

## BUCH PhD Internship Report

My internship took place at the Boston Symphony Orchestra's Archive Department, managed by two full-time staff members, Bridget Carr and Sarah Donovan. I performed three major tasks:

1. **Digitizing Exhibition Panels:** I scanned exhibition panels from the Symphony Hall hallway, documenting and digitizing them for future ease of access.
2. **Disassembling Panel Exhibits:** I disassembled panel exhibits and table cases in the hallway of Symphony Hall.
3. **Documenting Exhibits:** I created an Excel spreadsheet with over one thousand entries, documenting a decade of past panel exhibits from 2014-2024.

While not an official task, I also had the opportunity to participate in a staff day event at Tanglewood Centre, during which Bridget and Sarah curated an exhibition on Koussevitzky at the Manon House. This event was a full-circle experience, as it enabled me to understand the relevance and impact of the work I did in the office.

Beginning the internship immediately after my comprehensive exams ensured that I approached the internship with fresh engagement from my PhD studies. My dissertation incorporates two methodologies: historical and ethnographic. The major debates in my PhD work on archives revolve around the binary between the archive (documented history in written sources) — often curated from above, and the repertoire (documented history through alternative sources such as oral tradition) — often representing history from below, or the people's history.

Keeping these theories and debates in mind while working in the archives enabled me to ask pertinent questions, both to myself and to my mentors, while carrying out my daily tasks. It became clear that the generic critique of the archive could benefit from a more nuanced re-engagement. First, the archive is not a static entity but a collection of objects that undergo a process of becoming through collection, donation, cleaning, documenting, preserving, and cataloging. Second, the archive represents only one part of the historical process. If examined from this perspective, the archive can be reimagined, considering that methodology and inputs can be reconfigured. The quality of the archive—both in methodology and approach—determines the quality of the information available to the historian.

The practical skills I gained—cataloging, digitizing, understanding the exhibition process, and the dynamics of the relationship between the archives department and the broader organization—are relevant in two ways. First, these skills could be valuable if I apply for a non-academic job in archives-related fields. Second, many music departments have collections or archives, such as the Archives of Traditional Music at

Indiana University, the Ethnomusicology Archives at the University of Washington, and the UCLA Ethnomusicology Archive. My skill set would distinguish me as a candidate with additional qualifications when applying to a department with such an archive.

In conclusion, the intersection of my PhD focus, research interests, and the internship at BSO has opened new perspectives for my research and broadened my skill set for both academic and non-academic career opportunities.