



MUSEUM

*Overleaf: Strainer jug; ceramic. Iron I period, 1200–975 B.C. Megiddo, Israel.
Photo by Anna Ressler*

MUSEUM

Geoff Emberling

The Museum has had a another successful year in the midst of these difficult economic times. We continue to welcome about 50,000 visitors annually to the Oriental Institute to introduce them to the history, written traditions, and art of the ancient cultures of the Middle East. We generate widespread publicity and interest in the Oriental Institute at the same time as we work to improve access to our amazing collection. The Museum also contributes in many ways to the financial support of the Institute, through donations at the front desk, sales in the Suq, a wide range of grants, and by serving as a venue for a variety of events.

As you will see in the sections that follow, our special exhibits, education programs, and docent tours have had great success this past year, and we have taken some significant steps in publicity and marketing that we hope will lead to greater attendance in the future. Our collections staff has also made numerous improvements to cataloging and storage that enhanced our ability to facilitate use of the collection for research, teaching, and exhibits.

As usual, the successes of the Museum are inevitably joint projects relying on cooperation of many staff members, and I would like to express my thanks to everyone who has made it such a pleasure to work in the Oriental Institute over the past year. In addition to staff, we have been assisted by a number of interns this year. Our active internship program in the Museum has accepted interns from the Master of Arts Program in the Social Sciences program at the University of Chicago, as well as museum studies programs and even the French national curatorial training program.

Our special exhibits this past year have both had extraordinary impact. *Catastrophe! The Looting and Destruction of Iraq's Past* has appeared in an all-poster version at a number of sites internationally and has even been translated into Japanese. We are currently preparing a bilingual Arabic-English version. This exhibit also won recognition from the regional and national museum communities when it received the Best Practices in Exhibits and Programming Award from the Association of Midwest Museums and was a winner in the Excellence in Exhibition Label Writing competition of the American Association of Museums.

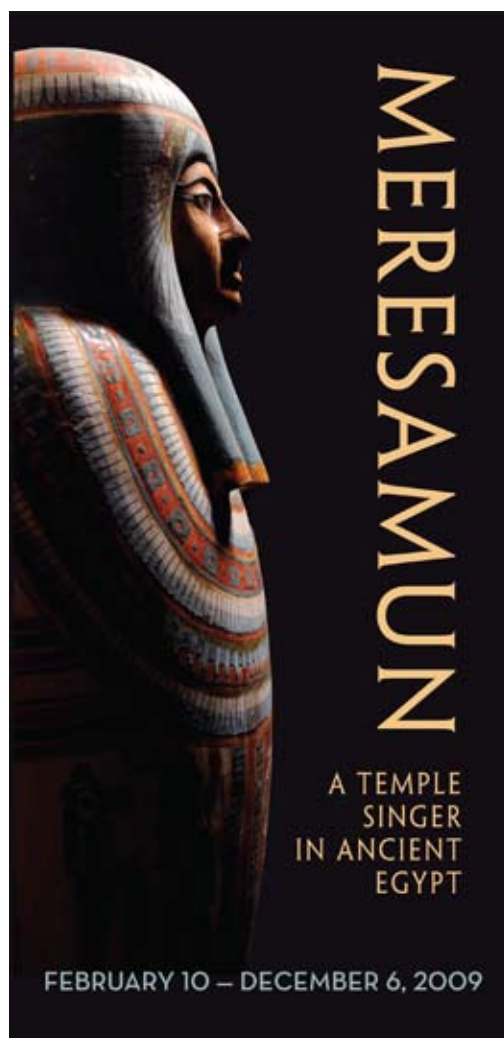


Figure 1. Door banner for the Meresamun exhibit

MUSEUM

The Life of Meresamun: A Temple Singer in Ancient Egypt (fig. 1), curated by Emily Teeter, has generated international publicity that sets a new high standard for our exhibits. There are a number of reasons for this — the combination of CT scanning and mummies proved intriguing and indeed irresistible; a new collaboration within the Institute on marketing generated a number of new approaches that proved successful; and we were fortunate to have full funding that allowed us to implement our marketing plan. Many, many thanks to Rita and Kitty Picken, all our contacts at Philips Healthcare (especially Beverly Plost), Exelon Corporation, and other donors for their generous support.

We launched the Community Focus Group for special exhibits this year that has helped us craft exhibit themes, develop marketing to different audiences, and evaluate how well our installations convey our exhibit ideas. We expect that continuing meetings with this outstanding group, coordinated by Emily Teeter, will continue to give us ideas about ways to develop exhibits that are meaningful, interesting, and even exciting.

Another significant development in the Museum galleries this past year has been the introduction of iPod audio tours (fig. 2), generously supported by a gift from Roger and Joyce Isaacs; one of the audio tours was conceived and developed by their grandson, Adam Hemmings (a current University of Chicago undergraduate in NELC). Our current offerings include a highlights tour, a kids' view of ancient Egypt, and "The Ancient Near East in the Time of Tutankhamun." The iPods are available for rental (\$5 each, free for members), and we have had almost 400 rentals since the introduction of the program in December 2008. Four other tours, including one on the ancient Near Eastern context of the Bible, are currently in advanced stages of development.

Visitors to the Edgar and Deborah Jannotta Mesopotamian Gallery may have noticed that we have begun to add labels that give full provenience and date information for objects on display. This project, supported by Oriental Institute volunteers, has relied on the research of Katharyn Hanson (graduate student in Mesopotamian archaeology) and volunteers Mari Terman and Sue Geshwender. These labels are important because they emphasize the importance of archaeological provenience of these objects. We will continue working on the project through much of the next year.

Sales of Museum publications continue to be outstanding, with special exhibit catalogs regularly selling out and Emily Teeter's book *Ancient Egypt: Treasures from the Collection of the Oriental Institute*, continuing to sell well.

The Education programs created and run by Carole Krucoff this past year have been even richer and more varied than usual, with a remarkable increase in attendance of more than 25 percent over last year.

This past year was the first full year of the Kipper Family Archaeology Discovery Center — the tel in the lower-level LaSalle Banks Room that allows archaeologists of all ages to experience the thrill of discovery and the challenges of interpreting and understanding archaeological finds. The Education Department, particularly Jessica Caracci, fine-tuned the program this year. They developed training for graduate students who ran the sessions, and Terry Friedman and Cathy Dueñas led experiments with docents to develop the associated gallery tour. Morris Fred, formerly director of the Spertus Museum and now professor in the MAPSS program at the University, has been a constant source of inspiration. This program has indeed been transformative for the



Figure 2. A king from Bismaya listens raptly to an Oriental Institute audio tour (OIM A173)

Oriental Institute in several ways. It has fostered interesting new connections between Education programs and Museum exhibits, and it dramatically enhances the museum experience. The look of fascination and delight on young excavators' faces is remarkable and inspiring.

Another major Education program has been a new Web resource about the ancient and modern Middle East for high-school teachers. Developed under an National Endowment for the Humanities grant obtained by Wendy Ennes, this innovative project has involved a number of NELC faculty over the past year and is scheduled to be released in the coming year.

Our informal program of concerts in the Yelda Khorsabad Court has shown that the Museum is a magical place to hear music. A beautiful setting, obviously, but also one with remarkably clear, pure sound. Concerts by the Newberry Consort, violinist Rachel Barton Pine, and guitarist Roberto Belinic were highlights of the year.

Behind the scenes, we face a number of challenges to our collection that make it less accessible than we would like and that in some cases pose threats to the condition of our objects. Ongoing cataloging of the collection supervised by Helen McDonald has added more than 5,000 records to our object database this year, and Susan Allison and one of our interns from France, Noëlle Timbart, also began updating and enhancing entries for our early Egyptian objects in preparation for exhibits in the next few years.

One particularly elaborate collections project has involved locating, moving, cleaning, photographing, and registering our collection of relief fragments from Khorsabad. Because the wet cleaning of these fragments (by conservators Laura D'Alessandro and Alison Whyte) has had to be done on our loading dock, this is a summertime project and will likely continue in summer 2010. Yet we are gradually piecing together the fragments into what we hope will be a largely reconstructed set of reliefs (fig. 3). A particularly gratifying and difficult photograph was the reconstructed stone carpet from Khorsabad which weighs thousands of pounds. Erik Lindahl and Brian Zimerle built dollies that allowed the pieces to be carefully moved into position, and Anna Ressman coordinated complex photographic equipment and produced an excellent photograph (fig. 4).

An ongoing program of federal grants from the Institute of Museum and Library Services has supported rehousing of our object collection in new museum-quality cabinets and conservation-approved materials. This year, we have worked on materials from Megiddo and from Nubia, and are pleased to report that Laura D'Alessandro has obtained another grant from IMLS to support the next phase of this project, which will begin in fall 2009.

A newer initiative this year has been the development of an online version of a simple database we are using to keep track of photographs in our Archives. Although this is work that has been in progress for years, our current progress is due largely to Tom James, Margaret Schröder, John Larson, John Sanders, and a number of interns and volunteers who have scanned photos and entered information from the cards. This database is available online at <http://128.135.244.3/>

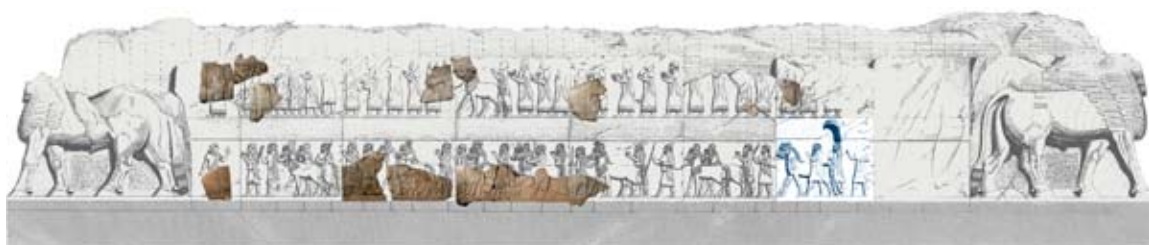


Figure 3. Mosaic illustrating the placement of Oriental Institute fragments from Khorsabad in their original context

MUSEUM

fmi/iwp/res/iwp_home.html. Users can click the link “Oriental Institute Museum Photographic Database” and log in as a guest. You can search the collection by selecting the magnifying glass icon on the left side of the screen and typing a search term directly into any field. We currently have scanned about 60,000 images, have entered about 40,000 entries into our database, and have attached about 20,000 images to their entries. This is a large-scale work in progress, and the



Figure 4. Final photograph of the Khorsabad carpet. OIM A17597A–G. Photo by Anna Ressman

interface may not be completely intuitive, but the images are searchable. This work is the first step toward getting our collection of archival photographs and more recent Museum photography online.

Our Conservation Department has continued what has become a tradition of training conservators from the Middle East by active participation in planning and implementing a training program for Iraqis run by the Field Museum. Gil Stein, McGuire Gibson, Chris Woods, and most of the Museum staff have also contributed to this program, which is important both as training and as cultural exchange.

Visitors to the Oriental Institute over the past few months may have noticed that our lobby signage has been completely redesigned (fig. 5). I say “may” because the new lettering is so much in keeping with the character of the building that it looks like it has been there forever. The flat-screen display, however, is clearly new. The signage was designed by Carol Naughton Associates and funded by a generous gift from the Parrillo family. One result of the new signage, with increased “suggested donations” as well as new training for front desk staff, has been an increase of nearly 40 percent in our average donation from Museum visitors.

Our marketing initiatives are spelled out in more detail below, but I want to highlight a developing connection with *Archaeology* magazine. Beginning with a feature in which I was noted, to my everlasting embarrassment, as embodying the spirit of Indiana Jones, we have spoken regularly with the editorial board of *Archaeology* and been able to develop articles about Oriental Institute projects and Museum exhibits that serve both *Archaeology* and the Oriental Institute well.

Finally, as noted below, the Suq continues to be an attractive place to shop that also contributes to the support of Oriental Institute projects, even with decreased sales.

We were sorry this year to lose a longtime staff member, Margaret Schröder, whose position was eliminated as a result of University budget cuts. Margaret has made many contributions to the Institute, most recently as Assistant Archivist, and we wish her well.

The coming year promises to be as interesting and as productive as the last. Thanks to the efforts of Oriental Institute Director Gil Stein and Executive Director Steve Camp, the University of Chicago has funded two major projects that will have significant impact on Museum staff and collections (in particular) over the next year. We have funding to install movable compact storage in the Archives, which is currently overflowing (as the only area of the Museum’s collection that continues to grow significantly). And we also have the first funding to begin a large-scale online

database that will integrate our Registration and Archives databases and be a foundation for a larger research-oriented database that will serve researchers throughout the Oriental Institute and beyond. We’ll also continue to present, interpret, preserve, and research our collections through exhibits, programs, and publications. Stay tuned!



Figure 5. Robert and Elizabeth Parrillo standing next to the new signage in the lobby. Photo by Anna Ressman

SPECIAL EXHIBITS

Emily Teeter

During this past year, the Museum presented two exhibits. *Catastrophe! The Looting and Destruction of Iraq's Past* opened on April 10 and closed December 31, 2008. For details about the show, see *Annual Report 2007–2008*, pp. 178–79. The exhibit was, by all measures, very successful. During its run, the Second Protocol to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict was passed by the U.S. Congress, and we feel as if our show contributed to raising awareness of the importance of this legislation. The exhibit also won two awards, one for Best Practices by the Midwest Association of Museums, and the other for Excellence in Label Writing by the American Association of Museums.

Our hope that this powerful and timely exhibit would be shown elsewhere was met by its presentation in a variety of venues, including the Austrian Blue Shield conference (May 2008); at a conference on Archaeology and Conflict in Cambridge, U.K. (June 2008); during the Sixth World Archaeological Congress in Dublin for the opening of the new Great North Museum in Newcastle (July 2008); at the National Academy of Sciences in Washington, D.C., in conjunction with a conference on Iraqi heritage organized by the cultural attaché of the Iraqi Embassy (March 2009); at the Friedespalais of the Hague, Netherlands, in conjunction with a Conference on

Cultural Property sponsored by the Netherlands Ministry of Defence and the Netherlands Ministry of Foreign Affairs (March 2009); and at the Society of Antiquaries, London (June 2009). A version translated into Japanese was displayed in Tokyo at the Institute for Cultural Studies of Ancient Iraq, Kokushikan University (February–May 2009) (fig. 1). There are plans for a version of the show to be exhibited by UNESCO in Paris. With the help of Oriental Institute Research Associate Iman Saca, Professor Wadad Kadi, and Professor Farouk Mustafa, we are now preparing a bilingual version (Arabic-English) for presentation in the Middle East.

Our next show, *The Life of Meresamun: A Temple Singer in Ancient Egypt*, opened to members on February 10 (fig. 2). The exhibit reconstructs aspects of the life of Meresamun, one of our mummies, who lived in Thebes about 800 B.C. Her temple duties are explained through a selection of musical instruments, scenes of female musicians and dancers, and cult objects that women used in temples. Her personal life is illuminated through amulets and objects similar to those that would have protected her as a child, household pottery, a selection of cosmetic vessels, a hand mirror,



Figure 1. *Archaeologist Ken Matsumoto and the president of the Institute for Cultural Studies of Ancient Iraq view the Catastrophe! exhibit as presented at Kokushikan University, Tokyo*



Figure 2. View of the Meresamun exhibit. Photo by Emily Teeter

a comb, and jewelry. Her duties supervising the servants on the estate of a wealthy woman are illustrated by statues of workers. A selection of objects that attest to personal devotion at home, such as a small stela incised with the ears of the god and votive figurines of women, serve to remind the visitor that religion permeated life — it was not restricted to the temple.

Our visitors' comments showed real appreciation for the interest and beauty of the exhibit. One response from our comment book to the question "What did you learn?" is typical:

Plenty! I am especially interested in music and dance of the region (ancient and modern), and there was plenty here to help me understand the special context of Meresamun and her music/dance. Great assemblages of objects — I found that the collections in each case really "conversed" well with one another.

Part of the overall plan for the exhibit included having the mummy examined with CT scans. On July 2, working with Dr. Michael Vannier, professor in the Department of Radiology at the University of Chicago Medical Center, we transferred Meresamun to the hospital, where Dr. Vannier gathered massive amounts of data on a Philips Healthcare Brilliance 64 slice scanner. Our goal was to obtain information about her health and lifestyle. Dr. Vannier was able to produce incredible 3-D reconstructions and a whole range of QuickTime movies from the scans. In the fall, Dr. Vannier suggested that we bring Meresamun back to the hospital because they had installed an even more sophisticated machine, the Philips Brilliance iCT 256 slice machine — a scanner so new it was not yet licensed for patient care. This time, on September 25, a good-natured mob accompanied Meresamun, including representatives from Philips, good friends of the Institute (Rita and Kitty Picken and Dr. Coleman Suskind), and lots of other people who crowded into the CT suite. (When asked later how many people are needed to CT a mummy, Dr. Vannier quipped "About forty.") The representatives from Philips were thrilled at the sight of the brightly painted

SPECIAL EXHIBITS



Figure 3. The reconstructed face of Meresamun, left, by Michael Brassell, and above, by Joshua Harker

coffin on the scanner (see fig. 2 in *Publicity*, below) and at having the opportunity to compare the images from the two machines. Philips' interest in the program was expressed by their generous support of the exhibit catalog and of the interactive kiosk on which the CT data is presented in the Oriental Institute Museum. The kiosk was programmed by Doug Young of HyperActive, Inc., in Braintree, Maryland (online at http://www.medical.philips.com/main/products/ct/products/ct_scanner_meresamun/multimedia/index.wpd). It has selections such as "Meresamun Goes to the Radiologist" (a brief film), a selection of CT scans and reconstructions of the mummy, and a feature called "What did Meresamun Look Like?" The kiosk gave us the opportunity to share Dr. Vannier's estimate of Meresamun's height (a surprisingly tall 5' 6") and to show reconstructions of her face, literally bringing the visitor face to face with Meresamun. Joshua Harker, a forensic artist from Chicago, and Michael Brassell, a member of the Baltimore Police Department, worked with the CT data to reconstruct Meresamun's face (fig. 3). Harker, working digitally and following the established Gatliff-Snow American Tissue Depth Marker Method, superimposed fat, muscle, and tissue to reconstruct Meresamun's appearance. Working with a completely different technique, but starting from the same 3-D images of Meresamun's skull made from the CT scans, Brassell created sketches of the singer. The striking similarities between the illustrations lend credibility to their accuracy.

Dianne Hanau-Strain, of Hanau-Strain Associates, was asked to design the show. Over a series of fruitful discussions we came up with a beautiful plan that included semi-transparent scrims printed with papyrus columns, a border for the top of the wall in imitation of the *kheker* frieze that appears at the top of many ancient Egyptian buildings, and deep blue walls, a color derived from the pigment on Meresamun's coffin.

The Meresamun show gave the Museum the opportunity to continue its collaboration with faculty and students in the Department of Near Eastern Languages and Civilizations. Professor Janet Johnson served as co-editor of the catalog and advisor to the project. Egyptology graduate students Megaera Lorenz, Elise MacArthur, Courtney Jacobson, and Jessica Henderson all wrote exhibit labels and catalog text. The catalog relied heavily upon the Institute's resources, especially images from our Archive, supplied by John Larson, and also the publications of our Epigraphic Survey.

Another benefit of the exhibit is a large selection of new photography for the catalog, all by our staff photographer, Anna Ressman. These images, we hope, will be in demand for other outside projects, thereby supporting the work of the Archive and Photo departments.

As in the past, the catalog would not have been ready on time and would not have been as successful without the efforts of Tom Urban and Leslie Schramer of our Publications Office. Leslie has been responsible for laying out most of our exhibit catalogs, and each is better and more attractive than the last. Both Leslie and Tom did a huge amount of work ensuring continuity and consistency in spellings and usage (especially when seven authors were involved). It is a real achievement to turn a manuscript into a handsome book with such tight deadlines. It is always a pleasure to work with Tom and Leslie and we don't know what we would do without them.

Museum intern Alissa Jordan undertook tracking studies of visitors with some interesting results. We were not surprised to learn that visitors who entered the Marshall and Doris Holleb Special Exhibits Gallery from the lobby spent the most time in the exhibit, while those who entered from the Robert F. Picken Family Nubia Gallery spent less, no doubt because they had already spent a considerable amount of time in the Museum. However, the demographic information surprised us — the exhibit attracted a younger audience, with about half of the visitors being in their 20s and 30s.

The Meresamun show has been extended through December 6, 2009, to take advantage of the annual meeting of the Radiological Society of North America, which draws 70,000 doctors and their families to Chicago.

The catalogs for the previous shows continue to sell briskly and most are sold out, but they can be downloaded free through our Web site. We are discussing plans to reprint some of them.

In the last year, our exhibits program has continued to be guided by two groups. One is the in-house Special Exhibits Committee, comprised of faculty and Museum staff, that evaluates exhibit proposals. The other is the Community Focus Group, a new organization that met four times in the last year. The Community Focus Group is vital for planning the exhibit and its accompanying book and symposium. The group includes Nathan Mason, a curator from the Chicago Cultural Center; Christine Carrino from the Chicago Department of Cultural Affairs; Randy Adamsick of the National Museum of Mexican Arts; Dianne Hanau-Strain, a professional exhibit designer; Beverly Serrell, a noted professional exhibit evaluator; Molly Woulfe, a journalist with the *Times* of Northwest Indiana; and Andrea Adams, the director of the South Shore Cultural Center. Their opinions are instrumental in keeping us on track to make our exhibits visitor-friendly and they are an excellent sounding board to ensure that we are distilling often-complex issues into narratives that intrigue, educate, and entertain our visitors.

Our program for special exhibits is up and running in the three years since its inception in 2006. The small size of the Museum staff means that we are working on three shows simultaneously, forming and refining the concepts and design while working on catalog text and always searching for sources of funding.

SPECIAL EXHIBITS

Upcoming Exhibits (*titles are tentative and dates are subject to change*)

- **Pioneers to the Past: American Archaeologists in the Middle East, 1919–1920** (January 12–August 30, 2010). Curated by Geoff Emberling and John Larson, this exhibit recounts the travels of Oriental Institute founder James Henry Breasted through Egypt, Mesopotamia, Syria, and Palestine as he made purchases for the new Oriental Institute Museum and reconnoitered sites for excavation. Set against the historical backdrop of the political situation following World War I, this exhibit explores questions about the relationship of history and archaeology to politics. This fascinating, complex, and timely story is told through archival photographs, letters, travel diaries, and artifacts.
 - **The Origins of Writing in the Middle East** (September 2010–February 2011). This exhibit, curated by Christopher Woods, Associate Professor of Sumerology, presents texts and objects that illustrate the distinctive development of the earliest writing in Egypt and Mesopotamia, as well as the invention of alphabets.
 - **Earliest Egypt** (April–September 2011). Curated by Emily Teeter, Earliest Egypt features selections from the Institute's important collection of Predynastic and early Dynastic material, tracing the rise of the Egyptian state through the Predynastic era to rise of the first kings.
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PUBLICITY**Emily Teeter**

Responsibility for publicity for Museum programs and events continues to be spread among many people. The events generated by the Education Department are handled by Jessica Caracci, who sends quarterly press packets to the media. I generally handle Museum exhibit publicity, and a new working group including Geoff Emberling, Kaye Oberhausen, Sarah Sapperstein, and myself has worked to develop and implement new strategies for attracting new audiences. William Harms continues to help in every aspect of our contacts with the media.

This last year saw a more systematic effort to plan and manage publicity and marketing. Part of this move was due to the efforts and energy of Kaye, our Development Associate, who also holds a degree in arts administration. In the past, the Museum has tended to focus on its own publicity efforts. However, it has become clear that the Museum and its programs have tremendous impact upon the Membership and Development units, because many people's first experience with the Institute is a visit to the Museum galleries. This realization led us to rethink our publicity goals in a way that will be mutually beneficial to all units of the Institute.

An important development in our marketing strategy was the result of a grant from the Chicago Community Trust and Wallace Foundation written by Carole Krucoff and Geoff Emberling. We decided that the funds should be expended to help organize the data we already have about our visitors and then develop a strategy to use these and the newly collected data more effectively. Under the grant, we met with consultant Jim Novo, who helped us recognize

the things that we were doing well and the things that need improvement. Paramount was the fact that we have a built-in constituency — our Museum visitors, and the much larger group of people who visit our Web site — yet we know virtually nothing about them and do not collect information about them in a systematic way. Each person who has made the effort to come into the Museum has the potential to become a member, a volunteer, and a donor. Jim stressed our need to capture information about our actual visitors and our Web visitors, to cultivate them, and engage them more with the Institute and its programs and research. As a result of the grant we have implemented:

- The *E-Tablet*, a monthly electronic newsletter (developed and managed by Kaye).
- Editing of our Web site metadata to increase searchability within major search engines, such as Google, Yahoo, etc.
- Redesign of the gallery map to include membership, volunteer, and programming information in an effort to get people engaged in all aspects of the Oriental Institute.

In addition, we are researching an electronic visitors' comment book that will allow visitors to not only tell us their reactions, but also to leave contact information.

While assessing our marketing with Jim Novo, the group quickly realized we were not working together to market all the Institute has to offer. The *E-Tablet* has brought all the departmental e-mail lists together to give a holistic view of the Oriental Institute. Since February we have collected over 1,000 e-mail addresses by people self-subscribing on the bottom of the Institute homepage. Now people can find out about all our offerings, from education classes to international travel opportunities, and have a clear source of communication from the Institute each month. The *E-Tablet* has been very successful in its first six months. It is now being sent to 3,872 e-mail addresses with an admirable 31 percent open rate, which is above average for the non-profit sector. This new communication allows us to reach a much larger audience, thereby adding more people to the pipeline and giving them more opportunities to become involved.

Kaye helped this effort enormously by spearheading an exhaustive and insightful "Comprehensive Marketing Report" in July 2008 that synthesized the current publicity and marketing efforts of the Oriental Institute, the strengths and challenges of marketing the Institute, and feasible recommendations for the future. Especially helpful was the effort to more clearly identify our target audiences. This was an outgrowth of a two-day workshop that Kaye and I attended on "Marketing and Money," presented by the Southside Arts and Humanities Network the previous month.

Looking toward the opening of the special exhibit *The Life of Meresamun: A Temple Singer in Ancient Egypt*, we realized that the show, with its centerpiece mummy, had the potential to attract significant media and public attention. A committee composed of Kaye, Sarah Sapperstein, Emily, Carole Krucoff, Geoff Emberling, and me met to develop a coordinated marketing plan for the exhibit. We identified target audiences, some very specific to this exhibit (the medical field), others of a more general nature (cultural consumers), with strategies and time lines at various budget levels. Kaye took lead on the documentation and updated the plan periodically. It has already proven to be a valuable template for marketing of our next exhibit which opens in January 2010.

PUBLICITY

How did people hear about the Meresamun exhibit? (source: Oriental Institute Museum visitor comment book)			
Friends and Family	36	<i>E-Tablet</i>	1
<i>Archaeology Magazine</i>	19	Humanities class	1
Oriental Institute Web site	12	Banners on street	1
Dropped by	10	Word of mouth in Egyptology	1
National Public Radio	8	CNN	1
<i>Chicago Tribune</i>	7	Attend North Center College ("where Breasted went")	1
<i>University of Chicago Magazine</i>	5	Been here before	1
Facebook	3	American Research Center in Egypt	1
<i>Oriental Institute News & Notes</i>	3	History Channel	1
<i>Time Out Chicago</i>	2	Dropped by after tour of Robie House	1
Tourism guide	2	MSNBC.com article	1
<i>KMT Magazine</i>	2		
University of Chicago professor recommended	2		



Figure 1. Emily and Kaye greet the media and concierges at "Spotlight on Chicago"

A review of our visitor comment book shows some interesting patterns in which types of publicity were most effective (105 respondents, some marked multiple boxes). Word of mouth clearly remains our best publicity.

Other efforts to develop awareness of the Institute, its Museum, and programs included participating in "Spotlight on Chicago" an annual art resource fair organized by the City of Chicago's Department of Cultural Affairs held at the Cultural Center on October 15, 2008. Kaye and I distributed information about the Museum and made some valuable contacts with media representatives (fig. 1). Of special interest to us were the hotel concierges who

have the potential to send visitors to the Oriental Institute. As a result of discussions with some of the concierges, Kaye hosted a reception at the Oriental Institute in April that featured a brief tour of the galleries and introduction to the Institute. A number of the concierges had never visited the Oriental Institute before and were enthusiastic about recommending the Institute to their hotel guests.

Both special exhibits were popular with the public and both received an enormous and gratifying amount of publicity. *Catastrophe!* was a timely exhibit that received attention in media as diverse as the *New York Review of Books*, the *Christian Science Monitor*, the *Chicago Tribune*, the *Chicago Sun-Times*, and even in media in China.

The combination of Egypt/female mummy/CT scans of the Meresamun exhibit created an avalanche of publicity. Philips Healthcare, the manufacture of the scanner was so taken with the

project that they assigned their own publicists to the project. Within weeks we were on CNN, CNBC, in medical, scientific, and general media throughout the world, from Korea to the Middle East to South America. Meresamun was featured in the *University of Chicago Magazine*, *Time Out Chicago*, the *Chicago Tribune*, the *Sun Times*, *Science* magazine, *KMT*, and even the cover (and centerfold!) of *Archaeology* magazine. At the time of this report, there were over 58,000 listings for Meresamun on Google.

One interesting aspect of the collaboration with Philips was their use of Meresamun in their own publicity, which they found to be at least as effective as their regular marketing (fig. 2). It was truly a collaboration that benefited both partners.



Figure 2. Publicity for Meresamun developed by Philips Healthcare.
Photo by Anna Ressler

Bill Harms of the University News Office suggested that we also publicize the show through new social networking sites. To begin this venture, Kaye set up a Facebook page for Meresamun that resulted in over a thousand “friends.” Her page also gave Kaye the opportunity to more directly promote the Oriental Institute and its programs. We tried all sorts of approaches including an “I Miss my Music” contest that invited people to compose new songs for Meresamun. Notable entries were “My Mummy” (after the Al Jolson hit) and an original work written in a combination of English and Egyptian, complete with a glossary. The entire project was innovative enough that several other museums have publicized CT scans of their mummies and have even made Facebook pages for them.

As with our other special exhibits, we announced the show by means of banners on each side of the front door (see fig. 1 in the *Museum* report, above). We also were able to produce a new set of street-pole banners designed by Hanau-Strain Associates. Our promotion budget also allowed for spots on Chicago Public Radio to announce the opening of the exhibit.

The popularity of the special exhibits has allowed us to experiment with marketing approaches, allowing us to reach a broader and more diverse audience. There is just a possibility that someday we may not be referred to as a “hidden jewel of Chicago.” We hope so.

REGISTRATION

Helen McDonald and Susan Allison

We continue in Registration with our major long-term projects of rehousing the collection in new cabinets, registering objects, monitoring incoming and outgoing loans, making the collection accessible to Oriental Institute faculty, visiting researchers, students, and Museum staff, and making various improvements to the registration database with the ultimate aim of making it accessible online.

As our major rehousing project in the last year, Registration completed unpacking ceramics from the Nubian site of Serra that had been stored in temporary storage boxes since the mid-1990s, when the collection was packed in preparation for construction of the new wing. This was part of our current Institute of Museum and Library Services (IMLS) cabinet grant. Over ten-and-a-half thousand pots and sherds from Serra have now been rehousing in new Delta Design cabinets and nearly three-and-a-half thousand digital images taken of the material (for eventual inclusion in the database). Assistant Registrar Susan Allison was instrumental in getting this project finished on time, assisted by our student museum assistant and volunteers. Just recently we heard that the next of Laura D'Alessandro's applications to IMLS has been approved and so we will be starting another rehousing project of Nubian material in the coming autumn.

Registration has played its part in those projects that have included the rest of the collections staff, such as the Khorsabad Relief Project and the installation of the Meresamun exhibit (both described in more detail elsewhere).

One unglamorous, but necessary, task this year has been to track down and update loans that have been out for ten years or more. A few of these loans have now been returned to us (two pots from the Metropolitan Museum of Art, casts of Assyrian reliefs returned from the University of Chicago Booth School of Business Gleacher Center, and a small loan of Egyptian stone objects from the Frank H. McClung Museum in Tennessee). Other loans have involved new condition photographs being made at the borrowing institutions and then reviewed by Oriental Institute Museum Conservation staff to ensure that the condition of our objects on loan has not altered since the loan went out. After this step and the re-evaluation of the loan objects for insurance purposes, it has been possible to renew the following loans for three more years. A loan of pots from the Tutankhamun embalmer's cache to the University Museum of Pennsylvania, Diyala objects to the Michael C. Carlos Museum at Emory University, and a horned stone altar from Megiddo to the Jewish Museum in New York have now all been brought up to date. The most complicated loan is one made to Wheaton College of Illinois back in 1941. This large loan of sixty-four Egyptian objects required an expedition of the whole of the Oriental Institute Museum collections staff out to Wheaton. The loan objects were photographed, their condition documented, and they were relabeled with their Museum registration numbers. One bronze and three wooden objects were packed for return to the Oriental Institute and several more will need to come back here in due course for cleaning and repair. This was a very efficient team effort that enabled us to complete the work in one day.

As for more recent loans, in October the four-faced bronze god statuette from Ischali (OIM A7119) returned from being on loan to an exhibit entitled *Babylone* held at the Pergamon Museum in Berlin. A papyrus (OIM 8349) traveled to the British Museum in June for an exhibit entitled *Hadrian: Empire and Conflict*. The papyrus returned in October. A small loan of Diyala statuettes to the Smart Museum of Art on the University of Chicago for the exhibit *Idol Anxiety* came back in November. At the end of May we were finally able to return the loan of

Palestinian costumes that had been part of our special exhibit *Embroidering Identities: A Century of Palestinian Clothing* to their home, the Palestinian Heritage Center, in the West Bank. At the end of June two pots from the Joseph and Mary Grimshaw Egyptian Gallery (a blue glazed lotus goblet and a wine jar from the Tut cache) went to the Art Institute of Chicago for an exhibit entitled *A Case for Wine: From King Tut to Today* that is being mounted by the Decorative Arts Department.

French curatorial intern Noëlle Timbart joined us for two months (February–March) and began a project of photographing and updating our records of the Egyptian Predynastic collection. This work is in preparation for a planned special exhibit on Early Egypt. After Noëlle's departure, Susan took over the imaging and updating of database records for these objects.

The Registration Department has moved or inventoried just over 59,000 objects this year. Nearly 3,800 were the subject of research of all kinds and 250 objects were used in teaching. Just over 43,000 were inventoried or had their locations updated. Over 5,000 objects were registered. Around 7,000 objects were rehoused and a further 300 moved to make space for organics being rehoused by Conservation. The Registrar gave a short PowerPoint lecture on the work of Registration and two backstage tours for Docent Day in June. Particular emphasis was given to recent Registration projects.

It has been a busy year for visiting researchers.

- The Amuq publication project has continued to be a main focus of activity, as our three researchers Lynn Swartz Dodd (Tell Judaidah), Marina Pucci (Chatal Höyük), and Heather Snow (Tell Tayinat, with the assistance of James Osborne) continued to work on final publications of the later levels at those sites. We have hosted visits from all the Amuq researchers this year. Marina Pucci visited in both autumn and spring, Heather Snow was with us for two weeks in October, James Osborne was with us for four weeks in late summer, and Lynn Swartz Dodd came for visits in October and May. Both Marina and Lynn have recruited NELC students to assist with digital imaging and sherd recording and drawing (Natasha Ayers for Judaidah, Tamara Leviton for Chatal Höyük, and Courtney Jacobson for both sites). Once again the Amuq office in the Archaeology Labs has been a hive of activity.
- Robert Demaree (Leiden University) visited to study 126 non-literary Hieratic ostraca.
- Christine Lilyquist of the Metropolitan Museum of Art came in January to study 237 pots from tombs at Assasif. These were excavated by the MMA in the 1920s and are now to be published. Christine has recruited University of Chicago graduate student Natasha Ayers to assist with detailed descriptions and drawings of the pots over this summer.
- Eliot Braun of the Israel Antiquities Authority visited in November to continue his study of the “Early Stages” material at Megiddo.
- Christopher Davey of the Australian Institute of Archaeology came to examine limestone statuette OIM 10631 that possibly represents a metalworker using a *tuyère* pipe.
- Alison Ohta of the Royal Asiatic Society visited in December to look at a selection of our Islamic book bindings.
- Abigail Richard of the University of Montreal visited in July to look at Egyptian marsh bowls.
- Ueno Kaori of Lumière University Lyon 2 visited in November to look at Theban stelae with images of Amun.
- Jean Li of the University of California, Berkeley, visited in August to look at objects from women's tombs at Medinet Habu.
- Alexa Bartelmus studied a selection of sealings with cuneiform inscriptions.

REGISTRATION

- Jarett Zeman and his advisor, Gwyn Madden, of Grand Valley State University, visited in June to look at burial artifacts of various New Kingdom pharaohs.
- Maria Gatto visited in June from Yale to give a talk; while here she looked at a selection of our A-Group Nubian material from Cemetery L, Qustul.
- Willemijn Waal visited to take study photographs of the sermon of Bishop Aur of Fayyum on the miracles of Gabriel from manuscript OIM A12063, for Clara ten Hacken of Leiden University.

The collections continue to be used for teaching and research by Oriental Institute staff and NELC faculty and students. Users include the following:

- Tracy Hoffman used Islamic sherds from Rayy, Samarra, Hama, and Fustat for a class held in the spring quarter.
- Jan Johnson used one of our Demotic annuity contracts for a class in the autumn.
- Robert Ritner used some heart scarabs for the Beginning Hieroglyphs class.
- Hratch Papazian once again used two hieratic ostraca for a class in the autumn quarter.
- Jennifer Westerfeld used some Coptic ostraca for a class. She has also been studying all our Coptic ostraca and papyrus fragments.
- Foy Scalf used Demotic ostraca for a class in the autumn. The Oriental Institute Demotic Ostraca Online database project by Foy and Jacqueline Jay will make all our Demotic ostraca available online.
- Kate Grossman borrowed a selection of Mesopotamian prehistoric sherds for an evening Museum Education class.
- François Gaudard and Jan Johnson studied and prepared for publication some of our stone mummy labels. These will also be incorporated in an online database of mummy labels.
- Andrea Seri used the Sennacherib prism for teaching in late spring.
- Karen Wilson has continued working on a publication of the pottery from the Inanna temple sounding at Nippur with McGuire Gibson, Jean Evans, and others.
- Angela Altenhofen has continued to draw seal impressions for the Diyala Project, objects for Marina Pucci's forthcoming Chatal Höyük publication, and for Eliot Braun's publication of the Early Bronze Age "Early Stages" at Megiddo.
- Benjamin Studevant-Hickman studied Bismaya tablets.
- Tynan Kelly continued to work on some of our Druze manuscripts for his undergraduate dissertation.
- Clemens Reichel visited and photographed a selection of Diyala sealings and tablets.
- Lindsay Miller studied Middle Kingdom scarabs for a paper as part of Nadine Moeller's Middle Kingdom Material Culture class.
- Jon Clindaniel measured a selection of Alishar sherds for use in an archaeological statistics paper.

These accomplishments have been made possible by the capable and efficient efforts of our Museum Assistant Courtney Jacobson, with the assistance of a wonderful group of volunteers, including Kate Anderson, Joan Barghusen, Gretel Braidwood, Joe Diamond, Janet Helman, Daila Shefner, Toni Smith, O. J. Sopranos, and Raymond Tindel. The volunteers have altogether contributed well over a thousand hours of their time to Museum Registration and we are grateful for all their help.

ARCHIVES

John A. Larson

As of December 2008, John Larson has served as Museum Archivist for twenty-eight years.

Photographic Services

Margaret Schröder served as Assistant Archivist until the end of the fiscal year; she was chiefly responsible for preparing the paperwork and handling all the other details that are involved in processing the requests that we receive for Oriental Institute proprietary images and reproduction permissions. Thomas James will be taking on some of Margaret's functions for the foreseeable future. Between July 1, 2008, and June 30, 2009, Margaret logged in 62 requests. This represents a decrease of 12.68 percent from the total for the previous fiscal year. Income for 2008–2009 totaled \$10,378.00, a decline of 14.39 percent from last year's figure. The income from photographic image sales and reproduction fees enables us to purchase archival supplies and equipment for the Archives and for Photography.

Margaret also scanned thousands of the black-and-white negatives in the Archives and entered the data from our card catalog for the images into our photo image database.

Archives

Visiting scholars during fiscal year 2008–2009 included Jeffrey Abt, Lindsay Ambridge, Gwenda Blair, Eliot Braun, Lynn Schwarz Dodd, Eleanor Guralnick, Michael Jones, Christian Loeben, Jean Li, Christine Lilyquist, James Osborne, Luigi Prada, Marina Pucci, and Heather Snow. From within our own Oriental Institute community, Geoff Emberling, Brett McClain and Ginger Emery, Jean Evans, Morag Kersel, Robert Ritner, Gil Stein, Emily Teeter, Karen L. Wilson, and Ali Witsell have conducted research using Archives materials. We would especially like to single out Thomas James for his many contributions to the operation of the Archives.

Recent Acquisitions

Several additions were made during the course of this fiscal year to our holdings of records and photographs relating to Egypt: a major edition to the Papers of Charles Francis Nims entered the Archives from the estate of Charlie's widow Myrtle; Egypt travel slides taken by former docent Lawrence Scheff were donated to the Archives by Larry's widow Dorothy through the good offices of Archives volunteer Carole Yoshida; in memory of her husband Marshall, Doris Holleb donated an album of magnificent black-and-white photographs given to Marshall's father by the king of Egypt during the first half of the twentieth century. Gordon Loud's daughter presented the visitors' book from the Khorsabad dig house for 1930–1933. We would also like to thank Professor Emeritus Robert Biggs for his contributions of Oriental Institute-related ephemera to the Archives during the past year.

Volunteers and Student Assistants

The following people have contributed their time during fiscal year 2008–2009 and have made it possible for us to begin, continue, and complete a number of projects in the Oriental Institute Archives that would not have been possible without their generosity and dedication: Hazel Cramer, Peggy Grant, Patricia Hume, Sandra Jacobsohn, Roberta Kovitz, Lillian Schwartz, Robert

ARCHIVES

Wagner, and Carole Yoshida. We are very grateful for the services of these volunteers, and it is a pleasure to acknowledge them here for their efforts on behalf of the Archives. It is with sadness that we note the retirement of three long-time Archives volunteers during this fiscal year: Hazel Cramer, Patricia Hume, and Lillian Schwartz; we extend to these three great ladies our sincere thanks for their years of volunteer service to the Archives, and we hope that they will continue to visit us as often as they can. We would like to welcome a new Archives volunteer, Jean Fincher, who joined us in April 2009. We also acknowledge the services of Aleksandra Hallmann, who volunteered in the Archives before joining the volunteer team in Museum Registration.

The Archives has also been supported this year by the hard work of three student interns and volunteers: Betsy Giles, Adam Stebbins, and Elizabeth Wolfson.

Lastly, we would like to report briefly on a long-term project to maximize the use of storage space in the Archives Storage Room. Through the efforts of Gil Stein and Steve Camp, the Oriental Institute has been granted the sum of \$250,000 by the Capital Projects Budget of the University of Chicago, which will enable us to install compact storage units in the Archives Storage Room. This will help us to maintain our archives collections in-house in climate-controlled storage for a while longer.

CONSERVATION

Laura D'Alessandro

Early in the year, the Conservation Laboratory completed the long-awaited purchase of a laser cleaning system — the Compact Phoenix Laser from Lynton Lasers in Cheshire, England. This new and exciting addition to Conservation's repertoire of treatment options was made possible by a generous grant from the University of Chicago Women's Board. This cutting-edge technology necessitated some modifications to the Conservation Laboratory. The laser uses a high-energy source to remove surface deposits from materials, but it is a two-edged sword (pun intended). The high energy and small beam size allows the conservation staff to delicately remove material with a high degree of control, but the high energy comes with a price. As with most high-energy sources, appropriate safety equipment and precautions must be followed. The Conservation staff have worked closely with the University of Chicago's Office of Radiation Safety and the manufacturer of the laser to ensure that the laser system is contained in a safe, modified area of the laboratory and is only used after following rigorous safety protocols.

In December, the Conservation staff attended a course on laser cleaning for conservators at the National Conservation Centre in Liverpool, England. The course covered the scientific theory behind laser technology as well as safety issues and regulations. A significant portion of the coursework also included hands-on training, using several different laser systems on a variety of materials. While in Liverpool, we also met with the CEO and senior engineer of Lynton Lasers; we were pleased to have this opportunity to discuss specific technical issues pertaining to the Compact Phoenix.

As we incorporate the laser into the laboratory operations, we have learned that the Compact Phoenix laser is extremely versatile and can be safely used on a wide range of materials. First

and foremost have been the Persepolis Fortification tablets. Under the highly skilled care of Contract Conservator Monica Hudak, the numbers of treated tablets continues to grow, providing legible, repaired tablets for the final stage in the imaging and recording process. Monica, with the assistance of part-time conservator Jeanne Mandel, continues to focus conservation attention on these very important and fragile artifacts. The laser cleaning system is a welcome tool in their conservation arsenal that allows them to remove very fine layers of surface accretions that are almost impossible to remove mechanically without damaging the inscribed surface. Monica and Jeanne have answered many questions from visitors to the laboratory who express amazement at the time-consuming, delicate nature of their work. In the meantime, the laser's usefulness continues to grow. The list of treated objects includes a gypsum stone fragment from Khorsabad, a limestone stela fragment from Denderah, Egypt, glazed ceramics from Rayy, and textile fragments from Nubia.

Alison Whyte, Oriental Institute Assistant Conservator, has been kept busy working on a variety of projects. As lead conservator for the special exhibit *The Life of Meresamun: A Temple Singer in Ancient Egypt*, Alison coordinated the conservation activities and treated a wide variety of materials. She also carried out analytical work on several projects for scholars and graduate students working on the collection, using the Department of Geophysical Sciences JEOL scanning electron microscope and coordinating efforts with the Department of Chemistry to have x-ray diffraction studies performed where necessary. Alison continues to pursue the study of the microenvironment within display cases in the Robert and Deborah Aliber Persian Gallery, which saw an outbreak of salt crystals on objects within two of the cases last year.

Conservation was also involved in two more long-term projects: the Khorsabad Relief Project and the ongoing rehousing of the Museum's collections. Conservation has been working with Registration, Preparation, and Photography as the fragments of gypsum stone from Khorsabad are registered, cleaned, and photographed so that they can be studied as part of a larger research project. And thanks to a 2007 IMLS Conservation Project Support grant, the Museum has been able to rehouse its collection of Serra ceramics and Nubian organics, as well as the human remains from Alishar, Megiddo, and Nippur. While Registration staff were responsible for the rehousing of the ceramic material, Conservation was responsible for the organic objects, which require more customized supports.

As part of the Oriental Institute's farsighted policy of allowing staff to pursue professional development opportunities, both Alison and Laura were able to take part in excavations abroad. Alison spent part of last summer in Italy as the head conservator at the University of Cincinnati's Pompeii Archaeological Research Project. Laura was able to spend a week at the Tel Kabri Bronze Age excavations in northern Israel, working with a team of Americans and Israelis from the George Washington University, Washington, D.C., and the University of California at Santa Cruz.

The Conservation staff continues to maintain contact with their Iraqi colleagues. As part of the Field Museum's Iraqi training initiative, a group of archaeologists and conservators are in Chicago this year as part of a State Department initiative that was modeled on the Oriental Institute's own training programs. The conservation staff is teaching two modules within the Field Museum's program as part of the Oriental Institute's contribution. We are very pleased that supporting the cultural heritage of Iraq continues to be a focus for both the Oriental Institute and other agencies.

PREP SHOP

Erik Lindahl

This year began with the addition of Brian Zimerle to the Prep Shop as permanent part-time Assistant Preparator. He has been an integral part of many projects over the last three years as a temporary preparator, but we are glad he can be a part of our team in a more consistent manner. His presence proved helpful right away with the construction of a crate for the transfer of Meresamun's mummy to the University of Chicago Medical Center to be CT scanned by Dr. Vannier for the special exhibit *The Life of Meresamun: A Temple Singer in Ancient Egypt*. Later, the Museum staff had to move her to the hospital a second time to be scanned on the next generation of CT scanning technology at the request and with the cooperation of Phillips Medical.

Throughout this past year the Prep Shop has been working with the Conservation lab, Registration, the Photography department, and a visiting scholar on what we call the Khorsabad Relief Project. This is the uncrating, cleaning, registering, photographing, and rehousing of hundreds of fragments — weighing in total tens of thousands of pounds — from the Oriental Institute's excavations at Khorsabad. The Museum staff has a weekly schedule we follow — first, Brian Zimerle and I select for the week's work two to three large fragments based mostly on accessibility. The pieces are then removed from their crates and the backs of the fragments are checked for inscriptions. In some cases this task requires our engine hoist and some careful rigging. Next the pieces are registered into the Museum's database by Susan Allison and cleaned by the Conservation staff. The cleaning process involves Alison Whyte taking pre-cleaning record photos, dry cleaning the fragments, and then taking a trip outside to the loading dock for a wet cleaning with help from Laura D'Alessandro. After this, Anna Ressler photographs the pieces for eventual publication. Once all the cleaning and photography is completed, Research Associate Eleanor Guralnick examines the pieces, writes descriptions, and attempts to identify fragments that may join. The pieces are then rehoused and the cycle starts again. Last summer, at the beginning of the project, Brian and I consulted with Registration to come up with a better long-term arrangement of basement storage. Since it was going to be necessary to access all the Khorsabad materials, which at the time were in several locations throughout the basement, we thought that it would be a good idea to plan on relocating all the fragments to a permanent home in the same location. This involved moving all non-Assyrian material out of heavy objects storage (HOS) and moving all the large Assyrian material into HOS. The result of this process was that we were able to better organize the basement so that large pieces are grouped more by origin than convenience. This was a substantial amount of work, but in the end has led to a better-organized collection.

February brought the opening of *The Life of Meresamun: A Temple Singer in Ancient Egypt*. This exhibit was a lot of fun to put together and the amount of press it received was a reflection of the quality of work done by all involved. This exhibit allowed us to experiment with some new design elements. With help of Philips Healthcare we were able to construct an interactive computer kiosk. We also tried to convey a sense of ancient Egyptian architecture through the hanging of sheer banners with temple columns printed on them and a wallpaper border of an Egyptian motif. The exhibit is very attractive and its installation went smoothly.

After several months of testing, refinement, and the remodeling of the LaSalle Banks Room, the Kipper Family Archaeology Discovery Center opened in November. The physical tel used in the Kipper Center was built by the Prep Shop last year and after testing of the Kipper Center

Program and the replacement of the floor in the LaSalle Banks Room, the tel underwent a few minor refinements and modifications. The tel functioned all year without damage or mechanical failure.

This spring, the Museum staff made a trip to Wheaton College to check up on a long-standing loan of Egyptian material. Registrar Helen McDonald did a splendid job coordinating the project. Brian Zimerle and I provided the crates, artifact transportation, and took most of the photos. Archivist John Larson acted as art handler, while Susan Allison numbered the artifacts and the Conservation lab wrote condition reports and packed the artifacts that they felt needed to come back to the Oriental Institute. It was exciting to work together as a team on such a focused project in a different environment.

The Prep Shop is always involved in several projects outside of basic Museum maintenance, exhibit construction, and collections management. This year we have been systematically replacing some of the light fixtures in the Museum with a new system that is less prone to failure. With Tom James, we assisted Anna Ressman with cleaning and rearranging the photo studio as part of a larger Museum storage cleanup project.

The beginning of next year will involve the preparation of photographs, objects, and graphics to relate the story of James Henry Breasted's travels to the Near East in 1919–1920. It will be a challenge to produce an exhibit that illuminates the complex narrative that would steer the Oriental Institute's activities for years to come. We are also working on a reorganizing project of the Edgar and Deborah Jannotta Mesopotamian Gallery. This will involve the fabrication of a few new mounts and the printing and formatting of additional labels for individual objects. There are also plans to add artwork to the basement lobby and the LaSalle Banks Room as additional content for the Kipper Family Archaeology Discovery Center.

SUQ

Denise Browning

The Suq was thrilled to welcome five new volunteers this year: James Tillapaugh, Jo Ellen Urban, Jane Meloy, Katia Chaterji, John Baird, plus returning volunteer Barbara Baird have been wonderful additions to the Suq. Unfortunately, we had to say good-bye to Erika Coleman, but we wish her well at her new job!

With the opening of the Meresamun exhibit this year, the Suq transformed the lobby of the Institute into a real bazaar filled with lots of merchandise imported directly from Egypt for this exhibit. We again transformed the Suq for the Gala this spring. It was great to see the lobby filled with so much color.

In December, for the first time ever, we began offering iPod audio tours. These tours developed by the Museum staff have been an instant hit! We installed a much-needed glass shelf under the window of the Suq to help display our many beautiful glass vases and lanterns. We also have on order a three-quarter-length mirror for the use of our customers to try on their new purchases.

Outside auditors were brought in to help us coordinate our POS system with the University's ledger system. Therefore, much of our year was spent behind a computer fine-tuning our accounting system.

During these troubled economic times, the Suq for the first time ever recorded an 8 percent loss in net sales. Nevertheless, our profits actually increased this year, allowing us to continue our support of the Oriental Institute's research and the Museum's activities. This success is due to our wonderful staff and volunteers; they are what truly make the Suq such an interesting place. Their knowledge and enthusiasm contribute to the excellent service we provide our visitors. We are very lucky to have our long time loyal volunteers Peggy Grant and Norma van der Meulen, as well as our now-seasoned volunteers, Ray Broms and Judy Bell-Qualls. A special thank-you to Norma, who designs and creates such beautiful and unique jewelry for the shop!

Jennifer Westerfeld continues as our book buyer, Web guru, and marketing designer. Thanks to Florence Ovadia, who makes such beautifully meticulous displays. Our student staff also contribute their many talents. Many thanks to Alycia Hesse, Ashley Stanton, Maureen Hsia, and Lauren Bayne.

The sad news of the death of Barbara Watson gives us a chance to acknowledge the wonderful contributions she has made during her long tenure as a Suq docent. I will treasure our long conversations about the history of beads and the trickle of her laughter filling the lobby.

PHOTOGRAPHY

Anna R. Ressman



This has been an extremely busy and productive year for the Photography Department. Much of what has been accomplished was done with the help of three excellent assistants and one summer intern. Bryce Lowry, also an assistant during the 2007–2008 school year, worked through the summer 2008 quarter before he graduated from the Master of Arts Program in the Social Sciences (MAPSS) program. Meggie Shortle, a student in the Center for Middle East Studies program who also volunteered through the spring and summer 2008 quarters, became an assistant during the fall 2008 and winter 2009 quarters. Ian Randall, a MAPSS student, was hired during the fall 2008

Figure 1. OIM E701, mummified crocodile. Egypt. Late Period, Dynasties 25–31, 747–332 B.C. Organic remains, linen. Length: 29.4; Width: 2.5 cm. Purchased in Shegilil, Egypt, 1894–1895

quarter and will continue to work as my main assistant through the end of the summer 2009 quarter. Finally, we have had the pleasure of welcoming Claire Barker, a graduate student from George Washington University, as a summer intern.

I am happy to report that the Photography Department has been operating for almost two years as an exclusively digital imaging studio that is capable of producing professional images at today's technological standards. Throughout the last year we have been continuing our modernization effort to bring all equipment, studio spaces, processing stations, and procedures in line with current technology. The studio and processing spaces are being cleaned and reorganized as time allows. This spring the studio underwent a major cleaning and organization project that was accomplished by Photography Assistant Ian Randall, Curatorial Assistant Tom James, and Preparator Erik Lindahl.

Although we have not been able to replace most of the Department's film-based equipment with analogous digital equipment, I have written a grant proposal and hopefully we will be able to secure funding to fulfill the rest of the departmental needs in the coming year. Last fall the Photography Department did acquire a new state-of-the-art laptop that has been critical to the success of many of the complicated photographs created in the past year. I am now able to conduct all object shoots by tethering the camera to the laptop, a method which allows a photographer to control the camera through the laptop and eliminates the need to physically look through the viewfinder, resulting in quicker and less convoluted shoots. This one new piece of equipment has reduced the risk of damage to all objects being photographed by dramatically decreasing their time spent in the studio and under photographic lights.

We have also been able to add a few smaller but equally critical tools to the Photography Department's tool kit, including the purchase of an additional macro lens, a professional graphics tablet, as well as three new software packages. In lieu of additional funds, I've focused on creative problem solving to use available resources in such a way that our studio can efficiently create high-quality imagery. This has included the modification and repair of older equipment, repurposing materials for studio use, and designing faster methods of image processing.

All these upgrades have taken place while the department worked on numerous projects in the past year. The end of last summer and most of the fall was spent completing new object photography (fig. 1) for the catalog *The Life of Meresamun: A Temple Singer in Ancient Egypt*, which accompanies the special exhibit of the same name, on display in the Marshall and Doris Holleb Family Special Exhibits Gallery through December 2009. Work for this exhibit also included two very exciting photo shoots, the first of which documented an additional CT scan of the mummy Meresamun at the University of Chicago Medical Center on a new CT machine that employs cutting-edge technology (figs. 2–3). The second was an in situ shoot of the mummy in the Joseph and Mary Grimshaw Egyptian Gallery to capture studio-quality full-length and detail shots of the coffin. This project required coordination with Conservation, the Prep Shop, Registration, Tom James, and Emily Teeter, special exhibits coordinator and the curator of the Meresamun exhibit. With assistance from all these people, we constructed a temporary photo studio in the gallery, removed the glass case covering the mummy, and suspended the camera on a boom about twelve feet above the center of the mummy, while I myself stood on an elevated platform and operated the camera controls through the department's laptop. An image from this shoot was published on the cover of the March/April 2009 issue of *Archaeology* magazine and multiple photographs taken during the CT scan as well as some of the object photography made for the catalog were published inside the magazine and alongside additional articles on their Web site. Photographs from the Meresamun project were also published in print and online in

PHOTOGRAPHY



Figure 2. The mummy Meresamun, OIM E10797, on the gantry of a CT machine at the University of Chicago Medical Center on September 25, 2008. Photo by Anna Ressler



Figure 3. Conservators Monica Hudak (lower left, partially out of frame) and Alison Whyte (center) prepare the mummy Meresamun, OIM E10797, with the assistance of preparators Erik Lindahl (left) and Brian Zimerle (right) to travel back to the Oriental Institute Museum after a CT scan at the University of Chicago Medical Center on September 25, 2008. Photo by Anna Ressler

numerous other national and international media outlets, including the *Chicago Tribune*, the *Chicago Sun-Times*, CNN, and *Time Out Chicago*.

New photography was completed for the upcoming book of highlights from the Edgar and Deborah Jannotta Mesopotamian Gallery, which resulted in seventy-two new images for publication. Photography was also completed for the upcoming book of highlights from the Haas and Schwartz Megiddo Gallery, which produced ninety-four new images for publication. Most recently, the department finished all new photography for Karen Wilson's upcoming monograph on the 1903–1905 University of Chicago expedition to the ancient Mesopotamian site of Bismaya; new images of fifty objects were created for this book.

The other large project we have been working on is the Khorsabad Relief Project, which has the aim of cataloging, cleaning, photographing, and studying previously unpublished fragments from the royal palace of the Assyrian King Sargon II at Khorsabad. Photography of the large fragments began in the summer of 2008 and ran through the fall, and began again late this spring. The first work done on the Khorsabad Relief Project in 2009 led to the most complicated photographic shoot to be attempted by the Museum in at least a few decades. On Monday, April 20, 2009, six large carpet slabs were moved into the Yelda Khorsabad Court and fitted together in order to take a studio-quality photograph as they would have looked on the floor of the royal palace (figs. 4–5).

Altogether, the slabs measured almost eight feet wide and over ten feet long, and the Yelda Khorsabad Court was the only space in the Museum large enough to accommodate the slabs and the photographic equipment. Erik Lindahl and Brian Zimerle built individual dollies to move the heavy slabs from storage into the gallery. The camera lens needed to be almost fifteen feet above the center of the surface of the slabs in order to fit them all in one frame, which required a boom arm of about six feet in length that was both powerful enough to hold the camera still while it was

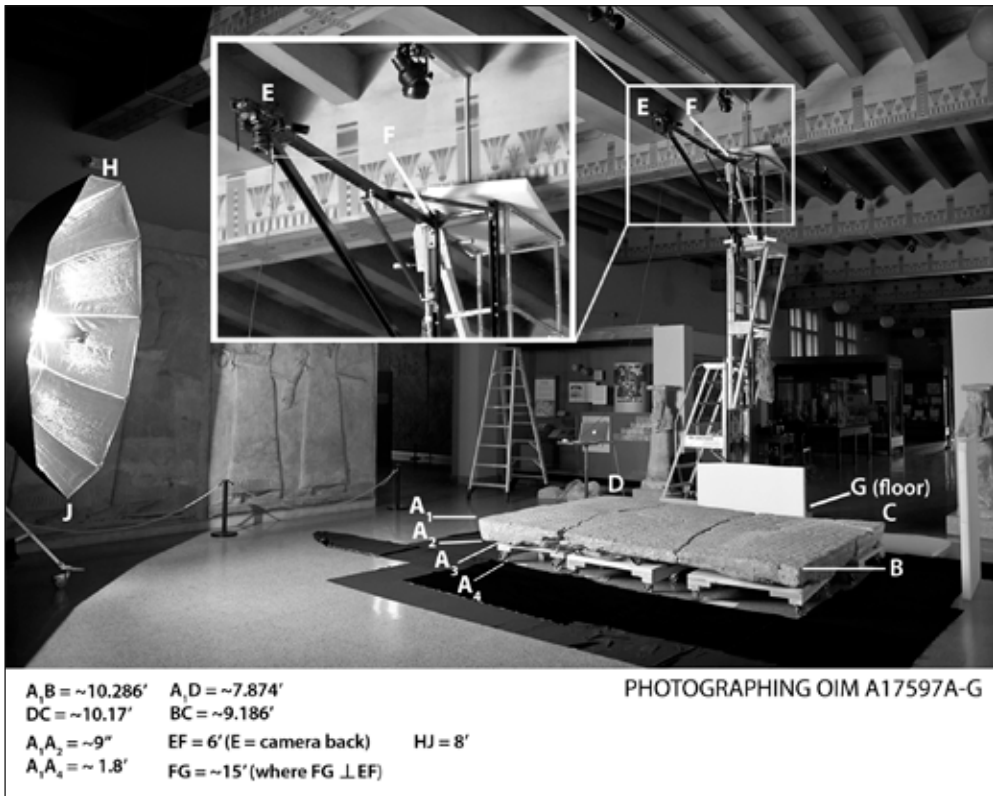


Figure 4. Photographing OIM A17597A-G in the Yelda Khorsabad Court, April 20, 2009. Photo by Anna Ressman



Figure 5. Preparing to photograph OIM A17597A-G: Brian Zimerle (left) and Erik Lindahl (right) add a stabilizing bar to the boom arm with the assistance of Tom James (standing below) April 20, 2009. Photo by Anna Ressman

PHOTOGRAPHY

suspended over the slabs, and adjustable enough to accommodate any unforeseen issues which might arise during the shoot. Erik and Brian made a brilliant modification to the Museum's Hi-Jacker, an industrial lift on wheels, so that it could be used as a massive tripod. They welded a track onto the side of the structure and created a hinged boom arm out of three pieces of the same steel used to create the track. In order to ensure the rig would remain absolutely still, so as not to introduce any vibration into the exposures, the Hi-Jacker was extended all the way to a post in the gallery ceiling, where a piece of ethafoam was wedged between the platform railings and the ceiling to protect the ceiling's decorative paint.

The dimensions of the Khorsabad relief, OIM A17597A–G, and the rigors of archaeological photography demanded photographic equipment that was more advanced and larger than what the Museum owns. This was a great opportunity to test some of the equipment I want to buy for the department and I had the pleasure of renting some high-end commercial strobes, a reflector umbrella, radio controllers, a new Canon 5D Mark II camera, and two top-of-the-line lenses. Everything was remote-controlled by laptop, enabling me to trigger a camera 18 feet above and 16 feet diagonally away from the laptop, and in turn the camera triggered a strobe light source that was 8 feet in diameter, about 15 feet high, and about 22 feet diagonally away from the camera.

This shoot was accomplished after intensive research and planning that occurred over the span of a few months. It also required the coordinated efforts of the Prep Shop, Registration, Conservation, Tom James, Geoff Emberling, Steve Camp, Carla Hosein, Security (because a considerable amount of set-up time was done after hours in the studio and gallery on the weekend before the shoot), and extra hours from both my assistants, Ian Randall and Meggie Shortle. The Rental and Technical Sales departments at Calumet Photographic went above and beyond the call of customer service with their advice and help in brainstorming solutions — sometimes months before we rented anything. Lastly, two people who have no obligation to the Museum, David Ressler and Damian Lawson, each volunteered over four hours of their precious free time during the weekend before this shoot to help me pick up, transport, and set up the rented equipment, which altogether must have been at least as heavy as one of the stone fragments.

Overall, the Photography Department has had an exciting and demanding year. Major improvements in efficiency were made, several important projects were completed, including four books worth of images, our photographs of Museum objects were published in multiple internationally acclaimed media outlets which brought the Oriental Institute to a wide and diverse audience, and two very complicated shoots were successfully conducted which demonstrates that with hard work and cooperation our Museum staff can create accurate and beautiful images of some of the Museum's most thrilling objects that otherwise wouldn't be seen by the public because their size limits our ability to display them. The work was hard and required some long hours, but it was another fantastic year working with everyone at the Oriental Institute.

MUSEUM EDUCATION

Carole Krucoff

Collaboration has long been a watchword for Museum Education. In this economically challenging year, collaborations with long-time associates and new partners from across the city and around the nation have been crucial in helping us shape meaningful and innovative programs to serve old friends and attract new audiences. Examples include a staging of the Epic of Gilgamesh, scripted by Pulitzer Prize-winner Yusef Komunyakaa; a remarkable concert featuring violin virtuosa Rachel Barton Pine (fig. 1), and a PBS NOVA film premiere on the Hebrew Bible introduced by the entire production staff from Boston. Many who came to programs like these had never visited the Oriental Institute, and their participation increased our adult education attendance by more than 25 percent from last year.

Support from the Kipper Family, the Polk Bros. Foundation, the Chicago Public Schools, and Science Chicago, a city-sponsored initiative to inspire the next generation of scientists and engineers, are helping us provide in-depth museum learning for Chicago's teachers and families, another growing audience. A major award from the National Endowment for the Humanities is supporting our pioneering efforts in online education by enabling us to create Web resources that will help high-school teachers build student understanding of the ancient and contemporary Middle East.



Figure 1. Violin virtuosa Rachel Barton Pine poses with an admirer of her music during intermission at a Newberry Consort concert held in the Yelda Khorsabad Court. Photo by Carole Krucoff

Adult Education

Courses

For many years the Oriental Institute's on-campus adult education courses have been offered in partnership with the University of Chicago's Graham School of General Studies. This past year, our multi-session courses included:

- The World's First Cities, taught by Geoff Emberling
- From the Nile to the Indus: The Ancient Persian Empire; Troy and the Trojan War: A Story Not Told by Homer; and When East First Met West: Greek and Roman Exploration of the Orient, all taught by Ilya Yakubovich
- Before the Pharaohs: The Origins of Ancient Egypt, taught by Elise V. MacArthur
- Before History Began: The Earliest Cultures of Ancient Mesopotamia, taught by Kate Grossman
- Pharaoh's Menagerie: The Science and Art of Animals in Ancient Egypt, also taught by Grossman. This was the first time one of our adult education courses took place behind the

MUSEUM EDUCATION

scenes. It was held in the Oriental Institute Zooarchaeology Lab, where participants were fascinated by their introduction to hands-on examination and analysis of ancient specimens.

Our two correspondence courses continue to attract students from across the nation and around the world. Hieroglyphs by Mail, taught by Andrew Baumann and Mary Szabady, and Cuneiform by Mail, taught by Monica Crews and Seunghee Yie, brought us more than 100 registrants whose locations ranged from New York to California and from South America to Eastern Europe.

Special Adult Education Events

Beyond formal courses, Museum Education offered a broad spectrum of special adult education events throughout the year. Most were presented in partnership with long-time collaborators or new associates. Each program strove to inform and engage the audience, arouse interest in future programming, and provide avenues for learning about becoming part of the Oriental Institute family as members.

In September, the Boston-based Elderhostel organization, which provides educational programming for senior citizens nationwide, invited us to present a Day of Discovery with them for the fifth year in a row. This year's event focused on the special exhibit Catastrophe! The Looting and Destruction of Iraq's Past and featured lectures by McGuire Gibson, professor of Mesopotamian Archaeology, and Donny George, former director of the Iraq National Museum in Baghdad (fig. 2). The program, which sold out at 150 participants, also included a docent-led tour of the Museum as well as a luncheon at the Quadrangle Club.

Jazz band performances in Breasted Hall as part of the second annual Hyde Park Jazz Festival were another September highlight. This year, the Festival attracted 15,000 visitors to our neighborhood, and nearly 500 of those visitors came to the Oriental Institute to hear cool jazz sounds presented by the U-High School Jazz Band (fig. 3) and the music of critically acclaimed



Figure 2. Donny George, former director of the Iraq National Museum in Baghdad, speaks to a sold-out crowd during the Elderhostel Day of Discovery that focused on the looting of the Baghdad Museum and the destruction of archaeological sites in Iraq. Photo by Wendy Ennes

jazz guitarist Peter Lerner. All who attended were invited to sign up for the *E-Tablet*, the Institute's new monthly electronic newsletter. Tracking has shown that more than 100 people signed up and are now regularly receiving program and membership information from the Institute.

Our series of Cuisine and Cookery of the Middle East events, offered in partnership with the Graham School of General Studies, continued this year with two new dining experiences. At Masouleh: A Unique Taste of Persia (fig. 4), owner and chef Azim Nassiri-Masouleh and his wife Goly introduced a sold-



Figure 3. The U-High School Jazz Band filled Breasted Hall with cool jazz sounds during the second annual Hyde Park Jazz Festival



Figure 4. Diners enjoy a unique “taste of Persia” during the Cuisine and Cookery of the Near East event at Masouleh Restaurant. Photo by Goly Nassiri

out crowd to the exquisite cuisine of their homeland in the mountains of northern Iran. At Turkish Delights at Turquoise Café, master chef Michael Güler presented a sumptuous array of dishes highlighting the Anatolian and Mediterranean influences that have made Turkish cookery one of the world’s great cuisines. This event proved so popular that we hosted it twice, once in fall and once in spring.

Another highly successful programming partnership continued this year when the Newberry Consort returned to present three new performances in Yelda Khorsabad Court. The music critic from the *Hyde Park Herald* newspaper attended Handel in Miniature, the

fall concert. She told staff what an extraordinary experience it was to hear beautiful music in such a remarkable setting, and she wrote a glowing review of our series for the *Herald*. The winter concert featured the work of fourteenth-century composer Francesco Landini and highlighted violin virtuosa Rachel Barton Pine as guest artist making her Chicago debut on the *vielle* and *rebec*, two ancestors of the violin. Spring brought us the utopian pastoral fantasies of such seventeenth-century British composers as Henry Purcell. All the concerts this year were sold out almost as soon as they were announced.

Collaborations with partners on campus to serve the University of Chicago and the wider community remain an important aspect of our programming. During Student Orientation Week in September the Wednesday docents led gallery tours that introduced seventy incoming freshmen to the Oriental Institute. Our Saturday docents led highly popular museum tours for Humanities Day in October. Jessica Caracci, Museum Education Programs Assistant, ran a booth at the Graduate Students’ Resource Fair, where she introduced the cultural experiences and internship opportunities available at the Oriental Institute.

We also joined with the Smart Museum of Art to present two special programs this past year. Seth Richardson, Assistant Professor of Ancient Near Eastern History, presented “Idols without Anxiety,” a lunchtime lecture at the Smart Museum. This program was offered in conjunction with the Smart’s exhibit *Idol Anxiety* and the Oriental Institute’s collection of artifacts related to ancient religious practices. “Displacement,” a cross-campus program, featured a tour of a Smart Museum exhibit of the same name that explored the impact of the Three Gorges Dam in China. The Oriental Institute offered a special film showing of *Nubia ‘64*, which documents the international campaign to salvage ancient Egyptian and Nubian monuments threatened by the building of the Aswan Dam.

Our partnership of musical programming with University of Chicago Presents also continued this year. Renowned Croatian guitarist Robert Belinic made his Chicago debut with works by Bach, Brower, and more amid the treasures of the Yelda Khorsabad Court.

Along with established collaborations, we joined with new partners to expand our audiences and our horizons this past year. We worked with the Culinary Historians of Chicago to arrange for a special guided gallery tour on the Haute Cuisine of Ancient Mesopotamia, led by Research Associate Karen Wilson. All who took part received translations of ancient recipes to try at home. This winter program, which attracted many people who had never visited the Oriental Institute, was so popular that it sold out and Karen offered it again in the spring.

MUSEUM EDUCATION

This year saw our first collaboration with the Chicago Humanities Festival when we joined forces with them to present a Saturday afternoon staging of the *Epic of Gilgamesh* in Breasted Hall (fig. 5). Performed by Chicago's Silk Road Theater Project, this version of the story of Gilgamesh was scripted by the Pulitzer Prize-winning poet Yusef Komunyakaa in partnership with dramaturge Chad Garcia. After the play, both joined Jennifer Shook, the play's director, to discuss the performance with the audience. Breasted Hall was filled to overflowing for this event, with ticket hopefuls lined up around the block. Many of the playgoers stayed to visit the Museum, where our Saturday afternoon docents stayed right up until closing time to answer countless questions from these new visitors. Special thanks to Christopher Woods, Associate Professor of Sumerology, who served as academic advisor for the production.



Figure 5. The Silk Road Theater Project performs the Epic of Gilgamesh to a full house in Breasted Hall during this Chicago Humanities Festival event at the Oriental Institute. Photo by Robert F. Carl

The Chicago Chapter of the American Research Center in Egypt (ARCE) became a new collaborator when we jointly presented the public symposium “A Mummy Comes to Life: Science and Art Resurrect an Ancient Egyptian Priestess.” This event, offered in conjunction with the special exhibit *The Life of Meresamun: A Temple Singer in Ancient Egypt*, featured lectures/discussions by Janet H. Johnson, Morton D. Hull Distinguished Service Professor of Egyptology, Oriental Institute (fig. 6); Hratch Papazian, Instructor in Egyptology, Department of Near Eastern Languages and Civilizations; Emily Teeter, Oriental Institute Coordinator of Special Exhibits and Curator of the Meresamun exhibit; and Dr. Michael Vannier, Professor of Radiology, University of Chicago Medical Center. Special thanks to Steven Bono, ARCE President, and Dennis Kelley, ARCE Vice-President, who helped shape this event, and to ARCE members Zuleikhah Black, Michael and Kathy Lisle, Demetria Nanos, Jim Stola, Amanda Trumbull, and Nancy Trumbull



Figure 6. Janet H. Johnson, Morton D. Hull Distinguished Service Professor of Egyptology (left), answers a question from the audience while Emily Teeter, Special Exhibits Coordinator, listens during the “A Mummy Comes to Life” symposium in February. Photo by Steven Bono

for their help in making the symposium run smoothly and successfully.

The Meresamun exhibit inspired another new collaboration, this time with the Loyola University Museum of Art (LUMA). We jointly presented “Ancient Egypt in Chicago,” a half-day excursion that featured a guided tour of the Meresamun exhibit led by Megaera Lorenz, Egyptology graduate student, and a guided tour of LUMA's special exhibit *The Eternal Light of Egypt: The Photography of Sarite Sanders*, led by LUMA Curator Jonathan Canning. Catherine Dueñas, Oriental Institute Volunteer Coordinator, supervised this event, and she introduced our programs and opportunities to all the LUMA participants,

most of whom had never visited the Oriental Institute.

We were honored when WGBH Boston, the Public Broadcasting System station that produces the PBS NOVA series, invited us to be the venue for a preview showing of *The Bible's Buried Secrets*, a landmark new NOVA film. WTTW, Chicago's own public television station, publicized this event to its entire membership and NOVA produced full-color posters, which we were able to share with religious institutions throughout the community. These efforts brought us a large crowd of people from neighboring churches and synagogues, as well as many other interested members of the general public. All were fascinated by the preview and by the discussion with the stellar panel connected with the film. Panelists included renowned archaeologist and biblical scholar William Dever (fig. 7); Paula Apsell, Senior Executive Producer from NOVA; and Ron E. Tappy, Professor of Bible and Archaeology at the Pittsburgh Theological Seminary and discoverer of the earliest known rendering of the Hebrew alphabet.



*Figure 7. Visitors listen intently as archaeologist and biblical scholar William Dever makes a point about his appearance in *The Bible's Buried Secrets*, a PBS NOVA film previewed at the Oriental Institute in November. Photo by Bill Richert*

Film screenings in Breasted Hall have long been popular programming events at the Oriental Institute, as shown by the ongoing interest in our free Sunday afternoon documentary and feature film series. This past year two showings and discussion sessions in conjunction with special exhibits aroused new interest. In the fall, Katharyn Hanson, graduate student in Mesopotamian archaeology and co-curator of the Catastrophe! special exhibit, led discussion of *Robbing the Cradle of Civilization: The Looting of Iraq's Ancient Treasures*, a highly praised documentary from Canada. In spring, Emily Teeter led discussion of *Under Wraps: An Autopsy of Three Egyptian Mummies*, comparing the technology used at the time of this 1998 film to the advances that led to the amazing scientific studies on view in the Oriental Institute Meresamun exhibit. In addition, the release this past year of a new Indiana Jones film encouraged us to bring back the original. We showed *Raiders of the Lost Ark* on the big screen, as it was always meant to be seen.

Youth and Family Programming

Museum Education presented long-time favorites as well as new programs for youth and families this past year. All were in partnership with local organizations or with citywide initiatives. Three of our programs used off-site outreach formats to reach new audiences while three major events brought hundreds of families with young children to the Museum.

Outreach Events

During the summer we traveled to Lill Street Art Center on the city's north side to present Be an Ancient Egyptian Artist, a week-long day camp for children ages 8–12 that was offered in both June and August. Teaching artist Meg Peterson, Education Programs Assistant Jessica Caracci, and Brian Pihuleac, our summer intern from Northern Illinois University in De Kalb, were the instructors this year. Both camp sessions included a visit to the Oriental Institute for guided gallery tours and art-making activities. In fall, we ventured out to the 57th Street Children's Book

MUSEUM EDUCATION

Fair, where volunteers Bill and Terry Gillespie and Clare Brody invited more than 200 children and their parents to make and take home an ancient Egyptian-style scroll.

We reached our biggest outreach audience at Dia del Niño, an annual spring event hosted by Chicago's National Museum of Mexican Art. At this event we introduced the Spanish-language services now available at the Oriental Institute Museum. These include bilingual activity cards located throughout the galleries and computer interactives in Spanish that will soon be available on all the Museum's computer kiosks. Volunteer Coordinator Catherine Dueñas, along with Karina Chavarria and Amelia Newcomer-Leas, interns from the University's Master of Arts Program in the Social Sciences (MAPSS), staffed the Oriental Institute booth. While all are fluent in Spanish, it was impossible for them to speak to the approximately 10,000 people who attended Dia del Niño. However, more than 1,000 visitors lined up at our table to fold origami pyramids as souvenirs (fig. 8), receive samples of our bilingual activity cards, and take home directions on how to find the Oriental Institute, which was new to almost everyone our staff encountered. We are hopeful our participation in Dia del Niño will encourage members of the Spanish-speaking community to visit the Oriental Institute and we are delighted that we have been invited to take part again next year. See the *Volunteer Section* of this *Annual Report* for a more complete description of Dia del Niño.

At the Museum



Figure 8. Even Batman folded an origami pyramid with MAPSS intern Amelia Newcomer-Leas at the Oriental Institute booth during the Dia del Niño event sponsored by the National Museum of Mexican Art. Photo by Catherine Dueñas



Figure 9. NELC student Max Price introduces a family to the many things zooarchaeologists can learn from ancient animal bones during Mummies Night: A Super Science Adventure in October. Photo by Wendy Ennes

Mummies played a starring role in October, during our annual free pre-Halloween celebration of “Mummies Night,” which was supported this year by Science Chicago, a year-long citywide initiative designed to inspire the next generation of scientists. We called this year's Mummies Night a Super Science Adventure, with staff, interns, and docents focusing on three special science activities. Parents and children could get “up close and personal” with our reproduction mummy to discover that mummification was a scientific process which taught the ancient Egyptians much about human anatomy. At our computer kiosks everyone had the opportunity to “scan” a mummy with CT technology and see what

lay within the coffin without ever having to remove the wrappings. The scientific study of ancient animal bones was a special highlight of the evening (fig. 9). Brittany Jackson, Max Price, and Ashley Stanton, University of Chicago students with a special interest in zooarchaeology, introduced fascinated visitors to the many ways animal remains can tell us about what ancient peoples hunted, raised agriculturally, and even what they had for dinner! Hands-on crafts, a “Guess the Mummy Lollipops” contest, and a rousing interactive performance of *The Pharaoh*, *The Sphinx*, and *the Mummy* by Kidworks Children’s Theater Company rounded out the program, which brought us close to 500 visitors. An informal survey showed that nearly two-thirds of the families had never come to the Oriental Institute before and many had heard about Mummies Night through our collaboration with Science Chicago.

Holiday Adventures, a citywide initiative in December, gave us widespread publicity for “Holiday Adventures in Ancient Lands.” This free event featured a museum treasure hunt prepared by MAPSS intern Lindsay James, docent-led tours throughout the Museum, a special showing of the animated film *The Prince of Egypt*, and wonderful shopping opportunities during the Suq Holiday Sale.



Figure 10. Children crowd around MAPSS intern Kate Anderson to write their names in ancient Egyptian hieroglyphs during the *Mysteries and Mummies* event held in conjunction with the opening of the *Life of Meresamun* special exhibit in February. Photo by Owen Berliner



Figure 11. MAPSS interns Kim Gouz (left) and Lindsay James help children get “up-close and personal” with our reproduction mummy during the *Mysteries and Mummies* event. Photo by Owen Berliner

MUSEUM EDUCATION

In February, mummies once again took center stage at “Mysteries and Mummies,” a free family festival presented for African-American Heritage Month in conjunction with the Meresamun special exhibit. During this afternoon of fun and learning, staff, docents, and interns invited children and their parents to create ancient Egyptian-style pottery, learn how to write their names in hieroglyphs (fig. 10), test our new Kids’ iPod audio tour of the Joseph and Mary Grimshaw Egyptian Gallery, and view *Mummies Made in Egypt*, an award-winning children’s film from the Reading Rainbow series. Our reproduction mummy also made an appearance (fig. 11). Like Mummies Night, this event brought us close to 500 visitors. All were invited to sign up for the *E-Tablet* electronic newsletter to learn more about programs and activities at the Oriental Institute.

Initiatives for Teachers and Students

The Kipper Family Archaeology Discovery Center

Last year, the Oriental Institute became the home of the Kipper Family Archaeology Discovery Center, a simulated archaeological dig that recreates an ancient Near Eastern excavation site. Located in the LaSalle Banks Room, this exciting hands-on learning environment, which builds on



Figure 12. David and Barbara Kipper make an exciting find at the opening ceremony for the Kipper Family Archaeology Discovery Center. Photo by Wendy Ennes



Figure 13. Jessica Caracci, Coordinator for the Kipper Center, explains how students will excavate and record their finds during the opening ceremony for the Center. Photo by Wendy Ennes

the concepts of the Rosenbaum ARTIFACT Center formerly at Chicago’s Spertus Museum, was designed to involve teachers, students, and others in experiencing the joys and challenges of archaeological discovery. Constructing our simulated excavation; modeling it as a “tel” (an artificial hillock or mound, usually one covering the ruins of an ancient city) in ancient Israel to connect with the Museum’s exhibit on Oriental Institute excavations at Megiddo; selecting reproduction artifacts for the tel’s trenches; and then developing educational programming to connect the excavation experience with the archaeological artifacts on view in the Museum was a year-long faculty/museum staff and intern/volunteer project that is explained in detail the 2007–2008 Annual Report.

This year we focused on bringing the Kipper Center program into full operation for middle-school teachers and students. Jessica Caracci, who is serving as Kipper Center Coordinator, began by recruiting and training four graduate student interns to serve as facilitators for the Kipper Center excavation program. Owen Berliner, Tony Sutton, and Amelia Newcomer-Leas from the University’s MAPSS program, and Tamara Leviton, a Department of Near Eastern Languages and Civilizations

graduate student, all joined us, each bringing wide-ranging experience in working with children as well as backgrounds in archaeology or anthropology. They worked with Jessica and with Katie Pawlicki, last year's intern from the University of Oklahoma who rejoined us this year, to shape presentation approaches that would engage students in thinking like scientists while uncovering, recording, and analyzing their finds. Jessica and Katie, along with Volunteer Coordinators Catherine Dueñas and Terry Friedman, worked together to develop training sessions for the docents who would take students on guided tours following their excavation experience. The goal of these tours is to help students discover how artifacts go "from ground to gallery," bringing the ancient world to life. As a final step Jessica and Katie developed a widespread publicity campaign that included mailings and e-mail announcements about the program to all teachers on our educator lists and an updating of our Web site to announce the program and how to register for it.

By November, the Kipper Family Archaeology Discovery Center was ready for its first school groups. This milestone was marked on November 17 with a special opening event honoring David and Barbara Kipper and their family (figs. 12 and 13). Since that date, more than 400 sixth-grade students and their teachers have taken part in Kipper Center programming. Participants have come from the city and suburbs, have ranged from gifted classes to students with special needs, and almost all have had insightful things to say about their experience. One student spoke for many when she wrote on her evaluation that "I enjoyed so many aspects of this visit! My favorite was digging replicas of artifacts because it helped you get the experience of being an archaeologist. Plus there were so many cool real artifacts there!" Another student was inspired to write like a poet when he said, "I really enjoyed the archaeological dig because I liked digging for pieces of the past."



Figure 14. Moms, dads, and even grandparents join the kids during Dig It!, the Kipper Center archaeology program for families presented in collaboration with Science Chicago. Photo by Katie Pawlicki

MUSEUM EDUCATION

While schools were our main focus this year, support from Science Chicago enabled us to develop and present an extraordinarily successful Kipper Center program for families. Publicized widely by Science Chicago as part of their Science Saturdays program, our event, which we called “Dig It!,” sold out for both its morning and afternoon sessions. Each session included a PowerPoint presentation on how archaeologists apply many aspects of science in their work and a dig experience with mothers, fathers, grandparents, and kids all working together (fig. 14). The dig was followed by an interactive tour and scavenger hunt developed by Katie Pawlicki and MAPSS intern Kate Anderson, which invited the families to find and then make observations about real artifacts that were similar to the reproductions they had uncovered during their dig. Special thanks to Laura D’Alessandro, Head of the Conservation Laboratory, and conservators Monica Hudak and Alison Whyte for sharing ways they use scientific processes and principles to conserve the collections visitors see in the Museum. The success of this program reinforces our vision of the Kipper Center as the springboard for a broad range of programs and activities that can serve families, youth groups, and special-needs visitors throughout the region in the years to come.

Major Multi-year Projects

The past year we made progress on two major grant-funded initiatives that will empower teachers to enrich student learning about ancient civilizations. In February 2008 we received a major grant from the Polk Bros. Foundation for Interactive Learning and the Ancient Near East: Serving Schools and the Latino Community. This project is allowing us to develop a Spanish-language version for the interactive learning experiences on the computer kiosks in our galleries, which will turn our Museum into a truly welcoming environment for families from Chicago’s Latino community. However, this project also addresses another vital audience — underserved teachers and students in Chicago’s public schools.

Last year an advisory panel of middle-school teachers representing a broad range of student needs joined us to help transform our computer interactives into curriculum-related DVDs that will become available in both English and Spanish for classroom use. Translating into Spanish all the written and spoken information that accompanies each computer interactive, a herculean process that began last year, was completed this year, thanks to the translation and editing efforts of:

- Maria Theresa Chagnon, who holds a degree in Romance Languages from the University of Chicago;
- Ninfa Flores, a bilingual education specialist who serves on our teacher advisory panel;
- Catherine Dueñas, Oriental Institute Volunteer Coordinator, whose fluency in Spanish and familiarity with our collection has been crucial to the project; and
- Karina Chavarria, MAPSS intern, whose fluency in Spanish has made her an ideal editor.

Wendy Ennes, Senior Manager of Teacher and e-Learning Programs, is serving as this project’s art director and teacher liaison. Last year she facilitated the teacher advisory panel meetings and their development of supplementary materials and lesson plans for the DVDs. This year she scheduled and supervised the Spanish-language translation and editing processes and worked with Teresa Vazquez, the project’s Spanish-speaking voice-over specialist, to record all Spanish-language sections for the computer kiosks and DVDs. This summer, Nitzan Mekel-Bobrov, our computer programmer and multimedia architect, will join Wendy to shape a bilingual

format and design for the kiosks and DVDs. We envision all the Museum's kiosks will have both Spanish and English options by the end of the summer, and that the bilingual, curriculum-related DVDs will be available by year's end. We will then promote the Museum's interactives to local residents and the unique DVD resources to teachers locally, regionally, and nationally, as well as to educators in Spanish-speaking countries around the world.

Wendy Ennes is also the driving force behind *Teaching the Middle East: A Resource for High School Educators*, a major online education initiative supported by the National Endowment for the Humanities. Since 2007, the Oriental Institute, along with two on-campus partners — the Center for Middle Eastern Studies (CMES) and the eCUIP Digital Library Project — have been working together to create this project's extensive online teacher resource on the history and culture of the ancient and contemporary Middle East. The goal of this multi-year initiative is to provide high-school world-history teachers with the best in humanities scholarship to help build student understanding of Middle Eastern history. At present, such material is in short supply, fragmented, or, in many cases, does not even exist.

The project's educational materials are being created by fourteen faculty members from the University of Chicago and seventeen graduate student assistants from CMES. Eight high-school teachers are serving as advisors. The eCUIP team is designing the *Teaching the Middle East* Web site. A complete list of all participants in this unique partnership appears in last year's *Annual Report*.

Wendy Ennes manages all aspects of this wide-ranging project. She supervises the work of the CMES students, organizes meetings with faculty and with teachers, handles budgetary concerns, and creates and coordinates the timetable for the entire project.

This past year, faculty members completed several of the project's eighteen modules, which focus on various aspects of ancient and contemporary Middle Eastern archaeology, history, and culture. These modules have been read and edited by the project's Faculty Review Committee. Graduate student assistants are researching the supplementary Web resources, including images, video, and sound recordings that will accompany each module. All these materials will soon be sent to the advisory board teachers, who will create discussion questions and sample lesson plans to accompany each module. We envision the entire project will be ready for launch by year's end, providing high-school educators nationwide with a unique resource that will enhance teaching and learning about the Middle East for years to come.

Other Teacher Services

We are always seeking avenues to introduce elementary- and high-school teachers near and far to ways that Oriental Institute resources can help enrich student learning about the ancient world. This past year we had the opportunity to show how ancient Near Eastern art can be a vital learning resource for students when the Visual Understanding in Education (VUE) organization of New York invited us to partner with them and the Smart Museum of Art, the Art Institute of Chicago, and the Loyola University Museum of Art to present a three-day teacher practicum on developing facilitation skills for Visual Thinking Strategies (VTS). This special teaching strategy uses art to develop the language literacy and critical-thinking skills that are so central to students' academic achievement.

Thirty-two teachers from across the city, the state, and the nation attended this practicum. Wendy Ennes, who has used VTS with great success in our teacher training programs over the years, led the session at the Oriental Institute (fig. 15). She used art and artifacts on view in our Museum to examine the learning theory that underpins VTS, helped teachers practice facilitating

MUSEUM EDUCATION



Figure 15. Wendy Ennes, Senior Manager of Teacher and e-Learning Programs, introduces educators to the many ways Oriental Institute Museum resources can be used to enrich the arts, social studies, and science curriculum. Photo by Kendra Grimmert



Figure 16. Docents Dan McConnell, Christel Betz, and Mary McConnell show young visitors how to hand-build ancient Egyptian-style pottery during the *Mysteries and Mummies* event. These volunteers were among the many who contributed their time and talents to public programs this past year. Photo by Owen Berliner

VTS discussion, and presented ways VTS discussions can become tools for collaborative learning in the classroom.

Wendy also turned her attention to ways our Museum can empower teachers to help their students develop the science content and skills that will be so essential for twenty-first-century learning. In collaboration with the Chicago Public Schools (CPS) Mathematics and Science Department and the Oriental Institute's Center for Ancient Middle Eastern Landscapes (CAMEL) she organized and helped lead two innovative professional-development CPS workshops on ways archeologists use scientific techniques to identify archaeological sites, discover the age and material composition of artifacts, and determine the technological processes and approaches used in ancient times. These workshops hold promise for ways science concepts can be more fully integrated into the Kipper Family Archaeology Discovery Center program.

Behind the Scenes

Looking back on all that has been accomplished this past year, I'd like to say how much Museum Education appreciates the ongoing interest, expertise, and support of Oriental Institute faculty, staff, and students. In a year when collaboration has been so vital to our success, you have been our most important partners. A special thank-you to Geoff Emberling, who provides us with guidance, encouragement, and assistance at every turn. Heartfelt thanks also go to the Museum Education and Family Programs Volunteers who worked with us this past year. Each of our special programs for adult learners, families, and the University community could not have taken place without the time and talents of these dedicated people (fig. 16). A record of all their names appears in the *Volunteer Program* section of this report.

This year we were fortunate to have the involvement and assistance of a spirited corps of volunteer and work-study interns who aided us in countless ways. Several have already



Figure 17. Children learn Kipper Center excavation techniques from MAPSS interns Tony Sutton (left) and Owen Berliner, Kipper Center facilitators. They were part of the corps of interns who provided invaluable support for Museum Education this past year. Photo by Katie Pawlicki

been mentioned in this report, but all deserve special recognition here as key support staff members. Katie Pawlicki was central to administration of the Kipper Center program. MAPSS interns Owen Berliner, Amelia Newcomer-Leas, and Tony Sutton did an outstanding job as Kipper Center facilitators (fig. 17), as did NELC graduate student Tamara Leviton. MAPSS interns Kim Gouz and Lindsay James provided invaluable support for office management, public relations, materials development, and program presentation, as did summer intern Brian Pihuleac from Northern Illinois University and high-school intern Clare Brody from the University of Chicago Laboratory School. While MAPSS interns Kate Anderson and Karina Chavarria mainly served the Volunteer Program, Kate's family program and Kipper Center support and Karina's Spanish-language assistance were invaluable. We could not have managed without each and every one these very special interns!

Jessica Caracci, Education Programs Assistant, is Museum Education's internship program supervisor. Her guidance ensures the program offers the interns a meaningful experience that combines important administrative and programmatic assistance for our office with an introduction to the role museum education can play at a major university museum.

As this report indicates, Jessica has also assumed a vital role as coordinator of Kipper Center programming. To gain hands-on experience in archaeological processes, she, along with MAPSS intern Katie Pawlicki, traveled to the Center for American Archaeology in Kampsville, Illinois, to take part in a two-day archaeology immersion experience led by Center staff (fig. 18). Catherine Dueñas and I also joined them for this very worthwhile experience.



Figure 18. Jessica Caracci, left, and Katie Pawlicki screen for artifacts during their archaeology immersion experience at the Center for American Archaeology in Kampsville, Illinois. Photo by Patricia Martin

MUSEUM EDUCATION

Along with professional development at Kampsville, Jessica joined me and Wendy Ennes to attend Science and Technology in Afterschool Time. At this national conference, we all sought information about science programming that could provide a focus for long-term Kipper Center applications and possibilities.

In addition to the Kipper Center, Jessica is central to every other aspect of our programming for adults, youth, school groups, and families. She serves all these audiences with poise, professionalism, and a genuine concern for the needs and interests of others. Among the many responsibilities of her multi-faceted position, Jessica supervises the registration, confirmation, and financial record-keeping for all our adult education, family, and guided tour programs. She is also our public relations officer, graphic designer, and media specialist. The in-print and online publicity materials she generates have been key to this year's increase in public program attendance, as the detailed records she keeps show:

Category	Number of Participants	
	2007–08	2008–09
Adult Education and Films	2,205	2,797
Programs for the University	248	368
Family Programs	1,904	2,327
Totals	4,357	5,492

The only public programs area that did not increase this past year is use of our self-guided Gallery Activity Cards. Their total use by 10,787 visitors did not reach last year's record high of 12,955.



Figure 19. Chosen from artifacts on view in the Oriental Institute Museum's Edgar and Deborah Jannotta Mesopotamian Gallery, the Learning Collection in the Ancient Mesopotamia: This History, Our History section of the Institute's Web site is being used by hundreds of thousands of online visitors annually

This may be due to the economic environment; while the cards are free, we do suggest a donation of \$1 per card.

Wendy Ennes, Senior Manager of Teacher and e-Learning Programs, is the key figure in all our grant-funded initiatives for educators. Her vision, creativity, and drive, along with her grant-writing skills, dedication to excellence in educational programming, and her expertise in online education make her a vital asset to Museum Education and the Institute as a whole. Along with the accomplishments already described in this report, Wendy serves as advisor for Kipper Center programming. The comic book-style pre-visit guide she designed for teachers to prepare students for a Kipper Center visit was honored this past year by the American Association of Museums, which displayed the packet as an example of excellence in educational materials at its 2009 annual conference.

Wendy is always on the alert for innovative new avenues to reach teachers and students. Along with attending the Science and Technology in Afterschool Time conference she enrolled in the StarLogo TNG Workshop for Educators, a computer-modeling program offered online by the Massachusetts Institute of Technology. She is exploring the StarLogo program as a possible Museum Education collaboration with the Oriental Institute's CAMEL project. In addition, Wendy is the developer and custodian of the online Teacher Resource Center; Ancient Mesopotamia: This History, Our History; and Kids' Corner sections of the Oriental Institute's Web site, which reach hundreds of thousands of visitors annually. Statistics show that in 2008 the "Prepare a Mummy for Burial" section of Kid's Corner had 246,444 visitors, second only to the 463,306 people who visited the homepage for the entire Oriental Institute. Additionally, Ancient Mesopotamia: This History, Our History (fig. 19), which was funded by a major national grant from the Institute of Museum and Library Services, is meeting its goal to reach a broad and far-flung audience of educators. In 2008–2009 this online resource had 539,255 visits from across the nation and around the world.

The following section presents the many achievements of the Oriental Institute Volunteer Program, supervised by Volunteer Coordinators Catherine Dueñas and Terry Friedman, our colleagues in the Museum Education Office. This year our collegial relationship became even closer as we continued working together with Terry and Cathy and the docents to refine and enhance the programming for the Kipper Family Archaeology Discovery Center. Read on to see how the Institute and the community have benefited from the work of our remarkable volunteers, and all that Terry and Cathy have helped them accomplish.

VOLUNTEER PROGRAM

Catherine Dueñas and Terry Friedman

Since its inception forty-three years ago, the Oriental Institute Volunteer Program has remained committed to its mission to bring the archaeology, history, and art of the ancient Near East alive to audiences of all ages. This past year the Volunteer Program continued to evolve in order to meet the demands of an ever-changing world. It is our hope that through this report you will understand

VOLUNTEER PROGRAM

in greater depth what makes this program unique and exciting to the volunteers whose dedication has been the key to its longevity.

This year the Volunteer Program concentrated much of its efforts on exploring innovative approaches to the museum experience for visitors of all ages. With the opening of the Kipper Family Archaeology Discovery Center in November, a whole new dimension of interactive touring options was introduced to the docents. Students and teachers alike were thrilled to be a part of the tel experience and to learn more about the processes of archaeological discovery.

Database and Information Retrieval Systems

We truly came of age this year, fully embracing technology. Under the guidance and supervision of Tuesday Museum Docent and Faculty Assistant Sue Geshwender, decades of accumulated volunteer lists and records were systematically edited and entered into a centralized database



Figure 1. Museum Docent and Faculty Assistant Sue Geshwender (right) and Volunteer Services Coordinator Terry Friedman smile as they work diligently to develop a new, efficient, and user-friendly database for the Volunteer Program. Photograph by Jessica Caracci



Figure 2. MAPSS intern Kate Anderson spent much of the fall and winter quarters reorganizing the office filing system as well as cleaning up the Docent Library. Photograph by Terry Friedman



Figure 3. MAPSS interns Kate Andersen and Karina Chavarria tracked tour statistics throughout the academic year. With the information gathered, they produced detailed graphs of visitor demographics and emerging trends. Photograph by Terry Friedman

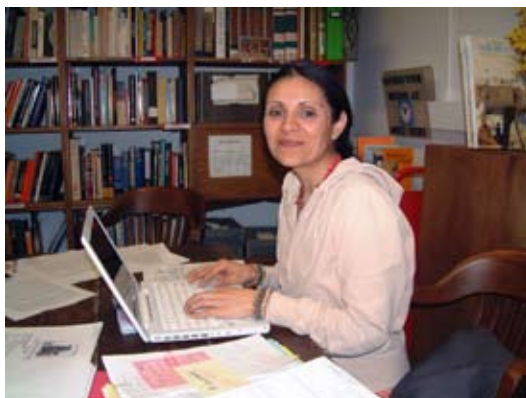


Figure 4. Karina Chavarria sits busily attempting to format graphs for the 2008–2009 Annual Report. Photograph by Wendy Ennes

(fig. 1). Detailed Excel spreadsheets were customized to link and consolidate records from a variety of sources. The new database has already proven to be more accessible and offers numerous options for efficient and accurate data retrieval. Thank-you, Sue, for being instrumental in the successful realization of this extensive project.

Reorganization of Filing Systems and Tracking Statistics

Katherine Andersen, an intern from the University of Chicago Master of Arts Program in the Social Sciences (MAPSS), devoted much of her time purging and reorganizing our office filing system (fig. 2). All papers and folders from file cabinets were removed and reviewed. The relevant information was re-filed into appropriate folders and clearly relabeled. Our file drawers are now neat and organized. At the end of this labor-intensive project, Kate produced an extensive spreadsheet meticulously cataloging the content of each file drawer. Bravo, Kate, for a job well done!

MAPSS intern Karina Chavarria joined Kate Andersen to work throughout the year on two additional major projects: the updating of all pertinent volunteer tour information and the careful documentation of tour statistics and service hours. They further examined tour information, integrating more detailed data such as school names, teacher contacts, and number of visits since the reopening of the Museum in 1999.

In our efforts to understand and expand the patronage of the Museum, the Volunteer Office continues to compile visitor tour statistics. Interns Kate Andersen and Karina Chavarria worked in tandem to track and analyze the demographics of visiting tour groups (figs. 3–4). By analyzing these statistics, the Volunteer Office is able to observe changes in visitor demographics and therefore make adjustments to the types of tours that we offer, so that visitors will have a more rewarding experience. The following graphs illustrate the fiscal period from July 2008 to June 2009.

This year the Oriental Institute had 9,684 visitors come to the Museum as members of a group (fig. 5). The bar graph shows us that the largest number came in October, November, and May

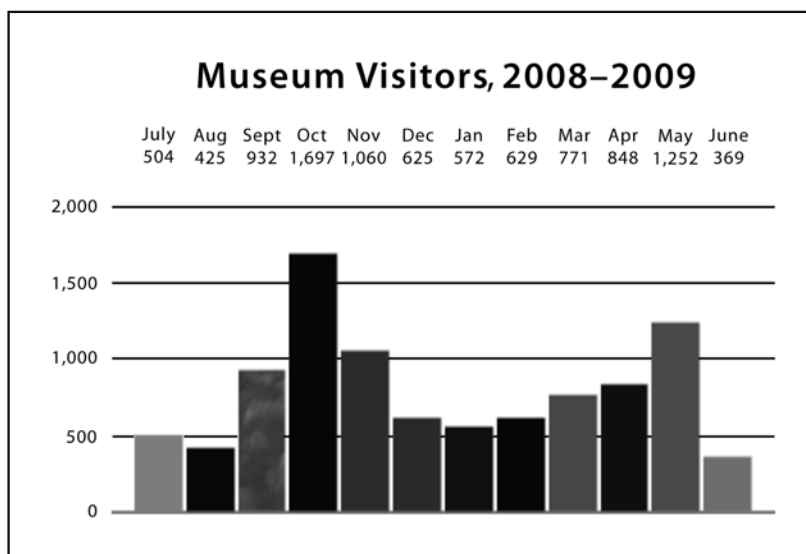


Figure 5. Numbers of visitors who came as part of a group tour, by month, 2008–2009

VOLUNTEER PROGRAM

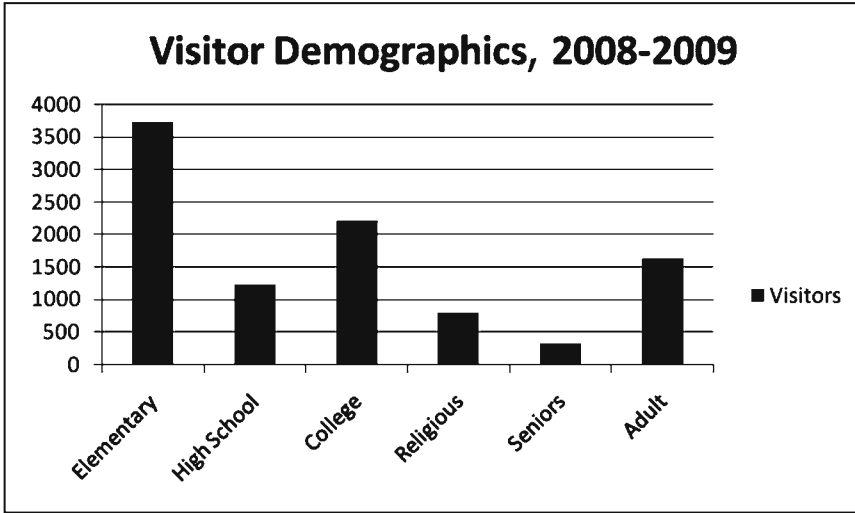


Figure 6. Visitor demographics, 2008-2009

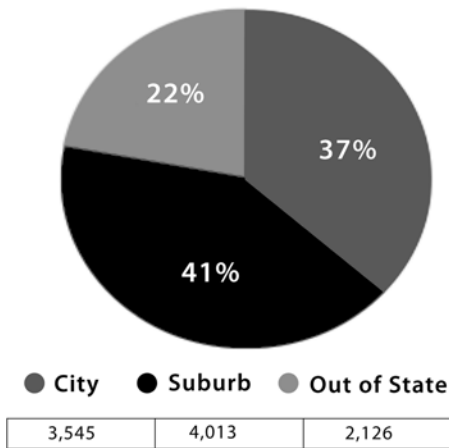


Figure 7. Geographic location of visitors

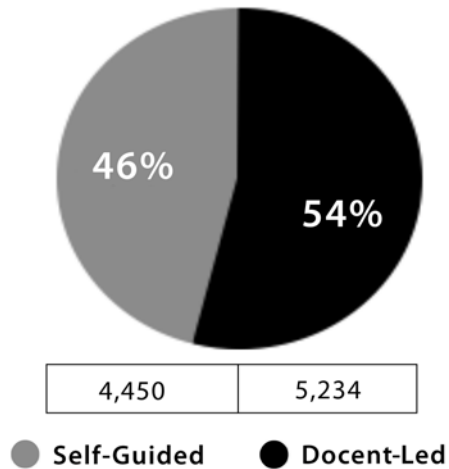


Figure 8. tour Type

(fig. 6). During the months of October and November, elementary-school children and college students made up the majority of the Museum visitors, because teachers cover the history of the ancient Near East as part of their curriculum at that time (fig. 7). After the study of these ancient civilizations in the classrooms, teachers bring their students to our Museum to explore and make connections between their own daily lives and those of the ancient peoples they have studied.

This past year, 37 percent of Museum group visitors came from Chicago. An additional 41 percent came from Chicago’s suburbs and 22 percent were out-of-state visitors (fig. 8). We were able to discern a marked increase in the numbers of out-of-state group visitors from last fiscal year to this: 1,719 in 2007–2008 to 2,126 in 2008–2009. As illustrated in figure 9, 46 percent of our group visitors took self-guided tours, while 54 percent took docent-led tours through our Museum’s galleries.

Through the dedication of our docents, 5,234 visitors were able to take a guided tour of the Oriental Institute Museum in 2008–2009, an increase of 634 visitors from the previous year's total. This increase speaks to the Institute's continued efforts to expand its programming to a larger audience.

Volunteer Voice

The *Volunteer Voice*, the monthly newsletter for the Oriental Institute Docent and Volunteer Program, continues to serve as an important vehicle for communication between the volunteer coordinators and the volunteers. As the major source of current information about the program and other activities and happenings in the Museum and the Institute, the newsletter is a valuable resource to get an quick overview of each month's news and updates. As postal costs soared, we were able to utilize the electronic volunteer database to distribute the *Volunteer Voice* more economically to everyone via e-mail.

Educational Opportunities

One of the major objectives of the Volunteer Program is to create substantive ongoing educational programming for all volunteers. Volunteer Days have been a cornerstone of this effort (fig. 10). This year we were pleased to have the following individuals participate in Volunteer Day programs: Kate Andersen, Susan Bazargan, Jessica Caracci, Geoff Emberling, Jan Johnson, Ray Johnson, Helen McDonald, Matt Stolper, and Emily Teeter. We thank them for providing outstanding lectures to enhance the volunteers' knowledge of the ancient Near East and the work of the Oriental Institute.

As part of the June Volunteer Day program, faculty, staff, and volunteers practiced an evacuation drill at the Oriental Institute. The volunteers were touring the galleries with Kate Andersen and Helen McDonald when the alarm sounded to evacuate the building (fig. 11). Although the entire drill only lasted a few minutes, it was a very important safety exercise. We would like to thank Adam Lubin, Head of Security and Visitor Services, for coordinating the evacuation with the help of University personnel.



Figure 10. Jessica Caracci, Museum Education Programs Associate, uses a PowerPoint presentation in the Kipper Family Archaeology Discovery Center to demonstrate the new Tel Program to the Volunteers during June Volunteer Day. Photo by Terry Friedman



Figure 11. Faculty, staff, and volunteers participated in a successful evacuation drill during the June Volunteer Day program. Everyone exited the building safely and in a timely manner. Photo by Terry Friedman

VOLUNTEER PROGRAM



Figure 12. *The fall miniseries on the three major religions in the Middle East was a great success. The final session featured a panel discussion with the three professors who presented the series: seated from left to right, David Schloen, Margaret Mitchell, and Donald Whitcomb. Photo by Tom James, courtesy of Chicago Media Initiatives*

During fall 2008, the Volunteer Program presented a three-part miniseries designed to study the three major religions in the Middle East: Christianity, Judaism, and Islam. The emphasis of these lectures was not from a theological perspective, instead it focused on art and architecture and how these two concepts are reflected in the basic ideas and beliefs of the surrounding communities. The three professors who contributed to the series were Margaret M. Mitchell, David Schloen, and Donald Whitcomb (fig. 12). Their insightful and thought-provoking presentations helped us to truly appreciate the enormous complexity of these fascinating topics. The concept behind the miniseries was well received by the volunteers and this was reflected by the increased participation in the docent and volunteer training sessions. We are pleased to

announce that we are now in the process of developing another miniseries for this fall; this new series will be on creation myths.

Another major goal of Museum Education and the Volunteer Program has been to initiate innovative programming for the Latino community. When the National Museum of Mexican Art extended an invitation to the Oriental Institute to participate in the twelfth annual Chicago El Dia del Niño (Children's Day) Festival, this was the perfect opportunity for the Institute to reach out to the Spanish-speaking community. The staff of the Education and Volunteer offices created a presentation booth designed to increase awareness of the many Museum resources available for children and families in both English and in Spanish.

With the collaboration of Spanish-speaking MAPSS interns Amelia Newcomer-Leas and Karina Chavarria, the families felt very comfortable. Amelia and Karina not only told them about the Institute and the Museum, but they also gave them beautiful bilingual information cards with images of artifacts from our own collection. They even helped everyone make origami pyramids to take home as a souvenir of their visit. The bilingual cards and the pyramid activity captured the children's attention and they went off to tell other families about the Oriental Institute. Although it was impossible to speak to all of the approximately 10,000 people who attended the event, the festival did give us the possibility to inform more than 1,500 participants about where the Institute is located and the bilingual resources that are available to the public. Most of the participants were unaware that the Oriental Institute had a free museum and that it is located on the campus of the University of Chicago. We gave the families instructions on how to get to Hyde Park and encouraged them to visit the campus to see the Museum and its artifacts. We are hopeful that our coming to this year's festival has given us an entrée into the Spanish-speaking community and we would like to make our participation in El Dia del Niño an annual event.

Visit to the Field Museum

In March, volunteers gathered at the Field Museum to enjoy a special viewing of The Aztec World exhibition. Prior to viewing the exhibit, we received a PowerPoint presentation about

the cultural and historical background of the collection. Our thanks to Bob Cantu, the former education and volunteer services coordinator at the Field Museum, for making the special arrangements for this visit. We are pleased to announce that since his retirement from the Field Museum, Bob will also become a Sunday Museum docent at the Oriental Institute.

Docent Library

Under the guidance of Head Librarian Margaret Foorman (fig. 13) and Assistant Librarian Sandy Jacobsohn, the Docent Library has continued to thrive and serve as an invaluable educational resource. Our MAPSS intern Kate Andersen cataloged years of archival ephemera and organized them into binders that will be more accessible for research and study by the volunteers.

This year the Docent Library received a physical makeover. Much of the clutter was cleared away to make way for a cleaner, more welcoming environment for everyone to enjoy. Kate and Museum Preparator Erik Lindahl decorated the library walls with archival photographs from old Museum displays and a very attractive coatrack was designed and installed by docent and volunteer Larry Lissak.

Tour Program

The Museum is a gem, but Docents are needed to interpret the displays, especially to younger visitors. To be sure, the artifacts are well chosen and charmingly displayed, but it is the human voice, explaining and describing, which gives emphasis to what the eyes see.

— Ida DePencier, “Reflections of a Volunteer Docent,”
Oriental Institute News & Notes, April 1974

Docents are the good-will ambassadors and the public face of the Museum as the above quote from the late Ida DePencier, former long-time docent and member of the first docent training class in 1966, illustrates.

Whether school students, religious groups, community organizations, or senior citizens, the Oriental Institute Museum docents are eager to share their knowledge and pride for the Museum’s collection. The docents’ dedication and passion continue to have a long-lasting impact on Museum visitors.

Throughout the year, several docent captains encouraged their groups to organize informal study sessions that focused on the development of special-interest tour topics. These sessions helped the docents enhance their own knowledge of specific areas of the collection as well as to prepare unique approaches for engaging audiences with interactive touring methods (figs. 14–17).

A special note of thanks to Education Programs Associate Jessica Caracci, whose outstanding organization and communication skills are at the very core of the tour program’s success. Her patience and attention to detail are appreciated by everyone with whom she works.



Figure 13. Margaret Foorman, Head Docent Librarian, carefully catalogs many of the new additions to the Docent Library collection. Photo by Terry Friedman

VOLUNTEER PROGRAM



Figure 14. Museum docents enjoy giving tours to many groups of people. Here Museum Docent Roy Miller greets Elderhostel participants during a special program in September. Photo by Wendy Ennes



Figure 15. Kate Andersen points out many of the important details on the Code of Hammurabi during a tour of the galleries. Photo by Wendy Ennes



Figure 16. During our June tour of the Registration area, volunteer O. J. Sopranos pauses to answer questions about his work with Museum Registrar Helen McDonald. Photo by Terry Friedman



Figure 17. Helen McDonald, Museum Registrar, explains to volunteers how objects are registered into the Museum collection. Photo by Terry Friedman

Kipper Family Archaeology Discovery Center

The January opening of the Kipper Family Archaeology Discovery Center greatly expanded our ability to engage the community while providing the prospect for our volunteers to be at the vanguard of museum education. The Kipper Center features a four-tiered simulated tel and provides a unique and valuable opportunity for students to learn about archaeology first hand. The challenge has been to formulate a comprehensive educational program that incorporates the museum experience. Relying on the hard work of Education Programs Associate Jessica Caracci and intern Katie Pawlicki, the Tuesday and Friday docent teams have taken up the exciting challenge of developing an archaeology-focused tour of the Museum collections. The excitement of the students and their teachers is driving our efforts to expand the program and make it available to more students and a wider audience.

Docent Captain System

The Docent Captain System serves as the vital link between the administrative staff and Museum docents. Captains assume the responsibility for overseeing the staffing of Museum tours and supervising docents. They also mentor new docents, giving them the guidance and support needed to become successful Museum guides. Through weekly e-mail tour reminders, captains are able to keep their docents up to date on the scheduling of tours. Working in tandem with Jessica Caracci, the captains enjoy using this system of communication for its ability to keep everyone in the loop. Our thanks and appreciation to these hard-working individuals whose vigilance helps the docent system run smoothly. The Docent Captains are Douglas Baldwin, Myllicent Buchanan, Gabriele DaSilva, Joe Diamond, Teresa Hintzke, Dennis Kelley, Roy Miller, Patrick Regnery, Stephen Ritzel, Lucie Sandel, Deloris Sanders, Hilda Schlatter, Siwei Wang, and Carole Yoshida.

Volunteer Recognition

December Volunteer Day and the Volunteer Recognition Ceremony have become an annual tradition for the Volunteer Program. This festive holiday gathering incorporates a Volunteer Day lecture, a recognition ceremony for years of service, and culminates with a holiday luncheon at the Quadrangle Club (fig. 18). This year's program took place on Monday, December 8th.

Our thanks and appreciation to Geoff Emberling, Oriental Institute Museum Director, for an incredible double presentation during the December Volunteer Day Program (fig. 19). He



Figure 18. The Volunteer Luncheon is a time to reconnect with old friends. Cathy Dueñas stops to chat with Bettie Dwinell, Alice James, and Anita Greenberg. Photo by Wendy Ennes



Figure 19. Museum Director Geoff Emberling gave a "State of the Museum" report as part of his presentation to the volunteers for December Volunteer Recognition. Photo by Wendy Ennes

VOLUNTEER PROGRAM

first presented the “State of the Museum,” highlighting the Museum’s accomplishments in the previous year and its future goals and projects. Secondly, he presented a PowerPoint presentation of his 2008 excavation season in Sudan. He shared with us his many fascinating experiences and discoveries while working on salvage excavations at the Fourth Cataract.

Immediately following Geoff’s presentation, the program continued with the Volunteer Recognition Awards Ceremony.

Recognition

This year thirty-five people were recognized for their distinguished commitment to the Oriental Institute and Museum. Their combined service is over 460 years. We applaud all their contributions. This year, we have divided the group of award recipients into two categories: Active Volunteers, those who participate in the program on a consistent basis and Emeritus Volunteers, those who have remained friends and supporters of the Institute, but in recent years have not been able to be as active in the program for numerous personal reasons.

Recognition Award Recipients, 2008

Active Volunteers

5 Years	10 Years	15 Years	25 Years
John Aldrin	Mylicent Buchanan	Irene Glasner	Carole Yoshida
Stephen Esposito	David Covill	Ira Hardman	
Mary Finn	Debby Halpern	Roy Miller	30 Years
Dennis Kelley	Lee Herbst	Kathleen Mineck	Janet Helman
David Ray	Robert McGinness	Deloris Sanders	Norma van der Meulen
Pramerudee Townsend	Donald Payne		
Robert Wagner	Lucie Sandel	20 Years	
	Mari Terman	Daila Shefner	
	Karen Terras		

Emeritus Volunteers

10 Years	15 Years	20 Years
Henriette Klawans	Bernadine Basile	John Gay
	Jane Belcher	Mary Grimshaw†
	Erl Dordal	
	Bettie Dwinell	
	Jo Lucas	
	Denise Paul†	
	Jane Thain	



This year's volunteer recognition participants pose for a group picture immediately following the ceremony that took place on December 8th. Photo by Wendy Ennes

Interns

We were very fortunate this past academic year to have Karina Chavarria and Kate Andersen as MAPSS interns in the Volunteer Office. Through a special initiative with the Master of Arts Program in the Social Sciences (MAPSS), we were able to engage these graduate students in practical work-study opportunities throughout the Museum. From administrative tasks to assisting on special projects, all who worked with Kate and Karina appreciated their energetic spirit and excellent work ethic. Their numerous contributions have helped enrich and support many vital areas of the Volunteer Program's ongoing operations and new initiatives.

We were also delighted to have our summer intern Daniela Valdez, who came to us from Vassar College. We worked with her on many exciting and challenging projects throughout the summer months.

Museum Education Staff

We would like to thank our colleagues in Museum Education for their unwavering support and prudent advice throughout this past year: Jessica Caracci, Education Programs Associate; Carole Krucoff, Head of Education and Public Programs; and Wendy Ennes, Senior Manager of Teacher and e-Learning Programs. In an office bustling with activity and interruptions, their calm demeanor and great sense of humor foster a congenial and productive work environment.

In Memoriam

This year the Volunteer Program lost six devoted friends of the Oriental Institute and Volunteer Program: Ruth Goldman, Mary Grimshaw, Dorothy Mozinski, Denise Paul, Bernadette Strnad, and Barbara Watson. Despite frail health in recent years, each of these women remained a great advocate and dedicated supporter of the program. We will miss each of them greatly.

VOLUNTEER PROGRAM

Reflections

It has been a year of discoveries, introspection, and transitions to new initiatives for the Oriental Institute Volunteer Program. Given the current turbulent economic environment, we investigated different ways to become more cost efficient, expand our audience base, and reinvigorate our office environment through technological upgrades and organization. It has been a challenging process, but the end results have been very gratifying.

All the achievements you've just read about would not have been possible without the dedication of our volunteer corps. We are pleased to announce the volunteers gave 5,638 hours this fiscal year. It is with their consistent dedication and support that the accomplishments of the Volunteer Program were made possible. The volunteers have enriched so many aspects of the Oriental Institute and helped us realize many of the accomplishments of this past year.

Volunteers: Class of 2008–2009

Dennis Bailey	Moriah Grooms	Ljubica Sarenac
Stephanie Baness	Stuart Kleven	Margaret Shortle
Judy Bell-Qualls	Paul Mallory	Hamsini Sridharan
Ray Broms	Demetria Nanos	Patrick Strange
Noel Brusman	Sean Niewoehner	James Tillapaugh
Erika Coleman	Daniel O'Connell	James Torpy
Jean Fincher	Mary O'Connell	Monica Wood
Sue Geshwender	Harold Sanders	

Summer Intern, 2009

Daniela Valdez

Volunteer Program MAPSS Interns, 2008–2009

Kate Andersen	Karina Chavarria	Amelia Newcomer-Leas
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Advisers to the Volunteer Program

Peggy Grant	Janet Helman	Carlotta Maher
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Docent Advisory Committee (Executive Board)

Joe Diamond	Dennis Kelley	Mary Shea
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Volunteers Emeritus

Debbie Aliber	Mary Grimshaw†	Dorothy Mozinski†
Bernadine Basile	Cissy Haas	Muriel Nerad
Jane Belcher	Alice James	Denise Paul†
Muriel Brauer	MaryJo Khuri	Rita Picken
Charlotte Collier	Henriette Klawans	Janet Russell
Erl Dordal	Betsy Kremers	Mary Schulman
Mary D'Ouille	Nina Longley	Lillian Schwartz
Bettie Dwinell	Jo Lucas	Elizabeth Spiegel
Carol Green	Masako Matsumoto	Jane Thain

Museum Docents (Active)

John Aldrin	Anita Greenberg	Semra Prescott
Rebecca Binkley-Albright	Debby Halpern	Claire Pritchard
Dennis Bailey	Ira Hardman	Patrick Regnery
Stephanie Baness	Janet Helman	Stephen Ritzel
Douglas Baldwin	Lee Herbst	Geraldine Rowden
Nancy Baum	Teresa Hintzke	Lucie Sandel
Susan Bazargan	Morton Jaffee	Deloris Sanders
Christel Betz	Dennis Kelley	Hilda Schlatter
Myllicent Buchanan	Stuart Kleven	Joy Schochet
Roberta Buchanan	Lo Luong Lo	Anne Schumacher
Andrew Buncis	Paul Mallory	Mary Shea
Gabriella Cohen	Pat McLaughlin	Daila Shefner
David Covill	Sherry McGuire	Margaret Shortle
Joan Curry	Robert McGuinness	Mae Simon
Gabriele Da Silva	Roy Miller	Toni Smith
John DeWerd	Kathy Mineck	Patrick Strange
Joe Diamond	Alexander Muir	Bernadette Strnad†
Djanie Edwards	Demetria Nanos	Mari Terman
Jean Fincher	Sean Niewoehner	Karen Terras
Mary Finn	Daniel O'Connell	Ronald Wideman
Margaret Foorman	Mary O'Connell	Siwei Wang
Barbara Freidell	Mary O'Shea	Inge Winer
Sue Geshwender	Nancy Patterson	Carole Yoshida
Dario Giacomoni	Kitty Picken	
Moriah Grooms	Rita Picken	

Affiliated Volunteers***(not active, but still part of the Oriental Institute community)***

Sylwia Aldrin	Ruth Goldman†	Donald Payne
Kristin Buskirk	Janet Kessler	David Ray
Joan Friedmann	Margaret Manteufel	Pramerudee Townsend
Marda Gross	Alice Mulberry	Arveal Turner

Oriental Institute Archives Volunteers and Student Assistants, 2008–2009***Regular Archives Volunteers***

Hazel Cramer*	Patricia Hume*	Robert Wagner
Jean Fincher**	Sandra Jacobsohn	Carole Yoshida
Peggy Grant	Roberta Kovitz	
Aleksandra Hallmann**	Lillian Schwartz*	

* Indicates retirement from active service during fiscal year 2008–2009

** Indicates new volunteer beginning in April 2009

Please note that Aleksandra Hallmann has transferred to Museum Registration volunteers.

VOLUNTEER PROGRAM

Student Volunteers and Interns

Betsy Giles (summer 2009)
 Adam Stebbins (summer 2008)
 Elizabeth Wolfson (summer 2008)

Museum Registration

Joan Barghusen	Janet Helman	Toni Smith
Gretel Braidwood	Barbara Levin	O. J. Sopranos
Joe Diamond	Daila Shefner	

Museum Registration Summer Intern

Lara Weiss

French Interns

Ariane Thomas	Noëlle Timbart
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Student Volunteer

Alison Hade

Museum Assistant Work Study

Courtney Jacobson

Research Archives

Susan Bazargan	Joe Diamond	James Tillapaugh
Ray Broms	Stephanie Duran	

Tall i-Geser

Susan Bazargan	Janet Helman
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Suq

Judy Bell-Qualls	Erica Coleman	James Tillapaugh
Roy Broms	Peggy Grant	Jo Ellen Urban
Katia Chaterjii	Jane Meloy	Norma van der Meulen

Persepolis Tablets

Irene Glasner	Louise Golland
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CAMEL Lab

James Boves	Alexander Elwyn	Harold Sanders
Gabriella Cohen	Larry Lissak	

Photography Lab

Maggie Shortle	Carole Yoshida
----------------	----------------

Hacinebi Excavations

Irene Glassner

Demotic Dictionary

Larry Lissak	Janelle Pisarik
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Conservation

Claire Barker

90th Jubilee Gala**Gala Committee Volunteers**

Chair: Debby Halpern

Gretel Braidwood	Kitty Picken	Mari Terman
Andrea Dudek	Sarah Sapperstein	Karen Terras
Margaret Foorman	Mary Shea	
Rita Picken	O. J. Sopranos	

Special Event Volunteers

Nancy Baum	Lo Luong Lo	James Tillapaugh
Susan Bazargan	Joann Putz	Siwei Wang
Gabriele Cohen	Deloris Sanders	Carole Yoshida
Sue Geshwender	Ljubica Sarenac	Agnes Zellner
Laura Grimshaw	Eudora Struble	

Museum Education and Family Programs Volunteers

John Aldrin	Terry Gillespie	Mary O'Shea
Rebecca Binkley-Albright	David Giba	Nancy Patterson
Susan Bazargan	Louise Golland	Rita Picken
Christel Betz	Ira Hardman	Semra Prescott
Claire Brody	Mark Hirsch	Claire Pritchard
Myllicent Buchanan	Dennis Kelley	Patrick Regnery
Roberta Buchanan	Larry Lissak	Stephen Ritzel
Andrew Buncis	Lo Luong Lo	Gerladine Rowden
Gabriele Da Silva	Sherry McGuire	Lucie Sandel
John DeWerd	Paul Mallory	Deloris Sanders
Joe Diamond	Roy Miller	Anne Schumacher
Stephen Esposito	Kathy Mineck	Toni Smith
Margaret Foorman	Alex Muir	Monica Wood
Dario Giacomoni	Daniel O'Connell	Carole Yoshida
Bill Gillespie	Mary O'Connell	

Outreach Docents and Volunteers

Myllicent Buchanan	Ira Hardman	Joy Schochet
Andrew Buncis	Robert McGuinness	Anne Schumacher
Janet Calkins	Roy Miller	Carole Yoshida
Joe Diamond	Kathy Mineck	Agnes Zellner
Bettie Dwinell	Mary O'Shea	
Bill and Terry Gillespie	Stephen Ritzel	

