

Intern Handbook

for the



Prepared by
Edith W. Brady, Curator of Education
August 2001
(last update May 2005)

Welcome!

We are pleased to have you as an intern at the High Point Museum. We hope you will find the experience both rewarding and enjoyable. An internship is a wonderful opportunity to apply practical knowledge you have learned in the classroom, explore career options, and generally get a sense of life in the working world.

In this manual you will find some basic museum vocabulary, our mission statement and organizational chart, information about professional museum associations, and a general museum bibliography. These materials will introduce you to the world of museum work and help you understand how your project fits into the overall operation of our museum.

As a museum visitor you have probably enjoyed viewing exhibits and participating in programs. During your internship you will find that working in a museum is very different from visiting one. There is a great deal of activity that goes on behind the scenes. Museums rely on people with a variety of backgrounds and skills to accomplish their projects and goals. While your individual project may focus on one particular aspect of museum work, in the course of your internship you will meet and observe people who work in every area of the museum. You will have a scheduled visit to each department at some point during your internship. On these visits you will be introduced to the major goals and concerns for each area of the museum's operations.

Welcome aboard!

Staff & Contact Information

High Point Museum
1859 E. Lexington Ave.
High Point, NC 27262
(336) 885-1859
(336) 883-3284 fax
<http://www.highpointmuseum.org>

Executive Director	Barbara E. Taylor
Curator of Collections	Jennifer Burns
Collections Assistant	Terrilyn Wendling
Curator of Education	Edith W. Brady
Weekend Park Interpreters	Jim Campbell Megan McKenzie Teri Teague Elizabeth Lyles
Director of Community Affairs	Lechelle Vernon-Yates
Office Manager	Joanna Cox
Museum Store Manager	Mary Barnett
Visitor Services/Store Assistants	Glenn Hedgebeth Andrea Franklin
Maintenance	Oscar Manning

Brief History of the High Point Museum

In 1964 High Point's first museum was established in the Little Red Schoolhouse, then located on Ray Street. A few years later in 1966, a group of local citizens interested in preserving High Point's history formed the High Point Historical Society, Inc. The organization purchased the eighteenth century Haley House and property and deeded it over to the City of High Point. Two years later, the Historical Society purchased the property adjacent to the Haley House and deeded it to the City as well. The High Point Historical Society and the City of High Point formed a partnership whereby the City would own/maintain the property and provide some operational funding while the Historical Society would oversee the administration and policy and raise any additionally needed funding. This arrangement continues today.

By 1969 the Historical Society had raised enough money to begin constructing a museum building on the Lexington Avenue property next to the Haley House. The museum was completed in 1970. At this time, the Blacksmith Shop (1750) was moved to the Haley House property and restored as a living history exhibit building. The following year, the High Point Museum opened its doors to the public. In 1973 the Historical Park was completed with the arrival of the Hoggatt House, which was restored as a living history exhibit building. For years the museum and historical park collected local artifacts and produced a wide offering of exhibits and programs to High Point residents.

By 1994, however, the museum was facing critical space shortages for artifact storage, exhibitions, and public programming. A capital campaign was launched the next year to raise the money needed to expand the current museum facility. After a successful campaign, the museum closed to the public as the renovations began in the spring of 1998. While the museum was closed, staff continued to offer programs to the public in the historical park on weekends and at other off site locations, including Oak Hollow Mall. After some unexpected delays, construction was finally completed in 2000. The High Point Museum reopened to the general public on May 5, 2001.

Mission Statement

The High Point Museum collects, preserves, and interprets the history of greater High Point to develop, encourage and foster a shared understanding and appreciation of our community through a knowledge of its past.

(Adopted November 15, 2004)

Museum Vocabulary

Below are some definitions for general terms used in museum work. Space is provided at the end for you to record additional terms and definitions that you encounter while working on your internship project.

Accessioning: a process by which the registrar or curator of a museum adds an artifact to the permanent collection. Papers that document the artifact are filed, and a numbering system is used to record the artifact.

Archives: a collection of written and visual materials that are one-of-a-kind or of limited distribution (letters, photographs, etc.). An **archivist** stores and maintains these unpublished materials to preserve them for future generations and makes them available to researchers.

Artifact: a three-dimensional object that has been made and used by human beings. Museums collect and exhibit artifacts related to their missions. History museums use artifacts to explain and study history.

Cataloguing: the process of assigning an object to one or more categories of an organized classification system.

Collection: the group of artifacts that a museum holds and preserves on behalf of the public. The artifacts in a museum collection must relate to the museum's mission.

Conservation: the process of maximizing the endurance or minimizing the deterioration of an object through time, with as little change to the object as possible.

Curator: a person who holds specialized knowledge related to the care and understanding of museum collections. There are different types of curators, some are experts in specific historical subject areas, and others are experts in how to most effectively interpret collections.

Exhibit: An exhibit is the presentation of artifacts and ideas with the intent of educating the visitor. Labels are used to identify and explain the artifacts on display.

Guide/Interpreter/Docent: A person who offers verbal information about an exhibit or historic structure through formal or informal tours and activities.

Interpretation: the communication of information after careful research and preparation. It is the communication of the opinion of the researcher or group of

researchers. Museum interpretation occurs in exhibitions, programming and education activities by writers, curators, educators, exhibit designers, and visitors to the museum.

Library: a collection of published materials maintained for readers and researchers of contemporary and future generations.

Living History: based in research, living history is the attempt to recreate the sights, sounds, and smells of the past by using historic reproductions. It is the attempt to learn about and understand the past experientially.

Museum: The American Association of Museums (AAM) defines a museum as "an organization and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule."

Museum Education: Museum education is largely object-based. It is concerned with broadening and challenging the public's understanding of the museum's collection and its significance to their own lives.

Preservation: the saving of artifacts in their present form to protect them from destruction. Museums preserve artifacts in their collections.

Provenance: an artifact's background and history of ownership. Museums generally require strong provenance to accession an artifact into their permanent collections.

Reproduction: an object made in the same form, materials and ideally, method as an "original" object. "Repros" are intended for hands-on learning and consumption. Museum educators frequently use reproductions for teaching about the past.

Restoration: the act of returning an artifact or historic structure to its original state or condition. Museums rarely restore artifacts because their missions are usually focused on artifact preservation.

Additional Vocabulary

Professional Museum Organizations

American Association of Museums (AAM)

1575 I Street NW, Suite 400

Washington, DC 20005

(202) 289-1818

(202) 289-6578 FAX

<http://www.aam-us.org>

Regular Publications: *Museum News* (Journal); *Aviso* (Newsletter)

American Association of State and Local History (AASLH)

1717 Church Street

Nashville, TN 37203-2991

(615) 320-3203

(615) 327-9013 FAX

Email: history@aaslh.org

<http://www.aaslh.org>

Regular Publication: *Dispatch* (Newsletter), *History News* (Journal)

Association of Living History, Farm, & Agricultural Museums (ALHFAM)

<http://www.alhfam.org>

Regular Publications: *Bulletin* (Newsletter); *ALHFAM Proceedings* (Annual Conference Summaries)

Carolina Area Registrars (CAR)

National Trust for Historic Places

1785 Massachusetts Ave. NW

Washington, DC 20036

(202) 588-6296

<http://www.nationaltrust.org>

Regular Publications: *Preservation Magazine*

North Carolina Museums Council (NCMC)

P. O. Box 2603

Raleigh, NC 27602

<http://www.ncmuseums.org>

Regular Publications: Newsletter; Directory of NC Museums (biennially)

Southeastern Museums Conference (SEMC)

P. O. Box 9003

Atlanta, Georgia 31106-1003

(404) 378-3153

(404) 370-1612 FAX

Email: EmailDirect@SEMCDirect.net

<http://www.SEMCdirect.net>

Regular Publications: *Inside SEMC* (Newsletter)

General Museum Bibliography

Alexander, Edward P. *Museums in Motion: An Introduction to the History and Functions of Museums*. Nashville: American Association for State and Local History, 1979.

Ambrose, Timothy, and Crispin Paine. *Museum Basics*. New York: Routledge, 1993.

Burcaw, G. Ellis. *Introduction to Museum Work*. 3d ed. Walnut Creek: AltaMira Press, 1997.

Butcher-Youngmans, Sherry. *Historic House Museums*. New York: Oxford University Press, 1993.

Glaser, Jane R. with Artemis A. Zenetou. *Museums: A Place to Work, Planning Museum Careers*. London: Routledge, 1996.

Schwarzer, Marjorie. *Graduate Training in Museum Studies: What Students Need to Know*. Washington, D.C.: American Association of Museums, 2001.

Many more titles are available through:

AAM Bookstore: <http://www.aam-us.org/bookstore/index.cfm>

AltaMira Press: <http://www.altamirapress.com>

Museum Listservs

MUSEUM-L (General Museum Topics)

<http://home.ease.lsoft.com/archives/museum-l.html>

MUSEUM-ED (Museum Education)

<http://www.museum-ed.org>

Historic House Museum Listserv

<http://www.aaslh.org/hhlistserv.htm>

PRAM Discussion Group (Museum PR & Marketing)

Must be a member of AAM's PRAM committee. The website gives more information.

<http://prandmarketing.org/>

RCAAM Listserv (Registrars)

Must be a member of RCAAM (Registrars Committee of the American Association of Museums). See website for more details

<http://www.rcaam.org/>

ALHFAM Listserv (Living History)

Contact ALHFAM for more information.

<http://alhfam.org>

Project Description

Title:

Department:

Museum Supervisor:

Major Responsibilities:

Learning Goals:

Time Requirements & Location:

Qualifications:

Student Evaluation of Internship

Name: _____ Dates of Internship: _____

Please rate the following on a scale of 1 to 5 (1=strongly disagree; 5=strongly agree)

- | | | | | | |
|---|---|---|---|---|---|
| 1. I received adequate orientation and training | 1 | 2 | 3 | 4 | 5 |
| 2. My supervisor's instructions were adequate for day-to-day activities | 1 | 2 | 3 | 4 | 5 |
| 3. I had a positive relationship with my supervisor | 1 | 2 | 3 | 4 | 5 |
| 4. My job description complied with my duties | 1 | 2 | 3 | 4 | 5 |
| 5. I gained significant practical experience from this internship | 1 | 2 | 3 | 4 | 5 |
| 6. My internship met my expectations | 1 | 2 | 3 | 4 | 5 |

7. What aspect of your internship experience do you feel was the most beneficial?

8. What aspect of your internship experience do you feel was the least beneficial?

9. Please list any suggestions you have for improving the volunteer program.

10. Additional comments:

Department Visit Notes

Department:

Department Representative:

Date & Time of Scheduled Visit:

High Point Museum Student Volunteer Evaluation

Name _____

Work Period _____

Instructions: The immediate supervisor will evaluate the student objectively comparing him/her to other students of comparable academic level, with other personnel assigned the same similarly classified jobs, or with individual standards. Circle the phrase under each category that best describes the student.

Relations with others

- Exceptionally well-accepted
- Works well with others
- Gets along well with others
- Has some difficulty working with others

Attitude-Application to Work

- Outstanding in enthusiasm
- Very interested and industrious
- Average in diligence and interest
- Definitely not interested

Judgment

- Exceptionally mature
- Above average in making decisions
- Usually makes the right decision
- Often uses poor judgment
- Consistently uses bad judgment

Dependability

- Completely dependable
- Above average in dependability
- Usually dependable
- Sometimes neglectful or careless
- Unreliable

Ability to Learn

- Learns very quickly
- Learns readily
- Average in learning
- Rather slow to learn

Quality of Work

- Excellent
- Very good
- Average
- Very poor

Attendance: ___ Regular ___ Irregular

Punctuality: ___ Regular ___ Irregular

Overall Performance: ___ Outstanding ___ Very Good ___ Average ___ Marginal
 ___ Unsatisfactory

What are the student's strongest assets?

What qualities and characteristics should the student especially try to improve?

Immediate Supervisor

Title

Date

Organizational Chart for the High Point Museum

