UNIVERSITY *of* WASHINGTON

Master of Arts

# MUSEOLOGY GRADUATE PROGRAM

## 2016 10 YEAR REVIEW

LAST TEN-YEAR REVIEW CONDUCTED 2006

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# Introduction

With a mission to inspire students to use museums to create strong communities, the UW's Museology Graduate Program is one of the world's leading museum studies programs. As an academic unit on the UW campus, we are somewhat unique. We are fee-based rather than publicly funded; we are an interdisciplinary program within the Graduate School rather than a department within a single college; our faculty hold their academic appointments in other units; and we are administered through UW Educational Outreach (UWEO). Our operational model has matured in the last decade, but it faces continued challenges. These challenges are the dominant focus of this 10-year review.

Since our last 10-year review in 2006, we enhanced our infrastructure significantly. We grew the Program from 2 faculty and staff to 7, and from 43 students to 70. We consolidated faculty and staff in a single location in the UW Tower, improved reporting lines, increased our graduation rate, developed a robust curriculum and advising system, and built a substantial network of local internship opportunities. If the last decade was focused on infrastructure, the next decade is about sustainability. We believe we need to focus on making our current operations more intentional and collaborative within the ever-evolving UW system. To that end, Part A of this self-study provides background information for the Review Committee about the Museology Program, while Part B asks a series of questions by which the Committee can assess our program identity, operations, sustainability, and impact.

# Section I: Overview of Organization

## MISSION & ORGANIZATIONAL STRUCTURE

### Mission, beliefs, and goals

The Museology Graduate Program is a 2-year interdisciplinary Master of Arts program designed to inspire students to use museums to create strong communities. We believe that museums are a critical part of the informal learning landscape; museums are key places where people learn about themselves and their world. We believe the ideal graduate education in museum studies is interdisciplinary, cross-contextual, and highly personal.

We differentiate ourselves from the other 60 full-time, museum studies graduate programs in the country in the following ways:

- **We are interdisciplinary.** Most museum studies programs reside within a particular college or department, for example Art History or Anthropology. We believe museum studies is an interdisciplinary field, and we've built and maintain a program that sits at the intersection of various disciplines on campus, including humanities, learning sciences, and nonprofit management.

- **We offer a personalized and flexible curriculum.** Most museum studies programs encourage students to declare a major or "track," focusing their studies in collections, education, or exhibitions, for example. We emphasize a more holistic approach, encouraging students to take a broad range of courses that relate to their personal interests, and to take risks and to try things they may not know about. We have a highly individualized advising model which provides constant support for students throughout their two years as they build their own curriculum to meet their professional needs.

- **We integrate research and practice in skill-based teaching.** Historically, museum studies was a professional training degree, designed to help art history graduate students, for example, to gain the experience and skills necessary to work in a museum. Many programs have continued that focus. We believe that we're an academic program first and foremost, with a deep grounding in professional practice. We require students to do a thesis, which not all museum studies programs require. We attempt to integrate research into our teaching, so that students gain both an understanding of theory and principles, and they get practical experience.

- **We are committed to museums as forces for social good.** Our program strongly focuses on the role of museums in changing people's lives and communities. Our curriculum emphasizes the public face of museums, and the ways in which they engage with communities.

## Degrees, enrollment, and graduation

The Museology Program offers a Master of Arts in Museology, with an optional specialization in museum evaluation. The M.A. is a 2-year program requiring 60 credits across the following categories: core courses (*Introduction to Museology*, *Research Design*, and *Careers and Social Capital*); organizational development; public engagement; collections stewardship; and credits taken in other UW units, dependent on students' interests. Minimum credit requirements are identified for each category, such that students take a broad range of courses. Students are also required to

complete 6 internship credits, 60 hours of volunteering, and a research thesis or project.

The specialization in museum evaluation is aimed at preparing a new generation of museum practitioners through an apprentice-style laboratory that integrates mentoring, fieldwork, academics, and client-centered experiences. Three evaluation courses are required, and these count toward the total 60 required credits. (See Appendix I for Museum Evaluation Specialization information).

In addition, we offer a Graduate Certificate in Museology for matriculated students in other UW academic units. It is intended to complement subject area degrees with a basic knowledge of museums. A total of 18 Museology credits are required. The goals of the certificate are in need of clarification. Consequently, this year we were granted a temporary suspension of admission to the Certificate program until we can consider its role within the overall Program.

We have seen consistently robust applications to and enrollment in the M.A. program. From 2012 to 2016, the total number of admission applications ranged from 109 to 145. On average, 57% of applicants were accepted. On average, 48% of applicants who were accepted actually enrolled in the Program. Enrollment from 2012 to 2016 averaged 34 students per year and ranged from 32 to 38.

Since 2012, 98% (158/162) of Museology students have graduated from the Program. Of the 4 students who did not graduate, 1 withdrew for personal reasons and 3 completed the required coursework but not the required thesis. Since 2006, 10 certificates have been awarded to students enrolled in various schools, including The Information School, the Jackson School, and the College of Education.

## Staffing

The Program is currently staffed by 4 full-time core faculty – the Program Director, Associate Director, and 2 Lecturers – and 3 full-time staff who support the unit's operations. (See Appendix A for the Museology Organizational Chart and Appendix C for Core Faculty information.) In addition, there are 14 affiliate faculty who teach Museology courses. These instructors are either UW faculty from other academic units or museum professionals. (See Appendix D for Affiliate Faculty information.)

Ten UW faculty from various academic units form the Museology Interdisciplinary Faculty Group (MIFG), an advisory group that oversees academics and administration. Members are selected by the Program Director on the basis of their expertise, experience, and commitment to museum practice. (See Appendix E for Museology Interdisciplinary Faculty Group information.)

## Shared governance and external constituents

The Program Director, Associate Director, and Operations Manager make up the Museology Program's leadership team. Faculty regularly participate in planning and decision-making regarding Program vision, faculty hiring, curriculum development, and student admissions. With guidance from the Graduate School, Program staff are in the process of developing by-laws that will further clarify our operational procedures, including shared governance.

We work closely with external constituents, given our interdisciplinary role within the UW. The Graduate School provides operational and administrative resources for academic management of the Program, while UWEO provides operational and administrative resources for fiscal management of the Program.

**Faculty Appointments**

Museology faculty hold appointments with 6 different UW academic units.

iSCHOOL · EVAN'S SCHOOL · SCHOOL OF EDUCATIONAL STUDIES – BOTHELL – · MUSEOLOGY FACULTY · DEPT. OF HISTORY · DEPT. OF ANTHROPOLOGY · SCHOOL OF ART

Museology is an interdisciplinary program housed within the Graduate School. The Graduate School does not make academic appointments, so we cultivate relationships with specific UW colleges and schools to secure academic appointments for our faculty. Currently, our core faculty hold appointments in the iSchool, the Department of History in the College of Arts and Sciences, and the School of Educational Studies at UW Bothell. Our affiliate faculty hold appointments in the Department of Anthropology in the College of Arts and Sciences, the School of Art + Art History + Design, the Evan's School of Public Policy and Governance, and the School of Educational Studies at UW Bothell. (See Appendix F for a list of faculty academic appointments across units.)

## BUDGET & RESOURCES

### Revenue and expenditures

As a fee-based program, our primary source of revenue is student tuition. (See Appendix B for the Budget Summary.) For the 2015–16 academic year, our total net revenue was $1,353,924; 89% of that came from student tuition. Individually, students

paid $17,157 in annual tuition fees. Tuition is based on a flat rate system, and the same amount is paid by in-state and out-of-state students. Since 2011, we have raised tuition 3–5% annually. Other sources of Program revenue include grants and gifts. Over the past 10 years, Museology faculty received $931,288 in grant funds across seven awards. (See Appendix G for grant summaries.) The gift fund is modest, and fundraising is an area of future focus (see Fundraising below).

Our 3 major areas of spending are salaries, direct student support (recruitment scholarships, research scholarships, conference/software scholarships, and professional association memberships), and overhead. During the 2015–16 fiscal year, our expenses totaled $1,129,261 with 62% of that going into salaries; 6% into student support; and 11% into overhead. Our student support expenses included $16,000 for thesis research scholarships, $19,590 for conference memberships and travel scholarships, and $2,477 for software to support coursework and thesis research and projects.

Over the last decade, our revenue has consistently exceeded our expenses. We have accumulated $154,336 as a "cushion" that will protect against any decrease in revenue arising from the unanticipated loss of 1 or more students. Any surplus at the end of the fiscal year is split equally between the Graduate School and the Museology Program.

## Evaluating the use of funding and human resources
The use of funds and human resources is evaluated annually by the leadership team (Program Director, Associate Director, and Operations Manager) when the Program budget and course schedule are developed. This year, we produced a budget justification that clarifies guiding principles for all expenses. The large majority of our decisions regarding the use of funds and human resources are aimed at benefitting students and, when appropriate, faculty.

## Fundraising/development and grants/contracts
Currently, we do not have a development plan. Within the next 3 years, we will create such a plan, identifying strategic opportunities to garner financial support for the Program, especially because as a fee-based program we are not eligible for monies raised by the current UW capital campaign. We will look at the feasibility of conducting our own fundraising to support student scholarships and faculty positions in particular.

Grants are pursued for program initiatives and for faculty research. To date, we have sought funding mainly from 2 federal grant awarding agencies: the Institute of Museum and Library Services and the National Science Foundation.

## ACADEMIC UNIT DIVERSITY

### Diversity plan

The Museology Program does not have a written diversity plan. However, we take seriously the responsibility we have to help diversify what is currently a museum workforce made up primarily of white women. We draw upon the UW's definition of diversity: "Diversity is defined herein as groups or individuals with differences in culture or background, including, but not limited to, race, sex, gender identity, socioeconomic status, ethnicity, sexual orientation, age, disability, nationality, religion, and military status. The term diversity is fluid in that the status and representation of groups shifts over time."

In addition to these aspects of diversity, we also consider diversity of academic backgrounds to be essential to the interdisciplinarity of our program. Over the past 5 years, our student applicant pool has represented 142 different majors, ranging from Anthropology to Zoo and Aquarium Studies.

Currently, we work to address diversity in 3 ways. First, we strive to create an inclusive and supportive environment within our Program to support the success of every student. A recent evaluation of the Museology student experience, conducted by external evaluators from the Lifelong Learning Group, found that "students generally agreed that the program is welcoming of diverse experiences and perspectives, fostered through many community-building events, supportive faculty and peers, and a positive, non-competitive environment" (Stein & Bonebrake, 2016, p. 16). Evaluators offered the following quote to illustrate this trend, from a current Museology student: *"(The program is) more than welcoming to anyone, of any kind, of any gender, of any gender expression, of any sexuality, of any race. That has been my experience, and I've never had a problem with this and so I appreciate that from the program itself, that they are very open to that."*

Second, we focus on diversity in our admissions process. We assess student applicants according to a newly developed rubric with 3 dimensions: academic potential, professional experience, and "contribution to the program." This third dimension evaluates the students' potential for making unique contributions to the Program as they align with our core values, one of which is inclusiveness. As part of the 2017 admissions process, we have added a required inclusion statement, so that our recruitment and application process reflects what we value in our students.

Third, we focus on the individual learner, both inside and outside the classroom. We assign each student a faculty advisor who works with them one-on-one to personalize the experience and curriculum. Our curriculum includes an emphasis on diversity and inclusive practices in museums. Across many of our courses, we address issues such as how to create social change through museums and the role of museums in community dialogue. We examine the museum as a

## Diversity

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**Graduate Student**
UW Museology Program

forum for learning, critically analyzing whose stories are being told and whose voices are being represented, and we discuss local museums engaged in social change practices. More specifically, we offer a course called *Advocacy and Social Change,* which explores the ways museums have advocated for social change and the implications of such advocacy.

While we feel we are making progress in integrating diversity into the Program, we are highly aware of the various structural barriers that prevent students, particularly students of color, from applying to a full-time, fee-based graduate program at the UW. To make our Program truly inclusive, we will need to identify these barriers (cost and perception of UW as a large, impersonal university, for example) and then develop appropriate strategies to address them.

### Diversity Committee
We have no diversity committee at this time. We have attempted to integrate diversity into all aspects of the Program. In September 2016, we facilitated the first meeting of our newly formed Museology Diversity Advisory Group, consisting of museum and University stakeholders who will help us identify short- and long-term recruitment strategies so that we can attract prospective students from underrepresented groups.

### Diversity of faculty and staff
Our 4 faculty and 3 staff have diverse backgrounds and experiences that contribute to the success of the Program. Two are from Canada, 1 from Mexico, and 4 from the U.S. One self-identifies as Asian American and 1 as Hispanic. Two are male and 5 are female. The current Program Director is female, as was the previous Program Director.

The faculty and staff range in age from 27 years to 64 years. In terms of academics, our faculty have wide ranging expertise in informal learning, social issues, exhibits, evaluation, research, collections, curation, and administration.

## Use of institutional resources to recruit and retain underrepresented students

Currently, we do not make use of institutional resources to recruit underrepresented students. This is, in large part, because as a fee-based program, we do not qualify for funding from the Graduate Opportunities and Minority Achievement Program (GO-MAP), and this creates a structural barrier for us. Our efforts to date have been focused on retaining underrepresented students within the Program. In addition to the strategies articulated above (Diversity plan), we also stress inclusivity in our curriculum. For example, our *Introduction to Museum Evaluation* course addresses cultural competencies in evaluation, emphasizing that in order for evaluators to effectively appreciate or understand visitors' learning experiences or measure the impact of that experience they must be sensitive to the individual, societal, and cultural contexts each person brings with them on their museum visit(s). Our *Research Design* course addresses issues of power, privilege, and ethics in research. Our thesis studies often provide students with opportunities to focus on underrepresented populations. For example, one of our recent graduates focused his thesis research on the ways in which historic house museums are engaging in queer dialogue and on how that dialogue may disrupt the heteronormativity within the museum field. Another student focused her thesis research on the ways in which Native American interpreters at living history museums experience and deal with instances of racism while portraying their ancestors. (See Appendix J for a full list of thesis titles from the 2016 student cohort.)

## Outreach strategies used to diversify the student body

Data from the last 5 years suggests that 80% of our students are female and 19% are male (1% of our students did not disclose their gender). Twenty-five percent of our students self-identify as non-white. We do not have data on how many of our students are LGBTQ or students with disabilities.

To this point, the Program has not had an active, coordinated set of outreach initiatives designed to diversify our student body. However, this is an area of focus for us moving forward. This year we created a new staff position, Student Experience Coordinator. Part of the job entails the development of targeted student recruitment strategies intended to generate a more diverse applicant pool. In addition, the newly required inclusion statement as part of our 2017 Admissions process is intended to aid in our continued efforts to diversify our student body.

## Initiatives designed to support the academic success of underrepresented students

We do not have specific initiatives designed to support the academic success of underrepresented students. Through our highly personalized and individualized advising system, we strive to create an academic environment that supports the success of all students. Students are assigned a faculty advisor upon entering the Program and are encouraged to meet with their advisor regularly about class registration, thesis research, internships and professional development, the challenges they face, and barriers to their success. All faculty post online calendars with regular open slots for advising, and students can sign themselves up for these slots. All faculty are willing to meet with any student, whether or not that student is assigned to them.

In addition, our new Student Experience Coordinator focuses on the student experience, connecting students with UW resources (Writing Center, GO-MAP, Ombud, etc.) and advising them throughout their two years. Students are given multiple opportunities to provide feedback on their Program experience—through course evaluations, advising, and newly implemented coffee hours with the Director. We regularly message students that we want their feedback, that we take it seriously, and that we are committed to their academic success.

## Use of institutional resources to recruit and retain underrepresented faculty

As a small academic unit with only 4 core faculty, we engage in relatively few hiring efforts. Over the last 5 years, we hired 1 full-time, core faculty member. Given that our faculty have appointments in other academic units, it is most likely that we would work with these units and rely on their resources to recruit and retain underrepresented faculty when the need arises within our unit.

## Strategy for supporting career success of underrepresented faculty

Again, our opportunities to diversify our faculty ranks are limited by the fact that we are a small program and hire infrequently. Our most recent faculty hire diversified our ranks because she self-identifies as Asian American. We support the career success of all of our faculty by providing a flexible work environment, that is, by allowing them to work remotely and to integrate their home/family life into their workday when necessary. We have found this to be a highly successful strategy.

# Section II: Teaching & Learning

## STUDENT LEARNING GOALS AND OUTCOMES

### Student learning goals

Currently, we articulate student learning goals at the course level. For example, the *Advocacy and Social Change* course sets forth as one of its goals engagement in professional, evidence-based discussions about the capacity and/or responsibility of museums to both represent and advocate for social change. The *Seminar in Museum Education* course asks students to design and implement an education program that meets professional standards, and the *Research Design* course asks students to synthesize and interpret published research critically and thoughtfully. While we have not yet made this explicit, our course-level student learning goals are informed by our beliefs about learning, which focus on flexible, personalized experiences, and which emphasize the integration of research and practice.

**1. To experience an educational outreach program, students in the education course were asked to design a robot that can drive forward and backward, right and left, pick up an object and store an object onboard.**

During the 2016–17 academic year, we plan to engage in a comprehensive curriculum mapping process, with the goal of articulating program-level learning goals across several categories, for example content; professional practice and skills; critical thinking and analysis; personal development; and communication skills. We have reached out to the Center for Teaching and Learning for resources and advice on the curriculum mapping process.

### Evaluation of student learning

We evaluate student learning through one-on-one advising as well as performance-based assessment. Faculty advisors meet regularly with students to plan and assess

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their overall learning goals, identify needs and priorities, and encourage a thoughtful, deliberate academic path. Through course assignments, students document and illustrate their learning in a variety of ways. For example, the *Advocacy and Social Change* class includes an assignment in which students develop a grant proposal for a realistic and fundable project that advocates for a specific mission-based social change. As for most courses, a rubric is used to grade this assignment. As appropriate, we also use professionals in the field to evaluate student learning. For example, the *Grant Writing in Museums* class culminates with a mock review panel made up of program officers from 4Culture who provide detailed feedback on student grant proposals. Finally, the thesis proposal presentation, defense, and final manuscript serve as a critical demonstration of student learning in the Program and provide an opportunity for students to receive a wide range of feedback from various faculty and professionals on their committee.

## Assessing student satisfaction

Assessment of student satisfaction takes place at the course and program levels. At the course level, during Week 3 of each quarter, instructors distribute a short formative evaluation form with questions such as "What aspects of the teaching or content of this course do you feel are especially good?" and "Do you have any suggestions for the rest of the course?" At the end of the course, the UW's Office of Educational Assessment administers an online questionnaire that is used to assess student satisfaction with the course. Results of the Week 3 evaluation are seen only by the instructor. Results of the summative evaluation are seen by the instructor and the Program Director.

At the program level, we have distributed exit questionnaires online and facilitated drop-in debriefing sessions to provide open forums for student reflection on their Program experiences. In addition, we use the results of the Graduate School's exit survey administered to graduating students. For example, data from the last 3 years shows consistently high satisfaction ratings – 4.0 and higher on a 5-point scale on items such as "overall quality of the degree program," "quality of the faculty offering the degree program," and "encouragement and support from the degree program." Finally, we recently hired evaluators at the Lifelong Learning Group to assess students' perceptions of and satisfaction with the Museology Program. Findings from 25 alumni and 15 current students suggest that they greatly value the professional experience and analytical thinking skills gained within the Program, and that they feel well prepared for their professional career (Stein & Bonebrake, 2016).

## Student learning assessment findings

Course evaluations serve as one measure of student learning, although for us they are more aligned with student satisfaction than with learning. Across all UW Museology courses taught in the last 5 years, the combined median rating from students on

course evaluations is 4.3 on a 5-point scale. Student GPA is another measure of student learning. Over the last 5 years, the average GPA of our graduating students is 3.8. This includes on average 10–14 credits of coursework taken outside of the Museology Program in other academic units across the UW. The quality of students' thesis work is also an indicator of student learning. All Museology students are required to complete either a research- or project-based thesis in their second year and to publicly defend their thesis to their thesis committee. Over the last 5 years, 98% of students successfully defended their theses, with their committees approving the quality of their work.

## Use of student learning findings to make program improvements

Ratings from course evaluations are used to assess faculty annually and to assess which courses are successful and which ones need attention. Where courses continue to have strong ratings, we look to them for instructional strategies that might be applicable more broadly. Where courses have weak ratings, we examine the course's value to the program overall and revise it accordingly.

## INSTRUCTIONAL EFFECTIVENESS

### Evaluating the quality of instruction

Quality of instruction is evaluated predominantly by means of the UW's standardized course evaluation forms. Instructors are encouraged to choose from the range of available forms and to tightly align the nature of their course to the method of evaluation. Typically our faculty regularly receive average ratings of 4.0 and higher (on a 5-point scale) from students in their courses.

The Program Director conducts annual performance reviews with core faculty during which faculty are encouraged to reflect on their own instruction, and set instructional goals for the coming year. Next year, we will enhance this system further by working with the unit in which the faculty member holds his or her academic appointment to integrate into their process for peer review of instruction. For example, the iSchool requires that Lecturers' instruction is peer reviewed annually by an iSchool faculty member. In addition, we will devise a process for evaluating the quality of affiliate faculty instruction, likely including peer review of their instruction as well as regular meetings to reflect on their course evaluations and experiences.

### Opportunities for training in teaching

To date, we have looked mainly to UW resources outside our unit for training in teaching. For example, our most recently hired faculty member participated in the Faculty Fellows Program, a week-long orientation and training facilitated by various UW campus educators, including those who have received campus-wide teaching

awards. Facilitators actively engage new faculty on a range of topics including panel discussions with UW students, effective teaching methods, and techniques for balancing the demands of successful teaching and research. In addition, we provide faculty with professional development funds each year. This allows them to stay current on best practices and innovations within the field.

### Instructional changes made by instructors in response to evaluation

Our instructors actively reflect upon and respond to the completed course evaluations. For example, 3 years ago, feedback from students in the *Introduction to Museology* course suggested that they found the lectures, readings, and field trips valuable but felt that dialogue around the issues targeted by those experiences was limited. Therefore, the course was redesigned to include multiple discussion sessions to follow-up on lectures, readings and field trips to help students grasp the current critical issues in the field. More recently, students in our required *Research Design* course provided feedback suggesting that the course did not allow full participation by those who were intending to do a project-based thesis rather than a research-based thesis. This year, the course was redesigned to include both perspectives and give students the option of preparing either a research-based thesis proposal or a project-based thesis proposal.

## TEACHING AND MENTORING OUTSIDE THE CLASSROOM

### Faculty involvement in student learning outside the classroom

Our faculty members are highly involved in student learning outside the classroom. Our advising model is highly personalized, with each student assigned to a faculty member. Faculty meet regularly with students during the course of the year to offer academic and professional guidance and mentorship. Each year, Museology faculty chair 7–9 thesis committees, working closely with students to develop their ideas and execute their research or project. In addition, faculty periodically supervise independent studies for students who are interested in a specific topic or area of study. Over the last 5 years, faculty have supervised 64 independent studies.

In addition, we often provide workshops for students on topics of interest or need, outside the regular coursework. For example, this year Jessica Luke facilitated a Saturday workshop on grant writing during Winter Quarter, with 20 Museology students in attendance. Also, during Winter Quarter, Kris Morrissey offered second-year students 3 training sessions in NVivo, a qualitative software program used by many to organize and analyze their thesis research data. Taylor Felt offered 2 mount making workshops for 21 students interested in exhibits.

Over the last 5 years, 6 Museology students have been awarded Research Assistantships to work with faculty members on grant-funded research projects. In this context, faculty mentor students and model various aspects of the research process, from writing literature reviews to collecting and analyzing data.

## How Museology works with students to ensure academic progress and success

Academic progress and overall success in the Program is ensured in three ways. First, we conduct a 3-day orientation session for incoming Museology students in September, prior to the start of fall quarter. During this session, we introduce students to Museology and UW resources, clarify expectations, and even begin articulating criteria for success, such as what good writing looks like. We believe that these

**2. Museology student creating a mount during Taylor Felt's mount making workshop.**

orientation efforts lay a critical foundation for student success. Each quarter, we facilitate a student meeting with both cohorts, designed to update students on key Program issues, share information about upcoming courses, and address any student issues. These meetings provide opportunities for all faculty and students to be in one place at one time, and to connect on real-time issues.

Second, we sequence our curriculum such that it allows us to monitor students' progress across courses. In their first quarter, all students are required to take *Introduction to Museology*, during which time faculty can provide them with detailed feedback on their thinking, writing, and presentation skills to set them up for success in their subsequent courses. In their third quarter, all students are required to take *Research Design*, at which point faculty can assess students' academic progress since their first quarter, and work with them to set them up for success in their second year.

Third, faculty meet regularly with students to check-in on their academic progress and success, and to offer advice and direct them to relevant resources where needed. Here again, our new Student Experience Coordinator position will help to ensure academic progress moving forward, given that he is focused solely on the student experience.

## How Museology works with students to prepare them for their future

The Museology Graduate Program tightly integrates academic development and professional development. Professional development is fostered through internships, courses, and conference scholarships. While we require 180 internship hours, over the

last 5 years, 77% of our students have exceeded this requirement, with the average student completing 289 internship hours. Our Student Experience Coordinator works with internship sites and students to clarify learning goals and expectations, and this year we are implementing a new professional development model that complements internship requirements with personal and group reflection to encourage students to integrate their academic and professional goals. (See Appendix H for Professional Development Model.)

Many of our courses are project-based, integrating academic and professional learning experiences. As part of our *Museum Evaluation Specialization*, students work in groups to complete evaluation studies for host sites or "clients." This involves one small project during the spring quarter and a yearlong project during the second year. In the *Seminar in Museum Exhibition* course, students work in groups to develop and design exhibits for 3 local museums (Spring and Fall Quarters). The *Careers and Social Capital Class* is offered during students' final quarter in their second year, and focuses on individual career goal setting and career preparedness training. Students write resumes and practice interviewing for jobs. Our recent program evaluation showed that students feel uneasy about transitioning in the workforce, suggesting that we likely need to revisit the *Careers* class and the ways in which we transition students from our Program to the professional world (Stein & Bonebrake, 2016).

We support student professional development by funding travel to national or approved regional conferences—$300 for national conferences and up to $500 if students are presenting a paper. Over the last 5 years, we have awarded 232 conference scholarships. Of these, 54 were awarded to students who were presenting their work at the conference. Students have attended conferences hosted by various professional associations, including the American Alliance of Museums, the Visitor Studies Association, the American Association of Science and Technology Centers, the Association of Children's Museums, the National Art Education Association, Museums and the Web, the Western Museum's Association, the Washington Association of Museums, and the Puget Sound Grantwriters' Association. At these conferences, students build professional networks and often join a community of practice. For example, 1 of our International students landed an internship in the China office of a cultural resources firm as a result of meeting one of the directors at a recent conference. Conference attendance also provides students the opportunity to gain broad insight into trends and issues within the field.

# Section III: Scholarly Impact

**Impact of faculty research and creative work**

Our core faculty are actively engaged in research and creative work in the field. Over the last 10 years, 2 of our faculty – Kris Morrissey and Jessica Luke – have been collectively awarded a total of 7 federal grants, 5 from the Institute of Museum and Library Sciences and 2 from the National Science Foundation. (See Appendix G for Grant Summaries.) Grant activities impact the academic and professional communities in several ways, from the development and implementation of national models for practice to the generation of research results intended to contribute to knowledge in the field. In addition, we strive to integrate our research into coursework, although this is an area in which we can make further progress in the coming years.

Over the last 5 years, our core faculty has collectively published a total of 7 articles in peer-reviewed journals, and 5 articles/book chapters in non-peer-reviewed venues. Faculty have made 20 conference presentations collectively, and given 8 invited lectures or keynotes. (See Appendix C for scholarship as detailed in faculty CVs.) In 2006, Dr. Kris Morrissey founded *Museums and Social Issues*, a peer-reviewed journal that focuses on the interaction between compelling social issues and the way that museums respond to, influence, or become engaged with them. For 7 years, Kris edited a total of 13 issues of the journal before handing the role of editor to Dr. Elee Wood at the Museum Studies Program, Indiana University–Purdue University Indianapolis.

Our faculty and staff have collectively served on various national and local Boards of Directors, including the Visitor Studies Association, the Alliance of American Museum's Committee on Museum Professional Training, the Alliance of American Museum's Committee on Audience Research and Evaluation, and the Washington Museums Association. Faculty and staff have served as grant reviewers for the Institute of Museum and Library Services, the National Science Foundation, and 4Culture, a local Seattle granting agency, as well as article reviewers for journals such as *Curator: The Museum Journal*, *Visitor Studies*, and *Museum Management and Curatorship*.

Creative work outside of scholarship includes for example our Emerging Curator Initiative (ECI) led by Wilson O'Donnell, a collaborative venture between the Kirkland Arts Center (KAC), Kirkland, WA, and the Museology Graduate Program. ECI is designed to provide a student with the opportunity to plan and execute an exhibition hosted in the KAC Gallery as the focus of the student's master's project. Once selected, the



3. **Museology students attend an ECI exhibit opening.**

student works closely with representatives of both organizations to shape their concept, define their inquiry, and connect that framework to artwork that expresses it. This collaboration provides a bridge between the academic and professional world, and creates an educational experience that benefits the emerging student curator, regional artists, and the public. A total of 7 student exhibits have been developed and installed.

## Student awards, presentations, and activities

In the last 5 years, 4 Museology students have received significant awards, including a) the *Association of King County Historical Organization's Heritage Education Award*, presented to UW students in the Seminar in Exhibition class for an outstanding permanent, traveling, outreach, or temporary exhibit that uses historical collections as the educational source material; b) the *UW's Bonderman Travel Fellowship*, awarded to 2 different students to support independent travel and exploration abroad; and c) the *UW Graduate School's Distinguished Thesis Award*, which recognizes outstanding and exceptional research and scholarship at the master's level.

In that same time period, our students have made 20 presentations at the *Visitor Studies Association* national conference, and 17 presentations at the *American Alliance of Museums* national conference. Five museology students (including 1 certificate student) and 1 alum have presented at the *UW's Scholars' Studio*, an event hosted by the UW Libraries Research Commons and The Graduate School Core Programs that features

10 rapid-fire ignite-style presentations (5 minutes each) given by graduate students and postdocs doing research on topics related to an interdisciplinary theme.

In addition, Museology students have published work in peer-reviewed journals such as *Museums and Social Issues*, *Visitor Studies*, and the *Journal of Museum Education*. The following are examples of recent articles authored by Museology alum:

> Lamar, K., & Luke, J.J. (2016). Impacts of art museum-based dementia programming on participating care partners. *Journal of Museum Education, 41*(3), 210-219.

> Kehl, W. (2015). Turning the museum inside out: Opening collections, engaging audiences. *Museum*, September/October, 43-47.

> Godinez, A.M., Fernandez, E.J., & Morrissey, K. (2013). Visitor behaviors and perceptions of jaguar activities. *Anthrozoo, 26*(4), 613-619.

**Impact of program graduates on the field**

Our data suggest that 78% of Museology alumni who graduated between 2011 and 2015 are employed in museums, non-profit organizations, higher education or organizations that provide related services (i.e., evaluation or exhibit firms). The largest percentage of alumni are employed in education, collections, administration, development and evaluation. A placement report for the Class of 2014 six months after their graduation illustrates employment trends. Twenty-six of 32 students sent us job updates. All 26 students reported having a job in a museum or nonprofit: 6 were in education, 6 in collections, 4 in visitor services, 2 in registration, 2 in evaluation, 2 in development, 1 in membership, 1 in marketing, 1 in events, and 1 in curation.

**78%** of Museology alumni who graduated since 2011 are employed in:
- Museums
- Non-profit organizations
- Higher education or
- Organizations that provide related services (i.e., evaluation or exhibit firms).

**80%** The largest percentage of alumni are employed in:
- Education
- Collections
- Administration
- Development
- Evaluation

Program graduates have impacted the field through continued conference presentations and publications. For example, Museology alumni have conducted 97 conference presentations in the last 5 years and have written 35 articles or chapters in a range of publications. In addition, 6 Museology graduates from the last 5 years are enrolled in PhD programs, while 1 is pursuing a law degree and another is pursuing an additional master's degree.

## Impact of advances in the field on Museology's scholarship or creative activity

Museology research and scholarship is heavily influenced by advances and trends in the field, especially in the case of student thesis research. Thesis studies from this current year (2015-2016) serve as an illustrative example. Six students studied some aspect of museums and social issues. Two students focused on technology in museums, including 1 who examined how art museum interactives can personalize visitors' experiences with art. One student studied the impact of big data on the practices of museum development staff.

## Collaborative efforts between Museology and other units

As noted earlier, our operational model requires extensive collaboration across the UW campus. We have relationships with 6 different academic units in which Museology faculty hold appointments, including the iSchool, the History Department and Anthropology Department in the College of Arts and Sciences, the School of Art, the Evan's School, and the School of Educational Studies, Bothell. However, our collaborative efforts reach beyond these relationships. We recently collaborated with iSchool faculty on an IMLS grant, which is pending review. In addition, we work with both museums on campus: the Burke Natural History Museum and the Henry Art Gallery. At the Burke, every quarter we offer Directed Field Work in Archaeological Collections, a course that has served 26 students over the past 5 years. We also offer a collections management lab in Ethnology and one in Archaeology every year. We funded 33 work study positions at the Burke Museum over the last 5 years. At the Henry, we have offered 6 Directed Field Work courses (22 students), and funded 20 work study positions.
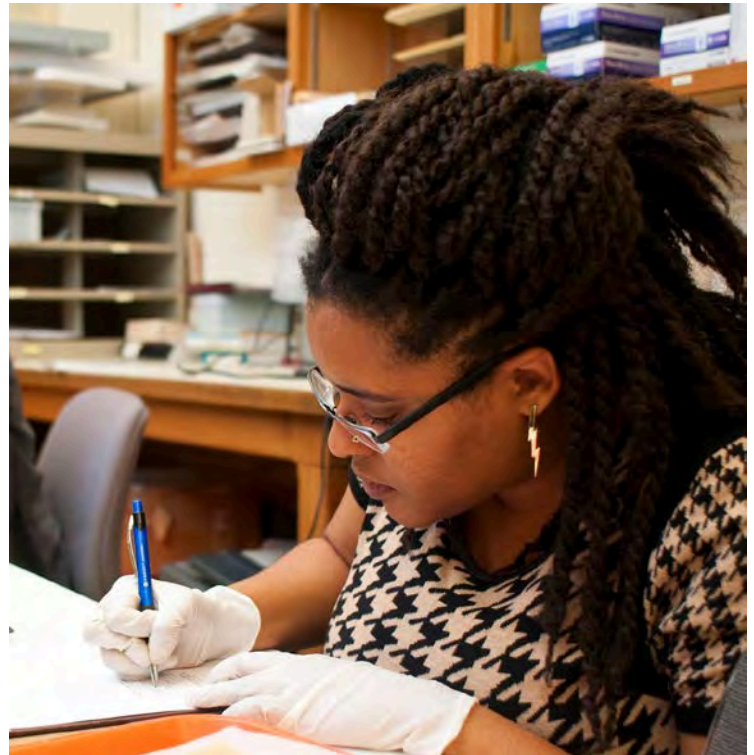


**4. Student writing condition reports during the collections archaeology lab hosted by the Burke Museum.**

## On-Campus Collaboration

We collaborate with UW faculty, students, campus museums.

- iSchool faculty on an IMLS grant (which is pending review)

- Burke Natural History Museum and the Henry Art Gallery.

- At the Burke, every quarter we offer Directed Field Work in Archaeological Collections, a course that has served 26 students over the past 5 years.

- We funded 33 work study positions at the Burke Museum over the last 5 years.

- At the Henry, we have offered 6 Directed Field Work courses (22 students), and funded 20 work study positions.

Off campus, we collaborate with organizations in four main ways. First, we have a strong and stable network of local and regional museums that serve as host internship sites for Museology students. We have had relationships with 73 such museums in the last 5 years. Sixty-two of these were local, King County institutions in which students were supervised by 159 museum professionals, and 11 were regional institutions at which students were supervised by 11 museum professionals. Second, we collaborate with a range of local museums and organizations each year, either bringing in staff from those institutions to guest lecture in our classes or taking students to those museums for a field trip or as part of a project. Third, we have collaborated, or currently collaborate with, various museums and organizations throughout the U.S. on grant-funded projects. Examples include the Association of Children's Museums, The Franklin Institute Science Museum in Philadelphia, the Lifelong Learning Group at COSI in Columbus, and Oregon State University. Last, we are in the process of building professional development partnerships with, for example, 4Culture, the largest granting agency for heritage organizations in the Seattle area, to facilitate "master classes" that connect our students and their grantees in mutually beneficial ways.

## Maximizing the success of junior faculty

We do not currently have a formal mentoring system for junior faculty. As discussed above, our hiring is of limited scope. When we do hire in the next decade, we will work with the academic units in which junior faculty will be appointed to leverage the mentoring system within those units.

# Section IV: Future Directions

Since our last ten year review, the Program has achieved a significant period of growth. While the last decade was about shoring up our infrastructure, the next decade is about enhancing our sustainability within an ever-evolving UW system. We are not planning to grow the Program further, but instead will focus on further refining and formalizing our current operations. We plan to engage in strategic, actionable planning on several fronts.

1. **Development/Fundraising:** We would like to create a development plan that articulates strategies for diversifying our Program revenue, which will allow us to further enhance our limited capacity. To this point, we've relied solely upon tuition dollars to fund the Program, and while our financial model is stable, the only way we'll move beyond basic salary and operational funds is to actively solicit new funding streams.

2. **Student recruitment:** We recently updated our admissions process to more clearly identify criteria for assessing applicants, and to more tightly align our admissions materials with these criteria. Next, we would like to articulate targeted recruitment strategies. Until now, we've relied on applicants who have sought us out. Fortunately, we've consistently received more than 100 applications/year. Our goal is to maintain that threshold and to engage in outreach efforts that will result in a higher quality, and more diverse, applicant pool.

3. **Program learning goals and curriculum development:** We have a robust and relevant curriculum. We plan to engage in comprehensive curriculum mapping that will allow us to look across the curriculum in order to articulate Program-wide learning goals. In turn, these will form a framework for what we expect students to learn over their two years, and where we place our continued energy as faculty.

4. **Marketing:** In a related vein, we are committed to further distinguishing ourselves from the other 60 full-time, graduate programs in museum studies in this country. We are currently engaged in a rebranding effort, working with Claxon Marketing to articulate our brand strategy, personas, and messaging that will result in a new website that more aptly communicates who we are, what we do, and how we do it. We believe the impacts of this work will be far-reaching.

A big part of achieving these plans is addressing the challenges that we've highlighted throughout this self-study, and that form the core of our unit-defined questions in Part B. We will now turn to those questions.

We look to the Review Committee for guidance in three areas that we feel are critical to the next decade: program identity; program operations and strategy; and program sustainability and impact.

## PROGRAM IDENTITY

We pose 3 questions to clarify who we are as a program, especially as we move forward, and to more fully distinguish ourselves from other such programs in the country:

1. **If Museology is an interdisciplinary program, what disciplines do we see as most important to our curriculum/content, given the directions and needs of the field in the coming 10 years? How do we (re)define Museology curriculum/content for the next decade? Are there other interdisciplinary academic degrees that we can learn from?**

2. **Is the Museology Graduate Program best conceived as an academic program, a professional program, or a hybrid of some kind? What are the implications of each of these concepts, and what resources (both at the UW and in the field) do we need to support each of these concepts?**

3. **How do we continue and more deeply engage in research within the Museology program? How does research help us to achieve our larger program goals?**

We see ourselves as an interdisciplinary program. We believe that museum studies is interdisciplinary by its very nature. It informs and is informed by multiple disciplines—humanities, arts and sciences, learning sciences, information, communications and media, and business administration, for example. However, there are challenges associated with such a view. It requires a coordinated and strategic conceptual framework for articulating which disciplines we draw from, why, and in what ways. Currently, we do not have such a framework. Moving forward, in the 2016–2017 academic year, we will engage in a comprehensive curriculum mapping process in which we will articulate program learning goals or competencies for students and then map our courses to those competencies. In this way, we will identify where our curriculum supports students' learning goals and where we have gaps that require

attention. We will also identify the various disciplines we are drawing from and how they come together to inform museum studies.

We see ourselves as a hybrid program, both academic and professional in nature. Students see us this way as well, as evidenced by results from our recent program evaluation. Students described the Museology program as both academic and professional in focus, and they reported that they value the analytical thinking skills they acquired as well as the professional experience they gained (Stein & Bonebrake, 2016).

Part of what it means to be a hybrid program is that research and practice are integrated. We want students to be familiar with research, to know how research is conducted, and to be able to critically analyze it, not because we are training them to be researchers themselves but because we believe that familiarity with research and research methods will increase the likelihood that emerging museum professionals will look to research to inform their practice. We also believe that through research, students will develop the critical thinking skills and the writing skills that mark a quality graduate education, that have tremendous value for museum professionals, and that are transferable beyond the museum context. A key goal for us in the coming decade is to find ways to more closely integrate research and practice in our curriculum.

## PROGRAM OPERATIONS AND STRATEGY

We pose 2 questions that pertain to the direction of our operational model for the future:

4. **Is our current location within the Graduate School the best place for us to meet our program goals? If not, how can we better position ourselves within the UW, and what process should we use to explore other alternatives?**

5. **What is the optimal operational model for our program over the next 10 years? Do we currently have the expertise and capacity to meet our program goals? If not, how do we best obtain that expertise and reach that capacity, especially given that our core faculty (and presumably any new faculty) need to be granted academic appointments in other units?**

As noted in Part A, we are a fee-based, interdisciplinary program located within the Graduate School. Over the last year, we explored several options for where Museology

might best be housed within the UW system. In the end, we decided that we are indeed best positioned within the Graduate School. In the last 6 months, we have secured academic appointments for all 4 core Museology faculty and all 14 affiliate instructors. We have also developed an MOU with the iSchool that formalizes our relationship with them at a program level. This MOU will serve as a template as we negotiate similar agreements with units in which other Museology faculty hold appointments.

Our operational model presents both affordances and constraints. It positions us across multiple academic units, and this positioning substantiates us as an interdisciplinary program. However, such positioning requires extensive relationship building and maintenance, and it requires active faculty participation in multiple academic communities. We believe that we can make this model work and that the benefits outweigh the costs. That said, there are ways the Graduate School could support us in making our Program model more sustainable. One, we would value being part of a larger community of Interdisciplinary Programs across campus, with coordinated conversations and advocacy related to shared issues and needs. For example, we would welcome a discussion about current registration policies for fee-based students. Those policies require our students to register for courses only after publicly-funded students have registered. Removal of this barrier would allow us to truly actualize an interdisciplinary experience for our students, giving them broader and more immediate access to courses across campus. Three, we would benefit from access to coordinated resources across the Interdisciplinary Programs, such as development and fundraising staff. And four, we continue to need dedicated space on campus for our Program. Currently, faculty and staff are housed in cubicles in the UW Tower. Our students do not have a dedicated space, and we rent classrooms on campus to ensure access to newer rooms which work in service to our learning goals. A dedicated space, with faculty offices and student workspace, would enhance our functionality.

In moving forward, we have two goals for enhancing capacity and expertise within our operational model. Our first is to explore potential connections with academic units that we do not currently have relationships with. The College of Education is one example of such a unit. There are also opportunities for us to draw on existing UW resources, for example by cross-listing and/or co-instructing joint courses. Our second is to recruit at least 1 permanent faculty member (we currently have a faculty member in a temporary, year-long position). The search will become an opportunity for us to deepen the Museology faculty's research expertise.

## PROGRAM SUSTAINABILITY AND IMPACT

We pose 4 questions regarding the sustainability and impact of the Program moving forward. Each is addressed separately below.

**6. What models beside our own exist for structuring students' thesis committees and overall work that would make the thesis model more sustainable for us, given our capacity? What other models exist for getting students' thesis deliverables out into the field more efficiently and effectively?**

Students are required to complete either a research- or project-based thesis in their second year. The process begins in the *Research Design* course, taught during Spring Quarter of the first year of the Program. In that course, students explore potential thesis topics and draft a proposal for a thesis study or project. They spend the summer reading and thinking about their ideas, and then during Fall Quarter they are assigned a thesis committee chair and participate in thesis group, a 2 credit course offered in Fall, Winter, and Spring quarters and designed to move students through the process of thesis design, implementation, and writing/presentation. During Spring Quarter, students defend their thesis.

We feel thesis is a critical learning platform for students in the Program, and we have data to suggest that students value the thesis component of the program highly (Stein and Bonebrake, 2016). However, the faculty capacity for maintaining this thesis model is tenuous at best. It requires each of the four core faculty to chair one quarter of the cohort's thesis committees. It can be done, but it demands tremendous time, energy, and commitment from our faculty each year. Thesis group is a strategy that works well—with each faculty person's thesis students participating in a weekly class. But there are issues that remain to be resolved. For example, whereas we offer a research design course, we do not provide a comparable project design course. Right now, project-based theses are often viewed as of lesser value than research-based theses, as easier to do, and not as legitimate because they are not incorporated into the Graduate School thesis model and because they are not published in ProQuest. We could enhance the rigor of the thesis projects by offering a project design course and by having a pool of host sites waiting in the wings. Another strategy we are considering is the provision of supplemental workshops on key deliverables for the thesis, such as a literature review or data analysis.

We are aware of other models—capstone and studio models, for example—but we feel that our model (the old-school, individual thesis model) aligns with our individualized learning approach and with the learning goals of our Program. We

welcome feedback from the Review Committee, particularly suggestions for how we might streamline this model while maintaining its integrity.

7.  **How do we best measure the success of our Program? In particular, how can we move beyond the more traditional, higher-education metrics of success to think holistically and creatively about measuring our impact on students and the field?**

We believe that the first step to answering this question is to perform curriculum mapping during the coming year, identifying core program goals or competencies. Once we have those, we can articulate not only how our courses map (or do not map) to these competencies but also how we might measure students' progress in and/or mastery of these competencies at multiple points in their program experience.

Our recent work with the Lifelong Learning Group, an external evaluation group, prompted us to consider a longitudinal study that tracks students after graduation or a long-term follow-up study of our alums 5–10 years after graduation so that we will understand their perception of their Museology experience—did it or did it not prepare them for their profession/career, and what skills do they draw upon most and in what ways?

8.  **Are there opportunities in the online learning environment that Museology should explore? Could we leverage some of our expertise and current strengths to have a greater impact on the field through an online presence? Would online learning be an avenue by which we can increase our service to mid-career professionals?**

There are a number of museum studies programs that provide online learning opportunities for mid-career professionals. Moving forward, we want to carefully consider the value of such an effort and whether it would support a critical component of our Program mission. We see several reasons to avoid rushing into online education. First, we believe in the value of an immersive, in-person learning community. We feel this is a strength of our Program, and we're unsure of how we would replicate that through online courses. Second, we are focused on creating the best possible experience for our onsite graduate students. We feel there are still multiple refinements we can make to this experience before we turn our attention to reaching an additional audience, refinements related to our operational model and curriculum mapping, for example. Third, there are structural barriers associated with online learning opportunities. As we understand it, the cost through PCE is $15,000 for a first-time course and $3,000-$5,000 for repeat courses. Again, we welcome feedback from the Review Committee on the value of developing an online instructional presence.

9. **What is the role of the Museology Graduate Certificate? Are there opportunities within the Certificate that Museology should explore? Does the Certificate increase our impact on the field? Are there certificate models that would allow us to increase our service to mid-career professionals?**

Currently, the Museology Graduate Certificate goals are not well defined. The Certificate program exists as a legacy of our transformation into an interdisciplinary program in 1994, and it is challenging to sustain under our current fee-based model. (Certificate students do not pay additional fees to participate in Museology courses or to receive the Certificate.) As with online learning, we believe that we need to spend some time clarifying our degree goals/competencies before we can clarify the Certificate goals. Once that process is complete, we can reassess the role of the Certificate and how it fits into our overall goals and model. UWEO has a variety of certificate models that might provide a means of moving forward with the Museology Graduate Certificate in a more sustainable way.

# Summary

In summary, we see ourselves as an interdisciplinary, hybrid academic/professional program that emphasizes research-based practice. We ask the Review Committee for feedback on whether this identity is logical, compelling, and sustainable. We are highly aware that our operational model within the Graduate School requires ongoing cultivation and maintenance, but we believe that its benefits outweigh its liabilities and that it provides opportunities for greater interdisciplinarity as our capacity grows. We look forward to the Review Committee's thoughts on the sustainability of this operational vision. We believe that our current thesis model is critical to student learning in our program, but we see the tension between this belief and the required capacity to actualize it. We hope the Review Committee can help us identify ways to maintain the integrity of thesis, but streamline the effort required from faculty. We believe that our program is stronger if we can identify core program learning goals and measure their achievement through longitudinal alumni studies. We welcome feedback from the Review Committee on the feasibility of this approach. Finally, we believe that online learning should not be part of our strategic goals at this time and that the Museology Graduate Certificate should be re-visited. We ask the Review Committee for their advice regarding these positions.