

MIT Museum

The [MIT Museum](#) has had an extremely strong year. Major accomplishments include securing a new long-term off-site collections storage facility at 8 Tyler Street in Somerville, inaugurating the Kurtz Gallery for Photography, and creating three major exhibitions—Rivers of Ice: Vanishing Glaciers of the Greater Himalaya, Berenice Abbott, Photography and Science: An Essential Unity, and The Jeweled Net: Views of Contemporary Holography— together with several smaller displays. In addition, the museum conducted its first systematic visitor survey; launched Science on the Street, a statewide expansion of the Cambridge Science Festival; and cohosted the ninth International Symposium on Display Holography (ISDH) with the MIT Media Lab.

The attractiveness of the museum's offerings to its key target audiences was reflected in continuing growth in visitor numbers. Visitation to 265 Massachusetts Avenue in FY2012 was 109,138, compared with 95,213 in the previous year, and total visitation to 265 Massachusetts Avenue, the Compton and Hart Galleries, and the Friday After Thanksgiving Chain Reaction event was 151,250, compared with 126,984 in the previous year. These figures continue a trend that has seen the museum's total visitation more than double since FY2005, and to this must be added the continuing strong showing of the Cambridge Science Festival, which once again attracted many thousands of visitors to events across the city of Cambridge over 10 days in the spring.

These accomplishments have been achieved with the help of major gifts from Ron '54 and Carol Kurtz and \$1,122,290 of additional gifts and grants. In addition, Sidney Silber '39 made a gift for the new Sidney Silber '39 MIT Studio, which will be built in the near future. The museum has benefited from the appointment of a new director of programs and from the much-valued contributions of an expanded pool of volunteers. However, the expansion of the museum's activities has stretched what is still a relatively small staff, and going forward the museum is seeking additional resources to support further growth.

Collections

This year collections management activities focused on securing appropriate and adequate storage space given the need to relocate three-dimensional collections from the basement of N52 and the goal to consolidate, in museum-quality space, collections that had been temporarily stored in warehouse locations. The museum worked with the MIT Investment Management Company to identify and lease a commercial warehouse that could be fitted out for museum use and took occupancy of 8 Tyler Street in Somerville (11,550 square feet) in January 2012. The provost and associate provost generously committed funds toward the 10-year lease, and John DiFava, director of facilities operations and security, funded installation of the security system. The museum has begun the relocation of The Architects Collaborative (TAC) archive and the Polaroid Collection (10,000 items), previously stored elsewhere, and has completed the transfer of two collections storage rooms in a phased move that is projected to take two years.

We acquired 45 new donations to our five collections, including 10 items from the MIT 150 Exhibition. The deinstallation of this exhibition entailed the return of over 80 loans of artifacts. Fifty-six new loans were processed, including 45 incoming items for the three new exhibitions we mounted this year. The museum loaned works to the MIT Libraries for their exhibition *Glass at MIT: Beauty and Utility* in the Maihaugen Gallery.

Five works from the collections were conserved. The dean of the School of Science provided funding to conserve two Charles Woodbury paintings that are displayed there. Three Berenice Abbott photographs were treated at the Northeast Document Conservation Center for the exhibition *Photography and Science: An Essential Unity*.

Retrospective cataloging work continues apace, with 1977–1983 accession records entered into the Mimsy database, as well as six films from the MIT General Collections and glass negatives, glass lantern slides, and film negatives of student work from the Course 4 Assignment Volumes that are part of the Architecture and Design Collection.

Staff responded to 236 research requests received by phone and email. In addition, 43 researchers visited the museum to use the collections, coming from throughout the United States and as far as Germany. The collections were utilized for MIT anniversary projects including those of the MIT Press, the Sloan School of Management, and the Class of 1967. Of note are the three films that we had digitized (*The Arts at MIT*, *Tugger War*, and *MIT: Progressions*); the popularity of the topic of solar houses, with material from the collections appearing in five publications; and the Travel Channel program *Off Limits* that features our photographs of the Van De Graaf generator.

Architecture and Design Collection

Significant acquisitions in FY2012 included the personal archive of Berenice Abbott (1898–1991) and nearly 100 vintage (and some later) photographic prints by Abbott, donated by Ronald A. Kurtz '54; Alexander Calder's autograph model (1965) for the *La Grande Voile* installation on the MIT campus; an archive of drawings from Pierce, Pierce and Kramer, architects (1961–1991); models of the competition winners in the Lobby 7 Design Competition (2011); and additions to the graphic arts collections of the poster designs of Jacqueline Casey and Muriel Cooper (1970s–1980s).

Work continued in researching and cataloging the Creative Photography Laboratory, TAC, and Kallman, McKinnell & Wood collections. Retrospective cataloging of the Student Thesis and Student Drawings collections also continued with the help of volunteer Ginny Such.

Architecture and Design hosted eight interns and volunteers from four colleges and universities (Simmons College, Connecticut College, Tufts University, and McGill University in Montreal).

Hart Nautical Collections

The most significant object donated this year was the first Klein Associates side scan sonar data recorder given by Martin Wilcox and facilitated by Collections Committee member Martin Klein '62, founder of Klein Associates. Mr. Klein also made a generous gift to support research on side scan sonar-related objects in the Hart Nautical Collections.

The Hart Nautical Collections staff produced the Sampling MIT exhibit Oceans and Ice, a collaborative effort with the Ocean Climate Change Institute of the Woods Hole Oceanographic Institution (WHOI) dealing with research about Greenland's ice sheet mass loss. The staff also supported a renewal of historic photographs on long-term display in the MIT Nautical Association's Sailing Pavilion for the new dock dedication in April.

Hart staff worked closely with the programs team in developing three programs: the third "Nautical Night" Second Friday program in March 2012, which attracted over 200 visitors; the fourth year of collaboration with WHOI in the Cambridge Science Festival, featuring an interactive component allowing visitors to compare the acoustic wave length of their voices with whale vocalizations; and a "visualizing science" program that involved senior WHOI scientist John Toole '80, WHOI science photographer Chris Linder '96, and Department of Earth, Atmospheric, and Planetary Sciences (EAPS) principal research scientist Patrick Heimbach.

The curator hosted and conducted four different seminars for 49 students using Hart collections at the museum: a seminar on scientific expeditions with literature professor Mary Fuller, one on the Water Age with architecture professor Gediminas Urbonas (for an Independent Activities Period [IAP] class and 4.301 Introduction to Visual Arts), and seminars in two Mechanical Engineering (MechE) IAP for-credit courses (on traditional drafting for 2.S995 and on the Head of the Zesiger cardboard boat regatta for 2.S973). A team of MIT students also used design plans from Hart for an autonomous robotic sailboat model for the MechE class 2.017 Design of Electromechanical Robotic Systems.

The curator assisted the collections manager in developing the shelving plan for the new offsite storage facility, as well as with the set-up of this space and the initial move. Ongoing retrospective cataloging and digitization efforts are focused on preparation for American Association of Museums reaccreditation in 2012–2013.

Holography Collection and Holography and Spatial Imaging Initiative

The Holography Collection and the Holography and Spatial Imaging Initiative (HSII) further developed this year through collections activities and the hosting of the ninth International Symposium on Display Holography, which also provided the impetus for presenting a new, wide-ranging exhibition of contemporary works in our Holography Gallery.

Details of notable achievements are as follows:

- Marian B. Javits of New York donated 38 holograms by G. Robert Schinella including the well known *Hand in Jewels*.
- We cohosted ISDH with the MIT Media Lab. The foremost event in the field, ISDH attracted 150 attendees from approximately 20 countries for five days, with 100 presentations on education, history, art, culture, research, and commercial applications and a range of technical advancements in the field.
- We opened the new exhibition *The Jeweled Net: Views of Contemporary Holography*, which features a range of contemporary works revealing the state of the art in display holography and includes interpretive material to enhance visitors' understanding of basic holography principles.
- New educational initiatives were developed, including a holography workshop and gallery tour with the help of a summer 2012 Undergraduate Research Opportunities Program (UROP) student.
- We created a fundraising network of contacts extending into 3D image capture and the display industry to support the museum's collection and HSII.

The momentum gained will be used to build the collection, improve fundraising efforts, and introduce workshop and tour offerings that will draw on the collection and new exhibitions to reach three specific audiences: public school groups (through linking with teaching standards), MIT students (through connections to relevant coursework), and general museum visitors.

Science and Technology Collection

Curator Deborah Douglas and her assistant Ariel Weinberg organized the exhibit *The Greatest Instrument: Slide Rules and the Making of the Modern World*. The exhibit opened in September in conjunction with the international meeting of the world's four societies for slide rule collectors (hosted by the MIT Museum).

While the MIT 150 Exhibition closed in January, we reopened the introductory section, *Themes from the MIT 150 Exhibition*, in February following some gallery renovations. In conjunction with the exhibition's popular website, this small display serves to introduce MIT to our visitors. A catalog of the full exhibition will be published in the fall of 2012. The exhibition was featured on October 4 in a special episode of the Travel Channel show *Mysteries at the Museum* as well as by numerous international broadcast and print media.

Key gifts included the Voyager Plasma Science Instrument, the Institute's first wind tunnel balance, and several rare slide rule prototypes.

Behind the scenes, the curator and her assistant began the process of moving the majority of the Science and Technology Collection to the new off-site 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, the Polaroid Collection, and other topics related to MIT history. The curator and her assistant responded to approximately 300 research inquiries.

Undergraduate and Graduate Teaching

Dr. Deborah Douglas cotaught STS.050 History of MIT with professor Merritt Roe Smith (Program in Science, Technology, and Society) during the 2012 spring term.

The Sidney Silber '39 MIT Studio was conceived in summer 2010 (initially as the "Museum Lab") as a means of providing MIT undergraduate and graduate students with a studio environment where they could work on projects that help show the scientific and technological work of the Institute using sensory and experiential modalities of art and design. In the fall of 2011 the museum received a generous gift from Sidney Silber '39 for this program, and it was renamed in his honor.

In the studio, students can choose to work on projects defined by the museum or on projects of their own. Projects are generally long running, spanning a semester or more, and often involve partnering with established artists or scientists from MIT or beyond. For example, the Robotic Light Ballet project has students working with Bauhaus artist and MIT professor emeritus Otto Piene to develop a robotic motion platform to animate some of Piene's usually stationary *Lichtballet* pieces.

The fall 2011 STS.034 Science Communication: A Practical Guide course was taught partially by studio codirectors Allan Doyle and Seth Riskin and made use of studio facilities. Plans are under way for an expansion of this class into a full semester of studio engagement in the upcoming STS.035 Exhibiting Science course.

The studio also engages students by providing opportunities to exhibit works. A short exhibition, *Ways of Seeing*, in April 2012 featured projects that explored the use of light for changing the way we see and communicate. "Art and Design Circle," a new lecture/workshop series piloted in March 2012, will continue later in the year, bringing together students, faculty, and general museum visitors into discussions sparked by show-and-tell presentations by anyone in attendance in an "open mic" atmosphere.

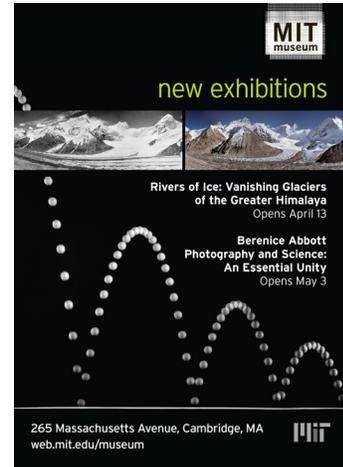
Exhibitions

This year the museum opened the latest and most ambitious gallery in a string of new spaces created for temporary exhibitions. The Kurtz Gallery for Photography, the museum's first space dedicated to photography and the photographic arts, was funded by Carol and Ronald '54 Kurtz and is evidence not only of Ron and Carol's continuing support of MIT but also of Ron's lifelong passion for photography. Kurtz was owner for over 30 years of Commerce Graphics in New York, a gallery dedicated to the work of photographers Ansel Adams, Arnold Newman, and Berenice Abbott.

Abbott was the subject of the inaugural exhibition in the Kurtz Gallery, *Photography and Science: An Essential Unity*, which focused on the American photographer's work at MIT for the Physical Science Study Committee in the late 1950s (accompanied by a publication of Abbott's science photography, *Documenting Science*). Curated by Julia

Van Haaften and Gary Van Zante, curator of architecture and design, the exhibition featured 80 vintage Abbott prints as well as manuscripts and publications from Abbott's personal archive acquired by Kurtz in the 1980s. The prints and Abbott's entire archive were donated to the museum by Kurtz, an acquisition that greatly enhances our already significant collections of 20th-century photography.

In the Thomas Peterson '57 Gallery, the exhibition *Rivers of Ice: Vanishing Glaciers of the Greater Himalaya* (April 13, 2012–March 17, 2013) presents mountaineer David Breashears' documentary project to re-create the Himalayan photographs of early explorers, which dramatically capture glacial loss over the past century. The Himalayan glaciers are the subject of continuing scientific study and public debate on climate change. *Rivers of Ice* was presented as a contribution to that public discourse. The exhibition was organized by Laura Knott, exhibition coordinator, in collaboration with Breashears and his team at GlacierWorks.



Promotional poster for the MIT Museum's spring 2012 exhibitions.

The Jeweled Net: Views of Contemporary Holography (June 27, 2012–September 28, 2013), curated by Seth Riskin, was described above.

In the Compton Gallery, *The Poster Art of Jacqueline Casey* (June–September 2012), curated by Gary Van Zante, documented Casey's pioneering graphics for the MIT Office of Design Services from the mid-1950s through the mid-1980s.

In the Mark Epstein Innovation Gallery, the continuing program of Sampling MIT exhibitions features *The Effects of a Warming World on Ice Sheets and Oceans* (April 17, 2012, through winter 2013).

The Paradiso Synthesizer (January 13–April 10) immersed visitors in the sound world of one of the largest existing modular electronic music synthesizers, built in 1975–1985 by Joseph Paradiso, MIT associate professor of media arts and sciences and director of the Responsive Environments Group. The synthesizer streamed live online and included a component that allowed visitors to interact with it via smartphone.

Dark Machines, Photographs by Daniel Jackson (May 3–December 31, 2012) documents large machines used to explore the frontier of science. The work (curated by Gary Van Zante) was commissioned by the museum from Jackson, a professor in the Computer Science and Artificial Intelligence Laboratory, and was designed to create an artistic dialogue with the Kurtz Gallery exhibition of Berenice Abbott's science photographs completed at MIT a half century earlier.

Laura Knott and Gary Van Zante organized three exhibitions for the Wolk Gallery in the School of Architecture and Planning. *Lobby 7 Design Competition* (April 15–September 8, 2011) documented a student competition (sponsored by the Class of 1954) to fill the four great plinths in the grand entrance rotunda of Building 7, which have remained

empty since their construction in 1939. *Cities of the Dead: The Ancestral Cemeteries of Kyrgyzstan*, Photographs by Margaret Morton (September 16–December 30, 2011) featured photographer Morton’s three-year photographic tour of cemeteries in the Kyrgyz Republic. *REACH: Architecture of The Freelon Group* (February 15–July 13, 2012) featured the work of Philip Freelon ’77 and his 55-person firm in Durham, NC.

Education and Public Programs

Education and public programs prospered in FY2012. The museum presented 380 public and educational programs to more than 24,500 people, and there was continued growth or sustained engagement in all four core audiences: middle and high school students, families, adults, and the MIT community.

The programs department provided 128 workshops and tours to more than 2,600 middle and high school students and their teachers, as well as an additional 28 tours to college, adult, and family audiences (including MIT staff, students, and alumni). Also, the museum (in partnership with the Center for Environmental Health Sciences and the Broad Institute) hosted a special DNA workshop for 32 federal judges associated with the Advanced Science and Technology Adjudication Resource Center—the first time such a program has been offered in a museum or other informal learning environment.

FY2012 saw continued growth in family programming, with a large number of participants and spectators (1,442) joining the 14th annual Friday After Thanksgiving Chain Reaction. There was sustained engagement in February’s National Engineers Week programs as well as increased outreach activity by MIT students and researchers through daily demonstrations of their research for young audiences. This year the Marvin C. ’51 and Joanne Grossman Fund was designated for long-term support of the museum’s educational programs, and for our annual National Engineers Week offerings for youth during school vacation week in particular, which is greatly appreciated.

The museum offered a large number of programs included as part of the 2012 Cambridge Science Festival. Thirty-one events over 10 days again reached more than 6,000 adults, students, families, and community members. New offerings “Culinary Chemistry,” “Robots Gone Wild,” and a series of math-themed workshops drew particularly large crowds during the day. Evening events in the museum, many of which were specifically produced for adult audiences, included “Science of Illusion” (a collaboration with MIT’s Office of the Arts), “Science for Sinners,” and “The StoryCollider.” Two evening and weekend programs hosted by the MIT-Singapore GAMBIT Game Lab, “Level Up Game Night” and “Do It Yourself Game Design,” drew large numbers of family participants. Other weekend programs in the museum highlighted the research of MIT faculty and students (short talks on biomimetics, a symposium on climate change related to the newly opened *Rivers of Ice* exhibition, demonstrations of marine mammal communication research at WHOI, and a science and technology showcase) and were attended by visitors of all ages.

This year there also was significant growth in hands-on demonstrations and personal interaction in the galleries, in part a result of the initiation and implementation of an official MIT Museum Volunteer Program. Volunteers and interns offered daily activities during the summer that reached more than 2,200 family visitors, and weekend demonstrations presented by volunteers throughout the year reached more than 4,600 members of the public. In total, the museum's volunteer corps spent more than 350 hours engaging with the public through hands-on activities and gallery interactions.

More than 2,000 adults attended the museum's series of public debates, talks, and performances (including the Cambridge Science Festival). A new discussion series called "TalkBack 360" featured four evenings in the fall with questions and answers about the search for life beyond Earth (headlined by an array of MIT and Harvard scientists) and three discussions led by MIT researchers in the spring centered around the imagery of science. Total attendance for these seven events was nearly 650. Additionally, the museum's Second Fridays program covered a wide array of topics, including speedy transportation technologies at MIT, the 50th anniversary of SpaceWar! (the first digital computer game), and showcases of new exhibitions (MIT 150, *Rivers of Ice*, and *Berenice Abbott*). More than 2,200 visitors of all ages attended Second Fridays.

The programs department continued collaborations with the MIT student community. Students from the Schools of Science, Engineering, and Humanities, Arts, and Social Sciences and a variety of student clubs partnered with the museum to present their research to the public through hands-on demonstrations and activities in the galleries. Additionally, with support from the Office of the Dean for Graduate Education, the museum continued to sponsor annual events for graduate students. Three Grad Night events—each a showcase of research and opportunities to network and socialize—were held with different student groups: Energy Night (organized by the Energy Club), International Development Night, and Transportation Night (organized by the Transportation Club). Grad Nights are very popular with MIT students, attracting an approximate audience of 1,700.

Cambridge Science Festival and Science Festival Alliance

The Cambridge Science Festival, now in its sixth year, has become so popular that a statewide, year-round expansion plan has become a reality. Last summer five "experiments" were conducted, at a summer camp for HIV-positive kids, at the Boston Public Schools city-wide back to school jubilee for all public school families, at an orientation held at Fenway Park for Boston Public School sixth graders, at an expo for Latino families run by Latino media, and at Cambridge's Caribbean festival and parade, attracting more than 200,000 visitors. The experiments proved our theory to be true—that highly engaging, interactive science demonstrations and activities help non-science-inclined people to see the value of science, to be less intimidated by science, and to be more willing to explore scientific activities. In short, they make science, technology, engineering, and math fun and accessible. These experiments also propelled us into the next phase of expansion planning while simultaneously preparing the 2012 Cambridge Science Festival.

The 2012 festival, held April 20–29, attracted more than 30,000 people to 111 events, including new signature events such as “Story Collider,” a live storytelling show featuring true, personal stories about how science has affected people’s lives; “What If? Alternative Histories of Science,” where historians and stand-up comedians improvised about phrenology, luminiferous ether, and if Darwin had not gone on the Beagle voyage; and “Fishing for Sustainability in New England,” a collaboration with the Museum of Science, New England Aquarium, Chefs Collaborative, Island Creek Oyster Foundation, and Center for Health and the Global Environment at Harvard Medical School.

Our repeat signature events grew in size and scope in 2012. “Big Ideas for Busy People,” which challenges 10 of the brightest minds around to present their “big idea” in five minutes and take audience questions for an additional five minutes, featured scientists from Boston University and Boston College in addition to MIT and Harvard and was forced to turn crowds away because the biggest venue we could book in Cambridge still was not big enough to satisfy the demand. Our opening day science carnival featured the science of circus, with a professional circus crew performing and teaching physics. That particular event benefited significantly from another change we made—holding our opening day during public school vacation week. Our extensive recruitment in and coordination with school vacation camps and community centers helped us to attract a substantially more diverse audience than any past science carnival.

The 2012 Cambridge Science Festival did a better job of leveraging relationships and opportunities than ever before. The museum opened the *Rivers of Ice* climate change exhibition just prior to the start of the festival, so the festival produced a standing-room-only symposium with mountaineer and filmmaker David Breashears as well as with some of the world’s leading climate change experts. A new relationship with Massachusetts General Hospital (MGH) enabled us to offer hands-on medical simulation events in MGH’s new museum, complete with MGH doctors and access to a new audience in Boston. Leveraging our relationship with the Science Festival Alliance (SFA) allowed us to have some of our events professionally produced on video for the first time and then shown both as part of the Cairo Science Festival and on the Cambridge Science Festival’s website.

The Science Festival Alliance entered its third year in FY2012, marking an important transition point for the project. SFA began in 2009 with a three-year grant from the National Science Foundation (NSF) to the MIT Museum and three other collaborating organizations (the University of California, San Diego; the University of California, San Francisco; and the Franklin Institute in Philadelphia). A major achievement in FY2012 was the submission of a new NSF grant proposal for an additional three years of work on this project, with the MIT Museum serving as the project lead and continuing to host the SFA manager. In FY2012 SFA supported a remarkable increase in US activity, with the total number of science festival initiatives rising to close to three dozen from only a handful at the beginning of the project. To accommodate this growth SFA started a formal membership program, with 11 festivals joining in the first year. Evaluation of science festivals by the project continues to demonstrate positive impacts and has

been expanded to measure impacts on science festival collaborators and partners. SFA garnered significant national press during this time period, including two stories in the *New York Times* and a story in *USA Today*. Additionally, SFA ran two workshops in Cairo, Egypt, designed to encourage the formation of a network of science festivals in Middle Eastern and North African countries.

Administration

Development

We received two extraordinarily generous gifts that have enabled us to continue with the phased renovation of the second floor of the museum. Ron '54 and Carol Kurtz provided funds for the construction of the new climate-controlled Kurtz Gallery for Photography, which was dedicated by MIT president Susan Hockfield at the opening celebration on May 2, 2012. They also made a gift to support the inaugural exhibition. Sidney Silber '39 made a gift for the new Sidney Silber '39 MIT Studio, to be built.

In addition, we raised \$1,133,290, including \$308,407 for the Cambridge Science Festival and \$277,914 for the third year of NSF funding for the Science Festival Alliance. Tom Peterson '57 made a significant pledge for publication of an exhibition catalog that will commemorate the MIT 150 Exhibition. Our fundraising efforts for the new exhibition *Rivers of Ice* were successful, with the Prince Albert II of Monaco Foundation, Shell, the Asia Society, and the MIT Joint Program on the Science and Policy of Global Change each making gifts or grants. The new holography exhibition was made possible thanks to Alexander Sawchuk, Jonathan Ross, Joseph Goodman, AFC Technology Co. Ltd., and the International Symposium on Display Holography. The Council for the Arts continued its annual funding for new exhibitions and the Friday After Thanksgiving Chain Reaction, and we are most grateful to them for their faithful support. Other gifts were designated for the Hart Nautical Collections, the Science and Technology Collection, the MIT General Collections, education and public programs, or unrestricted use, providing us with the flexibility to apply these funds where they are most needed.

Retail and Functions

The MIT Museum Store continues to operate as a successful business, with gross revenues of approximately \$570,000. This is an excellent result given the size of the store (approximately 500 square feet) and is an increase of 16% over FY2011. The increased sales reflect increased visitation to the museum's main galleries. Store improvements that expanded the selling space and improved the store's appearance are also likely reasons for the additional increase in sales. The store now occupies the maximum area available without major renovations to the first floor of the museum.

The store continues to provide a carefully selected range of high-quality merchandise focusing on science, technology, engineering, and math. Store sales are strong across several categories, including apparel, decorative and gift items, and souvenirs and novelties.

The store manager and buyer, Claudia Majetich, continues to be active in the Museum Store Association, a nationwide professional organization, and currently serves as the vice president of the North Atlantic chapter.

Our event rentals business also had a record year, grossing \$178,400, a 26% increase over FY2011. The museum hosted 67 functions, including 36 for MIT or MIT-affiliated clients, and had the best year ever in terms of earned income from event rentals.

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 past and current innovations and research. Engaging the public (middle school ages and up) with science and technology is a museum objective, and the marketing department works to communicate effectively to meet that objective. The department's priorities are to continually increase the numbers of paid visitors and to communicate effectively, efficiently, and accurately about the variety of MIT Museum exhibitions, programs, and research opportunities.

During FY2012, the museum opened three major exhibitions and several smaller ones, presented the 10-day Cambridge Science Festival, and produced over a dozen high-profile programs and receptions in addition to special tours and free evenings with activities and panel discussions. The marketing department supported all of this with advertising, print collaterals, online discussions, calendar updates, and newsletters. With the exception of just a few, our programs, events, and openings were extremely well attended and met or superseded staff goals. About 11,000 more people visited the museum during daytime hours than during the last fiscal year, and many more followed us on Twitter (96,000), indicating that the public clearly desires ongoing interpretation of the kinds of inventions and innovations for which MIT is renowned.

The museum has continued to receive excellent local reviews. For example: "At a time when many people think of science as an enterprise that explains facts about how the world works, the new exhibit at the MIT Museum, *Rivers of Ice: Vanishing Glaciers of the Greater Himalaya*, provides a glimpse of science as it more often is—an understanding that is always being hammered out, and a quest driven by often-striking observations like these images that yield less obvious, even intricate answers" (*Boston Globe*, April 22, 2012).

Josie Patterson, director of public relations and marketing, is also the cochair of Museums of Boston, which works to improve the visibility of all museums in the region, especially smaller, lesser well-known places of cultural significance.

Technology

The technology department continues to support all staff computing and exhibit computing needs. Further progress was made in using iPads as audio/visual aids in exhibitions. Currently there are iPads in the Mechanical Engineering exhibit in the Hart Nautical Gallery, as well as in the Abbott and holography exhibitions in the main museum galleries. We developed an acrylic iPad holder for general exhibit use. Building on our successful experiences with iPads, we have embarked on a project to produce handheld iPod-based visitor guides. This project will be completed in FY2013.

Personnel

Frank Conahan, museum reference and curatorial associate for the Hart Nautical Collections, retired in September 2011 after six years of dedicated and knowledgeable service to the MIT and greater communities. Frank was a most congenial and helpful colleague. Currently a search is under way to fill this position.

Dr. Brindha Muniappan was hired in October 2011 as director of programs. Brindha is an MIT alumna with a bachelor's degree in environmental engineering and a doctorate in genetic toxicology. She has a strong background in science outreach, including periods as a science writer and an exhibit researcher. Prior to joining the museum staff, she was a member of the Boston Museum of Science's Current Science and Technology Team for five years.

We had 34 volunteers and interns working across the museum this year, with 24% in visitor services, 35% in education and programs, and 41% in collections. In addition, the Cambridge Science Festival benefited from the work of 218 volunteers. We could not accomplish all that we do without the generous commitment of time and the knowledge, experience, and dedication that these individuals bring.

John Durant
Director