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My experience of the past three months in Rome at the Studio Legale Tonucci was not what I envisioned but in no ways a disappointment, if anything a pleasant surprise. Within the first three weeks, I learned the delicacy of a plan — how quickly it can fall apart — and the necessity of improvisation and persistence.

I entered the internship excited to participate on a non profit project furthering women's economic initiatives in Albania. Three weeks after sending an email introducing myself to the project coordinator in Tirana, I was still waiting for a response. I researched the project more extensively in the meantime, reading the bylaws surrounding the foundation of the Association and the report detailing the objectives of the project and means of achieving them. Approaching the project from a legal perspective presented an entirely different angle for me to which I had never been formally exposed. I found the thoroughness of a contract incredible: every possibility explored, every situation accounted for in terms of cause and effect.

The response arrived from Tirana, finally, and there was no reference to the three weeks which separated my email and his. Instead he requested more time: "un attimo" (a moment) to think about the best way to involve me in the project -- I panicked. Un attimo could easily extend into another three weeks. Email is not nearly as accessible in Albania as it is in Rome, and the Albanian women with whom I was most interested to work were in the least likely position for Internet access. I realized that I had received a polite response for "Unless you would like to spend the term in Tirana, you are of

little help.” Three months later, un attimo continues. He has yet to get back to me.

I decided to research other NGOs based in Rome because I wanted to remain in the city. Improving my spoken and written Italian was an important goal for me during my off term, a goal which I did not feel comfortable abandoning especially to enter another environment in which I had no contacts nor proficiency with the language. However, my research proved tricky. I realized that the organization of non profit work in Italy is not nearly as specific as it is in the United States. After contacting about a dozen NGOs in Rome, I received word from Lucia Portese. I met her on a Saturday, while she served food to emigrant workers and the homeless who circulated through the mensa. We discussed possibilities for my involvement but nothing appealed to me as it was primarily work which I had experienced in high school, volunteering at food kitchens and shelters in New York City. A fixed position was not a possibility and my interaction with the mensa would have been relatively unstructured.

Frustrated and panicked once again, I returned to the firm on Monday to rehash the dialogue on a job search. I initiated a meeting with my mentor, Mauro Baldisconi, and before half an hour was over, I had recruited three other lawyers to my cause. A project was determined: I was to work on the POP documentary.

Two years ago, the firm served as the legal advisor to the Pace of Peace (POP) project. Directed by Luca Raffaelli and Attilio Valenti, the project involved the creation of a cartoon with the message of peace in the Middle

East, designed by eight Palestinian and eight Israeli students who converged at a villa in Rome for one week of artistic collaboration. A documentary was produced, tracing the process from start to finish: from the politics of convincing the Mayors of both Qalqilia, Palestine, and Raanana, Israel, to send delegations of students to Rome to the creative and cultural conflicts which emerged while designing the cartoon's storyboard and characters. Conceived by journalist Roberto Davide Papini and animation tycoon Attilio Valenti, the project worked in conjunction with the Mayor of Rome Walter Veltroni and the Commune of Rome's Office for Peace in Jerusalem. Thirteen different animation studios in Italy contributed to project, creating segments of the eight minute cartoon. It was released in 2004 for the Castelli Animati Animated Film Festival. That year, the documentary and cartoon won Best Cultural Dialogue at the Venice Film Festival and on January 6, 2005, the cartoon debuted publicly on Rai Tre in Italy.

Because the project had already been completed, my role was more as a researcher. I reviewed the legal documents involving the copyright laws and bylaws surrounding the project and researched the two schools in Qalqilia and Raanana. My involvement was quite indirect, but I enjoyed it. It was like a small independent study, in which I could focus on what appealed to me most. I found the project's objective fascinating and wanted to know more about its aftermath. After reviewing the cartoon and the documentary over and over again, pausing every few seconds to note points of confusion and of interest, I arranged an interview with the director Luca Raffaelli. I met him at his home and spent about two hours, asking him about his thoughts on the future of the

project and its present effects. He was even more dynamic in person than he appeared on film. Attached is the list of my interview questions in Italian.

When I was not reviewing the cartoon and documentary, I was translating legal documents, mainly contracts, from Italian to English. In September, the firm began a project to reconfigure its website and add an English version. I worked closely with the web designer, translating or editing all of the department descriptions which now appear on the internet. Although the job of translator never appealed to me at the beginning or the end of my internship, I did improve my Italian immensely. I hope to see the effects in Italian 15 this winter.