Learning how to be a valuable resource for readers in the New Media landscape

“I learned on the USC/Getty Fellowship that there needs to be more stories in my paper about the people in Kansas City who make art, because readers are curating their own cultural experiences and searching out communities of like-minded fans. The reader wants us to be useful organizers of obscure, local information. Stories about the arts are going to have to be more surprising and speak to fragmenting, niche audiences (people interested in Tijano music, the visual art of low-rider cars).”

-- Carol Powers, Features Editor, Kansas City Star
“Newsprint is in decline, journalism is not,” said USC/Getty Fellow Doug MacCash, pictured above on the right. “It remains our job to be the watchdogs and provide the facts. What other members of the democracy do with them is up to them…the fellowship gave me this new, broader perspective to explore the arts and democracy.”

Ramaa Bharadvaj, in lower left photo, leads the fellows and Colburn School guests in an Indian dance exercise as part of a lecture-demonstration produced specially for the USC/Getty Fellowship, “How to Look At Dance.” During the session the fellows also choreographed.

“The thrill of creation!” exclaimed USC/Getty Fellow, Kevin Nance. “That made me rededicate myself.”
Jerry Podany, Head of Antiquities Conservation at the Getty Villa, shows the Fellows how a krater is reconstructed.

Shelley Acoca, USC/Getty Fellow and Features Editor of the Miami Herald, examines the bust of Roman Emperor Commodus in the Getty Conservation Institute. “Our biggest challenge here at the Getty,” said Timothy Whalen, head of the GCI, “is staying focused in a world where there are such big demands.”
Touring Judy Baca’s “The Great Wall of Los Angeles” – The World’s Longest Mural

The Fellowship coincided with the May 1 immigration march. Senior Fellow, Jeff Weinstein appreciated watching journalists watch history, saying that one of his most poignant experiences of the fellowship was when Fellow Daniel Hernandez “called the May Day march a “defining moment of his life” – and then he wrote about it all the next night.” Weinstein asked, “When do writers and editors see so closely how history becomes thought, becomes words, through one of our own? That was a gift of the fellowship.”
“At the fellowship’s outset I felt I was the Hurricane Katrina guy, a representative of the small, broken, momentarily celebrated city. To my relief, I found I was able to easily blend with arts journalists from much larger, much different cities and papers... On the other hand, driving around New Orleans since my visit to L.A. made it seem even smaller and more broken than before. I feel like I could probably be an art critic anywhere, but I probably belong here.”

--- Doug MacCash, Art Critic, *The Times-Picayune*
View of Los Angeles by an Angeleno

“I think being able to see Los Angeles as a visitor, as an anthropologist might, in a way, I emerged from the fellowship with a renewed awareness about the wonders, dilemmas, contradictions and fissures inherent in the Los Angeles condition. It was a startling experience. I came away intellectually rejuvenated.”

-- Daniel Hernandez, News and Culture Reporter, L.A. Weekly