2.1. Access: cultural, physical and intellectual: visitation, tourism
Y	E.2.2. Agents of deterioration: physical, chemical and biological factors
Y	E.2.3. Automation: Computer software and hardware selection
Y	E.2.4. Cataloguing
Y	E.2.5. Collection issues
Y	E.2.6. Collection management
Y	E.2.6.1. Preventive care
Y	E.2.7. Copies / reproductions / digitization
N	E.2.7.1. Copyright
N	E.2.7.2. Quality control
Y	E.2.8. Development
Y	E.2.9. Documentation / Data management
Y	E.2.9.1. Generation, organization and care
Y	E.2.10. Electronic / world wide web aspects
Y	E.2.11. Environmental monitoring and control
Y	E.2.11.1. Temperature, relative humidity, light and atmospheric pollutants
Y	E.2.12. Handling
Y	E.2.13. History and philosophy
Y	E.2.14. Kinds of collections
Y	E.2.14.1. Ancillary collections including audiovisuals, slides, negatives
N	E.2.14.2. Built environment including sites, landscapes, structures
Y	E.2.14.3. Cultural heritage including oral history, folklife, language
Y	E.2.14.4. Documents, manuscripts, archives
Y	E.2.14.5. Objects, artworks, sculptures, specimens, prints
Y	E.2.15. Packing and transporting
Y	E.2.16. Pest management
Y	E.2.17. Policies
Y	E.2.18. Principles of conservation / restoration
Y	E.2.18.1. Properties of materials, implications for preservation
Y	E.2.19. Registration

UW Museology Core Curriculum	International Council of Museums, International Committee for the Training of Personnel
	V. Information and Collections Management and Care Competencies:
Y	E.2.19.1. Accession
Y	E.2.19.2. Deaccession
Y	E.2.19.3. Disposal Loans
Y	E.2.20. Resources
Y	E.2.21. Standards
Y	E.2.22. Storage
Y	E.2.23. Theft
Y	E.2.24. Use of (in):
Y	E.2.24.1. Natural and cultural contexts
Y	E.2.24.2. Exhibitions
Y	E.2.24.3. Public service role
Y	E.2.24.4. Research
Y	E.2.25. Library and information services
Y	E.2.26. Scientific activities
N	E.2.27. Data collection, preparation and analysis
N	E.2.28. Research design
N	E.2.29. Phases of the research process
N	E.2.30. Sampling procedures / survey tools / procedures

Section F: Attachment 4 (AAM Training for Entry-Level Museum Professionals)

UW Museology Core Curriculum	American Association of Museums, Committee for Museum Professional Training
	I. Core Knowledge and Skills
	1. Core Expectations
Y	1.1. Knowledge of the various professional responsibilities within a museum and the interrelationship of these responsibilities
Y	1.2. Communication skills, both written and verbal
Y	1.3. Knowledge of museum ethics
Y	1.4. Knowledge of laws and regulations impacting museum activities
Y	1.5. Knowledge of and skill in using computers
Y	1.6. Knowledge of the educational mission of museum
N	1.7. Knowledge of and skill in visitor-centered organization and activity
Y	1.8. Knowledge of and skill in interpersonal relations and teamwork
Y	1.9. Knowledge of collection care and conservation
N	1.10. Knowledge of the history of museums and their role in society
Y	1.11. Knowledge of financial management and budgeting
Y	1.12. Knowledge of grant writing and fund raising
N	1.13. Knowledge of and skill in research
Y	1.14. Knowledge of diverse groups within society
Y	1.15. Knowledge of museum governance and organization
N	1.16. Knowledge of a traditional academic discipline such as history or art history
Y	1.17. Knowledge of the use of technology in museums
Y	1.18. Knowledge of the issues involved in museums as learning centers versus entertainment centers
	2. The Core Curriculum
	2.1. Museum-Focused Courses
Y	2.1.1. Museum Departments and Professions
Y	2.1.2. Museum Ethics
Y	2.1.3. Laws and Regulations impacting Museums
Y	2.1.4. Museums as Educational Institutions
Y	2.1.5. Museum Collection Care and Conservation
N	2.1.6. Museum History
Y	2.1.7. Museum Finances
Y	2.1.8. Museum Governance and Organization
N	2.1.9. Museums and Technology

UW Museology Core Curriculum	American Association of Museums, Committee for Museum Professional Training
	2.2. <i>Courses Which Could Focus on Museums or Could be Selected from Other Academic Areas</i>
Y	2.2.1. Computers
Y	2.2.2. Communication
Y	2.2.3. Visitor or Customer Centered Organization
Y	2.2.4. Interpersonal Relations
Y	2.2.5. Teamwork
Y	2.2.6. Grant Writing
Y	2.2.7. Fund Raising
Y	2.2.8. Research
Y	2.2.9. Diversity in American Society
	2.3. <i>Courses From Academic Disciplines</i>
Y	2.3.1. History
Y	2.3.2. American Studies
Y	2.3.3. Art History
Y	2.3.4. Anthropology
Y	2.3.5. Biology

UW Museology Core Curriculum	American Association of Museums, Committee for Museum Professional Training
	II. Personal Skills
Y	1. Professional demeanor that includes dressing appropriately, acting appropriately as a museum representative, being reliable, and keeping standards of proper conduct and etiquette within museum and community.
N	2. Place a premium on continued learning.
Y	3. Value accuracy in their work.
Y	4. Listen well to those around them.

UW Museology Core Curriculum	American Association of Museums, Committee for Museum Professional Training
	III. Professional Specialization
	1. Specialty Expectations
	1.1. <i>Audience Research and Evaluation expectations:</i>
Y	1.1.1. Program and Exhibition Development and Evaluation
N	1.1.2. Social Science Research Design and Methodology (including survey, interviewing, and focus group research, survey methodology, and questionnaire construction)
N	1.1.3. Basic Math and Statistics
Y	1.1.4. Learning Theory (including formal and non-formal education)
N	1.1.5. Visitor Studies Theory and Literature
	1.2. <i>Curatorial expectations:</i>
Y	1.2.1. Interpretative Writing for Text and Labels
N	1.2.2. Connoisseurship Relevant to Museum Collections
N	1.2.3. Market Knowledge Relevant to Museum Collections
Y	1.2.4. Photographic Skills
N	1.2.5. Exhibit Fabrication
	1.3. <i>Development and Membership expectations:</i>
Y	1.3.1. Marketing Techniques and Skills
N	1.3.2. Customer Service Techniques
Y	1.3.3. Fund-Raising Techniques
	1.4. <i>Media and Technology expectations:</i>
N	1.4.1. Graphic Design
N	1.4.2. HTML or Multimedia Programs
	1.5. <i>Public Relations and Marketing expectations:</i>
N	1.5.1. Graphic Design
N	1.5.2. Ticketing Systems
Y	1.5.3. Media Operations
Y	1.5.4. Publicity Techniques
Y	1.5.5. Advertising Production and Placement
	1.6. <i>Registration expectations:</i>
Y	1.6.1. Museum Record Keeping and Information Management
Y	1.6.2. Museum Registration Procedures
Y	1.6.3. Museum Insurance and Loans
Y	1.6.4. Museum Collection Databases
	1.7. <i>Security expectations:</i>
Y	1.7.1. Physical Security and Concepts of Protection

UW Museology Core Curriculum	American Association of Museums, Committee for Museum Professional Training	
Y	1.7.2.	Loss Prevention and Control
Y	1.7.3.	Crisis Management and Resolution
	1.8.	<i>Small Museum Administration expectations:</i>
Y	1.8.1.	Comprehensive Museum Operations and Activities
Y	1.8.2.	Project Management
Y	1.8.3.	Museum Management

Section F: Attachment 5 (Core Curriculum Description)

MUSEUM 480 Introduction to Museology (3)

An overview and introduction to museum history, philosophy, and basic operations, including governance, ethics, finance and funding, collection management, exhibition and interpretation, education, and community and professional relations.

MUSEUM 481 Museum Collection Management (5)

Lecture and readings on the topic of museum collection management with integrated lab experience in one of several collections areas including the ethnology and archaeology collections of the Burke Museum, the photographic collections of the Special Collections Division of the UW Libraries, and the contemporary art collections of the Henry Art Gallery. Lab work may include identification, cataloging, fumigation, storage, cleaning, inventory, and specimen and/or artifact preparation for exhibition.

MUSEUM 482 Museum Conservation (5)

Lecture and lab demonstrations in the recognition and treatment of museum conservation problems for specimens and artifacts of all types. Application of basic principles to specific preventive and active conservation and restoration problems encountered by curatorial personnel.

MUSEUM 483 Museum Operations Practicum (variable 1 – 5)

Provides students with the opportunity to apply their general museological training in one or more areas of supervised museum operation areas, e.g., registration, education, exhibition, development, public relations, through project-oriented work.

Or:

MUSEUM 491 Museum Curation Practicum: General Collections (variable 1 - 5)

The application of museological training in the curation of art, botanical, ethnographic, archeological geological, historic, zoological, or other collections. Work under the supervision of faculty members ranges from fundamental collection documentation to preventive conservation or storage.

MUSEUM 498 Museum Internship (variable 1 – 10, up to 15 total)

Faculty supervised off-campus internships in museums and allied institutions. Each internship is individually established and provides students with practical experience and the opportunity to apply and learn new professional skills. Prerequisite: permission of instructor.

MUSEUM 590 Seminar in Museum Theory and Administration (5)

Fundamental theoretical issues involved in current museum administrative and operations work, including administrative structure, governance, budgeting and fundraising, strategic planning, organizational conflicts, museum-community relations, and museum accreditation. Prerequisite: 480 recommended.

MUSEUM 591 Seminar in Museum Operations (5)

Designing hypothetical museums and creating a first year of operations. Design elements include architectural plan, staffing plan, initial and recurring budgets, security system, records system, educational plan, and policy making. Prerequisite: 590 recommended.

MUSEUM 593 Museum Exhibition Seminar (5)

Review of critical issues in the planning, design, preparation, and installation of museum exhibits, including exhibit conservation, visitor-based design factors, ideological aspects of interpretation, and community relations. Readings and examination of exhibits are combined with case study work and group design projects. Prerequisite: 590 recommended.

MUSEUM 594 Seminar in Museum Education (5)

Focus on museums as educational institutions with consideration of the place of education in the mission of museums, the educational role of museums compared to that of other institutions, the museum's diverse audiences and their needs, and the educational methods and techniques museums may employ in pursuing their goals. Prerequisite: 480 recommended.

MUSEUM 595 Museum Legal and Ethical Issues (5)

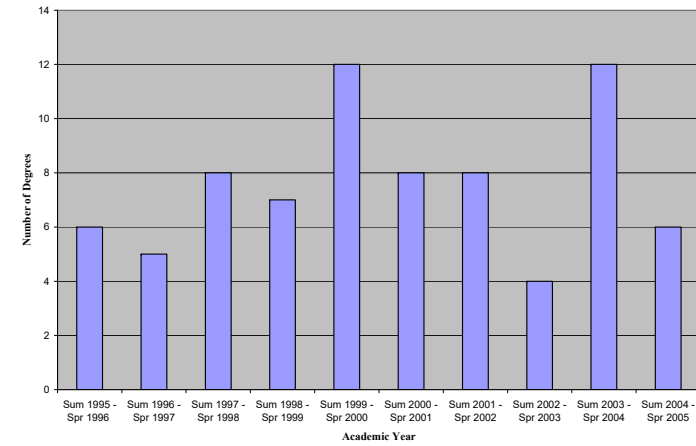
Survey of the legal and ethical issues regarding international and national museum operations, including the control and movement of cultural property, artistic and intellectual rights and copyright, concepts of patrimony and issues of repatriation, as well as other relevant policies and regulations. . Prerequisite: 590 recommended.

MUSEUM 700 Master's Thesis (9)**MUSEUM 710 Master's Project (9)**

Credit/no credit only.

*Optional Museology Courses***MUSEUM 488 Special Topics in Museology (variable 1 - 5)**

In-depth examination of selected current issues within the field of Museology.

MUSEUM 600 Independent Study or Research (variable, up to 12 total)**Section G: Attachments****Section G: Attachment 1 (Degrees Granted, 1995-2005)**

Section G: Attachment 2 (Time to Degree Report)

Time to Degree Report

Summary

Average Time to Complete Degree=2.94610778443114 years

Longest Time to Complete Degree=11 years

Shortest Time to Complete Degree=1 year

97 Alumni out of 167 Completed the degree in 2 years or less,58%

127 Alumni out of 167 Completed the degree in 3 years or less,76%

AGREN, LINDA M.	Years to Complete: 11
Admitted: 1983	Degree: 1994
ALTMAN, BETH	Years to Complete: 3
Admitted: 1993	Degree: 1996
ANDERSON, CAROLYNN, L.	Years to Complete: 2
Admitted: 1988	Degree: 1990
ANDREWS-SHANE, REBECCA WRIGHT	Years to Complete: 2
<i>Andrews, Rebecca</i>	Admitted: 1987 Degree: 1989
ATKINSON, NORA	Years to Complete: 2
Admitted: 2004	Degree: 2006
BALLARD, RACHAEL	Years to Complete: 2
Admitted: 2003	Degree: 2005
BARON, JULIANNE RENEE	Years to Complete: 2
Admitted: 1999	Degree: 2001
BONANNINI, ALESSIA	Years to Complete: 2
Admitted: 1996	Degree: 1998
BROWN, CHARLES CEE S.	Years to Complete: 2
Admitted: 1976	Degree: 1978
BROWN, ERICKA	Years to Complete: 2
Admitted: 2003	Degree: 2005
BROWNE, KATHERINE	Years to Complete: 2
Admitted: 2002	Degree: 2004
BURKE, PAULA JOHNSON	Years to Complete: 2
<i>Johnson, Paula</i>	Admitted: 1995 Degree: 1997
CALDWELL, CAREY TERESA	Years to Complete: 2
Admitted: 1985	Degree: 1987
CALLAWAY, LISA	Years to Complete: 7
<i>Yamasake, Lisa</i>	Admitted: 1981 Degree: 1988
CARL, MELISSA ANNE	Years to Complete: 2
Admitted: 1998	Degree: 2000
CARTER, BRIAN	Years to Complete: 2
Admitted: 2004	Degree: 2006
CHAMBERLAIN, MARILEEDS	Years to Complete: 7
<i>Decano, Marileeds</i>	Admitted: 1976 Degree: 1983
CHANG, TZU-AN	Years to Complete: 2
Admitted: 1996	Degree: 1998
CHARLOP, PATRICIA REED	Years to Complete: 4
<i>Reed, Patricia</i>	Admitted: 1988 Degree: 1992

CHORBA, KALISHA S.	Years to Complete: 3
Admitted: 2001	Degree: 2004
CHRISTOPHER, MICHOLE D.	Years to Complete: 2
Admitted: 1999	Degree: 2001
CHYR, ELIZABETH ANN	Years to Complete: 2
Admitted: 1995	Degree: 1997
COLES, TARYN D.	Years to Complete: 2
Admitted: 2000	Degree: 2002
COOKE-MCGARTY, AMANDA HILL	Years to Complete: 2
<i>Cooke, Amanda</i>	Admitted: 1998 Degree: 2000
COSGROVE, PATRICIA JANE	Years to Complete: 3
<i>Cosgrove-Smith, Patricia</i>	Admitted: 1979 Degree: 1982
COTTON, LAURA A.	Years to Complete: 2
Admitted: 2002	Degree: 2004
CRANDALL, DANIEL T.	Years to Complete: 2
Admitted: 1973	Degree: 1975
CROOKS, DREW WEBB	Years to Complete: 2
Admitted: 1979	Degree: 1981
CROUCH, JENNIFER LYNN	Years to Complete: 2
Admitted: 2000	Degree: 2002
CRYDER, NORI ANNE	Years to Complete: 2
<i>Hawkins, Nori Anne</i>	Admitted: 2001 Degree: 2003
DALAGER, JILL M.	Years to Complete: 2
Admitted: 2002	Degree: 2004
DANFORTH, ELLEN JEANETTE	Years to Complete: 4
<i>Zak, Ellen Jeanette</i>	Admitted: 1976 Degree: 1980
DAVIS, JOANNA LYNNE	Years to Complete: 4
Admitted: 1982	Degree: 1986
DENNIS, ANDREW COLLINS	Years to Complete: 2
Admitted: 1999	Degree: 2001
DENTON, STEVEN WADE	Years to Complete: 2
Admitted: 1996	Degree: 1998
DURKIN, REBECCA	Years to Complete: 2
Admitted: 2004	Degree: 2006
ELVIDGE, VIVIAN PATRICIA	Years to Complete: 3
Admitted: 1977	Degree: 1980
EVANS, JANE GRANT	Years to Complete: 8
Admitted: 1977	Degree: 1985
FEATHERSTONE, LANEYSA VIENNA	Years to Complete: 5
<i>Harris, Laneysa</i>	Admitted: 1988 Degree: 1993
FERGUSON, ELLEN LEE	Years to Complete: 3
Admitted: 1975	Degree: 1978
FERRARI, SILVIA	Years to Complete: 2
Admitted: 1996	Degree: 1998
FERRIER, CHESTER MILTON	Years to Complete: 3
Admitted: 1975	Degree: 1978
FINKBEINER, ELISABETH	Years to Complete: 4
Admitted: 1977	Degree: 1981
FISCHER, MAXINE	Years to Complete: 6
Admitted: 1974	Degree: 1980

FITZGERALD, MARY ANN	Years to Complete: 6
Admitted: 1985 Degree: 1991	
FLEMING-BLEED, JENNIFER LEE	Years to Complete: 3
<i>Fleming, Patricia</i> Admitted: 1993 Degree: 1996	
FRATER, JUDITH	Years to Complete: 2
Admitted: 1985 Degree: 1987	
GALLAGHER, KATHERINE JEAN	Years to Complete: 2
Admitted: 2000 Degree: 2002	
GALVIN, GEORGIA STALTER	Years to Complete: 3
Admitted: 1983 Degree: 1986	
GANS, SHAINA ALYSSA	Years to Complete: 2
Admitted: 1998 Degree: 2000	
GERVAIS, CARRIE DANIELLE	Years to Complete: 2
Admitted: 1996 Degree: 1998	
GIBBONS, PATRICIA ANN	Years to Complete: 2
Admitted: 1994 Degree: 1996	
GRAY, HILLARY TARA	Years to Complete: 2
Admitted: 1996 Degree: 1998	
GUENTHER, MEGAN T.	Years to Complete: 2
Admitted: 2002 Degree: 2004	
HAEFER, MALIA BRIANNE	Years to Complete: 2
Admitted: 2000 Degree: 2002	
HAERTEL, KIRSTIE LOUISE	Years to Complete: 2
Admitted: 2001 Degree: 2003	
HAINING, CARROLL ELLEN	Years to Complete: 4
Admitted: 1980 Degree: 1984	
HALUNEN, KRISTIN FAIN	Years to Complete: 2
Admitted: 1997 Degree: 1999	
HAMILTON, ROY WESLEY	Years to Complete: 4
Admitted: 1985 Degree: 1989	
HANCOCKS, ANTHEA PAGE	Years to Complete: 1
Admitted: 1983 Degree: 1984	
HASCALL, JAMES FREEMAN	Years to Complete: 5
Admitted: 1989 Degree: 1994	
HAYES-MCQUEEN, SUSAN K.	Years to Complete: 2
Admitted: 1995 Degree: 1997	
HEADLEY, THOMAS JAY	Years to Complete: 3
Admitted: 1978 Degree: 1981	
HELMKE, SUSAN RENE	Years to Complete: 6
Admitted: 1979 Degree: 1985	
HENWOOD, KATHLEEN ANN	Years to Complete: 3
Admitted: 1984 Degree: 1987	
HERSHMAN, JANE PEALY	Years to Complete: 5
Admitted: 1978 Degree: 1983	
HERTZLER, RANDAL	Years to Complete: 2
Admitted: 2003 Degree: 2005	
HOGERHUIS, DONNA FRANCES	Years to Complete: 2
Admitted: 1993 Degree: 1995	
HOLM, ANNE KIRSTIN	Years to Complete: 2
Admitted: 1998 Degree: 2000	

HUGHES, HELEN FRANCES	Years to Complete: 5
Admitted: 1973 Degree: 1978	
ILES, SARAH	Years to Complete: 2
Admitted: 2003 Degree: 2005	
INNES, KATHRYN V.	Years to Complete: 2
Admitted: 2000 Degree: 2002	
JACKSON, NANCY SUSAN	Years to Complete: 3
Admitted: 1981 Degree: 1984	
KEISTER, HOLLYE MARIE	Years to Complete: 2
<i>Gunter, Hollye Marie</i> Admitted: 2002 Degree: 2004	
KENNEL, MARILYN ALEXIS	Years to Complete: 3
Admitted: 1989 Degree: 1992	
KITCHINGS, LAURA	Years to Complete: 2
Admitted: 2003 Degree: 2005	
KOVALENKO, DONNA L.	Years to Complete: 4
Admitted: 1994 Degree: 1998	
KUBA, KATHLEEN M.	Years to Complete: 2
Admitted: 1989 Degree: 1991	
KWAPIL, BRYAN WILLIAM	Years to Complete: 2
Admitted: 1982 Degree: 1984	
LEWIS, JENIFER	Years to Complete: 3
Admitted: 1989 Degree: 1992	
LIN, SHIOUH-JYUAN	Years to Complete: 3
Admitted: 1986 Degree: 1989	
LINDOU, ANGELA R.	Years to Complete: 4
Admitted: 1995 Degree: 1999	
LIU, AI LIAN	Years to Complete: 2
Admitted: 1999 Degree: 2001	
LUZIUS, RINA	Years to Complete: 2
<i>Wohlwend, Rina</i> Admitted: 2004 Degree: 2006	
LYSOGORSKI, KIMBERLY D.	Years to Complete: 2
Admitted: 2002 Degree: 2004	
MANIEZ, ERICA SYBIL	Years to Complete: 3
Admitted: 1996 Degree: 1999	
MARGOLIS, SETH MATHEW	Years to Complete: 2
Admitted: 1998 Degree: 2000	
MCBRIDE, MARY ANN	Years to Complete: 2
Admitted: 1979 Degree: 1981	
MCGOWAN, CYNTHIA L.	Years to Complete: 2
Admitted: 2001 Degree: 2003	
MEIKLE, MARGARET A.	Years to Complete: 4
Admitted: 1978 Degree: 1982	
MILLER, DEBRA LYN	Years to Complete: 5
<i>O'Brien, Debra</i> Admitted: 1981 Degree: 1986	
MILLS, JEANETTE CLAIRE	Years to Complete: 6
Admitted: 1982 Degree: 1988	
MORGAN, COLLEEN A.	Years to Complete: 3
<i>Hill, Colleen</i> Admitted: 1974 Degree: 1977	
NAHAK, LEONARDUS	Years to Complete: 2
Admitted: 1999 Degree: 2001	

NATHAN, NICOLE MARIE	Years to Complete: 2
Admitted: 1996	Degree: 1998
NELSON, KATHRYN ANN	Years to Complete: 2
Admitted: 1994	Degree: 1996
NEWCOMBE, ANNIE ROSS	Years to Complete: 2
Admitted: 1986	Degree: 1988
NG, WAN-LENG	Years to Complete: 3
Admitted: 1985	Degree: 1988
NOBLE, MEGON ANN	Years to Complete: 2
Admitted: 1999	Degree: 2001
NOWLIN, BRIDGET KATHLEEN RODY	Years to Complete: 2
Admitted: 1999	Degree: 2001
OBERG, PAUL CHANCY	Years to Complete: 5
Admitted: 1974	Degree: 1979
OBIOZOR, MAY A. EUNICE	Years to Complete: 2
Admitted: 1977	Degree: 1979
O'SULLIVAN, MICHAEL JAMES	Years to Complete: 7
Admitted: 1982	Degree: 1989
OSWALD, RICHARD MATTHEWS	Years to Complete: 7
Admitted: 1978	Degree: 1985
PASCUALY, MARIA VICTORIA	Years to Complete: 3
Admitted: 1981	Degree: 1984
PATTON, KERRY LYNN	Years to Complete: 2
Admitted: 2001	Degree: 2003
PAULSEN, SHARON MARIE	Years to Complete: 4
<i>Dunn, Sharon Marie</i>	Admitted: 1975
PAYTON, CHARLES G.	Years to Complete: 7
Admitted: 1976	Degree: 1983
PENJOR, UDEN	Years to Complete: 2
Admitted: 2003	Degree: 2005
PHILLIPS, LAURA S.	Years to Complete: 2
Admitted: 2002	Degree: 2004
PINTO-LLORCA, MARTA	Years to Complete: 3
<i>Pinto, Maria</i>	Admitted: 1986
PRESTON, TONI	Years to Complete: 4
Admitted: 1995	Degree: 1999
PROMISEL, ALICE M.	Years to Complete: 2
Admitted: 1996	Degree: 1998
PRYNE, LILA L.	Years to Complete: 2
<i>McDonald, Lila</i>	Admitted: 1974
REN, HAI	Years to Complete: 2
Admitted: 1989	Degree: 1991
RICHARDSON, CATHERINE A.	Years to Complete: 2
Admitted: 2000	Degree: 2002
RIVERA, YMELDA	Years to Complete: 2
Admitted: 2004	Degree: 2006
ROGERS, MARY URSULA	Years to Complete: 2
Admitted: 2001	Degree: 2003
ROHRBACH-SPRINGSTEEL, KAREN	Years to Complete: 3
<i>Ana Mikel</i>	Admitted: 1980
	Degree: 1983

ROUTLEY, KEITH A.	Years to Complete: 2
Admitted: 2001	Degree: 2003
SALO, CHRISTINE	Years to Complete: 6
Admitted: 1978	Degree: 1984
SAVERY, SUZANNE THERESA	Years to Complete: 5
Admitted: 1977	Degree: 1982
SCHLIMGEN, VETA RAE	Years to Complete: 2
Admitted: 1998	Degree: 2000
SCHMIDT, REBECCA LEE	Years to Complete: 2
<i>Hackman, Rebecca</i>	Admitted: 1995
SCHUH, MARY LOUISE	Years to Complete: 2
<i>Kline, Mary</i>	Admitted: 1980
SCHWAM, GENA	Years to Complete: 2
Admitted: 2004	Degree: 2006
SCHWARZ, MAUREEN T.	Years to Complete: 3
Admitted: 1988	Degree: 1991
SHERMAN, JUDITH	Years to Complete: 4
Admitted: 1980	Degree: 1984
SIEDZIK, ANNA	Years to Complete: 2
Admitted: 2004	Degree: 2006
SLETTEBAK, ARNOLD	Years to Complete: 4
Admitted: 1977	Degree: 1981
SMITH, KEITH M.	Years to Complete: 5
Admitted: 1976	Degree: 1981
SMITH, OWEN FREDRICK	Years to Complete: 3
<i>Cosgrove-Smith, Owen</i>	Admitted: 1980
STEINBRUECK, LISA V.	Years to Complete: 3
Admitted: 1979	Degree: 1982
STEVENS, NYEL LEROY	Years to Complete: 3
Admitted: 1984	Degree: 1987
STILES, VICTORIA ELIZABETH	Years to Complete: 5
<i>Botz, Victoria</i>	Admitted: 1986
STILL, SANDRA JEAN	Years to Complete: 2
Admitted: 1988	Degree: 1990
STROH-COUGHILIN, ELIZABETH ANN	Years to Complete: 2
Admitted: 1983	Degree: 1985
SUTLIFF, JOAN M.	Years to Complete: 2
Admitted: 2004	Degree: 2006
SUTO, FUMI	Years to Complete: 2
Admitted: 2003	Degree: 2005
SVENSSON, CHRISTA MARIE	Years to Complete: 2
Admitted: 2001	Degree: 2003
TERRY, ELLEN ELIZABETH	Years to Complete: 2
Admitted: 1994	Degree: 1996
TISDALE, SHELBY JO-ANNE	Years to Complete: 3
Admitted: 1982	Degree: 1985
TONER, EDEN ARLENE	Years to Complete: 2
Admitted: 2002	Degree: 2004
TOWNSEND, DAVID ALLAN	Years to Complete: 2
Admitted: 1983	Degree: 1985

TROTIER, EVELYN A.	Years to Complete: 3
Admitted: 1976	Degree: 1979
TUTTLE, CATHERINE VAUGHN	Years to Complete: 4
Admitted: 1987	Degree: 1991
URQUARHT, DONALD	Years to Complete: 2
Admitted: 1997	Degree: 1999
VARDA, MARYANDERS	Years to Complete: 2
Admitted: 1993	Degree: 1995
VARGA, ERICA MICHELLE	Years to Complete: 2
Admitted: 1998	Degree: 2000
VINCENT, RUTH ELIZABETH	Years to Complete: 4
Admitted: 1986	Degree: 1990
VISTE, KENNETH M.	Years to Complete: 3
Admitted: 2001	Degree: 2004
WAGNER, KAREN ANN	Years to Complete: 7
Admitted: 1982	Degree: 1989
WARREN, PATRICIA JEAN	Years to Complete: 4
Admitted: 1986	Degree: 1990
WATSON, KENNETH GREGORY	Years to Complete: 5
Admitted: 1984	Degree: 1989
WEIBEL, ERIN	Years to Complete: 2
Admitted: 2004	Degree: 2006
WERLINK, JOY ANNE	Years to Complete: 3
Admitted: 1974	Degree: 1977
WHITE, KARISSA E.	Years to Complete: 2
Admitted: 2000	Degree: 2002
WHITNEY, JAMES WARREN	Years to Complete: 2
Admitted: 1998	Degree: 2000
WILLIAMS, PAULA	Years to Complete: 3
<i>Resk, Paula</i>	Admitted: 1995
	Degree: 1998
WOODWARD, HEATHER STAMPFLI	Years to Complete: 2
Admitted: 1999	Degree: 2001
WOODWARD, MIKALA MARIE	Years to Complete: 2
Admitted: 1994	Degree: 1996
YEH, CHIAN-JIN	Years to Complete: 2
Admitted: 1997	Degree: 1999
YOUNG, KATHRINE INGA	Years to Complete: 2
Admitted: 1997	Degree: 1999
YUM, SAMUEL M.	Years to Complete: 4
Admitted: 1996	Degree: 2000
ZELINKA, MARK	Years to Complete: 2
Admitted: 1988	Degree: 1990
ZIMMERMAN, HEATHER A.	Years to Complete: 2
<i>Toomey, Heather</i>	Admitted: 1994
	Degree: 1996
ZIONTZ, LENORE MARION	Years to Complete: 3
Admitted: 1976	Degree: 1979

Section G: Attachment 3 (Graduate Student Retention)

