Welcome from the Dean

I am delighted to introduce the third edition of the Internship Booklet that presents synopses of Museum Studies student internships. Here, we showcase the array of work completed over the summer by students at galleries, museums, and cultural heritage institutions across Canada, and abroad. Besides creating a record of student experiences and engagement, the booklet marks yet another important milestone in their program.

Summer internships have long been a flagship activity of Museum Studies program, and students themselves say these internships are among the highlights of their academic experiences. The placements provide the opportunity to gain professional development while applying the theory and methods learned in the classroom to actual practice in museum settings.

Many of our students received some financial support to offset some of the costs associated with participation in the Internship Program. This would not be possible without the generous gifts from Wendy Rebanks and her family, and Vivian and David Campbell. The Campbell’s donation recognizes the significance of the entrepreneurial spirit in various kinds of cultural professional practices, and the Rebanks family gift specifically supports the vital contributions and work of smaller museums. These gifts enable students to benefit from and contribute to initiatives in cultural heritage institutions around the world.

As I read these internship descriptions the students have provided, I am amazed by the diversity of activity in which our students participated, the kinds of placements they took on, in places such as an arts centre, ballet school, war museum and zoo, and the variety of roles they held. Students had the chance to plan walking tours, write policies, create online exhibitions, build inventories, and complete risk assessments. Congratulations to our aspiring professionals for securing such valuable work experiences in such noteworthy institutions.

Let me close by thanking Professor Costis Dallas, Dr. Matt Brower (Director of the Museum Studies program from 1 July 2015), as well as this year’s Internship Instructor, Cathy Blackbourn. Together, they co-ordinated these placements and liaised with the professionals who provide these exciting opportunities for our students. Indeed, these internships would not have been possible without the support of a cadre of museum, gallery, and cultural heritage professionals who share our dedication to experiential and immersive learning. So congratulations to our students on their experiences, and thank you to my colleagues at the iSchool and to those professionals across Canada and abroad who again this year contributed through offering the internships described in this booklet to broadening the education of our students. Thank you.

I do hope you will take as much pleasure from reading these descriptions of student experiences as I have.

Seamus Ross
Dean and Professor
Faculty of Information
University of Toronto
I am delighted to share this booklet which documents the experiences and achievements of the Museum Studies Program Internship Class. The internship is a vital component of the Program’s practice-oriented pedagogy. The internship offers students the opportunity to engage in a meaningful project of significant scope with a partner institution and I commend the forty-two interns for the successful completion of their endeavours. On behalf of the Program, I sincerely thank to all of the institutions and individuals who have played host to our students and offered them hospitality and guidance.

As is showcased throughout this booklet, the students have contributed to a wide range of projects throughout their various internships. Students have taken on roles at institutions across Canada, the United States, and the UK. This breadth and richness of projects speaks to the strength of the Program’s students and their intellectual and social engagement. The internship is an important milestone in the completion of the MMSt program and provides students with an experiential foundation to build on as they complete their studies. The museum studies internship would not have been possible without the generous assistance of the Vivian and David Campbell Foundation and the Rebanks Family Fellowship. They have our sincere gratitude.

On behalf of the program, I would like to thank Cathy Blackbourn, the internship course instructor, for the dedication and mentorship she has shown throughout the process. I also want to thank Zoé Delguste-Cincotta, Alyssa Lake, and Mary Kate Whibbs for their work assembling this booklet. Congratulations to all of the interns. I salute them for their many accomplishments and wish them a successful final year in the program.

Matthew Brower
Director and Assistant Professor,
Museum Studies, Faculty of Information
University of Toronto
EXPERIENCING MUSEUMS:
From excellent student to museum professional

This booklet showcases the exciting diversity of internships that forty-two Master of Museum Studies students completed over a twelve-week period between May and early September 2015. This is the valuable outcome of a two-semester course designed to support graduate students from a wide variety of academic backgrounds and experiences in their transition from excellent students to valuable museum colleagues.

Throughout the winter semester, the internship course is designed to help students plan the beginnings of their career path strategy and develop skills that will benefit them in the workplace. They research a wide variety of possible careers and career paths during a Human Library event early in the semester; they learn to read “dream job” postings for the information they contain that will help them plan to acquire the knowledge, skills and experience they need to gain from their coursework, their internship and beyond. Their resumes are reviewed by sector human resource professionals who share their insider knowledge of how their job application makes it to the “to be interviewed pile”. They hear from employers about workplace performance quality expectations and they plan, plan, and plan: Identifying the type of position that will suit their personalities, expectations and interests; the knowledge, skills and experience they have and need to acquire; and what their internship and remaining MMSt coursework needs to do for them. They identify the objectives and outcomes they need from an internship and then secure the internship that will get them there. We are grateful to all our internship hosts for the experience, knowledge and professional guidance they have provided for our students.

As you will see here, the variety of host sites, host site supervisors and internships are amazing. So are our students. We are so proud of all of them.

CATHY BLACKBOURN
2015 Internship Instructor
Museum Studies, Faculty of Information
University of Toronto
Experiencing Museums:
MMSt 2015 Internship Booklet Content

Abraham ▶ Art Gallery of Ontario
Adamson ▶ Peel Art Gallery, Museum & Archives
Anderson ▶ Sony Centre for the Performing Arts
Baker ▶ Morris and Sally Justein Heritage Museum at Baycrest Health Sciences
Ball ▶ Redoubt Fortress & Military Museum
Bishop ▶ Heritage Toronto
Côté ▶ Theatre Museum Canada
Dammermann ▶ Gardiner Museum of Ceramic Art
Delguste-Cincotta ▶ Markham Museum
Ford ▶ Royal Ontario Museum
Ferrotte ▶ Royal Ontario Museum
Gawron ▶ Campbell House Museum
Horrell ▶ Benjamin Franklin House
Johnson ▶ Aurora Museum & Archives
Purvis-Johnston ▶ Norfolk Arts Centre
Killback ▶ Montgomery’s Inn
Lake ▶ Heritage Resource Management, City of Hamilton
Ljaskovic ▶ Markham Museum
▶ MAP ▶ MMST INTERNSHIP LOCATIONS 2005-2015
MacDonald ▶ Museum on the Boyne
MacManus ▶ Ontario Museum Association
Malvoisin ▶ Peel Art Gallery, Museum & Archives
Maxwell ▶ The National Ballet of Canada
McGowan ▶ Philip J. Currie Dinosaur Museum
Meikle ▶ Sustainable Archaeology McMaster
Moncada ▶ Canadian War Museum
Panneton ▶ Campbell House Museum
Parsons ▶ Lower East Side Tenement Museum
Penny ▶ North by Northeast Music Festival
Roughley ▶ Dance Collection Danse
Salzberg ▶ Canada’s National Ballet School
Seredin ▶ Colborne Lodge
Sharp ▶ Heritage Services, Halton Region Museum
Simonds ▶ Museum of Ontario Archaeology
Small ▶ Brantford Flying Club
Smith ▶ Royal Ontario Museum
Smolarz ▶ The Bytown Museum
Spatakowski ▶ Textile Museum of Canada
Stoneman ▶ Heritage Services, Halton Region Museum
Strom ▶ Ontario Heritage Trust
Whibbs ▶ Toronto Zoo
Yan ▶ Textile Museum of Canada
Zylstra ▶ Toronto Zoo
This summer I was lucky enough to work closely with the AGO’s talented interpretive planning team. I experienced the development of an interpretive plan for multiple exhibitions at the gallery. Being able to witness an exhibition develop from the ground-up, starting with a series of relevant launch and brainstorm meetings, is a valuable experience for any developing museum professional. My contribution to the execution of these interpretive strategies was largely research based, and I now have experience in best practices regarding image sourcing and content research. Additionally, I gained experience with extended label writing for an exhibition. This label writing practice came in handy when I was tasked to pilot a visitor label study in the gallery.

About my photo:
Nadia Abraham, Interpretive Planning Intern. Studying labels in the AGO Contemporary Tower, with David Altmejd’s immersive work “The Index.” Photo courtesy of Nadia Abraham.
Since the start of my internship, I have gained invaluable experience creating and conducting a variety of visitor studies. I designed an exit questionnaire that will be used to measure visitor engagement with—and enjoyment of—PAMA’s exhibits, buildings, programs and events. I also created formative evaluation questions to measure visitors’ reactions to two upcoming exhibitions—Homelessness in Peel and Service, War, Remembrance: Honouring 150 Years of the Lorne Scots Regiment. In addition, I helped create interactive feedback stations during a Thank-You event for volunteers who had helped out during PAMA’s Sikh Heritage Month programming in April. Interviewing visitors has been fascinating and rewarding—especially since many of them have been moved and inspired by PAMA’s collection and programs.

About my photo:
Setting up a feedback station for Sikh Heritage Month volunteers to reflect on their experience. The whiteboard in the background was, later that evening, filled with words like “inspiring”, “educational” and “humbling.” Photo courtesy of Annissa Malvoisin.
My internship at the Sony Centre has allowed me to utilize every aspect of the knowledge I have gained as an Archives and Records Management and Museum Studies student. The Sony Centre has collected records and other materials since the planning stages of its development in the late 1950s – it has been up to me to take this wealth of material and make a user-friendly archival repository that can be tapped into for marketing, outreach, and educational purposes. I have gained hands-on experience with the conservation of ephemera, records, and photographs, as well as appraisal, arrangement, description, cataloguing, interpretation, exhibit planning, outreach, advocacy... the list goes on! I have also gained firsthand knowledge of how an archive in a non-traditional setting can fit into and add value to a larger corporate structure: in my case, within the Marketing Department.

About my photo:
Close quarters, but exciting material: rehousing photograph negatives for the Camelot (1960) Series. The prints from these photographs will feature in a future exhibition. Photo courtesy of Amy Bowring.
I experienced the joy of working with people. Leading programs in an unconventional museum space for an audience of older adults who were very diverse—but had very specific needs in terms of programming material and delivery—helped me understand the potential of museums and their collections in nontraditional settings.

Having previously worked in collections, it was a wonderful change to get to talk to people! Using the collection to facilitate reminiscence and storytelling resulted in very meaningful and mutually rewarding conversations with the clients. Museum programming is not just entertaining and educational; it has the potential to be therapeutic.

About my photo:
Piloting the Museum on Wheels Pop-Up Sessions. Photo courtesy of Cassandra Zita.
The Redoubt Fortress was a napoleonic military nerve centre that today illuminates just how real the fear of French naval invasion was before Admiral Nelson’s victory at Trafalgar in 1805. What makes this building so fascinating –it’s age – is also what makes it a challenging repository for its collections. For my internship, I was responsible for helping the curator manage a myriad of fascinating objects. This involved maintaining ideal environmental conditions and preventative conservation. I was also able to share the collection with the community via a series of curatorial talks. The Redoubt was the perfect place to refine numerous museological skills.

About my photo:
Doing some preventative conservation on a 19th century sword. Photo courtesy of Kasey Ball.
As a Heritage Program Intern at Heritage Toronto, I have been given the opportunity to gain experience in a number of different areas. An organization that aims to foster a deeper appreciation of Toronto’s historical, architectural and natural heritage, Heritage Toronto is involved in many different projects. My work has been largely focused on programming—both co-ordinating current programs, and planning upcoming ones. As part of the team developing programs for the Jane Jacobs Centenary, I have worked on planning walking tours, drafting budgets, and forging partnerships with other institutions. In planning for the sesquicentennial of Confederation, I proposed and developed programs that effectively foster engagement between Toronto and their city’ Confederation history.

About my photo:
Historic St. Lawrence Hall—location of the Heritage Toronto Offices. Photo courtesy of Wikimedia Commons.
During my internship, I gained an unexpected experience of writing policies. Social media, education, admission, membership policies; you name it I wrote it. This experience not only enabled me to research best practices but also gave me the opportunity to understand the institution. Writing any policy requires an understanding of the institution’s mandate, voice and tone, the people involved directly and indirectly, and the future direction of the institution. I have learned that to write a successful policy the language must be clear, precise and flexible. Missing information should be noted and solutions for foreseeable problems should be explained. In the end, one should remember that a policy is a manual and should be a document of guidance and answers.

About my photo:
Theatre Museum Canada’s balcony overlooking the Distillery district. Photo courtesy of Victoria Côté.
The sign, it’s usually a clever pun about how the changes going on in a closed gallery mimic the subject matter of the museum and a date visitors could see the end results. I spent the summer making sure that we at the Gardiner held up our end of the sign-bargain. Working with the curatorial department, I did everything from building wire shelving units for temporary storage to pulling objects from the gallery a week early due to a plumbing emergency. There was conservation work, and an attempt to update 30 year old photography. The varied experiences reinforced the idea that renovations require employees to be fired-up just as much as visitors are to slip in and have a look!

About my photo:
Taken during installation of the RBC emerging artist exhibition. Photo courtesy of the Gardiner Museum of Ceramic Art.
As a curatorial intern at the Markham Museum, I was able to build professional and technical skills in all areas of exhibition work. As part of my internship, I assisted with all aspects of exhibition development for a project to complement the presentation of the temporary exhibition SNOW, from the Canadian Museum of History. For this project, I worked with senior staff to conceptualize and document an exhibition plan based on the touring elements from the CMH. I was tasked with writing the exhibition brief, preparing an interpretative plan framing the visitor experience, developing a preliminary floor plan, and recommending public programming ideas to complement the gallery experiences. This has been a rewarding experience, allowing me to develop practical skills while also utilizing the museological theory and knowledge I have learned so far in the MMSt program.

About my photo:
Sitting at my desk, showing off the exhibition materials for the SNOW exhibition. Photo courtesy of Sanja Ljaskevic.
Participatory museum experiences are all the rage nowadays, but how do you make these experiences meaningful to visitors and useful to institutional projects? My internship learning experience was in trying to overcome this challenge through planning, developing, and executing tests in the Royal Ontario Museum (ROM) Beta Lab—a space where visitors share their ideas and opinions about ROM exhibits, galleries, and programs under development. An example of one of these tests asked visitors to help design the early life gallery, where participants chose the types of interpretive components—from panels to augmented reality—they would like in the gallery. I learned to develop Beta Lab tests that not only collected valuable visitor data, but also engaged visitors, giving them a sense of ownership over ROM content.

About my photo:
Waiting for some visitor feedback in the ROM Beta Lab. Sharing is caring about your museum! Photo courtesy of Meg Shields.
While interning at the ROM I had the amazing experience of working towards improving the online presence of the Of Africa project. This included updating exhibition pages, creating original content for web and redesigning the functions of the pages to best explain the project, what it has done so far and upcoming events and programming into the future. My main project was building a timeline of the African Collection of the ROM which will be made live as an online exhibition on the ROM’s website! The Of Africa project is a multiyear, multiplatform project aimed at rethinking historical and contemporary representations of Africa. Through working on the project, I was able to experience many facets of museum work, from programming, to exhibition research to helping my supervisor prepare for fieldwork.

About my photo:
Rebecca showing the exhibition Worn: Shaping Black Feminine Identity, and its online presence she worked to improve. Photo courtesy of Rebecca Frerotte.
I gained experience in working with a collection of varied artifacts, as well as with the varied collections issues that museums can face. My main tasks were to complete condition reports, photograph damage or change, and write a recommendation report. As needs and issues arose, I also found myself creating catalog records, applying accession numbers, researching artifacts, inventorying, and undertaking basic conservation. This internship also gave me an opportunity to make a direct contribution to a major project at the museum, as the work I completed and the report I wrote will aid the museum in future decisions. My supervisors also gave me the opportunity to shadow and sometimes aid them with tasks unrelated to collections work, so that I could receive a well-rounded museum experience.

**About my photo:**
Performing conservation work on an artifact. In this instance I was not wearing gloves because I was using a cloth dampened with water and needed to be able to feel the cloth to ensure it was not oversaturated. Photo courtesy of Shannon Todd.
From June into August I interned as a Museum Assistant at the Benjamin Franklin House, a small historic home located in the heart of downtown London, England. At my host institution I learned and gained hands-on experience in a variety of areas, one of which was the creation and implementation of a new public program, that of a walking tour of the nearby London area. Under the guidance of my supervisor I learned and performed many of the varied steps involved in the development of a new program. For instance, one day I would be completing a risk assessment and the next I would be orchestrating a trial run of the tour, there was never a dull moment! Being a part of the creation of a new public program has been a fantastic learning experience that has allowed me to both obtain practical workplace experience as well as utilize my course knowledge outside of the classroom setting.

About my photo:
Leading a walking tour! Photo courtesy of Langley Balzer.
My internship occurred during an exciting time for the Aurora Museum & Archives. The museum officially opened while I was there, which meant I was able to experience foundational tasks such as policy creation and developing an institutional identity. During this time I also worked with the curator to research and install the inaugural exhibit. When I wasn’t working on the exhibit, or researching policy, I was engaged in conceptualizing and implementing the reorganization of the small artifact storage space. I was fortunate to be able to experience curatorial work, exhibition design, collection management and community access. Helping create an institution from the ground up allowed me to put into practice much of what I learned during my first year in the MMSt program.

About my photo:
Here I am arranging a wedding veil from 1913 on display at the Aurora Public Library. Developing display partnerships with local institutions is one strategy the museum is using to activate the collection and increase community access. Photo courtesy of Aurora Public Library.
I experienced tasks related to economic development and cultural services for a municipal art gallery. Interning at a small gallery meant adopting a full range of tasks, which proved to be an invaluable and unique work experience. I performed various fundraising duties for the special event associated with our upcoming exhibition, This is my Place: A Retrospective of Ellen McIntosh-Green. I planned the event, which entailed: designing a budget and project charter, writing proposals and licenses, proposing policy changes, hiring services, recruiting volunteers, and designing and coordinating promotional materials. In addition, I started the process of opening an onsite gift shop. I sought out sponsorship opportunities from local businesses by aligning their values and strengths with our institution. Prospective clients were sought to contribute towards community engagement, and towards the Art Centre’s campaign for inclusivity.

About my photo:
Roadside Grasses With Queen Anne’s Lace, Ellen McIntosh-Green, d. Unknown. This is the image I use when first introducing the client to the artist when approaching sponsorship opportunities. Photo courtesy of Samantha Purvis-Johnston.
During my internship at Montgomery’s Inn, I gained experience in collections management. Over thirteen weeks, I conducted an extensive inventory and reorganization of their artifact and archive collection. This process allowed me to handle each and every object, work intimately with the site database, and rehouse fragile items to prolong their life. I now have a better understanding of how to conduct large scale inventories of collections and I take pride knowing that I have made these items more accessible to the museum staff and the public. Overall, I have gained valuable insight into the relationship between small historic house museums and the artifacts which populate them.

About my photo:
Setting the dining room table for dinner, 2015. Photo courtesy of Katherine Connor.
Working within a municipality’s Heritage Resource Management division put me in a position to experience museums from a unique civic perspective during my internship. The division itself is tasked with conducting the oversight of Hamilton’s civic museums, historic sites and heritage presentation. During my internship I was given the opportunity to work on a variety of diverse projects. In addition to working on public engagement for the City’s Built Heritage Inventory project, an interpretive plaque for a local historical site, and even temporarily acting as a costumed interpreter, I also assisted with several Community Museum Operating Grant applications. While all of these were illuminating experiences, working on CMOG applications provided me with an invaluable window into the report writing and finance management aspects central to the application process.

About my photo:
Taken at one of the City of Hamilton’s monthly Heritage Team meetings where various Heritage Resource Management staff members and senior curators from City operated sites get together to discuss the current issues and projects being undertaken. Photo courtesy of Alyssa Lake.
My internship gave me an incredible opportunity to experience how an exhibition is developed from scratch. The host museum aimed to create a semi-permanent exhibition out of a unique pottery collection that was excavated on its site. In the meantime, the collection has been quietly sitting in the attic of one of the museum’s historic houses, waiting for its chance to shine. My role predominantly involved studying the collection, creating an interpretive plan and synthesizing interactive components. Over the course of the internship I learned that the initial exhibition planning stages are the most crucial and the importance of collaborating with stakeholders to set the right tone for the rest that is yet to come.

About my photo:
Superhero pose taken in the attic of one of the museum’s historic buildings, Wilson Variety Hall, where majority of the pottery collection is located. Photo courtesy of Elizabeth Benner.
MASTER OF MUSEUM STUDIES INTERNSHIP HOSTS
2005-2015

Agnes Etherington Art Gallery
Agora Excavation Project
Alberta Art Gallery
Alberta Historic Sites and Museums
American Museum of Natural History
American School of Archaeology
Annapolis Heritage Society
Anthropology Museum University of Witwatersrand
Architecture and Design Museum
Art Gallery of Hamilton
Art Gallery of Nova Scotia
Art Gallery of Ontario
Art in General
Artspeak
Ashmolean Museum
Asian Civilisations Museum
Aurora Museum & Archives
Benjamin Franklin House
Bishop Museum
Black Creek Pioneer Village
Brant Museum, City of Burlington
Brantford Flying Club
British Museum
Bytown Museum
Campbell House Museum
Canada Helps
Canada's National Ballet School
Canadian Museum of Civilization
Canadian Museum of Human Rights
Canadian Museum of Nature
Canadian National Archives
Canadian National Exhibition Archives
Canadian War Museum
Centre d’histoire Montreal
Chandler Museum
Cincinnati History Museum
City of Hamilton, Culture Division
City of Hamilton, Heritage Resource Management
City of Ottawa, Heritage Development Division
City of Toronto, Museum Services
City of Waterloo
Colborne Lodge
Dance Collection Danse
Darling Foundry
Dawson City Museum
Delaware Agricultural Museum and Village
Denver Art Museum
Design Exchange
Detroit Art Institute
Dieu Donné
Dundas Museum and Archives
Edmonton Heritage Council
Erin Stump Projects- new gallery
Evergreen Brick Works
Fashion and Textile Museum
Fort Erie Museum Services
Fort Henry
Frank Lloyd Wright Preservation Trust
Frye Art Museum
Gardiner Museum of Ceramic Art
Getty Villa
Gibson House
Guggenheim Museum
Gulf of Georgia Cannery
Halton Region Museum
Heritage Services, Halton Region Museum
Heritage Toronto
Heritage Village
Holy Trinity Church
Institute for Learning Innovation
Inuit Art Collection at TD Bank Group
Isikio Museum
John and Mable Ringling Museum of Art
Justine Barnicke Gallery, Hart House
The Children’s Museum of Indianapolis
Koffler Centre and Gallery
London Regional Children’s Museum
Lord Cultural Resource Management
Los Angeles County Museum of Art
Lower East Side Tenement Museum
Mabee-Gerrer Museum of Art
Manitoba Museum of Man and Nature
Maritime Museum of the Atlantic
Markham Museum
McMaster University Sustainable Archaeology
Metropolitan Museum of Art
Ministry of Tourism, Culture and Sport
Montgomery’s Inn
Montreal Holocaust Memorial Centre
Morris & Sally Justein Heritage Museum at Baycrest
Multicultural History Society of Ontario
Musée d’art urbain
Musée des beaux-arts de Montréal
Museum of Anthropology, UBC
Museum of Archaeology
Museum of Architecture, MIT
Museum of Arts and Design
Museum of Inuit Art
Museum of Ontario Archaeology
Museum of Performance & Design
Museum on the Boyne
Museum Victoria and The Immigration Museum
National Gallery of Art (Canada)
National Gallery of Scotland
National Museum of Ireland
National Museum of the American Indian
National Portrait Gallery of Scotland
National Trust for Scotland
Natural History Museum
Nelson Mandela Foundation Centre of Memory
New York Public Library for the Performing Arts
Niagara Historical Society and Museum
Norfolk Arts Centre
North by Northeast Music Festival
Nova Scotia Museum of Natural History
Nova Scotia Museum of Science
Ontario Heritage Trust
Ontario Museum Association
Ontario Science Centre
Open Studio
Oregon Jewish History Museum
Organization
Parti Museum
Peel Art Gallery, Museum and Archives
Peel Heritage Complex
Peel Regional Police
Philip J. Currie Dinosaur Museum
Plymouth City Museum and Art Gallery
Portrait Gallery of Canada
Powell-Cotton Museum
Redoubt Fortress & Military Museum
Royal Academy of Arts
Royal Alberta Museum
Royal Botanical Gardens
Royal British Columbia Museum
Royal Ontario Museum
Royal Tyrrell Museum of Palaeontology
Schneider House
Science North, Sudbury

Shout Out Media
Solomon R. Guggenheim Museum
Sony Centre for the Performing Arts
Southern Food and Verage Museum
Spadina House - City of Toronto Museums
Stratford Festival Archives
Sustainable Archaeology McMaster
TELUS Spark Science Centre
Textile Museum of Canada
The Exploratorium
The Manitoba Museum
The National Ballet of Canada
The Rooms Provincial Museum
The Royal British Columbia Museum
The Tate
Toronto International Film Festival
Todmorden Mills
Toronto Arts Council Foundation
Toronto Photographers Workshop (TPW)
Toronto Zoo
UJA Federation of Greater Toronto
Ulster Folk and Transport Museum
Universcience/Cité des sciences et de l’industrie
University College London, Petrie Museum
University of London Museums
University of Toronto Art Centre
Vancouver Museum
Victoria College, University of Toronto
Westmoreland Museum of American Art
Whitney Museum
Whyte Museum of the Canadian Rockies
Workers Arts and Heritage Centre
Yeshiva University Museum
Legend

Internship Placement
A DECADE OF INTERNSHIPS

Since 2005, MMSt interns have traveled across the globe from Dawson City, Yukon in the north to Melbourne, Australia in the south soaking in new museum experiences at a wide range of partner institutions. With host institutions including art galleries, science centres, academic institutions, theatres, natural history museums, zoos, heritage homes and archives, the internship settings are as diverse as the skills that the interns take with them.
My time spent at the Museum on the Boyne, a municipal museum in New Tecumseth, ON, was filled with a medley of different roles and experiences. Each day brought new tasks whether it was designing preschooler programs, or curating a display about infant mortality in the Victorian era; I covered a wide variety of job skills and unique subjects. While a highlight was running the Canada Day Vendors Market, I also enjoyed my daily conversations with local visitors and the stories I heard will stay with me long after the end of my summer internship.

About my photo:
Showing off our medals during the toddler program, Tot Time. Photo courtesy of Katie Huddleston.
I experienced the range and significance of community engagement in museums across Ontario. In working with the Ontario Museum Association on the Engaging Your Community Toolkit, I researched and addressed community engagement issues in our sector. Institutions both large and small are realizing the importance of community engagement and with each museum serving a specific community with varying needs, my research had to address the many different facets of community engagement, including youth outreach and senior engagement. In researching methods of senior community outreach I spoke to several Program Coordinators who provided me with valuable information on the specifics of senior centered programming. This research became a package to aid other museums in community engagement.

**About my photo:**
Participating in the OMA’s mON400 program celebrating 400 years of French presence in Ontario. Photo courtesy of Kit MacManus.
I had the rewarding experience of working in a medium-sized community institution. My position was primarily research-based, but I quickly learned how pleasantly flexible my position was. I conducted extensive research on diversity and inclusion and the best practices of integration into cultural institutions. I learned how to properly research archival material at archives in Peel and Toronto. I gained experience in exhibition development, planning, and execution complete with preparing for educational and public programming. I strengthened my visitor engagement skills by working at community events and exhibit openings. Finally, I worked under a supportive supervisor and with an incredible staff; they challenged me to develop key skills in many departments within an institution and gave me the opportunity to have fun while doing it!

**About my photo:**
Having fun at the exhibit opening of “Spirit Seeds: A Celebration of First Nations Beadwork” at the Native Canadian Centre. The process of building the exhibit to seeing the success of the opening was an amazing experience. Photo courtesy of Kathy Grant.
During my internship at The National Ballet of Canada, I gained invaluable experience working with the Set and Costume Design series. I not only became familiar with handling various recorded media (including photographic prints, sketches, slides, and transparencies), but I also learned about the extraordinary work that went into creating these designs. Seeing the sketches come to life – in all their opulence and majesty – in the National Ballet’s production of The Sleeping Beauty was the most rewarding experience of my internship. In the past, I had always thought of sets and costumes as an afterthought to a performance, focusing on the dancers instead. After studying these sketches and learning how they contribute to the performance’s narrative, mood, and style, my appreciation for these aspects has grown.

About my photo:
Preparing an archived ballet tutu for its close-up during a photo shoot. This Black Swan tutu will be featured in the National Ballet Archives’ upcoming virtual exhibit on set and costume design. Photo courtesy of Paulina Kulacz.
In my internship, I experienced both how a museum as a whole gets its start and how one plans and executes an exhibition on a smaller scale. I learned how to create a viable concept, manage a project, locate and negotiate with contractors, while still finding time to engage with all of the incredible people I was exposed to.

When I walked in on my first day, the museum was empty. When I walked out on my last, there were skeletons, replicas, text panels and animations up or going up in the museum and my own exhibition had come to fruition. To be able to be part of the sometimes frustrating, often rewarding and always fascinating process was a unique and truly wonderful experience.

Also, I touched a lot of dinosaurs.

About my photo:
Helping to set up a model of a Troodon. Photo courtesy of Emma Fanning.
Sustainable Archaeology McMaster is an archaeological repository dedicated to the preservation and accessibility of Ontario’s archaeological collections. During my time there, I participated in many aspects of the institution’s day-to-day practices. My primary tasks included building a temporary catalogue, building a website for the collection, and performing preventive conservation. The diversity of these tasks allowed me insight into the back of house operations and the public face of the institution. By planning and executing both a new catalogue and a new website, I gained experience in designing tools for public and professional audiences alike, and I was able to explore the differences in accessibility needs and intent between these two platforms. All in all it was a fascinating summer and a wonderful experience.

About my photo:
Cataloguing and repackaging artifacts in the dry lab at Sustainable Archaeology McMaster. Photo courtesy of Emily Meikle.
I experienced the many different ways a National museum cultivates ‘learning’ within visitors. I developed one of the Gallery Animations (Program Interpreter led activities) for the upcoming special exhibit “Women and War” (working title). As well, I recruited and coordinated all applicants for the Volunteer Interpreter Program. Both projects highlight specific messages in the exhibit and aim to accommodate different learning styles. In another project, I edited teacher resources in the “Supply Line First World War Discover Box”. After identifying areas of confusion in the documents, I implemented a strategy to solve these problems. I also conducted test pilots to highlight areas of further work. Lastly, I devised a visitor observation survey for the new family series “Awesome Sundays”. My observations revealed strengths and areas for further development. They have already resulted in adjustments to future programs in the series.

About my photo:
I am standing in front of the large signage panels that were recommended in my report on visitor observations during the June “Awesome Colosseum”. Photo courtesy of Britt Braaten.
Prior to the start of my internship, little was known about the occupants of Campbell House between 1844 and 1972. My main responsibility was conducting a survey of the available material and constructing a digital database with my results. This sent me to a number of archives, libraries, and a few churches. When not researching, I gave tours around the museum and completed tasks as assigned. The noise of a museum, constant interruptions, and many minor tasks often got in the way of my project. Finding time to actually produce a tangible product from all my research required exercises in patience and planning.

About my photo:
Campbell House at its original Duke Street location. Photo courtesy of the Toronto Public Library.
During my time at the Tenement Museum, I have gained invaluable experience in, and knowledge of, preservation work. I have assisted with hands on work such as installing wallpaper, as well as written reports for the current Preservation Action Plan project. The most important insight I have gained into preservation work is that you cannot save everything, and that’s okay. Preservation work requires balancing visitor needs with the loss of historic fabric; sometimes preservation isn’t what is best for the visitor. Furthermore, certain preservation work can cause loss of historic fabric; you lose a little to save a lot. I wanted to save every piece of wallpaper and linoleum when I first arrived, but through my experience at the Tenement Museum, I’ve learned that you can’t save everything.

About my photo:
Lindsay taking a break from writing the Meeting Minutes for the Preservation Advisory Committee meeting. Photo courtesy of Rebecca Solomowitz.
I had an amazing experience at NXNE, one of the largest cultural events in Canada, and it has inspired me to focus my second year courses on public programming as a way to meaningfully connect with audiences. I also hope to be able to bring in a broader perspective of what it means to be a cultural institution, incorporating other disciplines in order to facilitate more multi-faceted programs and events in the City of Toronto.

During the internship I worked with the department responsible for programming the content of the festival. Among other tasks, this involved researching and communicating with artists, writing up and organizing contracts, curating and building specific music line-ups according to audience demands, and creating content for social media.

About my photo:
Overseeing the fruits of our labour backstage at Yonge-Dundas Square, June 2015. From left to right: Cheryl MacIver, Music Programmer (Internship Supervisor); myself; Crispin Giles, Creative Director. Image courtesy of Sarah Rix.
One of the most valuable experiences from my internship was getting the opportunity to help develop and co-curate DCD’s fall exhibit, Drawn to Dance: Selected Works by York Wilson, John Martin Alfsen and Grant Macdonald, from the research to installation stages. I visited various archives and libraries in Toronto to conduct research; helped select the displayed artifacts, costumes and artwork; co-wrote and edited the interpretive panels and labels and, assisted with the exhibit’s installation. This experience was extremely rewarding as it allowed me to grow my professional network while gaining new skills and knowledge in curatorial work, interpretative planning and exhibition development.

About my photo:
Katelyn Roughley in DCD’s gallery displaying Grant Macdonald’s 1940s portrait and archival photograph of the Russian prima ballerina Tamara Toumanova as Princess Aurora in costume from the ballet Sleeping Beauty. Photo courtesy of Katelyn Roughley.
I experienced an apparently failed project succeed in an unexpected way. For the past 5 years the School has offered to parents of students enrolled in the Associate Program, the opportunity to participate in the Teacher Tribute Card Program (TTCP). This year, the TTCP was announced through our eNews rather than the traditional method of personal invitation. At first, registration in the TTCP was unexpectedly low. However, several weeks later requests came flooding in from Professional Ballet Program parents seeking tribute cards for the people who had educated and cared for their children. Initially we had assumed the program failed because no one read the eNews, but we ended up raising more money this year than any other! Do not assume you failed because things work out differently than the original plan.

About my photo:
The glitz of fundraising is supported by Excel spreadsheets, appeal and stewardship mailings, as well as a surprising amount of time on the phone. Photo courtesy of Marianne Salzberg.
In my internship at Colborne Lodge, I experienced working in a historical house for the first time. I gained valuable experience with collections management and artifact handling while undertaking a full inventory of the site. Consulting previous inventories as a guideline, I created an easily searchable database of artifacts organized by room, and photographed each artifact to create a visual index, which had never existed for this site before. I also participated in the process of creating a plan for new interpretations of two upstairs bedrooms focusing on the subject of women’s health and medicine in 19th century Toronto.

About my photo:
Checking accession numbers in the Summer Kitchen. Photo courtesy of Yara Seredin.
I gained experience working in an institution that is undergoing an important transformation. As the Halton Region Museum transitions from a small, isolated museum to a region-wide centre for Heritage Services, nearly every aspect of its operations is being revised. My internship as Curatorial Assistant allowed me to work under the museum manager and curator on projects crucial to this transition. Such projects included reviewing and editing policies, revising and upgrading artifact and archival records using PastPerfect, delivering public programming, and exhibit development. I was also given the opportunity to manage a project, which was to draft the museum’s first collection plan. This entailed research, examining the current collection, setting tasks and deadlines, and collaborating with the interpretation and programming assistants.

About my photo:
The Book Purge: removing a collection of old books from the Alexander farm house (secondary storage for the museum) to begin de-accessioning them. Photo courtesy of Camille-Mary Sharp.
Through my internship at the Museum of Ontario Archaeology I gained experience in curatorial work. One of the best things about being a Museum Studies intern is that you get to experience multiple areas of museums work. One of my personal goals throughout my internship was to gain experience in collections as it is my hope to one day become a collections manager; through my internship I found a new interest in curatorial work. The Museum of Ontario Archaeology is a small institution, and I was able to learn how different departments collaborate on projects both large and small. I was fortunate enough to experience collections and curatorial staff collaborating on exhibitions as well as conservation projects. Through my internship I was able to get a taste of what it is like to be a museum professional.

About my photo:
My training on how to properly handle, organize, and store archaeological collections. This was one of the first skills I was taught when I started my internship. Photo courtesy of Museum of Ontario Archaeology, "Work Study Profile: Summer 2015 Curatorial interns."
The opportunity to learn and gain tacit knowledge can come from the most unexpected of places. This summer I had the experience of curating a brand new archive for the Brantford Flying Club. Established in 1929, the BFC is one of the oldest flying clubs in Canada and was a training base during World War II. From war time logs to newspaper articles, the BFC possesses hundreds of documents that span eight decades. I engaged in historical research, liaising with several institutions to find new documents to augment their already vast collection. I explored dynamic ways to create a new archive. In digitizing the Brantford Flying Club’s collection I created an online space where community members can engage and interact with their eighty six year history.

About my photo:
Curating and aviation. Curaviation? Photo courtesy of Lindsay Small.
During my time as the Collections Intern in the ROM’s Discovery Gallery, I gained experience in collections management and in dealing with the unique challenges presented by a touchable collection. Objects in the collection ranged from ancient Roman fibulae to 19th century Canadian stoneware, which not only needed to be stored together in a logical way, but also remain accessible so that facilitators can easily and safely bring them out onto the gallery floor. Since most collections are not meant to be used in this way, I had to look at the situation from both the perspective of a collections manager and a facilitator. This means that I had to learn how to assess what was best for the objects and those who would be using them the most.

About my photo:
Rehousing a Viking Key from the 9th-10th century, an object in the Discovery Gallery collection. Photo courtesy of Melanie Fenner.
During my time as The Bytown Museum’s Programs Intern, I gained experience developing a year-long program plan for 2017, which will be the Museum’s centennial, Canada’s sesquicentennial, and the 10th anniversary of the Rideau Canal’s UNESCO World Heritage Site inscription. As the Museum is located at the entrance locks of the Canal and beside Parliament Hill in Ottawa’s oldest stone building, 2017 will be a landmark celebratory year. I have performed historic, tourism market, demographic, stakeholder, partnership, SWOT, PEST, funding, and museological theory research and analysis throughout my internship. Helping to facilitate programs at the Museum, attending meetings with partner organizations, and visiting other local cultural heritage institutions to discover what they have to offer also greatly informed my work and enhanced my overall experience.

About my photo:
I am standing beside the Selfie Station activity I facilitated during the Victoria Day Long Weekend celebrations at the Museum. Visitors were invited to try on reproductions of Victorian-era clothing and take photos in our historic building. Photo courtesy of Megan Bocking.
Working within the storage at the Textile Museum of Canada afforded many hands-on experiences with most of the museum’s 13,000 artifacts. One of my favourite projects was reorganizing the storage for a collection of Chinese children’s hats, many of which were decorated with characters that had amusingly animated facial expressions. With the help of the Textile Museum’s conservator and collections volunteers, I was able to arrange the hats in a more space-appropriate and safe layout. In doing this task, I experienced the extensive planning and careful considerations that are involved in a reorganization project, and was able to use both conservation and collections management skills in its implementation.

About my photo:
The hats were placed on more appropriate storage mounts, which accounted for their fragile decorations and construction. My favourite part was admiring the ornamentation on the hats! Photo courtesy of Hilary Anderson.
I gained valuable experience designing and fabricating programming and exhibition materials. When people think about museum work, they may not think of using power tools but for many smaller institutions, being able to design and build materials in-house is a necessary skill.

Working on team projects takes on a whole new dynamic when the project is practical and hands-on. This summer we have been making a giant dog-house to be used in outreach programming as well as for use as part of an upcoming exhibition.

Getting the chance to add some practical experience to the education I am receiving as part of the MMSt program is something I value highly and I will never forget. Thank you, John and Karla!

About my photo:
This is a photo of me using a circular saw to cut out the sides of the giant dog-house. Photo courtesy of Megan Wiles (a summer museum employee and recent MMSt graduate).
This summer, I experienced what goes into putting on a temporary exhibit. I was tasked with creating and installing a temporary exhibit showcasing artifacts that had been excavated at MacDonell-Williamson House, one of the historic houses owned and operated by the Ontario Heritage Trust. I was involved with each step of the lengthy and exacting process of installing an exhibit: from the selection of artifacts from the Site Reference Collection, to the meticulous tracking of their removal and movement, conceptualization of a cohesive layout, writing and editing of labels, and, finally, of the onsite installation of the exhibit.

About my photo:
Marisa installing “Beneath These Floors” Archaeology Exhibit at MacDonell-Williamson House, June 2015. Photo courtesy of Dena Doroszenko.
My twelve week internship at Toronto Zoo was full of new experiences. I was responsible for planning and conducting a visitor study, coordinating the development and installation of a temporary exhibit, creating new partnerships and interpretive planning for a new exhibit, among other curatorial tasks. The knowledge bank I have acquired to date through the Museum Studies program was a major asset in the successful completion of these projects. Collaboration with multiple internal Zoo departments and external partner organizations was integral to each of my internship projects; in particular, two new partnerships I formed during my internship will assist in achieving the ultimate goal of connecting people to nature in new and exciting ways.

About my photo:
Conducting visitor observations at Darwin's Dreampond exhibit. Photo courtesy of Janine Zylstra.
During my internship, I experienced the inner workings of a museum’s education department. I helped develop and deliver programs for diverse audiences, which enabled them to explore the museum through hands-on and experiential activities. I also participated in outreach programs and observed the positive impact museums have on their publics. I saw the way museums and their staff bring together individuals, friends and families, and act as catalysts for community building and development. Finally, as part of my internship project, I created teacher resources for two new TMC exhibitions and a training manual to serve incoming TMC educators.

About my photo:
Setting up a floor loom for the TMC’s hands-on education gallery, Fibrespace. Photo courtesy of Shawn McCarty.
My experience at the Toronto Zoo gave me the opportunity to gain skills in the areas of interpretative planning, collections research, and exhibition revitalization. My primary directive as an exhibit interpretation co-operative intern was to begin the process of revitalization of fish exhibits throughout the Toronto Zoo. Primarily I had the opportunity to write and design digital interpretative labels for the Darwin’s Dreampond: The Cichlids of Lake Malawi exhibition and develop a gallery interactive for the Asian Carp Invaders exhibition. Through this rewarding experience I have learned the importance of knowing an institution’s audience and the institution’s mission, and how both will inform the methods of communication used in exhibitions to make for an enriching and meaningful visitor experience.

About my photo:
Posing in front of the very impressive Darwin’s Dreampond: The Cichlids of Lake Malawi exhibition. I had the amazing opportunity to develop digital interpretative labels for this exhibition which will be implemented in the near future. Photo courtesy of Mary Kate Whibbs.