



# MUSEUIC

Master of Arts in Museum and Exhibition Studies

Department of Art History  
University of Illinois at Chicago

# 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, and professionals within the emerging spheres of digital information-sharing.



MUSE students take five core courses addressing exhibition-making, 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 UIC uses Chicago's museums and cultural spaces as classrooms, and projects offered by the Jane Addams Hull-House Museum and Gallery 400—the program's partner institutions—support research and practice opportunities. Our position within a major urban research university also provides access to a wide range of resources.

MUSE

## Program Faculty

**Core:** Claudine Isé (Bad At Sports, Artforum), Lisa Lee (School of Art and Art History), Lisa Junkin Lopez (Jane Addams Hull-House Museum), Therese Quinn (Art History), and Lorelei Stewart (Gallery 400).

**Visiting:** Joy Bivins (Chicago History Museum), Faheem Majeed (UIC), Rhoda Rosen (Northwestern University, School of the Art Institute of Chicago), and Carlos Tortolero (National Museum of Mexican Art).

**Affiliated:** Lori Baptista (African American Cultural Center), Brian Bauer (Anthropology), Jennifer Brier (History, Gender and Women's Studies), Rosa Cabrera (Rafael Cintrón Ortiz Latino Cultural Center), Lennard Davis (English, Disability Studies), John D'Emilio (History, Gender and Women's Studies, History of Sexuality), Olivia Gude (Art Education), Robert Johnston (History, Jewish Studies), Carrie Sandahl (Disability Studies), and David Stovall (African American Studies, Education Policy Studies).

## Program Advisors and Readers

In addition to those already noted these have included: Esra Akan (Art History), Elise Archias (Art History), Penelope Dean (Graham Foundation), Roberta Katz (Art History), Jonathan Mekinda (Art History), Virginia Miller (Art History), Ella Rothgangel (St. Louis Art Museum), Kevin Schultz (History), Ashley Smith (Arizona Historical Society), Blake Stimson (Art History), and David Sokol (Art History).

## Guest Lecturers

These have included: Johanna Burton (New Museum), Charlene Heath (Ryerson Image Centre), Ethan Lasser (Chipstone Foundation, Milwaukee Art Museum), Margaret Lindauer (Virginia Commonwealth University), Occupy Museums (everywhere), Danny Orrendorff (Charlotte Street Foundation), Sarah Pharaon (International Coalition of Sites of Conscience), John Ronan (John Ronan Architects), Rhoda Rosen (Northwestern University, School of the Art Institute of Chicago), Stephanie Smith (The Smart Museum at the University of Chicago), Lisa Stone (Roger Brown Study Collection), Nato Thompson (Creative Time, NY), Chris Vargas (Museum of Transgender History & Art), Kristina Van Dyke (Pulitzer Foundation for the Arts), and Hamza Walker (The Renaissance Society at the University of Chicago).

## Contacts

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# 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*

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# 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 quo 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. 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.



# Academics

## Advising

Every MUSE student will be assigned and work closely with a MUSE Program 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. You will also choose readers and committee members for your capstones; this process is detailed later in this handbook. Your Program 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 Concentrations

### Gender and Women's Studies Concentration

The Museum and Exhibition Studies (MUSE) Program participates in the Interdepartmental Graduate Concentration in Gender and Women's Studies, which is offered by the Gender and Women's Studies (GWS) program. This concentration prepares students to critically examine issues of women and gender, as well as their complex intersections with race, class, ethnicity, and sexual identity, providing a rich, interdisciplinary focus that will support your museum and exhibition work. Once admitted to MUSE, students may apply to the GWS Program for admission to the concentration.

For further information about the concentration in Gender and Women's Studies, please visit the Gender and Women's Studies website: [www.uic.edu/depts/wsweb/academics/graduate.html](http://www.uic.edu/depts/wsweb/academics/graduate.html)

### Violence Studies

MUSE students are also eligible to participate in the Violence Studies interdepartmental Graduate Concentration consisting of courses offered by the Department of Criminology, Law, and Justice; Department of Psychology; Department of Political Science, Gender and Women's Studies Program, Jane Addams College of Social Work; and the School of Public Health. This concentration can take many forms, depending on the courses you choose, and might, for example, support research and projects linked to the International Sites of Conscience, and genocide and holocaust museums.

For further information about the Violence Studies concentration please visit the Graduate college webpage: <http://www.uic.edu/gcat/SWVIOS.shtml>

*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

## Required Courses and Descriptions

### *AH 532: 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.

### *AH 542: Material and Display Practices for Exhibitions (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.

### *AH 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.

### *AH 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.

### *AH 545: Museum Genres, Practices, and Institution (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.

### *AH 582: Supervised Internship in Museum and Exhibition Studies (4 Credits)*

## Internship

To gain professional experience in their areas of interest, MUSE students complete an internship during their two-year program. A minimum of 160 hours is required.

### Approval

Internships must be approved by the Director prior to the start date. To initiate approval students must complete and turn in to the MUSE office the Internship Placement Form.

### Evaluation and Credit

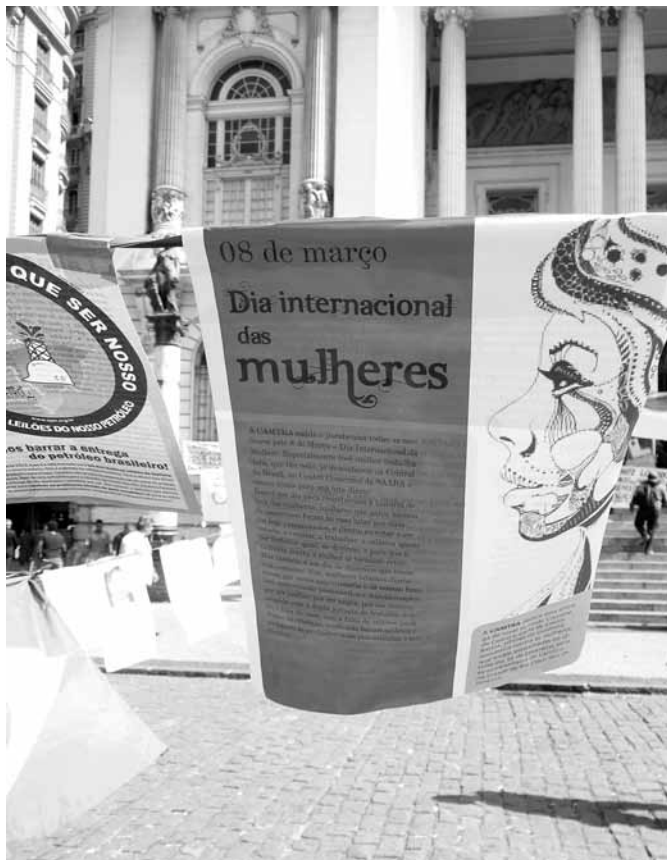
At completion, the Intern Supervisor must submit an evaluation letter verifying successful completion of internship; students are responsible for securing and delivering this to the MUSE office. Students register for the 4-credit course AH 582 the semester they intern; credit will be recorded after the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

## Elective Courses

(20 credit hours minimum)

## Capstone Research

(8 credit hours)



## Professional Development

Hands-on professional experience will be integrated into MUSE core classes. Topics may include collections management software, exhibit evaluation strategies, how to write conference and grant proposals, and other skill-based exercises based on student interests.

Projects: Optional opportunities at Gallery 400 and Jane Addams Hull-House Museum are offered each year; topics announced each semester.

The Jane Addams Hull-House Museum and Gallery 400 serve as MUSE program teaching institutions. In addition to offering periodic projects Hull-House and G400 invite and encourage all MUSE students to use these sites for Capstone projects.



## Capstone Experience (Project or Thesis):

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

### AH 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.

### AH 598: Master's Thesis Research

0 TO 8 hours (Typically 4 in third semester, 4 in fourth semester; Must have completed 16 hours of required courses and 16 hours of elective courses). 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 requested by the MUSE office each spring semester. Due dates will be emailed to students. 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 6 – 10 page (double-spaced) paper is due to the MUSE office before grades are submitted. The reflection paper is simply a document that you will use to look back on the development of your capstone, consider the observable outcomes, and perhaps respond to the feedback you will have received in your final meeting with advisors. It is a chance to reflect on what you have already done, and also consider how your capstone project or research might extend into your professional life as you move forward. The paper does not require new research. We know the end of the semester is busy, and hope that the 6-10 page length is broad enough to be manageable while providing space to be meaningful at the same time.

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

*Jane Tompkins, At the Buffalo Bill Museum, 1990*



## 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.
- Get involved with the Art History Graduation Student Association (AHGSA).
- Apply for a Provost's Award 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.
- Attend Mutual Interpretations and learn about the work of your Art, Art History, and MUSE peers while you also enjoy a drink and snacks.

### 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 a Provost's Award 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.

### Summer

- 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 Pop-Up Gallery, an installation at MANA Studios, 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 everywhere.

# Year Two

Where am I  
in the collection?

*Fred Wilson, Mining the Museum, 1991*



# Program Capstones

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.

## 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 and papers) from their home program, department and school, across the university, internships, and other sites to support their work. Students are responsible for meeting with their program advisors.



## Project

### Project Option 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 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 AH 597 required; these can be taken during the final semester or split between the third and fourth semesters, depending on advisor approval.



### Project Completion Timeline:


- By the fifth week of their second semester, students should approach a project advisor to discuss their Master's Project idea.
- By the tenth week of their second semester, students should officially choose a primary advisor who is a UIC faculty member and submit to them a Project Proposal (See Project Proposal Outline at the end of this overview) draft for discussion.
- Over the summer students should revise their Project Proposal and give a copy to the primary advisor by the 3rd week of the third semester.
- No later than the 6th week of their third 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. Students must complete an Approval Form (available from the MUSE office), filling out the Human Subjects Review section and obtaining signatures for their topic before starting the project.
- A final reviewed and revised Project Proposal should be submitted to the MUSE office before the close of the third semester. By the first 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.
- Projects should be documented (film; screen shots; photographs; written descriptions), and after completion the documentation should be supported with a written summary 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 summary 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 summary (at least one week before the defense).
- A digital version of the presentation should be provided to the MUSE Program Coordinator before the end of the semester, along with a final hard copy draft of the summary.
- 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.
- *Statement of Problem* – 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.
- *Discussion of Problem* – This discusses the importance of the problem and previous work on it. Include here sources pertinent to your proposal – i.e., research and other resources you are drawing on to support your argument that this content and form addresses a problem. Describe your scope (what you are and are not trying to do). How will you know it is a strong and successful project at its conclusion? This section makes your case for doing the work.
- *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).
  - *Rationale for Designation as “Not Research”* – Required only if you checked “Not Research” in the Approval Form; an appropriate rationale would be that the project does not seek to develop or contribute to generalizable knowledge, but rather seeks to help solve a specific museum or exhibition problem.
  - *References* – These should be presented in the format (MLA/APA) of your choice.
  - *Page Numbers* – Make sure your pages are numbered.
  - 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 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.



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

### 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; 4 credits are completed in the third semester and 4 in the fourth semester.

### Thesis Timeline:

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 submit a Thesis Proposal using the MUSE Thesis Proposal Outline as a guide (included here), and a completed Approval Form (available from the MUSE office), to the advisor and Program Director. The thesis advisor must be a UIC faculty member and approved by the MUSE Program Director.
- 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/>

### No later than the 6th week of their third semester students should:

- 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: <http://grad.uic.edu/pdfs/CommRecForm.pdf>)

### 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 sixth week of the semester. Students should allow two to three weeks turnaround time 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. Students are responsible for reserving a room (see Susanne Uslenghi for this, at [susl@uic.edu](mailto:susl@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 tenth week of the semester (sixth week of the summer semester). The exact date is listed on the Academic Calendar for each semester.

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*

### **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. A few days before the deadline is not appropriate—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.



# 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: <http://grad.uic.edu/cms/?pid=1000078>

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

Plan to apply for the Provost's 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: <http://grad.uic.edu/cms/?pid=1000085>

### Find Positions

Don't be shy; get a résumé ready with help from the Office of Career Services: [http://www.uic.edu/depts/ocs/resume\\_service.shtml](http://www.uic.edu/depts/ocs/resume_service.shtml). 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. 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: <http://www.uic.edu/depts/wsweb/>

Use the search function; for instance, look under "I" for Institutes: <http://www.uic.edu/htbin/ulist/az?dispatch=letter&letter=I&style=uic>

The Institute for Humanities is one that has hired MUSE students.

And check out "C" for Centers: <http://www.uic.edu/htbin/ulist/az?dispatch=letter&letter=C&style=uic>

The Centers for Cultural Understanding and Social Change: <http://www.uic.edu/depts/oaa/diversity/centers.html> are good partners to the MUSE Program and can be sources of internships and Graduate Assistantships.

### Other possibilities:

The Campus Art Collection has hired MUSE students with archive and collections experience and interests. Check it out here: <http://campusartcollection.aa.uic.edu>. Contact Julie Duignan about possibilities at: [jduignan@uic.edu](mailto:jduignan@uic.edu)

Last, some campus units post positions here: [http://www.uic.edu/depts/ocs/GA\\_openings.shtml](http://www.uic.edu/depts/ocs/GA_openings.shtml)

And here: <http://uicareers.com/>

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. The form is available from the MUSE office.

### Conference Travel

Apply to present your papers and projects at conferences. If your presentation is accepted you can seek support from the MUSE program. The form is available from the MUSE office.

Travel funding is also available from the Graduate Student Council:  
[http://www2.uic.edu/stud\\_orgs/gsc/awards\\_info.html](http://www2.uic.edu/stud_orgs/gsc/awards_info.html)

And from the Graduate College: <http://grad.uic.edu/cms/?pid=1000086>

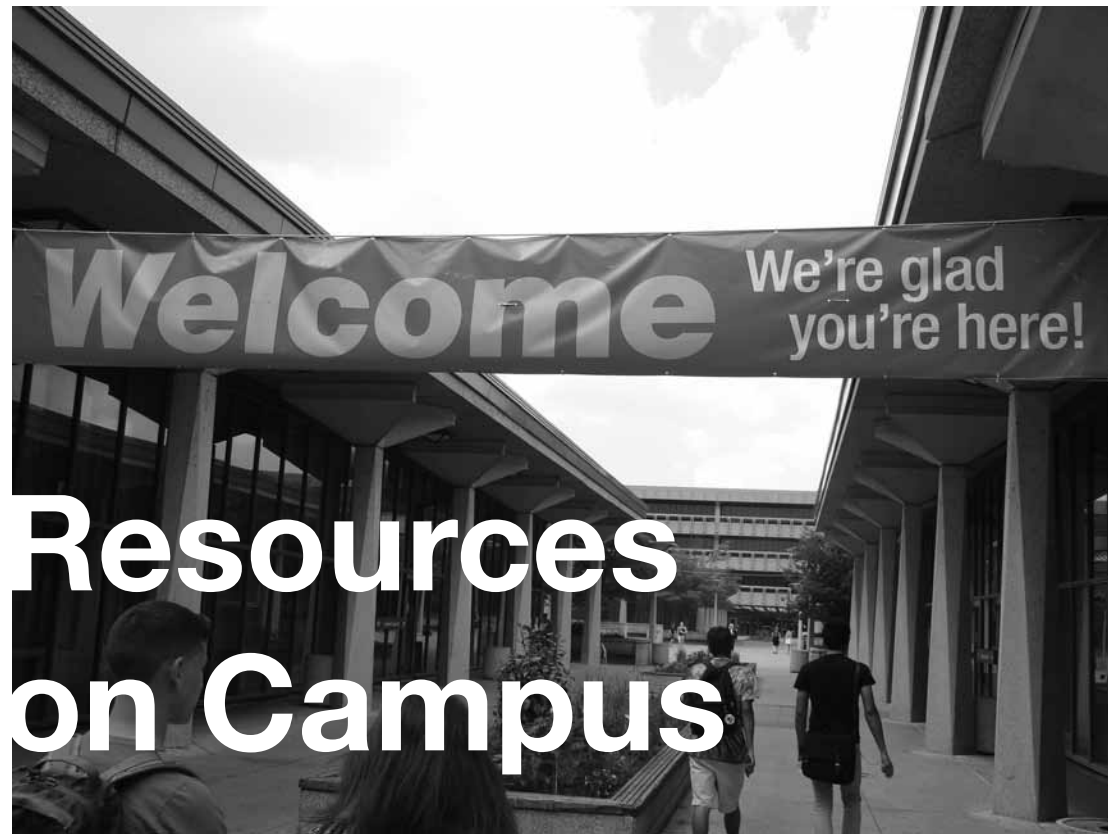
And through the President's Research in Diversity Travel Award:  
<http://grad.uic.edu/cms/?pid=1000541>

## 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.



## Academic Computing and Communications Center

Visit this website to explore services, trainings and equipment lending options, including cameras, recording devices, and more. <http://acc.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, Asian American Resource and 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 us to use them in our courses, and hosting exciting events including lectures and exhibitions. <http://www.uic.edu/depts/oaa/diversity/centers.html>

## 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! <http://www.uic.edu/depts/ocs/>

## Writing Center

The Writing Center provides individual tutoring for your writing; you can make appointments online. Its website also has links to resources for academic writing, research, MLA/APA and more. [writingcenter.uic.edu](http://writingcenter.uic.edu)

## Department of English Freelance Editors

Check the Department of English webpage for names of graduate students and lecturers available for freelance editing services. <http://www.uic.edu/depts/engl/links/grad-editors.html>





# Resources off Campus

## MANA Studios

We have a partnership with MANA Studios: <http://www.manafinearts.com/studios/chicago/>  
Students can have access to the space for mounting exhibits, using studios, attending classes, scheduling gatherings, and more. Propose something.

## Chicagoland Museums, Galleries, and Other Internship Possibilities

- |  |  |
|--|--|
| <p>A. Phillip Randolph Pullman Porter Museum<br/>Adler Planetarium &amp; Astronomy Museum<br/>Art Institute of Chicago<br/>(Rolling internship deadlines)<br/>Arts Club of Chicago<br/>ALARM Press<br/>Beyondmedia Education<br/>Brookfield Zoo<br/>Bronzeville Children's Museum<br/>Busy Beaver Button Museum<br/>Cambodian American Heritage Museum<br/>and Killing Fields Memorial<br/>Chicago Architecture Foundation<br/>Chicago Athenaeum: Museum of Architecture<br/>and Design<br/>Chicago Artists' Coalition<br/>Chicago Botanic Garden<br/>Chicago Children's Museum<br/>Chicago Cultural Center<br/>Chicago Department of Cultural Affairs<br/>Chicago History Museum<br/>Chicago Public Art Group<br/>City of Chicago<br/>Chicago Park District<br/>Clarke House Museum<br/>DePaul University Art Museum<br/>DuSable Museum of African American History<br/>Esperanza Community Services<br/>The Field Museum of Natural History<br/>Frances Willard Historical Association<br/>Frank Lloyd Wright Home and Studio<br/>Frank Lloyd Wright Frederick C. Robie House<br/>Gallery 400<br/>Garfield Park Conservatory<br/>Glessner House Museum<br/>Graham Foundation for Advanced Studies<br/>in the Fine Arts<br/>Hyde Park Art Center<br/>Illinois Arts Alliance Foundation (IAAF)</p> | <p>Illinois Holocaust Museum &amp; Education Center<br/>International Museum of Surgical Science<br/>James Charnley House<br/>Jane Addams Hull-House Museum<br/>Landmark Preservation Council<br/>Leather Archive and Museum<br/>Lill Street Art Center<br/>Lincoln Park Conservatory<br/>Lincoln Park Zoo<br/>Little Black Pearl<br/>Logan Arts Center (University of Chicago)<br/>Loyola University Museum of Art<br/>Mary and Leigh Block Museum of Art<br/>(Northwestern University)<br/>Mitchell Museum of the American Indian<br/>Morton Arboretum<br/>Museum of Contemporary Art<br/>(February 15 deadline)<br/>Museum of Contemporary Photography<br/>Museum of Science and Industry<br/>National Hellenic Museum<br/>National Museum of Mexican Art<br/>National Vietnam Veterans Art Museum<br/>Newberry Library<br/>Oriental Institute Museum<br/>Peggy Notebaert Nature Museum of the<br/>Chicago Academy of Sciences<br/>Public Housing Museum<br/>Renaissance Society (University of Chicago)<br/>Poetry Foundation<br/>Roger Brown Study Collection<br/>John G. Shedd Aquarium<br/>Smart Museum of Art (University of Chicago)<br/>Smith Museum of Stained Glass Windows<br/>Spertus: A Center for Jewish Learning<br/>&amp; Culture<br/>Swedish American Museum and Children's<br/>Museum of Immigration<br/>Ukrainian Institute of Modern Art</p> |
|--|--|

## National Internship Sources

### **Metropolitan Museum of Art (January deadline)**

<http://www.metmuseum.org/research/internships-and-fellowships/internships/internships-for-college-and-graduate-students/paid-internships-for-college-and-graduate-students-at-the-main-building>

### **National Gallery of Art (January deadline)**

<http://www.nga.gov/education/internsumm.shtm>

### **Smithsonian, Office of Fellowships and Internships (Several deadlines)**

<http://www.si.edu/ofg/intern.htm>

## Build Connections and Get Your Work Out There

You should all consider submitting your work, individually or with others, for presentation at a conference or publication in a journal. For MUSErs who have selected the Two Paper Option, this is mandatory! But for everyone, 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

### **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/](http://www.aam-us.org/)

### **American Educational Research Association (AERA)**

Although its focus is mainly education, the massive yearly gathering of researchers (15,500 attended the last meeting) also has "Special Interest Groups" (SIGs) for the arts in education, arts-based research, and informal learning which always include examples of research on museums. The conference has low student membership and attendance rates, and the website has many resources. <http://www.aera.net/>

### **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/](http://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/](http://www.midwestmuseums.org/)

### **College Art Association (CAA)**

A gathering site for artists and art historians, this conference is hosted in a different US city every year. Start planning your submissions early—you will need to be a member to present at a conference, and the proposal process has at least two steps. Worth it? You decide! <http://www.collegeart.org/conference/>

### **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/](http://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/>

### **International Council of Museums (ICOM)**

Definitely check out this organization, which is an umbrella for hundreds of committees, regional alliances, and affiliated organizations, some of which are on the leading edge of social justice-focused museum work, such as the Movement for a New Museology (MINOM). ICOM holds its conferences every three years, all over the globe. Its affiliate groups have other meeting schedules. The ICOM website has lots of resources, including calendars of events and publications. [icom.museum](http://icom.museum)

### **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/cms/>

## **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/>

### **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://museumeducation.info/?page\\_id=67](http://museumeducation.info/?page_id=67)

### **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 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>



# 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).

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

David Chapin & Stephan Klein, "Forum: The Epistemic Museum," *Museum News* (July/August 1992).

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

Steven C. Dubin, *Arresting Images: Impolitic Art and Uncivil Actions* (Routledge, 1994).

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).

Kathleen McLean, *Planning for People in Museum Exhibitions* (Association of Science-Technology Centers, 1993).

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).

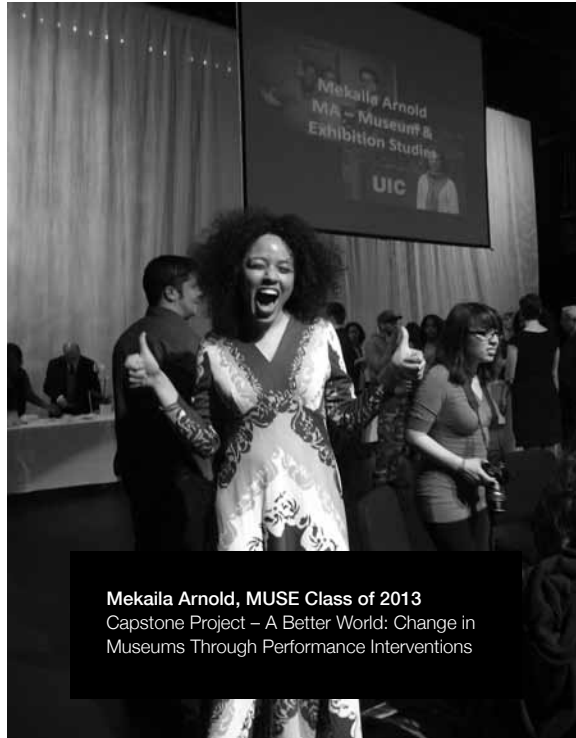
Richard Sandell & Eithne Nightingale (Eds.), *Museums, Equality, and Social Justice* (Routledge, 2012).

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

Laurajane Smith, Paul Shackel & Gary Campbell, *Heritage, Labour and the Working Classes* (Routledge, 2011).

Patricia Steuert with Aylette Jenness & Joanne Jones-Rizzi, *Opening the Museum: History and Strategies Toward a More Inclusive Institution* (The Children's Museum, Boston, 1993).

*Images courtesy of: Leonard Cicero, Vincent Desjardins, Jennifer Dominiak, Gail Gomez, Ellen Gradman, Jeff Gunn, Danny Lyon, Christopher Macsurak, Mikasi, Therese Quinn, Stevie Reynolds, Ruff Ryd, Anthony Stepter, Bryan Volta, Justin Wier*



**Mekaila Arnold, MUSE Class of 2013**  
Capstone Project – A Better World: Change in  
Museums Through Performance Interventions

*Changing culture,  
Changing the world.*

**UIC** Museum and  
UNIVERSITY OF ILLINOIS AT CHICAGO **Exhibition Studies**  
COLLEGE OF ARCHITECTURE,  
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