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'Tis the Season

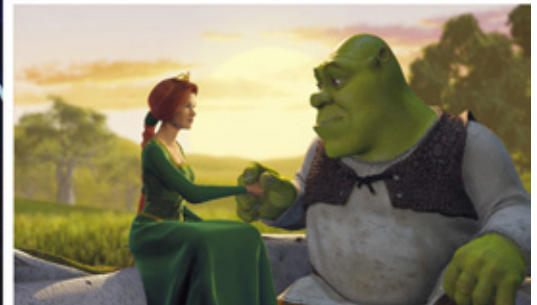
The Library is observing the holidays online this year with special performances, readings, photos and favorite recipes.

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New Additions to the Registry

Read about the 25 films added to the National Film Registry this week for their cultural, historical or aesthetic importance.

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New films in the registry (clockwise from left): Christopher Nolan's 2008 Batman film, "The Dark Knight"; "The Joy Luck Club," based on Amy Tan's bestselling novel; and the animated megahit "Shrek."

Librarian Announces Additions to National Film Registry

This year's additions include blockbusters, beloved musicals and standout silent films.

Librarian of Congress Carla Hayden on Monday announced the annual selection of 25 of America's most influential motion pictures to be inducted into the National Film Registry of the Library of Congress. Chosen because of their cultural, historical and aesthetic importance to America's film heritage, the 25 new entries range from the innovative 1913 silent film "Suspense" and Sidney Poitier's Oscar-winning 1963 performance in "Lilies of the Field" to the 1978 megahit musical "Grease," the 1980s musical comedy "The Blues Brothers" and one of the biggest public vote getters: Christopher

Nolan's 2008 Batman film, "The Dark Knight."

"This is not only a great honor for all of us who worked on 'The Dark Knight,' this is also a tribute to all of the amazing artists and writers who have worked on the great mythology of Batman over the decades," Nolan said.

The 2020 titles include blockbusters, musicals, silent films, documentaries and stories transferred from books to screen. They bring the number of films selected for preservation in the registry to 800.

This year's selections include a

FILM REGISTRY, CONTINUED ON 8

NOTICES

Librarian Receives Freedom Award

Librarian of Congress Carla Hayden received the prestigious 2020 Freedom Award on Dec. 9 from the U.S. Capitol Historical Society.

“Under Dr. Hayden’s leadership,” the society stated, “the Library of Congress has worked to expand the accessibility and usability of its unparalleled resources. The thorough and thoughtful digitization of historic artifacts and documents has allowed more people than ever before to utilize primary sources in research – and the value of universal access has never been more evident than during the current public health emergency.”

Participants in the program included House Speaker Nancy Pelosi; Sens. Roy Blunt and Ben Cardin; former Sen. Barbara Mikulski; historian Jon Meacham; Lonnie



G. Bunch III, Smithsonian secretary; David Ferriero, U.S. archivist; and Joy Harjo, U.S. poet laureate.

A video recording of the event will be made available through the society’s website: <https://uschs.org>. ■

DONATED TIME

The following employees have satisfied eligibility requirements to receive leave donations from other staff members. Contact Lisa Davis at (202) 707-0033.

Craig Andrews
Lynette Brown
Sharron Jones
Marion Latta
Paul Sayers

Adenan Sharif
Susan Thaul
Terri Harris Wandix
Donna Williams

COVID-19 UPDATE

The Health Services Division (HSD) continues to monitor Library staff members with symptoms, clinical diagnoses or positive test results associated with COVID-19. On Dec. 10, HSD announced that 14 employees reported exposure to or symptoms of COVID-19 in the previous week. Most employees reporting symptoms are not diagnosed with COVID-19, but, out of caution, the Library is monitoring all reports of symptoms.

HSD is communicating with all staff members who become ill. In cases in which ill individuals were present in Library buildings, HSD is also notifying their close work contacts and cleaning and disinfecting the areas affected. The same process is followed when contractors in Library buildings become ill.

More information on the Library’s pandemic response: <https://go.usa.gov/xdtV5> (intranet) or <https://go.usa.gov/xdtVQ> (public-facing staff web page)

BUILDING ACCESS

The C Street West doors are closed at the request of the U.S. Capitol Police to support its workforce during the pandemic. Staff should enter and exit Library buildings through the Independence Avenue doors or the Madison Building garage.

GAZETTE LIBRARY OF CONGRESS

loc.gov/staff/gazette

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MISSION OF THE LIBRARY OF CONGRESS

The Library’s central mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

ABOUT THE GAZETTE

An official publication of the Library of Congress, The Gazette encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

Back issues of The Gazette in print are available in the Communications Office, LM 143. Electronic archived issues and a color PDF file of the current issue are available online at loc.gov/staff/gazette.

GAZETTE WELCOMES LETTERS FROM STAFF

Staff members are invited to use the Gazette for lively and thoughtful debate relevant to Library issues. Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. If a letter calls for management response, an explanation of a policy or actions or clarification of fact, we will ask for management response.–Ed.

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GAZETTE DEADLINES

The deadline for editorial copy for the Jan. 8 Gazette is Wednesday, Dec. 30.

Email editorial copy and letters to the editor to mhartsell@loc.gov and wmal@loc.gov.

To promote events through the Library’s online calendar (www.loc.gov/loc/events) and the Gazette Calendar, email event and contact information to calendar@loc.gov by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to mhartsell@loc.gov and wmal@loc.gov.

Virtual Programming Boosts Web Engagement

In fiscal 2020, Library websites received the most visits ever recorded in a single year.

BY LEAH IBRAHEEM

The past year has been historic, filled with challenges and remarkable change. At the Library, the pandemic has brought hardships, but it has also inspired innovative thinking. Staff have sought out new ways to connect our collections and resources with audiences around the nation and the globe who want to continue researching and learning in the virtual world we find ourselves in.

By multiple measures, we've done a great job: The Library experienced a record-breaking surge in web traffic and online activity in fiscal 2020.

Starting in March, the Library transitioned all events to online platforms for safety reasons and developed new tools and resources to meet the needs of parents, educators and learners of all ages. With this shift, the Library also devoted more time and consideration to online experiences than ever before.

The Library's new Engage! site (loc.gov/engage) provides easier access to content for students and families, and service units across the Library collaborated with the Office of the Chief Information Officer (OCIO) to develop new families portals (loc.gov/families). For the first time ever, the Library also hosted a completely virtual National Book Festival, with many attendees navigating across loc.gov.

Thanks to these and other factors, Library websites recorded over 805 million page views in fiscal 2020, a 54 percent increase from fiscal 2019. Total visits also increased significantly, growing by 46 percent to 174.8 million – the

most traffic ever recorded since the Library began keeping official records in 2007. Mobile traffic to the Library's content also continued to climb, increasing 83 percent to reach 43.8 million visits.

Beyond new portals designed to surface content, refinements in the way resources are delivered contributed to this substantial uptick. Bill Kellum, deputy director for information technology design and development in OCIO, pointed especially to efforts to improve the quality and timeliness of video-content delivery on loc.gov and the Library's YouTube channel. "It's great to see real growth in the use of these unique resources," he said.

Kellum oversees the Library's web metrics and analytics service that offers staff the data and guidance they need to make decisions about providing content with users in mind.

"We're continuing to work with partners across the Library to add new resources," he said. Recent additions, including new presidential papers collections, an upgraded teachers' site and new content on [Congress.gov](https://congress.gov), "contributed to strong traffic growth across the Library's websites and mobile app," he said.

As people sought out information about COVID-19-related policy efforts this year, many turned to

[Congress.gov](https://congress.gov) for insight, leading to a 68 percent increase in [Congress.gov](https://congress.gov) visits compared with fiscal 2019. Total page views for the site also grew by 41 percent to 134 million, indicating strong engagement from users who visited multiple pages as they explored the site.

Other developments in fiscal 2020 also encouraged deeper digital engagement with the Library. In the spring, OCIO launched an app to ease exploration of the Library's online collections, and it partnered with Library Services and other service units to release 75 new digital collections and 59 significant collection upgrades.

According to Kellum, modernization of the Library's information technology capabilities in recent years greatly improved OCIO's ability to adapt quickly to an all-virtual environment.

"OCIO's drive to modernize our web delivery channels has really helped us during the pandemic," he said, as have investments in mobile compatibility, search engine optimization and addition of new features based on user requests.

"They helped us be ready for the unprecedented demand we've experienced in the past year," Kellum concluded.

Learn more about the Library's web performance and social media engagement: <https://go.usa.gov/x7t4D> ■

LDP INVITES APPLICATIONS

The Workforce Performance and Development Division is now accepting applications for the Leadership Development Program (LDP). The application period closes at 4:30 p.m. on Jan. 8.

LDP is a competency-based training program for staff in GS grades 11-13 interested in developing a foundation for effective leadership and supervision. The next class is scheduled to begin in April 2021 and continue through June 2022. For details about the schedule, eligibility requirements and the application process, consult the Library's job announcement at <https://go.usa.gov/x7Nba>.

Questions? Contact Tonya Dorsey, LDP program manager, at tdor@loc.gov.

'Why I Give': 2020 Combined Federal Campaign

Staff share what motivates them to give during an unprecedented year.

BY LEAH KNOBEL

This year's Combined Federal Campaign (CFC) has looked a bit different from years past. Popular campaign events, such as the charity fair and the 5K fun run, have been held virtually in 2020 or completed individually; others, like the fashion show and the holiday bake-off, simply were not feasible in a COVID-19 environment. Yet, with so many Americans in need as a result of the pandemic, the mission of the annual federal charity drive has never felt so important.

This reason alone has served as motivation for staff to contribute to this year.

For Brenda Ford, a digital content specialist in the Digital Collections Management and Services Division, the campaign is an opportunity to support individuals whose lives were thrown off course by the pandemic. "This is the perfect time for those of us who have been able to continue working to be a blessing to those organizations helping those who haven't been as fortunate," Ford said.

She noted the effortlessness of the payroll deduction option, which allows staff to deduct a specified amount from each paycheck versus a one-time donation. "I honestly haven't noticed a difference in my take-home pay."

Georgette Green, a senior library technician in the Science, Technology and Business Division, thinks donating to a food bank is a great place to start. "I give to Capital Area Food Bank because it helps struggling families in need," Green said. "Especially in this pandemic, so many kids' main source of meals came from school."

For Janice Pena, an examiner in



the Copyright Office's Literary Division, the CFC presents an opportunity to give back to an organization that was a lifeline for her family. The National Alliance on Mental Illness' Family-to-Family Program served as a crucial resource in supporting her son with mental illness. "It is impossible to express the relief I found, sharing with others our experience of loving someone with a mental illness," Pena said. "The Family-to-Family Program helped me learn strategies for talking with my son, for taking care of myself and for advocating for those with mental illness."

Pena highlighted that both the mental health system and services for the homeless are sorely under-resourced. "I support agencies through the CFC because I have intimate experience with how that underfunding negatively impacts so many people in need," Pena said. "The need is so great this year, so I hope those of us who have been fortunate enough to keep working can dig deep."

With this year's campaign wrapping up on Jan. 15, staff still have plenty of time to give. The Library set a goal in September to collect \$300,000 in pledges and volunteer hours. As of Dec. 7, \$149,261 had been raised, just shy of half that goal.

Donors are encouraged to use the online pledge portal (cfcgiving.opm.gov/welcome), which offers a range of pledge options, including payroll deduction, use of credit and debit cards and electronic checks and contribution of volunteer hours.

For more information, contact the Library's CFC team at cfc@loc.gov, speak to your office key-worker or visit the CFC page on the intranet (staff.loc.gov/sites/cfc/). ■

REMINDER: HCD SERVICES PORTAL

During this period of remote work, the Human Capital Directorate (HCD) services portal (<https://bit.ly/31fqIKw>) is there to help. Ask questions of HCD professionals; submit documents related to benefits, retirement and payroll matters; and track requests.

OIG WOULD LIKE TO KNOW

Report suspected illegal activities, waste, fraud, abuse and mismanagement in Library of Congress administration and operations to the Office of the Inspector General (OIG). A link to all Library regulations is available on the staff intranet at <http://staff.loc.gov/sites/rules-and-regulations/>.

To make a report, contact OIG via the online form at www.loc.gov/about/office-of-the-inspector-general/contact-us/ or report anonymously by mail to 101 Independence Ave., S.E., LM 630, Washington, D.C., 20540-1060.

The Library Celebrates the Season – 2020 Style

Enjoying the warmth and camaraderie of the holidays as a community is a long-standing and greatly anticipated tradition at the Library. This year, sadly, we cannot gather in person because of the COVID-19 pandemic and the need to protect ourselves

and others from the virus. So, we're connecting virtually.

To honor the season, the Library is showcasing holiday observances on its loc.gov/engage page and the staff intranet (<https://staff.loc.gov/sites/holiday/>). The celebration features a special message

from the Librarian of Congress, readings of holiday writings, performances by the LC Chorale, favorite staff holiday memories, pictures and recipes. Here, we share a few photos from past holiday celebrations by Shawn Miller, the Library's photographer. Enjoy!



2019



2018



2017



2018



2017



2018

The 25 Films Chosen for the National Film Registry

THE BATTLE OF THE CENTURY (1927)



All but a few brief scenes from this classic Laurel and Hardy comedy have been located and restored. The comic bits include a pie-fighting sequence where the principle of “reciprocal destruction” escalates to epic proportions.

THE BLUES BROTHERS (1980)



Dan Aykroyd and John Belushi take a Saturday Night Live sketch to the big screen in this madcap musical misadventure about Jake and Elwood Blues on a mission from God.

BREAD (1918)



A naïve young woman in a narrow-minded town journeys to New

York to become a star but faces disillusionment when she learns that sex is demanded as the price for fame.

BUENA VISTA SOCIAL CLUB (1999)

In this Wim Wenders’ documentary, musician Ry Cooder travels to Havana in 1996 to reunite some of the greatest stars of Cuban pop music with the aim of making a record.

CABIN IN THE SKY (1943)



This film adaptation of a 1940 Broadway musical tells the story of Eddie “Rochester” Anderson who, while trying to make it into heaven, is sent back to Earth for one last shot at redemption.

A CLOCKWORK ORANGE (1971)

When the leader of a gang of boys in this Stanley Kubrick film is subjected to crime aversion therapy, his “treatment” turns out to be far more brutal than any of the crimes he’s committed.

THE DARK KNIGHT (2008)

Set in a dark, modern-day Gotham City, Christopher Nolan’s reinvention of the Batman mythos is a visual feast of memorable set pieces, screenwriting flair and characters.

THE DEVIL NEVER SLEEPS (1994)

Filmmaker Lourdes Portillo returns to Mexico, the land of her birth, to investigate a beloved uncle’s death. Her account crosses the

borders of personal values, cultural mores and the discipline of filmmaking.

FREEDOM RIDERS (2010)

A PBS American Experience documentary follows activists who in 1961 challenged state-sanctioned segregation on buses in the Deep South after the Supreme Court ruled the practice contrary to interstate commerce laws.

GREASE (1978)

This tuneful, loving tribute to 1950s America, originally a Broadway hit, has been revived on Broadway and adapted for television and is a staple for high school and local productions.

THE GROUND (1993-2001)

“The Ground” uses seemingly simple components – the sun-baked landscape of a Greek island, the blue waters of the Aegean Sea – to conjure the fundamental experience of holding something close to one’s heart.

THE HURT LOCKER (2008)



Kathryn Bigelow won the first Oscar for best director conferred on a woman for a film focusing on the rampant, second-by-second dangers and ethical dilemmas faced by modern-day soldiers.

ILLUSIONS (1982)

Set in World War II-era Hollywood, this critically acclaimed film by Julie Dash explores the nature of Hollywood racial politics, fantasy

and the illusion of racial identity.

THE JOY LUCK CLUB (1993)

Director Wayne Wang's adaptation of Amy Tan's novel tells a story of relationships between Chinese American women and their Chinese immigrant mothers.

KID AUTO RACES AT VENICE (1914)

A milestone in film history, "Kid Auto Races at Venice" features the debut of Charlie Chaplin's Little Tramp character as he continually disrupts a cameraman trying to film a soapbox derby car race.

LILIES OF THE FIELD (1963)



Sidney Poitier plays an itinerant worker who helps refugee East European nuns build a chapel in Arizona. For his portrayal, Poitier became the first African American to win the Oscar for best actor.

LOSING GROUND (1982)



One of the first feature films directed by an African American woman, Kathleen Collins' film tells the story of a marriage between two remarkable people, both at a crossroads in their lives.

THE MAN WITH THE GOLDEN ARM (1955)



Few films have been as honest, blunt or graphic in their treatment of drug addiction as this Otto Preminger portrayal starring Frank Sinatra as its heroin-addicted hero.

MAUNA KEA: TEMPLE UNDER SIEGE (2006)

This documentary about a dormant volcano on a Hawaiian mountain explores the conflict between the mountain's use as an astronomical observatory and its symbolism as a cultural landscape sacred to the Hawaiian people.

OUTRAGE (1950)



Ida Lupino, Hollywood's only woman director of her period, takes an unblinking look at the traumatic effects of rape on a vulnerable young woman, cinematically capturing her character's shattered world.

SHREK (2001)

The power of this story of a green-skinned, solitude-loving ogre who sets out on a noble quest with a lovable donkey has yet to diminish in the years since its release.

SUSPENSE (1913)

In this short directed by Lois Weber, a woman and her baby are home alone when a tramp breaks in. Her husband steals a car to scramble home, pursued by the police.

SWEET SWEETBACK'S BAADASSSSS SONG (1971)



The story of a male "performer" at a ghetto bordello and his run from the law, this Melvin Van Peebles' film shrewdly mixes commercial ingredients and ideological intent.

WATTSTAX (1973)

The documentary chronicles the renowned 1972 Los Angeles Memorial Coliseum concert and celebrates the rebirth of the city's Black community after the tragedy of the Watts riots a few years earlier.

WITH CAR AND CAMERA AROUND THE WORLD (1929)



Aloha Wanderwell was one of the first women to travel around the world by car, creating actuality films of her travels. Recorded with her husband, Walter Wanderwell, this film is her first work. ■

FILM REGISTRY, CONTINUED FROM 1

record number of films directed by women (nine) and filmmakers of color (seven).

“The National Film Registry is an important record of American history, culture and creativity, captured through one of the great American art forms, our cinematic experience,” Hayden said. “With the inclusion of diverse filmmakers, we are not trying to set records but rather to set the record straight by spotlighting the astonishing contributions women and people of color have made to American cinema, despite facing often-overwhelming hurdles.”

For his 1963 portrayal of an itinerant worker who helps refugee nuns build a chapel in “Lilies of the Field,” Sidney Poitier became the first African American to win the Oscar for best actor.

In a statement with his family, Poitier said the film “stirs up such great remembrances in our family, from the littlest Poitiers watching a young and agile ‘Papa’ to the oldest – Papa Sidney himself!”

In “The Joy Luck Club” from 1993, director Wayne Wang featured the saga of two generations of Asian American women, based on the bestselling book by Amy Tan.

“When people tell me – and so many from so many cultures have – that the movie helped heal a rift with their family, I am immensely gratified, and it reminds me of the power of the moving image,” said producer Janet Yang.

The 2020 film selections span nearly a century of filmmaking – from the silent era to the most recent film added to the registry, the PBS documentary “Freedom Riders” from 2010. In it, filmmaker Stanley Nelson captures the story of hundreds of Black and white Americans who challenged Jim Crow segregation in 1961 by traveling together on buses and trains through the Deep South.

Films directed by women on the 2020 list include the 1913 silent film “Suspense,” co-directed by Lois

Weber; the 1918 silent film “Bread,” directed by Ida May Park; the 1929 film “With Car and Camera Around the World” by Aloha Wanderwell; and the 1950 film “Outrage,” directed by Ida Lupino.

One of the first feature films directed by a Black woman, Kathleen Collins’ “Losing Ground” from 1982, is also in this category, as is director Julie Dash’s 1982 student film, “Illusions,” confronting Hollywood racism; the 1994 film “The Devil Never Sleeps” by Lourdes Portillo; the 2006 film “Mauna Kea: Temple Under Siege,” co-directed by Joan Lander; and the atypical 2008 war film “The Hurt Locker” about soldiers in Baghdad dismantling unexploded bombs, directed by Kathryn Bigelow.

“My desire in making ‘The Hurt Locker’ was to honor those in uniform serving in dangerous posts abroad, so I have been gratified by the resonance the film has had over the last 10 years,” said Bigelow, the first woman to win an Oscar for best director, conferred for the film. “For it to be selected by the National Film Registry is both humbling and thrilling.”

Music is featured prominently in this year’s selections, including the film adaptations of the Broadway musicals “Cabin in the Sky” in 1943 and “Grease” in 1978, with unforgettable performances by John Travolta and Olivia Newton-John in the lead roles.

“The cast and crew of ‘Grease’ have remained close for the past 40 years,” said director Randal Kleiser. “We are all honored to be included in this year’s national registry selection.”

This year’s class also features the 1980 musical comedy “The Blues Brothers” with its tribute to Chicago, soul and R&B music – and cameos by legends like Cab Calloway, Ray Charles and Aretha Franklin.

“Having ‘The Blues Brothers’ chosen to be included in the National Film Registry is both a great honor and a delightful surprise,” director John Landis said. “The film is the result of Dan

Aykroyd and John Belushi’s genuine passion for rhythm and blues and our mutual love for these great African American artists and the city of Chicago.”

Under the terms of the National Film Preservation Act, each year the Librarian of Congress names 25 motion pictures to the National Film Registry. The Librarian makes selections after conferring with members of the National Film Preservation Board (NFPB) and Library specialists.

In addition to advising the Librarian on the selection of titles to the registry, the NFPB provides counsel on national preservation planning policy. Many titles named to the registry have already been preserved by copyright holders, filmmakers or other archives. In cases where a selected title has not already been preserved, the Library works to ensure that the film will be preserved by some entity and available for future generations, either through the Library’s motion picture preservation program or through collaborative ventures with other archives, motion picture studios and independent filmmakers.

View select titles from the registry in the National Screening Room: <https://go.usa.gov/xAayP> ■

HAVING TECHNICAL ISSUES

The Office of the Chief Information Officer’s service desk is staffed around the clock with technicians ready to help. Contact ocioser-vicedesk@loc.gov or (202) 707-7727.

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