

The Arts Intern Group

ArtIG allows for several significant outcomes: an evolving self-awareness about the nature of an Internship experience, the sharing of such evaluative processes between Interns (and therefore across different institutional landscapes), and the “socialization” of the members of the Arts Intern Group itself, stimulating a higher level of collaborative potential and also group initiatives.





Ben Einstein.
Sales and Marketing intern.
Smithsonian Folkways

Ben Einstein is a unique individual whose multiple humorous yet pointed and insightful comments match his receptiveness to new ideas, making him an ideal interlocutor to have stimulating discussions with. In addition to his cordial character, his out of the box personality provokes unconventional creative music themes that are worth listening to.

-Elena Kendall



My primary interest in acquiring an internship at the Smithsonian's record label was the music itself. I wanted to situate myself in orbit around the entire Folkways catalog for three months and expand my musical horizons to the far reaches of the globe. I've done that quite a lot, but I had no idea that working at a world music institution would actually open me up to America's national musical treasure - the genre of jazz. A style of music I had admired from a distance but could never bring myself to embrace, jazz was impenetrable to me before I joined Folkways. I quite like it now.

Not only a city of political institutions and non-profit organizations, Washington D.C. is a place of great art as well. The UCDC Arts Intern Group allowed students like myself to take on working roles within this city's most well-known arts institutions. Our work here has empowered the arts and ourselves; we have gained tangible experience in this field by helping these purveyors of the arts to achieve their long-term goals.

The JAZZ Anthology: Striking an Ideal Balance

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Introduction: Interns Make The World Go 'Round

It is an odd thing, an internship. A valuable bullet-point found on résumés across America, an internship has become the new standard post filled by young professionals seeking to enter the job market. Companies and institutions embrace interns for a variety of reasons, and some even hire interns when they prove to be invaluable or an opening in their staff appears. An intern may work on a time-specific project, directly under an individual, or even work to refine the institution's internship program itself. Most often functioning without pay, interns are expected to work regular hours and perform many different kinds of tasks around the workplace. Photocopying, writing memos, managing spreadsheets, sending emails, performing research, and sifting through large boxes are tasks very familiar to interns.

Even though their “day to day” is not necessarily glamorous, interns often describe their experiences at these institutions as professionally and personally valuable. Interns are allowed to attend staff meetings, hear firsthand about upcoming projects, and to see how an institution functions from an insider's perspective.

The intern station at Smithsonian Folkways is located across the offices of both the head ethnomusicologist and the marketing director – between the manager of Folkways' idealistically minded recordings and the pragmatic master of that music's dissemination – a very interesting space to inhabit as an intern.

These staff members, managers, and directors are well-connected people. They have access to information on job opportunities all over the country, and connections to individuals at similar institutions. “Networking” has thus become a very important aspect of beginning a career in any field, and an internship is a fine way to begin this process.

There are more immediate advantages and incentives for people who have acquired internships as well. For example, all employees and interns of the Smithsonian Institution receive a discount on merchandise. Congressional interns are allowed to attend food and drink receptions; media interns may find the opportunity to be present at important press conferences.

In Washington DC, I have met interns who work at non-profit organizations, government institutions, magazines, law offices, media outlets, embassies, economic think tanks, and yes – arts institutions. All of them describe their experiences as rewarding, even though the majority of them spend their time completing office work.

In addition to receiving a discount on Smithsonian Folkways materials, interns at the Center for Folklife and Cultural Heritage (the office that houses Folkways) are allowed audio access to the label's catalog while at work.

My primary motivation in acquiring an internship at the Smithsonian's record label was the music itself. I wanted to situate myself in orbit around the entire Folkways catalog for three months and expand my musical horizons to the far reaches of the globe. I've done that quite a lot, but I had no idea that working at a world music institution would actually open me up to America's national musical treasure – the genre of jazz. A style of music I had admired from a distance but could never bring myself to embrace, jazz was impenetrable to me before I joined Folkways. I quite like it now.

This paper is organized into three parts: a history of Smithsonian Folkways as it relates to the present day, a blueprint of life as an intern in the institution, and the story of my relationship with *JAZZ: The Smithsonian Anthology*. My personal commentary is scattered throughout the paper, though most of it rests in my personal struggle with the *JAZZ* compilation.

As we proceed, it is important to keep in mind the notion of balance; balance in terms of the sacrifices and potential benefits of an internship, balance in the track selection of a genre-encompassing series of compilation discs, and even balance between work and play in a professional setting. Perhaps that is the beauty of an internship. It is part real-world trial-run, part springboard to high paying opportunities, part 21st century apprenticeship.

My own struggle for balance took place internally; it was a battle between tedious office work and data management, and the transcendent power of the vast ocean of music at my fingertips and eardrums.

Folkways Records

A Polish immigrant with a passion for radio, electronics, and American folk music, Moses Asch founded Folkways Records in 1948 after his two companies Asch and Disc Records had failed. Unlike his previous outfits, Folkways was able to survive because the company was structured

around a bold vision. Asch's goal with Folkways was to create "an encyclopedia of sound." He recorded sounds that he saw as interesting, and he recorded a lot of them:

Between 1948 and Asch's death, Folkways' tiny staff released 2,168 albums. Topics included traditional, ethnic, and contemporary music from around the world; poetry, spoken word, and instructional recordings in numerous languages; and documentary recordings of individuals, communities, current events, and natural sounds.¹

Folkways' history is heavily documented and something of a legend. A tale exists about an encounter between Ash and Albert Einstein, who supposedly encouraged the young producer to make as many recordings as possible. The documentary "World of Sound" traces Folkways' history and is required viewing for all Folkways interns.

I had something of an epiphany while watching the film. One of the narrators said "The secret to [Folkways'] success is to never have a hit." Conventional wisdom in America emphasizes chart topping records, and musicians are encouraged to seek that kind of popularity. This success is naturally short-lived; another artist usually steps up and claims the mantle the moment a hit single wanes in popularity. Most record labels, in turn, seek as many hits as possible because they can make a lot of money over a long period of time. But none of the artists who recorded for Folkways have been wildly successful. Rather, The label relies on a steady stream of modest releases and a vast back catalogue that allows those interested to purchase a cd of any Folkways Record ever released.

One of the most popular of these esoteric recordings is "Sounds of North American Tree Frogs," a record that couldn't be truer to its name. Other quirky Folkways Records include Timothy Leary's reading of "The Psychedelic Experience," Mark McKinley's "Crybaby: An Analysis of the Cry-Language of Babies," and Betsy Hoffman's "Hand Analysis: Beginner's Introduction" among many others. Well-known artists who have recorded under the Folkways banner include Lead Belly, Woody Guthrie, and Pete Seeger. The Anthology of American Folk Music, compiled by Harry Smith and released in 1952, is said to have heavily influenced Bob Dylan,

Joan Baez, and the folk music revival of the 1960s. John Cage and David Tudor's "Indeterminacy" was also released through Folkways.

Moe Asch died in 1986, and Folkways was absorbed into the Smithsonian Institution the following year. During the late 1980s and the following decade, Smithsonian Folkways was very quick to mobilize their collection on the world wide web. The label launched a website in 1994, and currently sells music through major distributors like iTunes and Rhapsody, and on its own website as well. Folkways also carries t-shirts, vinyl records, and compact discs - every single Folkways title remains in print.

Folkways' physical distribution model has really impressed me. The label manufactures discs individually at the office in Washington D.C. and produces them on an as-needed basis. They print a sticker that display the particular album's tracklisting, which is attached to an elegant Folkways cd case. The original album's liner notes are included as a .PDF file on the disc as well. This is a key aspect of Folkways success in today's tempestuous music climate; there is still a heavy enough demand for cds, but it would cost Folkways a fortune produce to a large quantity of discs that they were not sure they would even sell. The Smithsonian's current model allows them to create, package, and shrink-wrap individual discs without the need of a third party disc manufacturing company – aesthetically pleasing products, very clever practices.²

The label's current roster leans most heavily in the direction of children's music. Sarah Lee Guthrie, Elizabeth Mitchell, and Ella Jenkins, known as the "first lady of children's music," all record for Folkways. These recordings are also geared towards the classroom, and Folkways has created a variety of lesson plans designed to accompany its children's music. Folkways also releases compilations of world music that receive supplemental funding from foreign sources who seek to shed light on music from specific underdocumented regions. The Aga Khan Music Initiative, for example, has sponsored the "Music of Central Asia" series, which represents one of Folkways' current world music ventures:

Volumes 1-9 of the *Music of Central Asia* series are currently available for purchase. This ground-breaking, newly recorded, and GRAMMY-nominated series presents authentic musical traditions of Central Asia as they are performed today, featuring some of the region's most outstanding artists. From the nomadic and bardic cultures of the steppes to the classical court traditions of the cities, this series celebrates musicians who display a mastery of older traditions and also embody a contemporary spirit of innovation.

The language of this description is very adjective-infused, (sure, it's a bit inflated) but the sentiment is romantic and the description is clear. The music is contemporary but rooted in classical, its performers current but steeped in tradition. In order to convince people that this collection is worthy of their time, the tone must be urgent, authoritative, and vast in its scope. This series represents one aspect of the balance that keeps Smithsonian Folkways afloat.

In addition to releasing its own music, Smithsonian Folkways has also absorbed the collections of several record labels, continuing to keep their back-catalogues in print. Paredon Records, Fast Folk Magazine, Monitor, Collector Records, M.O.R.E. (Minority Owned Record Enterprises), Cook Records, Dyer-Bennet Records are among the companies absorbed by Smithsonian Folkways. As a result, artists like Phil Ochs and The Mighty Sparrow have a home at Folkways.

This is the state of Smithsonian Folkways as I entered as an intern in January, 2011. Of course, it took me a while to uncover the wide variety of albums released, and I've only scratched the surface of this library of archival albums. Children's music, compilations of contemporary and previously recorded music, single or multiple-artist anthologies, - all of these albums compliment one another in that they cover ground that other releases do not.

Not one big hit, but many moderately popular releases that cater to a wide variety of people – that is the Folkways way.

My Internship at Folkways

My work at Smithsonian Folkways can be divided into four categories: digitally archiving and writing descriptions about Folkways albums, helping the mail

order department, completing miscellaneous tasks, and working on my personal project – *JAZZ: The Smithsonian Anthology*.

Archiving Liner Notes and Writing Album Abstracts:

Not only is the audio for every Folkways release available commercially, but each record includes a digital copy of the original album's liner notes, front, and back covers.

How does this album artwork become digitized, you might ask?

Enter: the intern. Once or twice a week, Folkways interns are expected to grab a few albums from the archives, place them on the flatbed scanner, and copy each page of its liner notes into the computer database, which will eventually be updated on the Folkways website. This project is assembled sequentially by catalog number, and interns are encouraged to crop and rotate the images so that each page is precisely vertical.

It is important to point out that Folkways' album artwork had been digitized in the past, but some of the pages were missing or rotated at odd angles.

Additionally, technology now exists to recognize text within the .PDF documents, making it possible to search for names or keywords within each page of liner notes. And so, even though the album's liner notes are currently available online, one task of Folkways interns is to update that database with more elegant and searchable content.

It's a slow process, I know, but the end result is a
precisely organized collection of liner notes, and the information
imbedded within them at the disposal of everyone on the web.

Interns also write individual album abstracts, which appear on the Folkways website as general descriptions of specific albums. The artists involved, the style of music, the album's historical significance, noteworthy performers, date of recording, and country of origin play a role in this process.

Most of the information utilized by interns is extracted directly from the liner notes themselves, but credible outside sources are allowed as long as interns cite them properly. Below is an example of an album abstract I wrote for "Music of The Orient," Folkways release FW04157.

Compiled by the German ethnologist Dr. E.M. Von Hornbostel (of the Hornbostel-Sachs instrument classification system), this 1979 collection provides a cross-section of traditional Asian music.

Prominently featured is the vocal music and Gamelan orchestras of the Bali and Java regions of Indonesia; other locations represented on this compilation include Japan, China, Thailand, India, Persia, Egypt, and Tunis. The liner notes contain diagrams and descriptions of the tonal structures of each song, translations of some lyrics and mythology associated with the music, along with photos of the musicians and their instruments.

Aiding the Mail Order Department in Packaging and Shipping Discs:

The Mail Order Department at Smithsonian Folkways is a busy team. Shipping domestically and internationally to individuals along with large distributors for websites like *Amazon*, John, Sue, and Lissy respond to phone calls and emails on an hourly basis. Additionally, they create custom discs, package, and ship them.

My first day saw me assisting the Mail Order team, creating custom discs and shrink-wrapping them for public consumption. It is fitting that my last day at Folkways had me shipping discs as well, though these were physical copies of *JAZZ: The Smithsonian Anthology*. These discs had arrived on my second to last day of work as an intern.

Miscellaneous Tasks:

Random jobs can come up at any time of day. Folkways holds bi-monthly meetings in conjunction with the Center for Folklife and Cultural Heritage.

Though it wasn't mandatory that I attend these, I saw meetings as an interesting view of the inner-workings of a particular branch of the Smithsonian Institution. Other days found me photocopying and opening mail for Sales & Marketing Director Richard Burgess – standard intern fare.

The most interesting miscellaneous tasks came in the form of seminars of both the physical and virtual variety. On behalf of Smithsonian Folkways, two interns were invited to attend a seminar on GovDelivery and GovLoop, the

government's email and social networking services respectively. Panelists included the Director of Communications at the Census Bureau and a head scientist from NASA, who both shared insights on using the internet effectively for their respective purposes. NASA, as it turns out, gets more web visits than any other government web page – primarily because of their “Image of the Day” feature, which brings thousands of daily visitors to their site.

This seminar was a very funny experience. Breakfast, coffee, and pastries were provided to all attendees – an exciting and delicious treat. I found myself sitting among people who had been working in government for years, giving me a small glimpse into the life of a civil servant.

I also attended two online “webinars” on behalf of Richard Burgess. A webinar is a 21st century online seminar given by an expert in a particular subject. Consisting of a talk in conjunction with a Powerpoint presentation, a webinar also features an interactive question-and-answer element that allows audience members to participate directly with the online speaker. The first webinar focused on the costs and benefits of translating non-profit organizations' websites into multiple languages.

A good idea for Folkways, but a difficult one to adopt because the label features music from countries all over the world. Where would they even start? Instead, the focus could be the creation of content specific to a few countries and languages, which Folkways would struggle to afford in this difficult economy.

The other webinar described the capabilities of Facebook's “Developer” tools, analyzing the ways in which businesses can use the social media giant to learn more about its customers.

“Social Networking” - it's on the tip of everyone's tongue.

JAZZ: The Smithsonian Anthology

Compiled over the course of seven years, *JAZZ: The Smithsonian Anthology* is a six-disc collection that comes with a 200-page book. Aiming to function as both a history and an introduction to

jazz for both beginners and experts, *JAZZ* begins from the genre's origins in ragtime to its many incarnations in present day.

My involvement with the collection coincided with the tail end of its production. Occupying the press, promotion, and marketing fields, my work included: compiling email addresses, fact-checking, posting content to blogs, and organizing a database of jazz enthusiasts, societies, professors, libraries, venues, and gift shops.

Both the Smithsonian Institution and Folkways have a relationship with jazz independently of one another. Folkways has released discs featuring James P. Johnson, Mary Lou Williams, and Duke Ellington, along several other artists found on the anthology. On the other hand, the Smithsonian Jazz Masterworks Orchestra performs sporadically in Washington D.C. and tours the country as well. *The Smithsonian Collection of Classic Jazz* was released in 1973, and updated again by Smithsonian Folkways in 1992.

As a result, *JAZZ: The Smithsonian Anthology* is not a risky endeavor for Folkways to undertake, but it does present a few legitimate challenges. As America's premiere museum, (and America's record label, in a way), how does Folkways choose the tracks and artists worthy of inclusion in the ultimate "jazz course in a box?" How can the many subgenres of jazz boil down to one or two key tracks?

I am not fit to evaluate the quality of this collection, and this paper does not intend to walk that plank. However, I would like to describe my personal relationship with the collection as a person who knew very little about jazz before listening to the Folkways compilation. I would like to examine the collection from my own perspective, as one of their potential customers, as a "jazz beginner."

My Take On Jazz:

Within my second week at Smithsonian Folkways, it was decided that I was going to work on the promotion of *JAZZ: The Smithsonian Anthology*. David Horgan, my supervisor, encouraged me to listen to the collection and familiarize myself with its music. He wanted me to take time out of my day to read through the introduction section of the *JAZZ* book.

As I started listening to the collection, I found that no particular track immediately grabbed my attention. It was not until I reached Disc 4 did I feel very strongly about any given track. "My Favorite Things" by John Coltrane attached itself to my ears and it wouldn't let go. The melody is instantly recognizable, but this version is sinister, eerie, and dark. As a musician, I was really impressed with the piano player's chords, how each one could be both off-kilter and unique. John Coltrane's saxophone playing is incredibly deliberate; he is not comfortable performing the melody the same way every time, and each measure is distinct.

Soon, other tracks began to reveal themselves. "The Girl From Ipanema" by Joao Gilberto and Stan Getz surprised me as well. The slow build of the entire song, as each individual instrument enters – first the guitar and vocals, then the piano, then the drums and bass, and then the other vocals, and finally the saxophone – makes for a wonderful song.

Next came "Django" by The Modern Jazz Quartet, with its fantastic piano and vibraphone introduction, and then the surprising moment when the whole band falls into place. "When I Grow Too Old To Dream" by the Nat King Cole is a wonderful interpretation of a jazz standard. Gary Burton's "The New National Anthem" is delightfully bizarre, and the interplay between Ella Fitzgerald's and Louis Armstrong's scat vocals in "Stompin' at the Savoy" is hilarious. Since I began listening to *JAZZ*, more and more tracks have opened themselves up to me. With John Coltrane as my "way in" to the genre, I began to realize that there were a few curious aspects of the Anthology. Dave Brubeck's "Take Five" is nowhere to be found, and the three versions of "Maple Leaf Rag" seem to be a bit redundant. And yet, there is such a variety of excellent music on this collection that it is fruitless to complain.

But would I purchase a copy of *JAZZ: The Smithsonian Anthology* myself? The honest answer is: probably not. At this point in my life, I don't have the money for extra items to clutter my disorganized bookshelves. Additionally, I listen to most of my music on the computer; a physical copy of *JAZZ* is a welcome but unnecessary

luxury. However, I can safely say that the *Anthology* would make great gift for quite a few of my relatives. And, if the collection were presented personally to me, I would gladly accept it.

Conclusion

Ultimately, an internship is like an investment in time – to be an intern is to network and advance long-term goals at the expense of making money and working a paid job. I had one extra benefit that most interns are left without. Many people see an internship experience as a means of jump-starting a career.

While an internship at Smithsonian Folkways may very well contribute to my professional resume, the most immediate and fulfilling aspect of my work has been the exposure to music I would not otherwise have the resources to seek out. Jazz turned out to an interesting extension of this idea; though I was familiar with artists like Miles Davis, John Coltrane, Herbie Hancock, and Gene Krupa, I had never developed a personal connection with their music.

In order to maintain their status as a leading independent record label, Smithsonian Folkways must constantly strive to achieve a balance between business goals and integrity in their music. Each release contributes to this balance; take for instance the “Music From Central Asia” series. Funding is difficult to acquire, particularly for underrepresented musicians seeking an audience in America. Folkways was able to release this series through a creative funding agreement with a third party organizations. On the other end of the spectrum, children’s music has a clearly defined market and has remained considerably popular despite the music industry’s downturn. These releases are not only able to sustain themselves financially; they also serve the educational end of Folkways’ mission statement.¹ *JAZZ* lies somewhere between the business and altruistic elements of Folkways.³

In the long run, I left Smithsonian Folkways Recordings with a more substantive understanding of the human condition through its music. That, and that alone is enough for me.

Appendix 1.

Smithsonian Folkways Mission

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. We are dedicated to supporting cultural diversity and increased understanding among peoples through the documentation, preservation, and dissemination of sound. We believe that musical and cultural diversity contributes to the vitality and quality of life throughout the world. Through the dissemination of audio recordings and educational materials we seek to strengthen people's engagement with their own cultural heritage and to enhance their awareness and appreciation of the cultural heritage of others. Our mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document "people's music," spoken word, instruction, and sounds from around the world. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways commitment to cultural diversity, education, increased understanding, and lively engagement with the world of sound.

Our History

Folkways Records & Service Co. was incorporated in 1948 in New York City by Moses Asch (1905-1986) and Marian Distler (1919-1964). Under Asch's enthusiastic and dedicated direction, Folkways sought to record and document the entire world of sound. Between 1948 and Asch's death, Folkways' tiny staff released 2,168 albums. Topics included traditional, ethnic, and contemporary music from around the world; poetry, spoken word, and instructional recordings in numerous languages; and documentary recordings of individuals, communities, current events, and natural sounds.

As one of the first record companies to offer albums of "world music," and as an early exponent of the singers and songwriters who formed the core of the American folk music revival (including such giants as Woody Guthrie, Pete Seeger, and Lead Belly), Asch's Folkways grew to become one of the most influential record companies in the world.

Following Asch's death, in 1987 the Smithsonian Institution Center for Folklife and Cultural Heritage in Washington D.C. acquired Folkways Recordings and the label's business papers and files to ensure that the sounds and genius of its artists would continue to be available to future generations.

As a condition of the acquisition, the Smithsonian agreed that virtually all of the firm's 2,168 titles would remain "in print" forever—a condition that Smithsonian Folkways continues to honor through its custom order service. Whether it sells 8,000 copies each year or only one copy every five years, every Folkways title remains available for purchase.

In the years since 1987, Smithsonian Folkways has continued to expand on Asch's legacy, adding several other record labels to the collections and releasing over 300 new recordings that document and celebrate the sounds of the world around us.

http://www.folkways.si.edu/about_us/mission_history.aspx , 2011

Appendix 2.



COOK 1049
BEAUTY AND THE
BRUTE FORCE
The Brute Force Steelband

1. John Buddy Williams Road March 3:06
2. Cha Cha Mambou 2:23
3. Women in Lava 3:52
4. Fire Down Below 2:24
5. Zambou 3:32
6. Breakfast in Bed 2:14
7. Cayenne Blues 3:27
8. Haisker 3:43
9. Que Sera, Sera 3:04
10. Jamaica Farewell 2:33



A copy of a custom printed disc from the archival collection. This particular album is Cook Records release "Beauty and The Brute Force," Number **COOK 1049**. The front and back covers are both printed on the same sticker paper, which is attached to the general Folkways record sleeve.

Appendix 3.

JAZZ: The Smithsonian Anthology. Press Release Materials.



JAZZ: The Smithsonian Anthology—by the numbers:

- 111 tracks covering an 85 year span (1917-2003)
- 6 CDs and 7 hours 45 minutes of music
- 200 page book
- Covers New Orleans, Dixieland, big band, cool, swing, bebop, hard bop, free, funk, fusion, Latin and contemporary jazz
- 129 photographs, many rare
- 666 different musicians from 19 countries performing 61 different instruments
- 80% of the tracks (90) were not included in the now out-of-print versions of *The Smithsonian Collection of Classic Jazz*
- As many as 20% of the tracks estimated to be not readily available elsewhere

commercially (CDs or Downloads)

- 7 years in the making
- 43-person advisory panel and 35 contributing writers
- 145 total contributors (including staff, notes writers, editors, designers, audio engineers, image specialists, interns, and volunteers.)



Malia Griggs-Murphy. Bussiness and Marketing Intern. National Geographic Society

Malia Griggs-Murphy is much more than meets the eye. Her inquiring gaze wonders around the room detecting interesting details and deducing insightful reflections with the clairvoyance proper to an aspiring anthropologist and photographer.

-E.K.



Cultural Anthropology as a discipline attempts to examine the ways in which human social organization is negotiated. Through my internship at National Geographic, I have dicovered the fabled “glass ceiling” that often occurs with young artists, attempting to pave their way through bureaucracies of vast institutions. My passion for the art of photography remains unwavering, despite the inevitable hardships that accompany my dream. Photography remains a constant and viable option in my future that has been reignited by the myriad of images I have become privy to while working at one of the premier galleries for photographs worldwide.

Elena Kendall is a smart, bright, motivated, and fun person. Her charm as an individual is almost matched by the superb quality of her photographs, but her charm always wins by a feather. She enjoys using intersecting lines, looking at artwork, and making delicious crepes. One day, she will take your picture and you will say "My gosh, how does she know me so well?" Elena is a snapshooter of personality, and she brings out the best in everyone she is around.

- Ben Einstein.

Elena Kendall has the exquisite flair of a cosmopolitan jet setter, enriched with the training expected of a budding photographer. Her worldly experiences contribute to her rich understanding of the art of photography.

-Malia Griggs-Murphy.

Elena is a pretty amazing person. Apart from the fact that she's from the greatest city in the world (Madrid!), she's exciting, vibrant, and full of creative energy. You leave her in a room with a box of crayons and a piece of scrap paper and in 5 minutes she'll have conjured up a colorful masterpiece that will make anyone's fridge look like the Philips Gallery. She's always fun to be around and she has a huge heart. She will always put her very best effort into all of her endeavors, and always rises above and beyond the call of duty. She is a great friend and a stellar artist, and it was a pleasure to share the UCDC experience with her.

-David Lopez de Arenosa.

Elena Kendall captures the world in high definition with and without her camera. Her perspective is at once precise and creative: her intelligence and artistic inclination compose a refreshingly unique insight. Her observations bring to light facets of her subject which others minds fail to notice. She also realizes intersections and interactions between objects and events which enrich not only the topics of her consideration but also her peer's perceptions as well. She is an invaluable addition to any class as well as a remarkable artist.

- Max Nied.

Elena Kendall is among the most diligent artists I've encountered and, in Washington, her artistic and intellectual contributions were astounding. Having accidentally stumbled across our Arts Intern Group after coming to DC, she made the decision to accept the additional work required to be involved. What she offered our quorum was nothing short of resolute dedication in completing our artistic journey - through her insightful observations, exceptional talent, and penetrating questions.

-Daniel Sanchez.

Endearing and worldly, a Flaubertian humanist-Elena Kendall never seems to weary from new situations, new people, new languages, new ideas. I can't say I've ever met anyone with such an accute yet broad perspective. The diversity of vernacular she weaves into her expression is much the same. She has an incredible yearning to dig deep into whatever her focus turns to.

- Mac Scheer.



Elena Kendall
Photo Intern at Greenpeace USA
Arts Intern Group Graphic Portrayer

Elena Kendall

Arts Intern Group, 2012

The face and soul of Greenpeace USA

Introduction:

Smaranda Boros once said that “organizational identity and image are the anima and persona of organizations, the link with internal and external stakeholders”. The organizational identity composes the soul of the organization and holds its core and values; the image or face of the organization has the responsibility to represent these principles for its working members and for its targeted audience, regardless of whether the members and audiences do associate this representation with their own constructed one. The more the organization’s intended image identity and that of its public reputation closely juxtapose, the more success the organization has at communicating its authentic message.

This essay is intended to be a case study, focusing on a specific organization: Greenpeace USA. I will argue that in this case, the organizational identity and its image are effectively and necessarily fused, as its statement of purpose enunciates. Rather than merely representing and projecting the core values of the organization’s activity, communication at Greenpeace is a fundamental part of the organization’s activity itself. That is to say that without the effective transmission of its image, the organization’s activity would be severely limited. In fact, both container and content have an identical mission. Thus, the Communications team within Greenpeace embraces the role of face of the organization both towards an external and internal public. Furthermore the team’s importance has increased in such a manner that it has shifted the power from the problems it tries to resolve to the representation of the solutions they entail. This is not to say that solving the problems is not the main intention of the organization as that would be a false accusation, but rather that the communications team has accepted the function of editor of these taken solutions. They decide how the actions undertaken are to be communicated, if they are to be communicated and to whom they will be communicated. The other departments depend on them to see their solutions promoted and to raise awareness of their specific environmental problems. This dependency is where the power of the Communications team comes from.

In my role as photography intern working in the communications team, I was expected to document both external actions and internal instances. This provided me with an ideal observation point from which to analyze the way the team is organized.

The Institution:

Greenpeace was founded in 1971 by a small team of activists with the intention of stopping commercial whaling. Within a year, it was transformed into a non-profit organization whose purpose was to expose and to eradicate more general environmental issues in a non-violent manner.

“Statement of Purpose: Greenpeace is the leading independent campaigning organization that uses peaceful direct action and creative communication to expose global environment problems and to promote solutions that are essential to a green and peaceful future.”

Greenpeace’s statement of purpose is articulated in two parts composing the face and soul of the organization. The direct actions and creative communication are the face; the global environmental problems and solutions are its soul.

There are five main campaigns the organization focuses on solving: Oceans, Climate, Toxics, Forests and Nuclear. The priority assigned to a given campaign over the others is determined every four years by the board of Greenpeace International. A closer look at the campaigns reveals how Greenpeace puts into practice its statement of purpose.

Ocean’s campaign goals for the next three years are:

1. To continue to change seafood choices made at a wholesale level by working with supermarket retailers to make sustainable seafood the only choice available.
2. To convince governments and the United Nations that marine reserves are critical to the oceans' future—especially to advocate for the setting aside of 40% of the world’s oceans as marine reserves.
3. To ensure that the Obama administration uses its diplomatic leverage to close the loopholes and end all commercial whaling.

Each goal is composed of a problem and a solution. For example, the last goal’s problem is whale hunting and the proposed solution is to pressure the Obama administration. The last action Greenpeace USA took on whaling was to ask the American population to send a donation to Greenpeace and a petition to the President asking that he end commercial whaling. In return, the organization promised to deliver an origami whale for each petition sent with the name of the donor on it to the White House. 6,000 people answered the call to this action. Nonetheless, the delivery to the White House was purely symbolic since the organizers knew in advance that no one is allowed to pass the White House gates. They knew that the origami figures would eventually

have to be sent by mail. Nonetheless, Greenpeace did physically take the origami whales to the gates of the presidential residence and took pictures of the attempt to deliver them. This action shows that the importance lay in having the experience documented, as the action itself was pointless. The other goals on the list also use video and photographic components to transmit their message.

Picture “White House Delivery” © Elena Kendall/Greenpeace



Not all actions are purely symbolic: Frontline actions, demonstrations and protests achieve their importance by the mere fact that they are happening. Documenting and photographing the event nonetheless exponentially increase the audience that is reached: Not only those who attend are aware of the event, but also those that do not. The action is created from the moment it is recorded, and people in ten years will be able to access this information if they want to. Therefore although it was not obligatory at the beginning, the different campaigns started to coordinate their events with the communication department in order to insure that their event was covered.

There are 40 offices from 60 different countries that interact with one another to organize and to plan determined actions. Greenpeace USA’s office is organized in open spaces and welcomes communication both through the organization of its physical space, and through its online pages.

The purpose of the office design was to encourage cooperation and interaction. The building has three levels, all connected through wide stairs so that one can perceive another floor without the need of being on that floor. It is shaped as a figure 8, to connect every department. Each department has mostly a square shape with a table in the center. The departments are

separated by half-walls, so that one can see the other departments without moving from his or her desk. There are three kitchens for people to eat together and socialize during lunchtime.

People often stay afterwards if there is a celebration (someone retiring, a major company victory, etc) or any help is needed to plan an event in these rooms. The dynamic design of the office therefore seemed to have successfully reached its purpose, that of cooperation and interaction.

Map of the Greenpeace USA office, second and third floor.



----- The Communications Department's Floor Space

Every department has at least one meeting per week: one meeting between worker and supervisor, one meeting between associated departments and one general meeting between offices around the country. The office possesses a big screen in order to have videoconferences with these other offices, especially the one in San Francisco. The meeting rooms have glass walls that slide so as to convert them into wide-open spaces.

The Communications team's meetings proceed by reviewing all five campaigns by order of priority. For each event, the team looks at the actions the department wants to launch, and, if it is realistic, what needs to be done in order to cover the event. The communications team then decides the best place, time, and day, for the action to be launched.

Although the campaigns are the brains behind the actions taken, those who form them have already planned the actions to be covered. At first it was the communication team that asked for banners, now the campaign plans the

event to include banners from start. The visual aspect of the actions initially demanded by the communications team has slowly integrated the way the actions are prepared, saving steps for both departments. This shift towards visualization has led to a marked increase in the communications department's influence. They (the communication experts) are the only ones with a global perception of the organization because they work closely with all the different campaigns. It seems they have developed a way to become the ultimate seal, or stamp of approval, of the actions taken, acting much in the same way as a board of directors would in a big corporation.

Members of the organization use several forms of online tools to communicate with one another, and to share information. There are two main internal sites: Intranet, where not only recent events can be posted, but also personal announcements and links to blogs and other useful web pages; and the internal Wiki, which is useful to learn about who belongs to which department and what that department does. In order to communicate with one another, the organization also uses Gmail and Skype to pass along information.

During my 65 days as photo intern I received a total of 396 emails and held 42 Skype conversations. Around 85% of the emails and all Skype conversations were held with co-workers in my same office.

The organization communicates with its external public through Facebook, Twitter, MySpace, and Flickr accounts, as well as through their own main page.

The Internship experience:

My position in the office was that of "Photography Intern", under the Communications department and therefore I was present at the communication meetings when they decided the actions that campaigns would undertake. I got an overview of the entire organization during those meetings.

The Photo Intern's responsibilities included cataloging shoots in local and international digital archives, assisting with research and delivery on internal and external image requests, assisting on shoots and covering events, selecting

and editing photo shoots, and creating galleries of images on the Greenpeace and Flickr website from events and actions.

There were two types of events to cover. The first one consisted of silently documenting an action taking place.

When I was sent to Philadelphia to cover Greenpeace's "Coal Free Future" ship tour and a march to Independence Hall, I ran next to the volunteers and activist that were there marching in order to get good shots. The protestors did not have time to stop for me, all pictures needed to be candid shots, nothing was staged and therefore my camera was a passive witness that did not interfere with the march.

The second photo shoot revolved around the camera: the main point of the event was to be captured in a still or video.

During the White House origami delivery, I was the one in charge of the event. All activist were to respond to my directions. The event lasted until I had the shot I wanted; they were to position themselves the way I wanted them to appear. Even more than an active witness, the camera became the creator of the event.

When there were no present events to attend, my attention turned towards past events where negatives and transparencies that an older camera witnessed were to be scanned and digitalized. The task of cataloguing shoots was secondary compared to that of assisting present events because the priority was to cover all the actions taken at the present to inform Greenpeace's donors and followers. With regard to the older events that had already been covered - there was no immediate need for them unless a client or other Greenpeace office required some specific picture. Nevertheless cataloguing (as opposed to covering actions) was constant. While covering events depended on events happening - and they were usually announced with very short notice - the archives were always going to be there. However the demand for old stills was increasing, compared to the demand for present pictures. While in the past, the pictures of events were immediately required by newspapers or other news organizations, the immediate upload of stills from contemporary events reduced - if not completely cancelled - the possible demand for pictures of these actions.

Interestingly, the demand for archived pictures still exists, demonstrating that these pictures' lifespan is considerable, as they might be up to 40 years old.

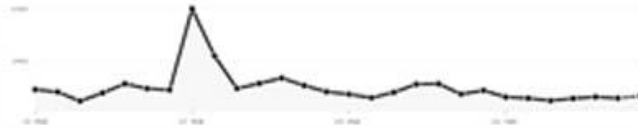
Pictures recently taken were uploaded to the Greenpeace main site and Flickr. Flickr allowed the author of the pictures to see the statistics of the page: how many views in total, what pictures had been viewed that day, how viewers found the picture. This tool was very useful to learn about what, in fact, interested Greenpeace followers and helped the organization shape future actions.

As contrasted with old pictures, the lifespan of contemporary pictures was limited to the days immediately following the event and they were then forgotten, as the statistics of the graphic shown below reveal.

Stats for: Your account

Stats are shown in GMT, where it's currently 7:07 PM on 30 March 2011 (Wed)

Daily aggregate views on your account



View counts

	So far today	Yesterday	All time
Photos and Videos	458	475	740,672
Photos	207	263	476,232
Video	185	183	564,194
Collections	1	0	167
Albums	0	0	38
	1,096	941	1,983,383

Your most viewed photos and videos

So far today...

	Views	0	0
Ship's Chef	79	0	0
Canadian Culture	77	0	0
Sitting City	75	0	0
Interior Secretary Watches Boat Clearing	70	0	0
Global Warming Activist	9	0	0
Greenpeace Activists Near Palm Jumeirah Clean Up Crews	7	0	0
Greenpeace Activists on Palm Jumeirah	7	0	0
Greenpeace Activist Talks With Authorities	7	0	0
Campaigner and Activist Talk To Press	6	0	0
The MY Arctic Sunrise at Polar's Landing	6	0	0

[All photos and videos...](#)

Yesterday

	Views	0	0
Canadian Culture	13	0	0
Interior Secretary Watches Boat Clearing	13	0	0
Sitting City	13	0	0
Ship's Chef	12	0	0
Aerial Message for Castro	7	0	0
Rush Brothers in Wisconsin	5	0	0
Going To Sail For the Whales	4	0	0
BP Oil Keeping it On Shore	4	0	0
Oil Stop Continues Work	4	0	0
Arctic Sunrise Out Of Gulf Expedition	4	0	0

[All photos and videos...](#)

Referrers

So far today...

	Views	%
Flour	392	57%
Search Engines	36	3%
Other Sites	8	1%
Unknown Source	210	30%

Domain	Views	%
Baidu.com	392	57%
images.google.com	17	2%
google.com	17	2%
usaforms.greenpeace.org	4	+1%
greenpeace.org	2	+1%
members.greenpeace.org	2	+1%
ask.com	1	+1%
bing.com	1	+1%

[All referrers...](#)

Yesterday

	Views	%
Flour	202	42%
Search Engines	46	9%
Other Sites	18	3%
Unknown Source	209	44%

Domain	Views	%
Baidu.com	202	42%
images.google.com	22	4%
images.search.yahoo.com	12	2%
google.com	11	2%
greenpeace.org	8	1%
usaforms.greenpeace.org	7	1%
search.myspace.com	5	+1%
ghd.org	1	+1%
english-for-students.com	1	+1%
search.yahoo.com	1	+1%

[All referrers...](#)

Breakdown of your photos and videos

Public	2,412	Tagged	2,385	With views	2,412
Private	1	Not tagged	30	Without views	1
Friends only	0	Geotagged	105	With comments	256
Family only	0	Not geotagged	2,278	Without comments	2,057
Friends & Family	0	In sets	2,411	Favorite'd	495
Photos	2,412	Not in sets	2	Not favorite'd	1,918
Videos	1	In groups	211		
		Not in groups	2,202		

Statistics of Greenpeace 2011 images. Almost two million views. 03/09/2011



Stats for: White House Delivery

Stats are shown in GMT, where it's currently 7.12PM on 9th March 2011 (Wed)

Views of this photo over the last 28 days



View counts

0 so far today / 0 yesterday / 98 all time

Referrers

So far today...

This photo had no referrers on March 9th 2011

Yesterday

This photo had no referrers on March 8th 2011

Other information about this photo

15 tags / 0 notes / 1 comment / 0 favorites / 1 set / 1 collection / 0 groups

All times Statistics for "White House Delivery" ©Elena Kendall/Greenpeace

A non-written function that my position entailed was the documentation of the workplace. I was allowed to participate in other people's meetings and observe diverse departments working with my camera. Although not all pictures were permitted to be public because of Greenpeace policy, stills documenting people at work nevertheless existed.

During an intern orientation in February, I had a special status among interns since I was in charge of taking pictures of them for the weekly Greenpeace magazine, the *Bearing Witness*.

The *Bearing Witness* magazine is an internal magazine sent every week by email to the U.S. staff for the entire organization to keep up with the latest victories or news of the office.

My camera opened doors that were usually closed. This openness towards self-documentation showed that the

Communications team was present in every aspect of the organization.

Further observations:

As Greenpeace's "face", the communications department held an immense amount of power within the organization. It connected all departments so that all separate campaigns were brought together to deliver one strong united identity.

On the downside, they also had to deal with critics and discontentment both from the external and internal public when things did not go as planned, or when someone was not satisfied with the idea projected. External critics were usually minor or came from competing non-profit organizations.

To continue with the previous example, the origami whale delivery raised a lot of opposition from within the Sea Shepherd Conservation Society and its followers. This society believed the action had no interest and wanted Greenpeace to support its own events. They especially wanted to send a ship to Japan to boycott Japanese whalers. This clash between the two organizations was not new and continued with threats and negative comments. And although the threats were never materialized, the antagonism between the two societies deepened.

Internal dissatisfaction was a little more delicate to handle as departments are based on cooperation in order to advance. While the office staff was connected by their shared passion for the environment, personal problems did exist and sometimes complicated the department's task. Although the communications team did not usually reject ideas, they had to adhere to a very small budget, which contained the range of actions that they were allowed to undertake.

There were precedents of campaigns that were not given approval for coverage because the Communications department did not find it viable or did not have enough budget. There was an attempt to document an action independently with small "point and shoots" rendering low-quality stills or videos which were then uploaded under Greenpeace's name. Greenpeace had a standard quality to maintain and low quality videos degraded its public image.

Nevertheless, Communications were the ones with the final word and they decided what would and what would not be pushed.

Besides these more visible means, the organization had yet another tool to promote green solutions, raise awareness within the population, and communicate its message: Interns. Interns represented an outside pair of eyes that had the opportunity to observe the organization in action. Usually, the intern was already interested in the organization's core values. Nevertheless the object of the organization was to reiterate those values in the intern's mind and heart, so that both during and after the internship, the intern would become an ambassador of Greenpeace's message. The organization depended on spreading the message that was its function. The more people were aware, the closer Greenpeace became to achieving its mission. Thus, the intern position was a communication tool in itself. Greenpeace offered 19 different intern positions all over the country. Besides these positions, the organization created the program GOT, Greenpeace semester, where college students could get involved in the organization.

The Greenpeace Semester

Are you a student who is passionate about protecting our planet? Do you want to learn how to get the U.S. to quit dirty coal? Are you looking for the skills needed to help protect our oceans from over-fishing and to stand up to corporate forest destroyers?

If so, we're looking for you!

The Greenpeace Semester is advanced organizing training for student activists. It's action-filled and the best hands-on training for students to become environmental leaders.

The program combines classroom-style workshops with hands-on field training and travel. You will learn grassroots organizing, how to plan effective campaigns and the principles and practice of non-violent direct action.

Greenpeace semester students, as well as interns, were usually between 18 and 24. They represented the new generation. The appeal in gaining young people's hearts was that these people were tomorrow's leaders. The idea was that if they were convinced, a greener future would be constructed. The communications department was then essential to attract these future representatives.

Thus, everything was done to make the intern enjoy his or her position. Few tasks considered boring such as

photocopying, or managing spreadsheets, were given to them. The option of exploring other departments and interacting with independent projects was highly recommended. Originality and initiative were rewarded by the intern's supervisor. I felt that this side of the internship was specific to Greenpeace and transformed the already established role of an intern. The intern was not only a worker, but also represented a future investment for the organization.

At the end of their internships, interns were asked to fill a survey about their stay, but more important, about their desire to continue working or volunteering for Greenpeace in any way.

Conclusions:

Communication in Greenpeace is key. Not only is it a tool to "expose global environment problems and to promote solutions that were essential to a green and peaceful future" as they announce in their statement of purpose, but it has become a goal in itself. Originally, the attention was focused on the proposed action; nowadays it is all about recording the action so that it can be communicated. Spreading ideas does not even necessarily need an action behind it anymore. An ad sponsored by the organization asking the public to plant trees worked as well. Interning at Greenpeace has, in a way, made me an ambassador of its word. During the internship I took pictures of actions they undertook and then by signing my name under them, I was tacitly agreeing to that action. In other words, by adding my name on that photograph, I signed an unwritten contract making me part of that action: I was the one responsible for communicating their beliefs and therefore embraced those beliefs. Sharing my experience at their office would also spread their ideas. Even more, writing this essay has made me become in a way once again part of Greenpeace's public face.

Communication was intricately relied upon in all aspects of the organization, which, I believed, rendered Greenpeace's true image as close to the one they intended to portray as possible.



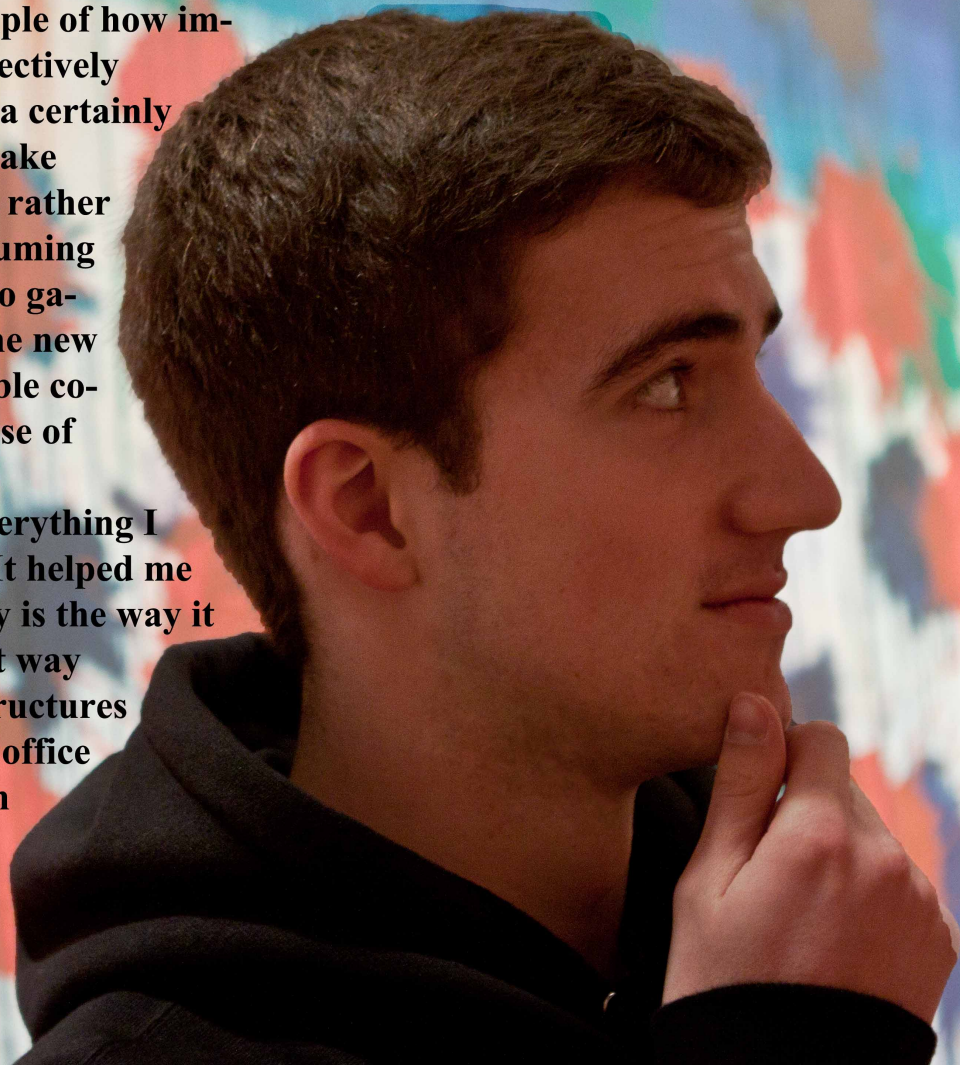
David Lopez de Arenosa
Artistic Development intern
Arena Stage

David Lopez de Arenosa dives into unknown situations and quickly masters them with the proper ability of an expert traveler. His diverse cultural background shaped him into an out-going, open-minded individual which is reflected in his music.

-E.K.

One of the things that struck me about Arena Stage was how much it valued the power of discussion. The new play Convening is a perfect example of how important discussions can be in collectively accomplishing great things. Arena certainly has the power and influence to make changes in the theater world, but rather than taking it upon itself and assuming the authority, it instead chooses to gather leaders from all aspects of the new play sector, coming to a responsible collective decision on the right course of action for the future.

The ArtIG experience put everything I learned on campus into context. It helped me understand why art in our society is the way it is, and how it continues to be that way because of the institutions and structures that uphold it. Working in a real office environment at an arts institution was a tough adjustment at first, but it paid off pretty quickly and it really gave me a sense of why people dedicate their careers to creating and sustaining art.



David Lopez de Arenosa
Arts Research Group, 2011

An Internship at Arena Stage

During winter quarter of 2011, I took part in the very first UCDC 'Arts Intern Group' at the UC Center, in Washington DC. The main focus of the study exchange was an internship, but there was also a research seminar led by professor Roger Reynolds from my home campus of UC San Diego, and two elective classes in the evenings as well. The aim of the program was to study the current state of the arts in our society and especially in our nation's capitol. Part of this involved working at a prominent and influential arts institution, getting the insider's perspective on how people and organizations go about creating art and providing it to the public, and learning about how other factors such as organization and funding can affect this process. The other part was the UCDC classes.

The evening classes were intended to compliment this investigation by providing the necessary tools to put everything into context. The first class was titled "Thinking Through the Arts", and involved looking at various different types of art, from paintings to poetry, and writing about them from a critical perspective. The second class was called "The Arts in Our Capitol", and was an investigation into the various museums, galleries, concert halls and other institutions that make up the art world in DC. The research seminar brought together everyone in the arts group to discuss their experiences at their internships, and compare and contrast their institutions. Topics varied widely, from administrative efficiency in smaller institutions compared to larger ones, to budget transparency and management strategies, and then everything was related back to how it affects the actual art. Students worked in a wide range of different places, such as The National Gallery of Art, The Library of Congress' music dept., The Phillips Collection, and in my case the Arena Stage, a national center for American theater.

The Institution

Arena Stage was founded in 1950 in an attempt to see whether it would be possible to have professional-quality theater outside of New York's Broadway scene. Founder Zelda Fichandler proved that Washington DC, a reasonably low-key city back then, could in fact have a popular theater following, with local professional actors and theater makers alike. The company started out as a for-profit organization but quickly changed to not-for-profit, and has been that way

since, receiving its financial support from a combination of ticket sales, government and grant funding, and donations. The Fichandler stage, nicknamed the “Arena“ because of its four-sided in-the-round seating design (See Appendix A, fig.1), was the first permanent home for the resident theater company and was designed by Harry Weese, the same architect that designed the DC metro system. The company expanded in 1971 to have a second theater stage, the Kreeger, which was again designed by Weese and is in the more conventional fan shape (see Appendix A fig.2).

In 2000 planning began for a renovation project that would combine the two existing theater stages and a third one in a new theater complex, complete with rehearsal halls and administrative facilities (see Appendix A fig. 3). After receiving the largest donation ever from a single household to a not-for-profit regional theater, the proposed building was named after Jaylee and Gilbert Mead. In anticipation for this important new building that would house the three theaters under one giant roof, artistic director Molly Smith began to revise the company’s mission statement, searching for a way to make a larger contribution to the theater world. She brought David Dower on board as associate artistic director in 2006, as the designs for the new center were beginning to take shape, and together they crafted a new mission statement for the new building.

And in October 2010, the brand new Mead Center for American Theater opened, adding a dynamic and versatile new stage to the group, and a roof over all three buildings, as well as plenty of office space, rehearsal halls and other state-of-the-art facilities. The third and newest stage, the Kogod “Cradle“, is an oval shaped theater that has the appearance of a basket, with intricately weaving acoustical wooden panels on the walls (see Appendix A fig. 4). This stage was envisioned to “cradle“ the creation and development of new plays by being small, intimate and versatile, so as to accommodate works that are unconventional and innovative.

Along with a brand new state-of-the-art building, Arena also updated their purpose and mission statement. From originally being a flagship theater in the Washington DC area, Arena decided to move towards becoming a *national* center for American theater, adopting the four pillars of *production, presentation, development, and study*. This meant not only producing high quality performances for DC theatergoers, but also striving to improve the infrastructure of the American theater industry as a whole. Staying true to its not-for-profit nature, Arena made this bold move in order to advance the theater world and not just its own box office success, setting an example for other not-for-profit theaters across the country and leading the way in sustainable art-making practices.

Production

Arena Stage produces huge plays of all that is passionate, exuberant, profound, deep and dangerous in the American spirit. We have broad shoulders and a capacity to produce anything from vast epics to charged dramas to robust musicals.

Presentation

Arena Stage presents the best in American work from around the country. Presenting work allows us to showcase a diversity of American work, and to feature the work from some of the most innovative companies in the nation.

Development

Arena stage is committed to commissioning and developing new plays, including the first, second and third productions of new works, in addition to the creation and testing of best practices for new play development through the American Voices New Play Institute.

Study

Arena Stage has a variety of programmatic initiatives in the American Voices New Play Institute and the Community Engagement department geared toward studying the field of American theater. We provide opportunities to study the art for practitioners and the audience through online and virtual resources as well as our study guides for educators, our Institute programs, our post-show discussions and symposia. In addition, Arena Stage impacts the lives of more than 20,000 students annually through its work in community engagement.

These four words were invariably repeated in every single speech, toast, pep-talk or written piece of literature about Arena Stage. A huge attempt was made to emphasize these pillars and embed them in the staff's vocabulary!

The producing pillar has always been a part of Arena's mission, but now they also host other companies' productions as part of the presentation pillar. In the 2011 season for example, such works as Steppenwolf's production of *Who's Afraid of Virginia Woolf?* or Theater J's *The Chosen* are being hosted at Arena Stage. This attitude towards cooperation with other companies is beneficial to the industry as a whole and can help get smaller theaters started, increasing the array of choices for theatergoers and the quality of production in general. The development

pillar inspired the creation of the American Voices New Play Institute (abbreviated to the Institute), which operates such programs as the resident playwright program. This program sponsors five playwrights for three years, giving them a salary, housing, health insurance, and the promise of developing their work – producing at least one of their new plays within the three years. The study pillar encompasses a wide variety of different programs, from bringing educational theater to high school and middle school students, to providing and maintaining the Molly Smith Study, a specialized American theater library that students and researchers can use.

The Internship

My internship at Arena Stage was in the Artistic Development department and I worked under David Dower, Associate Artistic Director, helping his team with a number of different tasks throughout my time there. The department's duties encompassed such tasks as coordinating the producers for the plays, maintaining the dramaturgical support for the works, and operating the Institute. The office environment was very relaxed and friendly, and the age-range of the staff was generally very young, varying from recently graduated college students to people in their mid thirties or early forties. Being an arts institution, the dress code was very relaxed and wearing jeans to the office was not unusual. My work schedule was very flexible, and was based off of the department's general Results Only Workplace Environment policy (ROWE), which basically means that the schedule and amount of hours worked is not important, as long as the job is done well. On one hand, this meant that some days when there was not much going on: one would not have to stay in the office for much of the day, and could even just work from home on the computer. Yet on other days, leading up to a big deadline or an important event, one would be expected to work until the job was completed, even if this meant working until midnight or later. This policy worked particularly well for the department because it suited the odd hours that came with supporting the plays, from coming in on a Sunday morning to assist with rehearsals, to staying late on a Tuesday night to host a talk-back after a performance. Enforcing a paid-by-the-hour schedule would simply be unproductive in this type of work environment, whereas the ROWE approach provides more motivation to work hard and more time efficiency overall.

When I arrived in January, the Institute, which was conceived as part of the reshaping of Arena's purpose in the new Mead Center, was in the midst of organizing a national "convening"

to discuss the development of the new play sector, to be held in the center's new Molly Smith Study, over four days in January.

From Scarcity to Abundance: Capturing the Moment for the New Work Sector

Where are we now in the new works sector? Where are we headed? Where do we want to go? And how do we – artists, producers, presenters, development labs – together build toward that future?

I jumped straight into the chaos of organizing this convening, where over a hundred of the theater industry's most influential leaders would be coming together to discuss the future of new work. Among the events in the program was a seminar with Rocco Landesman, chairman of the National Endowment for the Arts (NEA), several round table discussions on various different topics, breakout sessions in smaller groups to discuss specific plans of action, and a complimentary showing of a play each night.

One of my specific tasks within the convening was to film the round table discussions and seminars, and live-stream them onto the Institute's web-based #NewplayTV channel, so that watch parties across the country could participate in the discussions in real time by watching the discussions online and then tweeting in comments and suggestions. This innovative use of social media was nicknamed "the third circle" because the round table discussions had an inner circle of a small group of people leading the discussion, with a second circle of people seated around them, listening to what was being discussed, and then the online viewers could also participate as well.

After the round table discussions, everyone would be split up into small groups of approximately ten people, and as a group leader, I would facilitate the discussion about what was previously mentioned in the round table sessions, taking notes and making sure that the conversations stayed on track and were productive.

New Play Convening Agenda

WEDNESDAY, JANUARY 26TH

1:00PM - 2:00PM **Registration**

2:00PM - 3:30PM **The Intersection of the For Profit & Not For Profit Theater**

Rocco Landesman, Chairman of the NEA

Moderated by Diane Ragsdale

BREAK

4:00PM - 5:00PM **Massive Thoughts from Four Big Thinkers**

Lydia R. Diamond, Kirk Lynn, Marc Masterson & Meiyin Wang

Moderated by Deborah Cullinan

5:00PM - 5:15PM **Beginnings**

BREAK

5:30PM - 6:30PM **Outrageous Fortune: One Year Later**

David Dower interviews Todd London

6:30PM - 7:45PM Dinner

BREAK

8:00PM - 8:30PM **Clips from the NEA NPDP Documentary**

Introduction by filmmaker Robert Levi

8:30PM - 9:30PM **NEA NPDP Artists Talk Process**

Aditi Brennan Kapil, Lloyd Suh, Lana Lesley, Claudia Rankine & Joanne Winter

Moderated by Polly Carl

This experience was a once-in-a-lifetime opportunity for me as I got to witness firsthand some of the most influential theater-makers in the country shaping the future of the industry. In just four days, I learned a great deal about the issues that challenged art makers in the modern world, from creative control of funders, to not-for-profit vs. for-profit theater. Many of the topics that were debated in the convening are applicable to other areas of the art world as well, and I will surely benefit from this knowledge in the future.

I also worked on the Student Playwright Project at Arena. As part of the study pillar of Arena's mission, a competition was held in which students from several middle schools and high schools in the DC area were invited to submit a script for an original ten-minute play, with the promise that the top eight plays would be produced professionally at Arena Stage. Professional actors, directors, and tech crew would be used, and it would be a script-in-hand blocked production of each play from all eight finalists back to back, with basic costumes, props and set.

Because of my background in sound and music technology, I was asked if I wanted to volunteer as the sound designer for the production. I got to work with the directors of each play in coming up with appropriate sound effects and music to suit each piece, reading the scripts and then brainstorming possible ideas, such as intro/outro music, gunshots, splash sounds, ambience etc. Then I gathered all the necessary sound files and music tracks, and digitally edited them to fit the plays, using fade-ins, reverb effects, and other tools. I attended the rehearsals and worked with the actors, familiarizing them with the timings of the sound effects, and tweaking the cues to fit the actors' styles. Lastly, I loaded all the tracks onto a specialized theater software program called QLab (see Appendix B fig.1), in order to have all the cues ready on the night of the performance, for the sound technician to run.

I had done sound for music concerts and other events on campus in San Diego before, but this was my first time doing sound for theater, and I got to learn how to use the professional cuing software, which was entirely new for me. I also witnessed the entire process of building a theater production up from the ground, all whilst helping younger students get their feet wet in the world of playwriting, and showing large groups of students the power of theater.

Observations

One of the things that struck me about Arena Stage was how much it valued the power of discussion. The new play convening is a perfect example of how important discussions can be in collectively accomplishing great things. Arena certainly has the power and influence to make changes in the theater world, but rather than taking it upon themselves and assuming the authority, it instead chooses to gather leaders from all aspects of the new play sector, and come to a responsible collective decision on the right course of action for the future. Directors, actors, playwrights, company managers, artistic directors, and many others from varying positions in a variety of different types of institutions were all invited to come to the convening and talk about what was working well and what needed to be improved, and Arena acted as a facilitator for this dialogue, rather than the authoritative decision maker.

As David Dower described it, there was a small amount of “pushback“ from certain individuals and institutions about whether Arena should have the authority to summon this type of gathering and dictate how it was run, yet as he diplomatically responded, Arena was merely taking the initiative to start the dialogue, purely as the host for the event. A great deal of effort went into making sure that every perspective and group within the new play industry was being fairly represented at the convening, and even those that were not present had the opportunity to contribute via the third circle. A large part of the Institute’s work in organizing the convening was the documentation and dissemination of all that was discussed during the four days. Not only was the whole thing live-streamed via #NewplayTV, but there were also two professional bloggers, and a professional “tweet-master“ that listened to the whole convening and commented on it through Twitter to thousands of people online. All the video footage, the notes from the breakouts, and the twitter messages during and following the convening were saved, and given to Ben Pesner, co-author of the ground breaking theater industry book *Outrageous Fortunes*, to condense into one concise report on the convening and its aftereffects, that would be published and circulated to all the nation’s major theater journals and magazines. All these

efforts went into ensuring the start of a positive and productive dialogue on how to go about improving the new play industry.

Another example of Arena's efforts to promote constructive dialogue is their fellows and interns seminars, which take place every few weeks, and feature different panels of speakers from within Arena Stage and elsewhere. The internship and fellowship program is intended to be a learning experience as well as a functional part of the overall company, so the education department makes a point of ensuring that the fellows and interns get a rounded picture of how the company works and what goes on in other departments. One of the seminars I attended was with Edgar Dobie, managing director of the company, and was centered on budgeting. He talked about how Arena's budget changed as it moved into its new building, going from being a twelve million dollar company to a twenty million dollar company, and its affect on programming and marketing.

In order to run the three stages at capacity, make full use of the facilities, and accomplish all the things that were laid out in the artistic statement, a certain level of growth was anticipated for the company. To accommodate this jump, the budget had to operate at 70% earned and 30% donated revenue, which is a surprising ratio for a not-for-profit company. This put a big strain on sales and marketing because they had to ensure that the season's plays made enough revenue to cover this gap, which subsequently affected the artistic decisions made in choosing the plays. They had to be much more mindful of picking plays that were likely to sell tickets, even if they were not the best plays overall.

Edgar talked about how this factor was approached in his discussions with Molly Smith and how they tried to work around this obstacle to create a season that would satisfy both the budget and the artistic vision of the company. Many interns and fellows had questions for Edgar during the seminar, and a few used the opportunity to express their disillusionment with how this affected the season. Although there was some negative feedback, the conversation eventually turned to the ways in which Arena had still managed to produce both box office hits, and "deep and dangerous" plays (as claimed in the mission statement), and how it could continue to improve upon this strategy.

Rodgers & Hammerstein's OKLAHOMA!

Every tongue confess

Tectonic Theater Project's production of The Laramie Project / The Laramie Project: 10 Years Later
Second Stage Theater's Production of Let Me Down Easy
The Arabian Nights
#Newplay Festival
Steppenwolf Theater Company's Production of Edward Albee's Who's Afraid Of Virginia Woolf?
The Edward Albee Festival
Edward Albee's At Home at the Zoo
Theater J's production of The Chosen
Ruined
John Grisham's A Time To Kill
Part of the Arena Stage – Georgetown University Partnership: The Glass Menagerie

The inaugural season combined both presented plays from external theater companies and Arena Stage productions, as well as an Edward Albee festival, the first in what will be a seasonal dedication to an American playwright (next season honors Eugene O'Neill.)

Overall the seminar was very open and genuine about discussing the bright spots and areas that needed improvement, and in the end there was a lot of honesty and productivity in coming up with ideas for the future. The thing that struck me the most was that there was an informal atmosphere during the seminar that made it easy for the fellows and interns to talk with Edgar and ask him candid questions. There was absolutely no sense of divergence between the two sides because of Edgar's high status as co-director of the entire company; the group was able to talk without reserve and could therefore plan out how to take steps in the right direction. It is this ability to bring people together and productively discuss the present and the future that makes Arena such a strong force in accomplishing change.

In many ways, the Interns and Fellows seminars and the new play convening were very similar; they brought people together who were eager to talk and to learn, and they facilitated a constructive discussion on what was going on, what was good and bad, and how to improve it all. One was internally at Arena Stage and the other was on a national level, but they both followed a similar logic and accomplished similar types of goals. Bringing people together to

face a problem and achieve a change is something that Arena Stage does very effectively, improving its internal structures in the same way as it tackles the industry's.

One of the main reasons why Arena Stage took such a turn towards advancing the infrastructure of the American new play sector was because of David Dower. Before coming to Arena Stage, he had started his own theater company in the San Francisco Bay Area called Z Space, which strived to fuel the development of Bay Area theater artists and works.

Z Space: New Voices for a New Era

Z Space strives to fuel the development of American theater on a national level by nurturing new voices, new works, and new opportunities in the San Francisco Bay Area. We fulfill the function by:

- Serving as an artistic and creative home to over 300 local theater artists and organizations.

- Commissioning, developing, and producing new works from local and national playwrights, writers, artists, and directors through our Z Plays Development Program and World for Word Performing Arts Company.

- Creating and overseeing development and touring initiatives, such as the Western Presenters Commissioning Initiative, with other presenters in California and beyond designed to bring these newly created San Francisco theater pieces to audiences across the country.

- Administering the Z/Word Youth Arts Program, which reaches over 20,000 school-aged children and adults per year through youth-targeted tours, workshops, and residencies, as well as student matinees and talkbacks with resident artists.

Their mission statement is quite similar to Arena Stage's, but on a smaller scale, focusing specifically on the Bay Area rather than on a national scale.

His entrepreneurial experience in San Francisco made him the perfect candidate to go about reshaping Arena's mission, and between him and Molly Smith, their expertise in the American new play sector made it clear that the new Mead Center should specialize in the advancement of this aspect of theater. David told me in an interview that one of his greatest influences was Richard Buckminster Fuller, and especially the play that one of his colleagues D.W. Jacobs wrote, titled *R. Buckminster Fuller: The History (and Mystery) of the Universe*. In the play he quotes "find out what needs to be done, and do it" as an inspiration for starting Z Space, and then moving on to Arena Stage. With this philosophy in mind, he started the American Voices New Play Institute, which received a large grant from the Andrew W. Mellon foundation and from the Doris Duke Foundation to help fund programs such as the convenings and the resident playwright program.

David's passion for accomplishing these goals definitely transferred to his staff, because during my time in the Artistic Development office working with the Institute, I could clearly see that everyone around me was genuinely motivated by these common goals. While organizing the convening, there was a constant buzz of excitement within the office, in anticipation of the kinds of ideas and solutions that might arise from the event, and during the convening staff members including myself were working from eight in the morning until midnight to make sure that everything went smoothly. As the leader of the artistic development department, David Dower led Arena Stage towards visionary and noble goals, and this aspiration became instilled in his entire team, motivating them to do their best. David's Buckminster Fuller philosophy is a truly inspirational way of approaching the work place, and characterizes the entire spirit of the Arena Stage mission statement and its work ethic.

One of the most resonant parts of the new play convening was Rocco Landesman's talk on the intersection between the for-profit and not-for-profit theaters, on the first day. He discussed statistical data from the NEA that showed that there was an excess of supply and a lack of demand in the theater industry, which stirred adverse reactions. Many attendees were insulted by this claim and retorted that he was merely hiding behind these statistics to cover up the NEA's poor job of funding the arts, and its redundancy in the modern world of art. After the convening, an online debate ensued between hundreds of bloggers and theater makers alike, about whether the NEA was still relevant, and more importantly, whether his claims about supply and demand held any truth. One of the most interesting online responses to this was Trisha Mead's, on the 2AMt blog (2 am theater, named after a famous online theater discussion that occurred at two in the morning). Trisha Mead, and many other writers from 2AMt that

were present at the convening, argued that the nature of artistic inquiry was uncorrelated to the number of “butts in seats” or the number of performances going on at any one time.

“...you don’t tell the national science community to only do experiments that will have consequences that impact a lot of people, or else stop researching. It is in the nature of scientific inquiry that the “game changing” insights cannot be predicted in advance. You’ve got to do lots of experiments – large, small, weird, obvious, not-so-obvious, seemingly frivolous and accidentally essential – before you uncover the one that will transform everything we know about our world forever. **The nature of artistic inquiry is no different than scientific inquiry in this way.**”

<http://www.2amtheatre.com/2011/01/31/dear-rocco/>

I found this comparison fascinating because it resonates with all mediums of art, be it paintings and sculptures, performance art, music, or poetry. The whole reasoning behind the not-for-profit arts institution model is that it is not a commodity that competes in a market and is measured by the number of people that purchase it. It is an inquiry into every aspect of life, emotional, social, political, scientific etc. and is measured by the quality and impact of each experience. This debate, which was ignited by issues of government funding, transformed into a much deeper conversation about how art is valued in our society and what measures should be taken to protect it.

A popular view that was expressed by such people as Kirk Lynn from the small ensemble-based theater group The Rude Mechanicals, was that more consideration should go into which organizations receive funding from the NEA. A small grant might not have any affect on a large institution such as the Kennedy Center, but for a small company like The Rude Mechanicals, it would make a huge difference. He talked about how the NEA’s money could go a lot further if it were spent on smaller organizations and companies that were making more specific, local impacts on their communities. Lynn’s group for example, puts on performances that combine many different media and resources to involve the audience more, and reach out to their community. Their organization also runs several educational programs such as the GRRL Action summer program for teenage girls, that helps them create original material from personal experiences and crafts it into a public performance that is entirely written and performed by the participants. Grant funding and recognition from the NEA would be much

more beneficial to an organization like this one and would definitely have a deep impact on local communities as well.

Conclusion

My experience in the Art Interns Group at UCDC was unlike anything I could have anticipated. I came in thinking that it would be a great opportunity to get some experience in a real working environment, learning hands-on about theater sound and production, and taking some courses on the side that sounded interesting. What I received was entirely different, similar in certain respects, but deeper than I ever could have imagined. What I encountered in this one quarter put everything I had learnt about the arts back at UC San Diego into context. Researching the arts in our society and discovering how small and large institutions worked was the necessary step in understanding why art is the way it is, and how it came to be that way. I never truly realized the powerful factors that come into play, influencing everything from the type of work that is created, to the way it is perceived and where it is enjoyed. People often claim that in theory, art should stand for itself and not be predisposed to manipulation from any external source that is not meant to be part of the actual work. Yet in our society there are so many factors that come into consideration when making art, such as how it will be transferred to its audience, where, when, with what money etc. Understanding these influences makes enjoying art all the more fruitful because the story behind how it came about becomes so much more real and significant.

Although I do not study theater in San Diego, and even though I knew very little about it when I started my internship, I kept an open mind and was eager to learn. As I delved deeper into the behind-the-scenes work that went into putting on a successful production, I came to appreciate the final project so much more. Seeing a play on the stage is only a very small part of the theater experience; there is a vast process I discovered that goes into creating another world in front of the audience. The set, props, lighting, sound, acting, directing, and all the other aspects that are masterfully crafted at a place like Arena all combine on the night of the show to create a theater experience. And it can influence the world in many ways, from community engagement and arts education to creating jobs and providing entertainment. The themes and issues that are portrayed on the stage can have a huge effect on the audience, teaching them about other cultures, providing insight towards controversial ideas and beliefs, and creating a much more

responsible and understanding society. I came out of my internship with a new perspective on theater and a revitalized take on art in general.

Another crucial lesson that I have taken away with me from my internship is that the art world is constantly changing, and with every change come new obstacles and problems. Anyone can affect a change, but the way you go about doing it is crucial in ensuring that it is beneficial to the rest of the art community. David Dower was waiting tables whilst setting up the foundations for Z Space, which later led to reimagining Arena Stage. All of the solutions he created were because he identified a problem and set about correcting it. He brought together a group of motivated artists in San Francisco with a common goal, and as a team they tackled the lack of new theater in the Bay Area, then he did the same at Arena Stage on a national scale. At Arena I have learnt how effective teamwork and dialogue can accomplish great things, and all it takes is someone to ask the fundamental question: What's wrong and how can we fix it?

The Arts Intern Group is an experience that reveals its value over the course of an entire quarter. You have to come into it with an open mind and a hunger for inquiry. With these key attitudes you can learn from an internship at any institution, large or small, torturous or relaxed, mundane or inspiring. You will surely come out of it with a greater context for the arts that you learn about in the lecture hall, and a deeper appreciation for the arts that seen at a gallery or concert hall or performance space. It was an invaluable experience that I have learned a lot from, and will apply to my own personal aspirations in the future.

Appendix A

Figure 1.



Figure 2.



Figure 3.

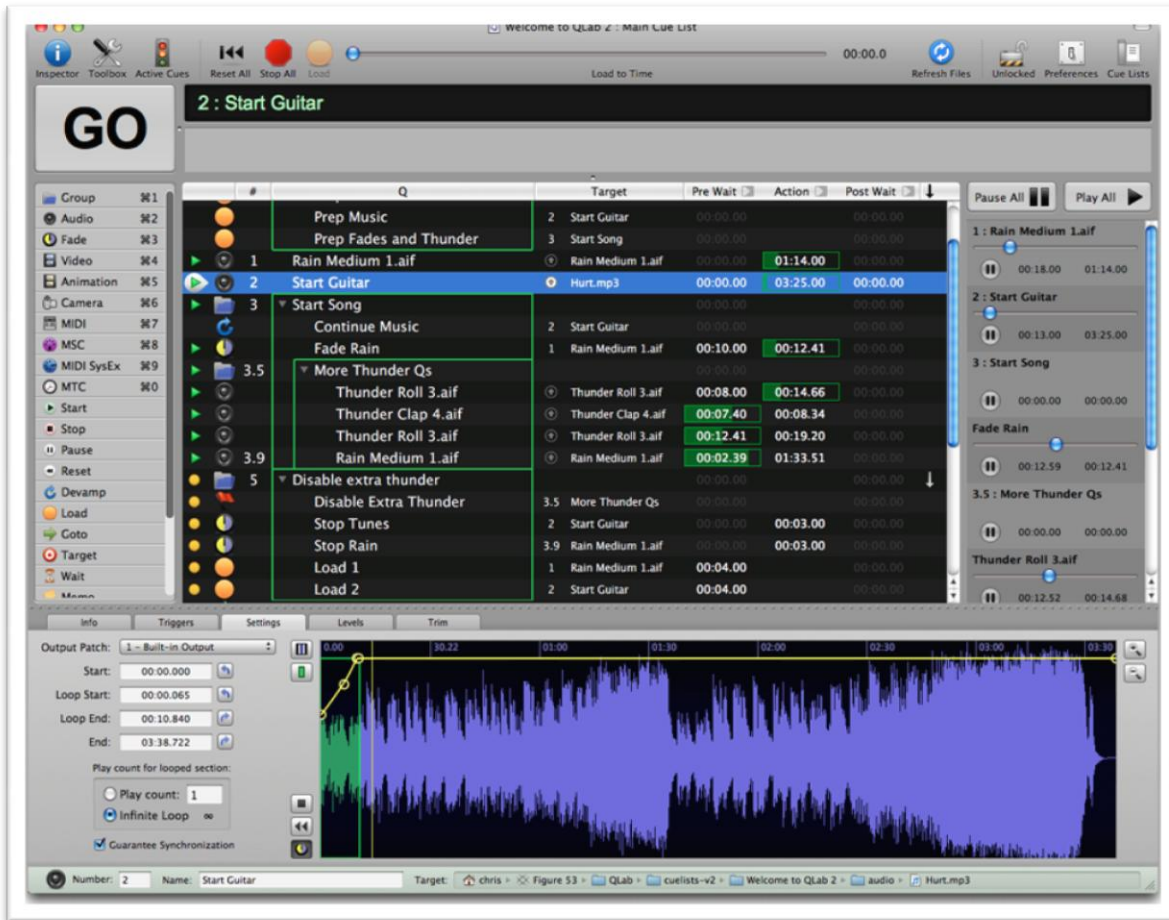


Figure 4.



Appendix B

Figure 1.



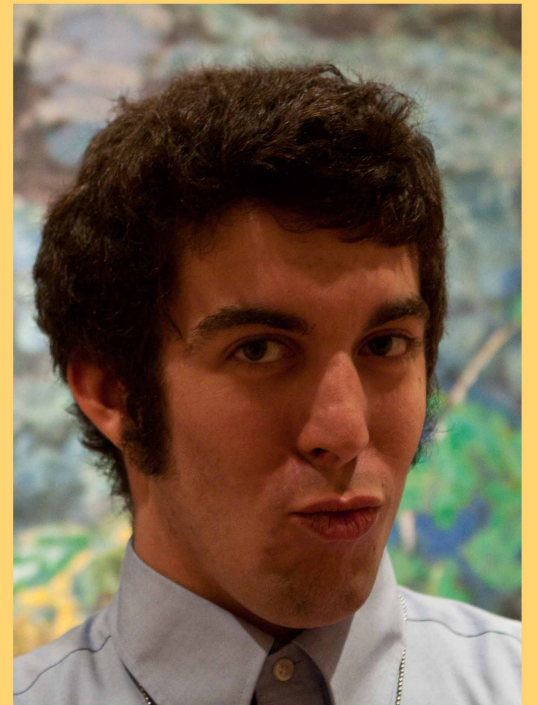
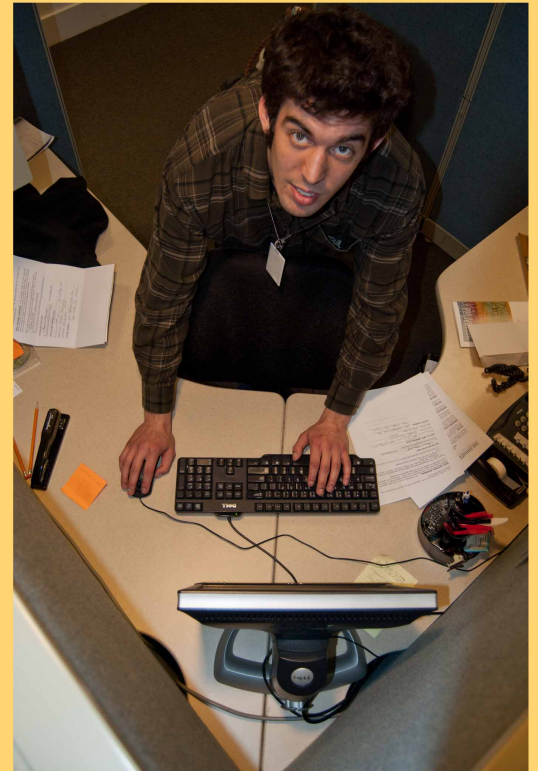


Max Nied
Music Program Coordinator
Phillips Collection

Arts management is an incredibly under-appreciated task which often falls upon members of the community with little or no experience running an institution for the arts. It is certainly not taught in institutions of higher education, and those who study business or management tend toward more lucrative fields. My time here has given me valuable lessons in interacting with performers, composers, and establishments which will certainly enhance my ability to work in the field. Having hands-on experience planning a concert from seed to fruition is utterly distinct from the academic environment whence I came.

The synthesis of serious academic studies of all artistic fields while simultaneously being a productive member of the artistic community, viewed from both business and artistic perspectives, was an invaluable stage in my development as an artist and a member of society. The arts internship program has refined and supplemented my skill set while expanding my social and professional networks. I have gained insight into several possible career paths through which I might pursue my musical passions. "Education is not the filling of a pail but the lighting of a fire."

-W.B. Yeats



Always accompanied by a hint of drollery, Max Nied's capacity to anticipate and meet the criteria a situation requires evinces his versatile and dynamic personality. His energy is poured into his music almost subconsciously, conferring on it an upbeat and wide-ranging quality.

-E.K.

Inside The Phillips Collection

Goal

A survey and limited analysis of The Phillips Collection from the perspective of an intern, with a discussion of their mission statement and how it is executed.

History of The Phillips Collection

The story of the Phillips Collection starts, as many institutions do, with the life of an individual. Duncan Phillips was born into a family wealthy from the banking, steel, and glass industries. Phillips was a published art critic whose family had a small art collection. After the deaths of his father in 1917 and his brother in 1918, Duncan Phillips began to expand his collection and slowly opened it to the public. As the Phillips Collection grew and public demand increased, Mr. Phillips gradually opened more and more of his residence to public admission, ultimately moving out of the residence in 1930. His development of a collector was remarkable for its focus on the continual development of artistic expression rather than particular artists or periods. His wife, painter Marjorie Acker, heavily influenced his taste and the development of his collection, although her role has been downplayed in keeping with the namesake of the establishment.

Duncan Phillips remained involved with The Phillips Collection after his departure from the residence, influencing and funding the growth of the art collection and funding the 1960 addition of the Goh Annex atop the original residence. The Annex was upgraded in 1989, and now houses staff offices.

Mission Statement and Analysis

“The Phillips Collection is ‘an intimate museum combined with an experiment station.’ Duncan Phillips, 1926. The Phillips Collection is an exceptional collection of modern and contemporary art in a dynamic environment for collaboration, innovation, engagement with the world, scholarship, and new forms of public participation.”

At its core, the mission statement describes the Collection as a museum combined with an experiment station, with an emphasis on modern and

contemporary art. We shall refer to this aspect as a first-level description: it proposes what the establishment *is*, which is the foundation for what it *does*. Deriving from this most basic aspect of the mission statement would fundamentally change the nature of the institution more so than any other part of the statement.

The second-level description contains the adjectives “intimate”, “exceptional”, and “dynamic environment”. These characterizations of the *prima facie* description may or may not be true, but cannot invalidate the basic premise of the collection on their own. Thus they may or may not be transient - if the establishment remains successful and true to its purpose, these descriptions should be apparent.

Beyond the description layer lies the contemporaneous intent of the Collection, as established by the clause “for collaboration, innovation, engagement with the world, scholarship, and new forms of public participation.” This fragment is the most unstable piece of the mission statement, for it must be happening *at this moment* to be valid. All of the subjects of the statement require involvement with other entities for fulfillment. Said entities vary from subject to subject - “collaboration” and “innovation” imply direct involvement with contemporary artists; “scholarship” implies involvement with academia; “engagement with the world” and “new forms of public participation” contain a broader constituency.

Three questions arise from the Phillips Collection’s mission statement: 1. What it is 2. How it is what is 3. What it is doing and within that, (3a) How it is doing what it is doing.

The Phillips Collection Today

The modern Phillips Collection has expanded to include three-dimensional works of art by masters and by contemporary artists, and two-dimensional works by artists of various nationalities and periods, including an entire room designed and populated with works by American artist Mark Rothko, appropriately titled the Rothko Room. Special Exhibitions are installed several times per year, and vary from showcases of works by one artist (Phillip Guston and David Smith at the time of this paper) to single “installations” by living artists such as Jae Ko. These modernist trends are matched by an equal dose of French Impressionism (juxtaposed

with the Rothko Room and later works by Phillip Guston), early Cubism (Picasso and Braque next to De Stael) and American Impressionism (O'Keefe and Dove), which resides alongside three-dimensional modernist works and, currently, a three-channel video display with accompanying sound by yet another contemporary artist. The Collection is closed to the public every Monday to enact changes to the displays and installations, constantly refreshing the experience of pacing the halls of the Phillips. The Collection has also seen financial stability: In the fiscal year 2010, it received a little over 25 million dollars in revenue. After 10.75 million dollars in expenses, this constitutes a net gain in 14.25 million dollars, bringing its net assets to 73.2 million dollars after liabilities¹. With the addition of the Goh annex and Sant building, the floor space of the Phillips Collection has more than doubled that of the original Phillips residence.

Contrasting their economic and physical growth is The Phillips Collection's rate of acquisition of new works. With a net 14.25 million dollars in revenue, The Phillips only acquired twenty new works, of which only one was actually purchased (see appendix B, specifically #12). This selective expansion of the permanent collection has allowed the Phillips to devote more capital to business operations, building expansion and maintenance, exhibitions (which require renting pieces and, often, curators), and commissioning installations from contemporary artists.

In addition to serving as an art gallery, the Phillips Collection has also expanded its programs to include a large education department and a music department. The Collection frequently hosts students from education at the elementary level through to postgraduate work. According to its Fiscal Year 2010 report, Phillips education programs "served over 90,000 children, parents, and teachers from the Washington area and across the country". It also held seven "university-level courses in art and art history". The Collection also hosted various symposiums and lectures on art. The Center For The Study Of Modern Art, located in what was once Duncan Phillips' carriage house, plays a large role in organizing these lectures, discussions, and classes. The Phillips Collection's music department is in its 70th season of concerts, held every Sunday. The Collection has also developed a Special Events department which helps organize these various programs, and has produced the "Phillips After 5" series, an evening in the galleries once per month that includes cash bars, live jazz, and lectures on art by curators and historians.

¹ See Appendix A: The Phillips Collection Annual Report 2009-2010: Financial Review (excerpts)

At first glance, such a list of accomplishments seems to qualify as successful. The Gallery has expanded its art collection, physical space, and financial holdings. Its collection of works has grown to incorporate art outside of its two-dimensional French Impressionist beginnings. Yet, it is still a relatively select assemblage, which has allowed the Collection to operate well within its means even in times of financial hardship. Such an advantage seems exclusive to a private art institution, rather than one supported by government endowments.

However, a complete analysis of the growth of the Phillips Collection should include an examination of its achievements in the context of the mission statement.

1. What is it: The Phillips Collection certainly remains a museum. The phrase “experiment station”, however, must be contextualized before it can be fully addressed. Within the context of The Phillips Collection itself, its expansion of programs qualifies as experimental compared to the original state of the Collection as a house displaying French Impressionist art. Events such as Phillips After 5 and their Intersections series - commissioning young contemporary artists to produce works designed specifically for the architecture of the Phillips - are no more than a year or two old. Within the context of, perhaps, the community of artistic institutions within the Washington, DC area, it may be fair to say that the Phillips After 5 program is unlike events found at other major institutions in the area. Such a synthesis of visual art, music, and academics within the setting of a social gathering is remarkable. An emphasis on modern and contemporary art seems to hold true as well. Although not nearly as large in number as the Impressionist works, The Phillips currently displays works by artists such as Pollock, Rothko, and Mondrian, relatively modern being only 50 years old. Their regular acquisition and commissioning of living artists such as Howard Hodgkin and Jae Ko complete the “contemporary” certification.
2. How it is what it is: Although The Phillips Collection tries to retain a sense of intimacy in its galleries, there is a palpable difference between the Sant building galleries and the Old House galleries. Although the rooms are larger and certain homey quirks are missing (walking by a fireplace in the Old House is an impression not mirrored in the new buildings), the galleries are decidedly more congenial than the vast spaces of the National Gallery or

Smithsonian. Measuring “exceptional”ity requires a relation to other institutions. Such a comparison is difficult to make with a dearth of qualitative data and experience as constrains the author of this paper; however, the Collection has maintained a storied reputation within its community and within the art community at large. Additionally, advertisements for The Phillips Collection can be found throughout the city and in magazines and newspapers. It also has no trouble receiving funding from wealthy patrons and grants, which would indicate a general consensus that the Collection is doing its “job” admirably.

3. What it is doing: “collaboration”, “engagement with the world”, and “scholarship” seem evidently fulfilled through a quick glance at a list of the Phillips’ recent accomplishments. Commissioning living artists from around the world satisfies the first two, while serving over 90,000 students and associated adults sates the later. “Innovation” and “new forms of public participation” are harder to verify, for they both require contextualization. As mentioned, the Phillips After 5 event can qualify both descriptions with its popular method of involving the community in art - especially the younger crowd that is so crucial to the future of art, yet is often difficult to entice. On a wide enough scale, however - all of the United States, or Western establishments, etc. such claims are nearly impossible to verify. Therefore, let us restrict ourselves to establishments in the Washington DC area, with occasional forays into other major establishments in the United States such as the Museum of Modern Art.

Music Department

The Phillips Collection has hosted occasional concerts and lectures on classical music since its inception in 1921. Its Music Programs department began in 1941, 20 years after the official founding of the museum itself. For the last 70 years it has produced a seasonal concert series called Sunday Concerts which typically runs for 33 weeks. These concerts generally feature established performers from the United States and Europe and a repertoire heavy with Romantic and Classical era music, with an occasional piece from the Baroque or more contemporary repertoire. The department as a whole is small: currently, it involves one paid position exclusive to the Music Programs (director), who is assisted by two unpaid interns

(Programs Coordinator and Researcher), and is occasionally assisted by other museum staff, such as the Collection's sound engineer.

In recent years, the Music Department has undergone a series of updates and changes. Although originally free, the popularity of Sunday Concerts has forced the department to begin charging for admission. Members get a reduced price. Coda Sessions, a post-concert discussion with the performer wherein the Music Program Director poses a series of informed questions to the performer related to their career, the pieces performed, and the composers of said pieces. Recordings of each performance as well as Coda Sessions are sent to local radio stations where they are occasionally broadcast; they are also posted to the Phillips Collection's website. The past year has also seen the advent of the Leading European Composers series, wherein living composers from member countries of the European Union are invited to have their works performed at the Phillips by an ensemble of their choice. Additionally, a new series (currently referred to as Music in the Galleries, but this is a transient name) is taking shape wherein relationships between composers and artists are explored by juxtaposing the works of both in rooms not usually used for concerts.

The Music Department has been largely stagnant relative to the rest of the Phillips Collection. Up until very recently, Sunday Concerts were by and large the exclusive opportunity to hear music at The Phillips Collection. The repertoire, type of performer, and constituent audience has remained the same: established Romantic era music performed by established musicians. This, along with the cost of admission and reduced price for members, had led to a tangible level of exclusivity at Sunday Concerts, with certain "regulars" who receive preferential treatment from staff and an extremely formal air to the event overall.

That being said, there is certainly a degree of progressive momentum in the department. Several local composers have been commissioned over the years to write pieces based on famous works of art at The Phillips Collection, such as Renoir's *Luncheon of the Boating Party* or the Rothko Room. In the last year, Coda Sessions, Leading European Composers, and Music in the Galleries have all been initiated.

An examination of the music department in relation to the mission statement of the Phillips Collection requires a degree of abstraction.

1. What it is: considering the Music department's concert programming as an extension of an art museum through the preservation and appreciation of classical music seems a valid justification of the first level of the mission statement. The program is lacking in contemporaneity and modernity, however. Although contemporary with the French Impressionists for which the Phillips is most renowned, the majority of the body of music performed on Sundays is not considered contemporary by today's musical community. Music does not have the advantage of historical longevity such as visual art enjoys: Renaissance composers are lumped with composers five hundred years before them as pre-tonal music, whereas Italian and Dutch Renaissance are considered two separate visually artistic movements. However, recent developments - as previously mentioned - have enacted a change to this Romantic stagnation. Due to the nascent nature of these progressions, they do not cement the Music Department as a stalwart advocate of contemporary and modern music, but it is certainly a start and cannot be discounted.
2. How it is what it is: The "intimate" aspect is easy to address: unlike the vast majority of concert programs, no concert at the Phillips has an audience over 120. This makes for a chamber music setting, much more intimate than seeing a performance at the Kennedy Center or at the Library of Congress. The Coda Sessions discussion following each performance enhance the comfort of the event. "Dynamic environment" does not apply, however. The vast majority of concerts happen at the same time on the same day in the same place every week. Although Leading European Composers and Music in the Galleries series are exciting new developments and seem very dynamic from within the Music Department staff, they do not qualify the program as a whole as dynamic. World-renowned performers concertize at the Phillips every year, often taking less pay than they normally would for a concert simply from the prestige associated with performing at The Phillips Collection. The concert series is also frequently and warmly reviewed by the *Washington Post*. Relative to the body of organizations in the DC area, these merits qualify the Phillips' Music Department as "exceptional".
3. What it is doing: Music at the Phillips has only recently qualified for this part of the mission statement. Arguing that collaboration simply means

booking performers is weak, for performances alone do not stimulate new art music directly - this is not the case with visual art, where a piece can be acquired and displayed indefinitely while the artist starts anew. A satisfactory interpretation of “collaboration” implies creation, rather than sustenance. Commissioning works based on Phillips art and installations meets such a qualification, as well as innovation via the exploration of intersections between the visible and the audible. The Leading European Composers series requires engagement with the world by necessity. Coda Sessions contain within them a degree of scholarship, although it is informal and thus may not fully satisfy the respective segment of the mission statement. The Phillips Collection seems to fall short of engaging the public in new forms of participation, however: audiences have been seated and facing a performer or group for centuries. One might posit that the recent Reynolds/Hodgkin concert, part of the Music in the Galleries series wherein a serious contemporary performance took place nestled within an 800-person “art party” is a very different form of audience participation than the Phillips norm (or the norm at most institutions, for that matter). Although probably not an utterly new concept, it was certainly a very progressive event in Music at the Phillips’ history.

My Role As Music Programs Coordinator

In January 2011 I assumed the role of Music Programs Coordinator, an intern position at The Phillips Collection. My work generally involved coordinating and communicating with other members of the Music department, other departments within the Phillips, performers, and organizations whose services we use. I also manipulated the various services that the Phillips Collection uses to communicate its actions to and involve the public, such as their website, blog, ticket sales program, e-mail newsletters, pamphlets, and programs. I was also tasked with miscellaneous duties that supplement various assignments I already had, such as using a graphic design workstation to prepare a cover for a program or sending a copyright permission request to an artist for an image I wanted to put on a program cover.

A large discrepancy exists between my job description as it was initially enumerated to me and what it had become after ten weeks of work. My original, explicit duties as outlined in my employee handbook are: checking music

department mail; corresponding with artists hoping or scheduled to perform at the Phillips; managing ticket reservations; maintaining out web site; filing payments for performers, piano technicians, and other music department expenses; creating newsletters and pamphlets; creating a program for each concert; updating archives with recordings of each concert; and sending recordings to local radio station.

In addition to that, by the quarter's end I also: greeted performers for their rehearsals and concerts; coordinated with other departments at the Phillips to streamline out-of-the-ordinary concerts such as Leading European Composers; scheduled and attended meetings with artists and department heads involved in various events; created graphic designs for miscellaneous publications; researched artists to confirm various datum in my programs; turned pages at rehearsals; maintained a blog; submitted copyright requests for graphics; and trained incoming staff.

This secondary list of tasks is nearly as long as the former. These additional duties were largely situational, rather than scheduled to be completed at a certain time every day/week. However, this does not mean they occurred infrequently; as my work efficiency grew and my initial workload was completed in less time each week, I allocated more time to picking up odd jobs in order to streamline the department's overall production.

A side effect of my expansion of the position of Programs Coordinator is that my replacement is expected to take on the tasks which I had become comfortable with. This meant that he required several days of on-the-job training, whereas I was given a small folder with instructions. We also cooperatively revised and expanded the handbook I received at the start of my tenure in order to provide guidelines for the additional duties now expected of the position.

Needless to say, my duties have expanded vastly during my time at the Phillips. Part of this was undoubtedly due to the small staff size of the institution and the music department within that. It was also due to my expressed willingness to take on new assignments. Although I was counseled against taking on much more than I was initially

assigned, I enjoyed the work and was able to figure out methods that streamlined my overall work load such as using several different workstations, reorganizing and updating software and database systems in use, and planning my work for a week around what days I would be able to spend taking care of specific tasks which were closely related. I found the overall effect extremely beneficial; I learned far more by taking on tasks such as graphic design than I would have simply by filling out payment requisitions. I vastly improved my people skills and was essentially given a concert as a personal project to take on, a process which will be discussed later.

Summary and Discussion of *As Time Goes By: A Gallery For The Ears*

Introduction

The capstone of my work at the Phillips was a March 3rd concert of music by composer and University of California Professor Roger Reynolds. The concert was planned over a year before my arrival at the Phillips during a conversation between Professor Reynolds and the Director of The Phillips Collection, Dorothy Kosinski. At the time of my arrival, two consecutive 60 minute concerts in the Main Gallery of the Old House (see Appendix C) of contemporary music for classical guitar and electronic music was scheduled with Music Programs Director Caroline Mousset for the aforementioned date, a Thursday evening.

Not much planning took place during my first month, aside from some cursory email correspondence and an initial meeting between Professor Reynolds, Mrs. Mousset, and myself. Basic measurements of the room were taken and written on a diagram, as well as measurements and estimations of the amount of space that would be allotted for chairs. As February began, it became apparent that the event was going to take far more thought, preparation, and coordination than initially believed. A music concert had never been executed in the room, or at least not to the knowledge of anyone associated with the Music Department; thus no precedent existed for how many people could fit in the room, how chairs were to be set up, how tickets were to be checked etc. Additionally, plans had to take into account the large (20 ft wide) etchings on either wall, which were not framed or covered and required certain amounts of space for their preservation. Due to my dual citizenship, as it were, of both the University of

California and of The Phillips Collection, I became involved in much of the dialogue and planning surrounding the event.

My Involvement

The true catalyst for my involvement, however, was when we realized that a Phillips After 5 event would be taking place on the same evening as the concert. The prospect of attempting to execute a serious contemporary performance surrounded by 800 people, a cash bar, and live jazz one floor below almost nixed the concert on the spot. This presented unique challenges in terms of crowd flow, available resources such as staff and chairs, and noise pollution, among others.

My first contribution to the project was a proposal to limit admission to the event by distributing tickets at no additional charge beyond the cost of attending Phillips After 5. This allowed the event to have a definitive audience size for each of the two performances. It also streamlined audience movement into and out of the space by allowing staff to create ticketing choke points, and gave us an opportunity to justify shutting off surrounding parts of the museum during the performance. I wrote a draft of the proposal and submitted it to every department who would be involved in the decision-making process (Finance for ticketing, Admissions for ticketing, Special Events for crowd control, Security for crowd control and limiting space, etc.), then revised the plan to incorporate the concerns of each department before fielding a final copy to my supervisor.

About the same time, an idea to have some members of the audience sitting on the floor upon cushions or pillows was proposed. Although The Phillips Collection has chair cushions, I was told that we could not use them on the floor. My next course was to contact a local yoga studio about borrowing or renting bolsters; when that fell through (my phone calls and emails were never returned), I contacted a local hotel with whom the Phillips has an agreement for traveling artists. Again, my messages were ignored.

Other issues that had to be addressed were noise pollution and money. Experiments were performed to determine exactly how much noise we would be dealing with. These tests included playing amplified music in the room that would host the jazz combo, covering vents in the room that normally ran to control temperature and humidity, and actually attending a Phillips After 5 and standing in the Main Gallery to hear how loud the crowd would be. Closer to the actual date of the performance we were informed that the performers required their payment in

advance in order to pay for travel expenses. Until this point, The Phillips Collection had paid performers after the fact, often mailing their checks to them days or weeks later. The Music and Financial departments scrambled to try to get a check processed and cut in time, but we did not make the deadline due to the difficulty of getting a system made for post-performance payments to change its ways.

Sound equipment had to be acquired, as well, which Professor Reynolds saw to through an acquaintance of his. The Music Department became obligated to reimburse the owner of the equipment for his generosity, which was another unforeseen expense. A videographer filmed the rehearsals and performances, which had to be incorporated into the exit logistics as well as syncing sound and video from the performance.

These issues, among others, forced the Music Department to almost completely re-conceive how it dealt with concerts. The process required considerably more work hours and thought than a standard Sunday concert.

Execution and Analysis

The ultimate conception of the concert was as the climax of an artistic evening. Guests would arrive for the Phillips After 5 event within an hour of its beginning, purchase a drink at the bar, and peruse the galleries - specifically the Phillip Guston and David Smith exhibitions which were adjacent to the main entrance to the concert room. This would acclimate them to the environment and intimate ambiance of The Phillips Collection and initiate artistic thought and reception. As the room opened, attendees would have their tickets checked and would find seating. The room would be sealed off as Professor Reynolds began his pre-concert talk on the Hodgkin etchings and his own work. The performance would occur, the most artistically intense period of the night for those in attendance. After, they would make their way down to the old house, where another bar, live jazz, and early Cubist works would serve as a manner of decompression before the end of the evening.

The event was successfully executed. No major problems occurred during the performance itself, and the performance received favorable reviews from guests and the *Washington Post*. In spite of the amount of planning which went into the event, a degree of improvisation was required to cope with unpredictable changes in the environment. Due to the amount of advertising given to the performance, the large number of people at The Phillips Collection that

evening, and the limited seating available, I established a wait list in case guests with reserved tickets did not show up. In fact, a large percentage of guests with reserved tickets did not arrive in time, due to long lines and the confusing floor plans of the collection, and over ten people were let into each performance who had no reservation.

As mentioned, this event is an exemplary illustration of the recent progressivism of Music at the Phillips. Succinctly, the concert was an intimate experiment amidst a dynamic environment which fostered collaboration not only between the Phillips and artists but amongst artists of different fields. The concert was an innovative event in Phillips history ensconced within a similarly innovative event (Phillips After 5). Scholastically speaking, the concert also included pre-performance speeches by Professor Reynolds, Mrs. Kosinski, and Mrs. Mousset about the intersections between art and music, and The Phillips Collection's role therein. Additionally, the works of art themselves, both visual and audible, seek to continue to push the boundaries of their mediums.

However, it should be noted that regularly scheduling such events would be an utterly untenable project for the Music Department as it exists currently. More time was spent on this particular performance in the weeks leading up to it than was spent on all other concerts which occurred in that time frame. Additional staff would certainly be required, if not at least one person tasked with the programming and coordination of these more contemporary events. These employees would have to be comfortable with innovating their procedures and constantly reexamining their past actions.

Thus, this concert serves best not as an example of the sort of performance the Phillips should actively continue to program (although that is not to say that they should not try to occasionally create an event which similarly challenges the department, in my opinion). The changes which have been enacted within the Department in light of this performance are far more illuminating when examining the impact of such an event. The Reynolds concert introduced graphic design to the Music Department, which now designs many of its covers itself rather than using a preset template. Performers' payments are now prepared several days in advance of their performance, in case a financial situation arises. A new level of interactivity between Admissions, Special

Events, Security, and the Music departments has arisen, and Special Events and the Music Department have since cooperated several times for additional Thursday evening programming. On a smaller note, the formatting of programs has been greatly enhanced because of the many versions which were produced leading up to the Reynolds concert. Several other Music in the Galleries events are planned for the remainder of the 2010-2011 season, which have already been greatly affected by this initial foray.

Additionally, over the course of planning the Reynolds/Hodgkin event, Professor Reynolds had several meetings with Mrs. Kosinski and Mrs. Mousset about involving the Phillips Collection in a possible music festival celebrating the 100th birthday of composer John Cage. Future collaborations between The Phillips Collection and UCDC's Arts group were discussed, and as a representative of the program I was able to be greatly involved in the Department and, hopefully, set a precedent of cooperation between the two institutions.

I'd like to return to discussing the ability of the Music Department to program such concerts regularly. With a net revenue of 14.25 million dollars, an expansion of the Music Department, or development of a Contemporary Music Department, seems not only feasible but an obligation. Without such programming, the Music Department fulfills very little of the mission statement of the Phillips. Although it is a prestigious concert series, and should continue to be, Sunday Concerts are a potent illustration of the stagnation of the musical community throughout the United States.

In fact, a continuation of contemporary programming would lend itself to other Phillips programs. Intersections and Special Exhibitions could involve collaboration between contemporary visual artists and composers, with a performance at the end of an installation of music inspired by the works of art. Music "installations" could be explored as well, with electronic works being projected in some galleries to accompany certain pieces. Phillips After 5 could continue to host avant-garde performances (although perhaps as more of an installation of a performer for the night rather than a seated event such as the Reynolds concert).

Fostering such a progressive Music Department could also lead the Phillips to new grants, patrons, and donors interested in contemporary art. Composers would also be able to apply for grants for their collaborations with The Phillips Collection. Working with students and faculty at nearby universities could also prove fruitful.

If Sunday Concerts continues to attempt to exist as it does currently, it will face many of the same woes which have befallen other stagnant bastions of Romanticism. Aging audiences and a lack of fresh faces at music events is an issue which many members of the musical community struggle to accept, much less solve. An adoption of the “experiment station” motto would create a symbiotic environment for the Romantic works the Phillips currently favors.

Personal Reflection

Leaving UC Santa Cruz to come to DC was a huge and sudden decision for me. I was told about the program roughly one month before it started and had about a week to decide whether or not to participate. My coming here was motivated less by my knowledge and expectations of what would transpire in our Capitol and more by my growing realization that UC Santa Cruz was rapidly running out of musical opportunities for me to participate in and learn from.

This program, and this internship, were eye-opening for me in a manner comparable to learning how to read music. Art management is an incredibly under-appreciated task that often falls upon members of the community with little or no experience running an institution for the arts. It is certainly not taught in institutions of higher education, and those who study business or management tend toward more lucrative fields. My time here has given me valuable lessons in interacting with performers, composers, and establishments that will certainly enhance my ability to work in the field. Having hands-on experience planning a concert from a seed to fruition is utterly unique from the academic environment whence I came.

Additionally, my ability to appraise art outside of my particular field was greatly expanded. Being constantly exposed to the works of masters and those who study them gave me insight and appreciation for a practice I had been almost completely ignorant of. Institutional analysis

was a new concept to me as well: considering establishments in terms of their mission statements, effectiveness, and methods had not previously preoccupied thoughts.

Perhaps the most important lesson I learned, though, was about myself. Before embarking on this program, my artistic interest had slowly waned. My performance had settled into where it needed to be to land a gig, not where I *wanted* it to be. My compositional endeavors had stopped completely. I resembled an informed hobbyist more than an actual student and practitioner of art. My experiences amongst music, art, theater, professors, coworkers, and peers in this city have reinvigorated my creative process, and inspired me to take up visual art as well as revive my attempts at prose and poetry. I found new direction for my own self expression.

The synthesis of serious academic studies of all artistic fields with simultaneously being a productive member of the artistic community, viewed from both business and artistic perspectives, was an invaluable stage in my development as an artist and a member of society. The arts internship program has refined and supplemented my skill set while expanding my social and professional networks. I have gained insight into several possible career paths through which I might pursue my musical passions.

“Education is not the filling of a pail but the lighting of a fire.”

-W.B. Yeats

Appendix A: The Phillips Collection Annual Report 2009-2010:

Financial Review (excerpts)

As of July 31:

Total Assets:	\$90,059,552
Total Liabilities:	\$16,862,576
Total Revenue:	\$25,001,938
Gifts, grants, and corporate support:	\$20,909,171

Admissions:	\$1,024,746
Total Expenses:	\$10,750,624
Change in net assets from operations:	\$14,251,314
Total Net Assets:	\$73,196,976

The National Endowment for the Arts contribution to The Phillips Collection's FY2010 budget falls within the \$50,000-\$99,999 range.

This comprises ~.24-.48% of Phillips Collection's total revenue from gifts, grants, and corporate support.

http://phillipscollection.org/docs/about/tpc_annual-report20092010.pdf

Appendix B: Gifts and Purchases

1. Marina Abramovic (b. 1946)
The Lovers (Two Lovers), 1996.
Chromogenic print, ink on paper;
33 1/2 x 41 in. Gift of the Heather
and Tony Podesta Collection, 2009
(2009.017.0001)

2. Fernando Botero (b. 1932)
Pineapples, undated. Oil on canvas;
68 x 77 in. Bequest of Anne S.
Reich, in memory of Daryl Reich
Rubenstein and Steven M. Reich,
2009 (2009.019.0001)

8. Willem de Looper (1932–2009)
Sketchbook #29, 1976–77. Acrylic
on paper; Gift of Mrs. Willem de
Looper, 2009 (2009.018.0002)

9. Thomas Demand (b. 1964)
Grotesques, 2006. C-print on cotton
rag paper; sheet: 25 3/8 x 19 in. Gift
of the Heather and Tony Podesta
Collection, 2009 (2009.017.0002)

15. Maria Friberg (b. 1966)
Still Lives 4 (man by lake), 2004.
Cibachrome print mounted to
fiberboard; 47 3/16 x 58 5/8 in. Gift
of the Heather and Tony Podesta
Collection, 2009 (2009.017.0005)

16. Robert Henri (1865–1929)
Mexican Girl, Lucinda, 1916.
Oil on canvas; 24 x 20 in. Bequest
of Anne S. Reich, in memory of
Henry S. and Anne S. Reich, 2009
(2009.019.0003)

3. Charles Burchfield (1893–1967)
December Moonrise, 1959.
Watercolor on paper; 30 x 36 in.
Gift of B. J. and Carol Cutler, 2009
(2009.014.0001)
4. William Christenberry (b. 1936)
Akron Wall, 1987. Mixed media;
9 x 12 3/8 x 1 3/4 in. Gift of Julia
Norrell, 2009 (2009.015.0001)
5. William Christenberry (b. 1936)
Grey Wall Construction, 1985.
Assemblage; 9 5/8 x 24 5/8 in. Gift of
Jean Nowak, 2009 (2009.008.0001)
6. William Christenberry (b. 1936)
Wall Construction III, 1985.
Assemblage; 30 x 36 in. Gift of
Aaron and Barbara Levine, 2009
(2009.007.0001)
7. Willem de Looper (1932–2009)
Sketchbook #12, 1998. Acrylic
on paper; 7 x 10 1/2 in. Gift of
Mrs. Willem de Looper, 2009
(2009.018.0001)
10. André Derain (1880–1954)
Painted Vase, 1940. Woodcut; 11 in
x 6 3/4 in. Gift of Brian Weinstein,
2009 (2009.009.0001)
11. Richard Diebenkorn (1922–93)
Seated Woman Wearing a Broad
Brimmed Hat, 1965. Charcoal on
paper; 23 1/2 x 19 in. Bequest
of Anne S. Reich, in memory of
Henry S. and Anne S. Reich, 2009
(2009.019.0002)
12. David Driskell (b. 1931)
Doorway, 2009. Portfolio of
silkscreen prints; 15 x 12 in.
Purchase, The Hereward Lester
Cooke Memorial Fund, 2009
(2009.011.0001-2009.011.0012)
13. Maria Friberg (b. 1966)
Almost There I, 2000. Cibachrome
print face-mounted to glass;
59 x 47 1/4 in. Gift of the Heather
and Tony Podesta Collection, 2009
(2009.017.0003)
14. Maria Friberg (b. 1966)
Blown Out, 1999. Cibachrome print
mounted on aluminum panel;
68 7/8 x 98 1/4 in. Gift of the
Heather and Tony Podesta
Collection, 2009 (2009.017.0004)
17. Felrath Hines (1918–93)
Red Painting #3, 1971. Oil on
linen; 56 x 46 in. Gift of Dorothy
Fisher, wife of the artist, 2009
(2009.016.0001)
18. Felrath Hines (1918–93)
Cross at the Corner, 1989. Pastel on
paper; 18 x 20 in. Gift of Dorothy
Fisher, wife of the artist, 2009
(2009.016.0002)
19. Howard Hodgkin (b. 1932)
As Time Goes By (red), 2009. Sugarlift
aquatint with carborundum
relief and extensive hand-painting
on five hand-torn panels; 96 x
240 in. Gift of Luther W. Brady in
memory of Laughlin Phillips, 2010
(2010.003.0001)
20. Howard Hodgkin (b. 1932)
As Time Goes By (blue), 2009. Sugarlift
aquatint with carborundum
relief and extensive hand-painting
on five hand-torn panels; 96 x 240
in. Gift of Luther W. Brady,
Mr. and Mrs. C. Richard Belger,
Marion Oatsie Charles, Dr. and
Mrs. Brian D. Dailey, Mr. Léonard
Gianadda, Linda Lichtenberg
Kaplan, Mr. and Mrs. Marc E.
Leland, Caroline Macomber,
B. Thomas Mansbach, Dr. and
Mrs. Ronald A. Paul, Gifford and
Joann Phillips, and Trish and
George Vradenburg in memory
of Laughlin Phillips, 2010
(2010.004.0001)

Appendix C: Floor Plans

http://phillipscollection.org/docs/visit/Phillips_VG_FloorPages.pdf



Daniel Sanchez.

**Concerts Office/Acquisition&Processiong Intern.
Library of Congress Music Division**

More than simply a student, Daniel Sanchez is a full-time talented pianist and composer whose uncompromising, inexorable determination predisposes him to reach whichever goal he has in mind. His passion for music drives his life and automatically makes him stand out from the crowd.

-E.K.

I came into this program during my senior year from UC San Diego as a music major, to gain professional experience and connections at my internship for the Library of Congress. No precedent had been set before to give me any sense of what to expect. Many of us in that program had little idea of how our stay over the quarter would pan out; many of us including myself were art students and would be juggling working in our offices and making time to work on our own projects. It is that unique role that gave us a very special position as interns in D.C., and as representatives of California college students.

Between meeting world renowned performers, handling original manuscripts, and working inside one of the governments largest institutions, the experiences at the library were unforgettable.



Daniel Sanchez

Arts Intern Group, 2011

FINAL RESEARCH PAPER

INTRODUCTION

I begin by describing my relationship to the Washington Internship experiences available through UCDC. The Arts Intern Group members all came to the capitol to observe how major institutions with concentrations in our respective fields functioned, and to discuss what we experienced as interns working for those programs. But what we found was that coming to DC as a collection of eager college students searching for experience ultimately became a powerful learning experience for all of us. We became bottom level interns, or as I like to say, undercover agents, working, studying, and rethinking preconceived notions about major institutions and the functions of the various arts in our nation.

The students in this program were not experts in their fields, nor were they experts regarding the details about the institutions for which they interned, but we became experts in being able to share our immediate perceptions (and suspicions) about these major institutions – coming from our backgrounds as young college students from California. Many of us found their own very strong opinions about how these institutions function, and although it is unlikely that any of us will implement a form of change within our institutions, nevertheless, I believe that our opinions are valuable, especially for discussion and exploration, and to understand how and why our opinions came to exist.

I came into this program in the middle of my senior year from UC San Diego, working as a dedicated music major, and looking forward to coming to Washington to gain professional experience and connections through my internship for the Library of Congress (LOC), Division of Music. No precedent had been set before to give me any sense of what to expect. Many of us in this program had little idea of how our stay over the quarter would pan out; many of the ArtIG students including myself were students of the arts and all of us would be juggling working in our offices while finding/making time to work on our own projects. It gave us a special position as interns in Washington, and as representatives of California University students. In this paper, I wish to examine my own role as a college student intern at the Library of Congress, and a student of the arts. I will present my experiences and observations, many of which are shared by others. While these pages may be received only as my testimony, it is my wish that what I say here be considered.

I will examine the mission statement of the Library of Congress and discuss my own view as to whether or not that statement is being realized. By sharing a few examples of events/issues at work, I would like to demonstrate how certain staff members work in relation to the mission statement, and also how different departments interact to allow the entire institution to function as a whole. I will share large and small concerns that arose only as my own observations over the weeks that I worked. I feel that these concerns are relevant especially to how the Library's internal atmosphere effects the work that is done. A large portion of my observations deal with the technology supported in the Library, and how that resource is received, especially by people in my demographic. I will share questions about alternatives, possibilities, and the overwhelming challenges facing the Library's current course.

Finally, I'd like to investigate certain claims by staff at the Library, regarding sustainability and space, and how these claims have affected me as an insider and outsider, and what this could mean for the Library. Rather than presenting specific evidence about those claims, I am rather interested in sharing how such suspicions move about a major institution like the LOC, what those suspicions mean to interns like myself, and the kinds of reactions and proposals I would present in response. I would like the paper to ultimately reflect some opinions shared by my generation as to the functionality of certain systems introduced by the government in at least one large institution, and how the next generation of workers may have a new vision for the future.

THE INSTITUTION

The Library of Congress is the US Congress' research institution, founded in 1800 with the purpose of serving Congress and the US public. It is the oldest federal cultural institution in the US, and the largest library in the world. In Washington, it is among the most beautiful government buildings, even challenging the majesty of art museums like Smithsonian and the National Gallery.

As a large and powerful institution, the LOC was built with a mission statement to guide and defend its agenda (see appendix A for full statement). The first line of the mission statement reads:

The Library's mission is to make its resources available and useful to the Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations.

A single intern who has worked at the LOC for only eight weeks cannot pass judgment on the accuracy of that

statement for the whole institution, but from my brief experience grew an interest in how that institution might leave an intern with impressions regarding the validity of that promise. The report in the following pages comes from a sincere immersion in the work atmosphere at the LOC. Consider the above mission statement as concerns shared throughout this document.

The Division of Music is centered in the Madison Building, under the direction of Susan Vita. As the Chief of the Division of Music, Vita oversees seventy-six employees in five different sections, including two sections which will be observed closely in this report: The Concerts Office and The Acquisitions and Processing Office. It stands as the largest music division in the country, and stores approximately 20 million items. The division receives an appropriated budget to spend on staff, acquisition, and activities of roughly 7.7 million dollars, and an additional concert budget of about one million dollars.

Susan Vita is a unique individual in her role as chief of the department, especially compared to the backgrounds of most other employees here. Most of the staff are specialists in their fields, and many have doctorate degrees in musicology and/or library science. Vita, however, does not possess a background in music. Rather, she has been the chief of five other divisions in the LOC, and it was her exceptional management experience that landed her the position as head of music.

The LOC is a bureaucracy, with many more levels of command above Susan Vita. Although she makes countless decisions within her division, nothing goes without meeting the approval of her superiors, whose agendas are not positioned within the music division. The supervisor two levels above her is the Director of Collection Services, Deanna Markam, who is also the director of twenty other divisions. She, in turn, works for a department called Library Services, which includes three-fourths of the entire library's personnel.

THE CONCERTS OFFICE

In the concerts office, Senior Producer Anne McLean usually has a goal of putting on thirty-five concerts a year with her budget of roughly one million dollars. She picks from the very top echelon of qualified artists whom she feels demonstrate a high level of integrity in their music and performance. With only one other senior producer and a house manager, McLean has the extraordinarily difficult task of preparing concerts, coordinating dates at the performance space at the library and a few off-site, making arrangements with performers, setting up commissions, bargaining performance rates with agencies, listening to demos of artists seeking performances, researching ensembles and performers, and many other tasks.

She has explained that a position such as hers would be better fitted to a person with a background in arts

administration rather than musicology or library sciences, given the nature of her work responsibilities. The title of producer was conferred upon her and her colleagues because when making dealings with larger performance agencies, the personnel with whom they dealt did not feel comfortable making contracts with “performance specialists“. So, their titles were changed to senior producers, and their roles were then much better understood by the outside community.

My supervisor's title is “Senior Producer“ in the Concerts Office. Unlike many of her colleagues, her title does not include the words “librarian“ nor “musicologist“. She said that before, she went by the title of “music specialist“. But what happens in the concerts office is that outside agencies will not work with LOC people who have titles that don't suggest leadership. She explained that a major record company trying to book a concert for a major artist will not want to be doing official dealings with a music specialist, but rather a producer. Because of that concern, the staff in the concerts office changed their titles to senior producers.

As senior producers, those individuals work with a very different agenda than many of the other librarians, archivists, and specialists in the building. The producers are trying to do business. One of them has a masters in performance from a foreign performing arts conservatory. A few years ago they decided they needed to hire another person to help with PR, and they were very reluctant to hire internally from another department. Instead, they hired someone who had been a house manager at a local theatre for eight years, and brought him in because of his ability to make presentations and multi-task in a stressful environment.

With a declining economy, it has grown very difficult over the past several years to retain the diminishing Concert Office budget and pay artists as much as they have been paid in the past. Ms. McClean expects that this year she will be very lucky to secure only twenty-four concerts instead of the expected thirty-five. A challenge within the concerts division is that the LOC does not charge admission to any of their performances. Every concert at the LOC is free.

It was remarkable to be in her office and watch her work with agents trying to book world renowned artists. She had explained to me that much of what she did was like “horse-trading“, making bargains and haggling agents with artists' performance prices. Some performances will cost only a few thousand for a group, and others can reach twenty-thousand dollars for a solo concert, and even exceptional and iconoclastic performances can cost upwards of forty thousand dollars for a performance and a commission.

One of the producers is retiring now, by which “now“ means beginning a half-year long

process, including inventory checking, exit interviews, and a ton of bureaucratic dancing to reach the end. My supervisor, the other producer in the office, is retiring in five years. She expressed great concern about the future of her office. She explained that there is a lot of pressure from superiors above the Chief of the division of music. She went on to say that there were people who felt that the Library should not even put on concerts, and that those resources would be better spent in other departments or other pursuits. Fortunately, the conditions under which the Division was given the Coolidge Auditorium explicitly stated that it *must* put on free concerts.

Considering the mission statement in regard to the free concerts at LOC, the arguments made by the directors who run the library are reasonable. After all, making resources useful and preserving knowledge for future generations tends to describe saving and sharing written knowledge. Still, music is also written knowledge. To many, it is perfectly clear that putting on free concerts of exceptional quality performers and music is certainly in accordance with the library's mission statement. There are many great resources the library has at its disposal, and offering up profound musical knowledge with the community aligns well with the mission statement.

THE ACQUISITIONS AND PROCESSING OFFICE

Dr. Denise Gallo serves as head of the Acquisition and Processing Office, dedicated to receiving and preserving new materials for the music division. In this office, specialists called archivists are responsible for reviewing materials and cataloging them for special collections. After materials are reviewed, descriptions are written up and published on the LOC server for researchers to utilize. In order to be prepared for a job where examination skills are crucial, everyone in that office has a strong background in musicology and library sciences. Employees work with an incredible amount of material. It is a larger office with many people who work, almost furtively, under massive piles of materials surrounding their desks.

In this division, there exists a very chaotic situation in which materials come into the office and occupy all of the available space while very few staff members are able to tackle them. Work done in this office is grueling, but extremely important. As employees and interns plunge into boxes of materials; it becomes their responsibility to discern trash from treasure, and decide for the entire population [whom they serve] which materials were noteworthy of documentation, and which are to be considered garbage. In a way, I felt I had certain qualifications for that occupation (my background studying music, working with all sorts of materials). However, not being

an expert on the methodology of research, nor an expert on the material I was examining, I felt rather nervous making what I felt were very important decisions about which materials would permanently remain in the Library's collection. But in retrospect, after working on a single collection for weeks, all of the interns working become experts on their collection.

So the questions arise: if interns are the ones working over valuable and delicate materials, who is the authority behind choosing what resources are made available and useful to Congress and the American people? And who is the authority making decisions about what knowledge will be sustained and preserved for future generations?

Among the observations I made at LOC was the pace at which the institution moved and the pace at which decisions were made. As massive as the LOC is, it is no surprise that most decisions take considerable time, and in that sense the institution moves very slowly. Another difficulty with an institution of such a massive size is that there are numerous separate departments that function independently. Occasionally the departments have intersecting agendas. When those intersections occur, employees understandably have their own priorities within their departments and usually will not have the time to address issues presented to them that involve other departments. Consequently agreements take considerable effort to achieve.

In one particular instance during the 2011 Winter, a tour had been planned with students from the UCDC program to visit the division of music and view an exhibit of music and other items of interest. The professor came to the LOC ahead of time to make sure all arrangements were planned smoothly. He raised the question of bringing sound into the presentation, just to enhance the exhibit and to talk a little more in depth about the music and its actual sound. Surprisingly, the proposal of bringing in equipment for sound was not taken well. Because of the difficulty in putting in requests for the equipment and requesting approval to use audio in the space for the tour, it was not likely the division could arrange that small accommodation for the tour. In fact, just the notion of it seemed to distress the person to whom the proposal was made.

I thought this was shocking and embarrassing. How can an institution function with such rigid measures in place? If there is no leeway for simple requests like those for a tour, what can be expected of the future functionality of the Library as it grows, develops new departments, and takes on more responsibilities? How effective is it for

departments to quarrel, and how could that lead to making resources useful and available for the public? It seems that this is no way to function.

As LOC is responsible for preserving knowledge and making its resources available, each year the institution receives an extraordinary amount of material which it is expected to document and share. Today, the library holds 147 million items, and is growing daily. In order to cope with the growing size, the library purchased land in Culpepper, Virginia to build an additional storage institution. Inside both the building in Washington and that in Virginia, space is being used up quickly as materials are coming in ceaselessly.

The Library has been receiving an increasing number of materials every year, and the obvious question that became a concern to me was “is the library running out of space?” This is an immensely complex issue, one which I am not qualified to examine by any means with expertise. Rather, I intend to discuss the impressions received by interns and other employees as to how grave an issue this is, and what is visibly being done to counter these impressions and address this critical issue.

To some in the division, there is nothing being done that will resolve this cataclysmic issue. The first wave of panic came about about eight to ten years ago when someone realized the library was “running out of space”. This was, of course, considerably before the library was as packed with materials as it is today. The solution then was to build a facility offsite to store materials. This was a very well received solution as a lot of libraries were doing similar things, including the University of California.

The main problem with that proposed solution is that it doesn't take into consideration population growth. An employee at the library, whom I interviewed, said he felt great concern years ago about this situation, at a time when the library was advertising the acquisition of its ten-millionth item. He felt it was curious that the library was celebrating its vast acquisition as a powerful demonstration of its growing foundation of information, rather than showing signs of concern for the number of materials coming in each year. What he decided to do was to gather data regarding the number of materials the library was receiving each year from annual Library of Congress acquisition reports stretching over twenty years, – they are public information and available online – and apply it to a spreadsheet using a common population growth formula. This information required no permission to access. It was public knowledge. From this, he determined a rate of growth, and found that it had hardly changed at all since the beginning of his study data. Growth each year kept climbing at exactly the same rate. In fact, the process is relatively simple. From that data, he drew plots based on his figures that he then showed to the chief of the music division. His data relayed information that the library would double in size in just thirty-five years. The person he showed did not know what to make of it, so it was sent to the people in charge of collections management. The only response he received in return was a brief email poking

fun at the title of the study, “The Malthusian Dilemma.” I asked him what that meant he thought they were doing to address this issue. His response was “I don't know what they're doing.”

What concerns me about this is not that this person's calculations suggest the demise of the LOC, but rather *why* this person's calculations suggest it, and *why* it was such an easy project to investigate, and why committees haven't been established already to investigate his suspicion. Isn't this a legitimate threat to the Library's mission statement?

There is also a growing interest in digitizing materials within the Library. But with an institution as massive as the LOC, there is an extraordinary amount of investigation that must take place in order to determine the best way to approach this monumental goal. While saving materials in a digital format would allow for sharing the resources with a much broader spectrum of people, the stability of digital materials remains to be established, and the cost of the transition may be overwhelming.

As one employee put it, it seems that so far (regarding the transition to digitization of library materials) those in charge have only been getting together to get their feet wet. Everyone is too afraid to jump into the deep end; nobody is sure that he can swim yet. All of the meetings and talking that has been in motion about the subject has been like dangling feet in the shallow end of the pool.

—As an example of what the library could become, an employee, talking about digitizing materials, referred to existing online databases of similar content as indicative of what the library may one day resemble. In one situation, an online music library begins as a private enterprise collecting thousands of public domain classical music scores, and shares them worldwide on the web. Digitization of musical scores is not a high-tech, high-cost process, and because it is easy to share this information worldwide at no cost, publishers challenge these types of domains. Publishing companies take materials in the public domain and edit them as new materials to protect them longer under copyright law. For example, if a publishing company were to republish materials with a new preface along with all of the editorial markings, and register copyright of the preface and editorial markings, they then can keep those materials protected. Using that strategy, publishing companies are attempting to continue to make a profit from materials protected in this way. This means that institutions like the library may not be willing to share certain materials. The library has to be very careful about what it puts up on the web because not everything that they have is public domain. It is not a friendly strategy, but it is one that makes the LOC seriously consider the ramifications of becoming part of the process just described.

It is an immensely complex issue for the LOC to begin thinking about ways to convert physical materials into

digital materials for worldwide access. But if the library were to find a solution to the challenge, worries about space may be relieved, and a new way to fulfill the mission statement could be explored electronically. For that reason, it is well worth it for the library to investigate examples of other digital libraries, and the cost of such a transition. Obvious concerns about the ever-shrinking space for materials get further complicated because of the example of other digital online music libraries.

In comparison to a small website that has stored 85,000 scores, what has the library done? There is a very small department in the LOC that works on digitization. Materials have to be funneled down into that department in order to be digitized, and this process creates a long queue. As Library employees have shared, and as impressions run throughout the departments, for any material to be placed on the queue requires it to be examined by a committee that determines the priority of what materials are most important for immediate digitization. This process takes considerable time.

There is a major difference between a government institution like the LOC and an academic institution's library. When an academic institution receives materials for its library, a faculty board is assembled consisting of experts in the appropriate field to assess the contents of the materials. This team of qualified experts then makes decisions about the materials. But at an institution like the LOC, there is no faculty board or any committee comparable to a faculty board to make those important decisions about arriving materials. Instead, there are committees of administrators or directors who make judgments about materials based on their own agendas for their departments, not based on their expertise on the content of the materials.

A major flaw in this system is that the people who are part of the process of making decisions on prioritization of library materials for digitization are not experts on the materials being debated. They are representatives of many differing divisions within the library, each with different and often opposing agendas. When those representatives come together in committee to determine digitization prioritization, opposing agendas come into conflict. This is another system that exists within the library that questions the validity of the mission statement. The question being: "who is the authority that determines what materials are shared?"

Another issue that arises when discussing the potential of digitizing library materials is the questioning of the reliability of those digital materials as against the current state in which they are being stored. At first glance, this seems a mere comparison of electronic storage vs paper storage. Although in theory, to digitally store all

of the library materials would be a miraculous solution to the dilemma of storage space, there are always unseen dangers that digital information could be lost through other catastrophes. Still, paper is not completely reliable either, and in the library, the interns have heard stories of fires destroying priceless materials.

In one of the newer collections, that of conductor/pianist/composer Lukas Foss, there was a significant portion of the materials missing due to a fire that permanently destroyed much of his work. This was, of course, a completely unforeseen and regrettable occurrence. The library can do nothing about that permanent loss. Had that material been digitally stored on the internet, for example, it could have been accessed anywhere, and no number of fires could have eliminated these precious materials. The accessibility of digital sources should be further researched for its utility in backing up paper sources.

Consider a work of Mozart's, which is an extremely valuable and popular item the Library has: When this material was first received, it was sent to restoration for examination. Remarkably, it required almost no modification because it had always been kept under very good conditions. Additionally, the materials used during Mozart's time were made to last (the paper used, the binding, etc) for a remarkable length of time. With work like Mozart's, digitization is not a used to replace the reliability of his materials, rather it is only to share his work across the world. But with recent works from composers like George Crumb and Elliot Carter, including sketches and drafts of scores, the materials used are not always as reliable as those Mozart may have used. Paper materials and binding materials in our time are not so durable.

One employee described a visit to George Crumb's residence years ago to investigate the materials the LOC would be receiving down the line. He found very large scrap books filled with important materials, but the paper was extremely brittle, and this caused concern. Upon questioning Crumb, the staff member also discovered a vat of Elmer's glue that had been used for binding. Materials like that will not survive long. So when it comes to receiving very important materials from more recent composers (for example), it becomes a high priority to digitize the information, because in that particular instance it is certainly much more reliable.

With digitization comes a new responsibility of periodically checking digital materials in hand against newer formats of digital storage. A problem and blessing about the electronic world is that systems become outdated sometimes yearly, and newer, better ways to store materials make older methods obsolete. Because of this, if digitization were to happen at the LOC, a team would need to regularly check electronic materials and "refresh" the formats in which they are stored as improved upgrades and updates

become available. This would be one way to ensure a reliability in the format of those materials for digital storage.

CONCLUSIONS

In conclusion, the LOC will be facing many challenges in the very near future in regard to keeping current with its mission statement. Emerging technologies and disparate internal bureaucratic agendas are threatening the direction in which the Library may evolve in the approaching decade. It is monumentally difficult to tackle an issue such as the digitization of library materials, and it may ultimately turn out to be the case that the library can and will do too little. But if digitization is important, then the belief is that someone or some entity is going to do it; it may not be the LOC. With a situation as complex as digitization for the Library, a major hope is that some outside institution will take it upon itself to do it. Harder to address are the differing views held by the 3,600 staff members in different (and sometimes competing) departments. Ultimately, the concern is about how the mission statement will be realized over the course of the next decade, and after. The library was founded in 1800. Now, 211 years later, the institution is grappling with ways to continue adapting to new trends in society, new ways to deliver information, and new ways to retain and share the knowledge that is important for our diverse 21st century culture.

APPENDIX A

Mission -The Library's mission is to make its resources available and useful to the Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations.

Priorities

1. THE FIRST PRIORITY of the Library of Congress is to make knowledge and creativity available to the United States Congress.

The Congress is the lawmaking body of the United States. As the repository of a universal collection of human knowledge and the creative work of the American people, the Library has the primary mission to make this material available and to identify, analyze and synthesize the information it contains to make it useful to the lawmakers who are the elected representatives of the American people.

2. THE SECOND PRIORITY of the Library of Congress is to acquire, organize, preserve, secure and sustain for the present and future use of the Congress and the nation:

A. a comprehensive record of American history and creativity;

The record of American history and creativity has to be maintained in order to fulfill the mandates which are twofold: to protect intellectual property rights (a constitutional mandate statutorily exercised by the Copyright Office) and to preserve the record of the past for the sake of present and future creativity (the constitutional mandate "to promote the Progress of Science and useful Arts").

B. a universal collection of human knowledge.*

A universal collection is essential to meet the present and potential needs of the Congress (the statutory work of the Congressional Research Service) and of the government more broadly (Law Library, Federal Research Division, general reference services).

All other services and activities of the Library of Congress support the core mission of maintaining and continuing to build on the world's greatest treasury of recorded human knowledge.

The collections must continue to be comprehensive in order to keep pace with the rapid proliferation of information. The Library of Congress is the only library in the world that collects universally. If this time-honored tradition is diminished then the Federal government and the American free enterprise system will be the poorer for it.

* except for technical agriculture and clinical medicine, which are covered by the National Agricultural Library and the National Library of Medicine respectively.

3. THE THIRD PRIORITY of the Library of Congress is to make its collections maximally accessible to (in order of priority)

A. the Congress;

B. the U. S. government more broadly;

C. the public.

It is unprecedented in human history -- and a uniquely American offer -- to open public access to an institution that is in many respects the working library of a government and a *de facto* national library.

The unifying purpose of providing the public with essential library services, such as cataloging and reference help, is to afford as much access to useful information as possible to each of these three constituencies. In addition to on-site service, the National Digital Library will provide remote electronic access to the most interesting and important

documents of American history and culture for local schools, libraries, businesses, and homes across America.

The unique and ambitious mandate that the Congress has given its Library during the past two centuries is a stunningly original expression of a broader American democratic ideal. For a democracy to be dynamic and self-correcting, *its governing institutions must be not only continuously accountable to the people but also solidly based on a body of knowledge that is both constantly expanding and available equally to those who legislate and to those who elect the legislators.*

Equal access to knowledge for both governors and governed, rich and poor, represents an essential minimal form of empowerment in a pluralistic democracy-and has found expression in our system of public libraries and public schools. The Congress has given to the Library a series of centralized national functions to perform that are essential to the health of these local institutions: setting bibliographic standards, providing subsidized cataloging, storing the records and artifacts of the copyrighted creativity of America, and creating and delivering nationwide reading materials for blind and physically handicapped persons.

The Congress has now recognized that, in an age in which information is increasingly communicated and stored in electronic form, the Library should provide remote access electronically to key materials. For the general public, the Congress has endorsed the creation of a National Digital Library Program through a private-public partnership that will create high-quality content in electronic form and thereby provide remote access to the most interesting and educationally valuable core of the Library's Americana collections. Schools, libraries, businesses, and homes will have access to important historical material in their own localities together with the same freedom readers have always had within public reading rooms to interpret, rearrange, and use the material for their own individual needs.

4. THE FOURTH PRIORITY is to add interpretive and educational value to the basic resources of the Library in order to enhance the quality of the creative work and intellectual activity derived from these resources, and to highlight the importance of the Library's contributions to the nation's well-being and future progress.

-Implicit in the broad and international inclusiveness of the Library's clientele (both here and elsewhere) is another ideal of American democracy: the desire to promote the free exchange of ideas.

There are three essential aspects to this priority that are uniquely available through the Library of Congress:

- A. *greater use by the Congress, government officials, and the private sector* of the vast special (i.e., non-book) and foreign language collections that are unique to the Library and that have generally been underused resources.
- B. *greater use of the Library's Capitol Hill facilities by scholars* for the kind of interdisciplinary, cross-cultural, multimedia, multilingual, and synthetic writing that is important to Congressional deliberation and national policy-making, but inadequately encouraged both by special interest groups and by advocacy-oriented think tanks; and
- C. *greater use by the general public* through programs that stimulate interest, increase knowledge, and encourage more citizens to use the collections on-site and electronically.

The Library staff will increase its role as knowledge navigators by *helping more people find appropriate materials in a swelling sea of unsorted information* and pointing them to services and resources unique to the Library of Congress. This requires not merely more development and retraining of staff than the Library has previously been able to do, but also facilitating in new ways more extensive and *systematic use by researchers of the distinctive materials that only the Library of Congress has*. Programs for the general public, such as exhibits or publications, must demonstrate the value and usefulness of the collections.

ENABLING INFRASTRUCTURE

To accomplish its mission and support the Library's four priorities, the Library must have an efficient and effective infrastructure with five key components:

A. The mobilization and motivation of human resources in all parts and at all levels of the Library. -There are four important elements within this category:

1. recruiting, assessing, rewarding and holding accountable employees on the basis of objective evaluations of knowledges, skills and performance;
2. training, developing and, where needed, retooling the work force to perform new functions in new ways;
3. promoting fairness, equal opportunity, and respect for diversity at all levels and in all parts of the Library; and
4. fostering communication by using early and frequent consultation to promote innovation and increase participation in decision-making and in implementing change.

B. The provision and delivery of *electronic services* in order to serve the departments

of the Library in the execution of the Library's mission and priorities with speed, quality, and economy.

C. The allocation and use of space and equipment in order:

1. to preserve and make accessible the artifactual collections; and
2. to maximize the efficiency, productivity and well-being of the staff.

D. The operation of modern financial and information systems to facilitate decision-making and ensure accountability.

E. The operation of effective security systems that ensure adequate access and at the same time provide maximum protection for the staff and patrons, facilities, data, and collections.



Michael Scheer. Videographer and Editor Intern. National Gallery of Art

A filmmaker en herbe, Mac Scheer's stream of consciousness could be described as a constant back and forth between his germinal creative process - fueled by his surroundings and knowledge of filmmaking - and its clashings with the world's realities. -E.K.



My internship with the National Gallery of Art has been a rich experience, and one that is unique within what is usually connoted by the role "intern". I've been working as a videographer and sole editor of a film being made to promote and encapsulate how and what an NGA program - Art Around the Corner - does. (...) Beyond my role as editor/videographer, I was given responsibility to plan the shoots and the structure of the film. My creative role was in conjunction with the interests of the Department of Publishing, Education, and the heads of AAC, a process that was difficult to navigate. Determining how I reach the goal, in what steps, in how many drafts, and how artistically conservative my product must be, is something I have to intuit. This is because the people who oversee my work don't specialize in what precisely it is that I'm doing.

This program has presented me with the realities of a career in film: the spectrum of practice in the industry - from artistic to pragmatic - that will complicate my pursuit of artistic goals. I have realized that I cannot relinquish my artistic aspirations when other obligations threaten them. There is a constant process: learning to have the motivation and ingenuity to create and complete my own films, which are forced towards the margins by school or jobs. In essence, the internship has been my preview of what it will be, to be a working filmmaker - a full-time editor with part-time artistic goals.

INTERNING AT THE NATIONAL GALLERY OF ART

The National Gallery of Art is a large federally-funded institution in Washington D.C. on the National Mall. Admission is free and there are weekly events held for the public. The Gallery has one of the largest collections in the world and functions at a very high standard.

The **Mission** the National Gallery of Art is:

To serve the United States of America in a national role by preserving, collecting, exhibiting, and fostering the understanding of works of art, at the highest possible museum and scholarly standards.

Policies and procedures towards these goals are cumulatively set forth in the Gallery's legislation, bylaws, trustee action and staff guidelines. The following general definitions are intended to explicate the goals of the Gallery.

1. Preserving

The Gallery's principal duty is to keep its collections intact for future generations and to pass these on in optimum condition. To carry out this responsibility the Gallery strives to maintain effective programs of security, environmental control, buildings maintenance, and conservation.

2. Collecting

The Gallery limits its active art collecting to paintings, sculpture, and works of art on paper, from the late middle ages to the present, from Europe and the United States. Trustee policy allows the Gallery to accept, in addition, other significant works of art in conjunction with major donations in the primary areas of the Gallery's collections.

3. Exhibiting

The Gallery is dedicated to putting its collections on view in Washington and by loan elsewhere, as well as borrowing works of art for exhibition in Washington. As its collecting field is narrow in comparison to the world's art, the Gallery strives to supplement its own works with exhibitions of material from other times and other cultures. At the same time balance is sought with exhibitions that illuminate and reinforce its own collections. The highest standards of scholarship, maintenance, installation, and interaction with the public all contribute to this critical exhibiting role.

4. Fostering Understanding

The Gallery's role as an institution dedicated to fostering an understanding of works of art operates on a broad spectrum. From advanced research conducted both at its Center for Advanced Study in the Visual Arts and by its curators, to the dissemination of knowledge to its visitors and to the widest possible student and general public, the Gallery is an educative institution. The Gallery also collects materials for research related to its collections, as well as the history and appreciation of art in general. The Gallery recognizes that not only the dissemination of information but the enhancement of the aesthetic experience are essential to fostering understanding of works of art. Ancillary programs furthering its aesthetic role, such as concerts and changing horticulture displays, have been part of the Gallery's mission virtually since its inception.

MY ROLE

My internship with the National Gallery of Art was a rich experience, and one that is unique within what is usually connoted by the role of "intern". I was active as a videographer and sole editor of a film being made to promote and encapsulate how and what an NGA program—*Art Around the Corner (AAC)*—does. There were to be two cuts of the film with different target audiences. One was to be posted on the Gallery's website to attract interests of non-participant

schools and will be used to acquire more resources from funders. Another version will be used as an instructional video for schoolteachers to integrate the described teaching methods into their classrooms, and to advocate for the importance of art in education.

Beyond my role as editor/videographer, I was given responsibility of director of photography of each shoot. As editor, I crafted the structure of the film, but within certain parameters. My creative role was in conjunction with the interests of Department of Web Publishing, the heads of *AAC*, and the Education Division, a process that was difficult to navigate. I had to conceive of a way to transpose the visions of the directors of *AAC* the Department of Education, into an audio/visual medium. The project, as it stands, is an overarching singular assignment that I had to accomplish under deadline and to the satisfaction of those at *AAC*, Department of Publishing, and the Department of Education. Determining how to reach this goal, in what steps, in how many drafts, and how artistically conservative my product would be, was something I had to intuit. This was because the people who oversaw my work don't specialize in what it is precisely that I was doing.

My supervisor was John Gordy, the Web Manager in the Department of Publishing ('DPUB-WEB'). He has a good knowledge of the practicalities of creating a video. He knew what strategy would be most practical with the amount of time and money *Art Around the Corner* had to create this project. The very fact that they had an unpaid intern who could devote his concentration and effort to the editing of the video, made the whole video's completion feasible within their budget.

THE PROJECT

The subject of this project, *Art Around the Corner*, was not exactly what I expected to be documenting, but it was a valuable experience nonetheless.

Art Around the Corner, is an innovative fledgling program in the NGA's Department of Education, functioning since 2009. It is a two-year sequential exchange program between the National Gallery of Art and District of Columbia public elementary schools. The program integrates the visual arts with a variety of curriculum subjects. All lessons are tied to D.C.P.S. Standards for Teaching and Learning. "Minds on, hands on" is the expression used, and the emphasis of the importance having an interactive experience of art, is what the program centers

around.

This, I think, is a very valid objective, and is something that more institutions should employ. Too many arts institutions only appeal to, and attempt to involve a narrow demographic. This program is a step toward removing the elitism from arts societies, and broadening the cultural context of modern art.

The **Mission Statement** of *Art Around the Corner* is adjunct to the National Gallery of Art's objective of **Fostering Understanding**. It is as follows:

Art Around the Corner is committed to providing quality multiple-visit programs at the National Gallery of Art for District of Columbia Public School students and their teachers that deepen understanding of art, strengthen critical thinking, and expand world views. We strive to be a national model of best practices in arts education by facilitating student experiences and teacher training based on curriculum-connected lessons, open-ended discussions, kinesthetic strategies, and art making.

The **Goals** of *Art Around the Corner* are:

For Students:

To Provide multiple, consecutive opportunities for fourth and fifth grade students to engage actively with authentic works of art through extended looking, discussion, sketching, writing, and drama; to use art vocabulary in context; and to experiment with art concepts and techniques through art making.

To use encounters with works of art to develop students' critical thinking, including the abilities to observe, describe, reason, question, investigate, and compare and connect as a basis for thoughtful, life-long learning in art and other areas.

For Families:

To build an awareness of *Art Around the Corner* in the school community, and to foster appreciation and enjoyment of art through special events involving families of *Art Around the Corner* students.

For Educators:

To disseminate and maintain best practices in arts education through local and national professional development, ongoing reflective practice, and program documentation.

During the year, AAC buses 4th and 5th grade classes to the gallery 6 times; and 3 times the AAC teachers and staff visit the classes of the participating schools. The particular classes visiting this year have been in a two-year exchange, which has allowed the students personal and interdisciplinary relationships with the gallery's works and the staff.

The goals of the program are comprehensive and rather cutting-edge for the practices of the National Gallery. Considering that the Gallery takes years for a proposed exhibit to be put into

motion, the Department of Education is quite efficient at implicating programs with new methodologies. The idea for creating a film about AAC was only proposed in late December 2010 and the Department was able to put forward \$5,000 for its production that January. They had, however, accumulated 4 hours of footage in their documentation of the program. This footage was not originally intended to be put on the Gallery's website. It was simply intended for documentary purposes.

GETTING STARTED

Upon entering the internship, I had agreed to deliver a product by the end of the term. *Art Around the Corner* had been actively documenting its sessions, but the footage they had collected was of mostly poor quality in either sound or image. What they needed was footage that could succinctly convey the methodology, activities, and purpose of the program, while artfully capturing moments when participating students are wholly engaged.



Beginning work at the National Gallery of Art, I had to hit the ground running. On my second day (01/12/11) AAC had scheduled a shoot, which I had to in effect improvise, with a freelance videography crew (hired for around \$2400) in the West Building. They gave me a day to plan, with some supervision, how to film the visit—a shooting script. What they wanted was to capture the whole visit from beginning to end in continuity.

THE FIRST SHOOT: *Watson and the Shark*

After visiting the space in the morning of the first day, taking pictures at various focal lengths at possible camera angles and positions, and taking notes, I began to form a shooting script with the lesson plan. I had to spend the afternoon sifting through the footage from external hard drives, but in the evening I broke down the lesson plan into a shot list, divided for two cameras. I had failed to consider, however, how the manner with which we could effectively

record audio from the kids in the gallery would change the set-up.

The exhibit space where the AAC gallery visit took place was in the West building, in front of John Singleton Copley's painting, *Watson and the Shark*. The painting is installed at the rear wall of an octagonal room, which is the intersection of three ambulatory exhibit spaces. We were able to block off two of the entrances with the Gallery's mobile facades once the children entered the room.

The hired video crew consisted of a soundman and a cameraman. They brought 2 cameras (a Panasonic HVX-200A, and HPX2000) a fish-pole mike, and lavalier mikes.

These were some aggressive DC TV broadcast freelance guys, used to filming "Firing Line", etc., so I tried not to come off as some film school greenhorn.

The kids participated in a prepared routine about the Copley painting called "See, Think, Wonder". In between the stages, they would turn to each other and engage in discussion "Pairing and Sharing". I manned one camera from a tripod while also looking at a splitter screen with video feed from the other camera, so I could cut back and forth within the space, in effect "editing while shooting".

The freelance cameraman's main focus was the kids' responses and mine was the gallery educator, Julie Carmean, and the painting. Throughout the shoot, (to get good sound in a space rippling with echoes) the sound man repeatedly dipped the boom right above the kids' heads, fishing for sound bites, and I would have to zoom in or cut away to dodge it in a kind of dance around the room.

I had the added pressure of my supervisor and AAC planner looking over my shoulder at the splitter, to see if we were capturing the right things. I felt increasingly unsure of myself, as I wondered if my limited experience was apparent when my footage was juxtaposed with the professional's footage in the splitter. However, I was reassured later that

they were impressed more with my footage, at certain moments, than with the professional's.

TECHNICAL ISSUES

I had a chance to prove my value following that. There was a technical problem of “ingesting“ two different formats, and the audio was not synching with the video. Even after going through the footage frame-by-frame to match lips with words, cueing it up, I would find that after the footage rolled for a bit, it would progressively lag out of sync again. The freelance videography crew could not project why this was, but I found, after a lot of frantic troubleshooting, that (by default in *Final Cut Pro7*) the log and transfer codec was doing an “advanced 2:3 pulldown“ by default (a process which combines and removes the interlaced fields of digital footage filmed in formats differing from the editing time-base. i.e. transferring PAL format to NTSC standard format, a process created with the advent of television; before that, film involved a universal 24 frames-per-second editing time-base).

I managed to figure this out just in time to edit the two cameras' footage together with the 4 channels of audio, for the imposed deadline for screening of the rough cut for the Education Division.

WORK FLOW

The goal of the shoot at *Watson and the Shark* was, ideally, to capture enough in-gallery footage to cut together for one portion of a final product. The other element, which AAC planned to film later in the month, was a conversation between Sara Lesk (Program Coordinator and Planner), Maury Elementary's Ms. Cooper (fifth grade teacher and AAC partner), who was using AAC's “Artful Thinking Methods” in her classroom, and Julie Carmean (Museum Educator) also in Ms. Cooper's classroom. From this conversation, they hoped to have enough material to cut together for an effective voice-over to string together the footage. This was unrealistic when considered pragmatically.

In hindsight, what was needed was a script for a voice-over that could define, explain, and comment on the purposes, methods, goals, effectiveness and distinctiveness of the program. This voice-over could be polished and concise, with the objective of achieving a product that could play over prospective footage, without being overly didactic or redundant. What works

most effectively, for this purpose is to consider the dialectics of editing, with respect to a great filmmaker and theoretician, Sergie Eisenstein:

Representation A and representation B must be so selected from all the possible features within the theme that is being developed, must be so sought for, that their juxtaposition—the juxtaposition of those very elements and not of alternative ones—shall evoke in the perception and feelings of the spectator the most complete image of the theme itself.

In the case of *Art Around the Corner's* theme, the voice-over should intersect artfully; the ideas signified by the words must resonate with the selected images indirectly, at dynamic points. If the sentences describing activities of *Art Around the Corner* ran exactly parallel to footage of those very activities, the image would lose effectiveness—would become a null space. In order for the montage not to appear as a list-like mechanical coincidence, there should be enjambment of verse and scene.

Considering all of this, the voice-over could be broken up into verses and pauses, and from there, a shooting script could be planned according to what could be naturally recorded during an *Arts Around the Corner* visit. The National Gallery of Art has a sound studio used by the Exhibition Film Production Department, and we could have used this to record the voice-over. In this way, *Art Around the Corner* could have been much more efficient with its production funds, and the final product would have been much cleaner and more effective in catching the viewer's interest. It is best practice to effectively “edit” before, during, and after shooting. The post-production editing would have been much easier.

Instead, *Art Around the Corner* accumulated approximately 7 hours of footage over the course of a year, footage of various activities and sessions, with the objective of forming a narrative through the editing process alone.

This is not unusual. The more effective and thorough process of formal pre-production is often overlooked because of the time and commitment it demands before any concrete, presentable progress is produced. The ability to show progress on projects of substantial investment is something valued in work environments of incipient programs such as *Art Around the Corner*. Immediate results are necessary for the department heads to monitor how the program's money and time are spent. It would have been a much more involved process for my supervisors to

hire out professionals to build such a video from bare bones.

THE WORK SPACE

On the first day, I was set up at a top-of-the-line computer with editing and post-production software, and two large external drives filled with the 4 hours of unedited footage, most of it 'B-roll'.

It took a great deal of concentration and contextual memorization to organize approximately 7 hours of footage and cut it down to 12 minutes.

The office I worked in was really a treat (I almost felt spoiled): 3rd floor East Building (the I.M. Pei building), a floor-to-ceiling window—I couldn't have had a closer and more direct view of the capitol building—and complete with very decent editing equipment. My supervisor revealed to me that they weren't originally intent on affording me this space. In the prospect of hiring me to edit this project, they had planned on placing me in the vacant utility closet-room at the end of the hall of the second-floor—no windows and actually quite cold. Practically as I was arriving, a very generous and supportive lady, the web director, Joanna Champagne, offered up the other half of her third-floor office, insisting the utility room was too gloomy. Joanna was to have an invaluable effect on my experience.

I was, if not the youngest person working in the East Building, the only undergraduate intern at the N.G.A.

This felt strange because I was given quite a bit of creative responsibility compared to a lot of other Gallery fellows and interns, and I worked in a nicer office than many older employees.

LOGGING FOOTAGE

Probably the most laborious aspect of the project was sifting through the hours of footage with only vague criteria

regarding what I could use, and for what narrative purpose. To take on this task in the broom closet would have been unpleasant, so I was very thankful for the third-floor office.

The first thing to consider in reviewing the logged footage was quality—was the image exposed correctly; is it steady; does the boom get in the shot; is the audio clean and without defects, at steady decibels, etc. The reason this was first priority was that I needed to be aware of what footage I could use as ‘B-roll’ for parts of the voice-over. The second thing to consider, obviously, was the content of the clips. This was more time-consuming—organizing the footage by what is going on. Also to consider, was the possibility of salvaging the image with defective sound, or the good sound bites with flawed footage, subtracting the defective element—the two were not mutually exclusive.

The heads of *AAC* continually pushed for using certain footage because of the content, when the quality was poor. In order to comply with these demands, I had to figure out ways of jump-cutting around the visual flaws, or suturing together segments of audio over flaws using room tone or other ambient sound from extraneous clips (some of these tricks I learned from Joanna). Among the flaws in audio that I had to edit were peaks in the levels, hiccups or stutters, and most commonly, when a lavalier microphone brushed against clothing.

The footage I had to sift through was partly organized—by date and by which *AAC* educator was teaching. The heads of *AAC* noted particular sessions they had remembered during the filming, that they thought were exemplary moments of *AAC*. Not all of this footage was presentable, because of its quality. So after narrowing the footage down to a certain amount, I would show the pooled footage in a sequence, and often, the heads of *AAC* would insist I include some of what I had managed to cut away.

For a time we certainly didn’t make much headway—repeatedly cutting away then appending footage, without much of a conceptual model for the layout of the final product. The heads of *AAC* tended to be more concerned with the content of the footage, while my supervisor tended to consider the quality foremost. With these two interests in conjunction, came the standards of the Division of Education, who were funding the video.

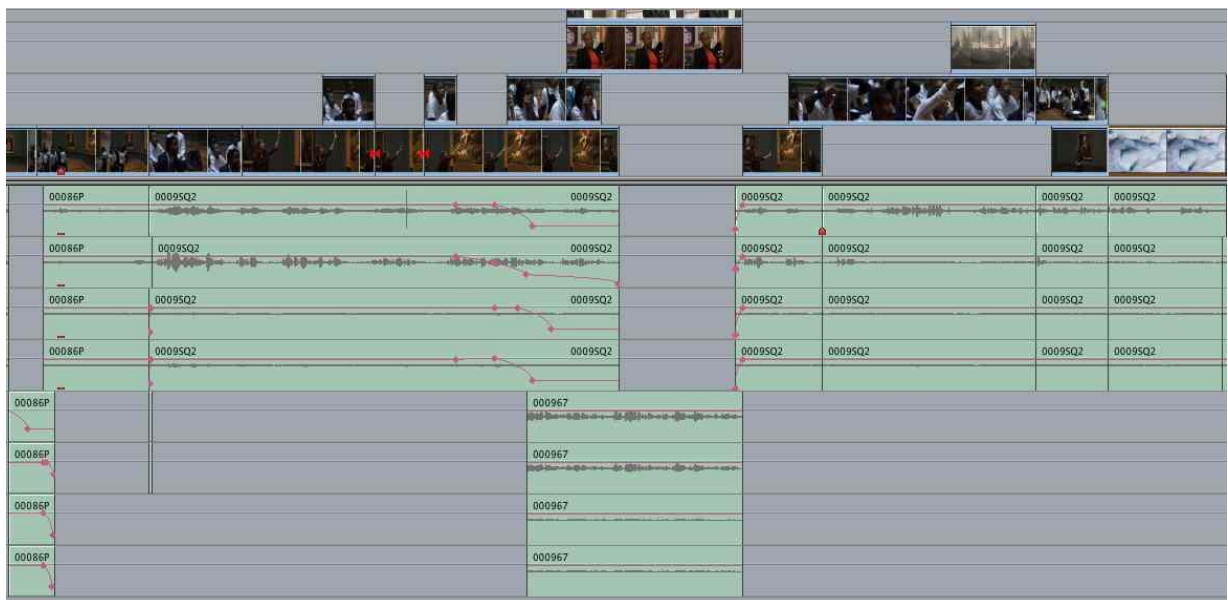
EDITING

In 1957 in a debate spanning two articles published in *Cahiers du Cinema*, between the young Jean-Luc Godard and the preeminent film critic André Bazin. Godard emphasized the importance and artistic potential of editing: “if direction is a look, editing is a heartbeat...a film ingeniously edited gives the impression of having suppressed all direction.”

This concept of editing, as a means to create a rhythmic experience of reality, not just a representation of reality, is something often overlooked for the sake of efficiency in industry-standard productions—at least those that aren't focused on the aesthetic aspects of film. It's obvious that today, video has become a medium primarily concerned with advertising and news broadcasting—two practices that don't ruminate on the ontological aspects of the film image and its subject.

Concerns of efficiency, in what has been referred to as “a race to the bottom”, are what rule production techniques in the media industry. In this technique, editing has most directional control, and is depended on to organize the footage in a narrative form. This allows crews to work off-the-cuff and rush to get a story.

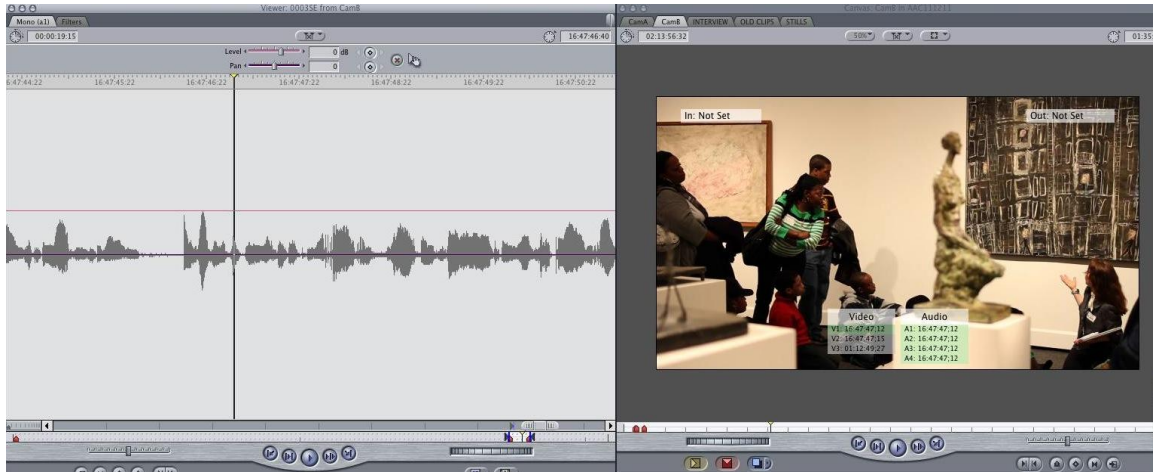
The video project of *Art Around the Corner* was continually pressured towards this practicality. It was a struggle for me to try to cut together the sequence, from mostly impromptu footage, in a conceptual and artful form, with an intentional but not overriding rhythm.



(A sample of one of the sequences of the video)

The directors and managers of the Web, Publishing, and Education Departments were very attentive to details concerning content, such as: which quotes (from the filmed “conversation”) should be used when, and which elements of the documented lessons should be cut out (kids' off-beat quotes etc.). However, most of them paid little attention to the crucial details of the timing of cuts and transitions of audio in the editing. They did have a sense of how didactic and in what order they wanted the video to be in order to convey its message, but how to make this work was a different matter. This was helpful in the editing process but would have been more effective during a scripting stage.

In the later stages of editing—the polishing—I was able to have an editing session with the Web Director, Joanna Champagne, sitting with me. Joanna had previously worked as a professional freelance editor, and had gone to grad school for film. She has real experience editing, being trained on a reel-to-reel basis—a concept all but forgotten these days. We often had discussions about films we had watched, or films we liked, and we exchanged film literature. The intensive editing sessions I had with Joanna were the most meaningful for me, and I pulled away more from these than any of the other long nights I spent in the lab by myself, or the days when my supervisors would watch and critique over my shoulder. We broke down cuts to a difference of a single frame, re-watching over and over, a cut, first with no sound—only image—then just sound—then, finally, image and sound together. The rhythm built over the course of a series of cuts, in visible motion versus implied motion in change of angle, in the number of beats in one shot from the next, becomes a complex system rather quickly, and it is essential to make it appear as simple as possible. Most of the cuts, therefore, should be considered foremost by the “feel” of the cut. This “feel” is something one can only hope to acquire from watching a vast amount of movies and after a lot of editing experience; but then again, it is rather intuitive. I could compare it to a musician’s trained ear—being able to recognize the key of a piece of music. In this light, Godard’s Hegelian allusion to a film’s editing as “the heartbeat” is a very keen, not to mention poetic, reflection.



(Editing sound with image)

Of course, the video that I was editing isn't quite within the same realm of fiction. It is meant as a documentary in the *Direct Cinema*—"fly on the wall"—style, where the camera is meant to go unnoticed. This is rather absurd, considering that there are multiple large cameras, mikes on booms, and other equipment swinging around the students, and occasionally up-close. I've never seen kids of this age (8-10) so natural and able to ignore the cameras. Some of the students were almost histrionic when the camera was pointed at them, and felt the urge to perform.



Maury Elementary School Students studying John Singleton Copley's *Watson and the Shark*



THE SECOND SHOOT

After John Gordy and the heads of *AAC* had a chance to reflect on what they felt the video still needed, after the first shoot at *Watson and the Shark*, they scheduled to shoot in one of the participating schools classrooms with their closest, most affiliated schoolteacher, Ms. Cooper, during one of her lessons which integrated the methods of *AAC*, an activity called, “artful thinking”. After class, we planned to film a conversation between Julie Carmean, Sara Lesk (*AAC*’s coordinator) and Ms. Cooper, to use as the voice-over. Ms. Cooper is a 5th grade teacher at Maury Elementary and is now an important part of *AAC*.

I had a chance to visit the classroom to take pictures and note the best positioning and angles to shoot from, and at what focal lengths. This time, although, I considered the best options for recording sound, without jeopardizing the image by an unsuspected swoop of the boom.

After studying the previous footage extensively through editing, I was able to

analyze what it was lacking, in a purely spatial dynamic. Most of the footage gathered was comprised of either wide-angle 18-20mm or close-up 60-100mm shots, and were shot at head-height. Also, most of the shots break up the space between the teacher and student by only focusing on one or the other.

What I proposed for the next shoot was to capture both the student and teacher in the same frame, but what was essential was to foreshorten the space between the teacher and student in order to convey the student-teacher intimacy and the open-ended discussion. I proposed setting up one camera at a low angle (2") and at a diagonal behind the students at a focal length of 50mm, so that the students' faces would be side-facing but appearing closer to the height of the teacher. I proposed the other angle to be from the height of the seated teacher (3.5") and at an alternating diagonal to the side of the teacher at a focal length of 30mm. This way, the teacher would appear to be above the students but more encircled by them.

The other change I suggested was that we pause the lesson at certain points by giving the teacher a discreet signal, so that we could reposition the cameras to get closer in to the students when they gave their answers and when they discussed the subject with each other. This also would give the soundman to position the boom in time to catch all of each response from the students. I sketched a plan for this shoot and emailed it to the freelance videographer ahead of time in order to have his input.

The day of the shoot, we arrived at Maury Elementary and lugged the 700lbs of equipment up 3 flights of stairs to set up. Ms. Cooper greeted us but to our surprise and disappointment, she had Laryngitis and her voice was all but gone. Since we had hired the videographer and soundman for another \$2400, we decided to go ahead with the shoot anyway. Everything went as planned during the shoot, and the visuals turned out well, but the sound was virtually unusable. The conversation afterwards turned out well, but Sara and Julie ended up doing most of the talking because of Ms. Cooper's voice.

Impressions

After seeing the first cut, once all the planned scenes were shot, both of the heads of AAC

exclaimed that they should have let me plan the structure of the whole video from the beginning. From the amount of footage that I used in the edit, and which clips I used, the impression they got was that many of the steps they had gone through with the video had been unnecessary. This proved to them that having a clearer objective formal structure at the beginning is the easier and more effective way to go.

DISCUSSION

It was both gratifying and demanding to work for a large federal institution, and it could be daunting, when given the responsibility to make creative decisions that would reflect upon its public image. Decisions made, even about formal aesthetics of editing a promotional video, became political.

What I've come to appreciate is the work environment of the building and all the resources I had at my disposal: a very comprehensive library (not just on the arts); a library of periodicals; an incredibly advanced networking system that allowed me to initiate conversations with people like Peggy Parsons (director of the film events), Carroll Moore (director and producer of NGA exhibition films), and Charlie Ritchie (curator, Rauschenberg expert, and professional artist); and the ability to stay late into the night to work on projects of my own.

One encumbrance of working for a large federal institution is its conservative policies in its management of public information and its public image. The Department of Publishing is very strict about what it presents to the public. Publications have to be approved bureaucratically in their formal aesthetics, and, obviously, in their content. I was forewarned of a particular dynamic by my supervisor, John Gordy, that is common in producing something to be posted on the website. Everyone on the Web Management Team, Department of Publishing, (and also the Department of Education in this case), has a valued professional opinion, and to appear effective, (and to their defense, to perform their roles) they all give constructive criticism about something under review.

The National Gallery of Art wants to uphold the highest possible standards, and so the review process is so scrupulous that it is difficult for anything to get published within an expected time frame. Each and every time I produced a preliminary rough-cut of the video; certain directors and managers (usually a different person each time) would renege on decisions of the particular formal structure made during the previous screening. This was frustrating, but of course it is modus operandi of large federal institutions. The new website being built for the NGA has been

in the planning stages for two years. Currently, the Department of Web Publishing is still debating (quite furiously at times) over prospective vendors for the site. The departmental context of my internship was very interesting and I learned a lot about how much work and decision-making goes into seemingly small processes.

The NGA doesn't want to show anything that isn't clean or clearly positive, and any details that involve ethics or politics are avoided. This applies to details about artists who have works or exhibitions in the gallery. Educational resources that the gallery provides refrain completely from mentioning any details that portray the artist in any ethical or political light. This means refraining from analyzing the political implications of representation that arise in works.

PERSONAL ARTISTIC ASPIRATIONS

Throughout the whole quarter I continued to work on my own films. I knew I'd have the freedom to use the Gallery's editing equipment during the weekends and nights, and I also found that my security badge allowed me to bring a camera and tripod into any exhibition space to film the art works, which I could use in my film. I had been writing a treatment for an essayist film concerned with where poetry and politics overlap, and I wanted to create a film that was a discourse on the image as a sort of currency, with an exploitive political use, between the U.S. and elsewhere. What interested me directly was the extremely fast domino effect of revolutions, ousting, and protests in North Africa and the Middle East, spurred by a mythic force of internet social network dissent. There were many protests in DC while I was there and I tried to document as many as I could.

THE HOME STRETCH

As the deadline for the *Arts Around the Corner* film approached, it became increasingly difficult to find a narrative structure with the footage we had, to the satisfaction and tastes of my supervisors and their directors. I had to commit extra time, and came in on weekends to work away at the video. Toward the end of the second-to-last week, the Head of the Division of Education told me, that the film should not start the way it did. That weekend

I had to figure out a form for the final film that could be approved, otherwise, it was at risk of never being made public. If this happened, all of the long hours I put into the creating the video would have been ineffectual. I would have had nothing to put in my portfolio, and nothing concrete for my resume.

I heard stories of projects that were scrapped after many hours of production because they didn't pass the judgment of Department of Publishing, and subsequently, were held in archives as property of the National Gallery of Art, and no copies were allowed to be made.

By this time, I found it increasingly difficult to find time to work on my own film, even more so with the pressure of final papers and projects for classes. It was easy to put off working on my film because there weren't any deadlines. Even so, I brought my camera with me everywhere in order to film things impromptu, if I came across anything that resonated with the ideas of my film.

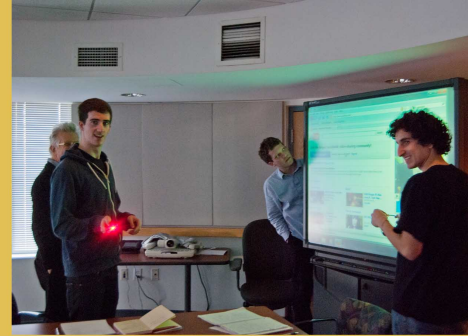
I managed to come up with a solid and concise narrative structure for the film that weekend, and I put it together to be viewed on the following Monday morning. After seeing the video, the heads of *AAC* and my supervisor, John Gordy were very pleased and surprised with the result, only proposing minor changes. I managed to finish these adjustments by the end of the day. The next day there was the final review by the Head of the Division of Education, and the video was approved.

CONCLUSION

This program has presented me with the realities of a career in film: the spectrum of practice in the industry—from artistic to pragmatic—will complicate my pursuit of artistic goals. I have realized that I cannot relinquish my artistic aspirations when other obligations threaten them. There is a constant process: learning to have the motivation and ingenuity to create and complete my own films, which are forced towards the margins by school or jobs. In essence, the internship has been my preview of what it will be, to be a working filmmaker—a full-time editor with part-time artistic goals.

Of course, one day I would like to have the esteem or the means in order for my artistic goals and my occupation to converge. But today, there is an impassive market-driven undertow in the

film industry, which drowns any filmmaker attempting to reconcile his own aesthetic as an auteur, without a brand name. What's more, in the age of instant gratification, revolution at the speed of 512KB, there is a smothering cycle of coercion and consent of the public's ideals for how a film should look and function.



The Arts Intern Group

ArtIG allows for several significant outcomes: an evolving self-awareness about the nature of an Internship experience, the sharing of such evaluative processes between Interns (and therefore across different institutional landscapes), and the “socialization” of the members of the Arts Intern Group itself, stimulating a higher level of collaborative potential and also group initiatives.



Research of Major Institutions Matrix

National Geographic

Malia Griggs Murphy

1. The name and size of your institution (number of workers, budget, etc)

Unable to disclose

2. Your understanding of the mission/purpose of your host institution (derived both from publications and the web but also from the views of your permanent co-workers, supervisor, etc.)

The mission of National Geographic is to increase and diffuse geographic knowledge and to inspire people to care about the planet. Founded in 1888, the National Geographic Society is one of the largest nonprofit scientific and educational organizations in the world. It reaches more than 280 million people worldwide each month through its five magazines, the National Geographic Channel, television documentaries, radio programs, films, books, videos and DVDs, maps and interactive media. National Geographic has funded more than 7,500 scientific research projects and supports an education program combating geographic illiteracy.

3. A brief description of the building/workspace environment as you experience it

The building where I work is comprised of 11 floors. It seems to be that, the higher the floor, the “more important” the workers and the work they conduct are. The dress code is extremely relaxed, with most people wearing business casual attire. There is also a stark division between the “service workers” and executives. The service workers (janitors, security, cooks) use a separate elevator as executives and consist mainly of African Americans.

4. The name of your overseer and her/his position

Ariel Deiacco-Lohr Senior Account Manager for Traveler magazine

5. Your title or function as an Intern

- ✍ As the Business intern my responsibilities will include circulation, marketing and advertising, administrative work, research, and the opportunity to attend various workshops within the society. These tasks that I will be responsible for while at National Geographic will be ongoing, thus allowing the true reflection of my work to surface. Circulation will allow me to develop office management and organizational skills by receiving, tracking and circulating local language National Geographic Magazine and National Geographic Traveler samples and requesting missing materials as needed.
- ✍ Marketing and advertising will include my assistance in collecting promotional materials from sample magazines and organizing them into appropriate binders.

- ✍ My responsibilities will also include administrative work, where I will assist in constructing briefing books as needed for executive travel and international partner visits; uploading production files to the FTP site and attending meetings to strengthen my knowledge of the business process.
- ✍ The research projects that I will conduct will facilitate members of my work group in completing new initiatives within the International Licensing and Alliances division.
- ✍ Lastly, the tremendous opportunity to participate in workshops throughout National Geographic will enable me to gain a better understanding of the history and objectives of one of the nation's largest non-profit organizations.

6. Any "percs" associated with your position

While at National Geographic, I am eligible to receive 45% off of merchandise as well as free entrance to all exhibits.

Library of Congress, Division of Music

Daniel Sanchez

1. The name and size of your institution (number of workers, budget, etc)

name: The Library of Congress, Division of Music

number of workers:

in 2011: has 5 sections, 76 employees (largest music division in country)
Appropriated budget includes staff, acquisitions, and activities, NOT
concerts. Budget = \$7.7 million
Concerts Budget = \$1 million

2. Your understanding of the mission/purpose of your host institution (derived both from publications and the web but also from the views of your permanent co-workers, supervisor, etc.)

“The Library's mission is to make its resources available and useful to the Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations.” I feel that the music division is doing what it can to make resources available and kept in good condition, but from my most recent observations I've become concerned that the Library will be facing a significant struggle in the years to come with dealing with *how* to go about preserving and sharing materials in the height of the digital age.

3. A brief description of the building/workspace environment as you experience it

The Division works out of the Madison building. It is a much less elegant building than Jefferson, but still massive. My division works mostly out of cubicles, in a typical office setting. There is the Performing Arts Reading Room which is a space for researchers to come in and request materials from our vault. There are also card catalogs, computers, pianos, microfilm reading machines, and a recorded sound room with materials for listening. Concerts is a tiny office with a few cubicles. A&P is a large office with materials everywhere, on all the walls, overflowing out of cubicles, on shelves,

and in our miniature vault-chamber, where the interns go to sort materials. It is extremely quiet, and people tend to stick to one spot for the day, but it is chaotic in that there are always materials that need to be addressed.

4. The name of your overseer and her/his position

Chief of Music Division, Susan Vita
Head of Acquisitions and Processing, Denise Gallo
Senior Producer, Concerts Office, Anne McLean

5. Your title or function as an Intern

Concerts Office Intern/A&P Intern

In the concerts office, I tend to the menial tasks that are sent to my supervisor which she cannot address. Occasionally I prepare press releases and fliers. Nearing concerts, I may email agents on behalf of my supervisor to make sure arrangements are going as planned for the artists. Finally, I do a considerable amount of research and listening of music, new artists, established artists, speakers, performing arts centers, and more.

In A&P, I receive materials and work with other interns to sort those materials in a way that will help Archivists before they receive the materials. We, the interns, are also responsible for carefully handling delicate materials and preparing them for storage by making copies, placing them in acid-free folders/boxes, labeling, alphabetizing, etc.

6. Any "percs" associated with your position

I get free access to every concert guaranteed, even if the concert is sold out. I get to "hang out" with any and all of the guest artists at LOC. I get to email major music agents who represent people like Brad Mehldau, Gretchan Parlato, Gerald Clayton, and more. I have the privilege of requesting materials from the vault that others could not request, and I can spend a great deal of time going through sensitive materials, handling holograph manuscripts unsupervised (like Schoenberg, or Lukas Foss).

7. Try also to determine what the condition of your host institution was in regard to points ten years ago. We can then get a sense of the nature of ongoing change in these institutions (if any)

Ten years ago the Library was just starting to realize it may have a developing problem regarding space. Buying the Culpepper land in Virginia was a temporary solution, and authorities are exploring what may be in store for the future of the library.

[More information can be found at: www.loc.gov](http://www.loc.gov)

The Phillips Collection

Max Nied

1. The name and size of your institution (number of workers, budget, etc)

name: The Phillips Collection

number of workers:

in 2010: 75 full time workers, 85 part time, 3 workers in the Music Programs department

budget:

in 2011: \$10,750,624 in expenses,
\$ 25,001,938 in total revenue
\$90,059,552 in total assets

started 90 years ago

2. Your understanding of the mission/purpose of your host institution (derived both from publications and the web but also from the views of your permanent co-workers, supervisor, etc.)

"An intimate museum combined with an experiment station." Duncan Phillips, 1926. I feel this is an accurate depiction. The collection tries to avoid the feeling of a large institution by creating intimate exhibitions which don't group paintings by period or artist and often attempt to expose sides of artists which are overlooked. Education at both the elementary level and postgraduate and beyond is a high priority for the Collection.

3.3. A brief description of the building/workspace environment as you experience it

The Phillips is a private art gallery, smaller than most art institutions in the DC area. Originally a residence, the rooms are small and homey, a feeling the Phillips has tried to preserve in its additions. Three stories of the gallery are open to the public, as well as two underground levels. Offices are beyond locked doors in the galleries which are generally unnoticed by the public. There are two additional administrative levels above the three available to the public. An additional smaller building behind the Collection, called the Carriage House, is home to several offices and conference rooms and is mostly used by graduate students and postgrads conducting research.

4. The name of your overseer and her/his position

Caroline Mousset (Director of Music Programs)

5. Your title or function as an Intern

Music Programs Coordinator

6. Any "percs" associated with your position

Discount in cafe and shop, unlimited access to galleries, library, archives. Free admission for friends. Intimate interaction with classical concerts. Free admission and knowledge to public and private

lectures and events concerning phillips exhibitions.

The National Gallery of Art

Michael Sheer

1. The name and size of your institution (number of workers, budget, etc)

name: National Gallery of Art

number of workers:
in 2011: 1000 employees

The National Gallery of Art was created in 1937 for the people of the United States of America by a joint resolution of Congress, accepting the gift of financier and art collector Andrew W. Mellon. During the 1920s, Mr. Mellon began collecting with the intention of forming a gallery of art for the nation in Washington. In 1937, the year of his death, he promised his collection to the United States.

2. Your understanding of the mission/purpose of your host institution (derived both from publications and the web but also from the views of your permanent co-workers, supervisor, etc.)

The mission of the National Gallery of Art is to serve the United States of America in a national role by preserving, collecting, exhibiting, and fostering the understanding of works of art, at the highest possible museum and scholarly standards.

Policies and procedures towards these goals are cumulatively set forth in the Gallery's legislation, bylaws, trustee action and staff guidelines. The following general definitions are intended to explicate the goals of the Gallery.

A. PreservingThe Gallery's principal duty is to keep its collections intact for future generations and to pass these on in optimum condition. To carry out this responsibility the Gallery strives to maintain effective programs of security, environmental control, buildings maintenance, and conservation.

B. CollectingThe Gallery limits its active art collecting to paintings, sculpture, and works of art on paper, from the late middle ages to the present, from Europe and the United States. Trustee policy allows the Gallery to accept, in addition, other significant works of art in conjunction with major donations in the primary areas of the Gallery's collections.

C. ExhibitingThe Gallery is dedicated to putting its collections on view in Washington and by loan elsewhere, as well as borrowing works of art for exhibition in Washington. As its collecting field is narrow in comparison to the world's art, the Gallery strives to supplement its own works with exhibitions of material from other times and other cultures. At the same time balance is sought with exhibitions that illuminate and reinforce its own collections. The highest standards of scholarship, maintenance, installation, and interaction with the public all contribute to this critical exhibiting role.

D. Fostering UnderstandingThe Gallery's role as an institution dedicated to fostering an understanding of works of art operates on a broad spectrum. From advanced research conducted both at its Center for Advanced Study in the Visual Arts and by its curators, to the dissemination of knowledge to its visitors and to the widest possible student and general public, the Gallery is an educative institution. The Gallery also collects materials for research related to its collections, as well as the history and appreciation of art in general. The Gallery recognizes that not only the

dissemination of information but the enhancement of the aesthetic experience are essential to fostering understanding of works of art. Ancillary programs furthering its aesthetic role, such as concerts and changing horticulture displays, have been part of the Gallery's mission virtually since its inception.

3. A brief description of the building/workspace environment as you experience it

The east wing is a very nice place to work. It's quiet, the air is kept at a comfortable and extremely precise and constant temperature and humidity. The office spaces are accommodating and not crowded, and everything is well lit. There is a private refectory for coffee and for lunch which has a really nice view of the mall. The gallery closes at 5 but you are allowed to stay as late as you need to.

4. The name of your overseer and her/his position

John Gordy, Web manager at the Department of Publishing

5. Your title or function as an Intern

Videographer and Editor of Video Documentation of *Art Around the Corner*

6. Any "percs" associated with your position

Great office, excellent editing equipment, access to film anything in the galleries, and employee discount. Also, insider information about gallery proceedings, and invitations to special events

Arena Stage

David Lopez-de-Arenosa

1. The name and size of your institution (number of workers, budget, etc)

name: Arena Stage

budget: in 2011: \$19 million in 2001: \$5 million

Founded in 1950, 61 years ago

2. Your understanding of the mission/purpose of your host institution (derived both from publications and the web but also from the views of your permanent co-workers, supervisor, etc.)

Arena Stage is a national center for the production, presentation, development and study of American theater.

3. A brief description of the building/workspace environment as you experience it

- Newly opened Meade Center for American Theater. Very architecturally impressive building, excellent facilities e.g. Kreege theater for cradling

new works, lots of rehearsal space and office space. Environment is relaxed, no strict dress code, very interdepartmental, very friendly, very 'artsy'.

4.4. The name of your overseer and her/his position

5.

6.- Jamie Gahlon, Co-director of The American Voices New Play Institute (aka the Institute) within the Artistic development department.

5. Your title or function as an Intern

- Artistic development intern
- Generally I get assigned tasks as they arise, helping out wherever I am needed. Overall my supervisors are very mindful of finding me things to do that are relevant to my interests. Occasionally there are tasks that I help with that are more mundane i.e. photocopying, preparing info brochures for the convening... but its work that needs to be done around the office.

6. Any "percs" associated with your position

- Two complimentary tickets to every play.
- Get to go to the after-party of opening night shows, free food, open bar...
- Free food every so often.
- Seminars with senior staff on budgeting workshops, media/communications etc.

Greenpeace

Elena Kendall

1. The name and size of your institution (number of workers, budget, etc)

name: Greenpeace USA

number of workers:

in 2011: has 40 offices
319 in the USA office, 80 in the office
250,000 members in the United States; 2.8 million
worldwide in 2003: had 30 offices

budget

:

in 2009: \$26,331,462
from which \$9,671 came from licensing, royalties and
revenues in 2003: \$18,185,668
from which \$66,677 came from licensing and merchandise revenue

started 40 years ago

2. Your understanding of the mission/purpose of your host institution (derived both from publications and the web but also from the views of your permanent co-workers, supervisor, etc.)

In 2011: Greenpeace is the leading independent campaigning organization that uses peaceful protest and creative communication to expose global environmental problems and to promote solutions that are essential to a green and peaceful future.

In 2003: Greenpeace is an independent campaigning organization that uses peaceful protest and creative communication to expose global environmental problems and promote solutions for the future.

3. A brief description of the building/workspace environment as you experience it

The building has three levels, all connected through wide stairs so you can see each floor without going up or down. It is shaped as an 8, so every department is mostly connected. Each department has mostly a square shape and a table in the center. The departments are separated by half-walls so you can see the other departments without moving from your desk. There are three kitchens so people eat together and chat during lunchtime.

Very open, friendly environment: the purpose is cooperation. Every department has at least one meeting per week, one meeting between worker and supervisor, one meeting between associated departments and one general meeting. There is also a big screen in order to have videoconferences with other offices, especially the San Francisco office. The meeting rooms have glass walls that slide so you can make it an open space. People often stay afterwards if there is a celebration (someone retiring, a major company victory, etc) or any help is needed to plan an event.

4. The name of your overseer and her/his position

Robert Meyers, Senior Picture Editor

5. Your title or function as an Intern

Photo Intern

6. Any "percs" associated with your position

- I get to meet a lot of photographers that work(ed) with the company.
- I get to travel around the east coast with expenses covered.
- I can work on other areas if I want to (i.e. go to events, work at the warehouse, write a blog)
- I can check out the equipment for my own personal use.

7. Try also to determine what the condition of your host institution was in regard to points ten years ago. We can then get a sense of the nature of ongoing change in these institutions (if any)

Interesting fact: 10 years ago, during Sept. 11 2001, the Greenpeace ship was arriving to New York to celebrate its 30th anniversary. People in the boat could see the smoke coming out of the buildings, the photographer on board took pictures but he did not know what was happening at the time.

More information can be found at: <http://www.greenpeace.org/usa/en/about/>

Smithsonian, Folkways Recordings

Ben Einstein

1. The name and size of your institution (number of workers, budget, etc)

name: Smithsonian Folkways Recordings, part of the Center for Folklife and Cultural Heritage

number of workers:

in 2011: Folkways Recordings has about 15 people on staff
Center for Folklife and Cultural Heritage has about 60 people on staff
The Smithsonian Institution has thousands on staff

budget:

in 2011: \$3.25 Million

2. Your understanding of the mission/purpose of your host institution (derived both from publications and the web but also from the views of your permanent co-workers, supervisor, etc.)

--- a few key points:

- a) promoting cultural diversity and increased understanding through documentation, preservation, and dissemination of sound.
- b) seek to strengthen the engagement of people with their own cultural heritage, and to enhance the awareness and appreciation of others.
- c) to document the "people's music," spoken word, instruction, and sounds from around the world - original mission in 1948.
- d) Commitment to cultural diversity, education, increased understanding, and lively engagement with the world of sound

My perception of the Folkways mission is along these lines. The assistant director of Folkways spoke himself of a model that reminded me of the National Gallery of Art's spending policies - namely, that if funding gets cut - the first thing to be disposed of is the dissemination / exhibition of material and the last is the preservation. The Smithsonian Institution covers rent / utility costs (including the raw costs of storing the material in the vaults and an archivist to preserve it), but everything else at Folkways (staff members, projects etc.) is paid for by revenue from record sales. So, obviously, there's a pressure to make & sell records. They don't release many NEW records - mostly children's music. Lots of re-releases.

3. A brief description of the building/workspace environment as you experience it

Very much an office - type job. However, the walls near the entrance of the office are covered in photos of musicians, ethnomusicologists, and items from other parts of the world. Other walls throughout the office have large posters/displays of albums released by Folkways, other various photos as well. Many of the top-tier folkways people have their own offices, others have cubicles. Interns (there are about 9 of us in total) work in a circular environment facing the computers and a wall.

4. The name of your overseer and her/his position

Supervisor - David Horgan. Position - Online Marketing Specialist.

5. Your title or function as an Intern

Sales & Marketing Intern. Mainly, my work focuses around the promotion of the Jazz box set which is being released at the end of March.

6. Any "percs" associated with your position

Free Imax movies for myself at Air & Space Museum, Natural History Museum. Half off for guests. 20 % off all Smithsonian Merchandise and cafeterias, 50 % of specifically Folkways merchandise (cds, t-shirts, books).

7. Try also to determine what the condition of your host institution was in regard to points ten years ago. We can then get a sense of the nature of ongoing change in these institutions (if any)

Folkways seemed to be ahead of the curve as far as the digital revolution goes. Their website went live in 1994, and they started digitizing their music collection in the late 1980s. I can't tell you whether or not Folkways records were for sale online ten years ago, but I do know that Folkways launched Smithsonian Global Sound in 2005, which allows participating universities and educational institutions to stream the entire Folkways collection online.