

Museum Studies Master of Arts Program

Department of Art + Architecture

University of San Francisco

Self-Study

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I. MISSION AND HISTORY

A. Mission Statement

The mission of the University of San Francisco's **Master of Arts (M.A.) degree in Museum Studies** is to shape leaders in museums and cultural organizations of all disciplines. Through a curriculum that emphasizes social justice, community engagement and hands-on experience, students acquire the skills and knowledge necessary to strategically transform museums in a constantly changing global context.

B. History

The M.A. in Museum Studies Program (MUSE) is the only graduate program housed in the University's Department of Art + Architecture, which includes four undergraduate programs: Art History/Arts Management (ARTM), Architecture & Community Design, Design and Fine Arts. The Museum Studies Program is an outgrowth of our Bachelor of Arts Program in Art History/Arts Management and admitted its first cohort of graduate students in 2013. All of the programs in the Department engage with mixed pedagogies that blend history, theory, and practice, with a strong ethical and community-based focus. Both the Art History/Arts Management and Museum Studies programs take advantage of San Francisco's position as a West Coast creative center with a dynamic arts and museum culture, and are grounded in the University of San Francisco's commitment to social justice. We take advantage of the San Francisco Bay Area's rich array of museums, galleries, and non-profits and these institutions become extended classrooms for our students. Our shared vision is to ignite the local museum community by training cultural leaders through dynamic educational experiences and strong community outreach. This is the M.A. in Museum Studies Program's first ever Academic Program Review.

USF's Museum Studies Program builds on an existing track record and resources. In 2003, the Department of Art + Architecture (then called Department of Visual Arts, founded by Fr. Tom Lucas, now Rector at Seattle University) began to offer an undergraduate degree in Art History/Arts Management, with a required introductory course in museum studies. In 2004, in response to student demand as well as the construction and subsequent opening of the new de Young Museum in Golden Gate Park, we began to offer internships (three required internships for the B.A. degree in Art History/Arts Management). The de Young initially served as the primary site for internships, but we quickly extended our undergraduate internships to many other museums and cultural organizations such as the San Francisco Museum of Modern Art (SFMOMA), the Exploratorium, the California Pioneers Society, the Contemporary Jewish Museum, the Museum of the African Diaspora, the Walt Disney Family Museum, the Museum of Craft + Design, and the Yerba Buena Center for the Arts, to name a few. Some of our B.A. graduates have gone on to become employees at these museums upon completion of their B.A. degree in Art History/Arts Management. Several B.A. students interned abroad under the supervision of USF faculty as well as through study abroad programs, from the Musée d'Orsay in Paris and the

Capitoline Museum in Rome to the National Museum of Afghanistan in Kabul, Afghanistan.

In 2006, working with professional curators and conservators at the de Young's new facility, we developed an undergraduate course in conservation and preservation that was taught for several years on-site by staff in the de Young's classrooms and conservation labs. We also developed an undergraduate course in Art and Business, taught by a rotating roster of accomplished arts management professionals. Currently there are 39 students majoring and 9 students minoring in the undergraduate Art History/Art Management Program. Because of the success of this program and its close ties to local museums, undergraduates began to express interest in a graduate degree program in Museum Studies at USF. Since none existed at that time, they turned to John F. Kennedy University (a program that recently transitioned from a M.A. degree-granting to online certificate program), San Francisco State University, the University of Washington and other museum studies programs in other regions of the United States (New York University, George Washington University, Georgetown University, University of Delaware, to name a few). This led us to realize that we had an opportunity to design our own Museum Studies graduate program at USF.

In the process of first building the first undergraduate Art History/Arts Management program followed by the graduate Museum Studies programs, an excellent and diverse faculty, staff and guest speaker roster was assembled, representing practices such as theoretical and art historical analysis, curating, collections management, conservation, project management, gallery management, development and public relations, finance, among others. Initially launched by Fr. Tom Lucas and Professor Emeritus Jean Audigier and Paula Birnbaum (founding Academic Director of Museum Studies and a specialist in modern and contemporary art history), the Art History/Arts Management undergraduate curriculum was enhanced by the hiring as full-time tenure track faculty of Catherine Lusheck, an early modern art historian and former curator at the Crocker Art Museum, and Stuart McKee, an experienced museum exhibition designer. Marjorie Schwarzer, former Chair of the JFK Museum Studies M.A. Program and a specialist in museum trends consulted on initial research for the development of the MA program in 2011-12 and came on board as Administrative Director of the new program in the fall of 2013. Once the new program was approved, the administration approved our request to create a new tenure track line for a faculty member with a specialization in Asian Art to teach in both the Museum Studies and Art History programs. Karen Fraser, a specialist in modern Japanese visual culture and formerly Assistant Professor at Santa Clara University, joined our faculty in 2016. That same year, Nathan Dennis a specialist in ancient Roman and medieval art and architecture, particularly of the Mediterranean and Near East, joined the full-time tenure-track faculty in Art History/Arts Management and Museum Studies. John Zarobell (Associate Professor and Director, International Studies), former curator at the Philadelphia Museum of Art and the San Francisco Museum of Modern Art also teaches occasionally in the program. The Museum Studies program usually employs six to eight adjunct faculty per year, depending on the teaching assignments of the four full-time faculty (Birnbaum, Dennis, Fraser and Lusheck) all of whom also teach in the undergraduate art history program as well as a number of other programs), as well as the number of faculty on leave.

Students also benefit greatly by working on projects for our primary on-campus exhibition space: the Thacher Gallery, run by Glori Simmons, Director and Nell Herbert, Gallery Manager. Thacher Gallery, located in Gleeson Library, provides a hub for practical learning; it presents 4 indoor exhibitions and 1-2 outdoor sculpture shows every year. Both undergraduate Art History/Arts Management and graduate Museum Studies students are integrally involved in hands-on, gallery learning: research, artist interviews, content development, design, docent and arts education training, curation, and installation. The Gallery develops exhibitions in direct collaboration with 3 courses: Curatorial Practicum (MUSE), Exhibition Design Practicum (MUSE/Design), and the Thacher Gallery Practicum (ARTM). The gallery works directly with our faculty to develop complementary educational programming, class projects, and tours that examine art practice, social justice in the field, and museum practices. Finally, the gallery offers employment training to undergraduates, internships to graduates, as well as volunteer opportunities and mentorship to all students.

Museum Studies has important institutional roots in San Francisco. One of the first such programs in the United States was founded in 1974 at Lone Mountain College. When Lone Mountain College was acquired by USF in 1978, the program moved to John F. Kennedy University in the East Bay. Since that time, the museum field has changed dramatically, calling not only for practical skills in finance, fundraising, curatorial practice, collections management and care, gallery management and project management but also for academic discourse. In addition, over the decades the field has been-called upon to shed its elitist practices of targeting its programs to an educated upper-middle class, largely white audience, and to open doors to new communities and socially relevant practices. We designed the program at USF as an intensive hybrid Master of Arts in Museum Studies programs in the U.S. that combines these theoretical, pragmatic and social justice attributes. The program has attracted students who wish to gain practical knowledge and exposure to cutting edge practices within a rigorous academic setting over the relatively short period of 16 months.

For the past six years, the Museum Studies Program has seen approximately 23 incoming new students matriculate each Fall semester. Since most students graduate in December of their second year in the program, we enroll two cohorts (42-50 students) in the Fall semester (the new, incoming cohort and the graduating cohort), and one cohort (20-26 students) in the Spring semester. We have graduated 106 students since December of 2014.

We are ideally located in San Francisco. The resources of the Museum Studies M.A. Program allow our faculty to take full advantage of the San Francisco Bay Area as our classroom and to offer a broader range of courses. Our existing educational partnerships with institutions such as the neighboring Fine Arts Museums of San Francisco (including the de Young Museum and the Museum of the Legion of Honor), California Academy of Sciences, Oakland Museum and many others (for a list of recent internships, see **Appendix A**) guarantee access to museum collections and programs and internships with professionals committed to sharing best practices in their fields. In addition, we have held several classes on site at local museums (the Museum Education Practicum was taught on-site at the de Young Museum by educators Sheila Pressley, and the Museums and Social

Justice course on site at the Contemporary Jewish Museum by educator Fraidy Aber). Recent capital expansion projects at institutions like the Exploratorium and San Francisco Museum of Modern Art added to the growing need for employees with backgrounds in museum studies. We designed our program to provide a practical career value to our students, along with its more theoretical components. While most of our M.A. students enter the workplace right after completing their degrees, a few have gone on to Ph.D. or other graduate degrees. We estimate that about 60 percent of our graduates are currently working in full-time, paid professional positions in museums or related organizations (like arts centers and/or educational institutions) with an additional 9% working part-time in museums and related institutions. For data on employment including a list of job placement statistics and notable MUSE alumni placements, see **Appendix B**. The M.A. program draws new students from a variety of institutions, from California state universities to small private colleges to Ivy League universities. As a fairly recent, innovative professional degree program at USF, it generates income and visibility for the University, even as it enhances USF's arts programs and contributes to the cultural and intellectual life of the City of San Francisco.

Aside from our location, faculty, and strong institutional ties in San Francisco, we designed the program to have several compelling competitive advantages. First, it can be completed in 16 months (three semesters plus the summer). This relatively short time frame is very attractive for students since most other M.A. programs in Museum Studies can take much longer: between 18-36 months to complete and involve an academic thesis, as opposed to the shorter capstone that we have implemented. Because of its access to museum resources, internships and its own gallery, as well as the expertise of its faculty in teaching museum studies curriculum at other universities, USF has been able to significantly shorten the process while retaining academic rigor. However, since launching five years ago, we have found that there are certain significant challenges to this short program length. It becomes difficult for many students to begin their writing process early enough to produce original primary research, leading the program to feature project-focused Capstones as the culminating requirement of the degree. Given the short time frame, it is also very difficult to identify skills-based deficiencies early enough in the program to provide adequate support and training for the students to improve them in time for their final Capstone projects.

Another significant selling point has been our ability to secure excellent internship placements that allow students to apply what they are learning in the classroom directly to the workplace, and to analyze and process that experience with faculty supervision. For many other programs, internships are optional. We support our students in the internship placement process and offer regular internships with local organizations like the de Young and the California Academy of Sciences (both within short walking distance to USF), along with a wide variety of other sites. In the case of the de Young, we have a close-working relationship with the Education Department since 2004, and for several years our Museum Education course was taught on-site at the Museum by their Director and Associate Director of Education. Until recently, the internship placement process was supervised by an 80% Outreach Coordinator, Barbara Jaspersen, who supported the Graduate internship program as well as undergraduate internship programs in the Department of Art +

Architecture. Since this position was eliminated in June of 2018, the responsibility for internship placement was transitioned to the Administrative Director and the Program Consultant, Stephanie Brown (who also worked with the undergraduate program), with support from faculty advisors. Brown has since left USF as of December 30, 2018 to accept a position at another university, and Karren Shorofsky has now assumed the role of Program Consultant and Adjunct Professor and is supporting some of the graduate internship placement process (and also is working with the undergraduate program). Without one dedicated staff person overseeing the internship placements and working to develop new internship opportunities at both the graduate and undergraduate levels, we have experienced some challenges in placing all of our students in internships. We strongly support the field's current efforts to diversify the museum workforce through internships targeted to ethnic minority students; however, this emphasis makes the internship process even more competitive for our students who do not fit this demographic profile.

Another thing that sets our program apart from others is that we offer personal outreach to both prospective and admitted students. We regularly host prospective students on campus and encourage them to meet with faculty and sit in on classes, and we offer several open-house information sessions. Our admission process includes a telephone interview for all qualified candidates, and we also telephone admitted students to notify them of their acceptance and answer any further questions.

Finally, while our course sequence offers the basics of a conventional Museum Studies Master's degree, our program stresses several unique and increasingly urgent needs in the field. The first two involve unique coursework in museums and the law and museum project management. The third is the program's social justice perspective, similar to that which underpins other degrees at USF. In particular, our faculty address pressing social justice issues throughout the curriculum. Students become advocates on how issues such as Native American representation, incarceration, the foster youth system, homelessness, gender and class equity and human and disability rights play out in museums. There are challenges in having so many key components to the program in a 16-month program from a scheduling/sequencing perspective.

C. Goals

Our sixteen-month curriculum is flexible, providing students with the comprehensive knowledge and hands-on experience to assume a variety of roles within cultural, artistic, and heritage organizations. Students integrate and apply knowledge from a variety of disciplines (curatorial practice, collections management, education, new technologies, heritage preservation, financial and project management) with a grounding in social justice in order to analyze global issues that affect museums — from equality and diversity to access and human rights.

Students complete the 32-unit, full-time program in 16 months, which includes three semesters and a required internship. In the first year (fall, spring, and summer) students complete 24 to 28 units (four core classes, one or two electives plus a summer internship; see next section for details on course descriptions and sequencing). In the fall semester of

the second year, students integrate their knowledge, experience and skills through a four-unit museum capstone paper and presentation on a topic of their choice. Students also have an option to complete their remaining elective class in the second year.

Our aim is that students who complete the M.A. in Museum Studies are able to engage imaginatively and critically with literature in the field, as critical readers, thinkers, writers and practitioners about issues of diversity and social justice in the museum and cultural sphere. Our students graduate from the program with skills in critical and creative thinking, research, analysis, editing and publishing, curating, collections and project management, and with a sensitivity to social justice. Because student projects often take the form of long-term individual and team-based work, our goal is for students to acquire strong work ethics, self-discipline, motivation, communication and teamwork skills. To that end, we have designed the Museum Studies M.A. program to prepare students effectively for a wide variety of careers in museums and non-profit management, as well as for further academic study in related fields (Art History, Archaeology, History, Cultural Policy, etc.), professional training in law or MBA programs, teaching, editing, technical writing, and related work in a variety of business and social service fields.

Three central goals that the Museum Studies Program would like the external reviewers to address in response to our first Academic Program Review are:

1. How can USF's Museum Studies program use its limited resources to diversify its student body and faculty in support of the current needs in the field?
2. What is an appropriate model and expectation for a culminating project/capstone/thesis for a graduate of the Museum Studies program at USF? What is the best way to use faculty resources and expertise to advise and oversee the culminating project?
3. Is it feasible and/or advisable to develop a 5-year BA/MA in Museum Studies/ARTM that would begin in a student's junior year? How would USF develop such a program and is there are market for it?
4. Is the program "right-sized" given its FT faculty (both numbers and expertise), staff resources, position within A+A and employment outcomes?
5. Is the 16-month program too brief to successfully achieve the program's primary goals (including successful, graduate level Capstone projects)

D. Program Learning Outcomes and Measurements (further details are provided in section III of the self-study, which focuses upon Assessment).

Students who complete the M.A. in Museum Studies will be able to:

- 1) Articulate a critical understanding of the histories, challenges and methodologies related to museums as complex public service organizations.
- 2) Analyze institutional practices in light of USF's mission of social justice.
- 3) Apply skills and knowledge essential for successful professional patterns of behavior and practice in all types of museums and like organizations.

II. CURRICULUM

A. General Overview

This sixteen-month, full-time program (one academic year, one summer and one fall semester; 32 units total) combines internships at San Francisco's premier cultural institutions with courses in museum history and theory, design and curatorial practice, museum education and new technologies, conservation and heritage preservation, and arts and cultural management. Students interested in all types of museums (including art, history, design, science/technology, natural history, themed museums and historic sites), as well as those interested in developing and staging exhibitions for government agencies, corporations, and private organizations, are encouraged to apply. Summer internships may be pursued remotely with on-line coursework and faculty supervision, allowing students to explore internship opportunities worldwide. Students earn an M.A. in Museum Studies, taking 32 units in four consecutive semesters.

Since the M.A. program grew out of the B.A. in Art History/Arts Management, we have encouraged many of our B.A. graduates from USF to consider applying to the program. Four have applied and been admitted (and graduated) to date, in addition to another two students from other undergraduate majors at USF. Our own Art History B.A. alumni are able to complete the M.A. degree with 28 units total (4 units less than students coming from outside of USF) given that one graduate course requirement (ART 600: Museum Studies: History and Theory) shares some curriculum between the two programs (ART 200: Museum Studies 1).

The first semester of study begins in the fall semester and includes a mandatory orientation session and several in-class workshops on conducting graduate-level research. Across the fall and spring semesters, students usually take 24 units of core courses, theoretically informed practica and electives taught on- and off-site by both USF faculty and prominent practitioners in their fields. These courses are designed to introduce and deepen knowledge of the museum field with a focus on museum history and theory, financial and administrative functions, and core museum professional practices including collections care and preservation, legal issues, curation, exhibition development and design, and project management. In addition, students take a cornerstone first year course, either Museums and Social Justice or a new course called Cultural Heritage and Globalism, designed to expose them to how museums are addressing the shifting politics of identity and equality at global, national and local levels. By working with local institutions on the representation of diversity and human rights issues, students realize the potential of museums to contribute to more equitable, fair and just societies.

During the summer semester, students complete a 4-unit internship in the location of their choice, supervised by an internship coordinator who administers the accompanying coursework online. In their final semester (the second fall), they complete a museum capstone course supervised by faculty and culminating in a final research paper and public presentation that synthesizes their learning experience in the program. Capstone topics

have ranged from a detailed project plan for an exhibition at the California Academy of Sciences on endangered bee populations to a K-3 educational curriculum for a local airport museum to environmentally-green collections management tools.

This is a hybrid program. Three semesters take place on-site at USF. One semester takes place off-site at internship locations (that include the San Francisco Bay Area but are not limited to it) with an online component. Under certain circumstances (for example, those offered full-time paid positions at their internship sites outside of the San Francisco Bay Area) students are able to petition the Academic Director and course instructors to complete the capstone course remotely. Such students are required to attend course sessions remotely (via Skype, FaceTime, GChat, etc.) in real time, all assignments must be turned in on-time, via the CANVAS website. Students must attend at least one class session in-person and complete at least one in-person check-in during the semester. They also must commit to being at USF for the final week of class which consists of a dress rehearsal, formal oral presentation and your graduation ceremony. Since we are shifting the Capstone course to the format of individual “directed studies” on a trial basis for Fall 2019, we may wish to revisit these residency requirements as students will need to attend fewer group meetings and one-on-one advising can easily occur via telephone and remotely there are challenges in having so many key components to the program in a 16-month program from a scheduling/sequencing perspective.

Requirements: 32 units (see Curricular Map on page 24)

Core courses:

- Museum Studies: History & Theory (MUSE 600) (4 units)
- Cultural and Financial Management (MUSE 601) (4 units)
- Museums and Social Justice (MUSE 602) (4 units) (*Note: as of Spring 2018, this required course can be substituted with a new elective course that also delves into social justice issues, Cultural Heritage and Globalism, MUSE 611).
- Collections Management and Preservation (MUSE 603) (4 units)
- Museum Internship (MUSE 620) (4 units)
- Museum Studies Capstone (MUSE 630) (4 units)

Elective courses: (students select two)*

- Curatorial Studies Practicum (MUSE 605) (4 units)
- Exhibition Design Practicum (MUSE 606) (4 units)
- Museums and the Law Practicum (MUSE 607) (4 units)
- Museums and Technology Practicum (MUSE 608) (4 units)
- Museum Education Practicum (MUSE 609) (4 units)

- Cultural Heritage and Globalism (MUSE 611) (4 units)
- Special Topics in Museum Studies (MUSE 690) (4 units)

Students may also elect to take 4-unit courses in specific areas of interest (including art and architectural history, history, international studies, environmental science, etc.) that are offered in both BA and MA programs in the College of Arts and Sciences for graduate credit, arrangements made with the instructor and Academic Director.

Course Descriptions

Core (Required) Courses

Museum Studies: History & Theory (MUSE 600)

This foundational seminar provides an interdisciplinary survey of major approaches, theories, issues, and debates in the field of Museum Studies.

Cultural and Financial Management (MUSE 601)

This seminar provides tools for managing and running cultural institutions in the 21st century, including units on financial management, budgeting, fundraising, the visitor experience, human resources and strategic planning.

Museums and Social Justice (MUSE 602) This course explores how museums have the potential to contribute to more equitable, fair and just societies. Students apply theory to practice in considering how museums can better integrate meaningful and appropriate social justice components and values in programming, exhibitions, and operations.

Collections Management and Preservation (MUSE 603)

This introduces students to issues relevant to museum collections and their preservation in a museum environment. Issues covered will include: the role of collections in museums; preservation concept and practice; the changing and enduring values of museum collections; the role of people involved in preservation within the museum structure; legal and ethical foundations for collections management and preservation; access; agents of deterioration; materials and their behavior; collections terminology. On a procedural level, the class will explore: development of collections policies and procedures; practice basic care principles; practice collections management principles.

Museum Internship (MUSE 610)

During the summer semester, students complete a 4-unit internship in the location of their choice, supervised by a faculty member who leads the accompanying mentoring and online discussion and assignments. Students now spend at least 150 hours at their internship (formerly 300 hours through summer 2018) over a 12-week period.

The internship course places students in a museum setting where they complete one or more major projects under the guidance of an on-site museum supervisor and a museum studies faculty member (project areas might include: collections management, project management, technology, research, community outreach, visitor services, educational programming, fund raising, public relations, curating of exhibitions, among other fields). This is an on-line course and may be completed remotely in a location of the student's choice. For those wishing to intern in the San Francisco Bay Area, partner organizations include: the Fine Arts Museums of San Francisco (De Young Museum and Legion of Honor), the San Francisco Museum of Modern art (SFMOMA), the California Academy of Sciences, the Contemporary Jewish Museum, the Exploratorium, the Museum of Craft and Design, the National Japanese-American Historical Society, the Walt Disney Family Museum, the SFO Museum and many others. Students design and execute a project relating theory to practice as part of their internship experience and craft a Final Report and digital portfolio to share and analyze their findings.

Museum Studies Capstone (MUSE 630)

In the final semester, students complete an independent research project focused on a current or historical issue or problem within the field that relates to their professional interests. The capstone is supervised by faculty and culminates in either a final research paper or project, followed by a public presentation synthesizing their learning experience in the program. To date, this course has been called Museum Studies Project Management Capstone course, and in 2019 we will change the name to the abbreviated Museum Studies Capstone. The course covered the writing and research process as well as the tools and techniques of project management as it applies to museum activities such as collections digitization and inventory, exhibition development and participatory exhibition design, special events, capital campaigns and so on. Students worked with an advisor to research a topic or issue and then develop a plan of action to accomplish the goals and objectives of turning an idea into reality. They then applied this model to design a specific project typically undertaken in a museum. Starting in Fall of 2019, we plan to adopt a new model for the course (see II-B, Curricular Issues and Challenges listed below).

Electives (students must select two)*

Curatorial Studies Practicum (MUSE 605)

In this course, students develop a historical and theoretical basis and direct, professional practice in fundamental areas of curatorial/museum studies. Topics include the evolving definitions and responsibilities of a museum curator, the 'objects' and interpretative approaches of curatorial purview, best curatorial practices and a variety of issues related to the building, research and display of a coherent collection. Students participate in numerous, hands-on, curatorial workshops, and curate a professional, public exhibition using USF's Thacher Gallery, Donohue Rare Book Room or other local venue.

Exhibition Design Practicum (MUSE 606)

This course provides students with hands-on experience in the planning, design, and installation of a public exhibition for the university's Thacher Gallery. Coursework will include independent student research, sustained project work, and critiques, placing equal emphasis on concepts (content development) and craft (signage production and artifact installation). Lectures, readings, and guided discussions that pertain to the exhibition theme supplement project work. To successfully complete this course, students will be expected to understand and emulate the wide range of interpretive strategies that distinguish the artifact-based museums of the early 20th century to the experience-based museums of today.

Museums and the Law Practicum (MUSE 607)

Students explore the application of legal principles to museum practices through case studies and discussions. Areas covered include accessioning and de-accessioning policies, stolen work and cultural patrimony issues, tax and intellectual property concerns and the legal impact of technology and new fundraising strategies on museums.

Museums and Technology Practicum (MUSE 608)

In this course, students explore the impact and use of social media and Internet technology on the museum, including a thorough examination of the current uses and effects of digitization, the Internet, and commercial wireless technologies in the museum setting. Students will survey relevant technologies, engage with a roster of guest lectures by technology and museum professionals, and develop an innovative technology project for a museum.

Museum Education Practicum (MUSE 609)

The course is designed around five essential skills or capacities of a museum educator: Gallery Teaching, Community Engagement, Internal Support & Leadership, Evaluation, and Prototyping. Using the de Young Museum as a laboratory, students will learn to leverage these five capacities to investigate how the museum serves vast and varied audiences.

Cultural Heritage and Globalism(MUSE 611)

This course examines the role that museums, both past and present, have played in conserving, protecting, and displaying art and artifacts and the historical and sociological origins of the museological impulse to collect and curate the past. Students examine the challenges that modern museums face in being cultural gatekeepers and interpreters of the past, and how these practices shape the understanding of both individual and communal identity in an increasingly globalized economy, where objects and ideas are commodities in a complex network of cultural exchange and economic trade.

Special Topics in Museum Studies (MUSE 690):

New courses are developed using the “Special Topics” rubric on a one-time basis.

Credit Hour Policy Compliance

The program complies with the university’s credit hour policy, where one unit equals one hour of direct faculty instruction and a minimum of two hours of student work, outside of class, per week throughout the 15-week semester. Course syllabi include the amount of work expected from students as well as a sense of scope, purpose, and expected learning outcomes.

Additional electives and exhibition projects:

Students may also elect to take 4-unit courses in specific areas of interest (including art and architectural history, history, international studies, environmental science, etc.) that are offered in both BA and MA programs in the College of Arts and Sciences for graduate credit, arrangements made with the instructor and Academic Director. Thus far, students have elected to take courses in Art History, Archaeology, Computer Analytics, Human Resources Management and Media Studies in addition to courses offered in the Museum Studies Program.

Students also have regular opportunities for both curricular and volunteer opportunities in Thacher Gallery. Two recent exhibition projects featured close collaborations between the Museum Studies Program and local institutions that advance the University of San Francisco’s social justice mission. In both projects, Museum Studies students worked with multiple faculty and staff from the university and local museums to realize important interdisciplinary exhibitions.

Dobles Vidas: Folk Art from The Mexican Museum with The Mexican Museum (Aug. 18-Dec. 12, 2014) was the second collaboration between The Mexican Museum and the University of San Francisco’s Thacher Gallery and the Museum Studies Program. Drawn from The Mexican Museum’s extensive collection of over 7,000 pieces of folk art, the exhibit highlighted works from the Nelson A. Rockefeller Collection. The curatorial team included staff from the Mexican Museum (Marlena Cannon de Mendez) as well as Emily Breault, USF adjunct faculty member in Art History, then Museum Studies graduate students Merrill Amos (MA '14), Leah Belcher (MA '14) and Glori Simmons, Director, Thacher Gallery. Students in the course Museum Studies: History & Theory were trained to give tours of the exhibition to the public. The exhibition was featured in the article “Divergent Agendas and *Dobles Vidas*: A Folk Art Curating Partnership between University of San Francisco and The Mexican Museum,” Marjorie Schwarzer with Glori Simmons and Marlena Cannon de Mendez, in *Innovative Practice in Museums*, ed. Juilee Decker (Rowan & Littlefield, 2015).

Something from Nothing: Art and Handcrafted Objects from America's Concentration Camps was organized in collaboration with the National Japanese American Historical Society (NJAHS) (Aug. 21-Nov. 15, 2018). Designed by students in the Exhibition Practicum course, the exhibition was the culmination of over eight years of collaboration between USF and NJAHS led by faculty member Paloma Añoveros to create a digital archive of objects, artifacts and photographs from America's concentration camps. The archive is available to the public online through the Gleeson Library's special collections site. By collaborating with NJAHS on this important project, Museum Studies students gained important professional skills in collections management, preservation, digitization, project management, and curatorial practice as well as other areas of museum and exhibition practice. This project was awarded multiple grants from the National Japanese American Confinement Sites Grants to improve public access to the collections by digitizing objects from NJAHS' Camp Collections and posting them in the Gleeson Library database. The project also promoted a deeper public understanding of the Japanese American incarceration experience and has special historical significance in the San Francisco Bay Area and Northern California, where many Japanese Americans have histories associated with the ten camps. According to NJAHS Executive Director, Rosalyn Tonai, USF students "made history while preserving history, by establishing a new model of collaboration between a university, a community-based organization and a government institution to educate the public about the lessons from the past and influence them on present and future decisions."

By collaborating with both the Mexican Museum and NJAHS on these important projects, our graduate students gained important professional skills in collections management, preservation, digitization, project management, and curatorial practice as well as other areas of museum and exhibition practice.

Student Club

During the very first academic year of the Museum Studies M.A. Program (2013-14), Administrative Director Marjorie Schwarzer worked with graduate students to found an official club called the Museum Studies Graduate Association (MSGGA), organized through the Graduate Student Senate (GSS) in the College of Arts & Sciences. The association by-laws list the purpose of the club as charged to "Represent and serve all Museum Studies Graduate students and all interested parties from the student body, as per the mission statement of the Museum Studies Graduate Program; Provide a leadership program for all USF Museum Studies Graduate students, as well as future students; Promote and facilitate scholarly and professional development activities for fellow USF Museum Studies Graduate students; Foster awareness for museum exhibitions, current events, and programs; Provide a constructive forum for students and alumni's concerns and suggestions; Network and collaborate with Museum Studies alumni and museum professionals; and Attend museum conferences in order for Museum Studies Graduate students to immerse themselves in the museum community as well as to learn from and network with museum professionals nationally."

Each cohort elects four officers that serve the MSGA for the calendar year (President, Vice President, Secretary and Treasurer), and a faculty advisor rotates. The MSGA can apply for limited funding from the Graduate Student Senate to organize one large public lecture per academic year, usually held in the fall semester, for which students select a prominent museum leader or scholar to address compelling issues in the field. The Museum Studies M.A. Program supplements the cost of this annual event. Students usually organize an intimate lunchtime discussion for with the guest speaker, followed by an evening lecture that is open to the public, followed by a reception in Thacher Gallery. MSGA officers also organize an annual skills-based workshop, usually in the spring semester; the past several years they have hosted a workshop on the theme of “design thinking” as it applies to the museum industry. The MSGA also performs a variety of service activities that include helping out with the orientation for new students, as well as open houses or performing volunteer work at local museums. The group also sometimes collaborates with other local museum studies graduate student associations (such as San Francisco State University). They maintain a social media presence and actively promote events as well as lead communication among members of the cohort. The Club teaches students important leadership skills and encourages them to take initiative in their own graduate education.

B. Curricular Issues and Challenges

Full-time faculty stretched thin: Since launching our curriculum in the Fall of 2013, we have, through a bit of trial and error, arrived at a reasonable rotation of courses. Our goals in scheduling necessitate walking a thin line between sufficiently varied, sufficiently available offerings on the one hand, and sufficient enrollments on the other. All courses for the degree are offered in a regular and predictable pattern. However, the human resources of the program are stretched far past their limits in offering this curriculum. Most full-time faculty teach in other divisions of the university (Honors College, Asian Studies, Saint Ignatius Institute, Gender & Sexualities Studies and more), as well as regularly in Art History, and have very heavy service loads across the College of Arts & Sciences. While we have the support of a dedicated roster of adjunct faculty, given the short duration of the program, we do not feel that it is in the students' best interests to have any one faculty member (full- or part-time) teach more than two courses per cohort (students take a total of 8 courses for 32 units), as we value the perspectives of the entire faculty and want the students to experience a breadth of perspectives. As a result, a new, full-time faculty hire in Museum Studies alone would not help this problem either since that would necessitate the new faculty member teaching at least four courses a year in the program (or 50% of the program curriculum.) This is precisely why the model where FT faculty who can teach both in Museum Studies and Art History (or other fields, like Design or International Studies) has worked so successfully thus far.

In response to the Department of Art + Architecture's 2016 Academic Program Review, the external reviewers gave the Art History/Arts Management Program a score of "Very Good." While the reviewers praised the teaching in the ARTM program, they described how the "severe spatial issues" and "very low number of full time faculty are shaping decisions" have a strong impact on curricular planning than the needs of students and the community. One issue across the board is that with so many adjunct faculty members who teach the great majority of the courses, the relationship and communication between the adjunct and the full time faculty is critical to establishing and maintaining a clear understanding of the results and feedback from these courses. For the past two years, we have invited all adjunct faculty to all Museum Studies Program meetings. Due to other employment obligations, most of them are unable to attend such meetings, so we circulate minutes and always solicit their discussion items. Additionally the Academic Director does regular email and telephone check-ins to ensure that these faculty members feel like their views, ideas, concerns and observations about the curriculum are being fully considered by full time faculty. The external program reviewers of the Department also noted in their 2016 report that "existing full time faculty members carry extremely high service loads, causing them to have little time to carry out substantial research or to prepare adequately for classes. They are unable to allot of amount of student advising (with numbers ranging from 30 - 60 students per faculty member). It is hard to see how any program can strive to be "exemplary" if the faculty are overloaded to this extent."

Balance between Theory and Practice: While we consider the mixture and balance between the academic and practical sides of the program one of our strengths, we seek advice on how to integrate them more effectively. One challenge is that the students – understandably eager to engage in hands-on museum practices in professional settings – often seem confused about the relevance of the academic elements of the program involving significant research and writing, especially related to museum history and theory, despite significant messaging of its importance. How might the academic more effectively inform the practical, and vice versa? As part of the Academic Program Review process we wish to discuss strategies for better integrating the required and elective courses across the curriculum, so that students better understand the relevance and relationship of what they are studying and doing in all curricular areas.

Final Capstone Course: One crucial area where this tension between the academic and practical sides of the curriculum plays out is in the final capstone course. We wish to explore best practices in conceptualizing the capstone course/project with our external review team. While we have always run a formal class (two sections, led by two instructors supervising 10-13 capstones each) with an emphasis on project management for the past five years, we have felt that the quality of student work in regard to writing and critical thinking could be much stronger. We have experimented with models of bringing in a second advisor in the Fall semester to help students hone their research question and bibliography, with mixed success. In Fall 2019 we will offer the capstone course as “directed studies.” In this new model, individual students will be matched with individual faculty members (both full- and part-time faculty) who may have some expertise on their particular topic of interest. We hope that this system will allow for a close mentoring relationship and the possibility to jump-start the research and writing process in order to encourage students to begin their projects earlier than the final fall semester. We also hope that it will help to alleviate burn-out on the part of the two instructors who taught the course for the program’s first five years; supervising so many capstones at one time is challenging given that many students struggle with writing and time management.

Full-time faculty have raised concerns about the implications for compensation of this “directed study” model, and want to ensure that they will accrue “course credit” (or other fair compensation) for supervising a certain number of capstones. In addition, we have shared concerns about the compensation for part-time faculty for this directed study model not being enough to attract qualified instructors. A directed study at USF is compensated at one tenth of a full course, which means that part-time faculty will be compensated at approximately \$ 755 for each individual student they supervise for the 4-unit directed study capstone. We also have questions about how to ensure community building for the cohort using the directed study model, as students are less likely to see one another and exchange ideas. Perhaps a certain number of group meetings will take place with a rotating host of themes led by different faculty members. We are interested in exploring different models of both final product and method of instruction with the review team: academic thesis versus project-based capstone (current model), or a choice? A formal class versus directed studies? As noted above, we have also experimented with different models of how to engage a second reader to varying results, and wish to address these issues as part of our program review. Faculty have different ideas and approaches on this, which we see as an

asset for the program. Some questions we are grappling with concerning the capstone project are: If we really are emphasizing scholarship and theory, does it need to be of a publishable quality in order to contribute to the discourse? And/or does it need to help students develop workplace skills? Or can it do both? By moving from a formal class structure to individualized studies we hope to spread these differing styles of advising capstones to the benefit of our students. In revising the capstone, we will also need to address a variety of logistical issues relating to second readers and remuneration.

Course Scheduling Concerns and Enrollments: Some students have expressed frustration that more electives are not offered in a given semester, and that courses are sometimes scheduled in conflict with one another. Because we promise to schedule most courses on Tuesdays and Thursdays during daytime hours (with few exceptions), allowing students to work on other days, these scheduling conflicts are unfortunately unavoidable. Due to recent budget reallocations, the University has become fairly strict concerning enrollment limits of 12 students per class. Because of the way our 16-month program is structured, we sometimes struggle to retain adequate course enrollments in elective courses, especially in the spring semester, when only one cohort is in residence. We often have more demand than the number of available seats in the fall Curatorial Practicum course, which has limited enrollment due to the collaborative nature of the exhibition project undertaken by the students, and then not enough enrollment at times in other elective courses held in the spring.

Faculty have also expressed concerns about teaching the Curatorial Practicum to new students in their first semester of graduate school, as they often lack the knowledge and skills of the second year students who choose to take that particular elective course in their final semester. Faculty have also observed that teaching curatorial history and theory, as well as planning a major, collaborative student-curated exhibition in 15 weeks seems too much for one semester, and would be better taught in two semesters. However, given the limited number of class slots and the fact that the Curatorial Practicum necessarily rotates with other graduate and undergraduate courses that also have culminating exhibition projects in Thacher Gallery (Exhibition Design Practicum and Thacher Annual) current scheduling is unavoidable. The most recent class had a mix of 12 students from both cohorts; this mix seemed to work better in the view of faculty than limiting it mostly to first-year students. However, again given it is an elective, it is impossible to control who takes the course and when.

Faculty have also expressed concerns about the “tight” nature of the Tuesday/Thursday daytime teaching schedule in terms of finding time for academic advising, one-on-one meetings between faculty and students, and group meetings between the student-led **Museum Studies Graduate Association (MSGA)** and their faculty advisor. Many students commute to campus and work on other weekdays. Between their two or three courses and occasional overtime class sessions and guest lectures, students’ schedules are jam packed on Tuesdays and Thursdays and this becomes difficult when one-on-one and group meetings are essential.

Length of Program: Related to our issues with wanting to strengthen the academic rigor of the final capstone is the short length of our program. Faculty are somewhat conflicted on this issue. Some do not wish to lengthen the program and see it is a compelling competitive advantage for USF since we have seen such a shift from 16 to 24 months impact admissions for other MA programs at USF. However, others are interested in exploring extending the length to 20 months in order to allow for more time to address skill-building and curricular sequencing issues. In either case, we are interested in developing new strategies to best leverage the length of the program; is current 16-month program length sustainable if we want students to have successful internship and capstone and/or thesis experiences? We also encounter issues around students who are struggling academically (e.g., how to intervene effectively in such a short time?). Other graduate programs at USF have implemented 2-unit courses in writing, in some cases requiring them. We are attracted to this idea, but have concerns about raising the number of units and tuition.

Taking courses outside of the Program: As noted above, Museum Studies M.A. students occasionally elect to take graduate and/or undergraduate courses from other departments and schools within USF as part of their degree. When a student expresses interest in an area or specific course offered outside of the program, the Academic Director contacts the appropriate parties (deans, faculty in other departments or schools) to explore the possibility of the student taking the course and whether they have the appropriate background. If the course is being taught at the undergraduate level (for example, one student took an undergraduate course in Media Studies and Social Justice in place of Museums and Social Justice due to a scheduling conflict), the Academic Director ensures that the student will be given more rigorous assignments that include a graduate level research paper and opportunities for teaching. While the College of Arts & Sciences encourages us to share graduate level courses among the different M.A. programs in the College, we do feel that research-related courses should be taught by a faculty member well-versed in museological issues and literature.

Relationship to the undergraduate program: We are interested in exploring ways to formalize a strong, new bridge between the undergraduate Art History/Arts Management program and the MA in Museum Studies program. One consideration is to offer a new hybrid Art History & Museum Studies M.A. degree with an admissions/entry point during the Junior year of undergraduate study as a means to encourage students to stay on for the graduate degree in a fifth year. To date we have admitted four students from the B.A. Program into the M.A. Program with an additional two students from other undergraduate programs at USF (Psychology and Fine Arts). We see an opportunity to strengthen these ties and create a stronger bridge between the programs as a dual degree B.A./M.A. program. The full-time faculty accordingly wishes to change the name of the Art History/Arts Management program (which was inherited by our predecessors long before the launch of the MUSE program) to Art History & Museum Studies. Our own B.A. alumni are able to complete the M.A. degree with 28 units total (4 units less than students coming from outside of USF) given that one graduate course requirement (ART 600: Museum Studies: History and Theory) shares curriculum between the two programs (ART 200: Museum Studies 1). However, we would like to revisit this and explore other ways to offer graduate

credit, as the curriculum in MUSE 600 is significantly more rigorous than that in ART 200. Faculty have shared concerns that these students are missing out on important skills as well as bonding experiences with the graduate cohort. In place of this course substitution, we might consider having these B.A./M.A. students take one graduate elective course during their senior year as undergraduates (as a few already have), or we might also be flexible about when they complete their summer internships.

To date we have offered several courses that were cross-listed in both the undergraduate Art History/Arts Management and graduate Museum Studies programs, with students enrolled from both programs. The requirements for the graduate students in such courses is necessarily more rigorous and culminates in a final, graduate-level research paper. While a few graduate students expressed concerns at the point of registration about the level of rigor in such cross-listed classes, the courses successfully challenged the enrolled graduate students (one on Anthropology, and another on the relationship between Art and Science) and also provided them with opportunities to serve as mentors to younger, less-experienced students.

We do offer an **Exhibition Design Practicum** course every other year that is open to both Museum Studies M.A. students and undergraduate Design majors. This course provides students with hands-on experience in the planning, design, and installation of a public exhibition for the university's Thacher Gallery (see previous course description). Students engage in independent research, sustained project work, and critiques. While Museum Studies M.A. students usually take on a leadership role in content development for the class exhibition project, many come to the course with little to no experience in signage production and artifact installation and the course offers them an opportunity to gain new skills. Some students have expressed a need for more preparation in design-specific programs. This course has posed some scheduling challenges for the program since it is a studio course with twice a week meetings (almost all of our other courses meet only once per week), one day of which usually conflicts with another graduate course (due to our desire to offer all courses on Tuesdays and Thursdays).

More staff support and physical space is needed for Thacher Gallery: With only one full-time Director, a part-time Gallery Manager (.64 FTE), and a new part-time Program Assistant (.25 FTE), Thacher Gallery is stretched thin and cannot adequately cover the curricular needs of the Museum Studies M.A. Program in addition to Art History/Arts Management and other arts programs in terms of training students, collaborating on class projects and hosting exhibitions and events. In addition, the Gallery lacks adequate space (storage, educational "learning labs," etc.) to support program's curricular goals. The Gallery will celebrate its 20th anniversary in 2019, and has presented 115 exhibitions and worked with countless artists and students. In 2017-18 the Gallery offered: 7 Exhibitions, 28 Public Programs (10 major scholarly exhibition-related programs and 18 collaborative programs with University departments), 32 Exhibition Tours, and 125 Hands-on Professional Training Experiences for our Students, including: Undergraduate student staff (8); Graduate student docents (4); Curatorial Practicum course (MUSE) (12); Thacher Practicum course (ARTM) (15); Thacher Annual exhibition (A+A) (40). The gallery led

45 different Arts Collaborations and reached 2,917 through programs and tours in 2017-18. By making the Gallery Manager position a full-time position and adding resources for additional staff support, perhaps a Museum Studies student fellowship, the Gallery will be better equipped to meet these pedagogical and programmatic demands.

Impact of Budget Cuts on Curriculum: In addition to limited support in Thacher Gallery and stricter limits on course enrollments, recent budget cuts are impacting resources offered by Gleeson Library in supporting student and faculty research. The University is projecting a budget reallocation for the FY2019-20 budget cycle that will be made up by the library in three ways that will impact faculty and student research in specialized areas: Canceling some of our database and e-journal package subscriptions; Eliminating all one-time FY19-20 unrestricted materials expenditures (including print books, e-books, journal backfiles, etc.); Reducing the number of bound journals currently in off-campus storage through deselection of titles covered in JSTOR or other stable online archives. We have strong concerns about how these changes to our library access will impact the ability of both students and faculty to conduct scholarly research. New faculty (Dennis and Fraser) areas are especially at a disadvantage in terms of physical book resources since there had not previously been any collection building in their respective fields.

III. ASSESSMENT

A. Program Learning Outcomes and Measurements

In the 2016-17, we revised our Program Learning Outcomes (PLOs) with feedback from the Dean's Office to the following three points:

Students who complete the M.A. in Museum Studies will be able to:

1. Articulate a critical understanding of the histories, challenges and methodologies related to museums as complex public service organizations.
2. Analyze institutional practices in light of USF's mission of social justice.
3. Apply skills and knowledge essential for successful professional patterns of behavior and practice in all types of museums and like organizations.

The Curricular Map on the following page shows how the three PLO's map out across the curriculum:

	2019	2020	2021
Study: Social Science Studies Introduction (Aug, 2018)	2 Articulate a critical understanding of the histories, challenges and methodologies related to museums as complex public service organizations.	3 Analyze institutional practices in light of 100% success of social justice.	4 Apply skills acquired for professional systems of behavior and practice in all types of museums and service organizations.
Table of Program Assessment			
200 Museum Studies Theory & Theory (Semester, required)	1	1	1
201 Cultural & Financial Management (Semester, required)	2	2	2
202 Museum & Social Justice Studies (Semester, required)	2	2	2
203 Museum Management & Preservation Practices (Semester, required)	1	1	1
204 Museum Practice Practicum (Semester, optional)	1	1	1
205 Exhibition Design Practicum (Semester, credit)	1	1	1
206 Museum & the Law Practicum (Semester, optional)	1	1	1
207 Museum & Technology Practicum (Semester, optional)	1	1	1
208 Museum Education Practicum (Semester, optional)	1	1	1
209 Graduate Internship (credit)	2	2	2
210 Museum Project Management (Semester, optional)	2	2	2

To date, we have assessed the second and third Program Learning Outcome, with those results included below. Since we have not yet assessed Outcome # 1, we have included below our general plans for assessment in 2019-20.

Program Learning Outcome #1: Students will articulate a critical understanding of the histories, challenges and methodologies related to museums as complex public service organizations.

A rubric will be developed that reflects the following:

- a) Below Expectation: Students are barely able articulate a critical understanding of the histories, challenges and methodologies related to museums as complex public service organizations.
- b) Minimally Acceptable: Students are able to identify fundamental facts about at the histories, challenges and methodologies related to museums as complex public service organizations.

- c) Exemplary: Students demonstrate good knowledge about the histories, challenges and methodologies related to museums as complex public service organizations.

Measurement Tools:

Final research papers from the course MUSE 600, Museum Studies: History & Theory will be used for evaluating this PLO at the “I” or Introductory level. The Midterm Exam from the elective course, MUSE 607, Museums and the Law, will be used to assess this PLO at the "D" or “Developing” level. The final written project from the required Museum Capstone course (MUSE 620) will be used to assess this PLO at the “M” or Mastery level.

Time Frame:

This outcome will be assessed in the 2019-20 academic year. Students (other than alumni of the undergraduate Art History/Arts Management course) are required to take MUSE 600 in their first (Fall) semester, so data will be used from the Fall 2019 course. MUSE 607, Museums and the Law, is taught in the Fall semester and is an elective course taken by both first and second year graduate students, and data will be used from Fall 2018. The final Capstone course is offered in the Fall semester each year, and the final written paper from Fall 2018 course will be assessed.

Who Assesses:

Academic Director and program faculty.

How data will be used to improve the program or revise curricula:

The program faculty will meet to discuss findings and will make recommendations to improve the curriculum.

Program Learning Outcome #2: Students will analyze institutional practices in light of USF’s mission of social justice.

The rubric on the following page was developed to assess PLO # 2 in 2016-17:

Learning Outcome	Assessment Method	Assessment Instrument	Assessment Frequency	Assessment Location
LO 1: Demonstrate knowledge of social justice concepts and theories.	Classroom Assessment Techniques (CATs)	Conceptual Change Maps, Peer Instruction, and Multiple Choice Questions	Regularly throughout the semester	Classroom
LO 2: Analyze social justice issues in current events and media.	Classroom Assessment Techniques (CATs)	Classroom Debates, Case Studies, and Media Analysis Assignments	Regularly throughout the semester	Classroom
LO 3: Apply social justice principles to real-world situations.	Classroom Assessment Techniques (CATs)	Role-playing, Scenario Analysis, and Policy Proposal Assignments	Regularly throughout the semester	Classroom
LO 4: Engage in social justice activism and advocacy.	Classroom Assessment Techniques (CATs)	Service Learning, Community Outreach, and Advocacy Project Assignments	Regularly throughout the semester	Classroom and Community
LO 5: Evaluate the effectiveness of social justice movements and policies.	Classroom Assessment Techniques (CATs)	Comparative Analysis, Policy Evaluation, and Research Paper Assignments	Regularly throughout the semester	Classroom

Definition:

“Social Justice is ‘working to make a difference in the civic life of our communities and developing the combination of knowledge, skills, values and motivation to make that difference. It means promoting the quality of life in a community, through both political and non-political processes’ (Excerpted from *Civic Responsibility and Higher Education*, edited by Thomas Ehrlich, published by Oryx Press, 2000, Preface, page vi.) In addition, civic engagement encompasses actions where individuals participate in activities of personal and public concern that are both individually life enriching and socially beneficial to the community.”

Source: Rubric and Social Justice definition adapted from Viterbo University’s “Social Justice Value Rubric,” based in General Education Assessment/VALUE Rubrics/VU Rubrics 2010-2011: Social Justice 628, 2011; accessed August 10, 2017: https://www.viterbo.edu/sites/default/files/academics/core_curriculum/social_justice_first_revision_of_civic_engagement_2122011_6282011.pdf

Measurement Tools:

To assess MUSE 602: Museums and Social Justice, faculty used an end of semester survey, which all 21 students answered. Questions included: How would you define social justice to a friend? Did you connect the concept of “museums” and “social justice” prior to taking this course, and if so how? Has the connection between “museums” and “social justice” changed for you after taking this class? If yes, how? Was there something that resonated particularly strongly with you in the course readings? Did any of the assignments inspire you? If so, which one(s) and why? What are the top 3 most important issues for you pertaining to museums and social justice? How might you act upon what you have learned in this class in future courses in the program, including your internship & capstone, or in your career and community?

The Museum Studies internship class (MUSE 610) added a new question to the portfolio to assess PLO2. The faculty required all students to address the following question in their final portfolios:

****Social justice at the organization (2-3 pages):**

Does the organization articulate a stance on or a practice of social justice? If so, what is it? List specific examples where possible.

Faculty in the Museum Studies Capstone (MUSE 630) added a social justice component for the purposes of assessment this year. The course faculty specifically assessed a required section of the students' capstones that asked them to analyze and reflect upon the social issues raised by their investigation and individual topic. The question the students must answer (among many others) in the conclusion chapter of the capstone is: “Please conclude with your thoughts and reflections on the social justice aspect(s) of your project in relationship to what you learned in your graduate studies.”

Time Frame:

PLO # 2 (social justice) was assessed in AY 2017-18.

Who Assesses:

Academic Director(s) and program faculty

How data will be used to improve the program or revise curricula:

The department will meet to discuss findings and will make recommendations to improve department curriculum.

Three courses will be assessed, two with direct data, one with indirect data. The Collections Management Course (MUSE 603) The Internship course (MUSE 610) is a core course intended to develop and build upon the core coursework students complete during their first year of study. The final product is a portfolio of work. The Capstone course (MUSE 630) requires students to produce an original, final written project related to museums that demonstrates their learning across the curriculum. The final product is a comprehensive paper as well as an oral presentation. The three courses that were assessed were taught from

spring 2016 to summer 2017. The rubric used addresses the five following questions and was applied to all three courses:

Q1: To what extent were students able to assess and adjust their own attitudes and beliefs in light of diverse communities and cultures in an institutional context and act accordingly?

Q2: To what extent were students able to connect and extend knowledge from the discipline of museum studies to critically analyze institutional practices in light of social justice missions in a museum context?

Q3: To what extent were students able to demonstrate a commitment to identifying and engaging in social and/or civic issues and public action in an institutional context?

Q4: To what extent were students able to be self-reflective about their behavior, attitudes and beliefs within the context of USF's social justice mission?

Q5: To what extent did students demonstrate an ability and commitment to contributing to USF's social justice mission through their actions in a museum and/or community context?

Direct Data for MUSE 610: Internship Class:

Q1: M=70% C= 30%; D=0%; I=0%

Q2: M=85%; C= 10%; D= 5%; I=0%

Q3: M=75%; C= 20%; D=5%; I=0%

Q4: M=85%; C= 10%; D= 5%; I=0%

Q5: M=80%; C= 20%; D= 0% I=0%

Direct Data for MUSE 630: Capstone Class:

Q1: M=75%; C= 20%; D=5%; I=0%

Q2: M=85%; C= 15%; D= 0%; I=0%

Q3: M=85%; C= 15%; D=0%; I=0%

Q4: M=95%; C= 5%; D= 0%; I=0%

Q5: M=85%; C= 5%; D= 0% I=0%

Since we assessed Program Learning Outcome # 2 in Fall 2017, we decided to assess **Program Learning Outcome #3 in Fall 2018 (Assessment Report for AY 2017-18)**. We assessed this PLO using one assignment from three different required courses that students take as they progress through the program, as we wanted to examine the progression of student learning and acquisition of professional patterns of behavior and practice at the Introductory, Developing and Mastery levels.

The following rubric was developed to assess PLO # 3 in Fall 2018:

Level	Introductory (D)	Developing (C)	Competency (B)	Proficiency (A)
Professionalism: punctuality, reliability, dependability, adaptability	Struggles with punctuality, reliability, and dependability. Has difficulty accommodating to changing situations and variety of complex situations in the museum field.	Usually is punctual, reliable and dependable. Tries to adapt to complex situations in museum field with some flexibility.	Evidence suggests fairly consistent punctuality, reliability and dependability. Responds with flexibility to variety of complex situations in museum field.	Consistently demonstrates excellent punctuality, reliability and dependability. Shows clear willingness to be flexible, creative and adapt to change as well as take on increasing responsibility in the field.

1. In what follows, we will review the measurement tools used for each of the three courses and their respective assignments (A-C):

A. Measurement Tools for MUSE 603:

Final Collections Policy assignments from the required course MUSE 603, Collections Management/Preservation taught in Fall 2017 were used for evaluating this PLO at the "I" or Introductory level. The Grant Application assignment in the required course MUSE 601, the Cultural & Financial Management, was used to assess this PLO at the "D" or

“Developing” level. The Final Portfolio and the Supervisors’ Feedback Reports from the Graduate Internship course (MUSE 610) will be used to assess this PLO at the “M” or Mastery level.

Analysis for MUSE 603: One of the stated learning outcomes of the Collections Management / Preservation course (MUS 601) that aligns directly to PLO#3 is that students will: *Evaluate the preservation needs of different objects according to their materials, aesthetic intent, and context within a cultural environment.*

Faculty used the written work students completed for the Individual Collections Policy assignment to assess this learning outcome from the Fall 2017 course, MUSE 603, Collections Management / Preservation. In short, this multi-part assignment required the students to *research and develop a strategy for the preservation of a particular object from a Bay Area collection and apply all preventive care methodologies to the various uses (access) for that object (research, display, storage, marketing promotion, etc.).* The components of this assignment included researching and writing the following documentation: Procedures and Forms offering recommendations for the preservation of a specific work of art from a local museum collection of their choice a General Object Condition Report for their selected object; an Information Sheet on the Artist (if applicable); an Outgoing Loan Agreement; a Policy for Storage and Display Recommendations.

Direct Data for assessing PLO# 3 at the Introductory level for this assignment in MUSE 603, Collections Management / Preservation: (T=Trait numbered on the Rubric; Note only Traits #1-4 were measured for the individual collections Policy assignment):

	I	D	C	M
Trait 1: Identify Issues	5%	35%	40%	20%
Trait 2: Apply relevant skills	0%	10%	60%	30%
Trait 3: Access/integrate literature	0%	30%	30%	40%
Trait 4: Communication	0%	10%	30%	60%

What aligned with your expectations?

Most students seem to be learning to integrate current literature and professional practice in the field of Collections Management and Preservation into a final project at the end of their first semester of study. Some students’ applications of these issues within institutional practices is at a very high level of professionalism, especially in the realm of creating collections management plans that attend to diverse materials that include technology. Yet a few others struggled with how to explain and clearly define how the museum cares for and makes collections available to the public, and some also could better define the roles of the parties responsible for managing the museum’s collections. Some of these shortcomings already have been addressed in the Fall 2018 curriculum for the Collections Management course.

What do you understand these results to mean?

We believe these results provide evidence that our students are committed to learning to apply the established standards and practices of collections management and care issued by relevant discipline-specific organizations and reflecting the highest legal, ethical and professional standards. This multi-faceted assignment, although challenging, is an appropriate assignment for assessing PLO #3.

What are the implications of the data?

The required course MUSE 603, Collections Management / Preservation, is taken during the first semester in the graduate program. Students come to the program with varied levels of educational and professional backgrounds and experience, particularly in working directly with collections. This is reflected in the results of the assessment of this assignment. While many of the assignments in this course are completed in teams, we believe it is important to maintain this project as an independent assignment using real objects in a real institutional setting as a means to ensure that each individual student is learning the best professional practices and standards in the field.

B. Measurement Tools for assessing PLO# 3 at the Developing level in MUSE 601, Cultural & Financial Management:

One of the stated learning outcomes of the Museum Studies Cultural and Financial Management course (MUS 601) that aligns directly to PLO#3 is that students will: *Articulate core concepts of fundraising and marketing and how they relate to museums' business models through participating in class discussions and drafting a hypothetical grant proposal for a real museum to a real funder and then analyzing this proposal with the class.*

Faculty used the written work students completed for the grant proposal assignment to assess this learning outcome for Spring 2018. In short, the assignment required the students to conceive of, draft and present in writing an original project for a real museum and write a full grant proposal to the Andrew Mellon Foundation, following the foundation’s written guidelines. The results of this assignment, including 24 students’ confidential written assessments of their own learning and growth, was assessed in Fall 2018 with the following results:

Direct Data for assessing PLO# 3 at the Developing level in MUSE 601:

	I	D	C	M
Trait 1: Identify Issues			20 (83%)	4 (17%)
Trait 2: Apply relevant skills		4 (17%)	16 (66%)	4 (17%)
Trait 3: Access/integrate literature			16 (66%)	8 (34%)
Trait 4: Communication	1 (4%)	3 (13%)	16 (66%)	4 (17%)
Trait 5: Interpersonal	2 (8%)	2 (8%)	12 (50%)	8 (34%)
Trait 6: Professionalism	2 (8%)			22 (92%)

What aligned with your expectations?

Faculty was generally pleased by these results but feel that we could better encourage students to seek feedback on their writing and tools for improving inter-personal interactions on team assignments. All students were able to correctly apply and integrate some current issues and literature in the field to a proposed project within an institution. Most demonstrated competency (and in many cases mastery) of professional communication, interpersonal skills and professionalism, although not all were punctual with their assignment and in regard to their interactions with their classmates at the team level.

The students seem to be learning to integrate current literature and professional practice into a final project at the end of their first year of study. Some students' applications of these issues within institutional practices is remarkably sophisticated, especially in the realm of creating collections management plans and access to collections for marginalized communities (given their prior experience in MUSE 603 as described above). Yet a few others were not able to articulate a strong argument for funding on behalf of an institution because they lacked of knowledge about museum education practices (which are in fact introduced in their first semester course, MUSE 600) or, in one case, knowledge of the Native American Graves Protection and Repatriation Act (NAGPRA, which is covered extensively in the following first semester required courses: MUSE 600 and 603; and in the elective MUSE 607, Museums & the Law, also taken by many first semester students). The first lack of knowledge suggests reinstating the program's course focused on museum education (MUSE 609). The second lack of knowledge has already been addressed in the Fall 2018 curriculum by reinstating the annual workshop on NAGPRA and reinforcing curricular assignments in response.

What do you understand these results to mean?

We believe these results provide evidence that our students are committed to learning to apply needs in the field to practical products such as a grant proposal for funding and that the grantwriting assignment, although challenging, is an appropriate assignment for assessing PLO #3.

What are the implications of the data?

There has been discussion as to whether to make this assignment more fictitious in order to all the students more creative license. The data, however, implies are that we should continue to use real world case studies and funders in order to help apply skills in a real world setting.

C. Measurement Tools for assessing PLO# 3 at the Mastery level in MUSE 610: Internship Class:

Review MUSE 610/Internship course (required) - final portfolios & supervisors' feedback – as "M."

After they complete their first year of coursework, students enroll in an internship course that helps them track their progress and learning at a host site. Faculty assessed the student portfolios of their internship work, in addition to feedback provided in writing by site supervisors for 24 students (some sites hosted more than one student and thus these results only reflect 20 sites).

Direct Data for assessing PLO# 3 at the Mastery level in MUSE 610:

	I	D	C	M
Trait 1: Identify Issues			12 (50%)	12 (50%)
Trait 2: Apply relevant skills			12 (50%)	12 (50%)
Trait 3: Access/integrate literature				24 (100%)
Trait 4: Communication	1 (4%)			23 (96%)
Trait 5: Interpersonal				24 (100%)
Trait 6: Professionalism				24 (100%)

What aligned with your expectations?

The students performed an impressive amount of work at their internship sites, as demonstrated by their portfolios and they were able to analyze their work at their host institution in regard to larger issues about the field covered during their first year of study in the program. Even more impressively, the supervisors uniformly rated the students very highly in regard to their communications, punctuality and professionalism as well as knowledge of current literature. Nearly every host institution (with only three exceptions) offered students either extensions of their internships or paid work after the completion of their internships. We were very pleased by these results even though we were also challenged in that only 50% of the supervisors assessed students’ skills and ability to identify issues relevant to a specific workplace at the mastery level.

What do you understand these results to mean?

We believe these results provide evidence that our students are mastering skills essential for professional behavior in a way that helps them succeed in internships with the very positive result of attaining either paid employment or a continued relationship with the organization-at-hand.

What are the implications of the data?

The fact that half of the supervisors did not rate the students’ skills to be at a mastery level indicates that the internship is an essential stepping-stone to advancing classroom learning into professional mastery. This said, we are committed to keeping an even balance between the academic and practical sides of the curriculum.

Final Results of AY 2017-18 Assessment: The assessment of PLO# 3 across the three courses taken in progression in the program (Semester 1, Semester 2, and Semester 3) shows that the students are effectively being introduced to professional patterns of behavior and practice in all types of museums in their first semester in the program, and that they build upon these skills from the “developing” to the “mastery” levels in diverse curricular settings and skills-based course as they progress through the sixteen-month program

curriculum. While the majority of our students enter the M.A. program with substantial professional experience in the museum field, 33% come directly from their undergraduate degrees and have less professional experience, and this differential was apparent in assessing PLO#3 given its focus on professional patterns of behavior and practice. In certain cases, we were reminded of the value of particular elective courses that should be reinstated (such as MUSE 609, Museum Education Practicum) to ensure competency in students' understanding of professional practices in the field of Museum Education. Our required foundational course MUSE 600 (Museum Studies: History/Theory), for which we did not assess for PLO#3 (but it is taken in their first semester of the program and also introduces professional skills), already includes a full session of readings from Museum Education theory and practice along with a site visit with an extensive meeting with a variety of staff members in Museum Education. We might reconsider how that course curriculum, which also introduces students to a variety of museum careers and professional practice, could include a measurable assignment for PLO#3.

Closing the Loop: In AY2019-20, MUSE faculty will continue to refine the curriculum after we have had a chance to process the recommendations from our very first Academic Program Review in Spring 2019. We plan to meet as a faculty, and also meet with the Dean's office, to discuss the reviewer's recommendations on possible changes to our Curriculum. Following this discussion, we will revise our Curricular Map and possibly the progression of courses taken throughout the sixteen-month program to ensure that the students have ample opportunities in all of their courses to develop academic and professional skills. We will also make a plan to assess PLO#1, which we have not yet done, in next year's report for AY2018-19. Finally, following the Academic Program Review we will reassess our assessment methodology. We would like to consider new strategies for assessment that include online rubrics embedded in Canvas, which some of our faculty use in their courses, as they may be more effective for measuring our PLOs for courses taught by multiple faculty members. This will allow us to incorporate assessment more directly into existing course assignments so that we can capture more data with less effort.

IV. PROGRAM AND DEPARTMENTAL GOVERNANCE

The Museum Studies Program meets regularly during the semester, usually once a month. All full-time and part-time faculty members and staff are invited to attend these regular meetings. The meetings are run by the Academic Director, and the Program Assistant records minutes that are circulated to all members of the Museum Studies full- and part-time faculty and staff. In addition, members of the full-time faculty attend monthly meetings of the Department of Art + Architecture, and some sit on larger governing bodies such as the Arts Council and the College Council in the College of Arts & Sciences. While the Department of Art + Architecture operates in accordance to the departmental By-Laws, the Museum Studies does not yet have its own By-Laws. This is something we are interested in developing as a means to clarify governance of the program. In addition, we are interested in possibly organizing an Advisory Board comprised of local museum and other professionals as well as trustees of the university who are patrons of the arts and local

museums who can lend support to the program. We envision that such a board would be helpful in reaching our goal of formalized USF institutional partnerships with major local museums (Fine Arts Museums of San Francisco, San Francisco Museum of Modern Art, California Academy of Sciences, Asian Art Museum, Exploratorium, Oakland Museum). Such “partner” relationships could include both paid and unpaid internships, student memberships, joint research projects and teaching opportunities. Relations among faculty are collegial and professional, although there are varied opinions on to how to best navigate the balance between theory and practice throughout the curriculum.

V. FACULTY

A. Demographics

Full-time Faculty

At present, there are four tenured or tenure-track professors who teach in both the Museum Studies and Art History/Arts Management Programs:

Professors (tenured): Birnbaum

Associate Professors (tenured): Lusheck

Assistant Professors (tenure-track): Dennis, Fraser

In addition, we have one full-time faculty member who teaches one course in the Museum Studies Program (Exhibition Design) who is based in the Design Program of the Department of Art + Architecture: Stuart McKee, Associate Professor.

We also have one full-time faculty member who has taught one course in the Museum Studies Program on a rotating, bi-annual basis (Curatorial Practicum) and is Chair of the International Studies Programs: John Zarobell, Associate Professor. Since becoming Chair of the International Studies Program, Zarobell is unable to teach in the MUSE program but serves as a second reader on occasional capstone projects.

We have one full-time staff member, Marjorie Schwarzer, Administrative Director, who has regularly taught two-to-three courses per year in the Museum Studies Program (Cultural & Financial Management; Internship; Capstone).

Adjunct Faculty

The Museum Studies Program, like most graduate programs in this field, relies heavily on adjunct professors. We typically have two or four adjuncts teaching for us each semester. Paloma Añoveros, Stephanie Brown, and Karren Shorofsky have taught regularly in the program since its inception; Stephanie Brown also had an additional part-time role titled Program Consultant (what is administratively termed a “Non-Teaching Assignment”; i.e., not a staff position, supporting internship placement and admissions), however she left USF in December of 2018 Karren Shorofsky has taken over some of this role (with a title of Program Consultant and Adjunct Professor) Fraidy Aber has been teaching the Museums & Social Justice course on site at the Contemporary Jewish Museum, where she serves as Constance Wolf Director of Education and Civic Engagement, for the past three years. See below for full biographies of our faculty.

Full-Time Faculty Workload and the Curriculum

Right now, the number of full-time faculty in the Museum Studies Program cannot deliver the breadth of classes we should be offering students. As previously noted, there aren't

enough of us, and virtually every faculty member also contributes to other programs. We often have to compromise departmental offerings, providing too few courses and staffing courses with adjunct faculty.

Full-time Faculty contribute to and teach in other programs in addition to Art History/Arts Management:

Paula Birnbaum: Teaches in Gender & Sexualities Studies and Swig Jewish Studies and Social Justice Minor Programs

Nathan Dennis: Teaches occasionally in the Saint Ignatius Institute

Karen Fraser: Teaches in the Honors College, Asian Studies and Master of Arts in Asia Pacific Studies Programs

Kate Lusheck: Serves as Faculty Chair (2018-20) of the Honors College and teaches in that program; also teaches occasionally in the Saint Ignatius Institute

The teaching load is 9 courses over 4 semesters (2/2/2/3) except for those directing programs or chairing departments, who receive a reduced teaching load (4 units per semester). The course selection for Museum Studies M.A. candidates is generally small, however this is also linked to enrollment limits. That said, to offer the most pedagogically effective program, certain classes such as the project-based Curatorial Practicum caps at 12 students. Ideally, core classes such as Museum Studies: History/Theory and Collections Management should be split into two sections of approximately 12 students each (we did this for the first time in Fall 2018), in order to give students the attention they need on research and writing skills. In the case of the Collections Management course, site visits to small museum storage areas are best facilitated by smaller groups and so this course also has run in two sections of approximately 12 students each since Fall of 2017.

B. Teaching

Course assignments are driven by the Program's needs and faculty areas of expertise. Since the latter are divergent, there are rarely conflicts, though should conflict arise, seniority of the faculty and/or the course taught becomes the determining factor. After staffing courses with full-time faculty and teaching staff, any other gaps are filled by adjunct faculty. The Program's consensus is to maximize the use of full-time faculty, however we are faced with the need to balance teaching schedules in other programs such as Art History/Arts Management and the new Honors College.

In addition to their work in other programs, our full-time and adjunct faculty typically teach the following courses in Museum Studies:

Full-time Faculty

Paula Birnbaum: Museum Studies: History/Theory; Curatorial Practicum

Nathan Dennis: Cultural Heritage and Globalism

Karen Fraser: Museum Studies: History/Theory

Kate Lusheck: Curatorial Practicum; Museum Studies: History/Theory

John Zarobell: Curatorial Practicum

Adjunct Faculty

Fraidy Aber: Museums and Social Justice

Chris Alexander: Museums & Technology Practicum

Paloma Añoveros: Collections Management and Preservation

Stephanie Brown: Museum Studies Internship Course; Capstone Course (2013-18)

Stuart McKee: Exhibition Design Practicum

Sherry Nevins: Museums & Technology

Marjorie Schwarzer: Cultural & Financial Management (team-taught with Tulskey);

Museum Studies Internship Course; Capstone Course

Karren Shorofsky: Museums & the Law; Museum Studies Internship Course

Steven Tulskey: Cultural & Financial Management (team-taught with Schwarzer)

*Note: we are in transition on identifying new faculty to teach our Museum Education class (formerly taught on-site at the de Young Museum by Sheila Pressley, Director of Education and Emily Jennings, Associate Director of Education, Fine Arts Museums of San Francisco).

C. FACULTY RESEARCH / PROFESSIONAL BIOGRAPHIES

Fraidy Aber, Affiliate Professor, Museum Studies.

Fraidy Aber is the Constance Wolf Director of Education and Civic Engagement at The Contemporary Jewish Museum where she oversees school, teacher, teen, family, access and public programs helping realize the Museum's mission to engage people of all ages and backgrounds in exploring Jewish culture, history, art, and ideas. Award winning programs include 2014 Excellence in Education Award from California Association of Museums for the Museum's citywide student bookmaking competition, Access Programs recognition from Support for Families of Children with Disabilities, and a 2016 published case study from the Wallace Foundation on family engagement. Fraidy created the Museum's JET Teacher Institute, as well as the Zim Zoom Family Room. She has formally served as Executive Director of the Vail Symposium in Colorado and Director of Education and Public Programs at Hudson River Park in New York City. Fraidy holds a Bachelor's in Biology from Cornell University.

Paloma Añoveros, Adjunct Professor, Museum Studies.

Paloma Añoveros is an Arts Management consultant specializing in strategic planning and management in Museum Collections and Exhibitions at the national and international levels, in both non-profit and for-profit environments. She has been associated with USF's Art + Architecture Department as guest lecturer since 2009 and as an adjunct professor since 2012. Paloma led the Collections Specialty in the Museum Studies program at JFK University from 2002–09. She is also a specialist in the preservation of cultural patrimony in Latin America and lectures publicly on this subject. Paloma holds a BA in Art History from *Universidad Complutense*, Spain, a graduate degree in Conservation from *Escuela Superior de conservación y restauración de bienes culturales*, Madrid, Spain, an MA in Museum Studies from JFK University, and has completed post-graduate work at the Strauss Center for Conservation, Harvard University.

Chris Alexander, Adjunct Professor, Museum Studies.

Chris Alexander is currently the Digital Media Manager at Stanford's Cantor Arts Center where he is overseeing the current website redesign, as well as social media strategy and other technology based projects. He comes to University of San Francisco with close to 20 years of wide-ranging museum experience. Previously, Chris was the Manager of Projects and Implementation at zetcom (maker of MuseumPlus) and Program Director at Toura where he worked closely with museum clients like Getty, Art Institute of Chicago, and the British Library to provide training and implementation strategy for Toura's web-based Mobile App Producer. In the past, he worked for 14 years at the San Jose Museum of Art (SJMA) as Manager of Interactive Technology and Assistant Registrar. He has a Masters of Fine Arts in Visual Art from San Jose State University and is certified in web design.

Over the years, Chris has created digital content for interpretive and marketing initiatives; worked with and developed several web-based services; managed collections management systems; and built various mobile guides and applications. In 2008, he developed a first of its kind iPod Touch/iPhone tour at the SJMA that utilized the museum's Wi-Fi network to deliver an audio/video tour through the Mobile Safari Web Browser. Chris has spoken at

many conferences including Museums and the Web, American Association of Museums (AAM) and the Tate Modern's handheld conference *Audiotours to iPhones*. He is also the recipient of two Muse Awards from the AAM's Media and Technology Committee.

Paula Birnbaum, Professor and Academic Director.

Paula Birnbaum is the Academic Director of the Museum Studies Master of Arts Program and Professor of Art History and Museum Studies at USF. She is a specialist in modern and contemporary art and holds a doctorate in Art History from Bryn Mawr College. Professor Birnbaum is a former Fulbright Scholar and fellow at the Institute for Research on Women and Gender at Stanford University. Birnbaum's research focuses on modern and contemporary art in relationship to gender and sexuality, as well as institutional and social politics in museum exhibitions. Her publications contribute to feminist scholarship within the fields of art history, museum studies, gender studies, European studies, Jewish studies, and cultural studies. She has lectured internationally, with recent presentations at the University of Johannesburg (2018), the Galerie nationale du Jeu de Paume, Paris (2017) and Tel Aviv University (2017), the 34th World Congress of Art History, Beijing (2016).

Birnbaum has completed two books: *Women Artists in Interwar France: Framing Femininities* (Ashgate/Routledge, 2011), and a co-edited anthology with Anna Novakov, *Essays on Women's Artistic and Cultural Contributions 1919-1939* (Edwin Mellen). A new book, *Chana Orloff: A Modern Woman Sculptor of the School of Paris*, is forthcoming with Brandeis University Press. In 2014 Professor Birnbaum received the University of San Francisco, Faculty Union (USFFA) Distinguished Research Award, and in 2008 she received the Distinguished Teaching Award. She teaches a variety of classes including: graduate courses, Museum Studies - History and Theory and Curatorial Practicum, as well as undergraduate courses in Modern and Contemporary Art, European Art 1900-1945, Women and Art, and new courses on Israeli and Palestinian Art and Modern Art and Trauma. Birnbaum enjoys working with students on exhibition projects in USF's Thacher Gallery, and has supervised student internships since 2003 with educators from Bay Area Museums including the Fine Arts Museums of San Francisco, SFMOMA, the Contemporary Jewish Museum, among many others.

Stephanie Brown, Program Consultant and Adjunct Professor (left USF in December 2018 for the position of Program Coordinator and Senior Lecturer in the Johns Hopkins University Museum Studies online program).

Professor Brown has worked in museums as an executive director, curator, historian, and archivist. Her work has ranged from designing and implementing collections plans to curating exhibitions to institutional strategic planning. In addition to teaching at USF, Prof. Brown consults for museums, most recently working with the Haggin Museum as guest curator for the reinstallation and reinterpretation of its permanent art collection, and with the San Francisco National Maritime Historical Park on strategic planning. She is currently the co-chair of the American Alliance of Museums' Committee on Museum Professional Training and sits on the California State Parks Transformation Team's Cultural Resources Committee.

Brown has taught and lectured at institutions around the country, including Long Island University, the San Jose Museum of Art, Stanford University, and the U.S. Department of State's Bureau of Educational and Cultural Affairs. Her professional and academic interests include museology, the history of collecting and museums, material culture studies, and public history. Previously, she was on the Museum Studies faculty at Johns Hopkins University, where she was the recipient of the Advanced Academic Programs Excellence in Teaching Award. Prof. Brown also served as Executive Director of the Chevy Chase Historical Society in Chevy Chase, Maryland, and Associate Curator for American Material Culture and Historian at Hillwood Estate, Museum and Gardens in Washington, D.C.

Nathan Dennis Assistant Professor, Art History and Museum Studies.

Nathan Dennis specializes in ancient Roman and medieval art and architecture, particularly of the Mediterranean and Near East, including the material and visual traditions of Western Christian, Byzantine/Eastern Orthodox, Jewish, and Islamic cultures. He received his PhD in the History of Art from Johns Hopkins University, he is a Fellow of the American Academy in Rome, and he has held a number of fellowships for art historical and archaeological research in Western Europe, North Africa, and the Balkans and Eastern Mediterranean.

Nathan Dennis is currently writing a book monograph on the role of paradise in early Christian baptism and the design of baptismal space, titled *Paradise Regained: Reconstructing Eden in the Early Christian Baptistry*; and he is working with the University of Notre Dame on a large international project, titled *Baptisteries of the Early Christian World*, which will eventually culminate in a book manuscript and the first online searchable database for archaeological and art historical data on early Christian baptism. In addition to book-length projects, Nathan is currently working on several art historical and archaeological projects related to late Roman and early Christian North Africa, the importation of Eastern saints and their icons in early-medieval Rome, and Christian-Islamic relations in the art of medieval Egypt. He frequently works with scholars and organizations in marginalized areas of the Mediterranean world to develop strategies to protect, promote, display, and publish archaeological and art historical heritage that is under threat from geopolitical instability or socioeconomic inequality.

Karen M. Fraser, Assistant Professor, Art History & Museum Studies; Faculty Director, College of Arts & Sciences, University Scholars Program.

Karen Fraser earned her PhD from Stanford University, where she studied both traditional Japanese art and the history of photography. Her research focuses on modern Japanese visual culture, with particular interest in Japanese photography from ca. 1860 through the 1930s, cross-cultural interactions and influences between Asia and the West, gender issues, and museum and exhibition history. She has presented her research widely at academic and museum venues in the United States and abroad, including Australia National University, the Asian Art Museum in San Francisco, and the British Museum, and her recent publications include articles and reviews on a variety of topics in 19th and early 20th century Japanese photography as well as the monograph *Photography and Japan* (2011). Professor Fraser has been awarded grants from a number of international organizations,

such as the Japan Foundation, the Sainsbury Institute for the Study of Japanese Arts and Cultures, the Association for Asian Studies, and the Stanford Institute for International Studies. She is currently working on two main research projects: one exploring transnational dialogues between early twentieth-century Japanese pictorial photographers and their counterparts in the United States and Britain, and the second examining various conceptualizations of photography as a “new media” in nineteenth-century Japan. An ongoing investigation of Japanese women’s attitudes towards and experiences with photography in the Meiji and Taisho eras (1868-1926) is another current research interest.

Prior to coming to USF, Prof. Fraser held academic appointments as Assistant Professor of Asian Art in the Department of Art and Art History at Santa Clara University; Visiting Scholar at the Institute of Comparative Culture, Sophia University, Tokyo; Robert and Lisa Sainsbury Research Fellow at the School of Oriental and African Studies (SOAS), University of London; and Visiting Assistant Professor in the School of Art & Art History at the University of South Florida. Her other professional activities include serving as the Japan editor for Brill Publishing’s *Photography in Asia* series. Her extensive teaching experience encompasses survey and upper-level courses covering both traditional and modern Asian art; cross-cultural encounters between Asian and Western art; museum history and practice; the second half of the Western survey; and study abroad courses in Paris exploring the rich history of Parisian museums. As part of her teaching practice she has worked with students to organize several exhibitions of Japanese woodblock prints, and has facilitated intern placements at a number of Bay Area arts organizations.

Nell Herbert, Gallery Manager, Thacher Gallery.

Nell Herbert is a museum and arts administration professional currently serving as the Gallery Manager at the University of San Francisco’s Mary and Carter Thacher Gallery. At Thacher, Nell contributes to a wide range of art exhibitions that feature California-based artists and collections. Her focus is on exhibition development and curation, publicity and community outreach, and program development. In addition to her role at the gallery, Nell is also an Adjunct Professor at USF’s Art History/Arts Management Program, for which she teaches the Thacher Gallery Practicum course. Nell holds a Master’s degree in Museum Studies from the University of San Francisco and a Bachelor of Arts degree in Art Studio from the University of California, Davis.

Catherine (“Kate”) Lusheck, Associate Professor, Art History & Museum Studies; Program Director, Art History/Arts Management.

Catherine Lusheck is a specialist in early modern European art and works on paper and teaches courses in Renaissance and Baroque art, museum studies history and theory, and curatorial practice. Professor Lusheck received her PhD in the History of Art from the University of California Berkeley in 2000. Her research interests include the art of Peter Paul Rubens (Flemish, 1577-1640), Renaissance humanism and the classical tradition, and early modern drawings culture. She has presented her research in the U.S. and abroad, including at the annual conferences of the Renaissance Society of America and the College Art Association. Her most recent talks include "Rubens's Graphic Distillations" delivered at the *Marginal Drawing Techniques in Early Modern Europe* conference at the Zentralinstitut für Kunstgeschichte in Munich (November 2018), and "Rubens and the

Artistic Valorization of Mental Labor" to be delivered at a three-day international conference on *Rubens in Italian Culture, 1600-1608* in Rome (December 2018).

Lusheck has received research fellowships from the Center for Advanced Study of the Visual Arts (CASVA) in Washington, D.C., the Jesuit Foundation, the National Endowment for the Humanities, and the Belgian-American Foundation in New Haven/Brussels. Prior to completing her PhD, she spent year-long curatorial fellowships in the drawings departments of the J. Paul Getty Museum and the Metropolitan Museum of Art. In addition to curating numerous single-vision and collaborative exhibitions, Lusheck was once a fine art specialist at Bonham's and Butterfield's Auction House in San Francisco, and Associate Curator of the Crocker Art Museum before returning to teaching in 2005. Since joining the full-time faculty at USF in 2010, she has received the University Distinguished Teaching Award (2013), and recently published her monograph, *Rubens and the Eloquence of Drawing* in Routledge/Ashgate's *Visual Culture and Early Modernity* series (2017). Her current research involves questions of emulation and artistic longevity in early modern drawings culture. Her most recent essay, "Leonardo's Brambles and their Afterlife in Rubens's Studies of Nature," is forthcoming in Brill's series: *Leonardo Studies*, vol. 2, eds. Constance Moffatt and Sara Tagliagamba. She recently served as Professor Birnbaum's sabbatical replacement in the position of Academic Director of MUSE (2017-18), and currently serves as an inaugural Faculty Chair in the new USF Honors College (2018-20).

Stuart McKee, Associate Professor of Design.

As an environmental graphic designer, Stuart has designed exhibition typography for the J. Paul Getty Center in Los Angeles; the Rock and Roll Hall of Fame and Museum in Cleveland (as Senior Graphic Designer for the Burdick Group; San Francisco); and the United States Pavilion at the 1992 World's Fair in Seville, Spain (as Senior Graphic Designer for Staples & Charles Ltd; Washington, DC). As a print designer, Stuart has designed publications for the MIT Press, Princeton Architectural Press, Chronicle Books, the University of Hawaii Press, the Office of the Chief Architect, and the National Science Foundation. He has received recognition for these projects from the Industrial Designers Society of America (IDSA), the American Institute of Graphic Arts (AIGA), and the Society of Environmental Graphic Designers (SEGD). In 2007, Stuart was awarded a generous "Ideas That Matter" grant from Sappi Fine Paper to propose, design, and produce a publication to service the San Francisco non-profit organization Visual Aid.

Stuart is active as a design researcher and writer. Stuart is currently preparing a book-length manuscript titled *Printing and the Pursuit of Native Enlightenment 1750–1850* that examines how British and American colonial printers informed the native encounter with Western civilization during the early nineteenth century. This project is a study of the ways in which the importation of printing technology and the training of indigenous printers became a resource for the deposition of Western knowledge among colonized peoples. In 2017, Stuart curated and designed an exhibition of publications relevant to this project for the university's Donohue Rare Book Room. The bulk of Stuart's previous research examines the ways in which contemporary design artifacts represent their users and inform their cultural identities. His publication record includes papers for the journals *Inform*,

Visible Language, and the *AIGA Journal of Graphic Design*, and research articles for the magazines *Print*, *Eye*, and *Emigre*. He has presented research papers at two AIGA national conferences, *The Power of Design* conference in Vancouver in 2003, and the *America: Cult and Culture* conference in Las Vegas in 1999 and a variety of international conferences. In 2012, Stuart collaborated with Professor Anne Bush of the University of Hawaii to propose and develop the international conference *Geographics: Design, Education and the Transnational Terrain* in Honolulu, HI and served as co-editor for the conference papers published on *Iridescent*, the ICOGRADA journal.

Sherri Nevins, Adjunct Professor, Museum Studies.

Sherri Nevins is the Executive Producer at Stimulant and a creative technologist working primarily to create gesture and touch-based interactions for museums and healthcare. She earned a BA in Anthropology from UC Santa Cruz followed by a MA in Exhibition Development and Design from San Francisco State. Her interest in human motivation drives her passion for storytelling and desire to create meaningful user experiences. Formerly a producer and writer for Antenna International, Sherri's projects won seven industry awards for outstanding interpretation and user experience design in digital media. Her clients include SFMOMA, Calvin Klein, Ralph Lauren, Sony, LACMA, and New Orleans Museum of Art. She directed and recorded top celebrity talent, including Vanessa Williams, Willie Mayes, and Pierce Brosnan.

Marjorie Schwarzer, Administrative Director.

Marjorie Schwarzer has served on the faculty and as Administrative Director for USF's Museum Studies program since 2013. From 1997 - 2011, she was professor and chair of the Museum Studies program at John F. Kennedy University. She has also held leadership positions at the Boston Children's Museum, Chicago's Museum of Science & Industry, and the Chicago Children's Museum. Her consulting and academic work has focused on how museums articulate and resolve the tensions between mission-oriented social justice work and the marketplace and the untenable economic, racial and gender inequity in the cultural sector.

She has published over 50 articles, chapters and reviews for a wide variety of publications, including *Museum*, *Curator* and the *Journal of Museums and Social Issues*. She has also keynoted museum professional conferences throughout the United States and in Japan, China, Germany and the United Arab Emirates. Her award-winning book, *Riches, Rivals and Radicals: One Hundred Years of Museums in America* (AAM Press, 2006) was the basis for an eponymous PBS documentary and is currently being revised for a third edition. She has served on many museum professional and editorial boards and recently received a Lifetime Achievement Award for Leadership in the museum field from the Western Museums Association. She holds a BA in Art History and French from Washington University and an MBA from University of California, Berkeley.

Glori Simmons, Director, Thacher Gallery.

Glori Simmons is an arts administrator, educator, and writer who has helped organize over 100 exhibitions. She holds a B.A. from the University of Washington, a M.F.A. from the

University of Michigan, and was the recipient of the prestigious Stegner Fellowship in fiction at Stanford University. Since being promoted to the role of director in 2015, she has overseen and co-curated major exhibitions featuring works from community leaders and up-and-coming artists, including *Something from Nothing: Art and Handcrafted Objects from America's Concentration Camps* in collaboration with the National Japanese American Historical Society (Aug. 21-Nov. 15, 2018); *Once Upon A Time: Jamil Hellu* (Sept. 6-Oct. 23, 2016); *Interwoven: Native California Basketry Arts from the Missions Forward* with Christina Foss (Aug. 24-Nov. 11, 2015); and *Dobles Vidas: Folk Art from The Mexican Museum with The Mexican Museum* (Aug. 18-Dec. 12, 2014). With a dedication to museum education, visitor engagement, and cross-disciplinary programming, she has implemented an expansion in the gallery's academic collaborations with Museum Studies, Art History/Arts Management, Design, and many other departments across the College of Arts and Sciences. She presents to classes on a range of topics, oversees internships and student training opportunities, and has taught exhibition practicum and internship courses to undergraduates.

In addition to her work in the gallery, Glori Simmons is an award-winner writer and the author of two story collections (*Carry You*, Autumn House Press, 2018 and *Suffering Fools*, Willow Springs, 2017) and a book of poems, *Graft* (Truman State University Press, 2002). She has taught creative writing and read from her work throughout the Bay Area.

Karren Shorofsky, Program Consultant and Adjunct Professor.

Karren Shorofsky is an attorney and art historian who has spent most of her career focused on legal and ethical issues related to the arts, emerging technology, and museums and other non-profit institutions. She holds a B.A. in Art History from Brown University, a J.D. from Yale Law School and an M.A. in Art History from San Francisco State University. After working with the General Counsel of the Museum of Modern Art in New York City, Karren practiced at major San Francisco law firms for more than a decade, where her clients included museums and other arts organizations. She has served on and headed boards of arts and education non-profits for many years. Karren has written and spoken widely on intellectual property and new media law at technology and museum conferences around the country.

Karren is currently an Adjunct Professor at USF's Graduate Program in Museum Studies, where she created and teaches the yearly "Museums and the Law" course. Karren is also an Adjunct Professor at USF's School of Law, where she created and teaches the "Art Law" seminar course. Her specific area of interest is in the intersection of art, museums, law and ethics. She has lectured widely on these topics and consults with educational and arts organizations on related issues.

Steven H. Tulsky, Adjunct Professor.

Steven H. Tulsky, Principal of the Benometrics Consulting Group, is a contract Chief Financial Officer and advisor to nonprofit organizations, with expertise in financial management, planning, analysis, strategy, and operations. His career has encompassed over 35 years of experience as a financial professional. Prior to focusing on the nonprofit sector, he held positions as Chief Financial Officer, Director of Finance, Treasurer, and Assistant

Treasurer of large, medium, and small public and private firms. For over twenty years Mr. Tulsy has been teaching Nonprofit and Corporate Finance to graduate and undergraduate university students, as well as to attendees at social-sector workshops. He currently serves on the boards of two nonprofit organizations, and was previously president of two other organizations including a 500-family membership community. He received his Bachelor of Arts degree from Duke University, and his Master of Business Administration from the University of North Carolina at Chapel Hill.

John Zarobell, Associate Professor, International Studies; Department Chair of International Studies at the University of San Francisco.

John Zarobell formerly held the positions of assistant curator at the San Francisco Museum of Modern Art and associate curator at the Philadelphia Museum of Art. He is a regular contributor to the *San Francisco Art Quarterly (SFAQ)* and the online journal *Art Practical*, has written for numerous exhibition catalogues and has published in *Art History*, *Nineteenth-Century Art Worldwide*, and the *Berkeley Review of Latin-American Studies*. His book, *Empire of Landscape* (2010) was published by Penn State Press, and *Art and the Global Economy* (2017) was published by University of California Press.

D. Service

Faculty members in Museum Studies Program do an extraordinary volume of service for students, the program, the department, university, the profession and wider community. While this section focuses on the service activities of the tenured and tenure track faculty, it also includes select service by the Administrative Director and a few members of the adjunct faculty. Please see full Curriculum Vitae for full accounts of each faculty member's service contributions.

Select Service to the Program and Department

Birnbaum and Lusheck both have contributed significant leadership roles to both the Museum Studies M.A. and Art History/Arts Management B.A. programs. Birnbaum is the founding Academic Director (2013-present) of the MUSE Program and founding Program Director of the ARTM program (2003-14), and served as Chair of the Department of Art + Architecture (2005-2008). Lusheck is the current Program Director of the ARTM Program (2014-present), and led the 2016 Academic Program Review for ARTM. She is also a founding member of the Full-time Faculty Committee M.A. in Museum Studies (for program planning and development, curriculum, evaluation, gallery relations issues etc., 2013 –present), and served as Birnbaum's sabbatical replacement in the position of Acting Academic Director of MUSE (2017-18). Fraser has also contributed service to the Department by preparing assessment reports for the ARTM program. All four full-time faculty members (Birnbaum, Dennis, Fraser and Lusheck) advise students, both formally and informally, on course and internship planning and post-graduation plans in both programs, and engage in curriculum development. Birnbaum, Fraser, Lusheck and Schwarzer have all served as faculty advisors to the Museum Studies Graduate Student Association (MSGA), with Schwarzer serving as the founding faculty sponsor and advisor (2013-14), and Fraser presently finishing up a two-year term (2017-18). Lusheck served as

the founding faculty sponsor and advisor for the Art History Student Association (AHSA) (2015 –2018), and Dennis has just taken over this role, which includes external outreach to area museums, galleries, non-profits, artists, collectors and other institutions to build informal partnerships, student internships, and exhibition possibilities. Birnbaum and Lusheck have chaired and served on numerous search committees both inside and outside of the Department. Schwarzer chairs the Museum Studies Admissions committee, and all four full-time faculty have served on that committee, in addition to Stephanie Brown, former part-time faculty member and Program Consultant. Birnbaum, Dennis and Lusheck all have served as the Principal coordinator of the Annual Bay Area Undergraduate Art History Research Symposium at the de Young Museum, with Dennis most recently taking on this important leadership role (2017–Present). Birnbaum co-founded the symposium in 2010, representing USF with colleagues from Dominican University, Mills College, Santa Clara University and St. Mary’s College; more recently Mills College, San Francisco State University, San Jose State University, Sonoma State University, Stanford University, UC Berkeley and UC Davis have joined the symposium. Lusheck has mentored 8 student presenters in the symposium since 2010.

Select Service to the College

Both Birnbaum and Lusheck have served on the College Council and the Arts Council in the College in their respective roles chairing programs, and Birnbaum chaired the Core F Committee (for Visual & Performing Arts). They also have served on the National Endowment of the Humanities (NEH Committee; Birnbaum 2003-10; Lusheck 2010-). Lusheck serves as the Inaugural Faculty Chair, USF Honors College (2018 – 2020) and also serves on the Honors College Curriculum Sub-committee. Fraser serves on the Admissions Committee, Getty Scholars program (2018). She also serves as Program Director of the University Scholars Program and is a Committee member of the Faculty Development Fund, 2018-21. Lusheck was appointed by the Dean’s office for a three-year term on the College Curriculum Committee (2016-). Birnbaum and Dennis have served as Curatorial Advisory Board Members of Thacher Gallery, and Lusheck serves as a close advisor to the Gallery staff. All faculty have served as mentors for student research paper presentations and poster presentations for Creative Activity and Research Day (CARD), and several have served on the Faculty Reader/Selection Committee for the student publication, *Writing for the Real World*. Four of Lusheck’s students have received awards for their published work in this journal. Several full-time faculty serve on advisory committees and boards for diverse minor and major programs in the College, including: Asian Studies (Fraser), Classical Studies (Dennis), European Studies (Lusheck), Gender and Sexualities Studies (Birnbaum), and Jewish Studies and Social Justice (Birnbaum). Marjorie Schwarzer represents the College of Arts and Sciences on the board of USF’s chapter of Women in Leadership and Philanthropy. We all regularly organize a wide variety of guest lectures and workshops on campus that benefit the entire College and wider university community. Birnbaum and Dennis also serve as advisory committee members for a 20-Year vision plan and capital program for the visual and performing arts at the University of San Francisco (2018–Present).

Select Service to the University

Birnbaum was invited by the Provost to serve as the Faculty representative on the Academic Affairs Committee, Board of Trustees, USF, 2014- 2016 (2-year term). She also served as a Committee member of the Dean's Task Force for Student Research and Creativity. She serves as a committee member for the Dean's Scholar Award (2018-) and served as a Committee member (elected) of the Distinguished Research Award Committee, 2015-2018. Lusheck serves on the Advisory Committee, Center for Research and Scholarly Excellence (CRASE), spring 2015 –, the Steering Committee and Student Engagement & Social Justice Subcommittees, Center for Teaching Excellence (CTE), 2014 – 2016. She also co-chaired the Faculty/Staff Giving Campaign Co-Chair for CAS, 2017 – 2018, and served on the Ignatian Faculty Forum (invited), 2016-2017. Both Birnbaum and Lusheck have served as tenure-track Faculty Mentors to numerous faculty. Fraser performed six years of significant service to Santa Clara University in her prior position in a wide variety of capacities, including: Core Curriculum Committee, Cultures and Ideas 2014-16 (Chair, 2015-16); Community Initiatives in the Visual Arts Grant Coordinator, 2014-16; Art History annual scheduling, 2012-16; Department of Art and Art History Budget Committee, 2012-14, 2015-16 (along with many more).

Select Service to the Profession

We are all dedicated to serving our profession, and many of us have taken on advisory roles at local San Francisco Bay Area museums (Asian Art Museum, Contemporary Jewish Museum, Fine Arts Museums of San Francisco, Foster Youth Museum, Haggin Museum, Judah Magnes Museum, University of California, Berkeley, Oakland Museum, and many more). Collectively, we have served as peer reviewers for numerous grants and fellowships: Israel National Science Foundation (Birnbaum and Fraser); Institute of Museum and Library Services (Birnbaum and Schwarzer); Canadian Humanities grants (Schwarzer). Most of us also serve regularly as peer reviewers for a wide variety of scholarly presses and journals for proposed manuscripts in art history and museum studies, including: Brill Publishing; Oxford University Press; Routledge Publishing; Taylor & Francis Group; *Art Journal*; *Curator*; *International Journal of Museum Management and Curatorship*; *Journal of Museum History*; *History of Photography*; *Modern Jewish Studies*; *Nineteenth-century Art Worldwide* and many more. Fraser serves as a Series Editor, Brill Publishing, *Photography in Asia* book series, Field Editor for Japan, Oxford University Press, Grove Encyclopedia of Asian Art. Schwarzer presently serves as Editorial Board member of *International Journal of Museum Management and Curatorship*, *Journal of Museum History* and *Museums and Social Issues*. Several faculty members have served recently as external program reviewers. Birnbaum served as a program reviewer for the University of North Carolina General Administration (UNCGA), Board of Governor's Licensing Team of Examiners and reviewed two programs at New York University for compliance with the state of North Carolina's Standards: the Advanced Certificate and Master of Arts Programs in Museum Studies, and the joint degree Master of Arts in Art History/Master of Science in Conservation. Schwarzer served as a program reviewer for the Museum Studies programs at University of the Arts and Indiana University/Purdue at

Indianapolis (UIPUI). Birnbaum has served as an external peer reviewer for several tenure and promotion cases (Museum Studies Program, Rochester Institute of Technology; Art History Department, University of Haifa, Israel; Department of Art, Brandeis University), and was invited by The College Board to participate in Advanced Placement Art History Faculty Colloquium, Chicago, IL (2009).

The faculty also regularly organize and chair conference panels and play important leadership roles in a wide variety of professional organizations relating to their research and professional leadership (see individual CVs). Birnbaum has served on the Committee on Women in the Arts of the College Art Association and is on the host committee for the 2019 California Association of Museums meeting. Brown serves as the current Co-Chair of the Committee on Museum Professional Training (COMPT) for the Alliance of American Museums (AAM) and previously served as Secretary of that professional committee. She was recruited as a member of the National Program Committee of AAM (2017-18). She is also active and has played leadership roles in chairing sessions at the California Association of Museums and the Western Museums Association. Dennis is an Advisory board member for *Becoming Radical? Visual Arts, Performance and Conversion in the Early Christian Initiation*, a project currently under consideration for multi-year grant funding by the European Research Council and managed by Ivan Foletti (Masarykova Univerzita, Brno, Czech Republic; and Université de Lausanne, Switzerland). He is also an active in the Archaeological Institute of America, the Association Internationale pour l'Étude de la Mosaïque Antique, the Byzantine Studies Association of North America and the International Catacomb Society. Fraser served as Treasurer of the Japan Art History Forum and is active in and regularly chairs sessions in the Japanese Art Society of America, the Asian Studies Conference Japan, and the Association for Asian Studies. Lusheck has served as a Special Session Chair of the Northern California Art Historians Association at the annual meeting of the College Art Association and has chaired sessions at the Renaissance Society of America. Schwarzer recently received a Lifetime Achievement Award for Leadership in the museum field from the Western Museums Association, an organization for which she previously served on the board and has chaired various program committees. She is also active and has played leadership roles in the American Alliance of Museums and the California Association of Museums. Schwarzer and Brown also recently served on the Cultural Resources Committee of the California State Parks Transformation Team.

Select Service to the Community

The Museum Studies faculty think of our community in global terms, and our “service” has been commensurate with that vision (see CVs for individual biographies). Our writing is often global in nature and we tackle a wide array of subjects relating to community in our work. Most of us work with a wide variety of local museums and nonprofits in the San Francisco Bay Area and have been very involved with local arts, environmental, history and science organizations in the Bay Area. Some of us have helped with political campaigns and causes, and also volunteer for a number of environmental, animal rights, adult literacy and other educational programs and services. Some also have volunteered

and played leadership roles in various capacities at local elementary, middle and high schools.

E. RELATIONSHIP TO OTHER DEPARTMENTS AND PROGRAMS

As noted above, the Museum Studies Program collaborates well with the undergraduate Art History/Arts Management program, as well as all of the other programs in the Department of Art + Architecture. In particular, Stuart McKee serves as a bridge to the Design Program with his Exhibition Design Practicum course serving students from both MUSE and Design. Tanu Sankalia, Associate Professor of Architecture and Community Design and Chair of the B.A. Program in Urban Studies gives a regular lecture on museum architecture in the Museum Studies: History & Theory course (MUSE 600) and informally advises student research papers relating to museum architecture. In addition, the program collaborates regularly with a wide variety of other programs and departments. Members of our department teach in or are affiliated with Asian Studies, Asian American Studies, Masters of Asia Pacific Studies, Classical Studies, European Studies, Gender/Sexualities Studies, International Studies, Jewish Studies and Social Justice, the Honors College, and the St. Ignatius Institute. So through a number of venues, we interact with other programs quite often. Museum Studies regularly co-sponsors College-wide events like the annual Critical Diversity Studies Forum, the Human Rights Film Festival, and the Global Women's Rights Forum.

V. STAFF

The Program is supported by a full-time Administrative Director, Marjorie Schwarzer, whose job also includes teaching two courses per academic year. With Paula Birnbaum, the Academic Director, Schwarzer supervises support staff and office operations for the Program and provides assistance and support to faculty. Her portfolio includes initiating, developing and overseeing all marketing (regional, national, international) and admissions-related publications and outreach materials including the Program's Blog which will be discussed below. She represents the program at informational meetings, open houses and graduate college fairs as well as regional and national museum studies meetings (with Academic Director and other faculty, as available) and actively monitors trends in the museum studies field. She corresponds and meets with prospective students and applicants who visit the University and facilitate all arrangements for their visit. Schwarzer manages the recruiting process and supervises the processing and evaluation of graduate applications. This includes leading the Admissions Committee in the admissions process including interviewing applicants and determining systems for evaluating application materials, making admissions recommendations, corresponding with potential candidates and newly admitted students, and tracking and disseminating scholarship and financial aid resources.

While the Museum Studies Program also benefited from the support of a three-quarters-time Outreach Coordinator for the first four years (who also supported other programs in the Department of Art + Architecture), we were very heavily impacted when that position was discontinued in June of 2018. Since that time, Schwarzer along with the former Program Consultant, Stephanie Brown, manages the operational aspects of the Graduate Internship program. Students first meet with their full-time faculty advisors in the fall semester, and then Schwarzer and Brown run an orientation to the summer internship program and advise and assist students with securing internship placements, building and maintaining contacts with internship sites. Schwarzer also manages alumni tracking and alumni services for program in collaboration with Office of Alumni Relations and is planning our first reunion in February 2019 to coincide with our fifth anniversary of the program. The Administrative Director also supports career counseling to students and alumni and coordinates student-centered events, including lectures, student-faculty socials and other related on- and off-campus activities.

Currently, we have one Program Assistant, Sarah Schweitzer, who has been with us in Museum Studies for three years. Sarah has a Master of Arts in Arts Leadership from Seattle University and has fifteen years of experience working in academic administration. She assists faculty with course and administrative requests and provides support for Museum Studies students, programs and events. These include our annual Orientation and guest lectures and workshops, for which she arranges travel, hotel accommodations, catering and supplies, room reservations for guest talks, and publicity. Schweitzer also offers support to the officers of the Museum Studies Graduate Student Association and their faculty advisor (Fraser, 2018-19) in some of the logistics of the annual Speaker series. She also helps in creating and distributing flyers and brochures for our numerous programs and workshops throughout the year, as well as our final Capstone Presentations held in December just prior

to the winter graduation. She also sends out a weekly newsletter to all students and faculty in the program and wider Department of Art + Architecture to inform them of upcoming special events, department information, and volunteer and other opportunities.

This year, Sarah supervises a student assistant, Hannah Kahn, to help with administrative and design tasks relating to the Museum Studies Program (as well as the other undergraduate programs that Sarah supports). Marjorie Schwarzer also has intermittently supervised a student assistant dedicated to the program, working approximately 8-10 hours per week, however at this time we do not have such a student employee. One potential project for a Student Assistant supervised by Sarah is to build a robust database of regional, national and international contacts (professional leaders, potential internship supervisors, etc.) where we could also track the variety of contact that we make with different divisions and staff members at specific museums (from internships to class site visits, in class guest speakers, alumni employees, etc.). We do not hire current students from our Museum Studies Program in order to avoid a conflict of interest. Both Sarah and Marjorie strive to make their work environment as welcoming and congenial as possible.

VI. STUDENTS

A. Demographics

Using available data from the University of San Francisco and the American Association of Art Museum Directors, we cross-compared demographic data between USF's Museum Studies program (MUSE) graduate enrollment, USF's aggregate enrollment across all programs, and employment statistics for museum professionals (educators, curators, registrars, department heads). We cross-compared a comparable year (2016). Museum Studies programs do not share demographic data and thus some of the conclusions below are based on informal anecdotes.

Gender

In terms of gender, the results indicate that USF's aggregate enrollment across all programs in 2016 (60% female and 40% male) mirrors employment trends in the nation's art museums. However MUSE consistently enrolls more females (85%) than males (15%) between 2013-18 than either of the other sources of comparison. We believe MUSE's gender ratio mirrors Museum Studies graduate programs nationwide, which tend to have similar proportions (80 – 90%) of female students to male (20 – 10%) students.

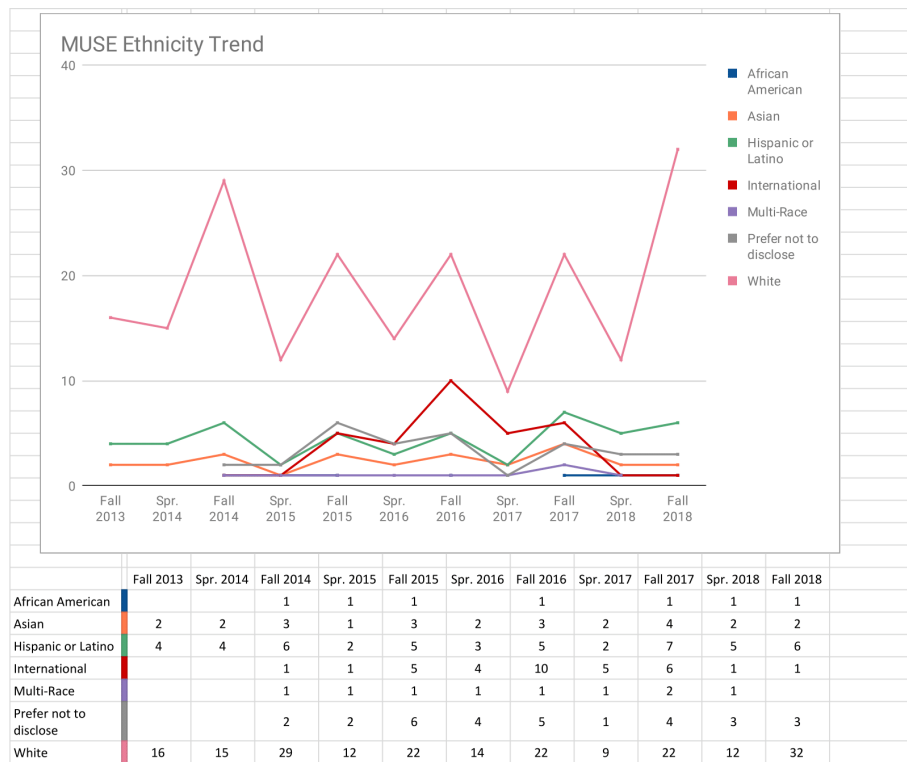
This chart shows USF Museum Studies Enrollment by Gender between 2013-18:



Ethnicity

This data is difficult to track, but we can conclude that MUSE students tend to be less ethnically diverse than the overall USF student population, but more diverse than the staff at American art museums. Some museum studies programs (Arizona State University and University of Illinois, Chicago) have partnered with funders (Mellon Foundation and Institute of Museum & Library Services) to diversify their student body with targeted scholarship funds. We are interested in exploring such possibilities.

This chart shows USF Museum Studies Enrollment by Ethnicity between 2013-18:



We did not enroll any new international students in Fall of 2018, although three were admitted and deposited. This was a pattern across the graduate programs in the College of Arts & Sciences at USF. This has contributed to a less diverse student population in the 2018-19 academic year and raised concerns about attracting diverse candidates to enroll in the program.

B. Admissions Policies, Data, Enrollment and Retention

The admissions deadline for the Museum Studies M.A. program is February 1 of each year. Students are drawn to the program via its online presence, advertisements in print and online publications (including sites for the Western Museums Association/WMA, the California Association of Museums/CAM, the American Alliance of Museums/AAM, the College Art Association/CAA, Gradschools.com), blogs, word of mouth, emails sent from the program directors to directors of undergraduate programs in relevant disciplines, LinkedIn campaigns (which we started in fall 2018), email inquiries, phone calls made to the program office, the program's presence at the annual museum conferences, and two public information meetings at the university. Since March 2013, the Program has published over 200 contributions by staff, faculty, students and alumni on a Museum Studies blog. In addition to garnering 250 followers, it has received over 55,000 hits from around the world. The blog helps to publicize our students' and alumni professional accomplishments for the benefit of the field as well as prospective students. The Program also maintains a closed LinkedIn site (shared with the undergraduate Art History/Arts Management Program) to provide a space for posting job and internship announcements, as well as news about publications, events, fellowships, and opportunities.

All applicants who meet minimal qualifications are required to have a telephone interview with a member of the Admissions Committee. Students are admitted to the program on the basis of the quality of their application which includes a combination of their museum experience and passion, undergraduate academic performance, recommendations from faculty and their performance and preparation in their telephone interview. Required admissions materials include a statement of purpose relating to their museum career goals, two letters of reference, a resume, undergraduate transcripts and a telephone interview. Applicants may choose to submit optional supplementary materials that may include a writing sample or examples of project work from internships or professional positions. Applications are scored by a committee of four to six faculty members and ranked by score. The final composition of the cohort is also influenced by applicants' diversity. The composition of the Admissions Committee has fluctuated over the years and members often are not in full agreement over how to prioritize the different components in the scoring of applications. For example, while some give a lot of weight to the content and quality of the writing in the statement of purpose, others are most interested in seeing an academic writing sample (which is still optional, and some feel gives an advantage to candidates from elite educational backgrounds) and also give great weight to the letters of recommendation. Our current students come from a broad range of undergraduate institutions from the many accessible and affordable California State University schools to elite, Ivy League universities, and this makes it challenging to "compare" undergraduate transcripts. Since 2013, the program has received approximately 100 complete applications annually, although the number of incomplete applications can exceed 200. Faculty members call all accepted applicants, send follow-up emails, and converse with them extensively about the program.

Admissions Data

2014: Admitted 41, enrolled 21 (51% “get rate”)

2015: Admitted 60, enrolled 27 (45% “get rate”)

2016: Admitted 60, enrolled 22 (37% “get rate”)

2017: Admitted 63, enrolled 24 (38% “get rate”)

2018: Admitted 61, enrolled 22 (36% “get rate”)

- After an initial decline, our “get rate” has stabilized.
- The quality of applications (GPA, experience) is stable.
- Quantity of '16 to '17 decreased by 1/3; Quantity from '17 to '18 declined slightly.

Chief competitors from 2017 and 2018 admissions:

University of Washington
George Washington University
New York University
San Francisco State University
University of Texas, Austin
University College, London
University of Illinois, Chicago
“not attending graduate school this year”

Full or near-full scholarships from other universities: Boston University (Public History), Miami University of Ohio (Public History), University of Southern California (Curatorial Practices and the Public Sphere), Singapore University, University of Amsterdam

C. Scholarships

Scholarship funds for Museum Studies (budgeted vs. actual as of 9/1/18)

A limited amount of funding for merit scholarships is available each year as a means to recruit the most promising applicants. Scholarship amounts have ranged from \$2,000 to \$10,000 per admitted student, with the least qualified students usually not receiving any scholarship funding. While there is no discernable correlation between award amount and enrollment statistics, we do believe that offering larger scholarships may help to attract more diverse candidates. As mentioned above, we have struggled as an Admissions Committee with how to rate applicants based on the different components of an application and what this means in terms of scholarship awards (such as Grade Point Average, Reference Letters, Quality of Undergraduate Institute, Diversity) in terms of who receives scholarship funding. While recent efforts were made to codify this process of admissions and the awarding of scholarship funds, the committee responded by stating its preference for a more holistic evaluation process.

Data on Scholarship funds awarded 2013-2018:

Class of '14:	Granted: \$55,000	Awarded: \$55,000	
Class of '15:	Granted: \$80,000	Awarded: \$80,000	Add'l International Funds: 4,000
Class of '16:	Granted: \$91,000	Awarded: \$91,000	Add'l International Funds: 4,000
Class of '17:	Granted: \$95,000	Awarded: \$95,000	Add'l International Funds: 5,500
Class of '18:	Granted: \$110,000	Awarded: \$110,000	Add'l International Funds: 6,000
Class of '19:	Granted: \$115,000	Awarded: \$110,000	Add'l International. Funds: 0

D. Graduation Rates

The graduation rate is approximately 96%, which exceeds the institutional rate of approximately 77% as averaged between 2010-2016. Over the course of the M.A. program, approximately one to three students within each class withdraw before reaching the point of graduation. The reasons are almost always personal and/or financial.

E. Advising

A new academic advising system was instituted in the fall of 2018 to parallel the undergraduate advising procedures (in prior years, the Academic Director served as the official academic advisor of all students). Full-time faculty advisors are assigned by the Academic Director somewhat randomly, although if a student has clear interests that match a particular student she will try to pair them. Each semester, students meet with their assigned advisor to discuss course options for the following semester. Advising sessions may also include a general assessment of each student's academic progress as well as internship options and experiences. Students discuss their course preferences with their faculty advisor, as well as their academic trajectory. All faculty members and directors also hold informal meetings with students throughout the year, thereby contributing to the advising process. Student satisfaction with courses is measured in the numerical and narrative evaluations (Blue) they complete at the end of each course. Many faculty members also ask students to complete their own more specific narrative evaluations to track student experiences in the course and program as well as to assist with assessment efforts. It is also made evident in advising sessions where students report on the progress of their work in the program and their level of satisfaction with their courses.

F. Alumni

Employment Statistics (See Appendix B for Employment Sites)

- 60% of program alumni ('14 – '17) are employed full time in a museum or related organization.
- 9% of program alumni are employed part time in a museum or related organization
- 12% have left the field for financial reasons, largely accepting positions in technology companies.
- 8% have either left the field for health reasons or could not be located
- 7% are still actively job hunting for a position in a museum
- 4% are pursuing additional MA or PhD degrees

Other observations:

- It appears to take alumni between 9 months and one year to find full time employment in a museum of related organization.
- 13 (ten percent) of students were hired by their internship host sites.

VIII. DIVERSITY AND INTERNATIONALIZATION

Over the past five years, underrepresented groups have made up 36 percent of the Museum Studies graduate cohort, with 3 % African American students, 7% Asian or Asian-American students, 12% Hispanic or Latino, 11% International, 3% Multi Race, 58 % White and 7 % Unknown. We also have many students and alumni who self-identify as gay or lesbian, and one who is transgender. As stated above, in the Fall of 2018, the new cohort included only 2 out of 22 students from underrepresented groups (1 African American, and 1 Latino) which is a dramatic decrease from prior years. We are committed to improving the diversity of the student body through outreach to underrepresented groups, advertising, strong support during the admissions process and increased scholarship support to diversity candidates.

The racial/ethnic breakdowns of the faculty show much less diversity than in our student body. All of our full-time faculty and staff are white, and all but one of our current active members of the part-time faculty are white, except for 1 who is Hispanic. For the two recent tenure track faculty searches, job announcements were posted in a variety of list-serves and publications reaching diverse candidates, including:

- *LGBT in High. Ed,*
- *Hispanics in High. Ed,*
- *Blacks in High. Ed,*
- *Asians in High. Ed,*
- *Veterans in High. Ed,*
- *Disabled in High. Ed,*
- *Women in High. Ed,*
- *Native Americans in Higher Ed.*
- HERC (Higher Ed Recruitment Consortium)

Our staff of 2 in Museum Studies is white, as is the 2-person staff of Thacher Gallery. It would be desirable to have a faculty and staff that is more diverse in terms of ethnicity, race, gender, and sexuality. Counting all full- and part-time faculty, we have 9 female and 5 male faculty teaching the bulk of our courses. That distribution should be balanced with more male faculty. Two faculty members identify as LBTQI, and no member of the faculty identifies as transgender. It would be highly desirable to attract more diverse faculty given the diverse culture of the University and the city of San Francisco.

The Museum Studies Program considers diversity vital to a better education for all students as well as the museum field, and we are committed to improving our faculty and staff diversity to better reflect the student body being taught in the classroom as well as the initiative to diversify the museum field. While the undergraduate Department of Art + Architecture successfully recruits students from underrepresented groups, and maintains a richly diverse and international student body, we have had less success recruiting students

from underrepresented groups. Collectively, Museum Studies students and faculty benefit when both the student and faculty bodies represent diverse nationalities, ethnicities, gender and sexual orientations, social classes, religious affiliations, age, and other forms of diversity.

What factors facilitate or impede your efforts to recruit faculty and staff members of underrepresented groups? Faculty members who sit on search committees are instructed to look for the best qualified candidate for the position, irrespective of ethnic or cultural diversity. Search committees are encouraged to review applicants objectively based on qualifications alone. However, the San Francisco Bay Area consistently produces a highly diverse applicant pool, which helps identify qualified applicants from a wide range of backgrounds. Some faculty feel that “geography and the cost of living in the Bay Area” limit the ability to recruit a more diverse pool of applicants. This opinion also includes the feeling that the University needs to work on the areas of housing and childcare to increase the pool of qualified underrepresented applicants.

What factors facilitate or impede the Program’s ability to retain students and faculty from underrepresented groups once they have been recruited? Cost of tuition for students is the primary factor that make retention difficult for “underrepresented groups.” For both students and staff as well as new faculty, the cost of housing in the San Francisco Bay Area is extremely challenging.

Is there anything the University can do to help the Program with recruitment and retention? Increased financial aid options for recruiting and retaining students from underrepresented groups would be the primary area of improvement that would yield the most results. Larger fellowships that cover most or all of the tuition and include a living stipend and a student position either in Thacher Gallery or serving as a research or teaching assistant to a faculty member would make the program more attractive to students from underrepresented groups. Additional areas that would help are more recruitment in community colleges located in underserved communities and exploration of possibilities for outside funding to support full scholarships for prospective students from underrepresented groups. It is also the case that our Museum Studies Program is only five years old, and it is still gaining a reputation broadly in San Francisco, the Bay Area, nationally and internationally. This is gradually changing as our graduates enter internships, the workplace and other graduate programs. It is common for local museums and non-profit arts organizations to say that USF graduates are well prepared to succeed in the workforce. In addition to the blog, the University’s Media Relations Office and USF Magazine have also been helpful in promoting the work of students, alumni and faculty from the Museum Studies and in sparking interest in our program. USF Magazine in particular has been good at coming to us to solicit article ideas and recently one of our alumni contributed an article that won an award. Faculty members also have been active in bringing stories to these offices. More active university involvement in community outreach can also help with recruitment in underserved communities. A number of faculty in the Program do this regularly, but partnerships with the administration could strengthen and broaden community connections toward better recruitment.

Our curriculum, guest speakers and workshop instructors, and selection of museums where we conduct site visits offer a diverse array of cultures and voices. That said, racial diversity in the program could be stronger. The program's ethnic composition is not reflective of society, the university as a whole, or the student body. The university encourages long-time adjunct faculty to apply for the preferred-hiring-pool (PHP) faculty for better pay and benefits, and several current adjunct faculty members are in the process of applying or intend to apply for this status in the near future. PHP faculty must be offered the opportunity to teach one course in their area of expertise whenever it is available for an adjunct faculty member, which limits our ability to offer a diversity of instruction. However, even if we could open up more courses to culturally diverse part-time instructors, it might be difficult to attract them when only an occasional course, paid at a part-time rate, is available

We would like to receive direct help from the administration in combating this imbalance by creating lines for visiting faculty and prominent guest speakers, specifically faculty of color and transgender faculty. This past fall we brought Stephanie Johnson-Cunningham, Co-founder and Creative Director of MuseumHue, an organization that works to foster social cohesion, well-being, and economic impact through the arts for people of color, to campus. An advocate for diversity in the museum field, Johnson-Cunningham gave a guest lecture and workshop entitled "Museum Hue: Transforming Museums into Accessible, Relevant and Honest Spaces," co-sponsored by the M.A. Program in Museum Studies, the Department of Art + Architecture and Thacher Gallery. Over sixty students attended (including those from undergraduate programs in the Department of Art + Architecture) and they came not only from the Museum Studies M.A. Program but also from the undergraduate programs in Art History/Arts Management, Design, Fine Arts and Architecture and Community Design, among other programs. Johnson-Cunningham discussed Museum Hue's actionable approach towards racial equity. How can cultural institutions move beyond conversations about inclusion to actualize these efforts? During the first hour, students learned about different case studies and receive essential tools to transform museums into more accessible, relevant, and honest spaces. During the second hour, Johnson-Cunningham engaged students in a hands-on workshop in which they will develop skills to implement new ways of seeing and thinking about museums for an evolving, global community.

In 2013, we brought Ron Chew, the first Asian-American director of the Wing Luke Museum in Seattle to campus to discuss community building in the museum sphere; in 2014 we were able to bring Lonnie Bunch, founding Director of the Smithsonian National Museum of African American History and Culture to campus for a lecture sponsored by the Museum Studies Graduate Student Association; and in 2015, we brought in Jack Persekian, then-director of the Palestinian Museum in Birzeit, Palestine. These kinds of visits greatly enrich our program and are especially empowering for our students from underrepresented racial and ethnic groups (some of whom gained internships and employment at these institutions following the guest speaker visits). We need a strong commitment from the university to help us reach out and continue to bring a diverse roster of top-notch guest speakers as well as visiting faculty to campus.

The program has fostered strong connections to the Native American community. Cristina Gonzalez and Lalo Franco from the tribal community of the Table Mountain Rancheria come to USF annually – along with representatives from the California State Parks offices who work with the State’s collection of Native American objects to discuss the relationship between California Native communities and museums with students. Two of our alumni have accomplished prominent Native American rights advocacy work. Detric Lupe (Hopi) is currently the curator of collections for the Tohono O’odham Museum in the Arizona Sonoran Desert. While completing his MA in Museum Studies at USF in 2016, Detric wrote his capstone project on how museums have addressed the legacy of Native American boarding schools. Jordan Dresser (Arapaho) recently curated an exhibition called “Arapaho Roots” at the Boulder Museum of History in Colorado. Dresser works for the Tribal Preservation Office of the Arapaho Tribe at the Wind River Reservation in Wyoming. While a student at USF, he co-produced and starred in the award-winning PBS documentary *What Was Ours* about his tribe’s quest to reclaim sacred objects. In 2015, Thacher Gallery presented the exhibition, *Interwoven: Indigenous Contemporary*, curated by museum studies graduate students in John Zarobell’s Fall 2015 curatorial practicum. Students coordinated events such as an artist panel, a reception, art activities, and a community day including a performance by Native American hip hop artists.

We presently have three veterans who were deployed to Iraq-Afghanistan and study on the GI bill studying in the Museum Studies M.A. program, and their perspectives also contribute diverse perspectives to the student body.

Capstone supervision also potentially offers us a chance at greater ethnic diversity, though not diversity that is visible to applicants and the greater community. We feature local museum professionals and students of color on our Web site and in other promotional materials—thus facilitating our efforts to recruit members of underrepresented groups to our student body—but it certainly doesn’t equal having diverse faculty on the roster. The need to increase diversity is ongoing and may require additional financial resources, primarily in the form of scholarship funding, from the University in order to achieve these goals. While diversity can be achieved not only through direct recruitment efforts but through continued and genuine participation in the Bay Area’s culturally rich museum community, one clear thing that the University can do to enhance the diversity of our program would be to find fellowship money targeted specifically for students and guest faculty of color.

IX. TECHNOLOGY AND INFORMATIONAL RESOURCES

Several years ago the University adopted Canvas as its course management tool. While faculty members are not required to use it, most in MUSE choose to do so and the general consensus is that using Canvas has improved how our courses are taught. Because of built in rubrics and grading tools students are always able to see how they are doing in relationship to learning outcomes and expectations. It has also been a good resource for distributing and collecting assignments and monitoring weekly reflection papers and class discussions. Since the program launched five years ago, new technology has significantly changed the way museum studies content is taught and delivered, as well as how museums themselves interact with new technologies. In 2015-17, the MUSE program took part in a pilot Mobile Learning Initiative, known within our program as the “iPad Study,” sponsored by the College of Arts and Sciences and led by the staff of the University’s Center in Instructional Technology (CIT). Most MUSE faculty chose to participate in this program, and iPads were provided for participating faculty and all MUSE students in the cohort that graduated in 2016. CIT staff trained all students and faculty in the program in using a wide variety of iPad applications. The most widespread use was the use of digital course “Readers that students accessed on the iPad via iBooks or iAnnotate, however such digital readers are also easily accessible on students laptop computers. Textbooks are also increasingly accessed in digital formats. Many in the “iPad study” reported experimented with new digital applications in teaching and learning through this program, including crowd-sourcing research and information, creating and collaborating on visual presentations, conducting field work at museums and on-site visits, accessing, evaluating and in some cases creating a variety of museum iPad apps, digital collections, on-site program evaluation, videotaping presentations and more. These skills were augmented in the Museums and Technology course (MUSE 608), an elective taught approximately every other year in which students access and evaluate new trends in museum technology. While both faculty and students noted mixed results with some of these technologies, overall there is faculty commitment in the Program to embracing and using new technologies in the classroom. To this point, Program faculty have taken numerous optional classes in the CIT and have participated in a variety of special workshops on integrating technology in the classroom.

Some MUSE students have explicitly requested more hands-on technology training in the Program. One area where this would prove useful to them is hands-on training in collections management software. In addition, all students would benefit from exposure to exhibition design programs (not only those enrolled in the Exhibition Design Practicum, MUSE 606), data analytics, etc. As part of our External Review site visit, we would like to discuss ways to integrate more technical training into the curriculum, even requiring students to take certain free online courses like those offered in Lynda.com.

X. FACILITIES

The Museum Studies Program has limited space on campus to support students' educational needs for learning laboratories, project development and social interaction. The Program has a small "hub" in Masonic Hall, and three out of four faculty offices are located there as well as the office of the Administrative Director and a very small, window-less student lounge. The Academic Director's office is located in the Art Department in Fromm Hall on Lower Campus, known as "XARTS" (see below for description). The program's classes are usually scheduled in three adjacent Masonic Hall classrooms (Masonic 226, 227 and 228), and two of these rooms lack adequate space for project-based courses. Masonic 227 is listed as a room that holds 12 students but it is hardly suitable for courses such as Curatorial Practicum that require significant project-based work with materials and plans. All three rooms lack full-sized screens for viewing slides (the screen size in Masonic 228, for example, is 70 inches, making it difficult to see details of images or even to read text). We inquired about upgrading the technology in these three rooms to include larger screens, and while each room is slightly different (due to the location of fire alarm sensor/strobe lights that would need to be moved, in one case), we learned that the cost of upgrading one of these rooms with a projector or larger TV monitor was approximately \$25K - \$30K and thus not feasible. We were informed that another hindrance to upgrading the classrooms in Masonic is the fact that the University does not own the Masonic building but rather leases it, and we apparently are not allowed to touch the decorative molding which would be required if a ceiling projector were installed (hence the original placement of TV monitors). While we appreciate the university's efforts to create a "hub" for the MUSE program in Masonic Hall, we feel that the space offerings are sorely in need of upgrading and supplementing to meet our pedagogical needs. Dedicated space for hands-on learning and interaction is limited and ideally a dedicated space for educational programming in Gleeson Library adjacent to Thacher Gallery (as an extension of the Gallery) would open up more possibilities, particularly for our practica courses such as Curatorial Practicum and Exhibition Design Practicum.

In addition to Masonic Hall, the MUSE program can make requests for classes to be scheduled in other buildings on campus (Lone Mountain Building, School of Education, Cowell Hall, Kalmanovitz Hall, Malloy Hall, etc.). Generally the quality of the technology in all classrooms at USF is good, with faculty able to recommend decent classrooms that 38 are equipped with a built-in Macintosh and PC computer, internet access, and digital projector. However, our 2016 Department of Art + Architecture Self-Study noted "serious challenges in teaching art history classes in many of these classrooms." These included a need for upgrading projection systems, larger screens, dimmable lights, and window shades to make the room dark enough for optimal viewing. In response to our 2016 Academic Program Review, we appreciate that the University upgraded two classrooms in Lone Mountain for use in our art history classes: one large, lecture classroom (LM351) and one smaller room used for seminars (LM357). Higher quality and brighter projectors were installed, along with blackout shades, larger screens, and dimmable lights, with specifically art history classes in mind. LM 357 also has a new podium with new functionality. While these classrooms are not "dedicated" art history rooms, the ARTM program has priority scheduling in them, which means many ARTM classes will be taught in them in the coming

years. Given that the MUSE program runs all classes on Tuesdays and Thursdays, always concurrently with ARTM classes, these two rooms understandably are not available for MUSE scheduling requests (and the larger room, LM 351, is reserved for large lecture classes, which we do not offer). MUSE, however, would greatly benefit from similar classroom upgrades, whether in Masonic Hall if possible, or in Lone Mountain or another building. Finally, both programs need more dedicated exhibition space for regular exhibitions (we now organize these exhibitions, crucial to the “hands on” pedagogy of both ARTM and MUSE, when possible, in the Rare Book Room and Thacher alone.)

The Department of Art + Architecture is housed separately from the MUSE program in a former parking garage that serves as the ground floor of Fromm Hall from the MUSE program on the lower campus (Fromm Hall, XARTS). In 2004 the garage was remodeled to house two fine art studios, two computer labs, three faculty offices, the Department office, and a student lounge. The number one assessment priority of the External Academic Program Review for the Department of Art + Architecture in 2016 as well as in 2009 was the inadequacy of the space and its facilities. The department facilities in this building remain largely unchanged, apart from having been recently painted, and remain highly problematic, despite numerous entreaties to the college and university. It lacks windows, proper classroom and studio space, and storage for student and faculty work. As discussed at length in the 2016 departmental Self-Study document, the severe lack of proper facilities and space for the arts on campus thus remains of paramount concern to all of our programs in the Department of Art + Architecture, including MUSE. The Exhibition Design Practicum is the only MUSE course that is held in this building. The faculty in Museum Studies shares the frustrations of the departmental faculty that our the “XARTS” facility where studio classes are held is sorely lacking, as there is not enough space to conduct proper classes or for storing equipment, supplies, and student belongings. Additionally, there is no dedicated Department space for giving lectures or presentations by faculty, students or guests. Given that the Department has hundreds of majors over five separate degree programs, it seems that a mid-sized lecture hall should be a standard facility feature of the Department.

XI. COMPREHENSIVE PLAN FOR THE FUTURE

In Fall 2018, the faculty met to brainstorm challenges that we hope to address in the future. The following list documents the main issues that were raised in our discussion:

- Diversity: new strategies needed to attract more diversity of students (targeted scholarships) and faculty (new hires, ethnic minority dissertation fellow?); related decline in enrollment of international students in 2018;
- Short length of 16-month program: challenges for students in completing a quality capstone project;
- Program Staffing: very heavy service load for FT faculty; no full-time internship coordinator; program growth is difficult given challenges of serving two cohorts and placing students in quality internships in competitive museum landscape; some faculty that teach more than the desired limit of two classes per year;
- Limited space on campus to support students' educational needs for learning laboratories, project development and social interaction. Program hub in Masonic Hall: classrooms lack space and full-sized screens for viewing slides. Space for hands-on learning and interaction and is limited;
- Thacher Gallery: under-staffed and lacks adequate space (storage, educational, etc.) to support program's curricular goals.

Our collective vision for the future includes the following:

- Formalized USF institutional partnerships with major local museums (FAMSF, SFMOMA, California Academy of Sciences, Asian Art Museum, Exploratorium, Oakland Museum). Such partnerships might include both paid and unpaid internships, student memberships, joint research projects and teaching opportunities;
- An arts building with wide community reach (with additional gallery spaces for student-curated exhibitions, a "learning lab," storage for works of art and student projects, social spaces for arts students). We envision a USF/SF-branded space to ignite the arts in our community and to further USF's Mission *through* the Arts and Museums;
- Thacher Gallery full-time staff position - Gallery Manager to work with both undergraduate and graduate programs;
- Permanent space for education in Thacher Gallery; possibilities for storing and/or acquiring works of art of different types;
- Increased Scholarships/fellowships for targeted demographic groups aimed to increase diversity of students; greater admissions;
- Attention from the College and University administration to help the program grow nationally and internationally.