

Transcript of the BAS Industry Call on Exhibitions  
Via Zoom  
Monday, April 27, 2020, 2-3 PM EST

Presentation begins at 06:18.

Cristina Vignone (CV): (06:18) Hi everyone. This is Cristina Vignone. Can you all hear me? You can wave, you can chat a “hello.” Alright, we’re just waiting on a couple more people so I’m going to give it a few more minutes just to allow everyone to come in. We have over 70 attendees expected today, which is wonderful, so I want to give everyone a chance to join us before we get started.

CV: (10:44) Alright, hi everyone, just checking in here. This is Cristina Vignone, as you may know or maybe not know, I’m the Associate Archivist and Manager of Research Services at the Tiffany & Co. Archives, and I’ve pulled together today’s Zoom meeting. I want to make sure we have enough time to allow everyone to present and I want to make sure also that we have some time for Q&A. So, without further ado, I think we’re going to get started. If everyone can just keep their sound on mute up until the Q&A portion that’d be great. I want to make sure we get the best quality audio that we possibly can as we go through this. If you’re having any issues hearing us, please type them in the chat and we’ll try to troubleshoot from there.

CV: (11:43) Let’s see if I can just toggle over to our presenters for today, which hopefully you can all see. We’re really lucky—if you all read through the newsletter, we had an amazing newsletter about the topic of exhibitions, and we thought it’d be really great if we could just talk as a group. Each of us, each of the archivists that you see listed here, will be presenting just briefly on their topic. Hopefully you had the opportunity to read through the newsletter, so it’ll just be a refresher to get the conversation started and to remind us all what we all wrote about. Elizabeth will be leading and then I will follow, then Neil, then Michael, and then Katie.

CV: (12:24) I’m going to make sure that, if you can unmute yourself when it’s your time, we’ll go from there. Elizabeth, if you’re ready, we will get started. Elizabeth, can you hear me, and can you unmute?

Elizabeth McGorty (EMG): (12:45) Yes, hi everybody. Elizabeth here. Many thanks to you, Cristina, and the BAS steering committee for this opportunity to speak about Brooklyn Navy Yard: Past, Present, and Future. Next slide please. I serve as both archivist and records manager for the Brooklyn Navy Yard Development Corporation or BNYDC. BNYDC is the real estate manager and property developer for the Yard on behalf of its owner, the city of New York. We are a modern industrial campus that provides an enabling environment for manufacturing businesses creating middle class jobs. The BNYDC Archives was established in late 2003 with a mandate to assess, inventory, and preserve drawings and maps of this type. The initial goal of the Archives was to provide access to these documents to the Yard’s planners, facilities engineers, and tenants as well as outside contractors who need the drawings for maintenance and redevelopment projects. The Archives then took on a new commitment to celebrate the Yard’s rich history, which culminated in the opening of the Brooklyn Navy Yard Center at Building 92, the first public access point in the site’s history and the Yard’s visitor center. I’ll begin with a brief history of the Brooklyn Navy Yard, recount the Building 92 project, and end with a virtual walk through of the permanent exhibition. Next slide please.

EMG: (14:17) I like to think of the Brooklyn Navy Yard as a site with two lives. First it was a ship repair facility owned and operated by the US Navy established in 1801 with the purchase of 25 acres of land on

Wallabout Bay in Brooklyn. The Yard manufactured some of the most important ships to the fleet including the USS Arizona and the USS Missouri. The busiest point in its history was World War II. By then, the Yard sat on nearly 300 acres and ranked as a small city in its own right, operating 24 hours a day, 7 days a week. It was home to as many as 70,000 employees. The Yard included 300 buildings, 2 shipways, 7 dry docks, 8 large cafeterias, 24 miles of railroad track, and more than 5 miles of paved road. In 1966, Secretary of Defense Robert McNamara closed the Yard. New York City purchased the bulk of the site for \$25 million and reopened it as an industrial park. The site has become home to hundreds of new businesses, collectively employing more than 10,000 people. Half a century later, the Site has made a successful transition from military/industrial to civilian/commercial space. Next slide please.

EMG: (15:31) The early efforts of the Archives revealed a commitment to preserve and provide access to information assets and BNYDC's first archivist wanted to offer the public a unique and remarkable venue where the Yard could tell its many stories. The product of this vision was Building 92. Renovation of Building 92 included construction of a modern building behind the historic 1857 marine commandant's residence. In addition to the permanent exhibition, Building 92 has a café, our employment center, and an indoor/outdoor event space. These images, explained left to right, show Building 92 in a state of disrepair. Next, construction of the modern extension with Building 92 to the right. And finally the installation of the anchor of the USS Austin. The anchor was salvaged from the Philadelphia waterfront, transported to Brooklyn, and the modern extension was built around it. Building 92 officially opened on November 11, 2011, Veterans Day. Next slide please.

EMG: (16:34) The history of the Yard is recounted for the first time in our original exhibition. The Brooklyn Navy Yard's continuing contributions to the evolution of manufacturing runs as a central theme throughout. The exhibition elaborates on this topic and places the Yard in context within the larger national and local communities by exploring issues of labor, politics, education, and urban and environmental planning. Visitors enter through the glass atrium that connects the renovated historic house to its modern extension. Visitors are greeted at an information desk built with recycled materials by the Brooklyn Navy Yard tenants. It provides free admission, maps and brochures, souvenirs for purchase, and information services. Mounted on a platform inside the atrium the 22,500-pound anchor and its 22-foot long chain comes from the aforementioned USS Austin, an amphibious transport dock, one of the last ships built by the Navy at the Yard. The exhibition is a circular tour that spans three floors revolving around the following themes: the people and businesses of the Yard; the Yard and the community; sustainability; science, technology and engineering; and finally, the Yard, the Navy, the world. The planning team comprised several stakeholders, two architect firms, an exhibition designer, a technical advisor, our friends at the Brooklyn Historical Society, and an advisory committee. Our key audiences are local residents, school groups, veterans, the men and women who have worked here, and of course, tourists. Next slide please.

EMG: (18:11) That pretty much wraps it up for me. Thank you very much.

CV: Thank you, Elizabeth! That was great. Alright, I think I am up next. I'm going to talk to you guys a little bit about Vision & Virtuosity, an exhibition celebrating 180 years of artistry and exceptional diamonds at Tiffany. This was an exhibition that was held in September of this past year in Shanghai, China. If you read through the newsletter you will know that the exhibition itself was divided into a number of chapters, the first of which was "Blue is the Color of Dreams." That celebrated the window design legacy of Tiffany & Co. as well as the color blue in all of its gemstone manifestations, some of which you can see here.

CV: (19:05) The room itself was organized and designed by our Creative Visual Merchandising team. As you can see in this picture, the window designs themselves—which are famous from our flagship store on Fifth Avenue and 57<sup>th</sup> Street—were put into these crate-like objects so that visitors could walk around them. They featured everything from current merchandise, which was for sale at the exhibition—the earrings you see here and the bracelet in the foreground—as well as pieces from the Archives, like the necklace you see here. Again, a lot of these window displays were pulled from our legacy window designs. There were a lot of historical recreations in this room and we were very lucky to work one-on-one with the creative visual merchandising team to create this room of the exhibit.

CV: (19:55) The next chapter was the “World of Tiffany,” which was a celebration of the ways in which Tiffany has been ingrained in popular culture in things like music, movies, television. We were offered the opportunity in this space, which as you can see here was one display case, to showcase the color blue again, which is so iconic and emblematic of the brand itself, as well as the pieces of jewelry that we are known for (both current merchandise and archival pieces). You’ll also see some ads here, some sketches, our Blue Books with their famous blue covers throughout our history, recreations of the architectural blueprints from our flagship store, and other pieces mixed in. This space actually was a hallway, so we made the most of it by allowing a lot of people to filter through. You can see in the corner an ad that was a reproduction, or a recreation, of an ad from the ‘60s that subtly suggests—it says “Going up?”—that there’s an elevator around the corner to take you to the next room of the exhibition. That was a nice, fun, creative touch that we collaborated on.

CV: (21:15) The next chapter was the Blue Book room. For us, this was a celebration of all of the high jewelry pieces that have been featured in our Blue Books from the first Blue Book in 1845, which you see pictured here. This room’s design was interesting for us. We worked directly with the design team on a space that could resemble almost the reading room of a library. For us, the key pieces of that were the lamps that you see here, which were not original, they’re recreations of the famous Tiffany Studios lamps that a lot of people are really familiar with. These cases—you can see an example showcasing some designs by one of our named designers, Jean Schlumberger—were particularly difficult to stage and light because we had to work through concerns over degradation to the paper objects but also properly providing enough light so that the jewelry really shined. As we got to the more modern pieces, we were able to add more light but the earlier pieces—which you can see here—the light levels are really low. It was very difficult for us to troubleshoot this room.

CV: (22:39) Our next room was the “Tiffany Love” room. This space was both an exhibition space (which you’ll see in the following slide) but also a try-on room. Anyone who came to this space and was familiar with our engagement rings, which the company has celebrated for over 130 years, so there was a try-on space. If someone walked through and was interested in putting on an engagement ring, they’d be able to do that in the room that you see pictured here. They were also able to walk through an exhibition space that featured all of the engagement rings which we are famous for in these circular display glass cases.

CV: (22:23) The second to last room was our “Breakfast at Tiffany’s” room. The center of this space was the script that you can see in that bottom image in the corner. It’s Audrey Hepburn’s personal copy of the Breakfast at Tiffany’s script, with her personal annotations. It’s an acquisition that we care quite a lot about and it’s the first time that it’s ever been seen in public. We worked with an amazing team on the ground in China to turn the pages over the duration of the exhibit so that visitors could see a new page every week but also so that the artifact itself did not receive a ton of degradation as time wore on. The other interesting thing about this space is that we tried to make it as Instagram-able as possible. You

can see that this sort of looks like a New York City street, there were quite a lot of sound effects, the floor itself was a map of New York City, and of course, the yellow cab in the corner. We recreated the façade of the flagship store so that people could take photos in front of it and share it online. The door that you see there did revolve like it does at the flagship in New York.

CV: (24:33) Finally, the “Diamonds: Miracles of Nature” room, celebrating our design and diamond legacy going back to 1848 when we first started introducing diamond gemstones to the United States. Again, this was a difficult room for us to both stage and light. We had to work quite extensively troubleshooting this particular room because of the display difficulties. You can see in this image—it was actually really difficult to photograph as well—the display cases themselves were set up like a flowing river. The pieces themselves were in the glass cases on top of rocks. There was lighting within the case but there was also light from the top. This room, while incredibly beautiful and stunning, provided us with a lot of trouble. We worked on this probably more than any other room in the exhibit. Closing out our show was the famous Tiffany Diamond, usually on display at the New York flagship store, but it made its way over to Shanghai for this exhibit. It provided some challenges in terms of being able to light it properly and also allow people to take images of it while it was in a dark enclave and lit from within, but absolutely a wonderful, stunning end to our show.

CV: (26:00) Ok, I think that’s it for me. And now I’m going to toss it over to Neil.

Neil Dahlstrom (ND): (26:04) Ok, thank you, can everyone hear me ok? That presentation made me feel really lazy with what I’m about to share. This is an exhibit called “Henry Dreyfuss: Designs for the Modern Age.” The slides here are kind of backwards because our approach was backwards. And I did something that I’m not very good at, which was relinquish control of something, to make it something not Deere-like, meaning an approach we don’t normally take. But this was an exhibit that opened February 22<sup>nd</sup> at the Figge Art Museum. Next slide.

ND: (26:50) And this came about because John Deere is a sponsor of the art museum, we have been for, well, before it was the Figge, it’s predecessor, we collaborate quite a bit on exhibitions. We brainstormed about exhibits, and I suggested Henry Dreyfuss who was an industrial designer based in New York, who Deere hired in 1937. You probably all know his work, we’ve got some of the clocks there, thermostats. If any of you have a round Honeywell thermostat in your house, that’s a Henry Dreyfuss design. He worked at Macy’s, he did Broadway sets. Next slide.

ND: (27:30) He designed the International Source Symbol book, so if you know the little rabbit and the little turtle that’s on equipment for fast and slow, those come from Henry Dreyfuss. The next slide is, I think, Joe and Josephine. These are the average-sized man and woman created by Henry Dreyfuss for his industrial design work. This was incredibly influential for John Deere and the design of operator controls for equipment, seats, so this is really a big deal. A lot of people know Henry Dreyfuss, and when I say things are backwards here for us, when we started talking about the exhibit, instead of saying this is a John Deere exhibit, sponsored by John Deere, designed and created by John Deere, instead I took the approach of: why don’t you do an exhibit on Henry Dreyfuss? You all do all of the work, we contribute, and you include John Deere as part of the bigger picture. This is actually part of a strategy I put together a few years ago where we’re helping to reinforce John Deere based on affiliation to other individuals, other countries, instead of just talking from the perspective of John Deere. That was the approach we took with this exhibit. Next slide.

ND: (28:53) John Deere hired Henry Dreyfuss in 1937 to style John Deere tractors. Agricultural equipment was very utilitarian, it was very boxy, you could see everything. There's this great story that I'm happy to tell later where an engineer from Waterloo, Iowa got on a train, showed up unannounced in New York City in a fur coat and a straw hat, very Midwest and knocked on Henry Dreyfuss' door and talked him into returning to Waterloo, Iowa with him, and then Deere ended up hiring him. That started a relationship with Henry Dreyfuss and his company that ended about 5 years ago, so from 1937 until not too long ago. And that's a stylized John Deere tractor. The new John Deere is definitely as good as it looked. Next slide.

ND: (29:51) I've just got a number of slides here that kind of talk about some of the goals. This is just about supporting the local museum, and for me, I wanted to share parts of the collection that aren't seen before. We typically show equipment—we have 500 pieces of equipment in our collection—tractors, combines, lawnmowers, but I wanted to show some of the cultural stuff and Henry Dreyfuss and one of our CEOs, Bill Hewitt, grew to be very close. These are birthday cards and anniversary cards hand-drawn by Henry Dreyfuss and sent to Bill Hewitt. This is the sort of thing that I wanted to feature, and I wanted to talk about relationships and not just equipment. Next slide.

ND: (30:32) The loans were a wide variety from our collection: a model H farm tractor, a riding lawn tractor, a hand-drawn trademark proposal (the famous leaping deer trademark), Henry Dreyfuss advertising, and then a variety of drawings and correspondence. Next slide.

ND: (31:00) I'm going to quickly through here because my time's running out but a lot of what we're doing was not only to introduce Henry Dreyfuss in terms of his bigger contributions (you can go to the next slide) but to introduce Deere employees and the group that we report to now at John Deere, which is Global Brand and Communications. Dreyfuss has kind of a cult following internally at Deere but this was a way for us to talk about what the archives does internally, so we had a lot of programming built around it. 100% of it has been cancelled now because of Covid-19 and because it was all planned for starting about 2 weeks ago. Next slide, and we can shoot through these pretty quick.

ND: (31:48) So that's the gallery overall, you can see the model H tractor. This was installed on the third floor. In the lower right-hand corner is a Henry Dreyfuss self-portrait depicting himself as a merman. (You can keep going there to the next one) These are all loans from our collection: tractors, advertising. Next slide. Lawn and garden tractor from 1963, the Weekend Freedom Machine, designed by Henry Dreyfuss. Next slide. We can talk about this in the Q&A but some of the challenges we had: my staff was cut in half in November, so we went from 5 staff to 2.5. Of course, everything we had planned has been cancelled. We were working from a loan perspective—we had one contract from 1937 that was good for a year with Henry Dreyfuss so we couldn't prove that we owned anything and had the right to actually loan it and put it on exhibit. So, a lot of challenges there. Go ahead to the next one.

ND: (32:54) I'm out of time, so I'm going to stop there and we can get into this in some of the Q&A. But I think that's the last slide. Do you want to?

CV: (33:07) Yes, I think it is. There you go. Thank you, Neil. Alright, Michael? Do we have Michael there? I saw your name pop up. Michael, are you with us?

Michael Zaidman (MZ): (33:48) Can you hear me?

CV: (33:50) Yes, we can hear you!

MZ: (33:51) Ok, alright. Thank you. I'm Michael Zaidman, I'm the Senior Corporate Archivist for JM Family. Next slide. In 2018, JM Family Enterprises celebrated its 50<sup>th</sup> Anniversary with an exhibit and a commemorative book. JM Family was founded in 1968 as a private Toyota distributorship in the southeast region of the United States. The company has grown from 11 associates to more than 4,300 across the country. Next slide.

MZ: (34:23) Just on a side note, I like to offer in my presentations, but if you live in one of our five states where we distribute Toyotas—which includes Florida, Georgia, North and South Carolina, and Alabama—I'm happy to provide a Toyota friends and family discount, so just email me later if you're interested. Next slide. As the company looked into its history, the first thing that was discovered was that we didn't have an archive. In 2016 an archive was created and I was hired to comb through the company history and create a timeline of milestones. From the milestones an exhibit was created with the help of Adler Display Studios in Baltimore to produce the physical display. Adler suggested a timeline display broken down into each decade of the 50 years and we loved the idea. Next slide.

MZ: (35:19) We started our conversation with Adler in January 2017 and we finished the exhibit by January of the following year, so a pretty fast turnaround considering all of the text, editing, and design work that had to be done. One of the cons of working with a third-party vendor was the editing aspect. We had a ton of eyes looking at this material and for every edit, they would charge us. After two rounds of charges, we decided to bring the design in house to our graphic designer so edits could be made weekly. Adler was totally ok with this and very willing to work with us making sure we met their deadlines so we could have the exhibit in time for our deadline. Next slide.

MZ: (36:02) One thing that was a concern was the weight of the exhibit. We really didn't know how heavy it would be until we got the crates delivered. The exhibits came in two black containers that both weighed about five hundred pounds. The rectangular case contained the oversize acrylic panels and the cylinder case contained the poles and hardware to hold everything together. The black boxes did have wheels on the bottom to roll them into the exhibit area, which was really helpful. Paying for the shipping wasn't a big concern for us but putting up the exhibit so many times was exhausting, not only for me but for each crew at each location. We had a lot of bloody fingers because the panels were so sharp and heavy. I had to make an instruction manual on how to put the exhibit together because other locations really didn't have the vested interest, as I did, to make sure that this lasted the entire run. We used FedEx Ground for delivery from each location or by our own trucking company to save on costs. Next slide please.

MZ: (37:04) We needed to order these wood protective traveling crates. Because of the initial delivery, the cases were damaged and we were concerned that the black boxes would not survive. The wood crates added an additional 200 pounds and then required a forklift at each location to move the wood crates to their proper positions. Next slide.

MZ: (37:28) The exhibit was big: 7 feet high by 24 feet long. The exhibit was put up 29 times and traveled to 22 locations in total. The setup time took about 45 minutes with a minimum of 2 people but 3 people was much better. Next slide please. The exhibit was flexible in the way it could be presented. It could be staged as a rectangle, split direction or split layout, or a straight layout, which was really the most popular way to showcase two displays at once to reach the larger audiences. Next slide please. Of course, we learned a bit about the traveling exhibit once the run was over. If we did it again, we would definitely use...we would also like to eliminate use of the forklift. The panels were heavy and the bottom panels with the historical data were probably the toughest to put on. The hinges were just frustrating

and, therefore, toward the end of the exhibit run, we really didn't even bother putting them up. It was too annoying. Also, lighting up the panels in dark locations was really difficult. The light reflected on the panels themselves. Next slide please.

MZ: (38:42) The corporate archives team sits in the corporate communications team, which is comprised of graphic designers, video team, content writers, and public relations. It took much of the entire team to write the content, layout the exhibit, the commemorative book we gave away which was shown in the slide, the website emails (we did more than 150 articles that were shared with our internal audiences). It was a very successful showing that culminated with high remarks from everyone. Next slide please.

MZ: (39:12) And that's it. If you have any questions or you want your Toyota discount, please reach out to me.

CV: (39:21) Thank you, Michael. I don't think anyone has ever offered a discount like that. Ok, and now rounding it out, we have Katie Dishman. Katie, are you with us?

Katie Dishman (KD): (39:39) Hi, yeah, can you hear me?

CV: Yes, perfect.

KD: Great, thanks. These were all impressive presentations and now I'm going to talk about minutiae, so if you go to the first slide. So, a few months after I started at Marriott, I was told I needed to put up an exhibit. Now, I inherited this space in the lobby. It's about 7 feet wide by 5.5 feet tall and these big spaces are about 4 feet long. I was just getting to know the collections and the hotel business, but I had to put an exhibit. So, you can see, this is the configuration. I used these four cases. Next slide.

KD: (40:24) There's a plexiglass panel that slides in the front. That is the start of a lot of issues that I'm going to detail in case you didn't read the article. So, if you go to the next slide, 9 months after I started, Marriott bought Starwood Hotels—13 hotel brands—and of course I had to have an exhibit up to welcome them but of course I did not have any Starwood brand hotel material in the Marriott Corporate Archive so I went on eBay and bought a bunch of stuff. You can see the configuration here. I'll talk in depth about the disdain I have for this. I was told that the lobby was redesigned a year or two before I started. Designers made this area and picked these cases that were designed for retail use, to put clothing in at stores, not for archival use. Part of the issue is I need 2 people to get these cases up there. They're 4 feet long and I can't manage that by myself. Getting the cases into the slats, the metal slats, are pretty difficult. You have to put them in just right and the cases almost rest one on top of another and so in order to fix something that may have fallen down in the middle or bottom piece, you have to take off the case above it. That means I have to have somebody take off the case and then take everything out of it and then take off the front plexiglass panel and fix what needs to be fixed because people bump into these cases or they try to move the cases or the adhesive stops adhering and so things topple over. But the amount of work it takes to fix something that may have fallen in one of the cases is really awful but this is what I inherited and so I've had to deal with it. So, if you go to the next slide.

KD: (42:29) I did this as 1950s exhibit—I have to do 3 exhibits a year, just for context—this exhibit I did on the 1950s I did in conjunction with the Montgomery County Historical Society. I worked with them on a big exhibit at their museum on the 1950s, so I did kind of a cross-promotion. Of course, Marriott started the hotel business in 1957 as a restaurant chain and airline catering business for 30 years prior

to hotels. Anyway, so, I was finally smart enough to only use 2 cases, so I did just a straight paper panel in the middle so if something fell from the bottom case I did not need to go through all the rigamarole of taking off the case line top. So, to go to the next slide...

KD: (43:20) I decided that I had enough with doing 2 cases so I had the slats removed, with the help of one of the building services guys because you need an electric screwdriver (there's so many screws that hold those slats in), then I was in the middle of peeling down one exhibit I had done to get rid of all of them, so if you go to the next slide, you can see...the next slide please...go up one...I have one more for Marriott.

KD: (44:15) So this is what I've been working on in more recent times, just straight paper panels. Although, if you do exhibits, you know they're a lot of work. I had to figure out a theme because there's only so much you can tell, and then pick the images, do they layout, pick the font, I had to do all the text, everything. When people ask why don't you put up a new exhibit every month, I'm like "are you kidding me? That's just insane." So, it's been working out better, although I still have to be sure to stick it in the right spot, get all the adhesive on, and to put them up I need 2 people: me and one of my coworkers to help me, but I'm the only archivist so this is all my doing. Then, I also briefly mentioned when I worked at General Mills, so if you go to the next slide.

KD: (45:08) The issues of the cases that I worked with there. There's a hallway between, there's a new headquarter building built, so there was 8 of these cases that were for the Archives that I had to design. You can see on the side view that there's a little bit of air that gets in there and so I had to dust it every week. I was also the only archivist at General Mills, so they got really dusty. There was a problem, the cases were locked, so every week I had to dust them, which as the only archivist, I was very busy but they got very dirty. So the next slide...

KD: (45:51) When I worked at General Mills, they bought Pillsbury so I had to pack up all the Pillsbury stuff, and it became part of General Mills, so this recalled that by the company store there was a big display case that I didn't have to do, because of course, I had these 8 cases I had to do. But the people in the brand groups would put in food products to display new General Mills food and they didn't take the food out of the packaging. It was an issue when they put in refrigerated dough and the dough exploded and created a mess. Not only were the lights hot that created this but there was a TV in the case too that showed commercials for the company and that overheated stuff. Just another cautionary tale about making sure, especially refrigerated dough. Don't put that in a display case. Just food in general, everybody knows. I think I'm out of time, but those are a few of the lessons I learned dealing with onsite exhibits. Thanks.

CV: (47:03) Thank you so much, Katie. I'm just going to click through the rest of these slides. We're open for Q&A. So, we have some time here, if you have any questions, I'd ask that you just write them in the chat and then, once we're able to get through them, if you have another comment or anything like that, you can definitely speak up. We want to hear from all of you. Ahead of time, we asked for some questions when we were surveying you about when to hold this call, and I do want to call out one of them because I think it's quite timely. Someone asked: in light of the pandemic it seems many of our exhibitions will be in a digital or virtual sphere going forward. What are some of the best practices or benchmarks or helpful examples that we can recommend? I'll throw that out to our presenters and I'll also pull up any questions you guys have in the chat.



MZ: (48:08) I think for JM Family, we do a lot of stuff with the Intranet site, so if you have one, I would recommend using it. I do a blog—I was doing it every other month—but now I'm doing once a month. We have a lot of photographs that I don't know who's in them. So then I'll throw that up on the blog and say "Can you help me identify these people?" And people love that. I get a lot of play off that. That's what I would recommend.

CV: (48:43) Yeah, I think that's really great. I also will say, I know in our experience with the Shanghai exhibition that we did this past September, we did have a team come through and do a sort of virtual recording of the exhibit, a virtual walk-through. We haven't used it as of yet, I actually don't even have the files, and I'm sure they'll overload whatever server I eventually put them on once we get them, but I think a lot of institutions going forward will be looking into more 3-D images of exhibitions, or I know a lot of VR is interesting to people. I recently looked at, I don't know if anyone saw, the VR experience of the Mark Twain house in Connecticut. If you have a virtual reality headset, you can actually do a walk through, which is amazing. But you can also just click through it and go room by room, upstairs, downstairs, which is really great. Again, I think for a lot of places, it's just out of budget, out of scope, but moving forward, I think a lot of experiences will be going virtual or digital in some way. I know, from our experience, that we've done that, so it'll be interesting to see going forward, I know in our corporation there's a lot of interest still in exhibitions and exhibition development and—having done one in person—it'll be interesting to see how we move that digital.

ND: (50:19) This is Neil, I was just going to say, so the exhibit that we did opened at the end of February and was going to close in May, so it basically doesn't exist because of COVID-19. All programming, we had a collector event that was going to be in town in March that was going to have 3,000+ visitors, we had John Deere events, we had four speakers. Out of all of that, the only thing that happened was one speaker came to town for an hour. We quickly worked with the Figge. They actually just posted on YouTube. We did a 9-minute curator-led tour of the exhibition. But I think longer term, we were having a hard time getting traction internally for our historic sites and museums to push the virtual component and now, all of a sudden, we're being asked "Why isn't there a virtual component?" It's kind of flipped the world upside down. We're pushing forward with things that we couldn't get any traction on as a result of all of this. I think the expectations will be different. What I'm anxious to see is, six months from now, if we're all back to work and everything is open again, if there's still an appetite for that. But we're going to try to do what we can to push that view where we couldn't get any traction before.

CV: (51:46) I think there are a lot of instances of—exhibitions used to be, if you're in the city, if you're in the area, if you're lucky enough to make a trip out—it's wonderful, it's experiential, you get that special experience because you made the effort to go there, or because you happened to be in the area. How will that change if we do go virtual? What can we, as archivists, do to make that experience just as exciting and experiential in a virtual sphere? There's a lot more to be done there that honestly hasn't been explored yet. It'll be interesting to see how that all develops. I'm going to switch over to questions in the chat. Tracey asked how I transported the jewels. I have a very capable registrar. I can talk to you about that. It was very complicated and not pleasant. We had over 350 objects in the exhibition, and we were responsible for each and every one of them, and shipping to China—as you probably all can imagine—was a nightmare. It was very, very complicated, but I can talk to you more about that offline if you're interested.

CV: (52:54) Cesar says: I think one of the most amazing benefits of these exhibitions is that they give corporate archives visibility. When we tend to be more private or business-centric, what interactions

with the public did any of us receive after the exhibit? Has it caused any of us to reassess types of access to the collection or the archive? What do you guys think?

MZ: (53:16) For JM Family, most of the exhibit was to our direct consumers, our employees, our associates. We didn't do a lot of public, very little. I can't really answer that question.

EMG: (53:38) I'll take a stab at this question. The exhibition planning and implementation and the opening was way before my time. But something that I noticed through legacy documentation and the exhibit itself is that it really focuses on the Brooklyn Navy Yard when it was a US naval facility. Like I mentioned in my presentation, I like to think of the Navy Yard as a site with two lives. First it was a ship repair facility owned by the Navy and now it's a privately-owned—or city-owned, I should say—industrial park. There is a room on the first floor which focuses on the modern businesses in the Yard, but remember the exhibition opened in 2011 and our tenants have grown exponentially since then. In terms of my archival collecting, and there is a lot more to say here, but there is a distinction between the museum and the archives. We like to think of the museum, and it's actually not even technically a museum, we can't even call it that because of zoning purposes—that's why we call it a visitor center that includes a permanent exhibition—so there's a curator, and we use the visitor's center as a landing point for our programming. We just sort of orient visitors to the Yard. But the Archives has jurisdiction over all of the objects on display. Our collections—all of the material that was left over that me and my predecessor processed, like manuscript or special collections, and the objects on display—really all speak to the naval aspect of the Yard. Certainly the civilian experience—I do want to make it clear—that the Navy was not a beast. It was a place where civilian workers built and repaired ships. What I've been thinking about in terms of the user experience—even though people love connecting to the Navy Yard's history—it's really important, I think, that we highlight and promote and celebrate what's going on now, how the Yard has changed since it's decommissioning in 1966, and really promoting BNYDC's corporate legacy. I'm still taking in collections that speak to the history of the Yard. I've revamped our collection policy so that it's very specific for activities within the Yard's borders as opposed to Brooklyn writ large. Those types of materials go to Brooklyn Historical Society and other institutions. But I really am interested in cultivating relationships with Yard tenants, perhaps collecting artifacts, maybe sitting down with them for oral histories that really speak to the Navy yard's present.

KD: (56:33) Yeah, I also think it's a really great way to showcase what's in the archives. There's about 3,500 employees at Marriott's headquarters when the headquarters is open. I've been furloughed for a month. But I also take a picture of the exhibit and do a write-up for the company email intranet that goes around and so, people contact me and it's also a good way to promote the archives and request stuff. A lot of people don't even know that Marriott has an archive, so it's like: here's some old stuff, here's a new exhibit, if you're at headquarters you can look at it. If you have any history questions or if you have any historical materials, please contact me.

ND: (57:15) This is Neil, I'll just kind of say some similar things here. One of the reasons we did this exhibit in a public museum like this is exactly for that reason. We started to understand internally we were just regurgitating content over and over and over again. We're a 183-year-old company with all of these stories we knew very little about and the only way to explore it was to crowd source, and you don't know what's going to happen as a result of that, which is what makes it kind of exciting. In this case, I showed Joseph and Josephine. We loaned a life-size, 6-foot-tall foldout version of Joe to the exhibit and found out that we have the oldest extant copy in existence of that, which is a really big deal to the Smithsonian, and it was just another thing we have in our collection that's just been there. And so, you put things out into the world, which is kind of a precarious thing to do. But you also, I think the

reward is, great. And even if we don't get rewarded, the prospects of it, it just is really exciting. All of a sudden other things open up that you never really knew were there. We started doing that with our online magazine, of just saying: "here's what we know." It used to be we only published if we knew 100%, and I knew more than anybody else. And then we started to take the step and say, "You know what, we've got bits and pieces but we don't know the rest and that's the reason we're putting it out." And it's been really well-received.

EMG: (59:12) Hi, this is Elizabeth. I see a question here from David Kay: "As archivists, were you responsible for creating marketing collateral? If so, was that written internally or by the communications department. Also, do have any tips on how to best archive the exhibitions and then leverage those images?" So, I'll start with the first question from my own perspective. BNYDC often hires consultants, so we do outsource our marketing and I'm nearly certain that they handled marketing for the museum, though I imagine BNYDC's first archivist, who, this really was her baby, she was heavily involved.

*Unfortunately, Zoom only records the hour-long session, so the final question and closing comments were not recorded.*