

# Working Together

## Summative Evaluation Report

January 2023



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# Study Overview

## Introduction

Funded by the Institute of Museum and Library Services (IMLS), Working Together is a collaboration of the Palo Alto Art Center (Art Center) and the Palo Alto Junior Museum and Zoo (JMZ) that provides a ladder of engagement to involve diverse populations in meaningful museum work and volunteer experiences. The project promotes best practices in diversity and inclusion through internship and fellowship programs in which youth and young adults from underrepresented populations learn about working in the museum field. It also advances a culture of inclusivity at the museum leadership and board level through targeted professional development and anti-bias training. Finally, Working Together seeks to develop and disseminate a replicable and scalable model of inclusion that can be implemented at other small to mid-sized institutions, thereby benefiting the museum field as a whole.

The Palo Alto Art Center has contracted with MWA Insights to conduct an evaluation of the Working Together program. This report serves as the final evaluation report for the full 4-year program.

## Program Outcomes

The measurable outcomes defined by the project include:

- The Art Center and JMZ will build a more inclusive work culture supportive of a diverse paid and volunteer workforce;
- Art Center and JMZ staff and volunteer populations will show a 20% increase in staff from underrepresented ethnicity and ability levels over the three-year grant period; and
- A cohort of emerging professionals will gain significant knowledge and experience in the museum field and will solidify their interest in museum professional work.

## Evaluation Questions

Specific evaluation questions include:

- 1 Does the program contribute to the museums' staff and board members' increased understanding of and commitment to issues related to diversity, equity, accessibility, and inclusion (DEAI)?
- 2 Over the course of the project, are the museums successfully able to increase their staff and board diversity by 20% in terms of ethnicity and ability levels?
- 3 Do the participants in the teen, undergraduate, and graduate internship/fellowship programs express ongoing interest in pursuing careers in the museum field? Over time, do these program participants pursue steps to continue working in this field?
- 4 What are the key features of a diversity and inclusion program that are likely to lead to success? What aspects of the *Working Together* program do program leaders and participants cite as most valuable in contributing to the above outcomes?

# Methods

The following methods were utilized as part of the evaluation:



**DEAI Training Program Surveys (Evaluation Question 1):** Participants in the Diversity, Equity, Access, and Inclusion (DEAI) training workshops (held in August 2019 and January 2020) were asked to complete a survey following the workshop. A total of 43 surveys were completed (24 from Year 1 and 19 from Year 2). The survey asked participants to reflect on their satisfaction with the workshop, as well as how it impacted them in terms of their understanding of the workshop content and awareness of how to create a more inclusive workplace culture. The survey utilized a retrospective pre-post design, which asked participants to both provide a rating of their understanding after the workshop and to reflect back to rate themselves in these same areas before the workshop.



**Analysis of Staff Demographic Data (Evaluation Question 2):** Staff demographic data was provided by the City of Palo Alto Human Resources Department annually each fall in order to track changes in ethnicity break-down of the staff of the Art Center and JMZ.



**Post-Program Surveys (Evaluation Question 3):** Teen program participants, undergraduate interns, and graduate fellows were asked to complete a survey at the end of their program involvement. Surveys included items focused on program satisfaction, as well as awareness of and interest in career opportunities in the museum field. The intern/fellow survey utilized a retrospective pre-post design, where respondents were asked to rate themselves in several areas at the time of the survey completion and to reflect back on how they think they would have felt about the same questions prior to participating in the program.

This summative report combines survey responses from all four years of the Working Together program at both the Art Center and the JMZ. Additionally, survey responses from other internship and teen program participants (not funded through the Working Together grant) are sometimes included in this report for comparison purposes. Survey respondents included:

	Year 1		Year 2		Year 3		Year 4		All Years
	JMZ	AC	JMZ	AC	JMZ	AC	JMZ	AC	Total
<b>Internship/Fellowship</b>									
WT Graduate Fellow	1	1	2	3	1	0	0	1	9
WT Undergrad. Intern	1	3	0	4	1	4	4	6	23
Non WT Intern	0	4	0	1	0	4	0	0	9

	Year 1		Year 2		Year 3		Year 4		All Years
	JMZ	AC	JMZ	AC	JMZ	AC	JMZ	AC	Total
<b>Teen Programs</b>									
WT	1	1	N/A	N/A	N/A	2	N/A	0	4
Non-WT	17	29	N/A	N/A	N/A	12	N/A	14	72



**Intern/Fellow Follow-Up Survey (Evaluation Question 3):** To understand the longer-term impact of the Working Together internship/fellowship programs and the extent to which program participants continue to take steps to pursue careers in museums or art/science education, a follow-up survey was conducted with former interns and fellows beginning in the second program year (2020), and also administered at the end of Years 3 (2021) & 4 (2022). Each year, the survey was sent to all former participants who had completed their internship/fellowship at least a year prior. This report includes all survey responses from 2022, as well as survey responses from 2021 if the respondent did not respond to the 2022 survey. Survey responses from 2020 could not be included because names were not associated with responses that year, so it could not be determined whether those respondents had also responded to the 2021 or 2022 survey. Data from a total of 13 follow-up surveys are included in this report. Survey respondents included:

Internship/Fellowship	Year 1		Year 2		Year 3		All Years
	JMZ	AC	JMZ	AC	JMZ	AC	Total
WT Graduate Fellow	1	1	0	1	0	1	4
WT Undergrad. Intern	1	1	0	3	1	3	9

Note that the years above reflect the year that the respondents participated in the program, not the year that they completed the survey.



**Intern/Fellow Focus Groups (Evaluation Question 4):** Two focus groups were held with current and former Working Together interns and fellows, with the goal of understanding what was successful about the Working Together program, where there was room for improvement, and what we can take away as lessons learned that can be applied to other internship/fellowship programs in the field. A total of seven Working Together interns and fellows participated in the focus groups.



**Staff and Partners Interviews (Evaluation Question 4):** At the end of the grant period, interviews were conducted with key program staff from the Art Center and JMZ, as well as community partner organizations, to collect information about lesson learned with the goal of enabling the museum to develop a replicable and scalable model of inclusion that can be implemented at other small to mid-sized institutions. A total of seven museum staff members and one community partner staff member provided feedback on the program, either via an interview or written response to the interview questions.

## Limitations

There were several restrictions imposed by the City of Palo Alto that limited how much data could be collected to answer the evaluation questions. The City did not allow evaluators to ask museum staff, board members, volunteers, or program participants about their ethnicity or disability status. While the City has provided ethnicity information for museum staff, the City does not currently collect data regarding disability status and neither ethnicity nor disability status is available for board members or volunteers. These limitations reduced our ability to answer evaluation question 2. Additionally, this restriction made it impossible to determine the ethnicity or disability status of the Working Together internship and fellowship program participants. While museum staff identified the participants that were funded through the grant and asked them to complete the appropriate surveys, the evaluator was not able to determine the specific ethnic and disability status breakdown of these participants. As a result, it is not possible to determine specifically who the programs are reaching (or not reaching).

The City of Palo Alto also placed restrictions on the questions that could be asked related to workplace culture. As a result, plans to conduct an annual diversity climate survey to look at whether the workplace culture at the museums became more inclusive over the course of the program had to be abandoned. Instead, evaluation question 1 was refocused to look at staff and board members' understanding of and commitment to issues related to diversity, equity, and inclusion.

Additionally, during 2020, the COVID-19 pandemic created several challenges for the programs offered through the Working Together program. Teen programs, which typically take place over the summer, were canceled during summer 2020 (and 2021 for the JMZ). Additionally, the JMZ cancelled their summer internship/fellowship program for 2020. Some internships and fellowships at the Art Center were transitioned to virtual experiences, which may have impacted the quality of the experience for participants.

Finally, collecting follow-up data from Working Together interns and fellows proved to be quite difficult. During the final program year, the current Working Together fellow conducted extensive outreach via e-mail, text, phone, and LinkedIn to try to get the former Working Together interns and fellows to participate in the follow-up survey and focus groups. In addition, incentives were offered for survey completion (\$10 coffee gift card) and focus group participation (\$50 Amazon gift card). Despite these efforts, only 11 of the 28 former interns/fellows completed the survey and only 7 of the 37 total (current and former) interns/fellows participated in the focus groups. This made it somewhat difficult to draw conclusions about the longer term impacts of the program in terms of inspiring participants to pursue related careers.

# Summary of Findings

## DEAI Training

- 1 Respondents indicated high satisfaction with the Year 1 DEAI Training, but ratings were much lower for the Year 2 training. Across both sets of trainings, participants valued the opportunity to share and hear from their colleagues about their life experience, but also felt that the workshop content could have been more relevant to their specific organizations. The Year 2 workshop was also perceived of as being less effective due to lack of a clear agenda and structure.
- 2 Across both years, a majority of workshop participants (at least 2/3) indicated that they agreed with each of the three IMLS performance measure statements, indicating that their understanding had increased, their interest in the subject had increased, and they were confident they could apply what they had learned. The percent of respondents who agreed with these statements (especially those that strongly agreed) was somewhat higher in Year 1 than Year 2.
- 3 Workshop participants reported increases in their understanding of the workshop content and felt after the workshop that they had a fairly good understanding of the concepts of diversity, equity, inclusion, and access; the concepts of privilege and bias; and the barriers and challenges facing diverse volunteers and employees. Year 1 respondents were more likely than Year 2 respondents to feel that they know how to create a more inclusive culture at their organization and have the tools they need to do so. In general, across all items, Year 1 respondents were more likely to indicate workshop impacts. In an open-ended response about the impact of the workshop, participants spoke most often about increased awareness generally, as well as about changes they might make in hiring practices.
- 4 Lessons learned from the DEAI training included that smaller, on-going trainings or a coaching model may be more useful than a single annual training; that there is value in sharing in small groups; and that concrete tools are valuable, but not necessarily sufficient to make change.

## Staff Demographics

- 5 Over the course of the four years of the Working Together program, the two partner organizations diversified their staff from 17% staff of color to 42% staff of color, more than doubling the number of staff of color. The museums achieved this dramatic change primarily through more hiring of Hispanic/Latinx and Asian staff members. Museum staff attributed this to changes in hiring practices—including broadened recruitment, modification of job descriptions, implementation of blind hiring practices, and increased staff awareness of their own biases—which were adopted after participating in the DEAI trainings in Years 1 and 2 of the program. Additionally, both museums hired staff directly from the internship/fellowship program. Despite these clear achievements, low turnover among management staff means that higher level positions are still mostly white, resulting in fewer mentors of color for interns and fellows. Increasing board diversity has also remained a challenge.

## Internship and Fellowship Program:

- 6 Interns/fellows reported very different methods of learning about the program, depending on whether they participated in the undergraduate internship, graduate fellowship, or were a non-Working Together intern. For the undergraduate internship, in particular, community partner organizations were key to recruiting diverse applicants.
- 7 Working Together interns and fellows generally had high satisfaction with their experience in the program, with satisfaction ratings generally increasing over the course of the four year program (with a dip in some ratings in 2020, during the heart of the COVID-19 pandemic). In open-ended questions, participants indicated they valued the opportunity to complete meaningful work, participate in professional development opportunities, and work with museum staff, but there was also some room for improvement in areas such as job responsibilities, communication, professional learning, and opportunities to collaborate and connect with other interns/fellows.
- 8 Overall, the Working Together program was successful in raising awareness of and interest in museum and art/science education careers in young adults from underrepresented backgrounds. The undergraduate internship was particularly good at reaching audiences without prior exposure to the museum field, as compared to the graduate fellowship or non-WT internship program. Undergraduate interns also showed the largest growth in their awareness of and interest in careers in museums or in art or science education. However, graduate fellows and non-WT interns typically started and ended the program with higher interest and awareness than the Working Together undergraduate interns. Program participants cited professional development workshops, general exposure to a variety of careers, and staff engagement and encouragement as program components that played a role in increasing their awareness of and interest in these fields.
- 9 Working Together interns/fellows articulated that their experience had either reinforced or helped refine their careers interests or had broadened the types of careers that they were considering. About 40% of the Working Together program participants expressed an explicit plan to pursue further steps in the museum or art/science education fields as part of their next steps in their education or career path. However, interest was much stronger among graduate fellows than undergraduate interns. Program participants felt that low pay, a need for further education or experience, and a limited job market might limit their ability to pursue a museum or arts/science education career. They felt the museums could support them through more networking opportunities (both during and after the internship), sharing job postings and information about the types of jobs that may be available in museums, and providing more professional development opportunities.
- 10 Most of the follow-up survey respondents (11 out of 13) were not currently working, interning, or volunteering in museums or science/art education organizations. Only four indicated that they had continued to pursue education and career opportunities related to these fields (three of these four participants had been graduate fellows). Most respondents who had not taken further steps in these fields indicated that they had chosen to pursue other interests or wanted jobs with more stability. Many respondents also indicated that the COVID-19 pandemic had created barriers that made pursuing a museum or art/science

education-related career more challenging due to limited opportunities and cancelled plans. Other barriers included low pay and other systemic barriers (e.g., lack of network or mentors, hiring processes, lack of employer support) facing BIPOC individuals.

- 11 Former interns and fellows reported mixed awareness of and interest in pursuing careers in museums or art/science education. Despite the fact that many did not have strong interest in pursuing museum careers, most indicated that their internship had still influenced their career choices by strengthening their interest in working in museum-adjacent fields (education, youth, art) and helping them build job skills and awareness of what they should look for in a work environment. In addition to the two former fellows currently working in museums, two additional former program participants indicated an interest in continuing to work with museums as part of their next steps in their careers.
- 12 Over half of the past program participants reported that they had ongoing contact with museum staff from their internship, and 6 out of 10 of the former Art Center interns/fellows reported participating in the Art Center's post-program networking opportunities. Interns felt that the museums could continue to support them by sharing job postings, continuing to connect in a mentor capacity, and offering additional online or in-person networking opportunities.
- 13 Key lessons learned from the internship/fellowship program were 1) the importance of building a pro-internship culture and ongoing commitment to DEAI initiatives at the museum; 2) the value of having tools and internal process in place to support the internship program, including dedicated staff, funding, and tools and resources that support hiring, onboarding, and other internal processes; 3) the value of community partnerships in attracting internship; and 4) designing an internship structure that pays a living wage, offer meaningful work opportunities, provides access to mentors, offers opportunities to collaborate with other interns, and provides professional development and networking opportunities both during the internship and after.

## Teen Program

- 14 Working Together participants made up a very small portion (about 5%) of the total participants in the counselor-in-training (CIT)/summer camp assistant (SCA) programs offered by the Art Center and JMZ. Most Working Together teen participants found out about the program via their school, suggesting school-based recruitment may be a more effective way of reaching underserved participants than museum-based methods.
- 15 Working Together teen program participants expressed high satisfaction with their experience in the program, enjoyed their interactions with the instructors and campers, and felt valuable, appreciated, and at home at the museum.
- 16 The Working together teen programs showed mixed results in terms of providing participants with the chance to learn about other opportunities to be involved at the museums and inspiring their interest in continued involvement with the museums, although there was some improvement over time.

# Conclusions

## Conclusions & Implications

The Working Together project set out to accomplish a series of ambitious goals, and was successful in achieving many of them. Building off of learnings from two years of Diversity, Equity, Access, and Inclusion training, staff members implemented several new hiring practices that contributed to real change in staff demographics. The participating museums set a goal of increasing their staff diversity by 20% in terms of ethnicity and ability levels. They exceeded this goal, more than doubling the number of staff of color over the course of the four years of the Working Together program.

Additionally, they reached 37 ethnically diverse undergraduate and graduate students, nearly 2/3 of whom had no prior experience with museums, and introduced many of them to the possibility of a career in the museum field. Both museums also hired new staff directly from the internship/fellowship program. Lessons learned from this program provide a set of considerations for other small museums who may be interested in implementing similar internship programs, including:

- Set the stage for a DEAI-internship program by doing the internal work to ensure that this is not just a one-off program (e.g., participating in DEAI training or coaching, working with community partners to build relationships through other DEAI-focused initiatives). This can help build a feeling of trust in the museum for the community partners and the interns themselves.
- Spend the time needed to foster a pro-internship culture at the museum, including providing staff supervisors time to develop meaningful projects that will benefit both the museum and the interns. If you are starting a new internship program, consider a slow ramp up beginning with just a small number of interns and increasing over time.
- Make sure the program is poised for success by identifying dedicated staff to assist with developing community partnerships and help with recruitment, hiring, onboarding, and ongoing support of interns; insuring funding is in place for ongoing program sustainability; and developing tools and processes that will aid with internship planning and implementation.
- Consider out-of-the-box recruitment strategies, particularly partnering with community organizations that serve the audiences you are trying to reach.
- In terms of reaching audiences that may not have considered a career in museums, undergraduate internships may be more effective than programs targeted at graduate students.
- Pay a living wage and provide sufficient work hours for interns to support themselves in the geographic area where the museum is located.
- Offer interns meaningful projects that they can have ownership over and that benefit both the museum and the intern. Think creatively about the skills and interests that the interns are bringing to the position and what value they can add to the museum.
- Offering staff opportunities to mentor interns is both valuable for the interns and a potential growth opportunity for staff. Help interns foster ongoing relationships in addition to one-time contacts, and help them connect with other BIPOC individuals working in their fields of interest.
- If feasible, think about ways to bring multiple interns together in a cohort, and offer them opportunities to engage both socially and through collaborative works projects.
- Offer professional development and networking opportunities as part of the internship experience and beyond, offering interns opportunities to stay connected as they continue their education and begin their careers.

- Understand that the work is not done because of the success of a single program. Continue to engage in training/coaching and continue to make changes to hiring processes and workplace culture to build a more inclusive workplace.

In terms of actually providing a pathway into the museum field, results were more mixed. Despite providing what was clearly a successful program in terms of intern/fellow satisfaction and increasing awareness of and interest in museum careers, few past participants appeared to be continuing to take steps to pursue a museum career, and those that were tended to be graduate fellows who had mostly already committed to this career path prior to their internship. While many of the undergraduate interns are still in the midst of their education and may come back to the museum field in the future, there remain structural issues—particularly around pay, educational requirements, and a lack of network or support for BIPOC individuals in the museum field—that make pursuing a museum career challenging. The impact of the COVID-19 pandemic on museums was another major factor causing many past interns to shift directions. Despite these mixed results, interns and fellows did come away with an increased awareness of and interest in museum careers, which they may return to in the future, and some did move into museum jobs, including several at the hosting institutions.

Other areas where the Working Together program was less successful, or where success was difficult to measure, was in bringing on staff and interns with diverse ability levels. While limitations on data collection by the City of Palo Alto made it impossible to know what change there was in this area, this did not end up being as strong of a focus for the project as ethnic diversity. Staff members suggested that partnerships with community organizations that specifically serve people with disabilities might have helped increase the program's success in this area. Both museums have worked on reaching people with disabilities through other initiatives, however.

The teen programs also appeared to be less successful in terms of attracting diverse participants, and serving as a pathway into future engagement with the museums (although some participants did move through this pathway). While those that did participate had a positive experience, staff members emphasized that attracting diverse participants in the first place was very challenging. Broadening recruitment through the use of community partners, considering paid options for camp assistant positions, offering transportation stipends, or offering camps located in surrounding communities may all be options to consider to increase the success of these programs.

# DEAI Training

## Satisfaction with DEAI Training

**Finding 1:** Respondents indicated high satisfaction with the Year 1 DEAI Training, but ratings were much lower for the Year 2 training. Across both sets of trainings, participants valued the opportunity to share and hear from their colleagues about their life experience, but also felt that the workshop content could have been more relevant to their specific organizations. The Year 2 workshop was also perceived of as being less effective due to lack of a clear agenda and structure.

The Palo Alto Art Center invited Diversity, Equity, Access, and Inclusion consultant Cecile Shellman to provide workshops to staff, board members, and volunteers from both the Art Center and the JMZ during Years 1 and 2 of the program. Workshops were held in August 2019 and January 2020. A post-workshop survey asked participants to reflect on their satisfaction with the workshop, as well as how it impacted them in terms of their own understanding of the workshop content and awareness of how to create a more inclusive workplace culture.

In order to gauge satisfaction with the workshop, the survey utilized the Overall Experience Rating (OER) (Pekarik, Schreiber, & Visscher, 2018). The OER consists of one question, “How would you rate your overall experience with the [Diversity and Inclusion Training workshop],” with a five-point response scale (Poor, Fair, Good, Excellent, Outstanding). The power of this question is in the inclusion of a response choice higher than excellent. This makes it possible to identify the individuals who are the most enthusiastic about the program (outstanding ratings), rather than those who are simply satisfied (excellent ratings). Any ratings below excellent are seen as reflecting dissatisfaction with some aspect of the program. The same rating scale was also used to rate specific components of the workshop.

### Overall Experience Ratings

Overall Experience Ratings were much higher for the Year 1 training than for Year 2.

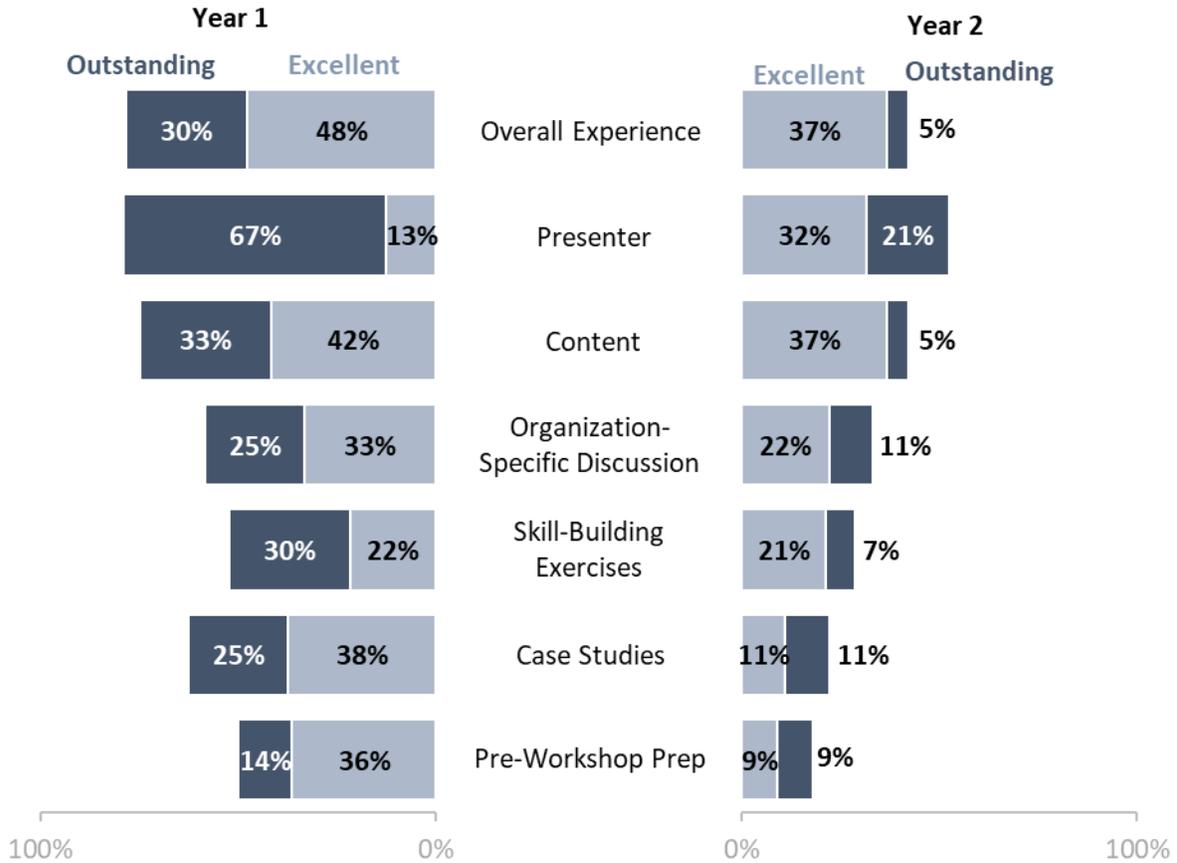
How would you rate your overall experience with the DEAI Training?



## Program Component Ratings

In all areas, the Year 1 training received higher satisfaction ratings than the Year 2 training.

**How would you rate the following components of the workshop?  
(Excellent & Outstanding Ratings)**



When asked an open-ended questions about what they found most valuable about the training, participants in both years mentioned that they found value in having the opportunity to share and hear from their colleagues about their life experiences. Participants also mentioned a variety of specific activities, exercises, and content covered in the workshop. Year 1 workshop participant also praised the facilitator.

## Were there any parts of the workshop that you found especially valuable?

- 1** **Sharing and hearing from colleagues about life experiences**

“I found the honest discussions of race, identity, bias, and white privilege especially valuable.” – Year 1 Training Participant

“Getting to know my coworker’s stories about their own experience experiencing racism.” – Year 1 Training Participant

“Listening to fellow Board members thoughts and objectives.” – Year 2 Training Participant

“Real life experiences shared and relaxed environment.” – Year 2 Training Participant

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- 2** **Specific activities, exercises, content**

“I liked the diversity ball because it had very specific questions to answer.” – Year 1 Training Participant

“Blind hiring, anti-bias hiring, interviewing.” – Year 1 Training Participant

“Learning about the intercultural development continuum, and the examples in each definition.” – Year 2 Training Participant

“I thought that the case studies and discussion around those were particularly useful and eye opening—especially people’s responses to them. I wish we could have gone into more nuance into the solutions for some of the cases, but I realize that there are time limitations.” – Year 2 Training Participant

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- 3** **Facilitation (Year 1)**

“Very authentic presentation. Good examples.” – Year 1 Training Participant

“Speaker sharing of experience.” – Year 1 Training Participant

“I thought Cecile’s facilitating was fantastic and I was thoroughly impressed by how she handled such sensitive, emotionally charged subject matter.” – Year 1 Training Participant

Across both years, participants felt the workshop would have been strengthened by focusing more on problem-solving and organization-specific planning. Lack of a clear agenda and workshop structure emerged as a concern in both years as well, although this was mentioned more often in Year 2 and seemed to influence the overall ratings more in Year 2. Year 1 participants also would have liked to see more time allocated for experience sharing.

## Were there any aspects of the workshop that you felt could have been improved?

1

**Increased focus on problem-solving and organization specific planning**

“Thought the AD creation exercise could have been made more relevant.” – Year 1 Training Participant

“More workshopping Art Center and JMZ examples.” – Year 1 Training Participant

“The most valuable would have been to drill down into what the lessons are for our board and organization, but that was barely covered.” – Year 2 Training Participant

“More structured plan on improvements throughout the office or providing a discussion and a conclusion where everyone can be brought to the same page.” – Year 2 Training Participant

2

**Workshop structure and flow**

“There was too much confusion as to when we should attend which days. There was no clear agenda for each day until that morning.” – Year 1 Training Participant

“The workshop felt like it had no structure and the presentation was meandering.” – Year 2 Training Participant

“There needs to be more participation rather than sitting and listening for 3 plus hours.” – Year 2 Training Participant

“I would prefer a more structured workshop with more skill-building exercises and group activities.” – Year 2 Training Participant

3

**More time for experience sharing (Year 1)**

“Would have loved more hard questions and honest discussion of race, identity, bias, and white privilege that allowed us to share more of our life experiences, misconceptions, concerns about the topic.” – Year 1 Training Participant

“More work experience where they have experienced racism.” – Year 1 Training Participant

“I would [have] enjoyed learning more experiences of participants. More sharing.” – Year 1 Training Participant

# IMLS Performance Measure Statements

**Finding 2:** Across both years, a majority of workshop participants (at least 2/3) indicated that they agreed with each of the three IMLS performance measure statements, indicating that their understanding had increased, their interest in the subject had increased, and they were confident they could apply what they had learned. The percent of respondents who agreed with these statements (especially those that strongly agreed) was somewhat higher in Year 1 than Year 2.

Workshop participants were asked to indicate their agreement with the three IMLS performance measure statements:

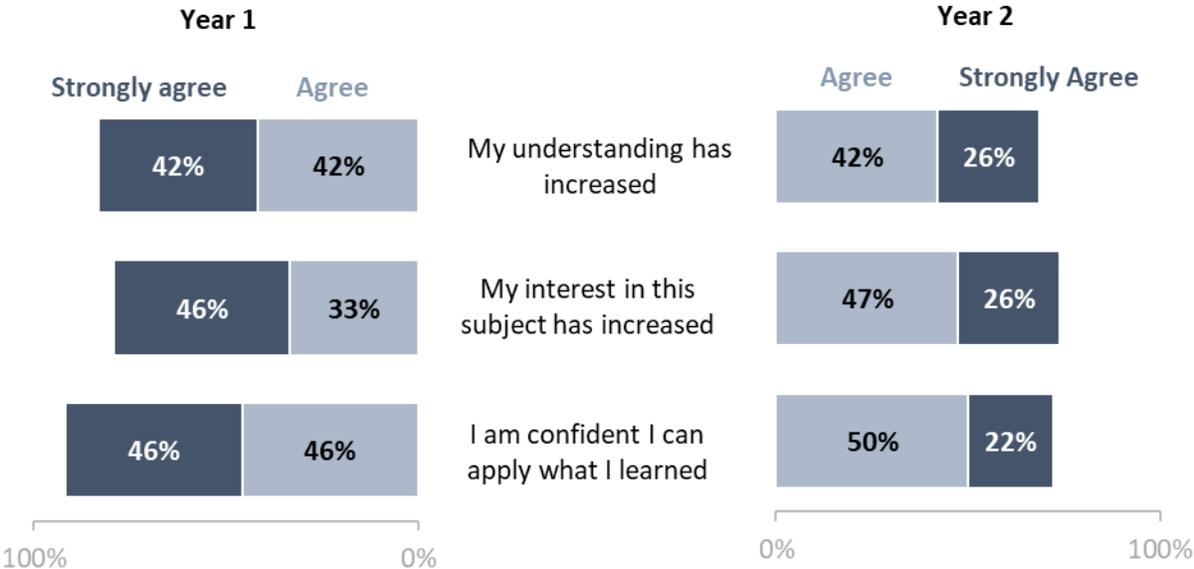
- My understanding has increased as a result of this training;
- My interest in this subject has increased as a result of this training; and
- I am confident I can apply what I learned in this training.

Across both years, a majority of respondents (at least 2/3) indicated that they agreed or strongly agreed with each of these statements. Year 1 participants were somewhat more likely than Year 2 participants to agree with these statements. In particular, Year 1 respondents were more likely to indicate that they strongly agreed with the statements.

## IMLS Performance Measures

Across both years, a majority of training participants indicated that the training had increased their understanding of and interest in equity and inclusion, and they were confident they could apply their learnings.

**Please indicate your agreement with the following statements  
As a result of this training... (Agree & Strongly Agree Responses)**



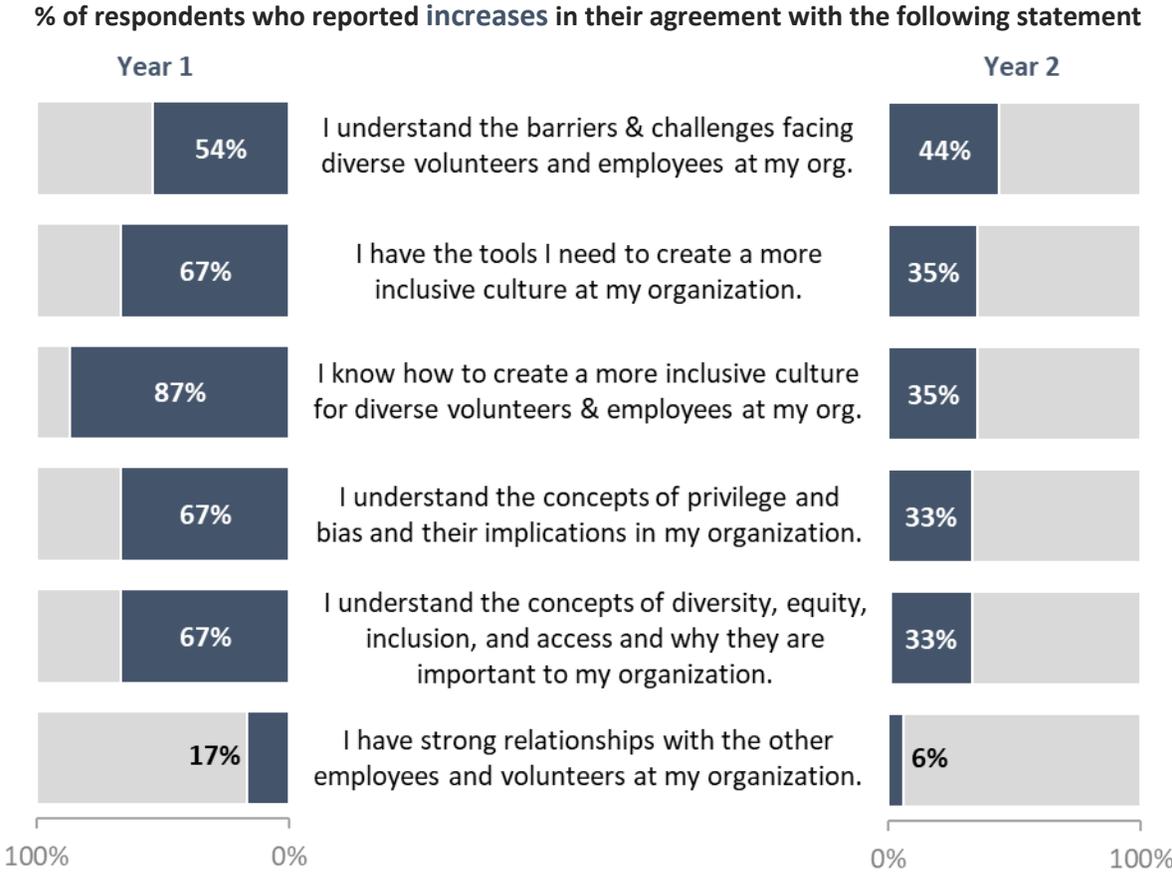
# DEAI Training Program Impact

**Finding 3:** Workshop participants reported increases in their understanding of the workshop content and felt after the workshop that they had a fairly good understanding of the concepts of diversity, equity, inclusion, and access; the concepts of privilege and bias; and the barriers and challenges facing diverse volunteers and employees. Year 1 respondents were more likely than Year 2 respondents to feel that they know how to create a more inclusive culture at their organization and have the tools they need to do so. In general, across all items, Year 1 respondents were more likely to indicate workshop impacts. In an open-ended response about the impact of the workshop, participants spoke most often about increased awareness generally, as well as about changes they might make in hiring practices.

The workshop survey used a retrospective pre-post measure to invite participants to reflect on how the workshop had impacted their understanding of the workshop content and awareness of how to create a more inclusive workplace culture. Year 1 survey respondents were more likely to indicate that their awareness and understanding had increased, as compared to the Year 2 respondents.

## Workshop Impact (By Year)

Year 1 workshop survey respondents were more likely than Year 2 respondents to indicate that their agreement with the following statements had increased as a result of the workshop.



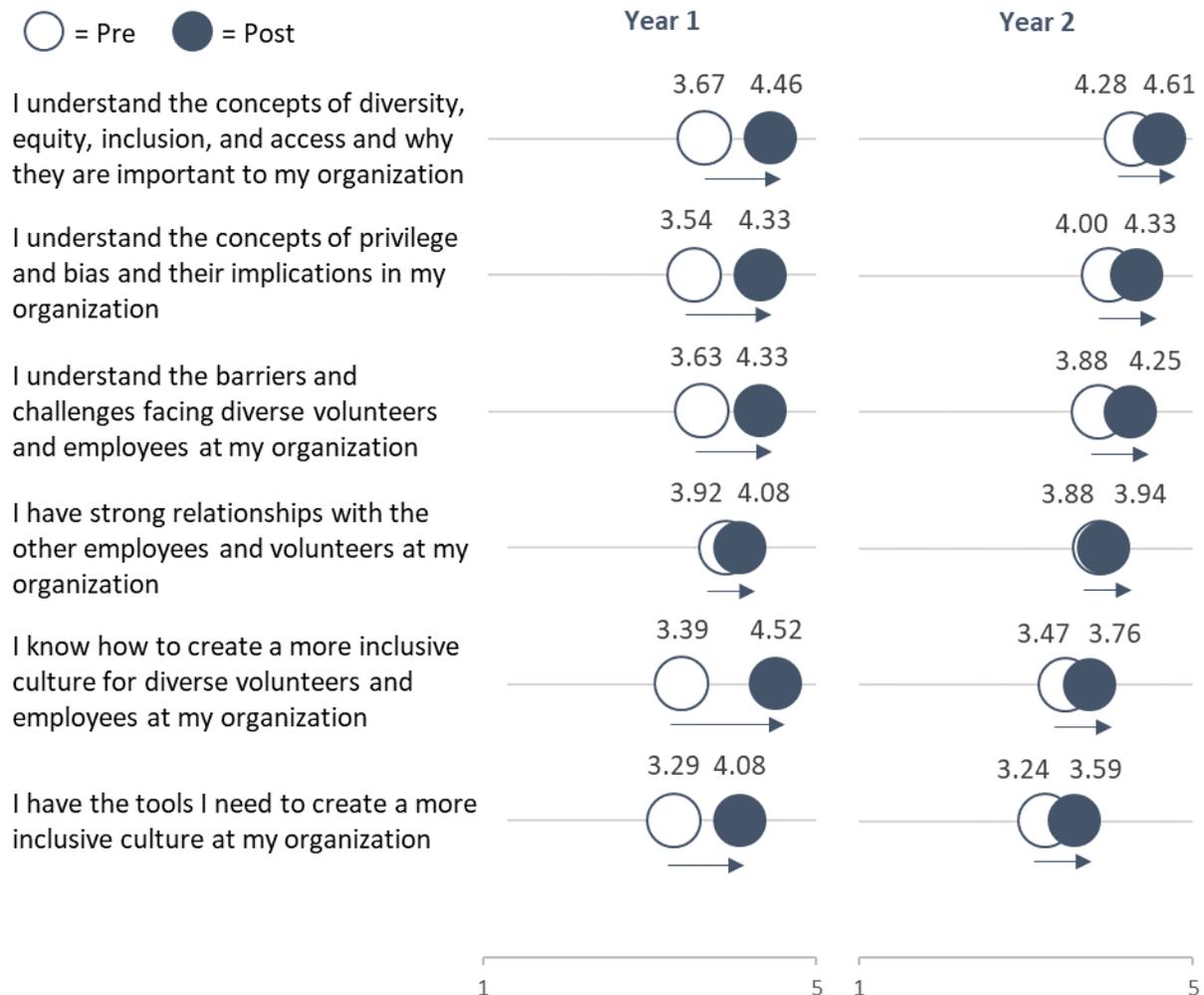
Across both years, participants indicated that they ended the workshop with a good understanding of the concepts of diversity, equity, inclusion, and access and the concepts of privilege and bias, and they were also well aware of the barriers and challenges facing diverse volunteers and employees. However, increases in these three areas were larger for Year 1 respondents than Year 2 respondents, who tended to rate themselves higher in these areas prior to the workshop. Year 1 respondents were also more likely than Year 2 respondents to indicate that, at the end of the workshop, they felt they knew how to create a more inclusive culture at their organization and they had the tools they need to do so. In both years, respondents reported minimal change in their relationships with others at their organization.

### Workshop Impact (By Year)

Overall, respondents reported increased understanding of workshop concepts. Year 1 respondents reported larger change and were more likely to feel that they knew how to create an inclusive culture at their organization and had the tools they needed to do so.

**Rate your agreement with the following statements both before the workshop and now:  
(Mean Ratings, 1=Strongly Disagree to 5=Strongly Agree)**

○ = Pre ● = Post



In an open-ended question about how the training will impact their approach to inclusivity in their organization, respondents spoke about general increased awareness and changes in hiring practices. A couple indicated that the workshop had not impacted their approach to inclusivity.

### In what ways do you think this training will impact your approach to inclusivity in your org?

- 1** **General Increased Awareness**
  - “Be more aware of the issue and how to apply this to work situations.” – Year 1 Training Participant
  - “Made me more aware of my own actions and language.” – Year 1 Training Participant
  - “Helped make me aware of the importance of stepping out of the minimization mindset and understanding that ‘inclusivity’ is recognizing, accepting, and adapting to cultural differences versus simply focusing on commonalities/universal values and principles.” – Year 2 Training Participant
  - “It made me think of ways to be more inclusive of the communities around the Art Center.” – Year 2 Training Participant

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- 2** **Changes to Hiring Practices**
  - “I will use the inclusive hiring practices more (blind ?, for example).” – Year 1 Training Participant
  - “The anecdote/advice about reevaluating criteria (like must have a PhD) for job applicants was helpful.” – Year 2 Training Participant
  - “I am striving to change talent acquisition and hiring practices, as well [as] a new approach to programming.” – Year 2 Training Participant

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- 3** **No Impact**
  - “Hasn’t changed how I would deal with inclusivity.”

Reflecting on the impact of the DEAI trainings, interviewed Art Center and JMZ staff commented that the workshops did contribute to change in the organizational culture at the museums.

“I do think that it changed the way people thought and approached hiring going forward. It became the norm to hear people talking about making sure we had lots of different candidates represented when we did interviews.... I’m sure there’s still areas for improvement, like everything, but I feel like it had a big impact on the Art Center, especially when it came to recruitment and then hiring and interviewing.” – Art Center Staff Member

“I think that the biggest benefit though of the program, it was just getting us to talk about it and keeping it top of mind.” – JMZ Staff Member

## Lessons Learned

**Finding 4:** Lessons learned from the DEAI training included that smaller, on-going trainings or a coaching model may be more useful than a single annual training; that there is value in sharing in small groups; and that concrete tools are valuable, but not necessarily sufficient to make change.

When asked to reflect on lessons learned from the implementation of the DEAI Training, museum staff members reflected that smaller, ongoing trainings or a coaching model might have been more effective than a single annually training for all staff.

“It’s really just hard to get all your staff in the room for one expensive training, and so the more you can maybe offer several dates or do things that are one-on-one or even online, or [staff member on another project] came up with these mini trainings that were five to 10 minutes long to do at all staff meetings, so you just kind of catch people when you can, and have a little discussion. I think those were definitely more effective than one big training.” – JMZ Staff Member

“I think the ideal scenario is some sort of coaching. I think, ongoing opportunities, less structured, more opportunities to kind of [say], ‘Oh, I had this situation. Can we talk through how I responded or how I should have responded?’ I think that could be really, really, really valuable.” – Art Center Staff Member

Staff members also felt that having opportunities for more small group discussion might help people feel more comfortable with sharing their own experiences.

“I feel like when you’re having these conversations, and they’re around cultural differences in race, and you’re asking people to self-reflect and maybe admit biases, I just feel like they’re conversations... that probably should be done in small groups, because you’re hesitant to share some vulnerability in front of 15 people, but if you’re in a group of three, I think it’s a little easier.” – JMZ Staff Member

Finally, staff members desired more concrete tools to use in their day-to-day work.

“What I really wanted was concrete examples and scenarios and even tools for hiring. And there’s a lot of talk about how to not have bias in interviews and how to do things the right way, but there weren’t a lot of concrete examples of job descriptions, how to rewrite them. I would’ve loved to do that kind of thing.” – Art Center Staff Member

However, staff members also emphasized that while there is value in having tools, these tools alone are not sufficient to lead to change without a larger mindset shift.

“It’s about a mind shift. I think people want a magic, pragmatic tool that’s going to make things better. It’s like, ‘No. No. This is actually ongoing. It’s how you identify and operate in the world.’” – Art Center Staff Member

# Staff Demographics

## Staff Demographics

**Finding 5:** Over the course of the four years of the Working Together program, the two partner organizations diversified their staff from 17% staff of color to 42% staff of color, more than doubling the number of staff of color. The museums achieved this dramatic change primarily through more hiring of Hispanic/Latinx and Asian staff members. Museum staff attributed this to changes in hiring practices—including broadened recruitment, modification of job descriptions, implementation of blind hiring practices, and increased staff awareness of their own biases—which were adopted after participating in the DEAI trainings in Years 1 and 2 of the program. Additionally, both museums hired staff directly from the internship/fellowship program. Despite these clear achievements, low turnover among management staff means that higher level positions are still mostly white, resulting in fewer mentors of color for interns and fellows. Increasing board diversity has also remained a challenge.

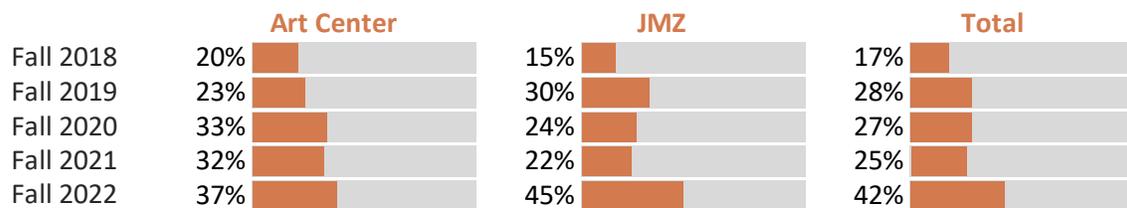
Based on demographic data provided by the City of Palo Alto, both museums dramatically increased the diversity of their staff from the beginning of the Working Together program to the end. The largest changes came in the first and last years of the program. Years 2 (2019-2020) and 3 (2020-2021) were challenging due to pandemic-related layoffs and an overall decline in staff positions. Coming out of the pandemic, however, both museums were able to make large strides in staff diversity in the final program year.

For the Art Center, the percent of staff of color nearly doubled from 20% in Fall 2018 to 37% in Fall 2022. The JMZ tripled their representation of staff of color from 15% to 45% during the same timeframe. Overall, between both sites, staff of color more than doubled from 17% to 42%.

### Staff Demographics

The Art Center and JMZ more than doubled their staff of color over the course of the program.

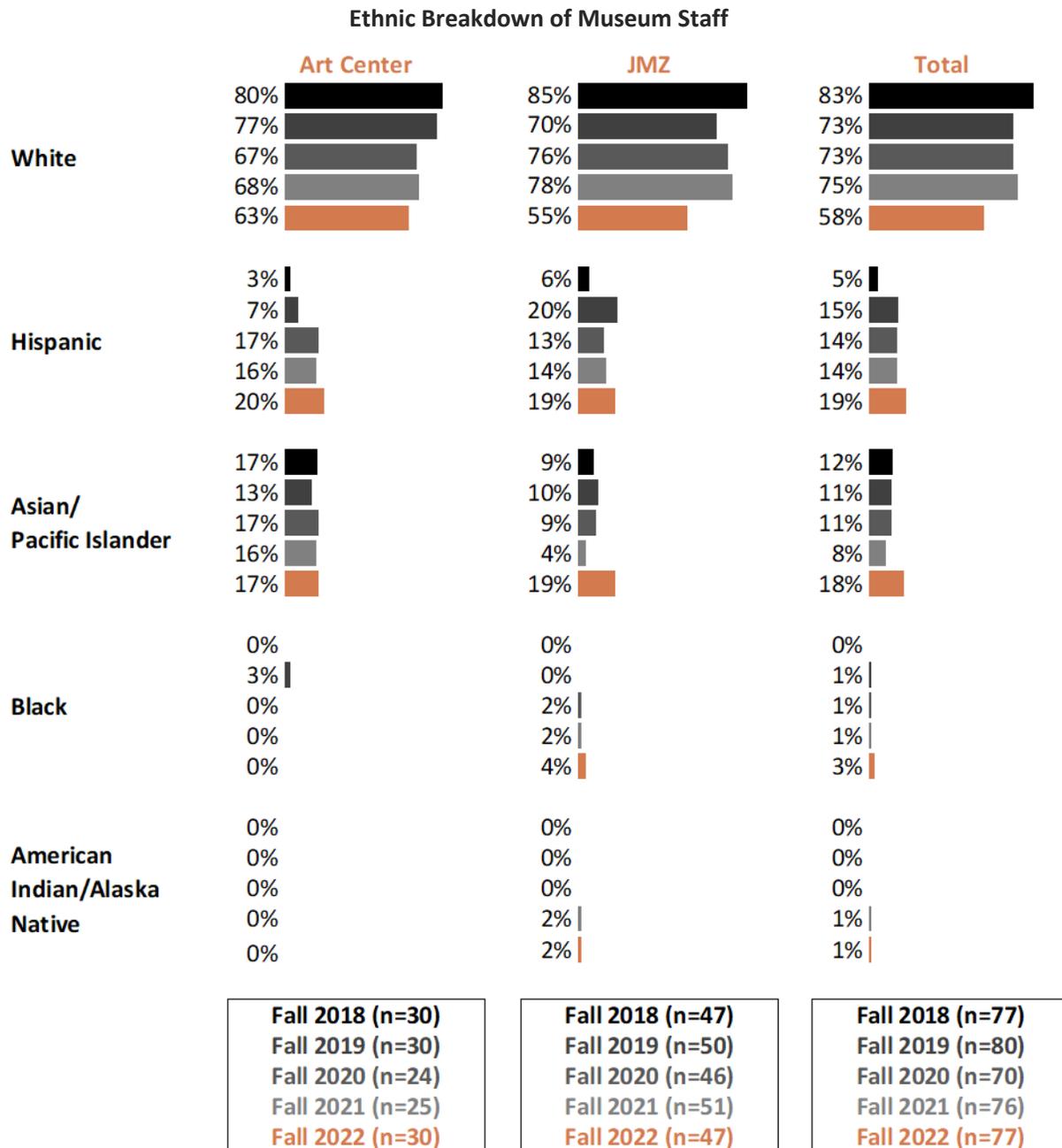
Percent Staff of Color



Diversification was primarily achieved through hiring of Hispanic and Asian staff members.

## Staff Demographics

The Art Center and JMZ saw the largest growth in Hispanic and Asian staff members.



When asked what contributed to the increases in staff diversity over the course of the program, many staff members cited changes in their hiring practice that they made as a result of the DEAI training programs that they participated in as part of the Working Together program. These included broadened recruitment practices, modifications to job descriptions, implementation of blind hiring processes, and increased awareness among staff members of their own biases when interviewing candidates.

“Because of this program, there’s been an effort by senior staff that when we have a recruitment for a staff position, to not just leave it up to HR and to send it out to community groups and all the contacts we’ve gathered over the years.” – Art Center Staff Member

“One of the things that we learned was the blind review of resumes. So, you’re not looking at the names or addresses of anybody who’s applying. You just are looking at their qualifications and moving them through rounds that way. And I thought that was really interesting and implemented that.” – Art Center Staff Member

“I think a lot of the work that we do, while museum and art specific, is also available to a wide range of backgrounds.... We had always put bachelor’s degree or master’s preferred, and it was like, ‘Why are we doing that? Who are we ruling out when we add these barriers to a position?’ And so, that really just opened my mind to a lot of issues like that. So, I found it to be really impactful.” – Art Center Staff Member

“When I was hiring, I was conscious of [thinking], ‘Okay, is this person similar to me or different?’ And I’m going to be very open if maybe I’m like, ‘Okay, I don’t quite connect on a personal level, but I think they can do this job and I’m going to be very open to that,’ and I think that helped diversify our workplace.” – JMZ Staff Member

Both museums also made hires from within the Working Together intern and fellow pool, with the Art Center bringing on one staff member and the JMZ hiring several past interns/fellows.

Staff members expressed pride over the strides made in diversifying the staff.

“I will say that all of the recent hires, almost all of them... have actually been BIPOC individuals. We just took a staff photo in our galleries, a holiday staff photo, and of course, it wasn’t representative of the entire team, but it was just amazing to look at that because it was primarily BIPOC.... I feel really proud of the strides that we have made.” – Art Center Staff Member

However, lack of turnover among higher level positions has made diversifying management positions more challenging.

“I definitely see an increase in diversity on staff. It’s really great to see. We have staff of color in just about every department. I am still the only program director of color,...so I would love to see more representation for the program directors at the Art Center so that the interns and the staff truly see themselves in a supervisor role.” – Art Center Staff Member

Additionally, increasing board diversity remains a challenge.

“I think there’s definitely more awareness about the importance of staff diversity and board diversity. I think the reality is that it’s sometimes hard to make it a conscious priority.... There is still a lot of white board members talking to white board members about white prospects.” – Art Center Staff Member

# Internship & Fellowship Program

## Participant Recruitment

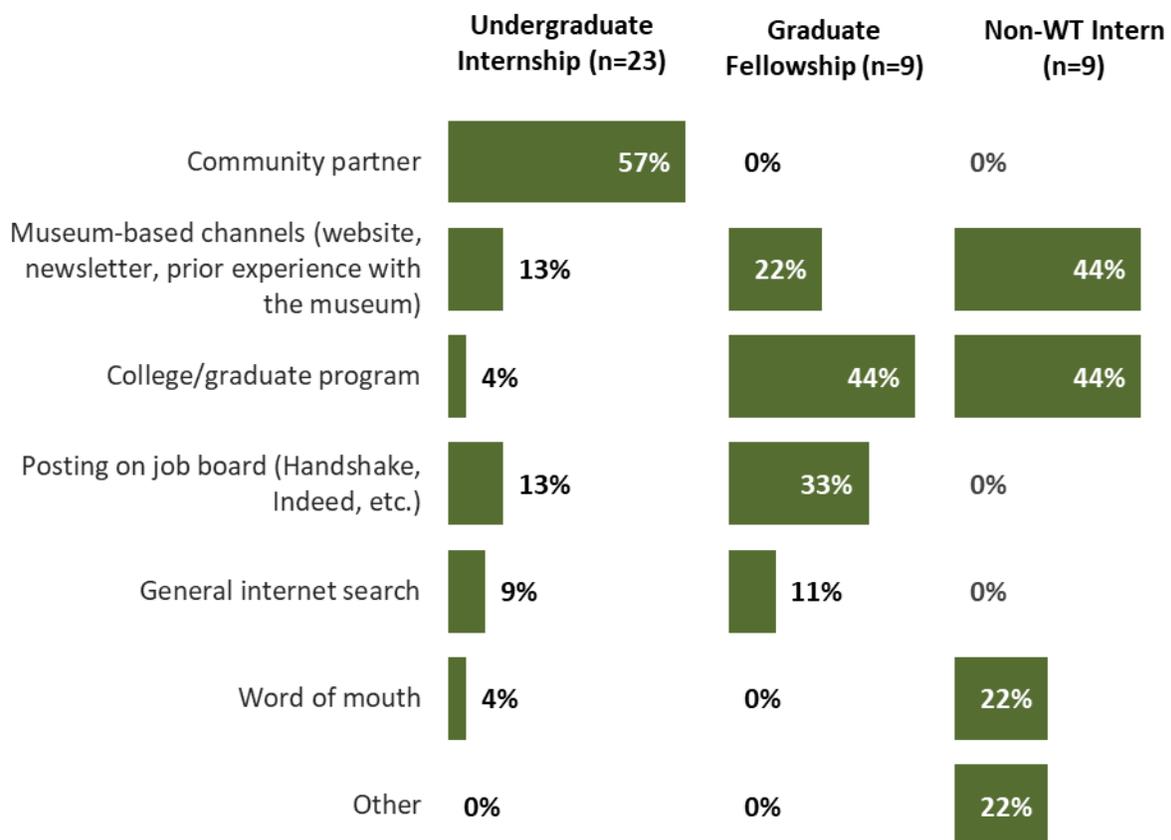
**Finding 6:** Interns/fellows reported very different methods of learning about the program, depending on whether they participated in the undergraduate internship, graduate fellowship, or were a non-Working Together intern. For the undergraduate internship, in particular, community partner organizations were key to recruiting diverse applicants.

Most of the undergraduate interns found out about the program through one of the community partner organizations. Most graduate fellows found out about the program through their college/university or via a posting on an online job board, while non-Working Together interns often learned about the program through museum-based channels (museum website, social media, email, etc.) or via their college/university.

### Recruitment Sources

Partnerships with community organizations were key to recruiting diverse applicants for the Working Together undergraduate internship program.

How did you learn about this program?



# Program Satisfaction

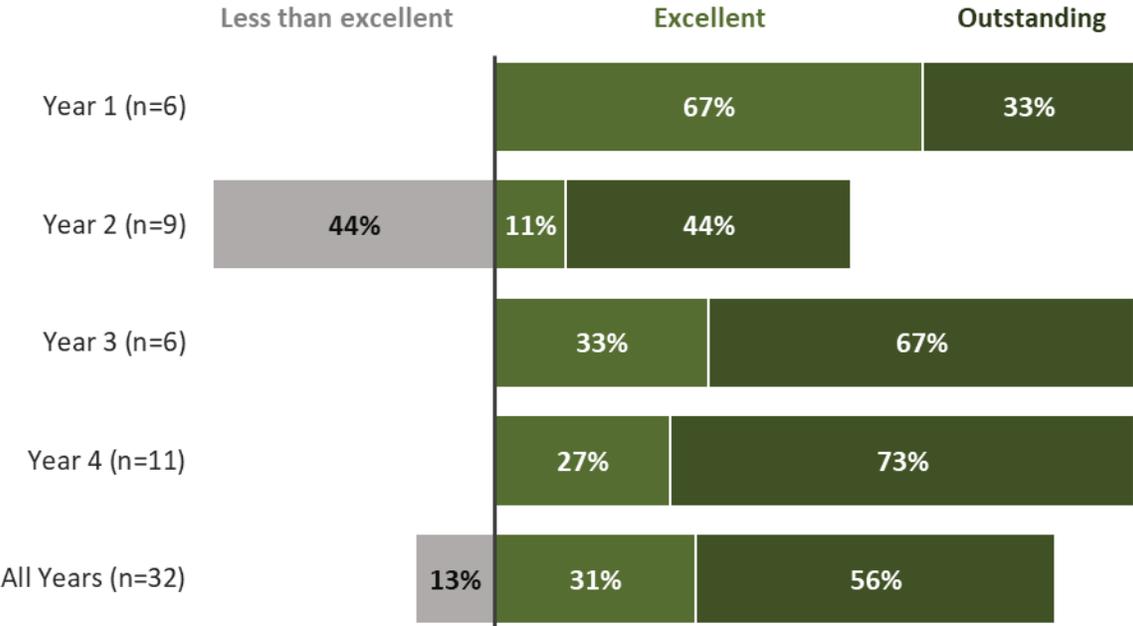
**Finding 7:** Working Together interns and fellows generally had high satisfaction with their experience in the program, with satisfaction ratings generally increasing over the course of the four year program (with a dip in some ratings in 2020, during the heart of the COVID-19 pandemic). In open-ended questions, participants indicated they valued the opportunity to complete meaningful work, participate in professional development opportunities, and work with museum staff, but there was also some room for improvement in areas such as job responsibilities, communication, professional learning, and opportunities to collaborate and connect with other interns/fellows.

Similar to the DEAI training survey, the internship and fellowship surveys used the Overall Experience Rating to ask participants about their overall experience in the program, as well as particular program components. Overall experience ratings generally increased each year of the program, with the exception of more mixed results in 2020, during the heart of the COVID-19 pandemic.

## Overall Experience Ratings (By Program Year)

Overall Experience Ratings increased over the course of the four years of the Working Together program, achieving very high ratings (nearly 3/4 outstanding ratings) in the final year of the program.

How would you rate your overall experience with this internship/fellowship?

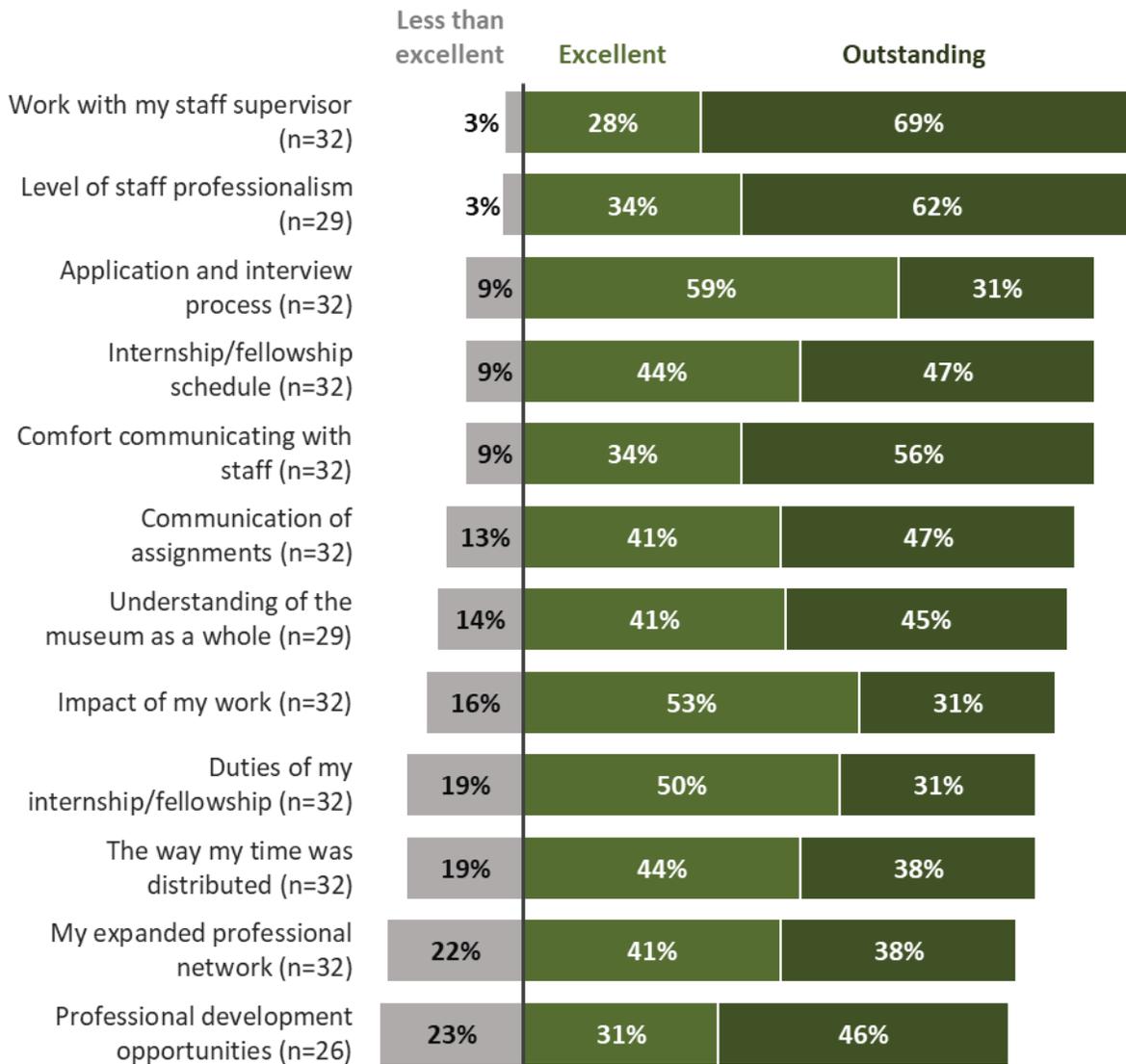


Interns and fellows had high satisfaction with almost all aspects of their experience, particularly working with museum staff. However there appeared to be room for improvement in some areas, including their perception of their work (perceived impact, satisfaction with job duties and time distribution) and their professional learning opportunities (expanded professional network/professional development opportunities). No participants provided a rating lower than “good” for any aspect of the internship.

## Satisfaction with Program Components (All Years Combined)

Overall, Working Together Internship/Fellowship participants were satisfied with most aspects of their experience, particularly working with museum staff.

Please rate the following aspects of the program

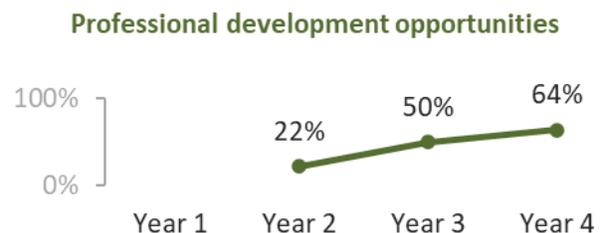
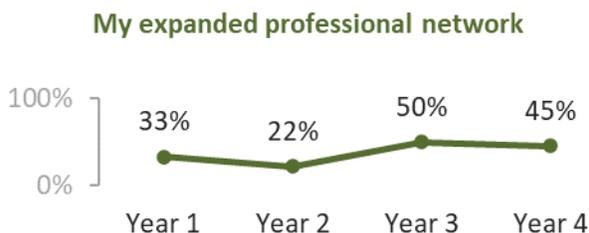
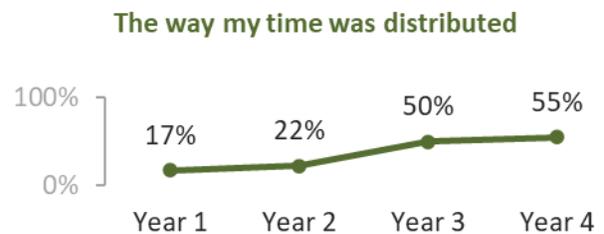
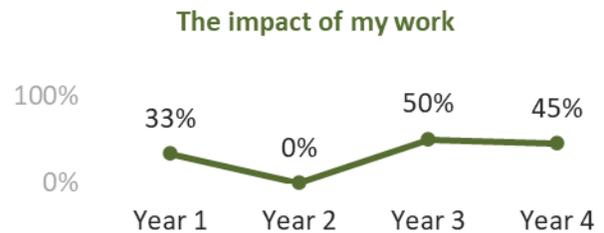
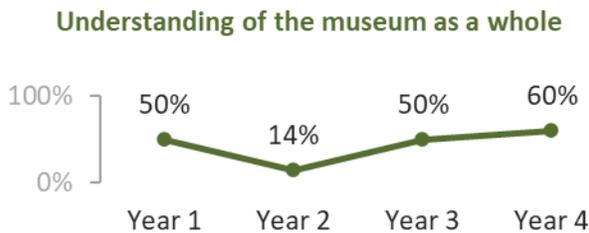
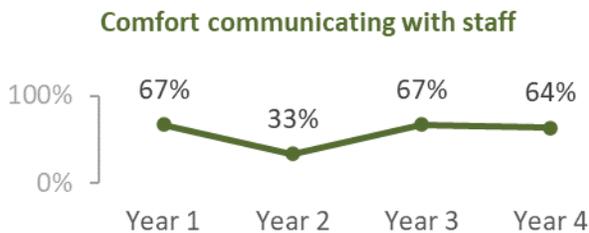
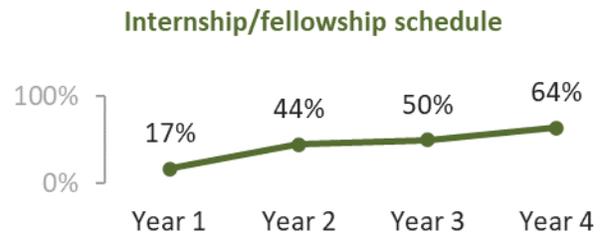
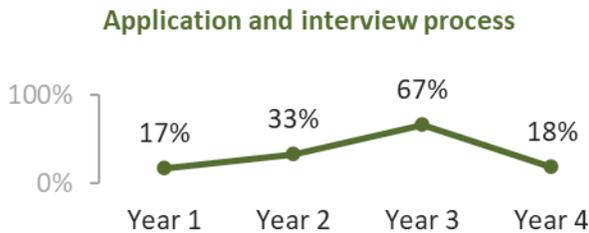
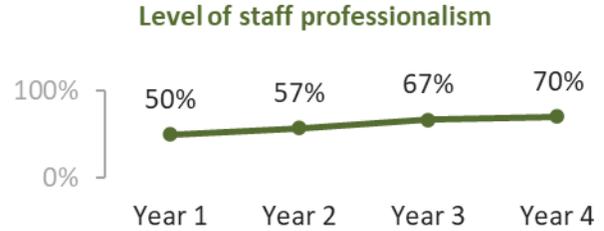
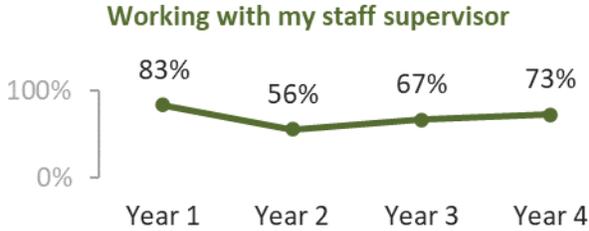


As with the overall experience ratings, satisfaction with most specific program components increased over time (with the exception of dips in satisfaction in 2020), suggesting the museums were responsive to participant feedback and made changes to the program design to increase satisfaction.

## Change in Program Satisfaction Over Time

Program satisfaction dipped in many areas in 2020, but mostly held steady or increased over time.

### % of Outstanding Ratings for Program Components Over Time



Interns and fellows found the greatest value in working on projects that they found meaningful and impactful, working with museum staff, and participating in professional development opportunities. A desire for meaningful job responsibilities and ownership over their work was something that emerged early on in the evaluation as a potential area of improvement for the program, and it appears that the museums made program modifications over the years to strengthen this aspect of the program.

### What did you find most valuable about your internship/fellowship experience?

1

#### Meaningful work opportunities

“I found the hands-on aspect incredibly valuable, particularly the ability to design my own exhibits that I knew would be on display. That gave me a real sense of the design process and what needs to be considered (the budget, the audience, the materials, etc.).”  
– Year 3 JMZ Intern

“Being given regular tasks instead of mindless tasks really helped give it a real professional job experience.” – Year 3 Art Center Intern

“[Being] allowed to pursue projects that benefitted the museum and myself as a designer for my portfolio.” – Year 4 JMZ Intern

“Gaining experience working with people of all ages (kids, teens, parents) and being able to take the lead on some projects/lessons.” – Year 4 Art Center Intern

2

#### Working with museum staff

“I found my in-person interactions with the art instructors, fellow interns, and supervisors most valuable. I was able to learn from everyone and greatly treasured the teamwork, wisdom, and guidance everyone passed on.” – Year 2 Art Center Fellow

“I appreciated how my supervisors and fellow intern shared their knowledge and taught me so much about exhibits, building, and how to properly use certain tools/machines.” – Year 4 JMZ Intern

“Learning in a real-world environment through collaboration and sharing of knowledge amongst other staff working in Exhibitions.”  
– Year 4 JMZ Intern

3

#### Professional development opportunities

“Learning about VTS, museum education theory, and the behind-the-scenes of making the Art Center work.” – Year 2 Art Center Intern

“I thought the informational interviews that I had with staff members were very valuable.” – Year 4 Art Center Intern

Program participants also offered suggestions for program improvement. In the early years of the program, most suggestions for improvement were related to a desire to engage in more meaningful and substantial work. These suggestions tapered off over time as the museums became more adept at offering meaningful projects to interns/fellows. In later years, the most common suggestions for

improvement were related to logistics (e.g., scheduling, communication). Other suggestions related to a desire for more opportunities to collaborate with other interns (primarily mentioned during 2020 during the heart of the pandemic) and a desire for more professional learning opportunities.

### What could have been improved about your internship/fellowship experience?

1

#### Logistics (scheduling/communication)

“Allowing for more hours, working full-time instead of part-time to get more out of the experience.” – Year 4 JMZ Intern

“More information ahead of time could be more useful. I felt anxious about beginning my internship because I didn’t know too much about it before my orientation, a few days before the first day of camp.” – Year 4 Art Center Intern

“Priority of various projects was sometimes uncertain, but is only to be expected given that I joined at a particularly hectic time as the museum was just reopening.” – Year 4 JMZ Intern

2

#### Desire for more meaningful work opportunities

“Although I do feel that my contribution made a positive impact in the operation of the camps, I could have benefitted from having the opportunity to complete tangible and quantifiable projects.” – Year 1 JMZ Fellow

“I think there was a lot of free time on the intern’s part, and could maybe have been changed to have more meaningful projects so interns could have had something to do all the time they weren’t in classes.” – Year 2 Art Center Intern

3

#### More professional learning opportunities

“Maybe it’s because I was shy and didn’t ask, but more opportunities for professional development? I unfortunately didn’t get the chance to do my informational interview with a staff member, but I was looking forward to it.” – Year 2 Art Center Intern

“Even though we did get to talk to other staff members of the Art Center, I think that it would’ve been really interesting to learn a little bit more about the work that they do and the projects they were working on.” – Year 4 Art Center Intern

4

#### More opportunities for interns to collaborate and connect

“I think more collaborative projects with other interns/fellows. It was nice to work towards a shared goal and help each other along the way, as well as provide a chance to connect and build those relationships we are missing from an in-person experience.” – Year 2 Art Center Intern

“One slight improvement might be creating an intern-specific communication group (Facebook, Slack, etc.) where interns could check in with each other and share their experience over the course of the summer.” – Year 2 Art Center Intern

# Impact on Museum Career Awareness and Interest

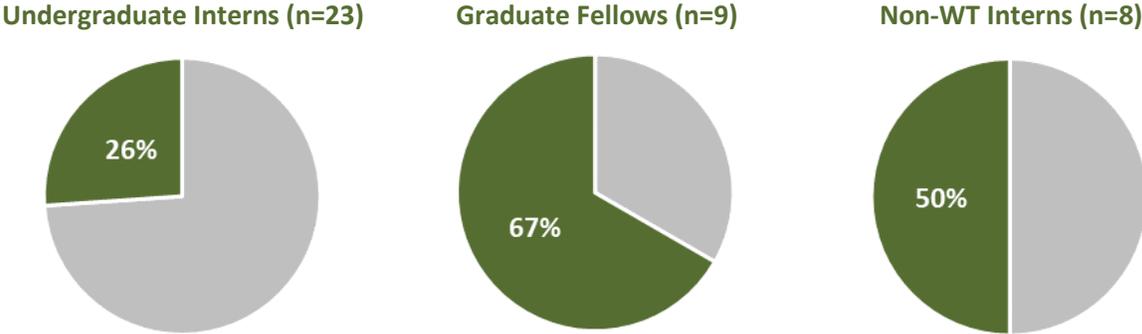
**Finding 8:** Overall, the Working Together program was successful in raising awareness of and interest in museum and art/science education careers in young adults from underrepresented backgrounds. The undergraduate internship was particularly good at reaching audiences without prior exposure to the museum field, as compared to the graduate fellowship or non-WT internship program. Undergraduate interns also showed the largest growth in their awareness of and interest in careers in museums or in art or science education. However, graduate fellows and non-WT interns typically started and ended the program with higher interest and awareness than the Working Together undergraduate interns. Program participants cited professional development workshops, general exposure to a variety of careers, and staff engagement and encouragement as program components that played a role in increasing their awareness of and interest in these fields.

The goal of the internship/fellowship programs was to reach underrepresented audiences who may not otherwise have the opportunity to gain exposure to the museum field. The program was most effective at accomplishing this goal through the undergraduate internship program. Only 1/4 of the undergraduate interns who participated in the program over the past four years had any prior experience with museums, compared to 2/3 of graduate fellows and 1/2 of non-Working Together interns. Among the Working Together participants overall (both interns and fellows), about 2/3 had no prior experience with museums.

## Program Reach (By Program, All Years Combined)

The Working Together undergraduate internship program was particularly effective at reaching individuals without prior museum experience.

**% of Participants who had Prior Museum-Related Training or Work Experience**

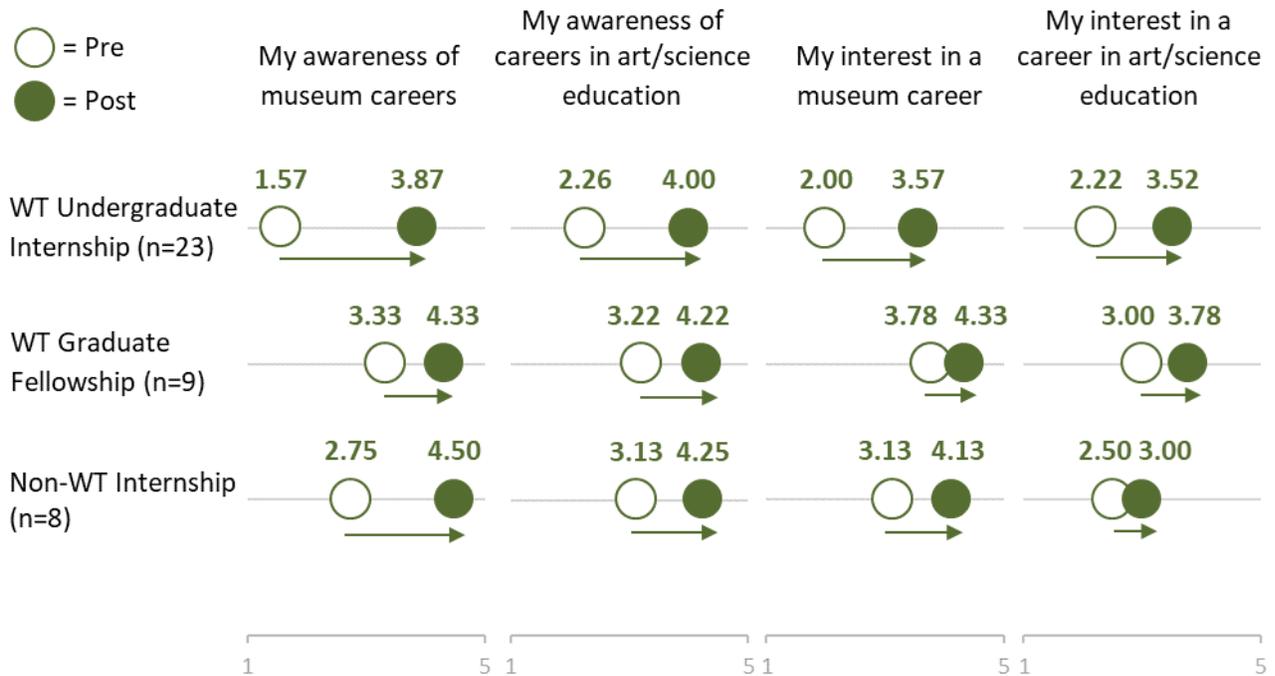


The post-program survey used a retrospective pre-post design to ask participants to rate their awareness and interest in museum and art/science education careers both before and after the program (note that the wording of the survey varied by program site with JMZ interns/fellows asked about science education careers and Art Center interns/fellows asked about arts education careers). Undergraduate interns in the Working Together program showed the largest growth in their awareness of and interest in careers in museums or in art or science education. Graduate fellows and non-Working Together interns typically started off the program with higher awareness and interest and therefore showed less growth. Although they showed the most change, WT undergraduate interns typically ended the program with lower interest and awareness than graduate fellows or non-WT interns.

## Interest and Awareness of Museum and Art/Science Education Careers (By Program, All Years Combined)

Working Together undergraduate interns reported the largest increases in awareness and interest in museum or art/science education careers, but typically still ended the program with slightly lower awareness and interest than graduate fellows or non-WT interns.

**Rate yourself before and after the program (1=very low to 5=very high):**



In focus groups, interns and fellows also spoke about increased awareness of, and interest in, museum careers.

“I also didn’t know how museums work behind-the-scenes and everything. And because of this opportunity with this internship, I was able to see there was a lot more design work just working in the museum, and that opened up a bunch of ideas of opportunities of what I want to do in the future.” – JMZ Intern

“The Art Center, itself, was where I realized there’s a lot of community centers that have just a multitude of different options, so you could be in the development side of things or you could be more like the exhibition [developer], or the curator.” – Art Center Intern

Survey respondents reported several ways in which the Working Together program impacted their awareness of or interest in museum careers, including increased exposure to a variety of museum careers; positive work experiences as part of their internships/fellowships; staff engagement and encouragement; and professional development opportunities offered through the program. Some graduate fellows indicated minimal to no change in their awareness of and interest in museum careers because they already had high interest before participating in the fellowship.

If you indicated any changes (either positive or negative) in your awareness or interest in a career in museums or science/arts education, please describe any ways in which this internship contributed to that change.

1

**Increased exposure to a variety of museum careers**

“This fellowship has opened me up to different opportunities that can take place in arts education and museums. Not every person has to become an art teacher if interested in arts education. Instead, one could be working with volunteers or behind-the-scenes.” – Year 1 Art Center Fellow

“The internship introduced me to all the other staff working at the Art Center, so I was exposed to a lot of different careers in both the admin/exhibitions/museums side and the arts education side.” – Year 4 Art Center Intern

2

**Positive Work Experiences**

“Before this internship, I was never exposed to the opportunities that exist in museums/science education. This opportunity helped to broaden my horizons in that aspect by allowing me to partake in various experiences such as assisting in a workshop for kids with hearing disabilities, helping to execute science camps, and putting together materials for science education.” – Year 1 JMZ Fellow

“The assignments I was given, such as research projects and preparing for exhibitions, were interesting and made me excited to do the work.” – Year 4 Art Center Intern

3

**Staff Engagement/Encouragement**

“The positive relationships with the students, art instructors, and education staff inspired me to pursue a career in arts education.” – Year 2 Art Center Intern

“The educators and the zookeepers were incredibly kind to me and always said hello and showed me what they were teaching. I had previous interest in natural science but hadn’t considered it a possibility for my career because of poor confidence in mathematics. I felt encouraged to take another look at it after seeing how passionate the educators and zookeepers were.” – Year 3 JMZ Intern

4

**Professional Development Opportunities**

“Through the professional development opportunities we had, I was able to learn more about what it actually takes to run a museum.” – Year 3 Art Center Intern

“The professional development meetings that would be set up for the interns were very helpful since I was able to learn about many different opportunities and hear about the experiences people have had working in this field.” – Year 4 Art Center Intern

## Next Steps for Interns/Fellows

**Finding 9:** Working Together interns/fellows articulated that their experience had either reinforced or helped refine their career interests or had broadened the types of careers that they were considering. About 40% of the Working Together program participants expressed an explicit plan to pursue further steps in the museum or art/science education fields as part of their next steps in their education or career path. However, interest was much stronger among graduate fellows than undergraduate interns. Program participants felt that low pay, a need for further education or experience, and a limited job market might limit their ability to pursue a museum or arts/science education career. They felt the museums could support them through more networking opportunities (both during and after the internship), sharing job postings and information about the types of jobs that may be available in museums, and providing more professional development opportunities.

When asked how they felt the internship or fellowship had influenced their future plans for their education or careers, participants indicated that the experience had either reinforced or refined their career interests (although this did not necessarily mean working in museums; some cited interest in working in the arts or working with children) or that it had broadened the types of careers that they would consider.

### In what ways, if at all, do you feel your internship impacted your future plans for your education or career?

1

#### Reinforced/refined career interests

“I feel like it definitely gave me a clearer vision of what fields of art, in particular, I am interested in working in, and the types of community I seek to forge in it.” – Year 3 Art Center Intern

“This internship reinforced my love for working with children, and I am even more confident that that’s what I want to do after I graduate.” – Year 4 Art Center Intern

“This internship allowed me to understand the deeper depths of education and science, and how they work together. Especially when it comes to properly educating children and how to engage them in science-related topics. This internship made me realize that I have a passion for educating the public in an outside environment.” – Year 4 JMZ Intern

2

#### Broadened career options

“It was interesting and informative to learn what it’s like in a different type of education setting (different from the public school and classroom setting). This experience gave me ideas about future education careers not necessarily in the school/classroom settings.” – Year 4 Art Center Fellow

“It opened up opportunities that I never thought were possible with an Industrial Design degree, which allows me to know that museum exhibit design is an avenue that I can pursue if I choose to.” – Year 4 JMZ Intern

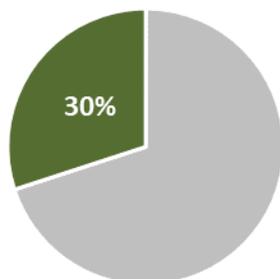
Interns and fellows were asked what they saw as next steps in their education or career path. About 40% of the Working Together participants specifically mentioned pursuing further steps in museums or art/science education. However, interest was stronger among graduate fellows (many of whom had entered the internship with a strong interest in these fields) than undergraduate interns. The remaining Working Together program participants either did not specify the type of career they may want to pursue or specified a different career not related to museums or art/science education.

### Plans to Pursue Education/Jobs in Museums or Art/Science Education

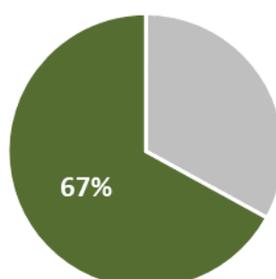
Graduate fellows were more likely to explicitly mention museums or art/science education when sharing their future plans.

**% of participants who explicitly mentioned museums or art/science education as part of their future plans**

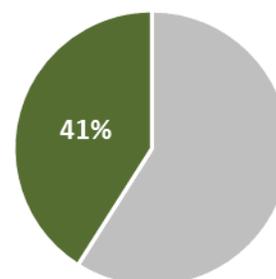
**Undergraduate Interns (n=23)**



**Graduate Fellows (n=9)**



**All WT Interns (n=32)**



### What do you see as the next steps in your future education/career path?

**41%**  
of Working Together fellows/interns specifically mentioned plans to pursue future steps in museums or art/science education

“Interning at more museums to determine if I want to work in curatorial, animation, or become a practicing artist.” – Year 1 Art Center Intern

“In the future, I hope to work as a museum professional in either the education or public programs departments.” – Year 2 Art Center Fellow

“Continue to work at different kinds of museums and see which kind of museum I’d like to work at long-term.” – Year 2 JMZ Fellow

“Continue to work at other museums, and hone my skills as someone interested in education and public programming. I may also attempt to work at other kinds of museums, like natural history or astronomy, just to observe how they operate and which would be a good permanent fit for me.” – Year 2 JMZ Fellow

“I will definitely be looking for administrative/program support/program management internship opportunities in museums.” – Year 3 Art Center Intern

Working Together interns/fellows perceived of low pay, a need for further education or experience, and a limited job market—exacerbated by the COVID-19 pandemic—as barriers that might prevent them from pursuing a museum or art/science education career.

## What do you see as potential barriers to pursuing a museum or art/science education career?

1

### Financial concerns

“The average salary and my ability to receive an offer for a paid internship.” – Year 1 Art Center Intern

“As much as I would love to provide services/opportunities for the community, salary plays a huge part in my career decision making.” – Year 3 Art Center Intern

“Pay rates are still on the lower end.” – Year 3 JMZ Fellow

2

### Need for further education/experience

“Lack of experience and finding a job within the field without a master’s degree. Perhaps even relocating outside of the Bay Area.” – Year 2 Art Center Intern

“The requirement of experience needed to apply to many, if not all, of the careers in the museum other than customer service.” – Year 4 JMZ Intern

“Another barrier for me, personally, is that I don’t have knowledge in art history or education, which seem like important things to know about when pursuing this type of career.” – Year 4 Art Center Intern

3

### Limited job market/ lack of awareness of available positions

“The intense COVID crisis is a huge barrier to museum/arts education positions because many arts institutions are closing or limiting employment.” – Year 2 Art Center Intern

“Probably the discrepancy between supply and demand. There is not much out there compared to other fields, but I also do not want to settle.” – Year 3 Art Center Intern

“I think that a potential barrier is that if it were not for the internship that I participated in, I wouldn’t know much about careers in museums/art education.” – Year 4 Art Center Intern

4

### Other

“Lack of diversity (however it was nice to talk to [staff member] about their efforts in changing this).” – Year 2 Art Center Intern

“I’m already on the path to becoming a nurse which is what I am passionate about.” – Year 4 Art Center Intern

When asked what else the museums could do to support them in pursuing careers in museums or art/science education, suggestions included more networking opportunities (both during and after the internship), sharing job postings and information about the types of jobs that may be available in museums, and providing more professional development opportunities.

**What additional support could this internship/fellowship program provide to you to help support you in pursuing future education and/or a career in the museum or art/science education fields?**

- 
- 1**     **Networking opportunities**
- “What would also be interesting is a brief book of current and past staff and volunteers and seeing where they studied or worked in the past. It would be great for interns who are looking for informational interviews.” – Year 1 Art Center Fellow
- “I think strengthening the networking opportunities would greatly help interns to establish connections with museum professionals.” – Year 2 Art Center Fellow
- “I believe that making connections and growing my professional network is something the internship can help with - but at the same time, they are already doing that.” – Year 4 JMZ Intern
- 
- 2**     **Sharing job postings/ information about job opportunities**
- “I’d love to receive some emails about any work or research opportunities in the arts that would pop up on their radar!” – Year 3 Art Center Intern
- “I’d love to hear about any available career opportunities in those sectors, as I’ve have a deeply difficult time finding any online for several years.” – Year 3 JMZ Intern
- “Presenting more career paths or opportunities from local museums that are entry level.” – Year 4 JMZ Intern
- “Some sort of ‘common entry-level jobs in museum and arts education’ guide with education requirements and predicted salary could be helpful.” – Year 4 Art Center Intern
- 
- 3**     **More professional development opportunities**
- “Additional professional development days would be great.” – Year 1 Art Center Fellow
- “Providing more professional development activities that connect to different majors.” – Year 4 Art Center Intern
- “I think that it would be helpful if the internship/fellowship provided its interns with more information on how to get involved in a career in the museum/arts education fields and what is the type of knowledge/experience that is necessary to succeed in those careers.” – Year 4 Art Center Intern
-

# Continued Pursuit of Museum Careers

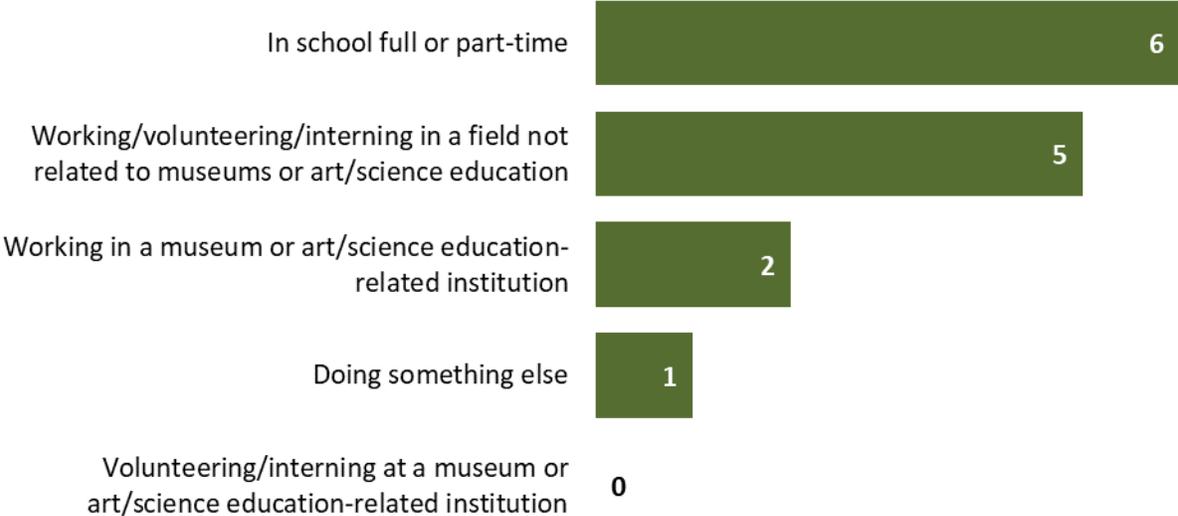
**Finding 10:** Most of the follow-up survey respondents (11 out of 13) were not currently working, interning, or volunteering in museums or science/art education organizations. Only four indicated that they had continued to pursue education and career opportunities related to these fields (three of these four participants had been graduate fellows). Most respondents who had not taken further steps in these fields indicated that they had chosen to pursue other interests or wanted jobs with more stability. Many respondents also indicated that the COVID-19 pandemic had created barriers that made pursuing a museum or art/science education-related career more challenging due to limited opportunities and cancelled plans. Other barriers included low pay and other systemic barriers (e.g., lack of network or mentors, hiring processes, lack of employer support) facing BIPOC individuals.

Thirteen (13) former interns and fellows responded to a follow-up survey. Most respondents indicated that they were currently in school full or part time or were working in a field unrelated to museums or art/science education. Only two (both of whom had been graduate fellows) indicated that they were currently working at a museum or art/science education institution.

## Current Employment Status

Most past program participants were either still in school or working in a field unrelated to museums or art/science education.

**Which of the following best describes your current employment status?  
(Select all that apply, n=13)**



Of the 13 respondents, four indicated that they had taken steps to pursue education or career opportunities in museums or art/science education. Of these, three had been graduate fellows. The primary reasons offered for not pursuing further steps in the museum or art/science education fields were competing interests and the need for more stability.

## Continued Pursuit of Museum or Art/Science Education Careers

Most past program participants had not taken further steps to pursue careers in museums or art/science education. Graduate fellows were more likely than undergraduate interns to do so.

**Since you completed your internship/fellowship, have you taken any steps to pursue further education/career opportunities in museums or art/science education? (n=13)**

No	Yes	
Intern (8)	Fellow (1)	Fellow (3)
		Intern (1)

## Why do you think you have not taken steps to pursue further education/career opportunities in museums/science education?

- 1 Competing interests**

“I wanted to pursue general education in order to work with students in public school settings instead. However, I wanted to also teach students about museums and arts education.” – Year 1 Art Center Intern

“I have found my passion within the healthcare industry.” – Year 2 Art Center Intern

“I am more interested in finding opportunities that deepen my studio practice.” – Year 3 Art Center Intern
- 2 Need for a more stable job**

“As I approached graduation in 2020, I had to make decisions to maintain stability in times where graduate school or freely choosing a career was difficult. As time continued, I have been looking forward to continuing my education with arts education.” – Year 1 Art Center Intern

“During the pandemic, I was unable to work or pursue work opportunities in the field during the summers due to the unknown and changing circumstances.” – Year 1 JMZ Intern

While the primary reason why respondents did not take further steps toward careers in museums or art/science education were based on their interests, respondents also articulated a variety of barriers that have made pursuing careers in these fields more challenging. The COVID-19 pandemic limited

opportunities and resulted in cancellation of planned internships. Other barriers included low pay and other systemic barriers (e.g., lack of network or mentors, hiring processes, lack of employer support) facing BIPOC individuals.

### What barriers have come up since completing your internship/fellowship that have made it challenging to pursue further education/career opportunities in museums/arts education?

1

#### COVID-19 pandemic

“Limited my access to in person roles/events, meeting with people in the industry already that would help me navigate the path to further education/career opportunities.” – Year 2 Art Center Intern

“In spring 2020, I applied to roughly four summer internships, three of which were canceled due to COVID-19 budget cuts.” – Year 2 Art Center Fellow

2

#### Low pay

“Now that money has become even more of a concern, careers in museums or art education seem like ‘not enough’ to be successful and financially independent.” – Year 3 Art Center Intern

“A lot of the work in this field is very underpaid.” – Year 3 Art Center Intern

3

#### Other systemic barriers

“As a first-generation college student, navigating the higher education system continues to be challenging in many aspects. I have yet to seek mentors who understand various careers in arts education and programs to continue studying the industry.” – Year 2 Art Center Intern

“I have found it challenging to find supportive employers who are aware of the systemic barriers BIPOC folk face in hiring and genuinely understand how to set up BIPOC employees for success.” – Year 2 Art Center Fellow

Many of these same barriers and challenges also emerged in focus groups with interns and fellows. Perceptions of low pay and the need for financial stability, particularly during the COVID-19 pandemic, pushed many former interns and fellows to pursue careers outside of the museum field.

“It felt like [museums] were really struggling during the pandemic, and for my own security, it felt like I needed to find [a] job that would help pay the bills. – Art Center Intern

Lack of awareness of the career path for museums also emerged as a barrier in the focus groups.

“I think it’s just getting the research, figuring out what degrees do you need to work in a museum? What background do you need? So, then for me, it’s lack of awareness of museum studies as a career path.” – Art Center Intern

## Ongoing Awareness of and Interest in Museum Careers

**Finding 11:** Former interns and fellows reported mixed awareness of and interest in pursuing careers in museums or art/science education. Despite the fact that many did not have strong interest in pursuing museum careers, most indicated that their internship had still influenced their career choices by strengthening their interest in working in museum-adjacent fields (education, youth, art) and helping them build job skills and awareness of what they should look for in a work environment. In addition to the two former fellows currently working in museums, two additional former program participants indicated an interest in continuing to work with museums as part of their next steps in their careers.

Survey respondents were asked to reflect on their awareness of and interest in pursuing a career in museums or art/science education at this point in time. Respondents had fairly mixed perceptions of their awareness of and interest in museums and art/science education careers.

### Follow-Up Interest and Awareness of Museum and Art/Science Education Careers

Former Working Together interns/fellows who replied to the follow-up survey reported mixed awareness of and interest in careers in museums or art/science education.

Please rate yourself in the following areas (n=13)

	Very Low	Low	Moderate	High	Very High
My awareness of career opportunities in museums		3	5	3	2
My awareness of career opportunities in art/science education		2	6	4	1
My interest in pursuing a career in a museum	1	1	5	4	2
My interest in pursuing a career in art/science education		1	5	6	1

When asked how their internship experience contributed to their later educational and career choices, many former interns and fellows indicated that while they were not directly pursuing careers in museums, their internship had furthered their interest in working in related fields (education, youth, arts). Others said the experience helped strengthen skills they would need in future jobs or helped clarify the type of environment they want to work in. A few felt that the internship/fellowship had opened their eyes to the possibility of a museum career.

**In what ways, if any, do you feel that your internship/fellowship has contributed to your educational or career choices?**

- 
- 1** **Furthered interest in careers in museum-adjacent fields (education, youth, art)** “I really enjoyed my time at the JMZ and it definitely encouraged me to pursue the education field. I am currently in Boston pursuing a master’s and Ed.S. degree in School Psychology and could not have done it without my experience at the JMZ!” – Year 1 JMZ Intern
- “It has allowed me to see that not only do I enjoy working with a different age group, kids, but that I feel impactful and that my role can be influential.” – Year 2 Art Center Intern
- “It has definitely put the passion back in my love for art, not just creating it but learning from it and seeing firsthand how fun it can be to teach these subjects to little kids was amazing for me and put it back on the spectrum of career paths I could choose” – Year 3 Art Center Intern
- 
- 2** **Strengthened job skills/clarified desired work environment** “After my experience at the PAAC, I continued to learn that creativity is very important in any career and position. As someone who had to be flexible every day for whatever situation came with the children throughout the many camps. They were lessons I don’t forget about now.” – Year 1 Art Center Intern
- “My internship at the Palo Alto Art Center gave me the confidence to advocate for myself as I navigate the field. My internship supervisors always made it a point to remind me how important it is for me as a Latina in the field to make sure I am being treated fairly and to use resources to my advantage such as joining associations or taking free classes.” – Year 2 Art Center Fellow
- “Affirmed my interest in working with a small collaborative environment.” – Year 2 Art Center Intern
- 
- 3** **Raised awareness of possibility of museum career** “It made me aware of the opportunities in museums and how they operate.” – Year 3 JMZ Intern
- “It impacted me a lot. I hadn’t really considered working in museums before my initial internship with the PAAC.” – Year 3 Art Center Fellow
- 

In addition to the two former fellows who are currently working in museums, two additional past participants indicated that they are considering ways to incorporate museums work into their careers. Others were pursuing jobs in higher education, videography/cinematography, community organizing, psychology, medicine, and the arts.

## Ongoing Support from the Museums

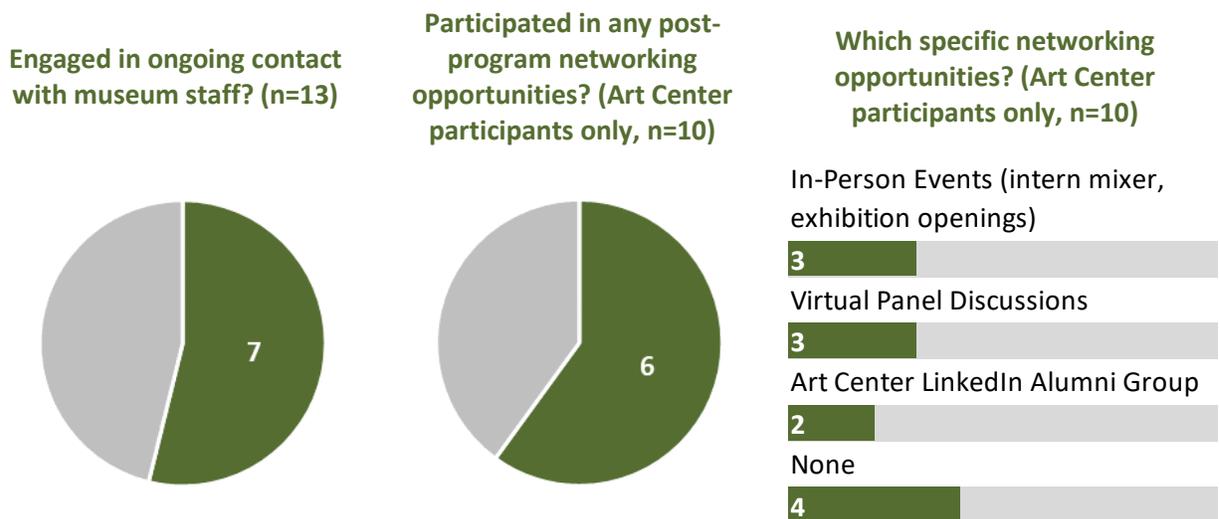
**Finding 12:** Over half of the past program participants reported that they had ongoing contact with museum staff from their internship, and 6 out of 10 of the former Art Center interns/fellows reported participating in the Art Center’s post-program networking opportunities. Interns felt that the museums could continue to support them by sharing job postings, continuing to connect in a mentor capacity, and offering additional online or in-person networking opportunities.

Seven of the 13 follow-up survey respondents indicated that they had had continued contact with museum staff following their internship, including receiving letters of recommendation and career advice, connecting on social media or via email check-ins, and, in one case, connecting regarding a potential second internship. Additionally, six of the 10 former Art Center interns/fellows indicated that they had participated in post-program networking opportunities provided by the Art Center, including attending in-person events at the Art Center, attending virtual panel discussions, and participating in the Art Center’s intern alumni group on LinkedIn.

### Ongoing Engagement with Museums

Over half of follow-up survey respondents had ongoing contact with museum staff and 6 out of 10 Art Center interns/fellows had engaged with post-program networking opportunities offered by the Art Center.

Number of follow-up survey respondents who have done any of the following



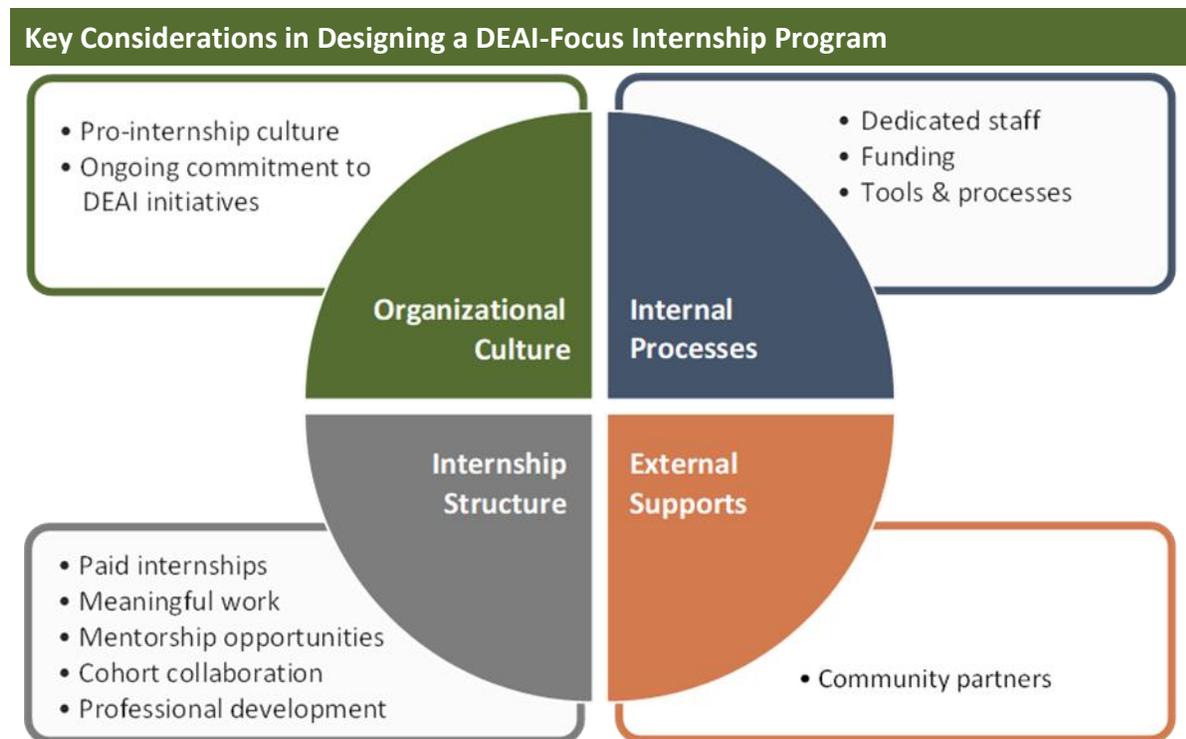
Interns felt that the museums could continue to support them by sharing job postings, continuing to connect in a mentor capacity, and offering additional online or in-person networking opportunities.

## Lessons Learned

**Finding 13:** Key lessons learned from the internship/fellowship program were 1) the importance of building a pro-internship culture and ongoing commitment to DEAI initiatives at the museum; 2) the value of having tools and internal process in place to support the internship program, including dedicated staff, funding, and tools and resources that support hiring, onboarding, and other internal processes; 3) the value of community partnerships in attracting internship; and 4) designing an internship structure that pays a living wage, offer meaningful work opportunities, provides access to mentors, offers opportunities to collaborate with other interns, and provides professional development and networking opportunities both during the internship and after.

The following diagram shows the key takeaways from the intern/fellow focus groups and staff and community partner interviews related to key considerations for designing a DEAI-focused internship program. Feedback is divided into four key areas: 1) organizational culture; 2) internal processes; 3) external support; and 4) internship structure. These finding provide guidelines for the Art Center, JMZ, or other museums to consider in the design of future internship programs.

Each section of this diagram will be described in greater detail below.



## 1 Organizational Culture



One of the key messages that emerged in the staff and partner interviews was the importance of building a pro-internship culture within the museums. This means ensuring that there is staff buy-in for the internship program and that staff have the time they need to dedicate to creating a meaningful experience for their interns. Community partners emphasized that, for DEAI-focused internships in particular, it is also important that the organization has an ongoing commitment to DEAI work and the internship program

is part of a larger initiative, rather than an isolated program.

### Pro-Internship Culture

Museum staff emphasized that creating a quality internship program takes time on the part of the museum staff, not only for recruiting and interviewing candidates, but also for developing meaningful work experiences for the interns to engage in. As a result, having staff buy-in was very important. For the Art Center, which already had an internship program prior to receiving the Working Together grant, this culture already existed.

“I think all of us had worked at some point as interns, particularly unpaid interns. I think we had a vested commitment in creating really rewarding internship experiences.” – Art Center Staff Member

“Having commitment throughout the organization to providing positive experiences for interns, I think that is critical.... Understanding that interns are here to support our work, ensuring that they feel like active participants and are actively engaged in decision-making and have meaty projects to work on and be part of their professional portfolio.” – Art Center Staff Member

“I think it’s the overall culture of the Art Center staff.... We’re just so excited to have [the interns] on board both for actual support of the programs, but also it’s just really great seeing young people wanting to learn more about what working at a museum feels like or looks like.” – Art Center Staff Member

In contrast, the JMZ, which did not have an internship program prior to the Working Together program, found the ramp-up to prepare for the first year of the program to be challenging. Over time, however, they did begin to develop a pro-internship culture.

“In the beginning, it seemed like a huge imposition because we’re all so busy and the idea of having to then recruit and manage and find a place and find something to do for six interns a year, was terrifying and felt like a huge challenge. And so, the first year I just put them all in camp.... As the project went on, [staff member] really had the time and the need for interns. She realized that she could really use interns to help with the building of the new exhibits and the prototyping of the new exhibits for the new museum. And so, she started using them more and more. And then the zoo got wind. It took a few years for them to realize that ‘Hey, this could be a good

thing'.... And so, the zoo started using interns later in the project. And now of course we rely on interns and we want interns." – JMZ Staff Member

For museums starting a new internship program from scratch, a slower ramp up in terms of the number of interns may be valuable, so there is time to build that pro-internship culture.

"[I would recommend] not taking on too many [interns], unless it's helpful for you, because you want to make sure that you can give them enough work and their roles are fulfilled." – JMZ Staff Member

"For a museum that has not had interns before, a more tiered approach. So, maybe, first year, two interns, second year, four, third year, six." – JMZ Staff Member

A staff advocate can help facilitate the development of this culture.

"I think [staff member] was really great at encouraging and gently pushing staff to see where we could engage interns and volunteers and to support their success." – Art Center Staff Member

As staff turnover takes place, planning ahead for how to maintain this culture among new staff members is also important.

"Now that I have this new team, how do we continue to foster that kind of commitment to interns?... What can we do now to help prepare our new team members to get them committed to that initiative and ensuring that they're ready and really thinking about the internship experience." – Art Center Staff Member

### **Ongoing Commitment to DEAI**

In addition to fostering a pro-internship culture at the museum, it is also important to insure that a DEAI-focused internship program is part of a larger commitment to DEAI work at the museum. This can help to build a sense of trust among community partners and the interns themselves that the museum has a true commitment to these issues. One school that helped recruit internship participants from their alumni pool stressed that the Art Center's prior partnerships with the school—including hosting student art shows—were important in fostering this sense of trust.

"The Palo Alto versus East Palo Alto dynamic is a very particular one, and I think that this is really important because it actually wouldn't have automatically necessarily been so positive for students from East Palo Alto to go work at a very affluent neighborhood with a camp that basically supports very affluent students if it wasn't for the fact that... there was this genuine interest on the museum's part to reach out to include East Palo Alto as part of its community. For instance, it matters to our alums, whether it's conscious or subconscious, they remember that their art peers got to have artwork in Palo Alto Art Center. So, it's sort of removes that barrier in some ways." – Community Partner

## 2 Internal Processes



Having internal processes in place to support the internship program—such as dedicated staff with clearly defined roles, funding for long-term sustainability, and the existence of tools and resources that support hiring, onboarding, and other processes—will also contribute to its success.

### Dedicated Staff

The Art Center had three individuals for whom facilitating the internship program was a clearly defined part of their role. The Director of Volunteer Engagement moved from a part-time to a full-time position in order to manage the program, with responsibility for recruitment, hiring, training, and professional development.

“Thank goodness for [staff member] with the friendly reminders all the time. She started really early, asking for the application [information] and helping with planning the interviews.... We couldn’t have pulled this off in a meaningful way without her coordination.” – Art Center Staff Member

The grant also enabled the Art Center to bring on a part-time Community Engagement Coordinator, with responsibility for reaching out to potential community partners.

“She would bring people to the Arts Center. She would tour them around. They would get really excited about the facility and the programs. Then, she was attending all of the recruitment fairs, that really vital legwork.” – Art Center Staff Member

“She set up tons of meetings in the first year and established these relationships, and she was really good at continuing them.” – Art Center Staff Member

Finally, each summer there was a dedicated Working Together Fellow who assisted with implementing the professional development programs and also served as a support person for the undergraduate interns.

“Where that fellow was very successful was serving as a support person for the younger interns.... They always had a lot of questions that I think sometimes they were afraid to bring to staff because they thought it was a silly question. They would go ask [the fellow], and I think that was really successful having someone who was kind of a peer who could be their extra support and also just be our eyes on the floor, because we couldn’t always be out there.” – Art Center Staff Member

Although a staff of three people dedicated—at least in part—to the internship program may not be necessary, having at least one person for whom overseeing and managing the internship program is part of their job adds a lot of value. Without that dedicated person, it is much harder for museum staff to take on the extra work needed to make the program successful, as seen by the JMZ.

“The time it takes to hire, interview, train, manage interns, that it’s not something that’s easily absorbed into an institution.” – JMZ Staff Member

## Funding

Ongoing funding streams are also important to the long-term sustainability of internship programs. Following the end of the Working Together grant, the Art Center was able to advocate with its parent organization—the City of Palo Alto—to support several internship positions on an ongoing basis because they support the summer camp programs, which are revenue-generating programs. The Art Center Foundation is also seeking funding for several administrative intern positions. However, the JMZ’s internship program’s future is less clear due to the lack of a clear funding stream to continue the program.

“Unless somebody here is going to dedicate their time and energy to finding that funding,... I don’t know if it will continue.” – JMZ Staff Member

## Tools & Processes

Finally, having tools and processes for hiring, onboarding, and other steps in place for bringing on interns will prevent unexpected delays and keep the program running smoothly. The museums struggled with slow and bureaucratic hiring processes required by the City of Palo Alto. Additionally, there was a challenge in how to write the job description to ensure that the candidates that apply meet the intended goal of reaching individuals who are underrepresented in museum careers.

“[One of the] basic tenants of this whole project was to hire candidates from diverse backgrounds, underrepresented communities.... But then you have to wonder, well how then do we judge, under what criteria do we judge a person to be diverse and meet the terms of this project?” – JMZ Staff Member

The JMZ addressed this challenge by including a brief description of the intended goals of the internship program in the job description and asking applicant to articulate why they would be a good candidate for this program.

There is also value in developing tools and resources that staff members can use to help them do the prep work for crafting a quality internship experience. These might include checklists for supervisors to let them know when they need to take specific steps in the process (e.g., drafting a job description, determining projects) as well as developing tools or resources for interns to use themselves to do their jobs.

“I wonder if a template structure might help, a checklist of what program directors need and when they need to have those ready. So then they’re more proactive in the whole process.” – Art Center Staff Member

“In the past, we’ve worked closely with staff supervisors, earlier in the year, to determine what your goals are for the summer and what the interns would be helping with. And nine or 10 weeks really isn’t that long. So if you break it down, there are some task lists for the first week and the second week, and that’s proven pretty helpful. There’s also a lot of resources, like for the exhibitions intern, [staff member] has a lot of pre-made resources, like this is how you write a label and this is how you do the research and this is the language you use and this is how to make a QR code and interview an artist and all that stuff.” – Art Center Staff Member

### 3 External Supports



External supports, specifically in the form of community partnerships, can be extremely valuable in ensuring the success of a DEAI internship program. Although the museums did use traditional methods to advertise the internship positions (e.g., job boards, the museum’s own websites), they also partnered with community organizations serving underserved audiences to spread the word about the positions.

A particularly strong partner on this project was Eastside College Preparatory School, a private school located in East Palo Alto serving entirely low-income and first generation college-bound students. The school has a unique program that is designed to support their students through college and as they launch their careers. The program is a high touch mentoring program where alumni are partnered with a college coach and a career coach to support their success. For the Working Together program, partnering with Eastside—as well as other organizations serving similar audiences—was a highly successful model for reaching the intended audiences.

“The way [Art Center staff member] and I have always worked together is she sort of establishes what is the need of the organization, and then I go out and help her identify potential candidates. Because we have our career coaching program, we are in regular conversation with these individuals and know what are their short-term and long-term career goals, also what are their previous experiences, and therefore who might be the right person to send.” – Community Partner

Ongoing conversation and feedback over the course of the program helped the community partners better understand who would be a good candidate for particular positions.

“Because we have had so many years of working together with [the Art Center], we know from our own alums what the experience was. And so, that helps us to better understand what type of person we should be looking for. So, as an example, in the early days, we thought, ‘Oh, this is an art camp. We have to find people who really know and care about art.’ And the reality is actually, yes, of course the person needs to be interested in art, but really the bigger piece is, are they good with kids? Are they good at classroom management? Do they have good attention to detail? Are they proactive, communicative? There are so many other skillsets that actually were a priority over are they good at art or do they care about art.” – Community Partner

Museum staff stressed that building long-term, ongoing relationships with multiple points of contact with these types of community partners can strongly contribute to program success.

“As with most partners, the more connections you could have to those partners in your organization, the better.... so that if someone leaves like when [staff member] leaves, you’re able to sustain those partnerships in a meaningful way.” – Art Center Staff Member

## 4 Internship Structure



The design of the internship program itself is also an important component for success, both for the intern and the museum.

Elements of a quality internship program identified by past interns/fellows and staff members included that interns be paid a living wage, offered meaningful work opportunities, offered opportunities to engage with mentors (specifically BIPOC mentors, when possible), offered

opportunities to engage both socially and through collaborative work opportunities with other interns, and offered professional development opportunities and networking opportunities both during their internships and after.

### Paid Internships

In focus groups, several past interns/fellows indicated that pay was essential to enable them to participate in the internship at all.

“When I was looking at my internships—because I had to do it for my graduate school—I wanted to find one that was paid because I am fully supporting myself... My goal was to find an internship that I will get my experience and get paid for it, and those are very rare. So, it was amazing to even find one within what I’m interested in and also get paid.” – Art Center Fellow

Staff, community partners, and past interns/fellows emphasized that not only pay, but also paying a living wage and providing enough work hours is also important. Several stakeholders commented that they felt the pay rate that was budgeted for in the grant was too low, and the museums should have planned for wage increases over the course of the project.

“I felt like they weren’t being paid enough.... It should have been a little bit more money, because... minimum wage, unless they’re living with their parents and they have some other means, it’s still not a living wage here.” – JMZ Staff Member

“During my time, I think [the pay] was \$16.67 per hour. And I want to highlight that the Bay Area is increasingly expensive with rent.... If [interns] can be paid \$18 per hour, I think you really open up a lot more opportunities. You’d get a lot more applicants.” – Art Center Fellow

“Often times the non-camp internships were very part-time. And for our population, generating income during the summer is a priority.” – Community Partner

### Meaningful Work

Participating in meaningful work opportunities was also identified as an essential component of a successful internship. For participants, this means having independence and ownership over a project

and feeling that their work would be used. For the most part, both interns and community partners emphasized that this was an area of success for the Working Together program.

“There are a couple of really important criteria for a good internship. One is that... the intern’s actually going to have responsibility and that they feel that they’re really contributing to the organization.... What was really clear with these interns is, if it’s with the camp, they felt like they definitely have responsibility and were being relied upon. And then, if it were, say, the marketing [internship], there were concrete projects that they were getting to work on that they knew actually were getting used, as opposed to just side projects to keep them busy.” – Community Partner

In the focus group, participants shared that they felt that staff had a high level of trust in them.

“I had no animal handling experience, but they showed me how to do it and then they let me loose at those camps. I appreciated that they trusted me to do that.... I really appreciated how they really trusted me to know what I was doing and they gave me lot of responsibilities.” – JMZ Intern

Interns valued having on-going projects, as well as one-time tasks, which minimized down-time.

“One thing that I noticed about my [Working Together] internship compared to... my past internships, but [also] other people’s internships that I heard about, is that I had ongoing projects as well as... one time tasks.... Some of my friends at other places, they’re like, ‘Oh, I have nothing to do. They’re not giving me anything to do.’ I’m like, ‘Oh, well, if they don’t give me anything to do, I have other things to work on.’” – Art Center Intern

“I didn’t have one of those internships where a boss [is] just trying to make you be like a secretary or something and give me busy work. Every single one, every single project and everything I did were curated to make sure that I am moving on to the next level. And I’m learning something.” – JMZ Intern

To create these meaningful experiences, staff had to have the time to plan projects that would both be useful to the museum, and also support the intern in meeting their goals or furthering their learning.

“I’m very mindful about the kind of experience that we offer. I want it to be meaningful, not just clerical. I always ask what they’re most interested in learning about development, and I would tailor the projects to what they’re most interested in.” – Art Center Staff Member

“I’ve had volunteers or interns in the past where I’m like, ‘Oh, sure you can do this,’ and the work that they’ve contributed isn’t on our main priority trajectory, and so then I haven’t necessarily used that work. So, I was very careful about that this time, about being more strategic and saying, “This is my need, I need you to fulfill our needs here,” and then still trying to find some type of quality project for them to put in their portfolio, or say that they did here.” – JMZ Staff Member

Flexibility in the development of intern projects is another way to create meaningful experiences for interns.

“Somehow letting people know or having a broad [job description], like, ‘Write your own internship, what would that look like? If you really want to work here, what do you think you can bring to the table?’ And then working to craft an internship specifically for them.” – JMZ Staff Member

One area of challenge was around the interns working on the summer camps. For some of these interns, the work felt a little less meaningful.

“When we have an older [Children’s Fine Art Camps] intern who’s more mature, more experienced, they can get a little bored with some of the tasks; [it’s a] very entry-level position.” – Art Center Staff Member

“The beginning part of the internship itself, I felt like I was babysitting a lot.... So, I think having a closer collaboration with the teachers,... if there was any opportunity for me to also be teaching a class alongside them, I think that would’ve been really nice.” – Art Center Intern

### **Mentorship Opportunities**

Interns greatly appreciated the opportunity to engage with staff who served in a mentorship capacity, as well as developing more informal relationships with museum staff.

“My mentor, who was the exhibits lead,... was mentoring me through the entire process and making sure that I was always on top of it. If I didn’t have anything to do, he’ll give me something.” – JMZ Intern

“The cultivating relationships, I think, that was something I hadn’t practiced before in other positions.... This is very much emphasizing, okay, ‘go find people that you can connect with or just have a very informal conversation about their role and how their journey led them here.’ I really appreciated having more of that time and ability to do that.” – Art Center Intern

Serving in a mentor capacity was also a growth opportunity for staff who had not previously served in a supervisory or managerial role.

“My employee that I supervise... really stepped up, and was able to supervise [the interns] in a lot of ways, and I think, for him, that was a really great growth experience. So, I think assigning an intern—maybe just one—to somebody who hasn’t had a chance to manage people before is a great professional development opportunity for them too.” – JMZ Staff Member

Interns felt that they wanted even more opportunities to engage with museum staff in an ongoing mentorship capacity, building a longer term relationship rather than a one-time engagement through an informational interview, for example.

“I had an experience... back when I was taking classes. There was a professor that would just connect me with other folks that they knew to have those informal conversations.... I think I appreciated more of that mentorship, one-on-one time. It was an informational interview at first, but it was already people that were committed to meeting more than once.” – Art Center Intern

“I wish I would’ve learned a little bit more about cultivating relationships.... I was okay with doing the [informational] interview, but I didn’t know what to do afterwards to really then fill in my network.” – Art Center Fellow

Mentorship opportunities with BIPOC staff were seen as potentially more impactful than with white staff, and there may be an opportunity for the internship program to invest in helping develop these types of connections and relationships.

“I am going for more of the admin role, and I want to be an executive director,... but the part that has been really hesitant about me moving towards that or wanting to is the fact that I am a person of color and knowing that there’s donors that don’t look like me. But seeing [staff member] that is obviously a woman of color in the field and then [staff member], who’s just such an amazing ally, it really made me feel confident that the field is ready to see more POC representation in these higher roles.” – Art Center Fellow

“Really strong mentorship is important. And so, having mentors who are ready to invest in developing students... is important because I have had interns at other organizations where it’s clear that really no one in the organization understands what it means to be a low income and first generation college-bound student or a person of color or all these things. And that can be hard.” – Community Partner

“I think it would’ve been great if we could have provided more opportunities for interns to connect with people. I think BIPOC, emerging professionals in the field who have been able to be successful, who have been able to figure out ways to get positions that are livable wage.” – Art Center Staff Member

### **Cohort Collaboration**

Although some interns did their internships during the school year, most completed summer internships when there was a cohort of interns/fellows working at each of the museums. The cohort model was valuable for connecting interns to one another and allowing for more robust professional development programs.

“It felt like the interns that participated in the summer, during the cohort times, were a lot more engaged and felt connected as a group.... It also made the professional development... a lot more interesting, because they were able to get together from... the different areas that they were working in and sort of connect with each other.” – Art Center Staff Member

However, despite being part of cohort, many interns felt somewhat isolated during their internships. Interns were often working at least part of the time from home due to the pandemic and lack of desk space in the Art Center, which created challenges for building community.

“I think having many of the administrative interns and fellows be virtual made it challenging for the whole cohort to connect and really for the supervisors to be even more there for the interns and the fellows. I think that lack of physical interaction made it challenging.” – Art Center Staff Member

“There were other interns that were in the zoo, but I didn’t really interact with them because... we were just in different areas and didn’t really have the time to even interact with one another.” – JMZ Intern

“In the beginning of the summer, they were like, ‘Oh, you’re going to have all these events with [the other interns].’ And so, I was like, ‘Oh great, we’re going to get really close.’ And that didn’t happen, which totally I get because everyone’s got different schedules and also because I’m the only person working in my position.” – Art Center Intern

There was interest among interns in having more opportunities to engage with each other both socially and through collaborative work projects.

“I got to collaborate with the social media and marketing intern on one thing, and that was really fun because we got to just chat and also work on this thing.” – Art Center Intern

“We have an exhibitions intern, a development fellow, and a social media and marketing intern. Let’s talk in April about how to create a collaborative project... so that they can work together on something throughout their nine weeks, so they’re not always working on solo projects.” – Art Center Staff Member

There was also interest in more opportunities for Art Center and JMZ interns to connect.

“Basically the Art Center interns would come in and you would give a nice tour of the JMZ.... [I wish] I had the time to follow with them and I get to know what their duties were and what they were contributing to the Art Center.” – JMZ Intern

### **Professional Development**

Another valued component of the Working Together internship program was the professional development. Each summer, the Director of Volunteer Engagement at the Art Center scheduled a slate of PD opportunities for the cohort. Sessions included opportunities to meet staff and hear about their career paths, workshops with artists, authors/speakers, and career development programs (e.g., resume development/interview skills/job search workshops, professional headshots, etc.).

“I really like that the Art Center always set aside time for us to do professional development. So, not only was it talking about looking at your resume, how to search jobs and for nonprofits, but my supervisor, she would have me meet with other fundraisers in the field.” – Art Center Fellow

A challenge with the professional development was finding the right time to offer it, particularly for interns working with the summer camps and at the JMZ.

“It’s super essential, but really tricky to find times that everybody’s available, especially the people working in summer camps.” – Art Center Staff Member

Interns were also interested in additional professional development opportunities that would provide them with exposure to other museums and the staff positions available there, as well as PD focused specifically on pursuing careers in museums.

# Teen Programs

## Program Involvement

**Finding 14:** Working Together participants made up a very small portion (about 5%) of the total participants in the counselor-in-training (CIT)/summer camp assistant (SCA) programs offered by the Art Center and JMZ. Most Working Together teen participants found out about the program via their school, suggesting school-based recruitment may be a more effective way of reaching underserved participants than museum-based methods.

The Working Together program also included a teen component intended to provide initial exposure to the museum field. The Art Center offered a counselor-in-training (CIT) program, while the JMZ offered a summer camp assistant (SCA) program during summer 2019. Due to the COVID-19 pandemic, neither organization offered teen programs during summer 2020. The Art Center resumed operation of its teen program in 2021, and the JMZ resumed their program in 2022.

Over the course of the four years of the Working Together grant, a total of 76 teen program participants completed a post-program survey. Of these, only four (5%) were identified by museum staff as Working Together participants (based on their ethnicity or disability status).

Museum staff commented that recruiting underrepresented teens for the teen programs was particularly challenging.

“It was really difficult to recruit teens.... Even when we offered [a transportation stipend], it was so difficult. And the only time we found success was when we found programs at schools where they required hours.... I don’t know if it’s that teens don’t... want to put in that many hours in the summer,... or maybe it’s purely transportation, logistics. We’re an unfamiliar place. We’re hard to find. We’re not in the immediate community, so maybe that’s part of it.” – Art Center Staff Member

Most of the non-Working Together teen program participants learned about the Art Center program through family and friends, Art Center related resources (Art Center website, Art Center volunteer, Art Center Volunteer News email), or the City of Palo Alto website. Most teen participants learned about the JMZ program through the City of Palo Alto community services promotional materials (Enjoy online, Enjoy print catalog) or through prior involvement with the program. In contrast, three of the four Working Together teen program participants learned about the program through their school (one learned from their parent). There is likely a need to broaden recruitment sources in order to attract a more diverse participant group to these programs. Working through schools or community organizations serving diverse populations may be more effective ways of reaching these participants than museum-based methods.

## Program Satisfaction

**Finding 15:** Working Together teen program participants expressed high satisfaction with their experience in the program, enjoyed their interactions with the instructors and campers, and felt valuable, appreciated, and at home at the museum.

None of the Working Together camp assistants provide a less than excellent Overall Experience Rating and all indicated they mostly or completely agreed with the satisfaction statements regarding their experience at the museum overall and working in the camps specifically.

### Overall Experience Ratings

Working Together teen program participants were satisfied with their experience in the program.

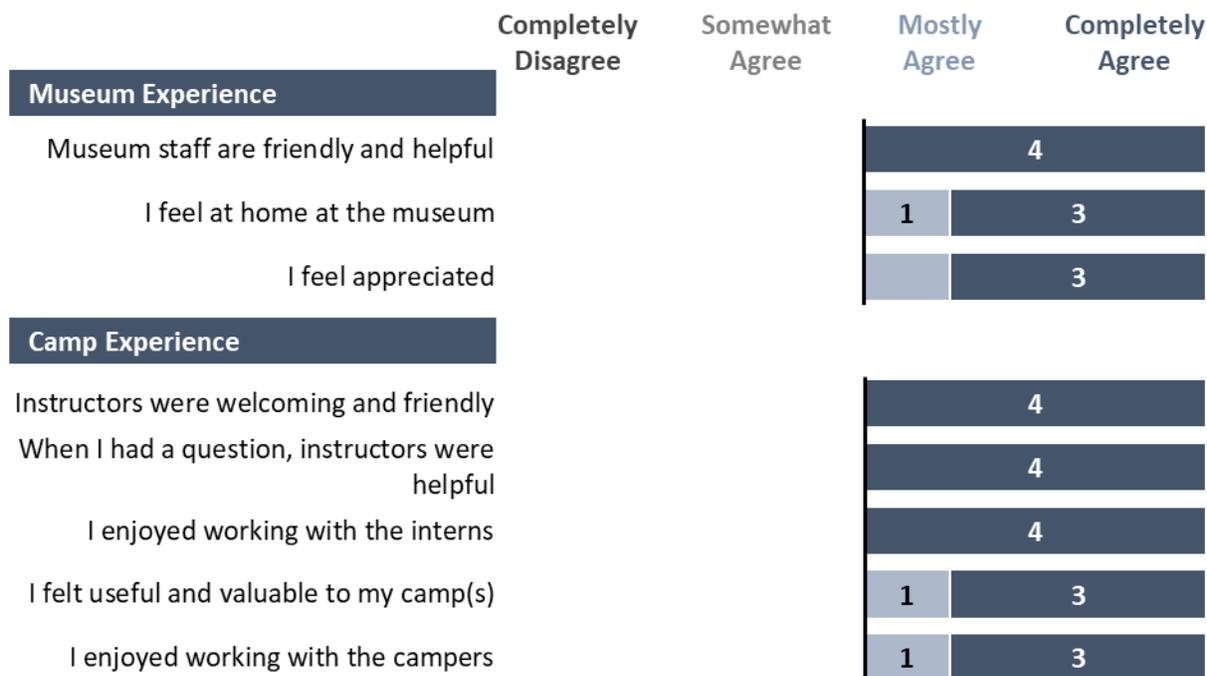
**How would you rate your overall experience with the CIT/SCA program? (n=4)**



### Satisfaction with Museum and Camp Experiences

Working Together CITs were highly satisfied with their experience at the museum and in the camps.

**Thinking about your overall experience at the camps or the museum overall, how much do you agree with the following statements? (n=4)**



# Program Impact

**Finding 16:** The Working together teen programs showed mixed results in terms of providing participants with the chance to learn about other opportunities to be involved at the museums and inspiring their interest in continued involvement with the museums, although there was some improvement over time.

During the first year of the teen program, both Working Together participants indicated that they did not learn about other ways to be involved with the museums and had fairly low interest in doing so. By the third year of the program (there was no teen program in the second year due to COVID), both WT teen participants indicated that they learned more about how to be involved and one was more interested in doing so. No WT teen participants completed the post-program survey in Year 4.

## Awareness of Other Museum Opportunities (By Program Year)

There were mixed results in terms of the effectiveness of the teen programs at introducing participants to other opportunities at the museums, but this improved over time.

**As part of the CIT/SCA program did you learn about other ways you could be involved with the museum (e.g. other volunteer opportunities, internships, etc.)?**

	I didn't really learn about this at all	I learned a little about this	I learned a lot about this
Year 1 (n=2)	2		
Year 3 (n=2)		1	1
All Years (n=4)	2	1	1

## Interest in Future Museum Opportunities (By Program Year)

There were mixed results in terms of the effectiveness of the teen programs at building interest among participants in further engagement with the museums.

**How interested would you be in continuing to be involved with the museum in the future (through other volunteer opportunities, internships, etc.)?**

	Completely Disagree	Somewhat Agree	Mostly Agree	Completely Agree
Year 1 (n=2)	0	2	0	
Year 3 (n=2)	0	1	0	1
All Years (n=4)	0	3	0	1

# References

## References

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