

# MASTER OF ARTS IN MUSEUM AND EXHIBITION STUDIES

**Welcome to MUSE**, an interdisciplinary graduate program with a social justice focus. MUSE emphasizes the evolving social and political contexts of today's cultural institutions, including museums of art, anthropology, architecture, history, nature, science, youth and contemporary culture, and provides students with the intellectual and professional engagements essential to careers in diverse positions, including curators, exhibition developers, gallery directors, museum educators, collections managers, and social media directors.



MUSE students take five required courses addressing exhibitionmaking, collections, writing for exhibitions, strategies of public engagement, and museum genres and histories; do a supervised internship; participate in skill-developing projects; and complete a capstone during the two-year program.

MUSE uses Chicago's cultural institutions as classrooms, and UIC's Jane Addams Hull-House Museum, Gallery 400, and 5th Floor Gallery support research and practice opportunities on campus. Our position within a major urban research university also provides access to a wide range of resources.

# Faculty

**Program:** Therese Quinn (Museum and Exhibition Studies) and Lucy Mensah (Museum and Exhibition Studies).

**Instructors have included:** Joy Bivins (Chicago History Museum), Paul Durica (Illinois Humanities and Pocket Guide to Hell Tours), William Estrada (Mobiel Street Art Cart), Jeffreen M. Hayes (Threewalls), Skyla Hearn (DuSable Museum of African American History), Aaron Hughes (National Veteran's Art Museum), Claudine Isé (Bad At Sports, Artforum), Lisa Yun Lee (National Public Housing Museum), Lisa Junkin Lopez (Juliette Gordon Low Birthplace), Faheem Majeed (Floating Museum), Kamilah Rashied (Art Institute of Chicago), Jessica Roberts (University of Illinois at Chicago), Rhoda Rosen (School of the Art Institute of Chicago), Jennifer Scott (Jane Addams Hull-House Museum), Lorelei Stewart (Gallery 400), and Carlos Tortolero (National Museum of Mexican Art).

**Affiliated:** Brian Bauer (Anthropology), Jennifer Brier (History, Gender and Women's Studies), Rosa Cabrera (Rafael Cintrón Ortiz Latino Cultural Center), Lennard Davis (English, Disability Studies), Robert Johnston (History, Jewish Studies), Ronak K. Kapadia (Gender and Women's Studies and Global Asian Studies), Carrie Sandahl (Disability Studies), and David Stovall (African American Studies, Education Policy Studies)

# **Advisors and Readers**

In addition to those already noted these have included: Esra Akan (Art History), Elise Archias (Art History), Catherine Becker (Art History), Rosa Cabrera (Rafael Cintrón Ortiz Latino Cultural Center), Penelope Dean (Graham Foundation), Ömür Harmansah (Art History), Roberta Katz (Art History), Barbara Koenen (DCASE), Jonathan Mekinda (Art History), Virginia Miller (Art History), Sabrina Raff (Art), Ella Rothgangel (St. Louis Art Museum), Carrie Sandahl (Disability and Human Development), Kevin Schultz (History), Ashley Smith (Arizona Historical Society), Blake Stimson (Art History), and David Sokol (Art History), and others.

# Lecturers

These have included: Johanna Burton (New Museum), Kemi Ilesanmi (The Laundromat Project), Ethan Lasser (Chipstone Foundation, Milwaukee Art Museum), Margaret Lindauer (Virginia Commonwealth University), Porchia Moore, Occupy Museums (everywhere), Sarah Pharaon (International Coalition of Sites of Conscience), PJ Gubatina Policarpio (Museum of Modern Art), Kamilah Rashied (Art Institute of Chicago), Kameelah Janan Rasheed (artist), John Ronan (John Ronan Architects), Rhoda Rosen (Northwestern University and the School of the Art Institute of Chicago), Stephanie Smith (The Smart Museum at the University of Chicago), Eric A. Stanley (director Criminal Queers), Lisa Stone (Roger Brown Study Collection), Nato Thompson (Creative Time, NY), Chris E. Vargas (Museum of Transgender Hirstory & Art, director Criminal Queers), Hamza Walker (The Renaissance Society at the University of Chicago), and others.

# Contacts

Therese Quinn, Ph.D. Director, Museum and Exhibition Studies thereseg@uic.edu

Anthony Stepter Assistant Director, Museum and Exhibition Studies astepter@uic.edu



# Museums must stop helping to maintain the order of things and start teaching different, more liberating values.

David Chapin & Stephan Klein, The Epistemic Museum, Museum News, 1992

# SOCIAL JUSTICE AND MUSEUMS 8

# ACADEMICS 10

advising **10** interdepartmental graduate concentrations program overview and requirements suggested muse program years at-a-glance

# **PROGRAM CAPSTONES 20**

advising and reading 21 project 22 thesis 28 capstone outline 32

# FUNDING YOUR STUDIES 34

finding funding **34** fund your travel **36** international research, residencies, and presentations **37** 

# **RESOURCES ON CAMPUS 38**

academic computing and communications center **38** centers for cultural understanding and change **38** libraries, office of career services, writing center **39** 

# RESOURCES OFF CAMPUS 40

chicagoland museums, galleries, and other internship possibilities national internship sources build connections and get your work out there organizations and conferences journals **45** 

# SUGGESTED READINGS 46

# SOCIAL JUSTICE AND MUSEUMS

# Therese Quinn

# The Museum and Exhibition Studies

Program at UIC is actively engaged with the idea that cultural institutions, including museums and galleries, are places where ideas about what it means to be human. how we might care for the earth and each other, how power works in and through our cultural structures to advantage and disadvantage, and more are presented, debated, and worked and reworked using the languages of the arts and sciences, and the tools of research, design and archives. In other words, we believe that museums and exhibitions reflect and have the potential to inform the contexts of our lives, and that they can and should contribute to the larger project of social justice.

Faculty, staff and advisors of the MUSE program encourage you, as researchers and practitioners within the field of museum and exhibition studies, to ask critical or, to use education researcher Patti Lather's (1991) term, "power-sensitive" questions and address justice-focused themes, including commitments to activism, democracy, equality and inclusion, in your papers and projects (Ayers & Quinn 2005, cited in Quinn, Ploof & Hochtritt, 2012). For example, Who benefits? is a "perennially essential" starting

point, according to the Italian Marxist Antonio Gramsci (Brantlinger, 2004). This question could be usefully applied to, say, the employment structures, funding streams, and curatorial decisions that shape the status guo of museums and exhibitions, and lead to ideas about how re-shaping these spaces around goals of diversity, fair employment practices and broader participation, for starters, would change cultural work as we know it today. Projects developed from these lines of thought might include initiating a "community curated" exhibit at an elementary school, senior residence or community center; designing an audio program for visually impaired visitors to a gallery; exploring how faith systems are represented within diverse museums; and surveying if and how youth museums serve their lesbian, gay, bisexual, and transgender families.

We are all excited to see what you do while MUSEing at UIC, and we will do whatever we can to encourage and support your critical questioning and generative imagining. Museums and exhibits, their home communities, and the whole world will benefit from your work.

Yes, it's that big and important.

#### References

Ayers, William & Quinn, Therese (2004). Series Foreword. In G. Michie, See You When We Get There: Teaching for Change in Urban Schools, viii-ix. New York: Teachers College Press.

Brantlinger, Ellen (2004). An application of Gramsci's "Who benefits?" to high-stakes testing. Workplace: A Journal for Academic Labor. Retrieved from: http://louisville.edu/journal/workplace/issue6p1/brantlinger.html

Lather, Patti (1991). Getting Smart: Feminist Research and Pedagogy With/In the Postmodern. New York: Routledge.

Quinn, Therese, Ploof, John & Hochtritt, Lisa (2012). Art and Social Justice Education: Culture as Commons. New York: Routledge.

# Welcome to MUSE.



# Advising

Every MUSE student will be assigned and work closely with a MUSE Graduate Advisor; this advisor will meet with you regularly on Advising Days and help you support your goals in graduate education and beyond with suggestions for elective courses, faculty to meet, museums and galleries to explore, and other ideas. Our MUSE Assistant Director, Anthony Stepter, will act as a Program Advisor for all MUSE students; he can answer questions about credits, registration, schedules, and other Program-related concerns. Last, you will choose readers and committee members who will advise your capstone thesis/ project process, as detailed later in this handbook. Your Graduate Advisor will offer suggestions as you identify these university-based and field professional guides for your work. Consider our Affiliated Faculty as resources for mentoring roles, as well.

# **Interdepartmental Graduate Concentrations**

Interdepartmental Graduate Concentrations allow students in one program to add a formal concentration from another program to their studies. Beginning in Fall 2019, MUSE students will have the opportunity to join the concentration in Black Studies. We are in the process of getting our students access to concentrations in Central and Eastern European Studies, Gender and Women's Studies, Latin American and Latino Studies, and Violence Studies. If you are interested in pursuing any of these concentrations, please contact Anthony Stepter.

# Another art world is possible.

Occupy Museums, 2013

# **Program Overview and Requirements**



#### **Overview**

- Minimum number of semester credit hours required: 52 credit hours
- Minimum Grade Point Average required: 3.0
- Only 400- and 500-level courses count for graduate credit
- Credit toward a graduate degree is only given for courses in which a student receives a grade of A, B, C, P, or S.
- Important forms and documents for the MUSE Program can be found here: http://artandarthistory.uic.edu/ah-phd-checklist-ba

## **Required Courses and Descriptions**

### MUSE 532: Museum Collections (4 Credits)

This seminar critically investigates museum practices and histories linked to collections. Students meet in class and at historic and heritage sites in the Chicago area; explore the shifting social meanings of collecting; become familiar with theoretical frameworks that offer ways of understanding collecting; and gain practical experiences with collections.

### MUSE 542: Exhibition Practices (4 Credits)

This course examines key issues in making exhibitions today, including historical precedents, theories, techniques, audience, collaboration, context, new technologies, and the relationship of exhibitions to changes in the fields they present. Students will critically analyze exhibitions as entities, evaluating them in relationship to stated aims; recognize sources of influence and interest and relating exhibitions to institutional contexts; and discern goals for programs. In class, all will learn the steps necessary to building exhibitions from idea conception and planning to promotion and production.

### MUSE 543: Writing for Exhibitions (4 Credits)

This is a practicum in producing texts for sites across physical and virtual museum and exhibition environments, from labels to exhibition catalogs. Includes digital and virtual exhibition venues. Students will read, discuss, and debate theories of what constitutes effective and engaging exhibition writing. At the same time, students will tackle practical writing exercises aimed at developing and strengthening writing skills.

### MUSE 544: Public Engagement in Museums (4 Credits)

This participatory seminar examines the ways that museums and related institutions create opportunities for audiences to engage with ideas, objects, and actions through programs, exhibitions, and other museum products. Through course readings, conversations with museum and gallery professionals, and museum and exhibition visits, students will learn institutions' methods for reaching the public, evaluating museum and exhibit visitor experiences, and the possibilities and limits for diverse publics to express agency within these diverse settings.

## MUSE 545: Museum Genres, Practices, and Institutions (4 Credits)

This seminar examines the history of museums through critical inquiry and close readings of literary, theoretical, and other kinds of media and "texts" produced about and by museums. Students will gain perspectives on the institutional contexts, the social practices, and the political potentials of museums. The seminar room serves as a "base station," and the class also meets at museums and cultural sites throughout the city as a laboratory for readings and discussion; these visits often include conversations with museum professionals and practitioners at Chicago's diverse cultural institutions. Students will also independently visit museums to inform their engagement with readings; documentation of visits via social media will be a course assignment.

MUSE 582: Supervised Internship in Museum and Exhibition Studies (4 Credits)

### Internship

MUSE students are required to complete a minimum of 160 internship hours to receive credit for MUSE 582. These hours can be completed at one site or multiple sites. We accept a broad range of experiential learning as qualified internship, including assistantships, paid work, and student-initiated projects, as long as you have a supervisor at the site willing to verify your work. All internships should include an educational component.

### Approval

Internships must be approved by the Director prior to the start date. To initiate approval, students must complete and turn in the Internship Placement form available at https://artandarthistory.uic.edu/ah-phd-checklist-ba

### Credit

At completion, the Intern Supervisor must submit a letter verifying successful completion of internship; students are responsible for securing and delivering this to the MUSE office. Students register for the 4-credit course MUSE 582 the semester they intern; credit will be recorded after the letter has been received by MUSE staff.

### **Elective Courses**

(20 credit hours minimum) Choose classes from across the university. Check for MUSE electives with these course numbers:

MUSE 400: Topics in Museum and Exhibition Studies. (4-5 credits) Investigation of a problem, topic or issue relevant to the interdisciplinary field of Museum and Exhibition Studies. Content varies.

MUSE 546: Seminar in museum and Exhibition Studies (4 credits) Investigation of a problem, topic or issue relevant to the interdisciplinary field of Museum and Exhibition Studies. Content varies.

### **Capstone Research**

(8 credit hours)

### **Professional Development**

Hands-on professional experience will be integrated into MUSE core classes. Topics may include research methods, collections management software, exhibit evaluation strategies, how to write conference and grant proposals, and more.



### Capstone Experience (Project or Thesis):

The culminating, or capstone, experiences for MUSE students are tailored to individual intellectual paths and career goals.

Students completing capstones during the summer or any term beyond the program's two years must submit a timeline for completion at the beginning of each additional semester.

### MUSE 597: Project Research and Implementation

0 TO 8 hours (Typically 4 in third semester, 4 in fourth semester). Project appropriate to student interests and career goals developed in consultation with graduate advisor. Projects may cover areas of museum and exhibition work, and other professional practice that fall outside traditional boundaries of scholarly research, including: website design; organizational management projects; festivals; collaborations arranged among different institutions; program planning; and more. May be repeated to a maximum of 8 hours.

### MUSE 598: Master's Thesis Research

0 TO 8 hours (Typically 4 in third semester, 4 in fourth semester; Individual research under faculty direction. Students will present their work for review by a three-member committee including MUSE faculty, and other faculty from disciplines in support of student interests and goals. Satisfactory/Unsatisfactory grading only. May be repeated to a maximum of 8 hours.

### Annual Progress Report

One-page Progress Reports are due from all first year students at the end of the Spring Semester. Email these to Anthony Stepter on or before the Friday of the week before the end of the semester. The reports should include:

- Completed and current courses;
- Progress toward the fulfillment of requirements (including coursework, internships, and more);
- Advancement toward the thesis or project, as appropriate;
- The name of your faculty advisor if you are working closely with someone other than the advisor you were assigned when you entered the program;
- The names and titles of other advisors you are working with;
- Your achievements in the past academic year (e.g., grants and awards, papers and projects presented, boards served on, exhibitions and programs developed, positions related to museums and exhibitions that you hold, etc.);
- Any other information that you would like to share with the MUSE Program.

### Final Reflection Paper

This 4-6 page (double-spaced) paper is due from all graduating students before grades are submitted. Email these to Anthony Stepter. The reflection paper is a document that you will use to look back on the development of your capstone and perhaps respond to the feedback you will have received in your final meeting with advisors; and reflect on other aspects of your graduate studies at UIC, including courses, assistantships, internships, funding, electives, advising, and more.

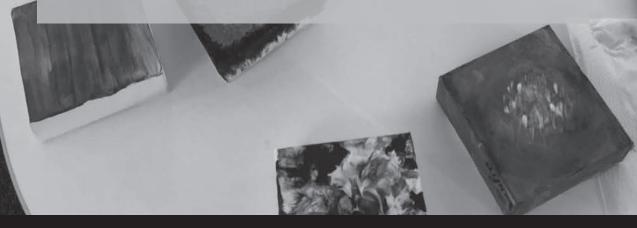
The paper does not require new research. We know the end of the semester is busy, and hope that the 4-6 page length is broad enough to be manageable while offering enough space for the reflection to be meaningful.

# Museums are a form of cannibalism made safe for polite society.

Jane Tompkins, At the Buffalo Bill Museum, 1990

## Past and present positions of MUSE alumni include:

- Women's Board Education Fellow, the Art Institute of Chicago
- Community Engagement and Programming Coordinator, Rebuild Foundation
- Visitor Service Engagement Representative, United States Holocaust Memorial Museum
- Project Manager for Marketing & Development, Adler Planetarium
- Research Assistant, MIR Appraisal Services
- Botany Contractor, Smithsonian Institution, Museum of Natural History
- Invertebrate Zoology Contractor Smithsonian Institution, Museum of Natural History
- Associate Registrar, John Michael Kohler Arts Center
- Collections Manager, Registrar and Exhibitions Coordinator, Intuit: The Center for Intuitive and Outsider Art
- Collections Assistant, The Field Museum of Natural History
- Academic Operations Facilities Specialist, Milwaukee Institute of Art and Design
- Editorial & Program Assistant, Smart Museum of Art
- Curator of Public Art, Albright-Knox Art Gallery
- Exhibit Specialist, The California Museum
- Curatorial Assistant, Hirshhorn Museum and Sculpture Garden
- Public Programs Fellow, Studio Museum in Harlem and Museum of Modern Art
- Manager of Operations, Hong Kong Pavilion at the Venice Biennale/ M+ Museum in Hong Kong
- Kress Interpretive Fellow, National Museum of Mexican Art
- Development Manager, Girls on the Run-Chicago
- Civic Engagement Educator, UIC Latino Cultural Center
- Student aide for student with learning disabilities, British International School
- Exhibitions and Graphic Design Specialist, Centro Cultural Universitario
- Bicentenario, San Luis Potosí, Mexico



# Suggested MUSE Program Years At-A-Glance

# Fall

- Document your graduate education experience.
- Explore diverse museums, galleries, and related institutions as potential internship sites.
- Learn how to use the library databases and archives.
- Plan to work on the Museum and Exhibition Studies publication; register for the spring seminar.
- Apply for an Award for Graduate Research to support your research; the fall deadline is in October.
- Look campus-wide for classes.
- Clean up your résumé; start a cover letter for internship-seeking.
- Decide which conferences you want to attend; join one or more of their organizations.

# Winter Break

- Research internship deadlines; some internships have winter applications.
  - Go on an AHGSA study trip; post pictures on the MUSE Facebook page.
  - Research international study and research opportunities; your capstone and internship can take place anywhere in the world.

# Spring

- Apply for an Award for Graduate Research to support your research; the spring deadline is in March.
- Apply for and solidify summer internships and research residencies.
- Look up the deadlines for conference proposal submissions and plan an individual or group session.
- Develop a schedule for meeting with your capstone advisor/readers.
- At your internship site, interview employees about their positions (ask how they got their jobs, what they do, what they like and don't like about their work, and if they plan to remain in their positions or seek new ones) and ask for challenging, interesting projects.
  - Visit museums small and large, obscure and mainstream, quirky and traditional.
  - Document everything.

# Year One

# Fall

- Attend and present your work at conference.
- Request support for your graduate work-focused travel.
- Interview a scholar or professional in the field; tell her about your capstone.
- Do a group project with your peers—propose an exhibit for the 5th Floor Gallery or a panel discussion at Gallery 400 or Hull-House Museum, for example. Don't forget to send out a press release.
- Document everything.

# Spring

- Capstone!
- Visit the Office of Career Services to practice interviewing and plan your next steps.
- Network by attending and presenting your exciting research and projects at conferences everywhere.

# Year Two

# Where am I in the collection?

Fred Wilson, Mining the Museum, 1991



Capstones are opportunities for MUSE students to engage in extended research and practice focused on their areas of interest; demonstrate professional competence to prospective employers; and to contribute to the field of museum and exhibition studies. Your Master's Capstone is the culminating experience that launches you into the next phase of your life, so consider its topic and form carefully. The topic should be interesting to you and others, useful, and feasible—you should be able to complete it during the program. Finally, these projects and thesis papers are opportunities to pose questions and explore ideas about museums and exhibitions, cultural work and institutions, and social justice.

# Below are titles of some of the capstone projects and theses completed by MUSE students in recent years:

Noora Al Balushi (2018), *Representing People with Disabilities and Women at the National Museum of Oman* 

Christopher Bernu (2018), *BLK ISSUES: Preserving BLK Magazine in the DuSable Museum Archives* 

Sarita Hernández (2017), *Straddling Discipline and Abuse: Everyday Objects in Chicano Family Violence* 

Matthew Yasuoka (2017), Hawaii/Hawai'i: Space, Alterity and the Settler Imaginary

Sandy Guttman (2016), *Making Space For Change: Fostering Public Engagement In Disability Arts And Culture at UIC* 

Alice Kovacik (2016), *Through Story: A Guide to Oral History for Community Organizations* 

Demecina Beehn (2015), Engaging Detroit – The Detroit Institute of Arts and the African American Community

Jamie Lewis (2015), *Reinterpreting Ethnographic Collections: Online Community Curation of the Philippine Collection at The Field Museum* 

# **Advising and Reading**

MUSE students are assigned program advisors at the start of the first semester (which may change later), and choose capstone advisors (projects) and readers (thesis) from their home program, department and school, across the university, internships, and other sites to support their work. Students are responsible for regularly meeting with their program advisors.





# Project





#### **Project Overview:**

Projects may stem from internships, class assignments or courses of independent study, and can involve UIC or outside institutions and organizations. Students may pursue projects related to Collections, Exhibition Planning, Museum Education, Online Resource Development, or other approved areas. Students should work with closely with a primary advisor to develop a project that relates to their future professional and intellectual goals.

Students are responsible for all logistical aspects of their project, including arranging space and funding. The program can assist in finding appropriate locations and museum/exhibit professionals with whom to work.

### **Project Semester Credit Hours:**

8 credit hours in MUSE 597 (project research) required; these can be taken during the final semester or split between the third and fourth semesters, depending on advisor approval. Students must turn in all required proposals before registering for MUSE 597. Students must attend all capstone meetings and workshops to receive credit.

## **Project Completion Timeline:**

- By the 5th week of their 2nd semester, students should approach a project advisor to discuss their Master's Project idea.
- By the 10th week of their 2nd semester, students should choose a primary advisor who is a UIC faculty member and submit to them a Project Proposal (See Project Proposal Outline on the next page) draft for discussion.
- By the end of the 2nd semester, send a description of the idea for your project to Anthony. Include the names of people you think you will ask to be project advisors.
- Over the summer students should revise their Project Proposal and give a copy to the primary advisor by the 3rd week of the 3rd semester. Also use this time to visit the website of the Office of the Vice Chancellor for Research (OVCR) (http://research.uic.edu/compliance/irb) to learn about Human Subjects & IRB requirements for all students and faculty conducting research (this includes capstones).

Complete your Initial Investigator Training (CITI Initial Course, online, or live in-person session (https://research.uic. edu/compliance/irb/citi-initial-course). Some committee members may also need to complete this training; check with OVCR about this. Direct questions about Human Subjects & IRB to (312) 996-4995 and ovcrweb@uic.edu. No later than the 6th week of their 3rd semester, students should choose a
2-member committee, consisting of the advisor and one additional member, either University faculty or a professional in the field. Before formally starting any research, students must complete an Approval Form (available at https://artandarthistory.
uic.edu/ah-phd-checklist-ba),
including the Human Subjects Review section. This form, evidence of CITI

section. This form, evidence of CITI training, and a determination letter from the IRB must be delivered to Anthony before beginning capstone research. Determination forms are available at https://research.uic.edu/determination. Direct questions about Human Subjects and IRB to (312) 996-4995 and ovcrweb@uic.edu.

- A final reviewed and revised Project Proposal should be submitted to the MUSE office before the close of the 3rd semester. By the 1st Friday of the final semester, students should submit the final Project Proposal to the committee. The Committee may make small revisions or suggestions but all logistical planning should be finished at this point. The revised Project Proposal is the framework you will add your written report, conclusions, and support materials to (documentation, scripts, and so on); this document is what your readers/advisors will respond to at your defense.
- Projects should be documented (film; screen shots; photographs; written descriptions), and after completion the documentation should be supported with a written report of the process and results, and a conclusion that offers thoughts about the implications of this project for the student and for museum and exhibition studies (6 8 pages).

- The project concludes with the written report and an oral defense with visual presentation—see below.
- Projects should be completed by the end of 12th week of the final semester.
- The oral defense—including a brief presentation of visuals and a discussion of the project's results will be scheduled between the 12th week and the close of the semester, and after the advisors have reviewed the written report (at least one week before the defense).

S

- A digital version of the presentation should be provided to the MUSE Program Coordinator before the end of the semester, along with a final digital draft of the report.
- A "Certificate of Approval" signed by the committee must be submitted to the Graduate College by the date listed on the Academic Calendar, typically the Friday before graduation.

### **Capstone Project Proposal Outline:**

Preparing a capstone project proposal is part of your graduate experience. It is an opportunity to organize your thoughts about your topic, to decide how you will pursue the work, and to spell out what resources (financial, material, and technical) you need to carry it out.

- *Title Page* With your name, date, working title, committee members, or follow format of thesis.
- Statement of Problem/Area of Focus This should give a clear explanation of what the project is about, why the work is worth doing, and how the results support the goals of the MUSE program and contribute to museum and exhibition studies. To address: How will it advance our understanding or thinking? Why is it important to do it this way, as opposed to another way? Who is your audience; who is this for? What are your objectives for the project, i.e. its outcomes? This section succinctly introduces your topic and project.
- Literature Review The literature review must be up to present date. Discuss published work pertinent to your research – i.e., the literature needed to define the research problem, describe the study area, or explain the choice of methods to be employed. This section supports your case for doing the work; establishes your theoretical framework; and demonstrates knowledge of your subject matter. Describe what has been said about your topic, what you are contributing, and how this advances our understanding of the subject.



- Work Tasks This section describes all steps needed to complete the project, from researching and defining critical content to include, to evaluating its success in addressing the problem or gap you are addressing.
- Management Plan Include here a project timetable indicating when specific work tasks will be started and completed. This section should also include a schedule with deadlines for draft versions and reviews, revision timeframes, an outline for each element of the project, plans for seeking funding, and a preliminary budget. The plan should clearly indicate which aspects of the plan have already been completed (such as during an internship and in a class), and which will be completed by others (collaborators, supervisors).
- Determination Letter or Approval from IRB – The UIC Office for the Protection of Research Subjects (OPRS) may determine that capstones do not "meet the definition of human subject research" (meaning you may proceed without further review). If they determine that your capstone does meets the definition, you must receive either exemption or approval of your research plan from OPRS.
- *References* These should be presented in the format (MLA/APA) of your choice.

- Page Numbers Number your pages!
- Your digital file should be named as follows: Last name\_First name\_Project\_ Proposal\_Date. For example: Stepter\_ Anthony\_Project\_Proposal\_01\_01\_13

Your objective is to write a proposal that is intelligible to an educated nonspecialist, and convince them that the proposed work is worth doing. At the same time, the writing should be sufficiently detailed, that an expert reader will be convinced that you know what you are doing and that the approach you propose is feasible.

 Next Steps – The Project Proposal forms the basis of the written summary your readers will respond to at your defense. Your final Project Report should use the Capstone Outline format that follows the Thesis section in this handbook. Deconstructing the museum apparatus can transform it into a space for on-going cultural debate.

Lisa Corrin, Mining the Museum: Artists Look at Museums, 1991



### **Thesis Option Overview:**

The thesis option involves conducting research and writing a well-developed thesis paper of flexible length to be determined in consultation with your thesis advisors. Thesis topics can focus on a variety of museum and exhibition studies and related topics selected in consultation with an advisor. Students intending to pursue additional graduate study or to engage in research as part of their professional work are encouraged to select this option.

## **Thesis Semester Credit Hours:**

8 credit hours in AH 598 (thesis research) required. Four credits are competed in the third semester and four credits are completed in the fourth semester. Students must turn in all required proposals before registering for AH 598. Students must attend all capstone meetings and workshops to receive credit.



### **Thesis Overview:**

By the 10th week of the second semester, students should:

- Prepare to research and write your thesis by visiting the Daley Library and learning to use the databases; opening a RefWorks account; and looking at examples of Master's Theses on the shelves. Ask the library's wonderful reference librarians for assistance with these steps.
- Choose a primary thesis advisor and **BEFORE** beginning capstone research submit a Thesis Proposal using the MUSE Thesis Proposal Outline as a guide (included here), and a completed Approval Form (available at artandarthistory.uic.edu/ ah-phd-checklist-ba), to the advisor and Program Director. The primary thesis advisor must be a UIC faculty member who is also a member of the Graduate College. Master's committees require one full member of the graduate faculty and one member with tenure. The same person may fulfill both of these requirements. The only requirement for the other members is that they have at least a Master's degree in any area. There is no Graduate College requirement for an outside member on a Master's thesis defense committee.
- Students must fill out the Human Subjects Review section of the Approval form and obtain approval signatures for their topic before starting the research and writing process.
- As a resource and guide to research, writing, and referencing we recommend the Purdue Online Writing Lab (OWL): http://owl.english.purdue.edu/owl/

By the end of the 2nd Semester:

- Formally choose a Thesis Committee. The Thesis Committee consists of the thesis advisor and two additional members. One member may be drawn from outside the University.
- Notify in writing the Program Director of the intent to write a thesis and provide the names of the Thesis Committee members and a short description of the thesis topic for Program records; use the Thesis Option form available in the Program Office for this purpose. The Program Director and Graduate College must approve the membership of the committee.
- Submit names and CVs of Thesis Committee members to the Graduate College for approval and official appointment (form on Graduate College website under downloadable forms: https://grad. uic.edu/exams-defense-forms/

### Writing Deadlines:

- A thesis draft must be complete and distributed to the full committee no later than the first Friday of the student's final semester. The thesis advisor should approve the draft before distribution to the full committee.
- A final revision is expected by the 6th week of the semester. <u>Students should</u> <u>allow two to three weeks turnaround</u> <u>time</u> by committee members for each thesis draft and should also be aware that committee members routinely require extensive revision and rewriting of the thesis drafts before approval.
- The oral defense of the thesis will take place after the committee has approved the final draft of the thesis.

It is the intellectual as a representative figure that matters—someone who visibly represents a standpoint of some kind, and someone who makes articulate representations to his or her public despite all sorts of barriers.

Edward W. Said, Representations of the Intellectual, 1994

Students are responsible for reserving a room (see Anthony Stepter for this, at astepter@uic.edu), and coordinating the date and location with their committee members. The defense should take place no later than 3 weeks after the final version of the thesis has been approved.

• The deadline to submit the final, approved thesis for graduation is normally the 10th week of the semester (6th week of the summer semester). The exact date is listed on the Academic Calendar for each semester.

### **MUSE Thesis Proposal Outline:**

Preparing a thesis proposal is part of your graduate experience. It is an opportunity to organize your thoughts about your research topic, to decide how you will pursue the work, and to spell out what resources (financial, material, and technical) you need to carry out the research.

The proposal needs a thread of logic. It should build from a statement of the research problem or gap in knowledge, and follow an outline of detailed objectives that must be achieved (or questions that must be answered) if the problem is to be solved. The presentation of methodology should be clearly connected to the stated objectives.

- Open with a title page that includes a working title, your name, and the date.
- The Introduction should give a clear understanding of what the proposal is about, why the work is worth doing, and how the results will contribute to general knowledge. It provides the context within which the rest of the proposal is read and offers an assessment of the likely significance of the work. How will it advance our understanding or thinking?

- The Literature Review must be up to present date. Discuss published work pertinent to the proposal – i.e., the literature needed to define the research problem, describe the study area, or contribute to understandings of the topic. This section supports your case for doing the work.
- The Methodology section explains how you will answer your research question; for example, you might conduct oral histories, look at original materials in archives, or conduct observations in museums, depending on the questions or topic you are exploring; and offers a rationale for why the methods you are using are the best for your thesis.
- Include References in the consistent format (MLA/APA) of your choice.
- Make sure your pages are numbered.
- Your digital file should be named as follows: Last name\_First name\_Thesis\_ Proposal\_Date. For example: Stepter\_ Anthony\_Thesis Proposal\_01\_01\_13

You may require a number of iterations to produce a final version of the proposal. Your advisor has a responsibility to provide you with feedback on the writing before you submit it, but you must in turn be professional in providing her or him with enough time to do this. <u>A few days before the deadline is not</u> <u>appropriate</u>—if you are in doubt about how long is needed, discuss this in advance with your advisor.

Your objective is to write a proposal that is intelligible to an educated non-specialist, and convince them that the proposed work is worth doing. At the same time, the writing should be sufficiently technically detailed, especially when it comes to methods, that an expert reader will be convinced that you know what you are doing and that the approach you propose is feasible. This format should be used for both final Capstone Thesis papers and Project Reports. All Capstone Theses and Project Reports are archived in the UIC library and can be accessed by the public.

### **Capstone Thesis and Project Report Outline**

The following information is to guide you in composing the different sections of a capstone thesis or project report. The sections are described in the order they are to appear in your paper. This list is not inclusive of all possible sections, however—project reports may include other materials you decide are relevant (timelines, budgets, work samples, and more), and if you are writing a thesis refer to the Graduate College Thesis Manual for details. You will also need to choose and use a consistent referencing style—MLA and APA are two of the most common.



- 1. Title Page: If producing a thesis paper refer to the Graduate College Thesis Manual for specific formatting information. The title should clearly state your topic—the subject of your thesis or project. A title that does not communicate the content of your thesis/ report can be misleading. How will your title help a potential reader search for material on your topic?
- 2. Table Of Contents: Use appropriate headings. List page numbers for each individual chapter or section of the entire thesis.
- **3. Introduction:** The Introduction should give a clear understanding of what the proposal is about (the question/idea/problem you are exploring/addressing), how you came to this set of concerns, why the work is worth doing, and how the results will contribute to general knowledge/the field. It provides the context within which the rest of the thesis/ report is read.
- 4. Literature Review: The literature review must be up to present date. Discuss published work pertinent to your research i.e., the literature needed to define the research problem, describe the study area, or explain the choice of methods to be employed. This section supports your case for doing the work; establishes your theoretical framework; and demonstrates knowledge of your subject matter. Describe what has been said about your topic, what you are contributing, and how this advances our understanding of the subject.
- 5. Methods: This is where you describe how you plan to answer your research question/s, or engage the work of your project.
- 6. Discussion: In this section describe what happened: Offer your evidence and how it answers your questions/supports your claims/offers insight on this subject; share the experience of engaging with the work of your project.
- 7. Conclusion: Here you will sum up what you learned through this research/project. State any implications your research has for the field, other researchers, or related institutions. Name and claim your original contributions.
- 8. References: All works cited should be included in your references page(s) using a consistent style (MLA/APA).
- **9. Appendices:** Provides the reader with supporting material including images, figures, charts, and other data.

# Funding Your Studies

# **Finding Funding**

The university is vast and there are support opportunities to be found. Here are our suggestions:

### Look Widely

Start by reading through the Funding Your Education pages on the Graduate College website: https://grad.uic.edu/graduate-funding-overview/

Put the fellowship and award application deadlines in your calendar and don't miss any of them.

Plan to apply for the Award for Graduate Research to support your work; there are two deadlines every year—October and March. Begin your application as soon as you enter the MUSE Program: https://grad.uic.edu/funding-awards/ graduate-college-fellowships/agr/

### **Find Positions**

Don't be shy; get a résumé ready with help from the Office of Career Services: http://careerservices.uic.edu/students/resumes-cvs-cover-letters. Send it out with email inquiries about campus jobs.

### Here are some places to look:

From the home page of the university check the Campus Unit Listings using the Directory: http://www.uic.edu/apps/find-people/search. Start by thinking about what you are interested in and look for initiatives that match. For example, if you are interested in gender and women's studies, email the program (and include your résumé) to check on hiring possibilities.

Also look under "I" for Institutes. The Institute for Humanities is one that has hired MUSE students.

And check out "C" for Centers. The Centers for Cultural Understanding and Social Change are good partners to the MUSE Program and are often sources of internships and Graduate Assistantships.

### **Other possibilities:**

Look for and learn about Graduate Assistantships here: http://grad.uic.edu/assistantships

Feel free to ask us in the MUSE Office for help and letters of support we want you to reap all the benefits the university can offer.

# Social advance depends as much upon the process through which it is secured as on the result itself.

Jane Addams, Peace and Bread in the Time of War, 1922

# **Fund Your Travel**

There are several options for funding travel related to your work.

## **Research Travel**

Apply for funds to do research and related projects in other places. MUSE Research Travel Grants are competitive. Application form available at artandarthistory.uic.edu/ah-phd-checklist-ba

## **Conference Travel**

Apply to present your papers and projects at conferences. If your presentation is accepted you can seek support from the MUSE program. Application form available at artandarthistory.uic.edu/ah-phd-checklist-ba

Travel funding is also available from the Graduate Student Council, from the Graduate College, and through the President's Research in Diversity Travel Award.

# International Research, Residencies, and Presentations

The MUSE program encourages students to apply for support for international study and presentations; our research and conference travel grants can be used for these purposes. It's also possible to do international internships. For example, a MUSE student interned at an International Site of Conscience (http://www.sitesofconscience.org/), the District Six Museum in South Africa, during her first year in the program.

Students also have access to a residence in Berlin, the Institut für Alles Mögliche (Institute for Everything Possible/All Kinds of Things: http://www.i-a-m.tk/). Check it out and if you have an idea for a project or study connected to this location, write it up as a Research Travel proposal.

If you have ideas for international travel related to your graduate studies, let us know and we'll try to make it happen.

Resisting Curation

Res

Cur

# Curating Resistance

useum as Omplic

Isei

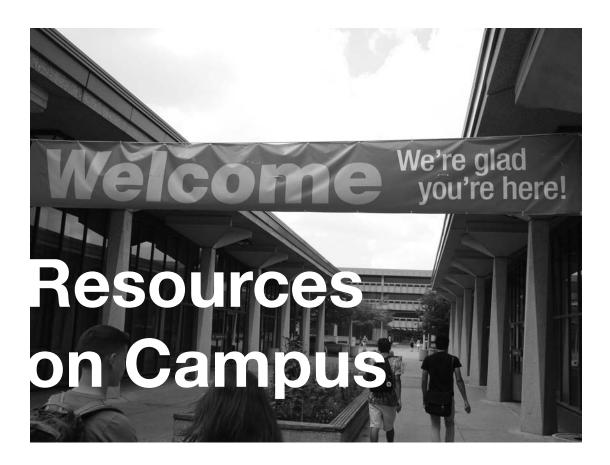
as

om

eui

Accompl

MUSE/37



# Academic Computing and Communications Center

Visit this website to explore services, trainings and equipment lending options, including cameras, recording devices. and more. http://accc.uic.edu

# **Centers for Cultural Understanding and Change**

The UIC's Centers for Cultural Understanding and Social Change (previously the Centers for Diversity) constitutes six autonomous and collaborating units under Academic Affairs. The Centers include the African-American Cultural Center, Arab American Cultural Center, Asian American Resource and Cultural Center, Disability Cultural Center, Disability Resource Center, Gender & Sexuality Center, Rafael Cintrón Ortiz Latino Cultural Center, and Women's Leadership and Resource Center. They are great partners to the MUSE program, regularly hiring our students to assist with their programs and inviting usto use them in our courses, and hosting exciting events including lectures and exhibitions.

https://diversity.uic.edu/engagement/ccusc/

# Libraries

UIC has two libraries—The Daley Library on the east campus, which houses most materials you will use, and the Health Sciences Library on the west campus. Learn to use the databases and explore the archives and special collections. http://library.uic.edu/

# **Office of Career Services**

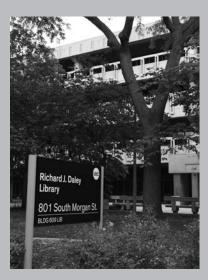
Anytime, but especially in your final semester you should visit the website for this office to learn about the services it offers, from advising to videotaped mock interviews. Use them! careerservices.uic.edu

# **Writing Center**

The Writing Center provides individual tutoring for your writing, including resumes, papers, and more; you can make appointments online. Its website also has links to resources for academic writing, research, MLA/APA. writingcenter.uic.edu

## **Department of English Editors**

Check the Department of English webpage for names of graduate students and lecturers available for editing services.





# Resources off Campus

Chicagoland Museums, Galleries, and Other Internship Possibilities A. Phillip Randolph Pullman Porter Museum Adler Planetarium & Astronomy Museum Alphawood Gallery American Indian Center of Chicago American Writers Museum Art Institute of Chicago (Rolling internship deadlines) Arts Club of Chicago ALARM Press **Beyondmedia Education** Brookfield Zoo Bronzeville Children's Museum **Busy Beaver Button Museum** Cambodian American Heritage Museum and Killing Fields Memorial Chicago Architecture Foundation Chicago Athenaeum: Museum of Architecture and Design Chicago Artists' Coalition Chicago Botanic Garden Chicago Children's Museum Chicago Cultural Alliance Chicago Cultural Center Chicago Department of Cultural Affairs Chicago History Museum Chicago Public Art Group Chinese American Museum of Chicago City of Chicago Chicago Park District Clarke House Museum DANK Haus German American Cultural Center DePaul University Art Museum DuSable Museum of African American History Esperanza Community Services The Field Museum of Natural History Frances Willard Historical Association Frank Lloyd Wright Home and Studio Frank Lloyd Wright Frederick C. Robie House Gallery 400 Garfield Park Conservatory Glessner House Museum Graham Foundation for Advanced Studies in the Fine Arts Haitian American Museum of Chicago Hyde Park Art Center

Illinois Arts Alliance Foundation (IAAF) Illinois Holocaust Museum & Education Center International Museum of Surgical Science James Charnley House Jane Addams Hull-House Museum Japanese American Service Committee Landmark Preservation Council Leather Archive and Museum Lill Street Art Center Lincoln Park Conservatory Lincoln Park Zoo Little Black Pearl Logan Arts Center (University of Chicago) Loyola University Museum of Art Mary and Leigh Block Museum of Art (Northwestern University) Mitchell Museum of the American Indian Morton Arboretum Museum of Contemporary Art (February 15 deadline) Museum of Contemporary Photography Museum of Science and Industry Muslim American Leadership Alliance National Hellenic Museum National Museum of Mexican Art National Museum of Puerto Rican Arts & Culture National Public Housing Musuem National Vietnam Veterans Art Museum Newberry Library **Oriental Institute Museum** Peggy Notebaert Nature Museum of the Chicago Academy of Sciences Renaissance Society (University of Chicago) Poetry Foundation Roger Brown Study Collection John G. Shedd Aquarium Smart Museum of Art (University of Chicago) Smith Museum of Stained Glass Windows Spertus: A Center for Jewish Learning & Culture Stony Island Arts Bank Swedish American Museum and Children's Museum of Immigration Ukrainian Institute of Modern Art

### **National Internship Sources**

Metropolitan Museum of Art (January deadline) https://www.metmuseum.org/about-the-met/internships

m

National Gallery of Art (January deadline) https://www.nga.gov/education/interns-fellows.html

Smithsonian, Office of Fellowships and Internships (Several deadlines) https://www.si.edu/ofi

# **Build Connections and Get Your Work Out There**

You should consider submitting your work, individually or with others, for presentation at a conference or publication in a journal. These are great ways to build skills, meet new people, to network for jobs, and to have some intellectual fun. The MUSE program and the university will help support your conference attendance, and we can also help you prepare your proposals for conferences and journals.

The following is a short list of some national and international organizations that host conferences and journals about or amenable to work on museums. But don't stop with this list; there are many interesting organizations and publications out there, each with its own culture and value, and even if you aren't presenting your own work, you'll benefit from attending sessions on all kinds of topics.

## **Organizations and Conferences**

#### **Allied Media Conference**

Held every summer in Detroit, the conference brings together a vibrant and diverse community of people using media to incite change: filmmakers, radio producers, technologists, youth organizers, writers, entrepreneurs, musicians, museum workers, dancers, and artists. AMC defines "media" as anything used to communicate with the world. You are a media-maker. The conference defines media-based organizing as any collaborative process that uses media, art, or technology to address the roots of problems and advance holistic solutions towards a more just and creative world.

#### **American Alliance of Museums**

The primary museum-specific conference in the United States is hosted by the American Alliance of Museums (AAM). This conference often feels more like a trade show, with sessions on nuts-and-bolts physical plant issues sponsored by for-profit companies, than a place to share critical perspectives on museums. It is expensive and attended mostly by executive level museum professionals from larger institutions. That said, it's still worth checking out and over the years has been the site of some activist museum-worker interventions...and could always use more of that. Plan an action and/or submit a proposal for a critical symposium, then apply to the MUSE office for funding. www.aam-us.org/

#### **American Studies Association**

This association is "devoted to the interdisciplinary study of American culture and history" and its conference would be a great place to submit your critical papers and presentation proposals about museums. Attend to learn from the other presenters and to enjoy roaming through the publications exhibits where you'll find books and journals on all subjects. www.theasa.net/

#### Association of Midwest Museums

Especially if interested in seeking museum employment in the Midwest, this would be an excellent conference to attend and submit your proposals to. The organization's website has job listings and a salary survey, in addition to other resources. www.midwestmuseums.org/

#### **Cultural Studies Association**

With divisions like cultural policy studies, visual culture, critical feminist studies, environment, space and place, technology and pedagogy, you'll find something at this conference aligned with your specific museum and exhibition interests. The organization has low student membership rates. www.culturalstudiesassociation.org/

#### The Inclusive Museum

This conference, which is one aspect of the Inclusive Museum "community," takes place yearly. The community is widely diverse, with advisory board representatives from many countries, and the conferences are always held in different locations around the world. The other ways the community interacts are through a weblog, a journal, and a book series. You can participate in all of these. The overall focus of the group is on how museums can become more inclusive. They ask: In this time of fundamental social change, what is the role of the museum, both as a creature of that change, and perhaps also as an agent of change? Learn more here: http://onmuseums.com/

#### **Museum Next**

This organization and conference started in 2009 to bring together global museum practitioners interested in the future of the institutions. It hosts three gatherings each year: One focused on tech, one in Europe, and one in the US.

#### National Art Education Association

This organization hosts two conferences—the main art education meeting, which often includes sessions of relevance to those with museum and exhibit interests, preceded by a gathering focused on museum education. The webpages for each gathering are good sources of information about museum-related topics. NAEA: http://www.arteducators.org/ Museum Education Pre-Conference: http://www.arteducators.org/community/museum-education

#### **National Council on Public History**

The website of this public history organization is loaded with resources, including jobs postings, links to their blog and FB page, and a bibliography of suggested readings. You can join the group and the International Federation for Public History through the main page, and there are student membership rates. The conference looks awesome, with a wide range of presentation formats invited. http://ncph.org/

### Journals

#### **Curator: The Museum Journal**

Review the Table of Contents and Abstracts for Curator online, and take a look at its related blog, then look for its articles in the UIC databases. Wide-ranging content by professionals in the field. http://www.curatorjournal.org/

#### **Fwd: Museums Journal**

A journal produced by University of Illinois at Chicago Museum and Exhibition Studies graduate students and published by Chicago-based StepSister Press, Fwd: Museums is a space for challenging, critiquing, and reimagining museums and our work within them. The first issue of Fwd: Museums – exploring the theme "Inaugurations" – was released in 2016, and the 2nd, "Small," was published in 2017. Visit fwdmuseumsjournal.weebly.com to learn more.

#### Journal of Museum Education

Published three times yearly by the Museum Education Roundtable, this journal is welcoming to papers by students and emerging scholars, and is an excellent source for your research while in the MUSE program. http://www.museumedu.org/journal/jme-online/

#### Sociomuseology

This journal published by the University of Lisbon, Portugal, publishes work on the newest and evolving museological frameworks including new, liberatory, and altermuseologies, and eco and community museums, and more. Three volumes of the journal have been published as books. Ordering and other information can be found on the website of the Movement for a New Museology (MINOM): http://www.minom-icom.net/about-us

# **Social Media**

Join the Museum-L listserv for job postings and more. Go here for details: http://www.lsoft.com/ scripts/wl.exe?SL1=MUSEUM-L&H=HOME.EASE.LSOFT.COM

ICOM has a good list of other discussion boards and listservs: http://archives.icom.museum/mus\_dist\_list.html

Get involved with local groups through Facebook: The Chicago Museum Exhibitors Group, Chicago Cultural Organizations Research Network (CCORN), Drinking About Museums, Emerging Museum Professionals, and Museum Workers Speak are a few good ones.

# Suggested Readings

A selection of articles, books and chapters with critical and social justice perspectives on art, exhibitions, history, museums, and cultural work:

Elizabeth Alexander, The Black Interior (Graywolf Press, 2004).

Maurice Berger, "Are Art Museums Racist?" in Art in America, (September, 1990), 69-77.

Pierre Bourdieu (translated by Richard Nice), Distinction: A Social Critique of the Judgement of Taste (Harvard University Press, 1984).

Amanda Cachia, "'Disabling' the museum: Curator as infrastructural activist," in Journal of Visual Art Practice, 2013, 12(3), 257-289.

Melissa Adler, Cruising the Library: Perversities in the Organization of Knowledge (Fordham University Press, 2017).

The Andrew W. Mellon Foundation Art Museum Staff Demographic Survey (2015).

Kayleigh Bryant-Greenwell, "Taking a Stand Against Neutrality: The Role of Social Justice in Museums" published online at museum-id.com.

Gregory Chamberlain, The Radical Museum: Democracy, Dialogue and Debate (Museum Identity, 2011 (especially Lisa Junkin's essay about Sex +++ at the Hull-House Museum).

Aruna D'Souza, Whitewalling: Art, Race & Protest in 3 Acts (Badlands Unlimited, 2018).

Gina Dent (Ed.), Black Popular Culture: A Project by Michele Wallace (Bay Press, 1992).

Steven C. Dubin, Displays of Power: Memory and Amnesia in the American Museum (New York University Press, 1999).

Ivan Karp, Christine Mullen Kreamer, & Steven D. Lavine, Museums and Communities: The Politics of Public Culture (Smithsonian Institution, 1992).

Lisa Lee, "Peering Into the Bedroom: Restorative Justice at the Jane Addams Hull-House Museum" in The Routledge Companion to Museum Ethics, Janet Marstine (Ed.), (Routledge, 2011).

Amy Levin (Ed.), Gender, Sexuality and Museums: A Routledge Reader (2010).

Lucy Lippard, "The Art Workers Coalition: Not a History," (1970), reprinted in Modern Art in the USA: Issues and Controversies of the 20th Century (2001).

Therese Quinn, "Exhibits Through the 'Other Eye': How Popular Education Can Help Us Make Exhibits that Push," Journal of Museum Education, 2006, 31(2), 95-104.

Richard Sandell & Rosemary Garland Thompson (Eds.), Representing Disability: Activism and Agency in the Museum, (Routledge, 2010).

Richard Sandell & Eithne Nightingale (Eds.), Museums, Equality, and Social Justice (Routledge, 2012).

Nina Simon, The Participatory Museum (Museum 2.0, 2011).

Social Justice & Museums Reading List by LaTanya Autry at http://bit.ly/1rl1fuV.

# Changing culture, Changing the world.

Museum and Exhibition Studies, MC 201 935 W Harrison Street, 206 Henry Hall Chicago, IL 60607-7039 (312) 996-3337

Museum & Exhibition Studies School of Art & Art History

