JOB TITLE: Research Fellow in Archives Departments in the Programming Division

ORGANIZATION: BAM (Brooklyn Academy of Music)

LOCATION: 30 Lafayette Ave, Brooklyn, NY 11217

ORGANIZATION DESCRIPTION

https://www.bam.org/

BAM (Brooklyn Academy of Music) is a multi-arts center located in Brooklyn, New York. For more than 150 years, BAM has been the home for adventurous artists, audiences, and ideas—engaging both global and local communities. With world-renowned programming in theater, dance, music, opera, film, and much more, BAM showcases the work of emerging artists and innovative modern masters.

Yet a great deal exists between the lines of BAM’s official institutional narrative. Since 1861, BAM has also mounted evening-length spectacles by local amateur opera societies, hosted graduation ceremonies for Brooklyn schools, presented addresses by local and national politicians as well as thought leaders, developed residencies in schools across the borough, been a home for resident artistic companies, and much more. From before the Civil War, through Reconstruction, and now, the present, BAM continues to reinvent itself.

ABOUT THE BAM HAMM ARCHIVES

The BAM Hamm Archives collects, organizes, protects and interprets materials that chronicle BAM’s history, programs, and people. We hope to make our collections accessible and meaningful to the broadest audience possible. The BAM Hamm Archives has had successful experiences with externally funded fellowships in the past and fellows have made meaningful contributions to the long-term sustainability of institutional practice.

Visit gsas.nyu.edu/public-humanities-initiative.html to learn more about the Public Humanities Initiative in Doctoral Education program. This position is only available through this program; please do not contact the host organization directly.
POSITION DESCRIPTION

The fellow will be in residence at BAM for 20 hours per week for the academic year, during which time they will be fully integrated into the life of the BAM Hamm Archives. The fellow will conduct critical research that will inform future Archives programming and enhance records in the Leon Levy & Shelby White BAM Digital Archive. The focus of the fellow will be the core project described below, “Reimagining the Archive as a Generative Space for Creation.”

In addition, the fellow will receive insight into the way the BAM Hamm Archives as it functions within the larger institution. The fellow will work closely with the Director of the BAM Hamm Archives and learn through shadowing, conversations, and providing departmental support everything from institutional budgeting to event management, marketing a program to cross-departmental collaboration.

We are excited to work with someone who is invested in reimagining histories, finding innovative and equitable ways of documenting our present, and thinking boldly about how this work can move institutions towards creating more just futures. We value deep collaboration, interrogation that comes from a place of trust, and a comfort with creative processes and open-ended questions. This is a unique opportunity to be on the ground level of developing a new way of working and helping to lay an important foundation for future work that is both grounded and imaginative.

CORE PROJECTS

During their time at BAM, the NYU Public Humanities Fellow will work on the following with the support of the Director of the BAM Hamm Archives.

Research Project

This is intended to be a self-driven, ongoing project, building on the work of prior Fellows by exploring moments in the BAM Hamm Archive as well as other scholarly and/or artistic projects in the larger field.

This project should consider one or more of the following questions: How is the archive an active participant in the conversation about reimagining histories? How do we embrace the multivocal nature and the complexity of our past? How can we learn from current scholarship and artistic practices to address the omissions of the past and learn how to better document this moment for the future? How do we open the archive to critique with the aim of repairing harms done in the past? How do we connect this to current thinking and art-making that centers critique of institutions? What are the forms through which this type of inquiry can be shared and most effectively engage the widest possible audience?

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The culmination of this part of the fellowship can take the form of a digital collection on the BAM Digital Archive, a write up, a presentation, or some other form that contributes to BAM’s larger archival history.

**Collaboration on Current Archives and Humanities Projects**

Over the course of the Fellow’s time at BAM, there will be archives engagements that will benefit from their research and operational support and collaboration. This could include research support for exhibits and conversations, event management support, and more. This work is dependent on the nature of both archives and other programming, and will be folded into the Fellow’s scheduled time, in balance with the ongoing research project listed above.

**QUALIFICATIONS**

- A self-starter who can scope a project based on a research question
- Someone with good time management and an ability to manage multiple projects simultaneously
- An effective communicator who can ask for clarity and support when needed
- Creative, collaborative, and bold thinker
- Passion for research and a willingness to leave no stone unturned
- Interest and investment in unpacking BAM’s multivocal past
- Familiarity with databases
- Comfort with using Google Docs

**SPECIFIC APPLICATION QUESTION**

*Respond to one of the following questions to be explored in the core project.*

How is the archive an active participant in the conversation about reimagining histories? How do we embrace the multivocal nature and the complexity of our past? How can we learn from current scholarship and artistic practices to address the omissions of the past and learn how to better document this moment for the future? How do we open up the archive to critique with the aim of repairing harms done in the past? How do we connect this to current thinking and art-making that centers critique of institutions? What are the forms through which this type of inquiry can be shared and most effectively engage the widest possible audience?

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