

MIT Museum

Fiscal year 2010 was a year of contrasting opportunities seized and challenges faced in the MIT Museum. Among the opportunities seized during the year were the acquisition of a major corporate collection (the Polaroid artifact collection); the renewal of the ground floor, with the installation of a new *Sampling MIT* exhibition, the creation of a new Edgerton display, and the expansion of the Museum Store; the funding of the next phase of museum renewal on the second floor; and the establishment of a collaboration with the Koch Institute for Integrative Cancer Research on the creation of a public gallery on the ground floor of its new facility on Main Street. FY2010 also brought continued growth of the museum's public services, with record visitation at 265 Massachusetts Avenue and the largest audience to date for the 2010 Cambridge Science Festival.

Alongside these positive developments, however, the museum faced a number of difficult challenges. Foremost among these was the re-emergence of serious flooding problems in the basement of N52. Water rising through the basement slab during the winter was followed by further failures of the building envelope during periods of heavy rain in the spring and summer. There is now a clear consensus that the museum cannot continue to rely on the basement of N52 for collections storage, and at the time of this writing there is an urgent need to secure a new collections storage facility, either on-site at 265 Massachusetts Avenue or (if this proves impossible) off-site. The museum's collections are of extraordinary significance—for the museum itself, for MIT, and for the wider world. The re-establishment of safe and secure storage facilities for the collections is an absolute priority for FY2011.

Collections

The museum processed 27 new loans, including 16 incoming loans from individuals, local galleries, and many departments within MIT to support new exhibitions and 11 loans to outside institutions. Currently there are approximately 90 active campus and national loans that utilize the museum's collections to tell MIT's story. We made 31 new acquisitions enriching each of the museum's five collections, several of which are detailed below.

Architecture and Design Collection

The staff curated/installed eight exhibitions during the year in the main galleries at 265 Massachusetts Avenue, in the Wolk Gallery of the School of Architecture and Planning, and in the new Media Lab west gallery.

In the Wolk Gallery, *The Cities of Angkor* (April 18–September 15, 2009), based on research by professor Mark Jarzombek of the Department of Architecture, explored the temple architecture and urban design of Angkor, the ancient capital of the Khmer empire in Cambodia. *Dislocated City: Berlin Photographs by Angus Boulton* (October 8, 2009–January 22, 2010) commemorated the 20th anniversary of the fall of the Berlin Wall and served as a curriculum focus for the MIT Visual Arts series *City as Stage, City as Process*. *Office dA: Building Pedagogies* (February 4–April 11, 2010) featured the work of Nader Tehrani, the recently appointed head of the Department of Architecture, and his

Boston firm. *Delight in Greener Daylight: A Class Perspective on Façade Renovation* (April 27–July 30, 2010) exhibited the work of professor Marilyn Andersen’s building technology studio using the Swissnex consular offices in Cambridge as a case study in daylighting and building performance. This was the fifth exhibition in recent years developed in collaboration with Swissnex and the Swiss consulate of Boston.

At 265 Massachusetts Avenue, *Thanksgiving Dinner in Five Seconds* (March 19, 2009–January 6, 2010) presented a whimsical apparatus for cooking a holiday dinner using rocket-triggered lightning, created by MIT visiting artist Marisa Jahn, and Steve Shada. *Design for an Ideal Polling Booth* (April 24–May 2, 2010), developed by Joseph Choma, a graduate student in the Design and Computation Group of the Department of Architecture, was installed in conjunction with the Cambridge Science Festival. *The Humorous Side of MIT: Poster Art by Donald J. Hatfield 1956–1960*, which opened June 4, 2010, features poster designs by Donald Hatfield ’60 for MIT student organizations in the 1950s. The exhibition *Robert Robinson Taylor, From MIT to Tuskegee: A Black Architect’s Journey*, organized in 2007, traveled to the Legacy Museum at Tuskegee University, where Taylor taught for most of his career. Taylor, a graduate of MIT in 1892, was the first academically trained African American architect.

The staff helped to develop the Media Lab west lobby gallery, which was inaugurated with the new building in March. The opening exhibition, *Making Architecture: Fumihiko Maki + Maki and Associates* (March 4–October 16, 2010), was organized in collaboration with Fumihiko Maki’s office in Tokyo and the late professor Bill Mitchell of the Media Lab.

The staff, the museum’s director, and a newly appointed exhibition developer led the museum’s participation in planning the Koch Institute for Integrative Cancer Research gallery on Main Street, which will open to the public with the inauguration of the new building in March 2011. The gallery, which will be programmed and operated through an ongoing partnership between the Koch Institute and the museum, will engage the MIT community and the general public with current cancer research at the Koch Institute and the life sciences at MIT.

Significant new acquisitions included the following:

- A total of 32 photographs of scientific experiments by American photographer Berenice Abbott (1898–1991), commissioned by the MIT Physical Science Study Committee in the 1960s and later circulated as a traveling exhibition by the Smithsonian Institution (gift of Ron Kurtz ’54)
- Drawings, photographs, and other materials related to the Monsanto House of the Future, a prefabricated plastic house designed by Marvin Goody and colleagues at MIT and exhibited at Disneyland from 1957 to 1967 (gift of the late Joan Goody, for Goody Clancy Architects)
- A collection of 200 design drawings and sketches of various projects and a presentation model of the American Embassy in Berlin (gift of Kallmann McKinnell & Wood Architects, Boston)

Eight interns and volunteers from a variety of academic programs—including Tufts University, the University of Toronto, and Smith College—assisted with collections research, cataloging, and processing during the year. Projects focused on the Creative Photography Laboratory collection, the Berenice Abbott photograph collection, the Eduardo Catalano archive, the Mary Otis Stevens/Thomas McNulty collection, and a retrospective cataloging project for the MIT thesis collection. A gift from the Imre Halasz Trust provided for the hiring of a professional archivist who re-housed and inventoried the Halasz collection and prepared digital cataloging records for the museum's collections database.

Hart Nautical Collections

The most important collections added this year were the research slides and yacht designs of recently retired MIT professor Jerome Milgram (head of Bill Koch's America's Cup winning campaign of 1992) and an extensive collection of powerboat design plans related to James Wynne '53 (Wynne Marine). Wynne was a world champion offshore powerboat racer and inventor of the inboard/outboard drive system.

Hart contributed curatorial support for three of the new *Sampling MIT* exhibits that opened in September 2009. The three exhibits involved extensive faculty and student collaborations with professor Thomas Malone's Collective Intelligence Center at the Sloan School of Management; professor David Mindell's Space, Policy, and Society Research Group in the Program in Science, Technology, and Society; and professor George Barbastathis's 3D Optical Systems Group in the Department of Mechanical Engineering. Graduate students with the latter group built a unique digital holographic imaging device based on a prototype ocean science instrument developed with the Woods Hole Oceanographic Institution (WHOI) for zooplankton research. We recently received news from graduate student Nick Loomis that the software developed for the exhibit was adapted in the field for the first time to study oil droplets in the water column in the Gulf of Mexico oil spill disaster.

The Compton Gallery photographic exhibition *Exploring the Arctic Seafloor*, developed by MIT/WHOI joint program alumnus Chris Linder '96 and on loan from WHOI, was enjoyed by 18,500 visitors from July 2009 through June 2010. Our ongoing collaboration with WHOI also resulted in an exciting and popular new hands-on program for



MIT/WHOI Joint Program graduate student Nick Loomis viewing a digital holographic instrument mounted on a remotely operated underwater vehicle to study the oil spill in the Gulf of Mexico in June 2010.



WHOI underwater vehicle pilot assisting a museum visitor with the operation of a manipulator arm.

visitors to the museum on opening day of the Cambridge Science Festival. Over 600 visitors had a special opportunity to operate an underwater vehicle's manipulator arm. We thank WHOI director of research Larry Madin for his support.

Hart staff worked closely with the programs team on a new Second Fridays program in March 2010 that attracted 250 visitors. The program included the MIT Sea Grant College Program, Bluefin Robotics (a Sea Grant start-up), the Piers Park Sailing Center in East Boston, the MIT Nautical Association, and internationally recognized ocean racer Rich Wilson '76. MIT World recorded Wilson's talk about his experience in a recent Vendee Globe solo race around the world (see <http://mitworld.mit.edu/video/768>).

Our annual nautical skills Independent Activities Period (IAP) courses are now in their 10th year. In January 2010, we collaborated with the Department of Mechanical Engineering and offered a for-credit course on traditional naval architectural drafting (2.993 Special Topics in Mechanical Engineering: The Art and Science of Boat Design).

Ongoing retrospective cataloging and digitization efforts have now generated 40,000 digital image files with associated item-level records in the Hart Nautical Collections. We continue to upload these digital files to our collections database public website interface.

Holography Collection and Holography and Spatial Imaging Initiative

In fall 2009, the entire Holography Collection was relocated due to space reallocation and for the purpose of better storage conditions. With regard to temperature, humidity, and light control, the storage conditions are now close to ideal.

Luminous Windows 2010, the MIT Museum's second annual winter display of holograms on Massachusetts Avenue, opened in December 2009 and ran through March 2010. 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 significant media attention, was featured on the MIT home page, and garnered critical acclaim in the *Boston Globe* as an art exhibition.

Luminous Windows 2010 featured four works from the museum's renowned Holography Collection, complemented by two works on loan from private collections, to highlight over 40 years of artistic and technical innovation. Each of the six pieces represented influential advancements in holography as an imaging technology and as a medium of communication. Three of the individuals represented in the exhibition—the late Stephen Benton and artists Dieter Jung and the late Harriet Casdin-Silver—did significant work in holography at MIT. The works included *Deep Train* by Emmet Leith, one of the very first display holograms; *The Bartlett Head* by Carl Leonard and Juris Upatniek; an early and exemplary achromatic white-light transmission hologram by Stephen Benton and colleagues; and *Hand in Jewels* by Robert Schinella, which captured the public's imagination for holography in the early 1970s when it “reached out” of the window of Cartier Jewelers on New York's Fifth Avenue. The inclusion of *Hand in Jewels*, loaned by Marian B. Javits of New York, was especially significant given the piece's place in the social history of holography and its early use of window display as a means of reaching a wide public audience.

A subcommittee of the museum's Collections Committee was assembled for the purpose of establishing updated and complete criteria for our holography collecting activities. A list of criteria was developed as a "value set" to help guide acquisitions, de-accessions, and other collection decisions, and these criteria were to be applied to holograms and other spatial images and associated materials. The subcommittee's work on collecting criteria led to the development of a vision plan for the Holography and Spatial Imaging Initiative (HSII). HSII's direction and key actions were established in a draft document, and completion of the HSII vision plan is in process.

The second-phase prototype of a robotic platform that digitizes holograms has been completed. The system allows the translation of analog holographic imagery into digital form for web and other applications such as high-definition conservation copies. The robotic platform allows the precise and systematic scanning of holograms with digital still and video cameras and allows web visitors to navigate in real time through holographic imagery by controlling the platform via the web. Axis Communications, a Swedish company with North American headquarters in Chelmsford, MA, donated a highly controllable video camera to this project. The prototype debuted during the 2010 Cambridge Science Festival in the museum's Holography Gallery, and it was featured in a *Boston Globe* article on the festival. This project has led to dialog with research labs on campus (e.g., the computational photography area) where interests complement our desire to capture and preserve digital copies of the over 2,000 holograms in the collection.

Science and Technology Collection

The acquisition of the extraordinary and highly celebrated Polaroid Historical Artifacts Collection in the spring of 2010 is a major milestone in the life of the museum. The collection is among the finest corporate collections in the world, a showcase of 20th-century American research and development and of the exceptional university-corporate partnership between MIT and Polaroid. PLR IP Holdings LLC (the owner of the Polaroid brand) announced the donation of some 10,000 artifacts at a press conference held at the museum on June 30, 2010. Earlier that day, the museum hosted an unusual photo shoot using one of the five surviving 20- × 24-inch large-format cameras, with Polaroid creative director and pop singer-celebrity Lady Gaga as the portrait subject. The entire Polaroid team, including Lady Gaga, studied examples of early Polaroid products to gain information and inspiration for their future product design projects. The associated publicity for the museum has proven exceptional, with some



Left to right: Deborah Douglas; Stephen Miller, CEO, Polaroid; Lady Gaga; and Bobby Sager, chairman of the board of directors, Polaroid. Polaroid creative director Lady Gaga selected this portrait (from 22 portraits) for Polaroid to present to the MIT Museum on June 30, 2010. The popular singer directed a photo shoot using the giant Polaroid 20- × 24-inch large-format camera and later toured a portion of the collections donated to MIT. The chair was Edwin Land's, founder of Polaroid. (Photo by Gregory Johnson, courtesy of Polaroid)

218 million unique web impressions within 24 hours, and beneficial to the cultivation of future donations for the ongoing support and exhibition of this collection.



Lady Gaga uses a Polaroid Spectra camera from the museum collection to document her visit. Left to right: Lady Gaga; Stephen Miller, CEO of Polaroid; and Scott Hardy, president of Polaroid. (Photo by Gregory Johnson, courtesy of Polaroid)

The Polaroid acquisition was not the only important achievement of the past year. When the Museum of Science decided to return the *Daedalus 87* and *Monarch B* human-powered aircraft to MIT, the Department of Aeronautics and Astronautics formally transferred these two historic vehicles to the museum, which then arranged a long-term loan with the Metropolitan Washington Airports Authority. With generous technical and financial assistance from Aurora Flight Sciences, *Daedalus 87* is now on display at Dulles International Airport.

The Edgerton Digital Collections, an online digital repository, debuted in November 2009 in conjunction with the opening of a new exhibition, *Visionary Engineer, Harold Edgerton*, in a newly refurbished portion of the Mark Epstein Innovation Gallery. The repository, a collaborative project with the Edgerton Center, Academic Media Production Services (AMPS), Institute Archives and Special Collections, and the Office of Educational Innovation and Technology (OEIT), is generously funded by the Harold and Esther Edgerton Family Foundation. This three-year project is an important milestone in the museum's ongoing effort to make its collections accessible to a global audience.

Codes and Clowns: Claude Shannon, Juggler of Science, an exhibition developed in collaboration with the Heinz Nixdorf Forum, opened in Paderborn, Germany, in November 2009. This is the Science and Technology Collection's first major international exhibition. Now on display at the Museumsstiftung Post und Telekommunikation in Berlin, it will show at Ars Electronica in Linz, Austria, next year. The exhibition received coverage on German national television and in publications such as *Der Spiegel*.

In April, the curator opened *Fighting Malaria: Understanding the Biomechanical Properties of Red Blood Cells*, a new display in *Sampling MIT* about the work of dean of engineering Subra Suresh and his research group on the study of malaria and red blood cells. In

addition, she provided special support to the BBC for its television series *The Virtual Revolution*, on the history of the Internet, and was invited to contribute a piece to *The Scientist* about professor Alex Rich's path-breaking tRNA model. The curator and her assistant worked with more than 15 interns, volunteers, and temporary staff to inventory and catalog several important new collections; compile and edit a new edition of the popular book *Nightwork*; teach classes and workshops for over 200 MIT students, faculty, and alumni; and respond to 200 research inquiries.

Exhibitions

In addition to the new exhibitions reported above, we opened several others, as follows.

Searching the Heavens for X-rays (ongoing, from January 8, 2010) features a payload module that had been launched in 1967 from the White Sands Missile Range aboard a NASA Aerobee sounding rocket, a flight that marked the beginning of MIT's x-ray astronomy program.

Toy Product Design: A Hands-on Project-based Adventure (ongoing, from August 30, 2009) showcases toy prototypes developed by MIT students.

Meet the Swinger...and Other Treasures from the Polaroid Collection (ongoing, from June 11, 2010) is a small display of artifacts from the Polaroid Collection marking the museum's recent acquisition.

Education and Public Programs

The museum provided over 300 public and educational programs serving nearly 17,000 people this year. 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 139 workshops and tours to almost 3,000 middle and high school students and their teachers. *Learning Lab: The Cell*, an ongoing 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 work toward bringing *The Cell* to interested museums and universities across the country, including outreach facilities at the University of Rochester (Rochester, NY) and the Mount Desert Island Biological Laboratory (Salisbury Cove, ME). During the summer months, more than 3,600 students and visitors in family groups participated in demonstrations and hands-on activities presented by a team of high school and college interns.

FY2010 saw continued growth in family programming. More than 1,100 participants and spectators of all ages joined the 12th annual Friday After Thanksgiving Chain Reaction event. Over 900 individuals participated in robotics-related activities during February's National Engineers Week, which included demonstrations by MIT students and an MIT alumni-founded company. A large effort was made to mount a sizable program of events and exhibits as the museum's contribution to the 2010 Cambridge Science Festival. Twenty-nine events over nine days served more than 3,000 students, families, and community members—an increase of 87% over FY2009 participation. Examples

included Lunch with a Laureate, which this year connected visitors at the first annual Cairo Science Festival in Egypt with the MIT Museum via live video link, and “How the Hippies Saved Physics,” with professor David Kaiser.

In total, we welcomed over 1,900 adults to the museum’s varied public debates, talks, and performances. These events included a range of arts-related programming, conversations around the museum’s newest exhibitions, and hands-on science and engineering workshops. Among the highlights were a hands-on workshop on nanotechnology research with professors Angela Belcher and Paula Hammond and a reading from the Catalyst Collaborative at MIT’s recent production *From Orchids to Octopi: An Evolutionary Love Story*. Soap Box, the museum’s flagship engagement program connecting the public with MIT researchers, continued to draw large audiences to both live events and videos archived on MIT World that have attracted over 151,000 viewers to date. Second Fridays, the newest program series for adults, families, and the MIT community, began successfully in FY2010. During 10 free evenings on the second Friday of each month, the museum attracted over 1,400 visitors.

The programs staff continued its work with the MIT student community in FY2010. Two undergraduate courses—2.00b Toy Product Design and 2.722/SP.722 D-Lab: Design—partnered with the museum to connect students with the public. Three Grad Night events were held with and for various segments of the graduate student population on Friday evenings throughout the year. In total, more than 2,100 individuals participated in events such as the ever-popular Energy Night organized by the Energy Club, International Development Night, and an evening to celebrate graduate women of excellence planned in association with the Office of the Dean for Graduate Education. The museum received support for Grad Nights through a Graduate Student Life Grant.

Cambridge Science Festival and Science Festival Alliance

The fourth annual Cambridge Science Festival, held April 24–May 2, 2010, attracted more than 40,000 people to 211 events, including a science carnival at the new Cambridge Public Library and Field House featuring a laser show, a new collaborative event with Harvard titled “Big Ideas for Busy People,” performances, hands-on activities, lab open houses, talks, exhibits, and even a video contest. Significantly increased promotions resulted in standing-room-only audiences from throughout New England and New York. A preliminary third-party evaluation shows many events being oversubscribed and achieving a rating of “very good to excellent” by 100% of the participants.

FY2010 was the inaugural year of the Science Festival Alliance, a new 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 first year of the Science Festival Alliance saw several new hires at member institutions, including a full-time program manager employed by the MIT Museum. In-

person working and planning meetings in the early part of the year laid the groundwork for the launch of a unique online resource, www.sciencefestivals.org, in February 2010. Visits to the San Diego Science Festival in March 2010 and the Cambridge Science Festival in April 2010 provided first-hand learning for staff of emerging festivals in San Francisco, Philadelphia, and over a dozen other cities in the United States and abroad. Presentations at the annual meetings of the Association of Science and Technology Centers and the American Association for the Advancement of Science raised the profile of the science festival concept among professional audiences. The combination of these first-year efforts has positioned the Science Festival Alliance as the go-to source for information and resources about this rapidly growing public science outreach format.

Administration

Development

Philanthropy to the museum this year was remarkable. Two alumni made very generous commitments totaling \$1.5 million to fund a large new gallery for temporary exhibitions on the second floor of our facility. Within this space there will be a discrete gallery dedicated to photography exhibitions, with the requisite environmental controls. The Institute and a group of individual and corporate donors have given over \$300,000 toward the cost of our *MIT 150 Exhibition* currently under development, to open in January 2011 as the inaugural exhibition in the new gallery and the kick-off event for MIT's 150th anniversary. The Council for the Arts continued its annual support of exhibitions and public programs, which is much appreciated. Twenty-seven donors made unrestricted gifts, many to our Friends program, totaling \$55,000 and providing us with the flexibility to direct these funds to projects as needed. Five individuals and one corporation gave \$18,125 in total that is designated for particular programmatic areas including the Hart Nautical Collections, the Science and Technology Collection, exhibitions, and educational programs. The 2010 Cambridge Science Festival raised over \$500,000 in funding from MIT, the city of Cambridge, the Massachusetts Cultural Council (through its Adams Arts Program), individuals, corporate sponsors, foundations, and a subaward from the National Science Foundation under a collaborative grant.

Retail and Functions

The Museum Store was renovated and expanded in September 2009. The goal of the renovation was to increase sales through a larger display area and overall improved appearance, and we have achieved that goal. The store's success is due to the continued strong demand for the range of products offered, which focus on science, technology, engineering, and math. Items are chosen for informative and stimulating content and cleverness of presentation, with the goal of providing visitors a selection of items not typically found elsewhere. Decorative and gift items, high-quality kits and games aimed at the youth market, and apparel continue to be the strongest areas of sales.

The store manager was invited by professor David R. Wallace to act as the client for students enrolled in the 2.744 Product Design graduate course. Students were given the task of developing a product based on the museum's collections or exhibits that could be sold in the store.

The functions marketing and sales consultant worked diligently in a challenging economic climate to maintain the level of business that we have had in previous years, with the end result that functions remain an important contributor to our mix of earned income.

Public Relations and Marketing

During the past year, the raised profile of the museum has required an increase in activity from the public relations and marketing unit. The focus has been on providing publicity, collateral, and communication support for programs and exhibitions such as the opening of *Sampling MIT*, the new Edgerton display and website, the Cambridge Science Festival, and the recent Polaroid acquisition, all of which have proven to be highly popular with the press and the public.

Through a variety of print and digital media, we continue to position the museum as a place where the general public and the MIT community are welcome for a variety of events and learning experiences. Many MIT offices (Admissions, Alumni, OpenCourseWare) have also been helpful by providing advertising space and distributing free tickets and brochures to MIT visitors.

Subsequently, and fortunately, reviews by visitors in various digital and print publications have been quite positive, ranging from “Full of scientific detail for the inner nerd in some of us, plenty of interesting and whimsical eye candy for all” to “I really, really like this place! They do a really good job of making the exhibits look interesting and cool. Probably the coolest thing is the hologram section.”

As we focus more on developing a foundation for online communications, the museum has also benefited from the revised MIT News Office website. We have submitted stories and museum-produced videos that have appeared in Campus News, on the home page, and in the press section. As websites evolve, the museum will continue to take advantage of partnerships that support communication efforts.

The use of Facebook and Twitter continues, and the museum now has close to 2,000 followers on Twitter. The challenges in the coming year are to become more facile and seamless in how the museum handles its information outflow through its several websites, e-newsletters, and online community sites and to become even more adroit in our ability to support the many activities of the museum with the most targeted and effective communications possible.

Technology

The museum’s use of technology in exhibits continued to grow with the installation of *Sampling MIT*. Our computing infrastructure now consists of about 70 computers, split among staff desktops, servers, exhibits, and technology development. We completed phase 2 of the Museum Technologies Initiative, concentrating on our Holography Collection and gallery, including the construction of a camera mounted on a robotic platform (see the section above on holography and spatial imaging).

Personnel

Ben Wiehe was hired in November as program manager to oversee the launch and ongoing development of the Science Festival Alliance, a national consortium based at the MIT Museum. Ben comes to MIT from WGBH, where he was outreach project director for *NOVA* and *NOVA scienceNOW*.

We regretfully bid farewell to Courtney Freeman Byrne, our efficient administrative assistant, who moved to Virginia with her family in February. Katie Porter, our very capable receptionist, was promoted to succeed her.

Alex Fiorentino was hired in March, on a project basis, to serve as exhibition developer for the Koch Institute Public Gallery, which will open in March 2011. Alex is a recent Princeton graduate with a degree in molecular biology and work experience at the Museum of Science as an education associate for nanoscale science and engineering programs.

Jon Bijur, our education coordinator for the last five years, resigned in June to move to California with his family. We appreciate Jon's many contributions to the museum and have valued his creativity and willingness to try new things, his flair with all technologies, and his dedication and team spirit.

Deb Lui '03, '08, our programs coordinator for the past two years who was funded through a special grant, is leaving to enroll in a PhD program at the University of Pennsylvania. Deb developed our Late Night programs for MIT students and ably participated in a range of programming, greatly enhancing the programs team with her insider perspective on MIT.

Volunteers and Interns

The museum continues to benefit from the time given generously by volunteers and interns who bring a wealth of knowledge, skills, and experience. Seven adults have been working in collections throughout the year assisting with various projects. A retired engineer is working with the education and programs team to present demonstrations and hands-on activities in the galleries. This summer we have an enthusiastic group of eight interns, ranging from high school to college students, working in the galleries to welcome and engage visitors and to offer activities that enhance the visitor experience.

John Durant Director

More information about the MIT Museum can be found at <http://web.mit.edu/museum/>.