



**GETTY FOUNDATION  
MULTICULTURAL  
UNDERGRADUATE  
INTERNSHIPS**



Multicultural Undergraduate Internship program alumni, from left: Hanna Girma, Edgar Garcia, Letitia Fernandez Ivins, John Tain, and Betty Avila.

PHOTO: CHRISTINA HOUSE/FOR THE LA TIMES

“MY SUMMER AT VISUAL COMMUNICATIONS IN 1993 AS PART OF THE FIRST GETTY INTERN CLASS WAS PIVOTAL FOR ME AND MY CAREER. BEFORE THIS INTERNSHIP, I THOUGHT ONLY ARTISTS COULD WORK IN THE ARTS, BUT I SOON LEARNED THAT THERE IS A WHOLE RANGE OF EXPERTISE THAT IS INVOLVED IN RUNNING AN ARTS ORGANIZATION. I LOOK BACK ON THAT EXPERIENCE AND REMEMBER TO ALWAYS ENCOURAGE THE NEXT GENERATION OF LEADERS.”

— LESLIE ITO  
PRESIDENT AND CEO  
JAPANESE AMERICAN CULTURAL & COMMUNITY CENTER, LOS ANGELES  
(1993, VISUAL COMMUNICATIONS)



# Introduction

DEBORAH MARROW  
Director, The Getty Foundation

A portrait of Deborah Marrow, Director of The Getty Foundation. She is a woman with short, dark, curly hair, wearing a dark jacket over a patterned scarf. She is smiling and looking towards the camera. The background of the photo shows a modern building and some greenery.

**THE GETTY FOUNDATION** is delighted to celebrate the twenty-fifth anniversary of our Multicultural Undergraduate Internship program. We launched the program in late 1992, following the civil unrest in Los Angeles earlier that year. Under the leadership of then Getty President Harold M. Williams, a group of senior staff at the Getty accelerated its ongoing discussions about cultural diversity. From the beginning, the primary goal of the internship program was to increase staff diversity in museums and visual arts organizations. We knew that the shifting demographics of Los Angeles meant that museums and other cultural institutions would need to attract and serve more diverse audiences, yet the staff members at most Los Angeles organizations were very homogeneous. To address this concern, the Multicultural Undergraduate Internship program was created for students from constituencies typically underrepresented in museums and the visual arts. In order to attract the best and brightest undergraduates and make sure there would be no barriers to participation, we offered paid internships for students who either lived or went to college in Los Angeles County.

The first interns began their tenure in June 1993 at forty-one organizations across the region. Since then, the Getty Foundation has dedicated more than \$12.7 million to support over 3,200 internships at more than 160 local arts institutions, including the Getty. (A full list of institutions appears at the end of this report.) The program also inspired a public-private partnership between the Foundation and the Los Angeles County Arts Commission (LACAC), which joined the Foundation in 2000 when it began an undergraduate internship program focused on the performing and literary arts. Together this partnership forms the largest paid arts internship program in the country.

Each summer, the Foundation provides ten-week internships to more than 100 college students, many of whom have no prior experience in the arts. The internships include working in museums and other visual arts organizations with curators, conservators, educators, publishers, registrars, and others. In recent years, the digital world has loomed larger, and many of the internships now also include web-based and social media projects. Additionally,

Artist Mark Bradford (1994 Getty intern at Side Street Projects) speaking at the Arts Summit of 2013.



each intern participates in “Arts Summit”—a daylong event organized by the Foundation where interns meet with professionals from arts organizations across the county and gain broad exposure to various careers. Finally, interns meet several times throughout the program in small “learning hubs,” where they come together outside of their home institutions for behind-the-scenes tours of museums, mentoring opportunities, and group discussions.

We realized when we created the program that, as with any “pipeline” initiative, we would have to be patient. Now, one quarter of a century later, the results have exceeded our original expectations. A number of alumni are at midcareer, and some have even assumed leadership positions in museums and other cultural organizations. Getty intern alumni are now curators and administrators at museums large and small, local and international, including the Getty, the Detroit Institute of Arts, the Hirshhorn Museum, the Guggenheim, LACMA, MOCA Los Angeles, Tate Modern, and the Art Museum at the Chinese University of Hong Kong. Others have found careers at galleries and arts-related nonprofits, or they teach art history at the university level. Still others are in college now and weren’t even born when the program began!

Intern success stories mirror what the Foundation has learned about the program over the years. External evaluators and Foundation staff, with advice from evaluation experts at the Getty Trust, have completed multiple surveys to gauge the program’s effectiveness and assess its impact on the careers of participants. The most recent survey, conducted in 2012, indicates that forty-two percent of alumni respondents have pursued careers at museums and visual arts organizations. Of those, eighty-nine percent attribute their career path to the internship. Many former interns not working in the arts still maintain contact with their host organizations and continue to participate in the arts community.

The surveys have also been helpful in making program adjustments. For example, the surveys indicate that alumni working in museums and cultural organizations place a high priority on professional development opportunities and continuing connection with the Getty. An early experiment in bringing together former interns was the Getty’s Philanthropy Workshop in 2002, where Foundation staff taught a course on grantmaking for alumni, which included defining a grant area; then soliciting, reviewing, and discussing proposals; and finally awarding \$250,000 to local organizations. More recently, the Foundation has offered several other professional development opportunities, including two leadership training programs—one in partnership with LACAC and one offered by the Getty Leadership Institute (GLI) at Claremont Graduate University—and support for alumni to attend annual conferences of the California Association of Museums and the American Alliance of Museums. We are committed to continuing these types of opportunities in the future; in the 2017–18 academic year, we will work with the GLI to create programs specifically for former interns.

While the internships have influenced the career trajectories of numerous participants and brought greater diversity to the field, especially in Los Angeles, the work of the program is far from done. A 2015 report released by the Andrew W. Mellon Foundation in partnership with the Association of Art Museum Directors and the American Alliance of Museums on the national demographics of art museum employees found that eighty-four percent of the staff in job categories most closely associated with the intellectual and educational mission of museums (such as curators, conservators, educators, and senior administrators) are non-Hispanic whites. While the Foundation anticipates that in the coming years more and more Getty intern alumni will take on leadership roles within the field, we remain committed to supporting new classes of interns and alumni.

At the Foundation, we are proud of all of the interns from the past quarter century who bring creativity, energy, and dedication to their internships, and then go on to take what they learn into their careers. We are grateful to our partner organizations that host interns year in and year out, and for the excellent mentoring provided by supervisors and staff. Thanks are due to the Foundation staff who manage the program each year with great dedication. It is through the hard work, commitment, and passion of both interns and organizers alike that for twenty-five years this program has encouraged the professional aspirations and unlocked the potential of countless young individuals. We are also grateful to current Getty President and CEO Jim Cuno and the Getty Board of Trustees for their strong support. Our combined work to bring greater diversity to the vibrant arts organizations across the Los Angeles area remains as important as ever. We look forward to many more summers together learning from the students who inspire us and the partners who make transformational internships across Los Angeles County possible.





“THE GOAL OF THE FOUNDATION’S INTERNSHIP PROGRAM IS MORE RELEVANT THAN EVER. MUSEUM COLLECTIONS AND PROGRAMS BENEFIT FROM A STAFF THAT HAS A DIVERSE ARRAY OF EXPERIENCES AND PERSPECTIVES.”

—DHYANDRA LAWSON  
CURATORIAL ASSISTANT, LACMA  
(2007, INNER-CITY ARTS)



“I TELL EVERY INTERN THAT I ENCOUNTER TO RELISH EACH MOMENT, ESPECIALLY WHEN YOU’RE PLUCKED OUT OF YOUR EVERYDAY AND GIVEN OPPORTUNITIES TO NETWORK WITH ARTISTS, ARTS PROFESSIONALS, AND CURATORS. IT’S INVALUABLE.”

—LETITIA FERNANDEZ IVINS  
CREATIVE SERVICES MANAGER, LA METRO  
(2000, SKIRBALL CULTURAL CENTER; 2001, PACIFIC ASIA MUSEUM)



“MY SUPERVISOR AND COLLEAGUES EMPHASIZED THAT I WASN’T JUST ANOTHER PAIR OF HANDS. THEY WERE INVESTED IN ME LEARNING ABOUT OBJECTS IN THE COLLECTION AND THE NATURE OF MUSEUM WORK.”

—JOSH YIU  
DIRECTOR, ART MUSEUM AT THE CHINESE UNIVERSITY OF HONG KONG  
(1999, LACMA)

PHOTO: ART MUSEUM AT THE CHINESE UNIVERSITY OF HONG KONG



—REBECCA HORTA  
CURATOR OF EDUCATION,  
ONTARIO MUSEUM OF HISTORY & ART  
(2005, AMERICAN MUSEUM OF CERAMIC ART)

PHOTO: REBECCA HORTA



“EVERY OPPORTUNITY I’VE HAD THROUGHOUT MY CAREER CAN BE DIRECTLY LINKED TO MY RELATIONSHIPS WITH MY INTERN SUPERVISORS.”

—WAYNE PERRY  
ART CONSERVATION CONSULTANT  
AND ARTIST  
(1993, CRAFT AND FOLK ART MUSEUM)

PHOTO: JANET LE





## Alumni Profiles

Multicultural Undergraduate Internship program alumni at Arts Summit of 2016, clockwise from top left: Farrah Su (Visual Communications), Antranik Tavitian (Ryman Arts), Sophia Zarders (Able ARTS Work), and Leonardo Vilchis-Zarate (Pomona College Museum of Art).



## SANCHITA BALACHANDRAN

ASSOCIATE DIRECTOR AND  
SENIOR LECTURER

JOHNS HOPKINS UNIVERSITY  
AND ARCHAEOLOGICAL  
MUSEUM

GETTY INTERNSHIP  
RUTH CHANDLER  
WILLIAMSON GALLERY,  
SCRIPPS COLLEGE, 1993

**SANCHITA BALACHANDRAN** expected to become a medical doctor, at least until 1993, when one of her college art history professors suggested she apply for a Getty Multicultural Undergraduate Internship. Remembering back to a high school field trip to the Getty Villa—where she had been struck with curiosity about ancient art—Sanchita decided to pursue the internship despite a full load of biology, chemistry, and calculus courses. That summer, in a decision that would unlock a series of career-transforming events, she interned at the Ruth Chandler Williamson Gallery at Scripps College in Claremont, California.

“I remember very clearly that we were installing an exhibition on American landscape painting and I was researching American pastoralism, and I thought, ‘Wow, this really has nothing to do with anything that I care about,’” recalls Sanchita. As the internship progressed, however, she began to realize that art history was tapping into something deeply important to her. “The experience of researching works, of hanging them, of handling them, there was just something about it that gave me a tactile sense of how I think culture works.”

That summer Sanchita also wrote exhibition labels and discovered the importance of writing for different audiences. She engaged in conversations with Getty interns throughout Los Angeles, exploring ideas and synergies. When Brian Considine, former senior conservator of Decorative Arts and Sculpture at the J. Paul Getty Museum, spoke to her intern class, she remembers being shocked by the discovery of the relationship between science and art. “There was this ‘aha’ moment. I realized that I hated the way that I was being taught to apply science to just molecules in space. Instead, I could think about science in relation to art!”

So when Mary MacNaughton, director of the Williamson Gallery who would become a steadfast champion of the Foundation’s intern program, encouraged Sanchita at the end of her internship to work with two visiting conservators on a mural project at Scripps, there was no way she could turn down the opportunity. Her internship had been liberating: “Our supervisors were very trusting of us, letting us touch consequential works of art. I had never had that experience before. They believed that we would approach things with the appropriate reverence and care and curiosity.” After Sanchita returned to school the following year, she stayed connected to her science studies but formally became an art history major, ultimately completing graduate work in art history and conservation at the Institute of Fine Arts at New York University.





Today, Sanchita works as associate director of the Johns Hopkins Archaeological Museum and senior lecturer in the university's Department of Near Eastern Studies. She also teaches in Johns Hopkins's Program in Museums and Society. Her courses focus on the identification and analysis

of ancient objects and manufacturing techniques, as well as on the history, ethics, and practice of museum conservation and curatorial work. As a professor, Sanchita sets high standards for her students, expecting them to investigate objects with respect, rigor, and intellectual curiosity: "It's about trusting students to engage with these real objects that represent true connections to real people from a real past."

Of special interest to Sanchita is that conservators fully realize the potential consequences of their interventions. "People in the museum field have access to powerful cultural capital," she says. "In presenting or interpreting objects you can write or rewrite stories. And within conservation you can erase information with your intervention. We ought to be thinking about how our work might shut down voices or offer them a chance to expand." In her talk of 2016 at the 44th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, Sanchita spoke of the pressing need for conservators to focus on more than just technical questions and solutions: "Our work has to support and make possible the right of people to tell, sing, and perform their own narratives of their own cultural heritage."

She credits the Getty internship with guiding her toward a museum career and showing her the importance of people of color advocating for representation. "What's really extraordinary about the internship program is that it signifies a quarter-century's worth of commitment to simply offering people a different kind of experience of the museum world," says Sanchita. "I think there are plenty of organizations that want to address the lack of diversity in different fields, but often the interventions are short-term or project-driven. The Getty Foundation's courage in maintaining the internship program's long-term focus is very inspiring to me. Looking back, everything that I do now is absolutely the result of that one experience."

PREVIOUS SPREAD: Image Courtesy of the Johns Hopkins Archaeological Museum. PHOTO: MARLIN LUM

ABOVE: Sanchita Balachandran examines pottery with her students. Image Courtesy of the Johns Hopkins Archaeological Museum. PHOTO: WILL KIRK

RIGHT: Image Courtesy of Sanchita Balachandran.

**"I THINK THERE ARE PLENTY OF ORGANIZATIONS THAT WANT TO ADDRESS THE LACK OF DIVERSITY IN DIFFERENT FIELDS, BUT OFTEN THE INTERVENTIONS ARE SHORT-TERM OR PROJECT-DRIVEN. THE GETTY FOUNDATION'S COURAGE IN MAINTAINING THE INTERNSHIP PROGRAM'S LONG-TERM FOCUS IS VERY INSPIRING TO ME. LOOKING BACK, EVERYTHING THAT I DO NOW IS ABSOLUTELY THE RESULT OF THAT ONE EXPERIENCE."**

**—SANCHITA BALACHANDRAN**





JOHN TAIN

ASSISTANT CURATOR  
FOR MODERN AND  
CONTEMPORARY  
COLLECTIONS

THE GETTY RESEARCH  
INSTITUTE

GETTY INTERNSHIP  
THE GETTY RESEARCH  
INSTITUTE, 1995

The spring semester of his junior year in college, **JOHN TAIN** visited the career center. He had been working at his university’s art museum, but not in any capacity that was stretching his skills. He wanted an internship, one that would really give him a taste of what it meant to work in a museum. When presented with a few options, the Getty Multicultural Undergraduate Internship immediately jumped out for practical reasons. “I couldn’t have afforded to do a free internship,” recalls John, “and I wasn’t interested in working at a commercial gallery. The Getty internship, in being paid, opened up doors.” So he applied, earning a position at the Getty Research Institute (GRI).

Although it only lasted ten weeks, John’s internship felt like the most substantial work experience of his life. He dove into contributing to a database for the GRI’s special collections of rare books, photographs, prints, and manuscripts, as well as entire archives of artists, curators, and art dealers. He encountered historical objects and more contemporary works. In one particularly fond memory, John recalls examining an artist’s book by Holton Rower, a grandson of Alexander Calder: “It involved paint, sand, wax, bicycle tires, and all kinds of other materials. It was just incredible that you could hold it, look at it, and spend time with it.”



“THE MORE INFORMATION WE HAVE THAT CAN SUPPORT ALTERNATE HISTORIES OR BROADER HISTORIES, THE BETTER. AND I’M MOTIVATED TO THINK THIS WAY ABOUT MY WORK BECAUSE OF MY EXPERIENCE WITH THE INTERNSHIP PROGRAM.”

—JOHN TAIN

John Tain unpacks materials from the Shunk-Kender Archive at the Getty Research Institute.  
PHOTO: MARCIA REED

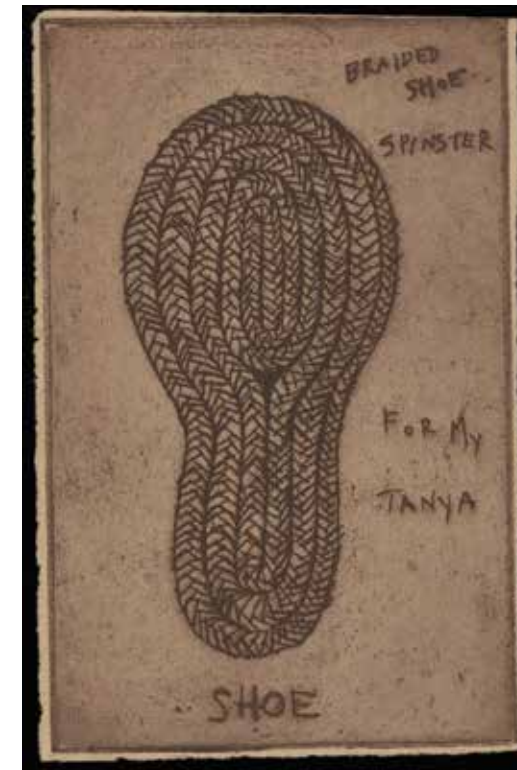


Following his internship, John pursued graduate studies in art history at the University of California, Berkeley, and eventually found his way back to the GRI, where he works as assistant curator for modern and contemporary collections. In this position, John has been attentive to the international networks that can be found in the collections. “Modern and contemporary art are chronological rather than geographical terms; they apply not only to Europe and North America but also to South America, Asia, and Africa,” says John. “For instance, Surrealism was not just in France and Belgium but also in Mexico and Chile, Egypt and Japan. Being attuned to these realities gives us a more nuanced and complete sense of history and art history.”

John’s interest in looking beyond traditional narratives has also impacted his approach to curatorial practice. In *Greetings from L.A.: Artists and Publics, 1950–1980*, an exhibition held in 2011, John explored the midcentury emergence of diverse audiences and artists in Los Angeles. “I wanted to highlight the important contributions of under-recognized gallerists like Riko Mizuno and Jan Baum, who early on supported artists such as Chris Burden, Mike Kelley, and Betye Saar, and also draw attention to the presence of artists of color,” says John. The installation included items from Fred Eversley, Ed Boreal, and the Chicano art group, Los Four (Carlos Almaraz, Robert de la Rocha, Gilbert Luján, and Frank Romero), and also featured women artists who were critical to the feminist art movement, such as Suzanne Lacy and Barbara T. Smith.

John has brought the same mindset of inclusion to the GRI’s acquisitions. “I’m proud to have acquired the archives of Harmony Hammond, a pioneering lesbian artist who played an important role in advocating for other women, lesbian artists, and queer artists of color,” notes John, who also acquired the papers of Faith Wilding, a groundbreaking artist associated with the historic Womanhouse project. Acquisitions such as these can contain valuable primary source documents—sketchbooks and notebooks, manuscripts, photographs, rare ephemera, and correspondence—that reveal unwritten stories about how art becomes known, rejected or accepted, and collected.

For John, acquiring archives like these adds meaning to his work, providing him the ability to look at the body of materials surrounding an artist’s life and make discoveries that upend long-held interpretations of history. “Art historians often think in terms of artists and what artists are making. But the GRI and its collections allow us to think about the context in which art leaves the studio, makes its way out into the world, and finds an audience,” reflects John. “The more information we have that can support alternate histories or broader histories, the better. And I’m motivated to think this way about my work because of my experience with the internship program.”



*Shoe*, Harmony Hammond, 1978. The Getty Research Institute.

© HARMONY HAMMOND







## LANKA TATTERSALL

ASSISTANT CURATOR  
THE MUSEUM OF  
CONTEMPORARY ART,  
LOS ANGELES

GETTY INTERNSHIP  
THE MUSEUM OF  
CONTEMPORARY ART, 1997

Perhaps it was inevitable that one day the time would come for **LANKA TATTERSALL** to return to Los Angeles. After all, she grew up within walking distance of the Los Angeles County Museum of Art (LACMA). In her free time as a teenager, when not at a museum, Lanka could often be found scouring vintage clothing stores and record shops on Melrose Avenue or reading books at Insomnia Cafe. So when she was offered a curatorial position at the Museum of Contemporary Art, Los Angeles (MOCA), after spending several years at the Museum of Modern Art in New York City, Lanka was strongly drawn back to the place where she first fell in love with art. And that place wasn't just Los Angeles; it was also MOCA, where she had interned as part of the Multicultural Undergraduate Internship program in 1997.

"My internship was formative and important to developing my commitment to the curatorial field," recalls Lanka, who interned in what was then MOCA's Department of Experimental Programs, which explored possibilities for presenting new media, including video, film, and digital art. In fact, the internship was what first piqued her curiosity about performance-based art. "During my internship, MOCA staff were researching the landmark *Out of Actions* exhibition," says Lanka, who remembers peeking at research images for the show and "being totally captivated and curious." *Out of Actions: Between Performance and the Object, 1949–1979* was the first major museum exhibition to examine the relationship between visual and performance art in the post-WWII era. It ignited Lanka's ongoing interest in performance-based work, leading her to curate, organize, and collaborate on a variety of performance artworks over the years.

**"I ENCOURAGE INTERNS TO KEEP A LONG VIEW OF ART HISTORY IN SIGHT—HISTORY MATTERS AND ARTISTS DON'T MAKE WORKS IN VACUUMS. LOOKING AT ART IS A SLOW PROCESS, FILLED WITH AMBIGUITIES; IT'S BETTER TO PRESERVE AN AMBIGUITY THAN LEAP TO A CERTAINTY."**

**—LANKA TATTERSALL**



When she wasn't sneaking glances at upcoming exhibition materials, Lanka worked on internship projects given to her by Julie Lazar, her supervisor who would also become an invaluable mentor. At the time, Julie was working to bring a group of Cuban artists to the Gwangju Biennale in South Korea. "The proposition alone," notes Lanka, "that a United States-based curator could work to send artists from a 'forbidden' country to an exhibition in East Asia, was eye-opening and mind-blowing to me. It showed me that exhibitions had the power to reach around the globe and bring works from disparate places into conversation with each other."

When Lanka was offered the chance to write the wall labels for the Cuban artists, she jumped at the opportunity: "It was a huge confidence builder to write didactics. The experience made concrete for me the importance of the interpretative and scholarly aspects of curatorial work. Plus, having daily access to MOCA's art library was crucial. I was a kid in a candy store!"

For Lanka, the internship confirmed that she was on the right path regarding her education and future career goals. After completing undergraduate studies in art history, Lanka received her master's degree in modern art and curatorial studies from Columbia University. Today, she's writing a dissertation on German artist Sigmar Polke as part of earning her doctorate from Harvard University.

There have been several times in Lanka's life where she feels like her story has come full circle. Returning to Los Angeles was one and returning to MOCA was another. But she also re-experienced a powerful artwork recently that first affected her during her internship. As an intern, Lanka would look at *Self Portrait* by Cathy Opie, a striking photograph depicting the artist's self-inflicted incisions on her back that resemble a childlike family portrait. The work was recently brought back on view at MOCA. "That photograph was instrumental in expanding how I thought about what the function of the museum could be, who the audience for art is, and how important an artist's fearless reflection of her community and society could be for creating spaces in which to imagine alternative futures," says Lanka. "It was really moving to spend time with it nearly twenty years later, as I continue to work on making museums places where a multiplicity of voices, opinions, and experiences can be expressed."

Having completed a Getty internship, pursued three art history degrees, and worked at two major art institutions on opposite coasts—all while experiencing art's transforming effect on her life over time—Lanka's advice that she shares with new classes of Getty interns is not surprising. "I encourage interns to keep a long view of art history in sight—history matters and artists don't make works in vacuums. Looking at art is a slow process, filled with ambiguities; it's better to preserve an ambiguity than leap to a certainty. Read about and look at as much art as you can, the learning is in the journey."



Lanka Tattersall reading *An Octopus* by Marianne Moore at a poetry event on February 27, 2015 at the Metropolitan Museum of Art, NY.

PHOTO LAURA JIMÉNEZ GALVIS.





EDGAR GARCIA

ARTS & CULTURE DEPUTY  
FOR LOS ANGELES MAYOR  
ERIC GARCETTI

CITY OF LOS ANGELES

GETTY INTERNSHIP  
LOS ANGELES  
CONSERVANCY, 1999

For **EDGAR GARCIA**, spending his childhood in Los Angeles meant being a witness to the growing pains of a major metropolitan city. Despite his front-row seat to the civil unrest of 1992, the aftermath of the Northridge earthquake of 1994, and gang violence in his community, Edgar loved Los Angeles and spending time at the Central Library, the Music Center, and Olvera Street. So when he earned the chance to study at Yale University, Edgar’s move to the East Coast felt bittersweet. In 1997, at the same time that he was attending school in New England, the Getty Center opened its new Brentwood campus. Edgar had been following this news and immediately felt a pull to return and become part of the Getty’s early classes of summer interns.

“A lot fell into place when I pursued my Getty internship with the Los Angeles Conservancy,” says Edgar, who helped the preservation education and advocacy organization develop a historic architecture tour of his childhood neighborhood, Lincoln Heights. He also helped with the Conservancy’s *Last Remaining Seats* film series at the iconic Los Angeles Theater movie palace in Downtown Los Angeles. When his parents visited him onsite during one of the events and saw the theater’s ornate décor and baroque-style lobby, Edgar felt like they finally understood his passion for architecture, conservation, and the arts.

According to Edgar, “The internship was the single defining experience that shifted my career trajectory toward arts management and cultural policy. Prior to that moment, an arts career had never seemed viable only because in my very Mexican upbringing, being a professional meant being a doctor, lawyer, or engineer—because those jobs came with titles!” As Edgar met dedicated, smart, and thoughtful scholars and administrators at the L.A. Conservancy and other organizations across the city, he witnessed firsthand the professionalism of the cultural field: “I finally felt at home and had found my career tribe.”

“THE INTERNSHIP WAS THE SINGLE DEFINING EXPERIENCE THAT  
SHIFTED MY CAREER TRAJECTORY TOWARD ARTS MANAGEMENT  
AND CULTURAL POLICY.”

—EDGAR GARCIA



What he never expected was that his L.A. Conservancy supervisor would one day be his boss. After graduating with a master's degree in urban planning, Edgar reconnected with his former supervisor who encouraged him to apply for a position, leading him to become the city's first preservation planner at the newly created Office of Historic Resources. There, Edgar was responsible for reviewing and approving all proposed changes to the city's designated historic and cultural heritage.

That position led Edgar to where he is today, serving as arts and culture deputy for Los Angeles Mayor Eric Garcetti and working closely with the Mayor's Office of Film & Television Production and the city's culturally oriented agencies—specifically the Los Angeles Public Library, the Department of Cultural Affairs, and El Pueblo de Los Angeles Historical Monument. “Owing to the mayor's citywide purview and his administration's vast responsibilities, my current position has afforded me a unique vantage point of Los Angeles's cultural sector. It has challenged me to continually ask of our programs and of others: how can we better provide cultural services, experiences, and even simple moments where our residents and visitors feel a greater connectivity to Los Angeles and to each other?” To meet these goals, Edgar works directly with various civic department heads while also pursuing partnerships and collaborations with institutions throughout the city's vast cultural landscape, including the Getty.



“It's a testament to the Getty's investments in the cultural infrastructure of Los Angeles that I'm always crossing paths with its projects or programming,” says Edgar. As part of his government career, Edgar has worked with the Getty Conservation Institute on SurveyLA, the citywide historic survey, and the related online project, HistoricPlacesLA. He's also supervised interns and led a collaboration with the Getty Research Institute to install a photography exhibit of Los Angeles landmarks, drawn from the Julius Shulman archive, in a historic corridor of the Mayor's Office. “The Getty is so much a part of this city's cultural DNA, and its resources and programs have allowed me to give back to my hometown in countless ways, in ways that I hope will enrich the future generations of Angelenos.”

When reflecting on whether a multicultural internship program is as relevant today as it was when he participated in 1999, Edgar notes the importance of public-private partnerships to reflect the diversity of a city as large and dynamic as Los Angeles. He believes that programs like the Foundation's internships, which promote the advancement of underrepresented groups, are still vitally needed. “I can't deny that even to this day, there are moments in the arts field that I'm the only Latino in the room, or even the only person of color. But for now the important thing is that I *am* in the room and speaking for my communities, and that's a testament to the success of the Multicultural Undergraduate Internship program.”

Edgar Garcia facilitates a roundtable discussion with interns at the Arts Summit of 2017.



DUKE DANG

GENERAL MANAGER,  
WORKS & PROCESS

SOLOMON R.  
GUGGENHEIM MUSEUM

GETTY INTERNSHIP  
THE GETTY MUSEUM, 2002

As an art history major in college, **DUKE DANG** always thought that he would become a museum curator. But when he found himself pursuing opportunities in the performing arts, he quickly discovered that he also cared deeply about theater, dance, drama, and music. It was his internship of 2002 in the Public Programs department of the Getty Museum, however, that confirmed what he had hoped was possible—a career pathway that combined both museums and live performance.

“The internship gave me firsthand experience in running a performing arts program within a museum setting,” says Duke, who spent his summer organizing concert events at the Getty Center. “At the time, the Getty was one of a handful of museums incorporating performing arts into its programming, so I feel lucky to have had such a rare opportunity.”

One thing Duke has in common with many other Getty intern alumni is that he attributes much of the internship’s impact on his life to the strong mentee/mentor relationship he formed with his supervisor. “My supervisor, Laurel Kishi, who is now head of public programs at the Getty Museum, encouraged me to dive right into projects and trusted me to get the job done. Over the years, she has gone from being a mentor to a professional colleague and friend,” reflects Duke. “We still meet up when I come to Los Angeles, and sometimes our conversations even end up inspiring the next round of programming at our respective institutions.”

An important lesson that Duke took away from his internship was that performing arts jobs aren’t the typical nine-to-five. “My hours could be longer or shorter, depending on the day, and I would often work weekends or evenings.” This also meant that he wouldn’t necessarily be sitting in front of a computer. When organizing a Tongan music performance for the

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—DUKE DANG





Getty's *Sounds of L.A.* concert series, which featured master musicians of different ethnic and cultural backgrounds, Duke built relationships with Tongan community leaders. "I even attended a Tongan choir performance at a Tongan church," he recalls. "I realized that I could thrive in this problem-solving environment and loved getting out into the community to meet real people and artists."

While Duke valued his deep-dive into the performing arts, he also appreciated learning about the array of jobs a museum offers. Every week, he and other onsite Getty interns would visit different departments, including at the research and conservation institutes, to hear from experts in the field. "These conversations were eye-opening regarding the breadth of what happens at a museum. I was able to understand the roles and capacities of different departments and bring that knowledge to future jobs."

Duke also enjoyed networking with interns who were based at museums and galleries around Los Angeles. "Every month, we would take trips into Los Angeles and visit places where other interns were working. I had already undergone a microlevel investigation into what happens at the Getty, but these events offered me a macrovision of the cultural landscape of the county."

When Duke graduated from college, he pursued a master's degree in performing arts administration at New York University. Today, he is general manager of Works & Process, the performing arts program at the Solomon R. Guggenheim Museum in New York City. As Works & Process's program head for the past ten years and program associate for the previous four, Duke has helped the initiative earn national acclaim for its innovative approach to the performing arts. Each year, Works & Process commissions and champions new works and ensures that the public has unprecedented access to some of the world's leading creators and performers. The job, with its marriage of the museum world and the performing arts, is the perfect fit for Duke. "If I hadn't interned in public programs at the Getty," he reflects, "I doubt the Guggenheim would have considered me the best candidate for this position. The internship truly opened doors."

ABOVE LEFT: In January 2003, Tongan singers and dancers perform *With Heaven's Grace: Folk and Spiritual Music from Tonga*, one of the programs that Duke Dang worked on as part of his internship.

BELOW LEFT: Works & Process Rotunda Project: *Michelle Dorrance with Nicholas Van Young*, February 16, 2017, Solomon R. Guggenheim Museum Rotunda. PHOTO: MATTHEW MURPHY







Betty Avila pictured in front of a portion of *Una Trenza* (2012) painted by Ricardo Estrada, one of fifteen artists who contributed to this mural on the exterior of Self Help Graphics's building in the Boyle Heights area of Los Angeles.

## BETTY AVILA

ASSOCIATE DIRECTOR

SELF HELP GRAPHICS & ART,  
LOS ANGELES

GETTY INTERNSHIP  
THE GETTY RESEARCH  
INSTITUTE, 2007

For **BETTY AVILA**, the “first gift” of her internship came during the application process. She had been working on her essay in her college dorm room when she was struck by a powerful childhood memory: riding the bus to school and seeing the same brightly colored mural day after day on the side of a building. The mural, located at Broadway and Daly in Lincoln Heights, depicted hundreds of years of Chicano history—from pre-Columbian society and Spanish colonialism to Mexican independence, the Mexican Revolution, and the contemporary Chicano family. Betty had

connected with these scenes as a Mexican-American girl growing up in a working-class neighborhood, but it wasn't until that day, as a junior in college, that she first researched the mural. She found out it was titled *Chicano Time Trip*, painted in 1977 by East Los Streetscapers artists Wayne Healy and David Botello. According to Betty, “It opened up this whole world of Chicano art and the Chicano movement, which was brand new to me.”

That summer, Betty interned at the Getty Research Institute (GRI) and learned that, similar to her own experience, she could “open up worlds” for others by inviting them to engage with art. Her job was to encourage “nontraditional audiences” to visit the GRI exhibition gallery. According to Betty, “At the time, nontraditional meant communities that looked like me: not white, varying degrees of education, working class.” Among the people she brought in were day laborers from Pomona, a house cleaning collective based in Pasadena, and an assembly of workers from Los Angeles's garment district. Seeing these audiences in the galleries convinced her of her calling. “I was bringing folks to a space where they would never have seen themselves, a space they didn't even know existed. I realized that I had to spend the rest of my life connecting people to these transformative experiences. I call that the ‘second gift’ of the internship.”

**“A MENTOR ONCE TOLD ME, ‘AS YOU PUSH YOUR WAY UP IN YOUR CAREER, PULL UP SOMEONE ELSE BEHIND YOU, AND THEY’LL PULL SOMEONE UP BEHIND THEM.’”**

**—BETTY AVILA**



After her internship, Betty stayed on as part-time staff at the GRI to continue her work bringing diverse audiences to the galleries. Following graduation, she was awarded a Fulbright Scholarship to teach English in South Korea. But at the end of her time abroad, Betty felt the urge to return to the art world. “I didn’t want to lose the arts connection,” recalls Betty, who came back to the United States and eventually landed a full-time performing arts position at the Levitt Pavilion in MacArthur Park. At the same time, she pursued a master’s degree in arts management at Claremont Graduate University.

In 2015, Betty was hired as associate director of Self Help Graphics & Art, a community arts center founded in the heart of East Los Angeles. Well-loved for its musical performances and Day of the Dead festivities, Self Help is most known for giving exposure to emerging artists and for using art as an instrument of social change, particularly to raise awareness of Chicano, or Mexican-American, heritage and culture. “Self Help has always been a mecca for the intersection of art and social justice,” reflects Betty. “It’s a community building space, an art production space, and it is where artists from our community can tell their stories.” For Betty, it’s a dream come true to be leading an institution with a nearly fifty-year legacy of giving voice to people traditionally underrepresented in the arts.



As keynote speaker in 2017 for the Getty Foundation Arts Summit, which provides Getty Multicultural Undergraduate Interns an in-depth look at career opportunities in the arts, Betty encouraged the young attendees to find organizations and mentors that have a track record of encouraging diversity. “A mentor once told me, ‘As you push your way up in your career, pull up someone else behind you, and they’ll pull someone up behind them.’ That concept of being a part of a pipeline, where someone’s fighting or advocating for you, and you in turn are advocating for others . . . that’s so powerful.”

For Betty, helping others experience art and find their place in the arts has been a part of her career path ever since the first day of her internship. When asked why she cares so much about providing these transformative encounters, Betty responds, “Art is a haven, it’s the messenger, it’s the educational tool. Art is such a crucial aspect of living a healthy life. To me, art is life.”

LEFT: Betty Avila provides the keynote speech at the Arts Summit of 2017.

ABOVE: Betty Avila gives a tour of *Recuerdos*, the Día de los Muertos exhibition of 2016 at Self Help Graphics & Art.





## HANNA GIRMA

ASSISTANT CURATOR  
THE MISTAKE ROOM,  
LOS ANGELES

### GETTY INTERNSHIP

THE GETTY MUSEUM, 2014  
THE HAMMER MUSEUM, 2015  
THE MISTAKE ROOM, 2016

Growing up, **HANNA GIRMA** was a self-described “museum nerd.” As a kid she’d drag her mom around museums, sharing details about the artworks she’d studied in school and analyzing the paintings on display. Museums were a place of inspiration and excitement. But still, something seemed off, something that Hanna had a hard time putting her finger on until she was older. “Looking back, I always loved museums, but I never really saw anyone that looked like me.”

This awareness of the need for greater representation in museums, not only of artists of color but of artworks that depict people of color, kick-started Hanna’s interest in the arts as a career field. Her Multicultural Undergraduate Internships helped her define this professional trajectory.

Hanna spent every summer from 2014 to 2016 interning at different locations. “The program offers you so many institutions throughout Southern California to choose from,” says Hanna. “I would apply to a large range of organizations and be so excited to meet with them to see what they were all about. I’m a good example of how this program really introduces you to a variety of career paths.”

For Hanna, a key aspect that made her internships possible was that they were paid. As a UCLA student who wanted to spend the summer interning in Los Angeles instead of going home to Oakland, California, she had to find a way to make rent. “Paid internships in the arts are really limited and organizations often justify not providing compensation because of the access they provide to the field. The Getty is different, and that’s why I always champion this program.”

“THE PROGRAM OFFERS YOU SO MANY INSTITUTIONS THROUGHOUT SOUTHERN CALIFORNIA TO CHOOSE FROM. I WOULD APPLY TO A LARGE RANGE OF ORGANIZATIONS AND BE SO EXCITED TO MEET WITH THEM TO SEE WHAT THEY WERE ALL ABOUT. I’M A GOOD EXAMPLE OF HOW THIS PROGRAM REALLY INTRODUCES YOU TO A VARIETY OF CAREER PATHS.”

—HANNA GIRMA





Hanna's first internship at the Getty Museum's Department of Decorative Arts and Sculpture Conservation offered her insights into the tactile side of working in museums. "It was an amazing experience to work in conservation because I love working with objects," says Hanna. "Also, pretty much everyone in the department asked me what career path I was interested in and encouraged me to speak to other people around the museum. Right after the internship, I studied abroad in Paris and my Getty colleagues hooked me up to visit the conservation labs of the C2RMF (Centre de recherché et de restauration des musées de France) at the Louvre!"

The following summer, Hanna interned for both the Curatorial and Academic Programs departments at the Hammer Museum. As curatorial intern, she focused on an image rights and reproductions project, and as academic programs intern, Hanna conceptualized self-guided activities for museum visitors. "The crossover between the two internships was really interesting because academic programs made a tremendous effort to create meaningful experiences for visitors, and curatorial did the same in designing and presenting exhibitions."

In 2016 Hanna interned at the Mistake Room, a nonprofit exhibition space in Downtown Los Angeles featuring international contemporary art primarily from regions outside of Western Europe and the United States. She quickly started learning from the organization's leaders, Cesar Garcia and Kris Kuramitsu. "Seeing Kris and Cesar, two brilliant curators of color, create such a unique and successful small space has inspired me and showed me that I can do the same."

ABOVE LEFT: Hanna Girma uses a spectrophotometer to assess the colors of a carpet during her Getty Museum internship.

ABOVE RIGHT: Hanna Girma at the Mistake Room.

Today, Hanna works as the Mistake Room's assistant curator, having been hired on after her internship. Being a curator has given Hanna the opportunity she's been looking for, ever since her youth, to impact the way people of color are featured in the arts. "I'm drawn to curatorial work because I want to fight for people that look like me, my friends, and my family to be shown in museums. I want them to be included in the same canon as everyone else. I want museums to stay free and open and foster important conversations as well as create ambitious, interesting shows that get people talking and thinking in new ways."

Already, Hanna is delivering on her goals. She recently curated the Mistake Room's exhibition *Analog Currency*, which examined, among other concepts, the impact of the digital revolution on historically marginalized or disenfranchised peoples. To bring the show to life, Hanna assembled a host of intergenerational, multicultural, and international artists, offering them an active platform to explore ideas.

Looking back on her journey—having been involved with museums since the age of sixteen—Hanna sometimes wonders if there are other, more influential ways of working toward social justice. But ultimately, when she thinks about the power of art to transform people, Hanna realizes she's in the right place. "The arts, from an intellectual position, have the power to shift the public's perception about any number of things. People look to the arts for inspiration and to see themselves represented. This field is important, so I plan on being here a long time."

ABOVE RIGHT: Hanna Girma introduces the public program *Ana Mendieta: Film Works*, which she organized as part of the exhibition *Analog Currency*. PHOTO: THE MISTAKE ROOM

INTERNSHIP HOST ORGANIZATIONS

18th Street Arts Center  
A+D Architecture and Design Museum  
Able ARTS Work  
    (formerly Arts and Services for Disabled)  
The African Marketplace  
Afro-American Film Institute  
American Museum of Ceramic Art  
Angels Gate Cultural Center  
Antelope Valley Indian Museum  
Aquarium of the Pacific  
Arcadia Historical Society  
Armory Center for the Arts  
Arroyo Arts Collective  
ARTScorpsLA  
ArtworxLA (formerly The HeART Project)  
Art Center College of Design  
Art Resources Transfer  
Art Share Los Angeles  
Arts Resources and Technical Services  
Autry Museum of the American West  
Black Photographers of California  
The Banning Museum  
The Broad  
Cabrillo Marine Aquarium  
Cal Poly Pomona Downtown Center  
California African American Museum  
California Department of Parks  
    and Recreation (multiple sites)  
California Institute of the Arts  
California Science Center  
Catalina Island Museum  
Center for Land Use Interpretation  
Center for the Arts Eagle Rock  
Center for the Study of Political Graphics  
Central American Resource Center  
Chinese American Museum  
City of Arcadia  
City of Beverly Hills  
City of Culver City  
City of Industry  
City of Los Angeles  
    (multiple departments and sites)  
City of Manhattan Beach  
City of Norwalk  
City of Pasadena  
City of Pico Rivera  
City of Santa Monica  
City of Torrance  
Claremont Museum of Art  
Clockshop  
Community Arts Partnership (CAP at CalArts)  
Community Redevelopment Agency  
    of the City of Los Angeles  
Corita Art Center  
    (Immaculate Heart Community)  
Craft and Folk Art Museum  
Craft in America  
Cultural Heritage Foundation  
Curatorial Assistance Traveling Exhibitions  
dA Gallery  
Department of Cultural Affairs,  
    City of Los Angeles  
Descanso Gardens  
Downey Museum of Art  
East of Borneo

El Pueblo de Los Angeles  
    Historical Monument  
ESMoA (El Segundo Museum of Art)  
FIDM Museum and Library  
FilAm ARTS  
    (Association for the Advancement of  
    Filipino American Arts & Culture)  
Filmforum  
First Street Gallery Art Center  
    (Tierra del Sol Foundation)  
Foundation for Advanced Critical Studies  
Fowler Museum at UCLA  
Frederick R. Weisman Museum of Art at  
    Pepperdine University  
Friends of the LA River  
Gallery at REDCAT  
    (Roy and Edna Disney/CalArts Theater)  
Hammer Museum  
Harbor Department, City of Los Angeles  
Highways Performance Space  
Historical Society of Long Beach  
The Hollyhock House  
The Huntington Library, Art Collections,  
    and Botanical Gardens  
Inner-City Arts  
The Institute of Contemporary Art,  
    Los Angeles (formerly the Santa Monica  
    Museum of Art)  
Institute of Cultural Inquiry  
iotaCenter  
Italian American Museum of Los Angeles  
    (formerly Historic Italian Hall)  
J. Paul Getty Trust  
Japanese American Cultural and  
    Community Center  
Japanese American National Museum  
Junior Art Center  
Kidspace Children's Museum  
Korean American Museum  
LA Freewaves  
LA Plaza de Cultura y Artes  
Latino Museum of History, Art, and Culture  
LAXART  
Light Bringer Project  
Long Beach Museum of Art  
Los Angeles Arboretum  
Los Angeles Art Association  
Los Angeles Center for Photographic Studies  
Los Angeles Conservancy  
Los Angeles Contemporary Exhibitions  
Los Angeles County Metropolitan  
    Transportation Authority  
Los Angeles County Museum of Art  
Los Angeles Festival  
Los Angeles Maritime Museum  
Los Angeles Municipal Art Gallery  
Los Angeles Museum of the Holocaust  
Los Angeles Philharmonic  
Los Angeles Public Library  
Luckman Gallery, CSU Los Angeles  
Machine Project  
MAK Center for Art and Architecture  
Mexican Cultural Institute of Los Angeles  
Millard Sheets Gallery  
The Mistake Room  
Museum of African American Art

SUMMERS 1993 THROUGH 2017

Museum of Contemporary Art, Los Angeles  
Museum of Jurassic Technology  
Museum of Latin American Art  
Museum of Neon Art  
Museum of Television and Radio  
Natural History Museum of Los Angeles County  
    (including at the George C. Page Museum  
    and the William S. Hart Museum)  
Occidental College  
Office of Historic Resources of the  
    City of Los Angeles  
Otis College of Art and Design  
Out on the Screen  
Palos Verdes Community Arts Association  
Pasadena Heritage  
Pasadena Historical Society  
Pasadena Museum of California Art  
Petersen Automotive Museum  
Pharmaka  
Pio Pico State Historic Park, California  
    Department of Parks and Recreation  
Pitzer College Art Galleries  
Plaza de la Raza  
Pomona College Museum of Art  
P.S. Arts  
Public Corporation for the Arts  
    of the City of Long Beach  
Rancho Los Alamitos Historic Ranch  
    and Gardens  
Rancho Los Cerritos Historic Site  
Rancho Santa Ana Botanic Garden  
Ruth Chandler Williamson Gallery  
    at Scripps College  
Ryman Arts  
St. Elmo Village  
Santa Cecilia Arts & Learning Center  
Santa Monica Mountains National  
    Recreation Area  
Self Help Graphics & Arts  
Side Street Projects  
Simon Wiesenthal Center/  
    Museum of Tolerance  
Skirball Cultural Center  
Social and Public Art Resource Center  
    (SPARC)  
Society for the Preservation of Drum Barracks  
South Bay Contemporary SoLA  
Southern California Library for  
    Social Studies and Research  
Southwest Museum of the American Indian  
UCLA Chicano Studies Research Center  
University Art Museum, CSU Long Beach  
USC Fisher Museum of Art  
USC Pacific Asia Museum  
Velaslavasay Panorama  
Venice Arts  
Vincent Price Art Museum  
Virginia Robinson Gardens  
Visual Communications  
Watts Labor Community Action Committee  
Watts Towers Arts Center  
Wende Museum  
Will Rogers State Historic Park, California  
    Department of Parks and Recreation  
William Grant Still Arts Center





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