The Executive Event Planner for the Inaugural Opening
of the National Museum of the American Indian

An Honors Creative Project

by

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Abstract

The purpose of the public relations event planner is to provide the organizations key organizational people a specific guide to information regarding a special event. It is for internal circulation and gives a written brief of how the executive will effectively communicate with the media in attendance. This event planner is designed for the director of the National Museum of the American Indian and includes the agenda, talking points, question and answer briefing materials, interview tips, the press kit, and the media invitation list. The event is the inaugural opening of the museum’s main branch in Washington, which is scheduled for 2001.
Description of the NMAI Event Planner

The purpose of the public relations event planner is to provide the organizations key organizational people a specific, internal guide to information regarding a special event. Since the public relations coordinator is the liaison between the organization and the media, it is the responsibility of the coordinator to prepare the key people to effectively communicate with the media for the event. This is achieved through personal briefing and preparation, and the event planner by anticipating not only the needs of the executive, but the media as well. This event planner is designed for the director of the National Museum of the American Indian and includes the agenda, talking points, question and answer briefing materials, interview tips, the press kit, and the media invitation list. The event is the inaugural opening of the museum’s main branch in Washington, which is scheduled for 2001.

The agenda is a detailed schedule of events and activities the director must attend surrounding the event. The agenda includes the time, place, and purpose of the meeting, and also others in attendance. For this event, the agenda includes the briefing and meetings the day before the event, and the activities and interviews on the day of the event.

The talking points are outlines of major speeches the director will make the day of the opening. This outline insures that the main points of the NMAI are included in his speeches, but allows for some freedom for his additions. The director will make an inaugural speech and also present art and cultural achievement awards the day of the opening.

The question and answer briefing materials includes possible questions the director may be asked during the event and the appropriate responses. It is the responsibility of the public relations coordinator to brief the director of these and to
rehearse the responses with them. This will take place over lunch the day before the opening.

The interview tips provide helpful hints for the director to remember during his interviews to make them go more smoothly. Since the director is most likely not familiar with the needs of journalists, these tips remind him of the important format he must keep in mind when responding. The goal is to provide the media with plenty of usable quotes, and the question and answering briefing materials and the interview tips should help achieve this.

The press kit is vital to media's perception and coverage of the event, and the director is given a copy so he is aware of what information the reporters have been given access to. The press kit will also provide him with the position of the event and what the possible expectations of the reporters might be. The press kit for this event includes the main opening release, side bar releases (the Heye Center, Cultural Resource Center, and the Art and Cultural Achievement award recipients), and back grounders (a bio of the director, museum fact sheet, list of contributors, and photos).

The media invitation list is a listing of all reporters who plan to attend the event, including their media organization, address, and phone number. Space is provided for additional comments about reporters who have shown interest in an interview with the director.

The event planner is the detailed guide prepared by the public relations coordinator for the key organizational people involved with the special event. It’s purpose is to prepare the director to meet the needs and demands of the media — who will ultimately be responsible for the relaying of communication about the organization to the public. It contains plans, information, and strategies intended for internal circulation only.
Event Planner for the Inaugural Opening of the National Museum of the American Indian

May 15 & 16, 2001

prepared for:

NMAI Director,
W. Richard West, Jr.

contact:

Melissa Winter
Special Events Coordinator
357.2987
AGENDA

Monday, May 15

- 12:00 - 2:00 p.m.
  Lunch at The Monument with Melissa Winter, John Colonghi, I. Michael Heyman, Moses Starr, Jr.
  Briefing for event

- 2:30 - 5:00 p.m.
  Brief tour of the NMAI Mall site
  All the staff will be there to answer any questions you may have.

- 6:00 - 9:00 p.m.
  Dinner at The White House with President and Mrs. Powell, Melissa Winter, John Colonghi, I. Michael Heyman, Moses Starr, Jr., Sen. Ben Nighthorse Campbell, Robert McC. Adams, Gene Keluche, Jane Fonda, George Gund, David Rockefeller, Mr. and Mrs. William Taubman, Ted Turner, Mr. and Mrs. Peterson Zah, Paul Newman, Robert Redford, Kevin Costner, James Wolfensohn and Octavio Paz.

Tuesday, May 16

- 8:00 - 8:25 a.m.
  Capitol Mall, courtyard of the NMAI
  Greeting the speakers (President Powell and Moses Starr, Jr.), performers (Native American Dance Theater), and Art and Cultural Achievement Award Recipients (Oren R. Lyons, Jana Harcharek and Geronima Cruz Montoya).

- 8:30 a.m.
  North side of podium/stage in courtyard
  Brief interview with Douglas Bennet of NPR.

- 9:00 a.m.
  Podium/stage in courtyard
  Melissa Winter will introduce you for your welcome and opening speech.

- 9:15 a.m.
  Introduce President Powell for his speech.
9:30 a.m.
Introduce Moses Starr, Jr. for his blessing of the NMAI.

10:00 a.m. (approximately)
Introduce the Native American Dance Theater for traditional celebration performance on the courtyard lawn.

10:15 a.m.
Invite audience to follow you into the new museum.

10:30 a.m. - 12:30 p.m.
Remain in the lobby of the museum to interview with Gary Landis, Westwood One Radio Network; John Sias, ABC News; Jay Kriegel, CBS News; Jamie Kellner, Fox News; Robert Wright, NBC News; Robert Ottenhoff, PBS; John Petrovich, CNN Headline News; Greg Moyer, The Discovery Channel; Max Frankel, New York Times; John Moser, Smithsonian Magazine; and any other journalists who desire a brief interview.
Interview site will be set-up for the cameras.

1:00 - 2:00 p.m.
Lunch in the executive conference room of the museum.

2:00 - 2:45 p.m.
Musuem auditorium
Give Art and Cultural Achievment Awards and introduce the Native American Dance Theater's gala performance.

3:00 - 4:30 p.m.
Event is officially over, but tour the museum to talk to the visitors, answering any questions they may have.

5:30 - 7:00 p.m.
Dinner at Spirit Garden with Melissa Winter, John Colonghi, I. Michael Heyman, and Moses Starr, Jr.
Celebrate the opening.
TALKING POINTS

Tuesday, May 16:

9:00 a.m. Inaugural Speech

I. Welcome

II. Brief History of NMAI
   A. 1989 legislation and campaign
   B. 1994 opening of Heye Center
   C. 1997 opening of Cultural Resources Center
   D. Today’s opening
      1.) reunification of the broken circle
      2.) acknowledgement of the importance of American Indian art and culture in American society
      3.) Thank you to the many donations, artists, crafts people, staff members, volunteers, and believers who made it all possible

III. The Future
   A. To educate Native and non-Natives of the identity of the American Indian
      1.) correction of misconceptions
      2.) end of prejudice
      3.) enrich the world with our culture
   B. Continued public and governmental support for educational and community service programs to enlighten the future for American Indians in this hemisphere

IV. Introduce President Powell, member of the NMAI Honorary Committee, for remarks.

V. Introduce Southern Cheyenne Camp Crier Moses Starr, Jr. for his blessing of the NMAI.

VI. Introduce Native American Dance Theater for traditional dance.

VII. Invite audience to explore the museum—to heal the broken circle.
talking points/p. 2

2:00 p.m. — NMAI Auditorium

I. Welcome to announcement of seventh annual *Art and Cultural Achievement Award* ceremony

II. Background of awards

A. Originated at inaugural opening of Heye Center in 1994
B. Mission:
To recognize those Native individuals who have dedicated themselves to demonstrating how Indian art and culture has, and continues to, enrich the world.

III. Recipients

A. **Oren Lyons**
   1. Traditional Faithkeeper of the Turtle Clan
   2. Member of the Onondaga Nation Council of Chiefs of the Six Nations of the Iroquois Confederacy
   3. Artist and professor of American studies at the State University of New York, Buffalo, where he directs the Native American Studies Program

B. **Jana Harcharek**
   1. Liaison officer for the North Slope Borough Commission on History, Language and Culture — forefront of keeping her language alive
   2. President of Keepers of the Treasures — Alaska, designed to preserve and perpetuate the cultures and languages of the indigenous peoples of Alaska

C. **Geronima Montoya**
   1. Artist, teacher and community leader in San Juan Pueblo for 59 years
   2. Santa Fe Community Foundation established an annual Arts and Humanities Award in her honor for community service
   3. Relieved the award for Lifelong Commitment to Education in the Arts

IV. Introduce the nationally renown Native American Dance Theater for gala performance
INTERVIEW TIPS

1. Most of your shorter interviews will be with broadcast media, therefore you want to remember that they don't want to have to play the tape at the start of them asking the question — you'll need to paraphrase their question before you give your response.

2. The broadcast media will be looking for short, to-the-point responses, whereas the print media will be looking for more in-depth responses to quote.
   a. explain clearly in about 85 words or less
   b. keep responses to under 30 seconds
   c. speak clearly
   d. be concise
   e. be conversational
   f. use colorful vocabulary
   g. place your major points at the beginning

3. Practice "bridging" and "therefore" techniques.

4. Remember, you aren't expected to know everything about the museum — hard work and dedication from many people made the museum possible. Don't be afraid to admit that you might not be the best to answer a certain question, but that you could refer them to the person who best could.
QUESTION AND ANSWER BRIEFING MATERIALS

- How much did the implementation of the museum cost and where did the funds come from?

After Congress established legislation for the NMAI in 1989, the NMAI began a seven-year fund raising campaign to achieve one-third of the approximate $170 million total costs. Congress would only provide the remaining two-thirds if we received the first through public donations and support. We were overjoyed by the amount of support by American citizens and companies, and any excess in donations is dedicated to an endowment for educational and community service programs.

- Who designed the architecture for the new facility of the NMAI?

The design and construction was done by the Native American Design Collaborative and Construction Company. This museum was designed by and constructed by American Indian peoples to demonstrate our dedication to our Native community. The design allows for as much natural light as possible and incorporates the use of natural materials such as wood and sandstone, to maintain the unity with the environment. We are the only branch of the Smithsonian Institution with the vast vegetation and landscaping surrounding our facility to create harmony with the facility and nature.

- What is the purpose of this national museum?

The goal of the NMAI is to change forever the way people view Native peoples of this hemisphere; to correct misconceptions; to end prejudice; to stop injustice; and to demonstrate how Indian cultures are enriching the world. We want to demonstrate that we are not a dead and extinct culture, but a thriving and contributing culture of our diverse American society.
• **What has been done to correct the image of American Indians in current museums?**

One of our goals at the NMAI is to correct any wrong representations of American Indians in current museums. The way we have combated this is by collaborating with over 250 museums nation-wide to correct the past separation of American Indians by a European-American culture that often saw Indians as vanishing and exotic primitives, people to be “civilized,” people with no right to voice their own lives. Through this collaboration, we have been able to establish new exhibitions in over 60 percent of those museums to present the active, continuing voice of the living American Indian culture. We hope to someday see these goals reach 100 percent.

• **How many objects are included in the NMAI and where did they come from?**

The NMAI contains over two million objects that come from a multiplicity of Native groups from North, Central and South America, and the dates range from 3400 BC to the present — from ancient Aztec pottery to contemporary photography. The majority of objects in the Heye Center in New York are from the donation of Mr. George Gustav Heye, who was an elaborate collector of Western Hemisphere Indian art. The remaining objects are donations or loans from either private collectors, American Indian tribes themselves, and other museums across the Americas.
celebrate its loud return today. There is obviously no way to turn back the pages of history, but this museum, located here in the nation’s capital, will stand for future generations of Americans as a symbol of understanding, education and tolerance.”

The NMAI contains over two million objects that come from a multiplicity of Native groups from North, Central and South America. The dates they were made range from 3400 BC to the present. The objects are divided into four exhibitions: “Power of the World: Masterworks of Native American Identity;” “The Spirits of the Earth: Native Dedications to Spiritual Belief;” “The Reunified Circle: Native Voices of Life and Culture;” and “Life’s Continuation: Celebrations of Native American Creativity.”

The first exhibition, “Power of the World,” consists of over 300 objects and presents them to illustrate how museum interpretations of Native Americans masterworks were viewed in the past and the ways those views have changed over time. By labeling the objects using quotes, songs and poems to bring forward the Native perspective, the exhibit then introduces the ways in which the Native people have interpreted the same objects. This unified presentation is intended to allow the viewer to recognize multiple voices and viewpoints of the Native American masterworks.

The “Power of the World” exhibition design also is used to carry out the theme of multiple voices. One setting shows three Lovelock duck decoys: one as a fine-art object in a glass case; another in an anthropological or ethnographic framework with a representation of the cave where the decoys were found; and the third in a placement that shows the duck sitting in water as it would have been viewed by a Native hunter.

(more)
"These objects and their interpretations will take us on a journey through time," Clara Sue Kidwell, NMAI assistant director for cultural resources said. "They will show us how the objects and their makers, Native people, have been viewed in the past and how the makers expressed themselves."

"The Spirits of the Earth" exhibition consists of a faux environment to showcase the 360 objects of Native spiritual practices. From a recreated sweat-lodge to a special 201 pipe grouping, the exhibition illustrates a universal theme of Native spiritual beliefs, but also specific variations in practice.

The objects of "The Spirits of the Earth" were chosen by a council of Native spiritual leaders and tribal elders and includes over 58 tribal groups from both North and South America. Labels to the objects were written by the council members and consist of the story and practices concerning the object.

"The spiritual practices of the Native Indians have been suppressed over generations due to fear of governmental retaliation," Chippewa Holy Man Richard Two Feathers said. "This exhibition allows the freedom for those ancient practices to be taught to and understood by new generations to keep the spirits alive."

"The Reunified Circle" exhibition is a collaboration of over 600 objects from 47 tribal groups illustrating variations in life and culture. A council of tribal leaders selected the objects, focusing outside their own tribe, and explain in their words why the piece is important to Native people's lives.

Ranging from a Karaja feathered headdress from Brazil to an Eskimo kayak, the goal of "The Reunified Circle" is to educated the viewer of acceptance and cooperation between tribal members.

(more)
“Many Native peoples feel this museum is a reconnection of the tribal circle that was broken many years ago,” Susen Bill, one of the exhibition selectors, said. “I feel very strongly that Indian people forget—all people forget—those deeper places these objects can remind us of. As a human race we have moments of incredible greatness, not power and control over things, but power to connect with the creative energy of the world, and this exhibition reminds us of that connection to each other.”

The final exhibition, “Life’s Continuation,” consists of pieces from 23 contemporary Indian artists to celebrate the continuation of Indian artistic expression. Each artist is allowed to speak for themselves about their pieces through the nearby labels, instead of an outside interpretation. Since the exhibition stresses the continuation of artistic expression, “Life’s Continuation” will be reorganized annually with new artists and pieces.

“This exhibition illustrates that Native Indian artistic creation is not dead, but that it is a growing, continuing, expressive movement,” artist Rina Swentzell said. “The viewer is immersed in the sights, sounds, textures and spiritual philosophies of Native peoples through painting, photography, sculpture, music, dance and storytelling.”

Instead of the usual museum docents who take visitors on walking tours, the NMAI staff consists of American Indian interpreters stationed in each gallery to answer questions and engage in conversation about the exhibit.

The NMAI also includes a resource center for hands-on interaction with Native art through 12 touch-screen multimedia programs, videos, coloring pages, books, audiotapes and computers. Baskets, a child’s cradle board with a doll, a turtle (more)
shell purse, a drum, an Eskimo yo-yo and a miniature birch bark canoe are some of the objects that can be handled by visitors.

A 350-seat auditorium is also housed in the NMAI. The auditorium will be used for speakers, tribal gatherings, dance and theater performances and other activities.

Establishing legislation for the NMAI was signed in 1989 allowing for three branches to be established: The George Gustav Heye Center in New York, which opened in 1994; the Cultural Resources Center in Suitland, Md., which opened in 1997; and the final and most extensive branch, the NMAI in Washington.

###
American Indians in New York City

NEW YORK — The George Gustav Heye Center, located within the historic Alexander Hamilton U.S. Custom House, opened to the public in 1994 and was the first permanent home of the National Museum of the American Indian.

"The Heye Center is vital to the unique mission of the National Museum of the American Indian," NMAI Director W. Richard West, Jr. said. "It was the first national institution that represented the tangible expression of and dedication to the stories of Indian cultures, past and present."

With 20,000 square feet devoted to exhibition galleries and public space, the heart of the Center is found in the three exhibits: Creation’s Journey: Master-works of Native American Identity and Belief; All Roads Are Good: Native Voices on Life and Culture; and This Path We Travel: Celebrations of Native American Creativity.

Creation’s Journey offers a clear statement of the way in which museums have presented American Indians in the past and the ways in which that view has changed over time. It also introduces the ways that Native people themselves have viewed and talked about objects. The subject matter is presented in a way that encourages the viewer to recognize multiple viewpoints with regard to the 165 objects presented in the exhibition.

(more)
The objects in All Roads Are Good were chosen by 23 Native selectors and allows the Indian people to articulate the themes. The exhibition includes 199 objects from 40 tribal groups and a special 119-piece moccasin grouping in which the selector has given their explanation for the objects inclusion.

This Path We Travel consists of collaborative art created expressly for the exhibition by 15 contemporary Indian artists. The artists traveled as a group to four locations that represent the cardinal locations and then created art, which was recreated at the Heye Center. Because all of the pieces in the exhibition are collaborative rather than individually attributed, a basic theme of the exhibition is the process of creation by a community.

In addition to these three major exhibitions, an orientation exhibition provides the museum's visitors with a brief history of the Delaware, or Lenni Lenape, the first inhabitants of Manhattan Island; the mission of the museum; and information on the architecture of the Custom House.

The Custom House, which opened in 1907, is considered by many to be the best example of beaux-arts architecture, the materials and design elements created in the Heye Center are very different. Natural materials were selected to harmonize with the Indian objects and subject matter to be presented in the Center. The interior design of the museum includes the use of rough-textured marble and unstained woods that contrast with the polished marble and darkly stained wood of the Custom House interior.

###
FOR IMMEDIATE RELEASE:

Cultural Resources Center is NMAI's Home

SUITLAND, Md. — The Cultural Resources Center of the National Museum of the American Indian — home to the nearly one-million-piece collection of the museum — was the second of three openings for the NMAI.

The Cultural Resources Center opened in 1997 and is not only the home of the objects of the NMAI collection, but also the place where Native and non-Native people “visit” those objects for a variety of reasons. The Center is an important research facility as well as a place where a Native person may become reacquainted with a familiar object from his or her tribe or use objects in the collection for ceremonial or artistic purposes.

“We wanted to make sure that the Cultural Resources Center wasn’t just a warehouse for our cultural treasures,” NMAI Director W. Richard West, Jr. said. “The Center is a place where all peoples can feel welcome to research, touch and experience the reality of American Indian Culture.”

Traditional care policies for the collection have been developed on an ongoing basis through the guidance of tribal elders and traditional Native American leaders. Traditional care policies are influenced where objects are housed; what objects are in close proximity to each other; what direction an object faces; and, in some cases, how an object is handled.

(more)
Located at the eastern end of the Smithsonian Institution's 110-acre campus in Suitland, Maryland, the unique design of the Center is highlighted by the dominant radial steel roof.

The Native American Design Collaborative's Lou Weller, who helped designed the Center, said the shape of the roof is derived abstractly from organic forms, such as pine cones, shells and spider webs.

"We believe that the design of this truly unique facility successfully integrates the interior and the exterior of the building with nature; offers a welcoming environment for Native and non-Native peoples; and, most importantly, provides a safe, comfortable home to protect the artifacts and their spirits," Weller said.

The Center includes the following facilities for the NMAI: reference areas; collections viewing and use area; library and archives; collections housing and care areas; exhibition support space; and museum offices and staff facilities.

###
FOR IMMEDIATE RELEASE:

NMAI Gives Art and Cultural Achievement Awards

WASHINGTON — Three recipients of the seventh annual Art and Cultural Achievement Awards of the National Museum of the American Indian will be honored at the nation’s capitol May 16 in conjunction with the opening of the main site of the NMAI.

The recipients are Oren R. Lyons, Jana Harcharek and Geronima Cruz Montoya and each will be given a limited-edition bronze sculpture titled “Honor Dancer,” created by Larry Ahvakana.

“The Art and Cultural Achievement Award recognizes lifelong commitment and contribution to the development, maintenance and perpetuation of Native American culture and community,” NMAI Director W. Richard West, Jr. said, who will present the awards.

Oren Lyons is a traditional Faithkeeper of the Turtle Clan and a member of the Onondaga Nation Council of Chiefs of the Six Nations of the Iroquois Confederacy. He is an artist and a professor of American studies at the State University of New York, Buffalo, where he directs the Native American Studies Program.

Jana Harcharek, liaison officer for the North Slope Borough Commission on History, Language and Culture, has been at the forefront of keeping her language
and culture alive. Harcharek is president of Keepers of the Treasures — Alaska, an organization designed to preserve and perpetuate the cultures and languages of the indigenous peoples of Alaska under the auspices of the National Keepers of the Treasures.

Geronima Montoya has been an artist, teacher and community leader in the San Juan Pueblo for 59 years. The Santa Fe Community Foundation established an annual Arts and Humanities Award for community service in her honor and she has received the award for Lifelong Commitment to Education in the Arts from the Museum of Indian Arts and Culture, Santa Fe.

The Art and Cultural Achievement Awards of the NMAI originated with the inaugural opening of the first branch of the NMAI, the Heye Center, in 1994. The mission of the award is to recognize those Native individuals who have dedicated themselves to demonstrating how Indian art and culture has, and continues to, enrich the world.

###
FOR IMMEDIATE RELEASE:

Museum Director’s Dedication Rewarded

WASHINGTON — After almost two decades of dedication and patience, the National Museum of the American Indian Director W. Richard West, Jr. will celebrate the reality of a dream when the NMAI opens May 16 in the nation’s capitol.

West, who is Southern Cheyenne and the son of a Native artist, first became involved in the NMAI as a volunteer assistant director during its formation in the 1980s. At the start of a 1985 campaign to pass federal support for the NMAI, the museum honorary council appointed West as full-time director to meet these demands. Two years later West went beyond those demands — Congress established legislation for the NMAI to become part of the Smithsonian Institution, which includes two-thirds federal governmental financial support. West has kept the vision and mission of the NMAI growing strong since.

“Rick has an incredible passion for his work for the NMAI and his fellow American Indians,” Smithsonian Institution Secretary I. Michael Heyman said. “He has been the leader in the national movement to change the bias of museums against the living culture of American Indians and has marvelously succeeded. We all should feel honored from this awakening.”

(more)
With master’s degrees in art and American history, West was a lobbyist in Washington for numerous American Indian organizations until his appointment with the NMAI in 1985. As a lobbyist, West helped pass laws for American Indians that expanded spiritual freedom; created opportunity for further education; and established community programs.

West is well known for his appreciation of American Indian art, the people involved in creating it and the interpretations an observer may develop. He is often seen in the branches of the NMAI talking to visitors about their opinion of a particular piece and their feelings about the purpose of the museum as a whole.

###
NMAI FACTS

- First national museum dedicated solely to the past, present and future cultures of American Indians.

- 300,000 square-foot

- Last of three branches:
  Heye Center in New York (1994)
  Cultural Resources Center in Suitland, Md. (1997)

- Total funding for three branches = $170 million
  First third from public support
  Last two-thirds from federal governmental support

- Over two million objects

- Four exhibitions:
  "Power of the World: Masterworks of Native American Identity"
  "The Spirits of the Earth: Native Dedications to Spiritual Belief"
  "The Reunified Circle: Native Voices of Life and Culture"
  "Life’s Continuation: Celebrations of Native American Creativity"

- Hands-on resource center

- 350-seat auditorium for speakers, tribal gatherings, dance and theater performances and other activities

Contact: Melissa Winter
phone — 202.357.2987
fax — 202.455.2121
"I have seen that in any great undertaking it is not enough for a man to depend simply upon himself," Lone Man (late 19th century), Teton Sioux.

The following names are those who contributed $50,000 or more to the National Museum of the American Indian. Without them, the circle would not have been completed.

David Rockefeller
George Gund Foundation
AT&T Foundation
Booth Forris Foundation
The Educational Foundation of America
Toyota
The Hearst Foundation, Inc.
The New York Times Company Foundation
Con Edison
Kerr Foundation
Chase Manhattan Bank
Procter & Gamble
Merrill Lynch Foundation
Turner Foundation
Nancy and Carroll O'Conner
Thaw Charitable Trust
The National Museum of the American Indian opens May 16, located on the National Mall in Washington. The $110 million facility contains over two million objects in four exhibitions dedicated to the past, present and future cultures of American Indians.

Contact: Melissa Winter, Special Events Coordinator
phone - 202.357.2987
National Museum of the American Indian
Director W. Richard West, Jr. announces
the opening of the museum’s main branch
in Washington.

Contact: Melissa Winter,
Special Events Coordinator
phone - 202.357.2987
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<td><strong>CNN Radio Network</strong></td>
<td>1050 Techwood Dr. NW</td>
<td>404.827.1500</td>
<td>attending</td>
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<td>Box 105264</td>
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<td>Atlanta, GA 30318-5264</td>
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<td>—Len King, Special Event Reporter</td>
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</table>
Eastern Public Radio Network
500 N. Roosevelt Blvd.
Suite 525
Fallschurch, VA 22044-3110
—Marion van den Bosch, Lifestyle Reporter

National Public Radio
2025 M St. NW
Washington, DC 20036
—Douglas Bennet, Chief Historical Reporter
—interview before the opening, should be a good story

NBC Radio Network
1755 S. Jefferson Davis Hwy.
Arlington, VA 22202
—Karen Collingsworth, Lifestyle Reporter

North American Network
2316 18th St. NW
Washington, DC 20009
—Julie Levinson, News Reporter

Pacifica Network News
702 H St. NW
Washington, DC 20001
—Annette Richhart, Lifestyle Reporter

UPI Radio Network
1400 Eye St. NW 9th Floor
Washington, DC 20005
—Howard Dicks, Historical Reporter

USA Radio Network
2290 Springlake Rd.
Suite 107
Dallas, TX 75234
—Marlin Maddoux, News Reporter

Westwood One Radio Network
9540 Washington Blvd.
Culver City, CA 90232
—Gary Landis, News Reporter
—wants to speak with you after opening
ABC News
77 W 66th St.
New York, NY 10023-6298
—John Sias, Chief Events Reporter
—wants a short soundbite

CBS News
51 W 52nd St.
New York, NY 10019
—Jay Kriegel, News Reporter
—wants a short soundbite

Corporation for Public Broadcasting
901 E. St. NW
Washington, DC 20004-2037
—Sheila Tate, Program Director

Fox News
10201 W. Pico Blvd.
Los Angeles, CA 90035
—Jamie Kellner, Events Reporter
—wants a short soundbite

NBC News
30 Rockefeller Plaza
New York, NY 10112
—Robert Wright, Chief Lifestyle Reporter
—wants a short soundbite

PBS
1320 Braddock Pl.
Alexandria, VA 77314-1698
—Robert Ottenhoff, Program Director
—interested in doing a special in future
The Discovery Channel
7700 Wisconsin Ave.
Bethesda, MD 20814
—Greg Moyer, Program Director
—interested in doing a special in future

Smithsonian Magazine
900 Jefferson Dr. SW
Washington, DC 20560
—Don Moser, Lifestyle Reporter
—always had good coverage

Washington Post
1150 15th St. NW
Washington, DC 20071
—BC Bradlee, Lifestyle Reporter

The Washington Times
News World Comm.
3600 NY Ave. NE
Washington, DC 20002
—Wesley Pruder, Lifestyle Reporter

Chicago Sun-Times
American Publishing
401 N. Wabash Ave.
Chicago, IL 60611
—Dennis Britton, Lifestyle Reporter

Chicago Tribune
Tribune Publications
435 N. Michigan Ave.
Chicago, IL 60611
—Jac Fuller, Lifestyle Chief Reporter

New York Times
New York Times Co.
229 W 43rd St.
New York, NY 10036
—Max Frankel, Lifestyle Chief Reporter
—like to interview you after opening
Newsweek
Newsweek Inc.
251 W. 57th St.
New York, NY 10019
—Richard Smith, Chief Reporter

Time
Time-Warner, Inc.
Time-Life Bldg.
Rockefeller Center
New York, NY 10020
—Henry Muller, Chief Reporter

New York Daily News
New York News Inc.
220 E. 42nd St.
New York, NY 10017
—F. Gilman Spencer, Lifestyle Reporter

Los Angeles Times
LA Times, Inc.
Times Mirror Sq.
Los Angeles, CA 90053
—Sheby Coffey III, Chief Science Reporter

Seattle Post-Intelligencer
101 Elliot Ave. W.
Seattle, WA 98119
—Jarji Ruiz, Chief Lifestyle Reporter

Seattle Times
Knight-Ridder, Inc.
PO Box 70
Seattle, WA 98111
—Michael Fancher, Staff Reporter

The Arizona Daily Star
Star Publications Co.
PO Box 26807
Tucson, AZ 85726-6807
—Stephen Auslander, Chief Lifestyle Reporter
The Phoenix Gazette
Phoenix Newspaper Inc.
400 E. Van Buren Suite 900
PO Box 1950
Phoenix, AZ 85004
—Pam Johnson, Chief Science Reporter

USA Today
Gannett Co., Inc.
1 Gannett Dr.
White Plains, NY 10604-3498
—Peter Prichard, Lifestyle Reporter

The Denver Post
Media News Group, Inc.
1560 Broadway
Denver, CO 80202
—Gil Spencer, Chief Lifestyle Reporter

The Atlanta Constitution
72 Marietta St. NW
Atlanta, GA 30303
—Ron Martin, Lifestyle Reporter

San Francisco Chronicle
Chronicle Publishing Co.
901 Mission St.
San Francisco, CA 94103
—Richard Theriot, Chief Lifestyle Reporter

The Detroit News
Gannett Co., Inc.
615 W. Lafayette Blvd.
Detroit, MI 48226
—Robert Giles, Science Reporter

Free Press
Knight-Ridder, Inc.
321 W. Lafayette Bld.
Detroit, MI 48231
—Heather Merriwether, Chief Lifestyle Reporter
Argus Leader
Gannett Co., Inc.
200 S. Minnesota Ave.
PO Box 5034
Bismarck, ND 58802
—Kevin Giles, Chief Science Reporter

The Capital Times
1901 Fish Hatchery Rd.
PO Box 8060
Madison, WI 53708
—Dave Zweifel, Chief Lifestyle Reporter

Wisconsin State Journal
Madison Newspapers, Inc.
1901 Fish Hatchery Rd.
PO Box 8058
Madison, WI 53708
—Frank Denton, Lifestyle Reporter

Star Tribune
425 Portland Ave.
Minneapolis, MN 55488
—Tim McGuire, Chief Science Reporter

Albuquerque Journal
Albuquerque Publication Co.
7777 Jefferson NE
Albuquerque, NM 87109
—Jerry Crawford, Chief Art and Culture Reporter

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200 S. Minnesota Ave.
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Smithsonian Institution. Smithsonian Runner 94.6 (1994).