MIT Museum

This has been an exceptional year in the Museum's history, dominated (appropriately enough) by the Institute's Sesquicentennial celebrations, in which the Museum has played a prominent part. The first part of the year was spent completing the second floor gallery renovations to create the Thomas Peterson '57 Gallery, and then populating this gallery with the largest special exhibition in the Museum's history. *The MIT 150 Exhibition* was opened by President Hockfield and Tom Peterson on January 7, 2011, and it's fair to say that this event exceeded everyone's expectations: the Museum prepared for 400 guests, but more than 800 people came; and these guests were hugely enthusiastic about what they saw. In early February, we participated in the opening of *Technology Through Time*, a complementary exhibition in the Maihaugen Gallery; and in early April, we opened the final section of *The MIT 150 Exhibition* in the Compton Gallery.

In February, the Museum co-hosted the first International Public Science Events Conference in Washington, DC. This conference brought together more than 200 participants from more than a dozen different countries. With no less than 16 U.S. science festival initiatives represented alongside similar initiatives in Asia, Europe and the Middle East, this conference represented a significant step forward in the work of our NSF-funded Science Festival Alliance (SFA). Since that meeting, the SFA has secured a supplemental grant from the NSF to support extended networking to science festivals in the Middle East, starting with a series of live link programs between the 2011 Cambridge Science Festival and the 2011 Cairo Science Festival.

In early March, the Koch Institute (KI) Public Gallery was completed to coincide with the formal dedication of the KI. The gallery is the culmination of a 2-year partnership between the KI and the Museum. Very large digital bio-medical images contributed by MIT scientists and engineers dominate the view of the gallery from Main Street; and more detailed accounts of current KI research programs are provided in vitrine displays. Today, educational and public programs are being planned and already a call has been issued for a new round of images for what is envisaged as a twice-yearly program of renewal in the gallery.

In April, the Museum brought to a successful conclusion its collaboration with Xconomy in the creation of VC65, a conference and reception to mark the 65th anniversary of the invention of modern venture capitalism in the U.S. The conference in Kresge was attended by over 1000 participants, most who came to the MIT Museum for a reception in *The MIT 150 Exhibition*. We're now following up on this event by inviting individual venture capitalists to take an ongoing interest in the Museum. Special thanks are due to Museum Advisory Board member Steve Woit for masterminding this initiative.

The MIT 150 Exhibition has been very well received. In the period since the exhibition opened, general attendance at the Museum has been up c. 30% over the same period in the previous year. It is gratifying to note that the exhibition team (ten individuals) has been awarded an "Infinite Mile Award" from the Office of the Provost, the Office of the Vice President for Research and the Associate Provost, in recognition of this significant accomplishment; and it is also pleasing to note that generous funding has been

committed to support the publication of a full color, high quality catalog that will serve as a permanent memorial of a key moment in the Institute's history.

Collections

The Museum maintained 90 active loans from its collections with campus and outside borrowers. It also processed 107 new loans, including many works borrowed for *The MIT 150 Exhibition*, as well as works lent for exhibitions at the Brevard Art Museum, Melbourne, FL; Dulles International Airport, Washington, DC; Federal Reserve Bank of Boston; Metropolitan Waterworks Museum, Boston; Strawbery Banke Museum, Portsmouth, NH; and a traveling exhibition organized by the Heinz Nixdorf Museum Forum, Paderborn, Germany. Thirty-two works were acquired for four collections: Architecture & Design, Holography, MIT General, and Science & Technology.

The MIT General Collections saw heavy use in this Sesquicentennial year. Staff responded to 69 formal research requests and hosted 38 on-site researchers.

Collections staff have been engaged in two major projects: 1. Planning for a 2-year phased move of select collections to offsite storage; and 2. Preparing for reaccreditation by the American Association of Museums.

Architecture and Design Collection

The curator and curatorial associate (as interim director of exhibitions and gallery planning, and interim exhibitions coordinator, respectively) had responsibility for all exhibition and gallery planning during the year, in addition to organizing and installing the Architecture and Design (A&D) projects discussed here. The curator initiated a master planning process for exhibitions with Thinc Design (New York) and continued to supervise gallery renovations for a new photography gallery funded by Ron Kurtz '54, opening in 2012 (as well as preparing for the installation of the inaugural exhibition in that space). The curator and curatorial associate were also key participants in planning and design of the Koch Institute Public Gallery, and in the installation of the inaugural exhibition in that space. They also played a planning role in the renovation of the main galleries at 265 Massachusetts Avenue to prepare for the installation of *The MIT 150 Exhibition*, and they participated as part of the curatorial team.

In addition to their planning roles, the curator and curatorial associate organized six exhibitions in A&D during the year, and coordinated the production and installation of six other exhibitions or gallery renewals in other subject areas. The venues for these exhibitions included the MIT Museum main galleries at 265 Massachusetts Avenue; the MIT Museum Compton Gallery at 77 Massachusetts Avenue; the Wolk Gallery of the School of Architecture and Planning in Building 7; and the MIT150 lounge in Building 26.

For the Wolk Gallery, the A&D team organized *Go for Gold: The East London Landscape of the 2012 Olympics* (September 3–December 24, 2010), an exhibition of the work of photographer Gesche Würfel that explored the transformation of the urban landscape of East London for the 2012 Olympic Games. *Urbonas Studio: The Learning Machine* (February 9 – April 8, 2011) featured the work of faculty member Gediminas Urbonas and explored

the symbolic relationship between women and the state, and the psychological impact of the Cold War on multiple generations of women in Eastern Europe.

Lobby 7 Design Competition (April 15 – September 8, 2011) exhibited the finalist entries in a student competition to design installations for the four grand plinths of the 77 Massachusetts Avenue rotunda, called Lobby 7, which have been empty since the building opened in 1939. In celebration of MIT's 150th anniversary, the Class of 1954 sponsored the competition, which resulted in fourteen finalists and six winners.

For the Compton Gallery, the A&D team organized *Types We Can Make: A Selection of Contemporary Swiss Type Design* (September 7, 2010 - February 20, 2011), in collaboration with the University of Art & Design (ECAL) in Lausanne, Switzerland, and with swissnex, the Consulate of Switzerland in Boston. The curator initiated the project five years ago, with the objective of examining the monumental legacy of twentieth century Swiss typographic design and the rise in the past decade of highly individualistic design trends made possible by digital tools and web sources for typography. Public programming included a standing-room-only symposium entitled "Beyond Helvetica" (October 27, 2101), featuring prominent type designers.

Dust Serenade, installed at 265 Massachusetts Avenue, featured an interactive acoustic instrument designed by Markus Decker, a sound artist from Kunstuniversität Linz (Austria) in collaboration with MIT architecture students Dietmar Offenhuber and Orkan Telhan. *Cybernetic Sculpture #301* (April 22 – June 5, 2011) was a new installation of a kinetic sculpture in the Museum collection by Wen-Ying Tsai, an artist affiliated with MIT's Center for Advanced Visual Studies in the 1970s.

Other new exhibitions at the Museum this year included: *GAMBIT/Sampling MIT* (opened October 8, 2010, and ongoing) featuring work by the Singapore-MIT GAMBIT Game Lab, a research group that focuses on developing games for a global market; *Luminous Windows 2011* (December 10, 2010 – April 1, 2011) our third annual winter exhibition of holography; and *EyeRobot* (December 3, 2010 – February 16, 2011), a project by Elizabeth Goldring, Senior Fellow of the Center for Advanced Visual Studies, that creates visual experiences for people with a damaged sense of sight. Two exhibitions were refreshed this year. The AI Gallery, perhaps the Museum's most popular exhibition environment, was brought up to date with new interpretive panels, new projection and video equipment, and new artifacts including three new robots, and so was the Hart Nautical Gallery (reopened April 8, 2011).

For the MIT150 celebrations the A&D team organized the installation of a selection of artifacts from the Museum collections for the MIT150 lounge in Building 26.

Collections projects this year included researching and cataloguing the Creative Photography Laboratory, Berenice Abbott, and The Architects Collaborative Collections. Retrospective cataloguing of the Student Thesis and Student Drawings Collections continued.

Thirty detailed requests for materials related directly to the collection were processed during the year, and staff supervised twenty-six research visits. A&D collections were the basis of a Columbia University Master's Thesis, and were featured in publications including a major work on Alvar Aalto and a catalogue for an exhibition of work by Hans Haacke.

The Architecture & Design staff has a significant commitment to the teaching and training of students in architectural design, architectural history, art history and museum studies through internships. This year we hosted nine interns, including students from, or recent graduates of, Brown University, the University of Toronto, Tufts University, Smith College, Connecticut College and McGill University. The interns assisted with exhibitions in all subject areas, A&D collections projects, and public programs. In addition, two volunteer professional archivists also assisted with A&D projects during the year.

Hart Nautical Collections

A significant amount of Hart Nautical Collections staff time was spent in support of MIT150 exhibitions. In addition, Hart staff worked closely with the Department of Mechanical Engineering (MechE) head and all seven MechE area heads to produce a new exhibit in the Hart Nautical Gallery (Building 5) in May 2011. The Museum plans an ongoing collaborative program with MechE to regularly rotate new faculty and student demonstrations and displays within this gallery.

Related to this exhibit, the curator in conjunction with the MechE Naval Construction and Engineering Program (2N) interviewed three U. S. Navy admirals (Eccles, Thomas and Johnson) assigned to the Naval Sea Systems Command who are graduates of the program. Eccles and Johnson were program leaders in the design and construction of the *Virginia* and *Seawolf*-class nuclear submarines – the newest and most advanced submarines on earth.

2011 marked the third year of collaboration with the Woods Hole Oceanographic Institution (WHOI) in presenting programs for the Cambridge Science Festival. It was highly successful with both a Science Carnival presence and the very popular hands-on opportunity to operate a real underwater vehicle manipulator arm with WHOI pilots at the Museum. Over 200 of more than 1500 visitors were able to interact with this demo/display.

WHOI underwater vehicle pilot assisting Museum visitor with operation of manipulator arm.

Hart staff worked closely with the Programs team on a Second Friday "Nautical Night" in March 2011 that attracted over 200 visitors. The program included MIT Sea Grant underwater vehicle interactive demos, EAPS Professor John Marshall and his "Weather

in a Tank" educational interactive, and the MIT Nautical Association who are celebrating their 75th anniversary.

Our Nautical Skills IAP courses have been ongoing for the past 11 years. In January 2011 we collaborated again with the Department of Mechanical Engineering and offered a course for credit (2.993) on traditional naval architectural drafting.

Ongoing retrospective cataloging and digitization efforts are focused on preparation for AAM re-accreditation review in 2012. Over 7,000 object records with images are currently published in our online database. We expect to double this number of records with images in the next year.

Holography Collection and Holography and Spatial Imaging Initative

The year was marked by projects that continued development of the Holography Collection and the Holography and Spatial Imaging Initiative (HSII) according to the 2009 Collecting Criteria and Vision Plan. Activities including resource and network development and fundraising are aimed at setting the collection and the HSII in a context of 3-D imaging at MIT and in the broader society and culture.

The *Luminous Windows 2011* exhibition featured technical achievements, principally the digital holography (pioneered at MIT) of researchers, companies and artists working 1984–2010. It included two pioneering works of the MIT Spatial Imaging Group, works of leading firms Zebra Imaging, Geola and RabbitHoles, and individual practitioners Yves Gentet and John Perry. Set in the Museum's ground-floor gallery windows, the holograms were visible from outside on the sidewalk and street every evening from dusk until 2 am. The exhibition received media attention, was featured on the MIT home page, and reached tens of thousands of visitors and passersby.

A joint UROP project with the Media Lab's Camera Culture Group is underway to develop a novel live, interactive, 3-D imaging system for the Museum's ground floor windows. Two UROP students, with guidance from Museum staff and Camera Culture researchers, have worked to incorporate techniques developed by the Camera Culture Group into an informative exhibit that will allow passersby to create and manipulate custom 3-D images (e. g., self-portraits) through hand gestures.

The Holography Collection had one intern from Brown University for the spring semester of 2011, who, along with the manager of the Holography and Spatial Imaging Initiative and the director of Technology, developed an iPad program for the Holography Gallery addressing the most often asked question by Museum visitors "What is a hologram?"

The Museum is partnering with the Media Lab's Object-Based Media Group to plan the 9th International Symposium on Display Holography (ISDH). ISDH is the field's foremost event and exhibition and will be co-hosted at the Media Lab and the Museum in June 2012.

The "David" hologram, one of the first white-light viewable embossed holograms, produced by Jeff Allen and Michael Foster, was accessioned into the collection and complements the Museum's other Allen and Foster early embossed holograms. These holograms were some of the first to be used commercially, sold in ads by Laser Focus Magazine.

Science and Technology Collection

The absolute highlight of the year was the final design, fabrication, installation and opening of *The MIT 150 Exhibition*, a 7500 square foot showcase of 150 unique objects capturing the history and culture of the Institute. The multi-year project involved nearly 2000 participants who contributed ideas, artifacts, expertise and generous financial gifts to make this inaugural exhibition in the new Thomas Peterson '57 Gallery such a wonderful success.

In Fall 2010, an expanded display of artifacts from the Museum's Polaroid Historical Artifacts Collection opened.

The preparation of *The MIT 150 Exhibition* resulted in several important gifts including the TX-0 computer, many "retired" instruments from various researchers at the Koch Institute preparing to move from Building E17 to their new quarters, and the exquisite sculpture created by Venetian glass master Lino Tagliapietra during his MIT residence for the 2010 Paige Hazlegrove Lectureship, and now on display in the President's office.

The Museum published a revised and expanded edition of *Nightwork*, its popular book about MIT hacks and hacking culture. A grant from the Peter de Florez Fund for Humor at MIT enabled the MIT Press to publish the work in full-color.

Two key MIT150-related collaborations include extensive work with MIT Academic Media Production Services to digitize and put online a dozen films from Collections, and to provide resources for 5 documentary short films and supporting information for the "From the Vault" and "Elemental MIT" collections. The curator worked with the Office of the Dean for the School of Engineering on the creation of a new exhibition on the history of the school.

The curator and curatorial associate continue to make major progress cataloging the Science and Technology Collection. In the past year 2000 artifacts have been photographed and nearly 3000 records in the Collections Database have been reviewed.

The collection experienced two major flooding incidents in 2010 that required extensive emergency treatment, and that resulted in the decision to relocate the majority of the artifacts stored in the basement of N52 to a new offsite storage facility.

The curator worked with artists, journalists and documentary filmmakers from major news outlets around the world interested in featuring *The MIT 150 Exhibition* and the Polaroid Collection. The curator and curatorial associate responded to approximately 350 research inquiries.

Undergraduate and Graduate Teaching

The Museum has embarked on a significant effort to increase its engagement in undergraduate and graduate teaching in the Institute. In addition to several individual lectures and workshops offered by the curators, the Director taught a new HASS-D undergraduate class, STS.009 -Evolution and Society, in the first semester. This class attracted some 70 students, and it will be offered in each of the next two academic years. In addition, the Museum offered an IAP 2011 course, STS.096 Special Topics in Science, Technology, and Society Intersections: Blindness, Robotics, Art, Culture. This was the first *Museum Lab* educational offering (see "Technology", below). The d'Arbeloff Fund for Excellence in Education awarded *Museum Lab* a grant to support the establishment of the lab as well as to adapt a communications intensive course (STS.034) to allow students a chance of working on a Museum exhibit. The new STS.034 will be taught in Fall 2011.

Education and Public Programs

Education and public programs at the MIT Museum continued to thrive despite a reduction in the number of full-time departmental staff and dedicated program space. In FY2011, the Museum presented more than 300 public and educational programs serving more than 20,000 people. There was continued growth or sustained engagement in all four core audiences: middle and high school students, families, adults, and the MIT community.

In total, the Programs department provided 129 workshops and tours to more than 2,700 middle and high school students and their teachers, as well as an additional 44 tours to college, adult, and family audiences, including MIT staff, students, and alumni. FY2011 saw an increased interest in tours due to the opening of *The MIT 150 Exhibition*. The *Learning Lab: The Cell* exhibit and teaching space, a collaboration with the MIT Center for Environmental Health Sciences, received continued support from the Arthur Vining Davis Foundations to further teacher professional development efforts in molecular biology, and to work towards bringing *The Cell* to interested museums and universities across the country. The Museum hosted several DNA workshops for teachers in the Boston Public Schools and nursing professionals, as well as additional teacher workshops related to Structural Engineering.

FY2011 saw continued growth in family programming with a record number of participants and spectators (1,683) joining the 13th annual Friday After Thanksgiving Chain Reaction event, and sustained engagement in February's National Engineers Week programs. A large effort was made to mount a sizable schedule of events and exhibits as the Museum's contribution to the 2011 Cambridge Science Festival. Thirty-four events (including the Museum's multi-faceted Open House event for MIT's *Under the Dome* program on April 30) over nine days served more than 6,000 students, families, and community members—nearly doubling FY2010 numbers. Six events, including *Lunch with a Luminary* and *Soap Box: The Internet and Political Change in the Middle East*, were live-linked to an audience in Cairo, Egypt. Evening events included *Mr. g*, a reading and discussion with author Alan Lightman and MIT Professor Tom Levenson, *Nerdnite Nerdtacular*, and *Video Games 101*, featuring presentations by members of the Singapore-MIT GAMBIT Game Lab and MIT spin-off companies. Weekend programming during the Festival drew large crowds and highlighted the research of MIT faculty and

students. FY2011 also saw the growth in hands-on demonstrations in the galleries—daily activities during the summer reached more than 2,200 family visitors while weekend demonstrations presented by volunteers and MIT students during the school year reached approximately 950 members of the public.

Exclusive of the Cambridge Science Festival, we welcomed more than 2,500 adults to the Museum's varied public debates, talks, and performances. The fall *Soap Box* series featured environmental and social science researchers speaking about the Gulf oil spill, while the Second Friday program covered a wide array of topics including film-making, ocean engineering, the 50th anniversary of the laser, video game research, and other exhibit-related themes. More than 2,000 visitors of all ages attended activities during nine Second Friday events.

The Programs department continued its work with the MIT student community. Students from the departments of Electrical Engineering and Computer Science, Aeronautics and Astronautics, Brain and Cognitive Sciences, Physics, and Math partnered with the Museum to present their research to the public through hands-on demonstrations and activities in the galleries. Three Grad Night events were held with and for various segments of the graduate student population on Friday evenings throughout the year. In total, 1,650 individuals participated in events such as the ever-popular Energy Night organized by the Energy Club, International Development Night, and an evening to showcase transportation-related research on campus. The Museum received continued support for Grad Nights through a Graduate Student Life Grant.

Cambridge Science Festival and Science Festival Alliance

The fifth annual Cambridge Science Festival, held April 30–May 8, 2011, attracted more than 50,000 people to 203 events, including *Under the Dome*, an open house of virtually every lab and center in celebration of MIT's Sesquicentennial, *Video Games 101*, the *Festival of Arts, Science and Technology*, performances, hands-on activities, talks, and exhibits. The fifth Science Carnival brought together school groups, biotechnology companies, academic science outreach coordinators, engineering clubs, and more. Our second "Big Ideas for Busy People", a collaborative event with the Laboratory@Harvard, gathered nearly 800 people in a high-energy, standing-room-only event. Working with *Nerdnite*, videogame makers throughout Cambridge, Grow Native Massachusetts, the SCVNGR app, Fresh Pond Day and several other organizations sparked new collaborations and also contributed a significant upswing in the momentum of the festival. Existing partnerships were intensified, including through daily live links to the Cairo Science Festival to debate science and social media in the aftermath of Egypt's recent revolution. Existing collaborators, including Sense About Science, a UK-based charitable trust focused on science, presented new programs and the Museum continued to be the hub for the Science Festival Alliance. All of these experiences created an excitement and energy not seen before at our festivals.

Energy also came from an important new hire for the festival. Sung Mi Kim, a 2010 graduate of MIT who has a science and a writing background, was initially hired as a new media consultant. At the same time, plans to expand the festival statewide under a new brand called "Science on the Street" received final approval by President Hockfield,

the presidents of the University of Massachusetts, Boston University, Northeastern University, Brigham and Women's Hospital, Massachusetts General Hospital and Raytheon, and the mayors of Boston and Cambridge. Ms. Kim quickly used her technology experience and connections to skillfully promote the festival while beginning to build a foundation for an advanced technologically interactive statewide festival program. She proved to be so well suited to managing the logistics of the festival that she has been hired fulltime to coordinate all of the statewide activity logistics.

The staff is now developing the statewide program to bring science, technology, engineering and math across Massachusetts while also bringing more visitors to all of the festival activities. There will be a small Science on the Street event in Boston and Lowell in the fall of 2011, which will kick off citizen science projects over the winter to be showcased at the Cambridge Science Festival next spring.

The Science Festival Alliance hit its stride in FY2011, the second year for this consortium that has grown out of a National Science Foundation grant supporting staff at the MIT Museum; the University of California, San Diego; the University of California, San Francisco; and the Franklin Institute in Philadelphia, PA. The alliance is dedicated to growing a community of professionals that facilitates more and better science festivals everywhere.

The second year of the Science Festival Alliance (SFA) saw a rapid growth in the number of large-scale, community-wide science and technology festivals in the United States. Among the highlights of the year was the SFA-organized International Public Science Events Conference, held in Washington as an official pre-conference to the American Association for the Advancement of Science annual meeting. Well over 200 professionals attended, including an estimated three-dozen from abroad. The results of the first science festival evaluations coordinated by the SFA were released in FY2011, demonstrating several positive impacts on festival attendees. The opportunity for attendees to have a personal interaction with a science professional was found to be the most important predictor of the success of a festival event. Toward the end of FY2011 the SFA was awarded a supplemental grant from the NSF to begin building a professional network dedicated to science festivals in the Middle East.

Administration

Development

The Museum raised $196,710 this year in gifts designated for Education & Public Programs, *The MIT 150 Exhibition*, the renewal of our Robotics exhibition, a new exhibition about the vanishing glaciers of the Greater Himalaya, the Hart Nautical Collection and the Holography Collection. In addition, 30 donors gave a total of $56,955 in unrestricted support, providing the Museum with the flexibility to allocate these funds where they were most needed. The Council for the Arts continued its generous support of new exhibitions and the Friday After Thanksgiving Chain Reaction event with a grant of $30,000. We also received a second year of funding from the National Science Foundation for the Science Festival Alliance, our collaborative project with the University of California-San Diego.

The Cambridge Science Festival continued its successful fundraising, receiving $378,222 in gifts, grants and sponsorships for the 2011 Festival, including a fifth year of funding from the MA Cultural Council's Adams Arts Grant program.

Retail and Functions

The MIT Museum Store continues to operate as a successful business with gross revenues approaching $500K. This is an excellent result, given the size of store, and an increase of 27% over FY2011, making the store an important source of financial support.

Key to the store's success was an exceptionally successful summer with dramatically increased revenues in July and August 2010. The increase was due in large part to the store renovation and expansion in 2009. Additional new fixtures will be installed during summer 2011, providing more display options, improving traffic flow, and increasing visual appeal.

The Store continues to provide a carefully selected range of high-quality merchandise focusing on science, technology, engineering and math (STEM). Store sales are strong across several categories, including Apparel, Decorative & Gift, and Souvenirs & Novelties.

The Museum's functions business rebounded this year, with 47 events booked, including 31 hosted by MIT clients and 16 by external clients.

Public Relations and Marketing

By closely following communication trends and integrating them into our ongoing marketing efforts, the MIT Museum has continued to reach its goal of being an accessible and trusted source of information about MIT's innovations and educational philosophy. We have progressively expanded our capabilities in online communications, engaging with audiences both near and far. We have shifted resources from print to online, improved our graphics, and spent some time in improving the content on the Museum website.

During FY2011, the big story of course was *The MIT 150 Exhibition*. It continues to draw visitors, and provides an excellent platform for showing the public the variety of work that happens at MIT. The News Office was instrumental in helping to publicize the opening by organizing a press event that attracted both local and national media, who have kept us busy answering their requests throughout the Sesquicentennial.

During the first half of FY2011, the Museum held a variety of programs that were supported with advertising, print collaterals, online discussions, calendars, etc. Soap Box, the Friday After Thanksgiving Chain Reaction, the Cambridge Science Festival and the MIT Open House were heavily promoted, and during the Festival weekends we attracted out-of-the-ballpark numbers – there is clearly a huge interest in the kinds of special hands-on activities, workshops and classes that we offer. A surprise was the avid interest and involvement with the weekend math activities –an informal lecture on knot theory was very engaging. Families very much want to have places for inspiration

and for deeper learning for their middle-school age children. We now run the danger of being too crowded at times.

The marketing group also spent time cross promoting other events at MIT that overlap with what we perceive as our audience's interests, such as the FAST arts festival and symposia, and the student groups who run showcases at the Museum. The aim of the marketing group is to create interesting visuals and written communications that reflect the sophistication of the science and research that abounds at the Institute, while also creating a welcoming culture that invites people of all educational levels to explore our exhibitions and programs.

Visitors to the Museum for exhibitions and programs continue to express interest and excitement, although a few people's expectations are dashed when they don't find working robots greeting them at the door. A sampling from July 2011:

> Facebook: "Don't change a thing! Love the interactivity component."
>
> Yelp: "There were all sorts of cool kinetic sculptures. Loved the blending of art and science there. The holograms and the explanations of how they're created were way cool."
>
> Twitter: "A little bit of shuffling among the top Twitter gainers this week, with The American Latino Museum falling behind The MIT Museum and The Jewish Museum."

As of July 6, 2011, the MIT Museum has 18,095 followers!

Technology

Through a new activity developed during FY2011 and now reaching the prototype stage, the MIT Museum will make its unusual range of learning opportunities in the area of communication available to undergraduate students. This activity, *Museum Lab,* will be a place for MIT students of all disciplines to come together and learn how to communicate in new ways. Here students will go beyond research papers and engineering presentations as they engage their talents and passions for working with new technologies in the invention of innovative ways of communicating science and engineering to the widest possible audience. *Museum Lab* is where the engineering lab, the art studio and the public forum will combine into a 21st century learning environment designed to enable students to discover their individual "voices" and means of communication. *Museum Lab* will be a vehicle for student and faculty engagement in the Museum's interpretive projects, at the leading edge of exhibitions and programs activities. In June we began outfitting a project workspace for *Museum Lab* and have three undergraduates and two graduate students working on projects over the summer.

Personnel

Erika Reinfeld was hired in September 2010 as education coordinator. Erika spent nine years at the Harvard-Smithsonian Center for Astrophysics where she served as education coordinator for the NASA-Smithsonian Universe Education Forum on the

Structure and Evolution of the Universe. She has just completed a graduate degree in learning and visitor studies in museums.

Patricia Lane joined the staff in October 2010, filling the newly created full-time position of visitor services manager. Patricia has extensive experience in retail and customer service, and also has worked for non-profit cultural organizations. She heads the visitor services team comprising three staff members and a group of regularly serving temporary employees who work on weekends and peak visitor periods. Bryan Kelly was hired in January 2011 as weekend visitor services representative to join the team. Bryan, a master's degree candidate in the Harvard University Museum Studies program, has museum, retail and customer service experience.

Robin Meisner, who for two years served as director of programs with great vision and dedication, contributing much to the Museum, resigned in January 2011 to become the director of exhibitions at the Providence Children's Museum.

As reported under Cambridge Science Festival developments, Sung Mi Kim was hired in June 2011 as events and logistics coordinator.

Volunteers and Interns

In addition to the volunteers and interns reported previously, this summer we have 6 interns working in Education & Public Programs, and 3 interns and 3 volunteers in Collections. The Education team includes 2 Cambridge Rindge & Latin High School students participating in the Breakthrough Cambridge program, 3 undergraduate students and 1 museum studies graduate student. They have developed and are helping to present workshops, daily drop-in activities and a wide selection of gallery scavenger hunts for a range of ages, and our visitors are well engaged and greatly enjoying these activities. The Collections interns and volunteers are working with the Architecture & Design, Hart Nautical, and Science & Technology Collections on projects that will make them more accessible to researchers and visitors. We value the time and high quality work these individuals contribute.

John Durant
Director