

**Chapter 1 : Building Bridges Project Comes Of Age – Science Museum Blog**

*The American Indian museum comes of age by tackling this country's lies. 1 / 3. Back to Gallery WASHINGTON - The National Museum of the American Indian has mounted an exhibition that could.*

The Museum he inherits has traditional glass-case exhibitions and declining attendance. An Exhibit about Death and Loss provides ways for children and adults to discuss a difficult topic. Youth and Popular Culture in Japan Today exhibit presents a counterpoint to the more traditional Japanese House exhibit. Les Veilleux KidStage, a fully professional theater for young children, opens under the artistic direction of City Stage Company. Live theater becomes a part of the visitor experience. Paul Specht The Teen Ambassadors, talented multilingual Boston Public high school students, become critical staff in Community Programs and Partnerships, linking the Museum and neighborhoods. Bill Gallery GoKids, programs designed to encourage families to make healthy lifestyle choices, become an important part of museum and community-based activities. Gus Freedman Five Friends from Japan: Children in Japan Today, an award-winning traveling exhibit, introduces visitors to daily life for children from different backgrounds. A City Connects, a collaboratively developed exhibit, explores diversity within the Black community and stimulates dialogue about race. Robert Benson Children of Hangzhou: Bethany Acheson The Countdown to Kindergarten exhibit opens as a centerpiece for city-wide school readiness activities. School Readiness activities become the staple of Friday night programs. Paul Specht The first free online curriculum for afterschool programs, www. Often underestimated, play is the complex and vital work of childhood. Young learners discover the world in which they live through experiences defined by exploration, curiosity, and creative possibility. That same self-direction inspires children today as they negotiate the climbing sculpture, create a monster-sized bubble, or learn Japanese crafts in the Kyo no Machiya Japanese house. Through self-directed experiences and play, children can discover their interests, explore the unknown, develop new skills, link outcomes with choices, master their fears, and learn to play with others. By creating opportunities for playful exploration, the Museum has endeavored to instill a deep curiosity and a lifelong love of learning in its young visitors. These young visitors play with toy soldiers in front of the Pine Bank home of the Museum. A girl observes and examines a bug with a magnifying glass instead of looking at it through a glass case. During the s, the July Jaunters club surveyed the wildlife of Jamaica Pond. Info In the Kids Bridge exhibit , visitors learn about cultures through play. In alone, 56, people reveled in spooky fun at 60 Burroughs Street. Info In Construction Zone, visitors role-play working in construction. Info Even in a digital age, play can be a full body experience.

**Chapter 2 : Plan Your Visit | American Museum of Natural History**

*The Way It Was - Santa Barbara Comes of Age Talk & Book Release by Hattie Beresford. \$15 Members/ \$20 Guests - Reception to follow TICKETS ARE CURRENTLY SOLD OUT - TO BE ADDED TO AN INTEREST LIST FOR A FUTURE TALK PLEASE EMAIL RECEPTION@calendrierdelascience.com*

Early museums[ edit ] Early museums began as the private collections of wealthy individuals, families or institutions of art and rare or curious natural objects and artifacts. These were often displayed in so-called wonder rooms or cabinets of curiosities. The site dates from c. Notably, a clay drum labelâ€™written in three languagesâ€™was found at the site, referencing the history and discovery of a museum item. One way that elite men during this time period gained a higher social status in the world of elites was by becoming a collector of these curious objects and displaying them. Many of the items in these collections were new discoveries and these collectors or naturalists, since many of these people held interest in natural sciences, were eager to obtain them. By putting their collections in a museum and on display, they not only got to show their fantastic finds but they also used the museum as a way to sort and "manage the empirical explosion of materials that wider dissemination of ancient texts, increased travel, voyages of discovery, and more systematic forms of communication and exchange had produced. In time, however, museum philosophy would change and the encyclopedic nature of information that was so enjoyed by Aldrovandi and his cohorts would be dismissed as well as "the museums that contained this knowledge. While some of the oldest public museums in the world opened in Italy during the Renaissance , the majority of these significant museums in the world opened during the 18th century: The Lower Castle of Ambras Castle, Innsbruck was one of the earliest buildings of all, explicitly intended for use as a museum, which still exists today in its proper function and shows the original collections. Ambras Castle is the oldest museum in the world in several respects: It opened to the public in , though there had been paying privileged visitors to the armouries displays from Today the museum has three sites including its new headquarters in Leeds. Nothing remains of it except books written by himself, which are now in the library of the National Museum. It built a museum and a library, played an important role in research, and collected much material on the natural history and culture of Indonesia. Petersburg was founded in in Kikin Hall and officially opened to the public in in the Old St. Petersburg Academy of Science Building the British Museum in London , was founded in and opened to the public in The top floors were converted to gallery space, open to visitors on request, and then opened to the public as a museum in by Grand Duke Peter Leopold. The rich and diverse collections of the museum originated from an art and natural sciences collection of Nikolaus von Himsel â€™ , a Riga doctor. Today the Museum of the History of Riga and Navigation collections number more than items, systematised in about 80 collections. Later, the building was converted into the new Royal Museum of Paintings and Sculptures, opened to the public in , with the aim of showing the works of art belonging to the Spanish Crown. The collections were officially opened to the public in , making it the oldest institution of its kind in Romania. The museum of the American Philosophical Society in Philadelphia dates to , [28] making it the oldest museum in the United States. The Charleston Museum was established in thereby making it the first museum in the Southern United States. It did not open to the public until It closed by the s. It has a collection of 1,02, artifacts. Modern museums first emerged in western Europe, then spread into other parts of the world. It could be difficult to gain entrance. When the British Museum opened to the public in , it was a concern that large crowds could damage the artifacts. Prospective visitors to the British Museum had to apply in writing for admission, and small groups were allowed into the galleries each day. The collection included antique coins, books, engravings, geological specimens, and zoological specimensâ€™one of which was the stuffed body of the last dodo ever seen in Europe; but by the stuffed dodo was so moth-eaten that it was destroyed, except for its head and one claw. The museum opened on 24 May , with naturalist Robert Plot as the first keeper. After Napoleon was defeated in , many of the treasures he had amassed were gradually returned to their owners and many were not. His plan was never fully realized, but his concept of a museum as an agent of nationalistic fervor had a profound influence throughout Europe. Chinese and Japanese visitors to Europe were fascinated by the museums they saw there, but had

cultural difficulties in grasping their purpose and finding an equivalent Chinese or Japanese term for them. Chinese visitors in the early 19th century named these museums based on what they contained, so defined them as "bone amassing buildings" or "courtyards of treasures" or "painting pavilions" or "curio stores" or "halls of military feats" or "gardens of everything". A period of intense museum building, in both an intellectual and physical sense was realized in the late 19th and early 20th centuries this is often called "The Museum Period" or "The Museum Age". While many American museums, both natural history museums and art museums alike, were founded with the intention of focusing on the scientific discoveries and artistic developments in North America, many moved to emulate their European counterparts in certain ways including the development of Classical collections from ancient Egypt, Greece, Mesopotamia, and Rome. To incorporate the masses in this strategy, the private space of museums that previously had been restricted and socially exclusive were made public. As such, objects and artifacts, particularly those related to high culture, became instruments for these "new tasks of social management. Nevertheless, museums to this day contribute new knowledge to their fields and continue to build collections that are useful for both research and display. The late twentieth century witnessed intense debate concerning the repatriation of religious, ethnic, and cultural artifacts housed in museum collections. In the United States, several Native American tribes and advocacy groups have lobbied extensively for the repatriation of sacred objects and the reburial of human remains. Some historians and scholars have criticized the British Museum for its possession of rare antiquities from Egypt, Greece, and the Middle East. The roles associated with the management of a museum largely depend on the size of the institution, but every museum has a hierarchy of governance with a Board of Trustees serving at the top. Documents that set these standards include an institutional or strategic plan, institutional code of ethics, bylaws, and collections policy. The American Alliance of Museums AAM has also formulated a series of standards and best practices that help guide the management of museums.

**Board of Trustees** - The board governs the museum and is responsible for ensuring the museum is financially and ethically sound. They set standards and policies for the museum. Board members are often involved in fundraising aspects of the museum and represent the institution.

**Director**- The director is the face of the museum to the professional and public community. They communicate closely with the board to guide and govern the museum. They work with the staff to ensure the museum runs smoothly. According to museum professionals Hugh H. Genoways and Lynne M. Ireland, "Administration of the organization requires skill in conflict management, interpersonal relations, budget management and monitoring, and staff supervision and evaluation. Managers must also set legal and ethical standards and maintain involvement in the museum profession. Here is a list of positions commonly found at museums:

- Curator** – Curators are the intellectual drivers behind exhibits. Larger museums have curators in a variety of areas.
- Collections Management** - Collections managers are primarily responsible for the hands-on care, movement, and storage of objects. They are responsible for the accessibility of collections and collections policy.
- Registrar** – Registrars are the primary record keepers of the collection. They insure that objects are properly accessioned, documented, insured, and, when appropriate, loaned. Ethical and legal issues related to the collection are dealt with by registrars.
- Educator** - Museum educators are responsible for educating museum audiences. Their duties can include designing tours and public programs for children and adults, teacher training, developing classroom and continuing education resources, community outreach, and volunteer management.
- Exhibit Designer** – Exhibit designers are in charge of the layout and physical installation of exhibits. They create a conceptual design and then bring it to fruition in the physical space.
- Conservator** – Conservators focus on object restoration. More than preserving the object in its present state, they seek to stabilize and repair artifacts to the condition of an earlier era. At smaller museums, staff members often fulfill multiple roles. Some of these positions are excluded entirely or may be carried out by a contractor when necessary.

Exhibition histories[ edit ] The examples and perspective in this article may not represent a worldwide view of the subject. You may improve this article, discuss the issue on the talk page, or create a new article, as appropriate. April Learn how and when to remove this template message An exhibition history is a listing of exhibitions for an institution, artist, or a work of art. Exhibition histories generally include the name of the host institution, the title of the exhibition and the opening and closing dates of the exhibition. The following is a list of major

institutions that have complete or substantial exhibition histories that are available online.

**Chapter 3 : London's fatberg on show: "We thought of pickling it" | Culture | The Guardian**

*Bat Mitzvah Comes of Age April 9 - September 15, On Saturday morning, March 18, - two years after American women received the right to vote - Judith Kaplan, daughter of Rabbi Mordecai M. Kaplan, became the first American girl to mark her bat mitzvah during a public worship service.*

Clothes and jewellery The clothes and jewellery of the Vikings Finds of clothes from the Viking period are rare. These often consist of small pieces of material preserved by chance. Our knowledge about Viking clothes is supplemented by written sources, as well as clothes depicted on small figures and tapestries. The men preferred trousers and tunics, whilst the women dressed in strap dresses worn over undergarments. Ordinary Viking clothes were made of local materials, like wool and flax, woven by the women. On the other hand, finds from the graves of wealthy individuals show that some clothes were definitely imported. The upper classes displayed their wealth by adorning themselves in silk and gold threads from foreign parts, like Byzantium. The Vikings supplemented their attire with jewellery and furs from different animals. Female clothes Modern Viking woman in strap dress. The Viking woman typically wore a strap dress with an undergarment or smock underneath. The strap dress was a close-fitting dress, made of coarse material, which was sewn together. It was either open or sewn together at the sides. In addition, gussets could be sewn into the dress to give it shape. The strap dress fitted over the chest and was held up by a strap on each shoulder. The strap was fastened at the front with a shell-shaped brooch. Between the two brooches there was often a string of beads. Under her strap dress the woman wore an undergarment or smock. Research shows that Danish Viking women preferred plain undergarments, whilst Swedish Viking women wore pleated ones. There was therefore even an element of fashion in undergarments. The woman of the period also wore a cloak over her shoulders, which was fastened with a small round or trilobite brooch. The cloak and the dress could be decorated with woven borders and bands of fur. Around the waist the woman wore a belt, with small leather purses for the keeping of small items, such as sewing needles and strike-a-lights. A strike-a-light was a curved piece of iron used to produce sparks. The Viking woman wore leather shoes on her feet. Young girls wore smocks, whilst young boys wore tunics and trousers. Viking women on expeditions? The Arabic diplomat Ibn Fadlan wrote that travelling Viking women in Russia wore beads of green glass. On the chest they carried a case of iron, silver, copper or gold. In this case was a knife. The case mentioned may have been the item of jewellery that archaeologists call a concave brooch. Concave brooches have been found in various parts of Europe where the Vikings settled, including England, Ireland, Russia and Iceland. This indicates that Viking women may have been present on expeditions. Male clothes The Viking male often wore a tunic, trousers and a cloak. The tunic was reminiscent of a long-armed shirt without buttons and might go down to the knees. Over his shoulders the man wore a cloak, which was fastened with a brooch. The cloak was gathered over the arm that he drew his sword or axe with. In this way it was possible to see whether a Viking was right- or left-handed. We do not know a great deal about the shape of the trousers. They were perhaps a type of plus fours, which were gathered up under the knee. The plus fours must have required socks or puttees wound around the shins. Puttees are a variety of legwarmers in which a long narrow piece of material is wound around the legs to give warmth. As footwear, men wore leather shoes or boots. As their clothes had no pockets or elastic, men wore belts or had string fastened around the waist to hold their clothes up. On his belt, the man might carry a purse or knife. The purse could contain various items, like a strike-a-light, comb, nail cleaner, gaming pieces and silver coins. Some men also wore caps, which were either pointed or had rounded crowns. The caps were made of material or skin. The Viking dress was held up by two short front straps and two longer back straps, which were fastened at the front with two large shell-shaped brooches. Between the brooches women might wear attractive strings of beads of amber, silver, bone or glass in different colours. Modern Viking men wearing tunics, plus fours, puttees and leather shoes. The deceased wore trousers, a knee length, or slightly shorter, tunic and a cloak. The material used was wool, with silk details displaying gold and silver thread. The cloak was embroidered and lined with marmot fur. Trilobite brooches were used by women to fasten shawls or cloaks. Belt buckles from the Viking period. These might consist of an axe, sword, helmet,

spear, lance and a round shield. Iron was expensive in the Viking Age and by no means all warriors had a full range of equipment. Waterproof clothes The Vikings were also familiar with waterproof clothes. These were made from skins treated with beeswax to make them soft and fish oil so that they were waterproof. The Byzantine court fashion and the upper class In the Viking period the upper class had contact with many different parts of the world and this was reflected in their attire. The Byzantine court style, in particular, inspired the clothes worn by the Danish upper class. It is clear from Danish burials dating to the late 8th century, that the Viking upper class were part of Christian European court circles, which had contacts with Byzantium. Within these circles silk was amongst the most sought after materials. Silk was associated with prestige. It was a relic of the rule of the Byzantine emperor Justinian I, who used it to display his power. In the following years Byzantium maintained a monopoly on silk production in Europe. In addition, different silk colours could signal wealth and power. The bright blue and red colours were especially sought after. His red and blue clothes were those of a magnate. The clothes of the richest women were depicted on pendants. These show us that there were significant variations in their attire. Women are often seen wearing pinafores, trains and cloaks, that could be decorated with various bands and border stitching. Fabrics and colouring Dyeing yarn. Clothes were woven in many different colours. The colours that archaeologists know were used in Viking Age clothes are yellow, red, purple and blue. Blue has only been found in the burials of wealthy individuals, as it was apparently a precious colour. The blue colour came from either the local plant woad or the dye indigo, which was purchased abroad. Flax must therefore have been an important plant for the production of Viking clothes. Research shows that more than 20 kg of flax plants was needed to produce enough material to make a tunic. Several sites have been found in Denmark, at which flax was produced on an almost industrial scale. Flax must therefore have been an important product in Viking Age trade. Jewellery in the Viking Age The Vikings did not wear ear rings. The Slavic peoples they encountered on expeditions did, however. Other items, such as brooches, often had a practical function as well as to fasten clothes. Apparently the Vikings did not wear ear rings. But it was not because they were unfamiliar with them. They must have encountered them on expeditions where they came into contact with Slavic peoples. Jewellery could be made from various materials, such as wood, glass, amber, bronze and gold. Pieces of jewellery were often decorated with geometric designs, plaited bands, animal heads and gripping beasts.

## Chapter 4 : Night at the Museum - Wikipedia

*A museum (/ ˈmjuːz iəm / mew-ZEE-EE-əm; plural musea or museums) is an institution that cares for (conserves) a collection of artifacts and other objects of artistic, cultural, historical, or scientific importance.*

Pinterest Another view of the Whitechapel fatberg. It was the genius of Bazalgette to create a system designed to allow for enormous population explosion. Flushers report finds of motorbikes, prams, coins, phones and jewellery “ and once a live hand grenade. The toxic nature of some of the industrial waste that finds its way into the sewers means that fewer animals survive than in the past; rats are in decline; beyond that there are occasional terrapins and the odd gasping goldfish. A decade ago the biggest problem facing Thames Water was cotton buds which blocked the mesh of sieving drums at treatment plants. It is only since the advent of the wet wipe that the blockages have consistently advanced upstream. Thames Water did some research last year with a sample of 2, people. A third said they put their wipes in the bin and never put fat down the sink. A third said they used to flush wipes down the loo and pour fat down the plughole but had changed their habits now after understanding the issues. The other part of the great fatberg equation has been the rise and rise of fatty and fast food as part of our diets. His design is still the simple standard model for commercial kitchens: The problem is that eventually, someone has to clean the box out and dispose of the fat according to guidelines. Increasingly, it appears, this is a practice easily sidestepped and a regulation often ignored. Saunders suggests a simple solution: The tankers of fat and grease were filtered of sanitary products and refined into enough biofuel to power a London bus for a year. But that was an expensive one-off; a better plan is to have a system for recovering the fat before it goes into the sewage. The company is exploring the economics of a collection service. With Bazalgette-style organisation there is much potential. In the United States, there have been stories of gangs blowtorching their way into grease traps to steal used cooking oil that can be made into biofuels. In the meantime, Saunders still exists in a world of fatbergs. Having had a great deal of experience with the substance how would he describe it? He had a big lump in his gloved hands from Whitechapel.

**Chapter 5 : HOME SCHOOL - Southern Museum of Flight**

*American Wine Comes of Age As the quality of American-made wine improved, consumers began to notice. Between and Americans doubled their spending on wine, much of it from California.*

Kaplan, became the first American girl to mark her bat mitzvah during a public worship service. With this revolutionary act, she and her father initiated what would become the widespread American Jewish practice of bat mitzvah. As the only venue in the southeast to display Bat Mitzvah Comes of Age, Jewish Museum of Florida-FIU will draw Florida connections to the exhibit, represented by the stories of more than 40 bat mitzvah ceremonies around the state and spanning many decades. It includes the stories of everyday trendsetters and prominent women, such as Supreme Court Justice Elena Kagan, community leader Ruth Messinger and Facebook Chief Operating Officer Sheryl Sandberg, a Floridian, which illustrate the substantial impact of bat mitzvah on Jewish life and on each of the featured women. This exhibition explores how the tradition of bat mitzvah has evolved and the related changes it sparked in Jewish education, practice and leadership, highlighting the critical role girls played in bringing equality to a patriarchal religion. The exhibit also serves as a catalyst to explore how rites of passage are celebrated in various cultures and religions. Surely, the young Judith Kaplan could never have dreamed that by the time she celebrated her second bat mitzvah in , at the age of 82, the ceremony would be a nearly universal Jewish expectation. Historically, bat mitzvah, the change in status that occurs automatically for girls at 12 years and a day according to Jewish law, had no standard ceremony to accompany it until the 20th century. By contrast, the bar mitzvah ceremony was developed at least as early as the 16th century. Without a standard practice, the curricula varied widely, from studying Bible, to creating haggadot, to discussing the proper way to set a Shabbat table. These theoretical questions became reality as the number of bat mitzvah ceremonies climbed in the s, with more than half of all Conservative and more than one-third of Reform congregations implementing the ritual. In , the Committee on Law and Standards of the Conservative movement accepted calling women to the Torah aliyah on a regular basis, as a legal minority view. However, it became the collective responsibility of girls, along with supportive parents and rabbis, to speak up and out towards making the practice commonplace. Following her bat mitzvah in St. Louis in , Dee Radman Hermann responded, "I can do anything I want if I pursue it," when asked about the lessons she learned in training for her special day. By the s, when the bat mitzvah ceremony had become virtually ubiquitous in Conservative and Reform synagogues, rabbis looked to the rite as a boon to their communities for many reasons. As one rabbi observed, "The natural byproduct of the Friday evening bat mitzvah celebration is an increase in synagogue attendance. Like all Americans, Jews began to redress the imbalance that resulted in large numbers of women being undereducated. With expanding opportunities, women broadened their Jewish knowledge and skills, culminating for some in adult bat mitzvah. As the Florida connection section of the exhibit will explain, the trends in Florida bat mitzvah ceremonies mirror those around the nation, starting with a handful of brave girls in the s and increasing as the ritual grew in popularity over time. Today, bat mitzvah celebrations are as common as bar mitzvah in our state, except in Orthodox communities. Though many Orthodox girls have some form of bat mitzvah ritual, the ceremonies are often held in alternative locations. The museum will present a full array of public education programs to complement the themes of the exhibit, from panel discussions to performances, with multicultural components to attract diverse segments of the community.

**Chapter 6 : Hours & Admission - city museum**

*American fatalities would come at a critical time in the war, but they would be dwarfed by a cataclysm of violence that would ultimately claim 15 million lives. The Great War, a six-hour, three-night event, will premiere in April in conjunction with the 75th anniversary of America's entry into the war on April 6,*

Please also visit InPark where we currently publish, [www.inpark.com](http://www.inpark.com). Almost exactly 13 years later, French silent film director Abel Gance amazed audiences at the Paris Opera when two additional screens were added to the sides of the one on which they had been watching his five-hour epic, *Napoleon*. The multimedia attraction is the centerpiece of an exhibit on the Everglades at the Museum of Discovery and Science. In this venue, the attraction is open on one side to an exhibit about prehistoric Florida, where a giant ancient shark called a Megalodon faces the airboat riders, mouth open and teeth reared, ready to eat. This gave the designers the challenge of creating an acoustical environment that could replicate the sounds and sensations of an airboat ride through the Everglades, yet be subtle enough to avoid overpowering visitors in the adjoining gallery. Museum visitors peer through a scrim to see passengers egressing and boarding the airboat simulator: From the Prehistoric Florida exhibit galleries, visitors can peer through a scrim to see passengers egressing and boarding the airboat simulator: As they wind through the queue, they pass displays some interactive highlighting a history of the Everglades and their restoration. Research In The Swamp Ensing recalled researching the attraction: We wanted to give it the feel of a much smaller boat: The larger ones do not tilt much from side to side, and that would have made the ride a lot less exciting. The lesson involved rapid acceleration, steep cornering and even spins. At one point, we executed a beautiful spin and found ourselves traveling backward. The session we had with the smaller boat had a significant impact on how we programmed the ride. The fan and operator control platform, both mocked up as part of the boat, remain static at the rear while the passenger seating area, attached to a Moog pneumatically assisted electric motion base, splits off from the rear and center parts of the vehicle. The boat set piece was fabricated by Exhibits while the structural moving bridges and controls were designed and built in-house by Mad Systems. It took quite a bit of filtering to get the feel of the unit right but, after a few iterations of different software filters and filter settings, Mark got the unit to work perfectly for me to be able to program the ride. Safety components and inclusion sensors are placed throughout the space, including on each of the bridges, forming a dual-layer security screen. If a single sensor or safety device is penetrated, the boat will stop completely. In addition, the ride operator has a monitor hooked up to four infrared cameras above the boat. If something out of the ordinary appears to be happening, the operator can easily hit an emergency stop button bringing the ride to a full stop. There is a microphone on the console, an E-stop button and the main ride control interface comprises two buttons that are lit when they are valid: There was a drought at the time and we were not allowed to film in the places we needed: When entering the theater, a video plays on the screen evoking the sense of being on a docked boat. Once the safety spiel begins and the bridges retract, there is a slow progressive buildup from the initial dock, curving through the swamp to the final destination, an approximately four-minute ride in all. In fact, one of the huge things with motion base programming is to make sure that you follow the horizon in a credible fashion to avoid motion sickness, something that I always spend a lot of time on. Sound design was mastered to prevent contamination of the adjoining galleries. It all starts with 20 small Bose FS3 speakers mounted behind the seats on the motion base, two Bose speakers at the front of the theater and eight Bose linear array loudspeakers, split into two clusters overhead in the theater. Overhead, eight Bose MA12 linear array speakers are grouped into two fixtures, each about 12 feet wide and pointing straight down, dampening at the screen and the rear of the motion base. Installed behind each seat rest are 20 Bose FS3 speakers, which are slightly delayed to allow the primary sound source to come from the front and overhead speakers. Different Philosophy In the preface to his book, *On Animal Motion*, Eadweard Muybridge speculated about moving pictures where people could be heard speaking onscreen, and about three-dimensional images that would be viewed through special binocular glasses. Had he met David Willrich and Maris Ensing, he would have learned how immersive audio can surround a listener and help guide a story and how three dimensions

can be created without showing a 3D film. In order to successfully complete the challenges presented to them, Willrich and Ensing who used to be business partners some years ago have taken on roles beyond that of traditional systems integrators. They are also integrating ideas of creativity and technology, fusing them, as their predecessors did more than a century ago, into experiences that educate and enthrall their audiences This is Part Two of a two-part article. For more information, go to [www](http://www).

### Chapter 7 : Sleepovers | American Museum of Natural History

*In NIGHT AT THE MUSEUM, divorced father Larry (Ben Stiller) needs to get a job in an effort to maintain contact with and provide some level of stability for his year-old son, Nicky (Jake Cherry). To that end, Larry applies to be a night guard at New York's Museum of Natural History, a job he believes will be "ordinary."*

### Chapter 8 : Night at the Museum Movie Review

*For years, Boston Children's Museum has given the children of Boston- and the world - a very powerful gift: playful learning. Often underestimated, play is the complex and vital work of childhood.*

### Chapter 9 : Museum - Wikipedia

*The art infrastructure matured with the establishment of museums such as the Metropolitan Museum in Artists and architects struggled to create an American style no longer dependent upon European models.*