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## **1. Folkways Digital Collections and IT Internship**

**Museum/Office:** [Smithsonian Folkways Recordings](#)

**Mentor(s):** Toby Dodds, Director of Web and IT

**Focus area(s):** Digital Culture, Collections Management

### **PROJECT OVERVIEW**

The Smithsonian Folkways collection of sound recordings is a historic catalog of sound with recordings dating back to the 1930s. The Unit is tasked with preserving and disseminating these records through digitization efforts and distribution of the recordings via website as well as the major digital music services like Apple Music, Spotify, etc. Smithsonian Folkways Recordings is in the midst of a multiyear effort to review, correct, and enhance the descriptive metadata related to these recordings of which there are currently over 70 thousand. The work is enriching as the collection is fascinating, inspiring, and encyclopedic in nature. Within the collection is a vast treasure trove of Tejano and Latin music.

### **LEARNING OUTCOMES**

The Smithsonian Folkways Digital Collections & IT Production Intern will work with the Smithsonian Folkways' Director of Web & IT to learn about the day-to-day operations related to the management of our digital collections. These duties will primarily require research in our collection, entering metadata, and contributing written content to our web site. Interns will gain hands on experience working in the realm of library science and music industry content production.

Students interested in the fields of anthropology, ethnomusicology, American studies, history, and folklore will enjoy spending time with our collection and will be exposed to many unique topics and ideas. Skills gained in the areas of digital collections and IT production are invaluable to future scholars, writers, educators, archivists, and music industry professionals as they embark on their careers.

### **QUALIFICATIONS**

The ideal intern is technological savvy, knowledgeable about music, interested in our catalog, and looking to gain experience working with digital collections and music industry metadata creation.

### **SUPPLEMENTAL MATERIALS**

Suggested: writing sample which demonstrates interest in areas described above.

## **2. Cataloging and Image Collections Management Internship**

**Museum/Office:** [National Museum of American History](#)

**Mentor(s):** Shannon Perich, Curator of Photography

**Focus area(s):** Digital Culture, Collections Management

### **PROJECT OVERVIEW**

Working closely with the curator, as well as working independently, the intern will work on building, improving, and honing database records, as well as learning about scanning and photographing photographs, albums, apparatus, and other photographic objects. Tuesdays will be an independent workday.

Particular subject area possibilities (dependent on project timing and intern skill sets) are women photographers, lowriding, and/or taboos and photography. Intern might write object/subject descriptions for museum database descriptions, research historical and/or contemporary topics/photographers, contribute to ongoing research, prepare texts and images for Learning Lab collections, and opportunities to participate in various curatorial activities such as exhibition updates, objects out of storage, assist with conference-related tours.

Possible outcomes include updating, completing, and/or originating Photographic History Collection [Learning Lab collections](#); writing web descriptions; or making collections visible on the National Museum of American History [collections page](#). Depending on research and writing, possibly contribute to future collecting plan related to taboos and photography.

### **LEARNING OUTCOMES**

After 11 weeks, the intern will gain experience in the following areas:

- The basics of cataloging photographs in a museum database
- Organizing information for databases and public access
- Learn about scanning and photography
- The history of photography
- Museum cataloging processes
- Writing for the public/general audiences
- Broaden understanding of roles and responsibilities for curators and collections management

### **QUALIFICATIONS**

Intern will have some experience with a database, and some experience with scanning or photography. Background in visual culture or art history, or other experience with close looking and description writing of visual materials, is preferred. Intern should be comfortable writing and receiving edits, following detailed directions, learning new technology, and working in collaboration and independently.

### **SUPPLEMENTAL MATERIALS**

Suggested: Examples of relevant technological experience or descriptive writing sample.

### **3. 1000 Watch Project**

**Museum/Office:** [National Museum of American History](#)

**Mentor(s):** Kelsey Wiggins, Museum Specialist, and Dawn Wallace, Conservator

**Focus area(s):** Museum Conservation, Collections Management

#### **PROJECT OVERVIEW**

The 1000 watch project was an installation put together by Moskow Linn Architects to tell the personal stories of old discarded wristwatches. This internship project will focus on those watches and is a collaboration between the Division of Work and Industry, Collections Management, and Preservation Services at the National Museum of American History (NMAH). The project entails deinstalling 1000 watches from a large plywood mount and then conserving, cataloging, labelling, and rehousing each one.

Conservation skills and processes will be instructed by one of our objects conservators at NMAH with the goal for that portion being the delicate removal of batteries from each watch. Following the successful conservation of each watch, the intern/s will catalog, label, stabilize, and rehouse the watches while learning the internal collections management system for NMAH and best practices in collections management. The end goal of this project is to successfully reconcile each of the 1000 watches to ensure they conform to collections management practices and that they will be accessible for future research. If the above work is completed in advance of the time-period allotted to the intern/s, further work on the project can include digitization of the collection.

#### **LEARNING OUTCOMES**

Learning outcomes will entail understanding best practices in collections management including understanding collections databases, cataloging, labelling, handling, and rehousing fragile collections. Further learning outcomes will be the understanding of conservation procedures and best practices as they apply to small and delicate collections.

#### **QUALIFICATIONS**

Students should have completed at least two years of course work in their area of focus at their university.

#### **SUPPLEMENTAL MATERIALS**

Suggested: Writing sample which demonstrates interest in the areas outlined above.

#### **4. The Universe of OSGEMEOS: Digital Education Asset Creation**

**Museum/Office:** [Hirshhorn Museum and Sculpture Garden](#)

**Mentor(s):** Tiffany McGettigan, Head of Education, and Kate Gibbs, Director of Communications

**Focus area(s):** Museum Education/Interpretation, Digital Culture

#### **PROJECT OVERVIEW**

Building on the success of our 2022 LMSP Internship on Teen Engagement for OSGEMEOS, this internship aims to leverage work in progress for print and in-gallery OSGEMEOS resources and translate them into dynamic digital and online content with greater national reach. The intern will work closely with the Education and Communication teams to gain hands-on experience with the Museum's public service mission, broad audiences (including teens and teachers), programs, and communications.

The intern will also look closely at tri-lingual (English, Spanish, Portuguese) educational resources developed for OSGEMEOS (printed Black Book activity guide, [Hi mobile guide](#) content, workshop clips and content, Learning Labs) and public-facing press materials and social media promotions to identify opportunities for adapting these resources into digital and online content. The intern will also have direct access to the OSGEMEOS curator, Marina Isgro, who previously served as an LMSP mentor. This work will amplify the Hirshhorn's mission as the National Museum of Modern and Contemporary Art to engage the public in experiencing the art, artists and ideas of our times. The 2023 LMSP internship supports the mission in the organization and distribution of materials designed to prompt important conversations about art and the everyday.

#### **LEARNING OUTCOMES**

- Gain a deep understanding of the Hirshhorn Museum's public service mission through daily interactions and work opportunities with the Education and Communication teams, as well as other departments (i.e. Curatorial, on occasion);
- Gain hands-on experience interacting with target audiences for education, particularly youth and teens;
- Develop a project plan for implementing digital engagement aligned to OSGEMEOS education resources, with the goal of expanding access;
- Identify and expand the Museum's public-facing voice and applying it to online/digital resources;
- Work with the Communications team and Webmaster to implement dynamic original content for OSGEMEOS online and in other digital formats

#### **QUALIFICATIONS**

Collaboration/ Ability to Work on a team; Creativity and ability to think outside the box; Flexibility/ Adaptability for a fast-paced work environment; Ability to take direction, ask questions, and follow-through; Willingness to Learn and take constructive feedback; Strong Written Communication Ability; Familiarity with Digital Publishing Platforms (i.e. Wordpress, IG, FB)

#### **SUPPLEMENTAL MATERIALS**

Suggested: Academic Writing Sample(s); Writing Sample(s) for a Youth or Public Audience (i.e. blog post, social media post, lesson plan); Artist and Design Portfolio welcome, but not required.

## **5. Video Development & Production Internship**

**Museum/Office:** [National Gallery of Art](#)

**Mentor(s):** Timothy Scott Keiner, Head of Production, and Sarah Turner, Development Coordinator

**Focus area(s):** Digital Culture, Museum Education/Interpretation

### **PROJECT OVERVIEW**

The National Gallery of Art (NGA) serves as a center of visual art, education, and culture. Our collection of more than 150,000 paintings, sculpture, decorative arts, photographs, prints, and drawings spans the history of Western art and showcases some of the triumphs of human creativity. Across 363 days a year, the National Gallery offers a full spectrum of special exhibitions and public programs free of charge.

NGA's production studio team works to deliver amazing video content, growing, engaging and retaining a diverse, national audience using compelling video across all channels (website, YT, socials, in-gallery). The intern will embed with the production studio team and learn about the work that goes into producing digital video for a cultural institution. They will join development meetings to learn how ideas are conceived, join productions to learn hands-on digital video production skills, join research projects to produce new ideas for videos and/or research reports on artists, art works, or other art history and art studio research. The intern will have an opportunity to learn about image and artwork rights clearances, a crucial competency for art museum and digital culture professionals.

### **LEARNING OUTCOMES**

During the 11 weeks, the intern will:

- Learn how digital video is used to further the National Gallery of Art's mission to reflect and attract the nation.
- Engage in hosting a national conversation about art as well as in growing, engaging, and retaining a digital audience.
- Gain hands-on experience in content development, production, and post-production for digital channels and social media.

### **QUALIFICATIONS**

Interest in and basic knowledge about digital video production. Knowledge of YouTube and social media video platforms. An ideal candidate would already be engaged in producing digital media or graphic design.

### **SUPPLEMENTAL MATERIALS**

Suggested: Produced videos, scriptwriting, or graphic design samples.

## **6. American Latinx Storytelling for Folklife Magazine**

**Museum/Office:** Center for Folklife and Cultural Heritage

**Mentor(s):** Charlie Weber, Media Specialist

**Focus area(s):** Digital Culture

### **PROJECT OVERVIEW**

[Folklife Magazine](#) explores how culture shapes our lives. The magazine publishes stories about music, food, craft, language, celebrations, activism, and the individuals and communities who sustain these traditions, valuing the same multivocal approach to cultural understanding that the [Smithsonian Folklife Festival](#) and [Smithsonian Folkways Recordings](#) have used for decades.

LMSP interns will work with the editorial team and fellow interns to develop, research, and produce story ideas about the American Latinx experience for written features, photo essays, web comics, or short audio or video documentaries. They should come into the program with ideas from their own communities or personal research, but story ideas may be assigned as well. They will participate in the weekly Folklife Storytellers Workshop with interns around the country and the world to learn and share techniques of interviewing, creative nonfiction writing, and media production in a highly supportive atmosphere.

By the end of the program, the intern will have worked through multiple drafts and completed at least one story to be considered for publication, or more depending on time and resources. Bilingual publication is encouraged, if possible. Interns will learn about best practices in web accessibility, including writing alt text for images, transcribing audio, and captioning video. To complete the publication process, interns will help promote their own articles through social media and other outreach.

### **LEARNING OUTCOMES**

After 11 weeks, interns will:

- Gain an overarching understanding of multimedia storytelling and the digital publication process.
- Learn best practices in interviewing.
- Develop writing skills through workshoping with a peer group; give and receive criticism along with useful team-building skills.
- Learn about best practices in web accessibility, including writing alt text for images, transcribing audio, and captioning video.
- Tailor their work to an international audience interested in culture and build cultural and/or issue-based content into compelling narratives.
- Create written and/or visual stories that educate as well as intrigue and motivate.
- Incorporate the Smithsonian's philosophies and methods of cultural presentation.

### **QUALIFICATIONS**

Demonstrated ability to tell stories in their chosen mode of expression: writing, photography, illustration, audio, or video.



**SUPPLEMENTAL MATERIALS**

Writing samples, audio, video, photography, or illustration work, depending on the type of storytelling you are interested in pursuing. The magazine's focus is on creative nonfiction, but send whatever you are most proud of.

## **7. Exploring 3D Technologies in the Cultural Heritage Field**

**Museum/Office:** [Smithsonian Digitization Program Office](#)

**Mentor(s):** Meg Dattoria, Project Manager

**Focus area(s):** Digital Culture

### **PROJECT OVERVIEW**

The Digitization Program Office (DPO) aims to increase access to the Smithsonian's vast collections through the use of 3D digitization. The intern's work will support the programmatic goals of increasing the number of 3D digitized assets presented to the public, developing [open-source software tools](#) for processing and displaying 3D data, and engaging the public with the DPO's [online content](#). DPO staff are a nimble group that juggles multiple projects and initiatives at a time, so the specific tasks in this project can be adaptable to the intern's skills. Previous interns have learned and participated in 3D digitization of museum objects, created 3D animations for in-gallery exhibitions, investigated new AR and VR platforms for Smithsonian 3D content, and designed promotional products with QR codes to 3D models. The intern should be excited about new technologies, and mentors are willing to adapt the project deliverables to the expertise and interests of the intern. Outside of the project work, the intern will have the opportunity to learn various 3D capture techniques and shadow any active digitization projects during the internship. This project is ideal for a creative technology enthusiast.

### **LEARNING OUTCOMES**

During the 11 weeks, the intern will learn:

- How to interact with a small team experimenting with new technologies in cultural heritage.
- How to investigate, experiment, iterate, and present ideas.
- Various 3D equipment, software, and data standards being used to generate archival quality data for museum objects.

### **QUALIFICATIONS**

Competency to learn new technical software quickly, writing and speaking skills, organizational skills, ability to work independently, note-taking skills, experience with 3D data is preferred, an open mind and an innovative spirit!

### **SUPPLEMENTAL MATERIALS**

Supplemental material could include examples of digital creations including 3D renders, animations, graphic arts, blog posts, or other work showing an interest in technology and proficiency in digital creation software.

## **8. Smithsonian-Community Museum Partnership to Interpret Cuban and Caribbean Histories**

**Museum/Office:** [National Museum of Natural History](#)

**Mentor(s):** Paul Michael Taylor, Research Anthropologist, and Matthew Arnold, Program Manager, [Department of Anthropology](#)

**Focus area(s):** Museum Education/Interpretation, Exhibition Design, Digital Culture

### **PROJECT OVERVIEW**

This internship is hosted by the office of the Curator of Asian, European, and Middle Eastern Ethnology, within the Department of Anthropology at the National Museum of Natural History (NMNH). The curator, Paul Taylor, also serves as director of the museum's Asian Cultural History Program. As such, the office can provide quiet study space for successful teamwork and concentration on the internship project, while also offering participation in the program's many international activities. The office has a long history of international collaborations and joint projects with counterparts in other countries. Interns will be welcome to attend meetings, visits, receptions, etc. with various embassies and international partners around Washington.

Additionally, Taylor serves on general Smithsonian committees where interns might sit in, such as our Collections Advisory Committee meetings. Such activities can serve to introduce a larger context of museum activities but should not detract from sufficient concentration on completing the internship project itself.

This project derives from earlier partnerships; especially curatorial work with Spain and other European countries/cultures, and a longtime cooperation with the [San Carlos Institute](#). The internship follows up on two recent events:

1. Dr. Paul Michael Taylor found important documents on the 1898 Cuban incursion during the Spanish-American War, which he recently published (Florida Historical Quarterly 100(33):321-354, 2022).
2. The San Carlos Institute acquired several 8 ft x 4 ft panels to produce exhibition graphics on Cuban American History and wishes to work with the NMNH team converting the research publications and curatorial narratives into an exhibition format to be displayed at the Institute in Key West.

The intern will gain an overview of museum education and the exhibition process from start to finish. In addition, the office previously worked with the San Carlos Institute along with the [National Postal Museum](#) to produce [virtual exhibitions](#) (co-curated by Taylor and Peñalver) and now has the opportunity to convert those to a graphic panel format for the 8 ft x 4 ft panels.

### **LEARNING OUTCOMES**

Over the 11 weeks, the intern will:

- Learn how to translate scholarly research into exhibit text for general audiences
- Gain experience designing visually compelling graphic panels to include archival documents and images, objects labels, etc.

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- Explore the potential for virtual exhibitions drawn from this same Cuban History content, and possible new storylines from the program's data on the rich Pichs Collection at the San Carlos; already used for virtual exhibitions hosted by the Smithsonian's National Postal Museum
- Gain experience in curatorial research for both a research publication and an exhibition about Cuban and Cuban American history
- Learn how to collaborate as part of a research and curatorial team at NMNH working closely with the team at the San Carlos Institute

### **QUALIFICATIONS**

Careful, detailed ability to carry out research on Cuban and Cuban American history, seeking sources in archival documents and photographs. Spanish language ability is a plus but not required. Interest in historical accuracy and interpretation, as well as representing complex historical phenomena to general audiences.

### **SUPPLEMENTAL MATERIALS**

Suggested: Writing sample which demonstrates interest in areas described above.

### **9. The Role of Entomology in Art Conservation: A Good Symbiotic Relationship**

**Museum/Office:** [National Gallery of Art](#)

**Mentor(s):** Darryl Andre Forrest, Chief Entomologist, and Tasha Wilson, Staff Assistant of Entomology

**Focus area(s):** Museum Conservation, Collections Management

#### **PROJECT OVERVIEW**

Entomologists are experts in the study of insects and their relationship to humans, the environment, and other organisms. At the National Gallery of Art, the entomology team supports art-conservation efforts through preventive care. They know the science of preserving art – considering factors like light, temperature, and humidity; they're aware that wood-boring insects can tunnel through an art frame into the canvas, paper, or cloth; that paper-eating insects can devour volumes of rare books and parchments; and that certain beetles can destroy antique rugs and tapestries. They are the dedicated everyday heroes who protect our nation's treasured masterpieces from tiny creatures and are eager to mentor an intern from the Latino Museum Studies Program.

#### Phase I:

The intern will work with a team of National Gallery of Art professionals: The Entomologist, Art Service Specialists, Conservators, Registrars, Engineers, the Learning and Engagement Department, and Special Event Coordinators. They will learn how the art is inspected, handled, displayed, shipped, and stored. This is a rare opportunity to look behind-the-scenes at world-class art.

#### Phase II:

The intern will work with the Pest Prevention Team to learn about Integrated Pest Management concepts and get a holistic view of entomology in an art museum setting. The types of entomology they will learn at the National Gallery of Art include:

- Integrated Pest Management (IPM) concepts – Using IPM techniques and concept to provide pest prevention and conservation to protect the art, the staff & visitors, and the Gallery infrastructure.
- Museum Pests -learn what pests directly affect artwork and what IPM measures can be used
- Urban – basic pest prevention in food service facilities and nonpublic spaces
- Forensics - investigative entomology to determine how, when, and why a certain pest is present.
- Horticulture – Insects that effect plants
- Medical – Mosquitoes and other pests of medical importance that directly affect humans

The intern will learn all phases of museum pest prevention operations, and be directly involved with day-to-day gallery operations, including attending meetings, seminars, and briefings. The intern will give a weekly brief to the pest prevention team on what they have learned and provide improvement to the operations. We will emphasize soft skills, such as: public speaking/oral communication skills, teamwork, adaptability, and problem solving. The internship will also emphasize written communication and leadership skills through report writing and by delivering a final presentation to a panel which will constitute current members of the NGA pest management group (PMG) encompassing everything they have learned.

### **LEARNING OUTCOMES**

1. The intern will understand the day-to-day operations of a large metropolitan art gallery from art handling, inspection, conservation, and pest prevention.
2. Learn how to do proper art inspections looking for possible insect damage and interpretation of the inspection findings.
3. Learn about the role of public health sanitation inspections of food service facilities and nonpublic spaces.
4. Brainstorm and problem-solve challenging integrated pest management IPM issues that may arise at the gallery.
5. Write, edit, review, and present pest prevention reports to a diverse group of individuals.
6. Analyze, and interpret real time collected pest data.

### **QUALIFICATIONS**

Microsoft Office knowledge, comfortable working around insects, personable, and a strong work ethic.

### **SUPPLEMENTAL MATERIALS**

Suggested: Highlight biology coursework on resume

## **10. Behind-the-Scenes at NMAAHC: Introduction to Collections Care**

**Museum/Office:** [National Museum of African American History and Culture](#)

**Mentor(s):** Amber Tarnowski, Supervisory Collections Specialist, and Antje Neumann, Supervisory Conservator

**Focus area(s):** Museum Conservation; Collections Management

### **PROJECT OVERVIEW**

The National Museum of African American History and Culture (NMAAHC) opened on September 24, 2016, as the 19th museum of the Smithsonian Institution. NMAAHC is a very active collecting museum with more than 40,000 artifacts of social, cultural, political, military, technological and scientific developments related to the African American experience. Collections are made available to the public through exhibits, programs, and digital content.

NMAAHC Office of Curatorial Affairs, Collections Management (OCA/CM) is responsible for the stewardship of collections on display and in storage. The primary activities focus on making collections accessible through intellectual control and physical care. This internship primarily focuses on two areas, storage and conservation, but also includes exposure and experiences across the department with registration, cataloging, digitization, and exhibition support to provide the intern with a well-rounded 'behind-the-scenes' collections internship.

The interns will work alongside the collections staff focused on improving preservation storage of collections. Working alongside collections staff, interns will learn what to consider when choosing storage materials and fabricating storage solutions for objects. After learning the basic principles and skills of housing objects, the interns will fabricate custom storage solutions for objects of their choosing.

Interns will work alongside conservators to examine objects for condition issues and learn how those impact decisions on handling, storage, and environmental requirements. Interns will examine and create documentation on a small group of objects and use tools like digital microscopy for identifying object materials and condition. Afterward, interns will provide a written and photographic summary to be considered for inclusion in the department's storage and handling guidelines.

Additional brief experiences planned around the department include assisting in preparing objects going to or returning from exhibition; assisting with processing newly acquired collections; cataloging and digital capture with the "Digiteam;" and possibly mounting/unmounting of historic costume with a textile conservator. Other electable training available to the intern includes managing the preservation environment; conducting integrated pest management (IPM); and collections database familiarization with The Museum System (TMS); and understanding general collection disaster planning, prevention, and recovery.

### **LEARNING OUTCOMES**

Interns will gain broad experience in collections stewardship, including storage housing and planning; handling objects; tracking and barcoding collections; examining collections and creating documentation; using basic tools for examining objects and fabricating storage supports.

Interns will enhance their writing skills by applying what they learn to the department draft on handling and housing collections by adding in several specific examples of special housing and handling needs of different types of objects.

#### **QUALIFICATIONS**

Academic focus on museum studies, studio art, conservation/preservation, collections, applied history, archival studies, or related fields. Intermediate skill in written communication. Proficiency in Microsoft Word, Outlook email, Smartsheet, MS Teams, and experience with databases is helpful, but not required. Physical requirements: ability to climb ladders, push carts, use tools, and lift objects up to 25 lbs.

#### **SUPPLEMENTAL MATERIALS**

Suggested: Images showcasing hand skills including drawing, mapping, and drafting samples, model-building, crafts or artwork, rehousing projects, or a writing sample which demonstrates interest in areas outlined above.



## **11. Imaging to Support Research and Conservation of Cultural Heritage Objects**

**Museum/Office:** [Museum Conservation Institute](#)

**Mentor(s):** E. Keats Webb, Imaging Scientist

**Focus area(s):** Museum Conservation, Digital Culture

### **PROJECT OVERVIEW**

The Smithsonian's Museum Conservation Institute (MCI) is a center for specialized technical collection research and conservation care for all Smithsonian museums and collections. MCI combines knowledge of materials and the history of technology to provide technical research studies and interpretation of artistic, anthropological, biological, and historical objects. We are the only Smithsonian resource for technical studies and scientific analyses for most of the Smithsonian's collections, offering unique analytical capabilities to Smithsonian researchers.

The intern will work with an imaging scientist to explore a range of imaging techniques that are used to support the research and conservation of heritage objects. These techniques include infrared imaging, ultraviolet imaging, digital x-radiography, reflectance transformation imaging (RTI), and photogrammetry (3D imaging). These help to look at objects in different ways, and these techniques help to record the condition of an object, to inform the care of an object, and to increase our understanding of the materials and manufacture of an object. Initial work with the techniques will be using test objects, but there will also be an opportunity to work with Smithsonian collections as the internship progresses.

MCI is an interdisciplinary unit and often projects require consultation and expertise from other conservation and analytical specialties within the unit and within the Smithsonian Institution. Thus, the project will likely result in some collaboration beyond imaging with conservators and scientists.

The focus areas selected for this project include Digital Cultural and Museum Conservation. This internship would not provide hands-on conservation treatment experience, but the techniques that we would focus on would be techniques used to support the conservation of cultural heritage objects.

### **LEARNING OUTCOMES**

- Be able to utilize a range of imaging techniques to support research and conservation of heritage objects and be able to identify when to use techniques for different questions or applications.
- Gain a broader understanding of conservation and conservation science by working at a unit that supports both conservation and conservation science projects and research.

### **QUALIFICATIONS**

There are no required specialized skills for this project. Students can come in with previous imaging skills, but these are not needed. We plan to tailor the experience based on their skills and learning objectives.

### **SUPPLEMENTAL MATERIALS**

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Since there are no required specialized skills for this project, there are no necessary portfolio or supplemental materials that would be required for this particular project.

## **12. Echoes of Empire in Contemporary Art**

**Museum/Office:** [National Portrait Gallery](#)

**Mentor(s):** Clara de Pablo, PORTAL Program Manager, and Taína Caragol, Curator of Painting, Sculpture, and Latino Art and History

**Focus area(s):** Museum Education/Interpretation

### **PROJECT OVERVIEW**

The intern will help plan two educational programs about Latino/a portraiture through [PORTAL](#), the National Portrait Gallery's (NPG) scholarly center. The Portrait Gallery is committed to sharing the diversity of the American experience, and these programs will help the museum highlight important Latino/a stories in NPG's collection that speak to the relationship between the United States and Puerto Rico established in 1898. These programs will pertain to the museum's permanent collection galleries, while also amplifying the theme of NPG's temporary exhibition, [1898: U.S. Imperial Visions and Revisions](#), which will mark the 125th anniversary of the conflicts that turned the United States into an empire with overseas territories.

For the first program, the intern will help plan and execute a gallery talk involving multiple self-portraits by Puerto Rican artist Antonio Martorell, from his series *Techo propio, moneda ajena*. These works, which comment on Puerto Rico's lack of sovereignty, will be installed in the 1960-2000 gallery. The program, an artist talk featuring Martorell, will take place in November or December 2023. The intern will be responsible for helping the Program Manager throughout every step of the planning process, including creating a planning calendar, coordinating with speakers, marketing the program to the public, and running day-of logistics. The intern will conduct extensive pre-planning research with Clara and Taína to finalize content for the program and create a run-of-show.

The intern will also work with members of the History and Curatorial departments to begin planning in September for a program in Winter 2024 surrounding the recently acquired installations by Miguel Luciano, *Porto Rican Cotton Picker* and *Freedom Rider Vest* (2011). The conceptual bicycle portrait features Puerto Rican civil rights activist Felicitas Méndez, whose landmark court case *Méndez v. Westminster* led California to desegregate its schools in 1947, paving the way for *Brown v. Board of Education*. This program will involve a conversation between Taína Caragol, Miguel Luciano, and a member of the Méndez family. The intern will help conduct research on the artist and family, coordinate program logistics, and create a marketing plan.

The intern will also attend weekly Curatorial and History department meetings to help situate the programs within the museum's wider projects.

### **LEARNING OUTCOMES**

Through these projects, the intern will gain an understanding of what goes into planning and executing a museum educational program. The intern will learn to conduct object-based research using museum collections and academic sources, and to translate this information into a publicly accessible program. The intern will also gain professional experience coordinating the logistics of a museum program and learn to manage all the elements that go into making a program seamless and successful.

**QUALIFICATIONS**

The intern should have a strong knowledge of U.S. history, and particularly Latino history. Spanish fluency is preferred.

**SUPPLEMENTAL MATERIALS**

Suggested: Writing sample which demonstrates interest in areas described above.

### **13. Creative Engagement and Living Collections: Smithsonian Gardens Orchid Collection**

**Museum/Office:** [Smithsonian Gardens](#)

**Mentor(s):** Justin David Kondrat, Lead Horticulturist

**Focus area(s):** Museum Education/Interpretation, Digital Culture

#### **PROJECT OVERVIEW**

The mission of Smithsonian Gardens (SG) is to engage, inform and inspire. As a vital and vibrant part of the Smithsonian experience, SG engages people with plants and gardens, informs them of their roles in our cultural and natural worlds, and inspires appreciation and stewardship. The Smithsonian Gardens Orchid Collection (SGOC) sustains this mission through its use in educational programming and informative exhibitions and supports a better understanding and appreciation of living collections. As home to over 6,000 specimens from all over the world, the Smithsonian Gardens Orchid Collection (SGOC) is a vital conservation resource offering protection to species from various threats, including over-collecting. SG is committed to the growth, improvement, and long-term stewardship of its collections and supports their use by researchers and the general public.

This internship will enable the intern to experience various aspects of living collection management through hands-on work with SGOC, managed by horticulture staff at the Smithsonian Gardens Greenhouse Facility. This internship offers a variety of learning opportunities that promote an understanding of daily orchid cultural care, collections management best practices, biocultural conservation, and exhibition preparation. Additionally, the intern will help the SG team create a product for audiences to learn about and connect with the Orchid Collection through art, design, or sociocultural significance.

The internship will be broken into two primary learning categories:

- Orchid Biocultural Research: Amongst other topics of their choice, an intern will research the cultural significance of collection orchids, their backgrounds, how changing habitats affect their survival, and ways to expand SGOC to include more representation from Latin America.
- Living Collection Management: The focus will involve watering, fertilizing, repotting, and assisting with integrated pest management scouting, beneficial insect releases, digitization of objects, and collection record keeping.

The final deliverable of the internship will be a project of the intern's choosing which could include any of the following:

- A Smithsonian Learning Lab or StoryMaps online module exploring a select theme from the Orchid Collection
- An ethnobotanical blog post examining the sociocultural significance of specific orchid specimens
- A botanical drawing video/tutorial
- Any other creative idea which helps the public learn more about the Orchid Collection!

#### **LEARNING OUTCOMES**

## **FALL 2023 PRACTICUM LIST**

- Orchid Biocultural Conservation Research and Curation: An intern would research how changing habitats affect orchids' survival and learn how to provide daily cultural care for a diverse orchid collection, basic practices for managing an ex-situ conservation collection, and plant nomenclature skills.
- Orchid Exhibition 2024 planning: The intern would participate in the Smithsonian Gardens' Orchid Exhibition planning process and attend meetings related to all aspects of the development process.
- Orchid digitization: The intern would learn the process for progress tracking through photography to ensure each item has a digital surrogate for future research, education, and enjoyment.
- Research and production related to final deliverable to help the public creatively engage with the Orchid Collection.

### **QUALIFICATIONS**

Able to lift 30 lbs. Organized, general competence with research and writing. Basic computer skills. Able to work independently.

### **SUPPLEMENTAL MATERIALS**

Suggested: Writing sample demonstrating interest in the areas outlined above.

#### **14. Creating a Virtual Studio Program**

**Museum/Office:** [National Gallery of Art](#)

**Mentor(s):** Chris Rusinko, Museum Educator and Program Coordinator

**Focus area(s):** Museum Education/Interpretation

##### **PROJECT OVERVIEW**

The National Gallery of Art's Division of Learning and Engagement offers a variety of programming and resources for adults and families through lectures, seminars, gallery talks, tours, and studio art programs. Creative expression encourages people to form deeper connections with art, engage with the world, and experience shared humanity. [Virtual Studio](#) is a virtual program that focuses on different forms of creative expression like writing, drawing, collage, etc., to help the public engage with the collections at the National Gallery and make connections to art more broadly.

The intern will be responsible for developing and delivering a Virtual Studio program. The mentor will work closely with the intern to understand how comfortable they are doing live presentations, and by providing a variety of resources from which to develop a workshop. These workshops will be delivered at the end of the internship, and the mentor will run the Zoom space and be there to support the intern during each workshop.

##### **LEARNING OUTCOMES**

- Learn how to write a lesson plan for an online workshop focused on process-based making while using artwork as the inspiration.
- Understand the variety of resources an institution can provide for research and development of ideas.
- Create content for the public based on institutional priorities and project goals.

##### **QUALIFICATIONS**

Interest in studio art, sincere curiosity, and a desire to learn and grow.

##### **SUPPLEMENTAL MATERIALS**

Suggested: Artist portfolio or writing sample.

## **15. Illuminating Latino Stories in Air and Space for Family Audiences**

**Museum/Office:** [National Air and Space Museum](#)

**Mentor(s):** Gale Famisan Robertson, Family Programs Education Specialist

**Focus area(s):** Museum Education/Interpretation

### **PROJECT OVERVIEW**

The Education Department at the National Air and Space Museum (NASM) is dedicated to providing all families with a variety of opportunities to learn together through collaborative exploration, discovery, and conversation, and be inspired by our research and collections, which highlight the science, technology and history of aeronautics and space exploration. Soar Together at Air and Space Family Days, the current signature family program at NASM, provides monthly programming for families, with virtual, live and on-demand activities, and in-person events happening throughout the year onsite at the museum amongst the iconic artifacts and exhibits.

The family audience goals of Soar Together are as follows:

- Learn together about the science, technology and history of aeronautics and space exploration through developmentally appropriate, collaborative learning experiences;
- Find connections and meaning between the program content and activities and their lives;
- Gain an understanding of what experts at NASM do, and how collections, artifacts and primary sources are used in their world;
- Gain an understanding of the contributions of underrepresented groups in aerospace history and illuminate present-day examples of diversity in aviation and aerospace.

The intern will conduct research to create a resource bank of content that will be used to create activities for future Soar Together programs that introduce families to the untold and overlooked stories of Latinos in aerospace history. Content may include stories, artifacts, images, and collection items. The intern's research will be focused on content that supports the museum's monthly themes.

Second, the intern will create one or two activities for the Soar Together at Air and Space family days happening in 2024. The intern will be guided by established activity templates for Soar Together activities but will also be encouraged to think of new and creative ways of engaging audiences with content from their resource bank. These activities will be posted online on the Soar Together webpage or developed for an onsite Soar Together program at one of our museum sites.

Driving questions for the intern projects include:

- How can Soar Together programming best illuminate and amplify the stories of Latinos in aviation and space, both past and present, in a meaningful and authentic way? What content will resonate the most with multigenerational family audiences?
- What activities work best in a virtual setting and in an in-person setting for engaging families in stories about underrepresented groups?

### **LEARNING OUTCOMES**

By participating in this internship, the intern will:



## FALL 2023 PRACTICUM LIST

- Learn skills and trends in museum education relating to visitors of all ages, but especially intergenerational family groups;
- Understand best practices in informal science education methodologies;
- Gain exposure to how a museum engages audiences during the pandemic;
- Gain experience in planning and implementing family programs;
- Increase their understanding of how programs are developed to balance needs of different stakeholders.

### QUALIFICATIONS

- Research skills - intermediate to advanced
- Demonstrated interest in learning about educational program design including informal education programming.
- Some graphic design and web layout experience preferred (or a creative aptitude and the ability to learn new technology quickly)

### SUPPLEMENTAL MATERIALS

Suggested: Informal education activities, writing sample graphic design sample, or a web design sample.

## **16. 3D Exhibit Design, Fabrication, and Graphic Production for Art Museums**

**Museum/Office:** [Hirshhorn Museum and Sculpture Garden](#)

**Mentor(s):** Simona Uzaite, Exhibition Designer, and William Schenck, Exhibition Designer

**Focus area(s):** Exhibition Design, Fabrication and Production

### **PROJECT OVERVIEW**

Interns will gain valuable work experience and professional development in a very dynamic, collaborative, and creative office/museum environment.

Interns will have the opportunity to experience real-client (world-known artists and curators) professional relationships and have a sneak peek of a working environment at a large-scale institution. They will work towards the advancement of the museum's mission and core values through effective work and team building. At the end of their internship, students will develop a better understanding of a strong commitment and ability to promote teamwork within the office and among Smithsonian units.

At a micro level, interns will learn from their mentors how to present, in writing and orally, exhibit and graphic concepts; production procedures; cost analyses; and evaluations. Depending on individual project needs and deadlines, interns will be assigned tasks that are challenging yet fit their skill level or interest. Interns are also highly encouraged to propose their innovative ideas, share creative thinking, and showcase their problem-solving.

Primary Project Responsibilities:

- Assist exhibit designers to create detailed design specifications, and CAD drawings using Vectorworks or other software, and create other visuals using Adobe Suite tools (especially if focusing on graphic design and production).
- Create and maintain exhibit element and component schedules (lists)
- Research and recommend alternative cost savings methods that maintain design integrity and adhere to project goals
- Ensure that design information is complete
- Create models for presentations in a variety of media - color 3D CAD renderings and/or 3D paper or foam core models

Secondary Project Responsibilities:

- Occasionally create proof-of-concept and visitor-testing prototypes

### **LEARNING OUTCOMES**

Interns will:

- Learn about an exhibit designer's career by accompanying a professional through a typical workday. They will observe their mentors making decisions and engaging with colleagues while pursuing their professional goals.
- Participate and collaborate with multi-department teams internally as well as observe communication with outside vendors and/or artist teams.
- Be exposed to various scale projects at different exhibition planning and design phases.
- Check and improve their multitasking skills in a fast-paced creative work environment.

### **QUALIFICATIONS**

- Currently pursuing (or recently completed) a Bachelor's in Exhibit Design, Graphic Design, Architecture, Industrial Design, Interior Design, Landscape Design, or related fields
- Ability to organize and synthesize complex information
- Proficiency or Advanced Level in Vectorworks and/or Revit/AutoCAD preferred
- Proficiency in 3D modeling programs, such as Rhino or Sketchup, preferred
- Proficiency in Adobe Creative Suite preferred
- Model-making skills and basic familiarity with hand and power tools are a plus
- Hand-drawing and/or sketching skills are a plus

### **SUPPLEMENTAL MATERIALS**

Visual examples (can be a compilation of photos, renderings, technical drawings, hand sketches, etc.) or the strongest projects from their current design portfolio that best represent students' interests and skills.

## **17. Producing the 2024 Smithsonian Folklife Festival**

**Museum/Office:** [Center for Folklife and Cultural Heritage](#)

**Mentor(s):** Jason Morris, Operations Director

**Focus area(s):** Exhibition Design, Fabrication and Production

### **PROJECT OVERVIEW**

The [Smithsonian Folklife Festival](#), established in 1967, honors living cultural traditions and celebrates those who practice and sustain them. Staged annually on the National Mall in Washington, D.C. by the Center for Folklife and Cultural Heritage (CFCH), the Festival has featured participants from all fifty states and more than one hundred countries. During the Festival, musicians, artists, craftspeople, workers, cooks, storytellers, and others demonstrate the skills, knowledge, and aesthetics that embody the creative vitality of community-based traditions.

Producing the Festival is a complex undertaking that draws on the expertise and efforts of a diverse group of scholars, administrators, event production specialists, volunteers, sponsors, and supporters. In particular, a highly skilled group of artisans and technicians are responsible for designing, fabricating, and installing the exhibits and structures that make the Festival come to life, providing a space for participants to showcase their cultural gifts for visitors.

Interns will have the opportunity to contribute to production, design and fabrication efforts focused on preparing for the 2024 edition of the Festival. Interns will have the opportunity to rotate through a series of two to four week “details” with selected CFCH and Festival units. These rotations will expose interns to various aspects of museum exhibition design and fabrication, computer-aided drafting (CAD) processes, techniques for collections conservation, live event production (both in-person and digital/web-based), project management and curatorial research methods. Opportunities for “details” include working with the Festival’s technical team on fabrication and CAD drafting projects at the Festival’s fabrication facility, collaborating with the Festival’s Operations and Productions staff on advancing logistical aspects of the 2024 Festival and exploring how CFCH’s existing archives and collections might be leveraged to support the curatorial goals of the 2024 Festival. Festival staff will work collaboratively with interns to develop deliverables and a training curriculum that aligns with their goals and learning objectives.

### **LEARNING OUTCOMES**

Beyond offering training in the “hard” skills associated with exhibit and events production in a museum-setting, the intern will also develop critical “soft” skills necessary to be successful in contemporary educational and employment environments including critical thinking and problem solving, collaboration, creativity and innovation, and communication. Participants will have the opportunity to:

- Develop basic proficiency in the operation of exhibits-based fabrication tools.
- Develop proficiency in the use and application of digital tools/software related to exhibit design and fabrication.
- Develop proficiency in the installation and maintenance of exhibits and exhibition structures.
- Develop basic familiarity with methods and systems associated with museum-based project management.

## FALL 2023 PRACTICUM LIST

- Learn to think critically and apply mathematical and design knowledge toward solving problems associated with developing exhibitions.
- Gain an understanding of the collaboration between curators, scholars, and technical staff required to produce museum-based exhibits and public events such as the Folklife Festival.
- Learn more about the ways in which design and technology contribute to communicating information in a museum setting.

### QUALIFICATIONS

- A positive attitude and enthusiasm for learning
- Interest in using basic power tools (e.g., table saw, radial arm saw, jig saw, router, etc.)
- Interest in developing skills with design software such as AutoCAD, Sketchup, and VCarve
- Basic proficiency in Microsoft Office suite applications and virtual meeting platforms (e.g., Zoom, Microsoft Teams, Google Meet)
- Basic ability to organize information in a spreadsheet or database
- Writing and speaking skills
- Ability to work both independently and collaboratively
- A capacity for diligence and attention to detail

### SUPPLEMENTAL MATERIALS

Suggested: Design portfolio, writing sample, or evidence of information management skills (e.g., use of spreadsheets to manage project-related data)

## **18. Design and Fabrication Project**

**Museum/Office:** [Smithsonian Institution Exhibits](#)

**Mentor(s):** Juanita Wichienkuer, Head of Exhibit Design

**Focus area(s):** Exhibition Design, Fabrication and Production

### **PROJECT OVERVIEW**

Smithsonian Institution Exhibits (SIE) is the Smithsonian-wide resource for exhibit planning, development, design, and production services. We provide exhibit expertise and support to all public-facing functions within Smithsonian museums, research centers, and offices. We support the Smithsonian's mission to connect the American people and international audiences with the richness of Smithsonian content and collections by:

- Providing the highest quality exhibit design, interpretive writing, project management, graphic production, fabrication, and 3D products and services
- Partnering with SI museums and offices to augment in-house capabilities
- Serving as a professional resource for Smithsonian exhibition colleagues

Through working with the various SIE departments—Exhibit Development, Design, and Graphics/Fabrication—the LMSP intern will experience the overall process of creating an exhibit. Part of this experience will include designing and producing a small graphic mural with dimensional letters using SIE's previous work as a starting point. This project will also contribute to SIE's larger body of research. Additionally, they will be introduced to topics that SIE is actively pursuing, such as bilingual exhibit design and the process for selecting and using sustainable materials.

Following an introductory week of orientation, the intern will develop their own customized design. They will draft and revise text for their project; select materials, colors, etc.; and produce their final product. They will be introduced to basic graphic production and fabrication techniques for producing/installing a small mural, creating vinyl text, and laser-cutting dimensional letters.

### **PROPOSED 11-WEEK PROGRAM**

- 1 week of Project Management / Orientation
- 2 weeks in Exhibit Development
- 2 weeks in Design
- 3 weeks in Fabrication / Graphics
- 2 weeks of prep / installation
- 1 week for completion report

### **LEARNING OUTCOMES**

The intern will have an overview of the exhibit design and fabrication process, from concept through completion including exhibit development, design, and select graphic production and installation techniques.

### **QUALIFICATIONS**

- Basic computer skills and an aptitude for learning new applications

## FALL 2023 PRACTICUM LIST

- Positive attitude and enthusiasm for learning
- Proficient in Microsoft suite applications like Word, Excel, TEAMS
- Basic photography skills
- Preference for skills like drawing, CAD or Vectorworks, Adobe suite proficiency (InDesign, Photoshop, Illustrator, Acrobat), and/or 3D modeling such as Sketchup
- Ability/willingness to perform light-duty hands-on work is required.

### **SUPPLEMENTAL MATERIALS**

Suggested: Design portfolio

**19. Acquisition and Digitization of The Flora of the Sierra Nororiental de Puebla, Mexico**

**Museum/Office:** [National Museum of Natural History](#)

**Mentor(s):** Erika Gardner, Museum Specialist

**Focus area(s):** Collections Management, Digital Culture

**PROJECT OVERVIEW**

The Smithsonian Institution's Department of Botany has acquired thousands of specimens from the collections of Dr. Johnathan Amith. A linguist from Gettysburg College, Amith, has been working with the Smithsonian Botany curators since 2014 to document the flora of the Sierra Nororiental de Puebla, Mexico. According to Amith, "in order to understand the diversity and potential benefits of plant life around the world and to assess the impact of the loss of biodiversity, it is necessary to create an accurate floristic inventory of bio-diverse regions and to record the evolving interactions of humans with that rich environment." Additionally, Amith has been collecting linguistic data in tandem with botanical specimens "to create an extensive digital database of recordings of native experts discussing traditional nomenclature and classification of local flora." These linguistic and botanical databases will support the preservation of indigenous knowledge about the biodiversity of the Puebla region.

Over 18 boxes of specimens arrived in 2022 and are awaiting processing at our off-site Museum Support Center in Suitland, Maryland. Collections from this project will eventually be stored for perpetuity in the Smithsonian Institution's United States National Herbarium, in Washington, D.C. This is a great project for an intern to learn about the acquisition process for botanical specimens and collection management best practices. The intern will gain hands-on experience by physically handling the collections, by preparing specimens for inclusion into the collection using archival techniques and materials. After the specimens have been properly prepared, the intern will then learn about the filing system and how specimens are placed in the collection using the most up-to-date nomenclature.

The culminating project of the internship will be for the intern to utilize the online databases for the creation of a "temporary exhibit" for the Department of Botany's display case. The concept of the exhibit will be up to the intern, but they will focus on what information they want to present to the department's visitors based upon sociocultural and scientific themes they explored while working on Dr. Amith's collections.

**LEARNING OUTCOMES**

- Learn about the acquisition process and gain hands on collection management experience.
- Learn about the digitization process that follows, including photographing and creating digital records of the specimens
- Hands-on experience working with the physical specimens
- Gain insight about why the specimens were collected and how the specimens can facilitate research
- Uncover patterns and conceptualize themes based on sociocultural and scientific research
- Develop exhibition language for general audiences



**QUALIFICATIONS**

- Ability to speak/read Spanish is highly desired
- Must be able to enter data into spreadsheets and retain focus
- Preference for someone who is interested in working with their hands/manual dexterity/crafty and can do repetitive tasks without losing interest

**SUPPLEMENTAL MATERIALS**

Any type of crafting experience or projects that required attention to detail, for example: needlecrafts.