

Soldiers Memorial Military Museum Traveling Exhibit Prep:

Ghost Army: The Combat Con Artist of World War II

Exit Project in Partial Fulfillment of Requirements for

Master of Arts in History

University of Missouri – St. Louis

Molly Rose

December 7, 2022

Committee Members:

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Dr. Andrew Hurley

Soldiers Memorial Director Mark Sundlov

Soldiers Memorial Military Museum

Soldiers Memorial Military Museum, often shortened to Soldiers Memorial, is a military focused museum and memorial located in Downtown St. Louis, Missouri. Completed in 1938, Soldier Memorial was originally built as a tribute to the St. Louis area service men and women who made the ultimate sacrifice during World War I. After the events of World War II, Soldiers Memorial expanded its memorial by constructing the Court of Honor just across the street from the original building. Throughout the years, Soldiers Memorial has continued to add to the Court of Honor as military conflicts unfolded. Currently, the Court of Honor memorializes St. Louis area men and women who died while serving in World War II, Vietnam, Korea, and the recent conflicts in the Middle East.

Although museum leadership considers the site a memorial before a museum, the museum aspect of the building is also an important part of connecting the community to the city's local military history. In 2015, Soldiers Memorial began a new journey under the operational control of the Missouri Historical Society which consisted of a \$30 million revitalization project. After a two-year closure, Soldiers Memorial reopened in November 2018 with many upgrades including a new lower-level temporary exhibit space, a comprehensive catalog of collections, and a major cleaning and upgrade to the facility itself.

Since its renovation, Soldiers Memorial has hosted several exhibitions within its three exhibit galleries. On the main level, the two permanent core galleries entitled "St. Louis in Service" covers U.S. military history from the American Revolution to present day. These exhibits connect the local St. Louis community to the grand American military history narrative by bringing to life the stories of local St. Louisians who participated in these historical events. Outside of artifact rotations, these two exhibits will remain the same for the foreseeable future. As for the lower-level temporary exhibition space, Soldiers Memorial plans on exhibiting in-house exhibits every two years or so. Due to the longer planning process involved in creating an

in-house exhibit, there will be at least a six-month period in which the lower-level gallery is empty. The goal is to bring in temporary travelling exhibits to cover the gaps between in-house exhibits. For example, Soldiers Memorial reopened with “World War I: St. Louis and the Great War”, an in-house exhibit. After the WWI exhibit closure in early 2020, Soldiers Memorial hosted a travelling exhibit through the Smithsonian’s SITES program entitled, “Righting a Wrong: Japanese American and World War II” which closed in 2021. The next in-house exhibit just opened in November 2022, entitled “Vietnam: At War & At Home” which is set to run through Memorial Day 2024. At the conclusion of the Vietnam exhibit, Soldiers Memorial would like to host another traveling exhibit to both give guests something new to see and to allow the in-house exhibit team time to prepare their next exhibition. This exit project was born from that idea. Together with Mark Sundlov, Director of Soldiers Memorial, I have searched and applied for a traveling exhibit that fits within our scope and mission: The National World War II Museum’s “Ghost Army: The Combat Con Artists of World War II.”

Selection Process

The first step to this project was to determine what travelling exhibit would be the best fit for Soldiers Memorial. To begin, I knew the exhibit needed to be military related, fit within our temporary gallery, and be available between June 2024 and June 2025. I then began an internet search for all temporary exhibits that fit this initial criteria. As seen in the chart below, I created a list of the exhibits and included the following information: Title, Museum, Available Dates, Length of Run, Price, and any other stipulation I could find.

Exhibit	Museum	Availability	Length	Price	Stipulations
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Ghost Army: The Combat Con Artists of WWII	The National WWII Museum	January 2024 to January 2025	16 weeks booking	\$30,000	Requires 6,000 sq ft of exhibit space
Two Minutes to Midnight	Exhibits USA	September 2024 to February 2025	7 weeks booking	\$3780-\$6300 (Depending on region)	Thematically a stretch
Work, Fight, Give: American Relief Posters of WWII	Exhibits USA	After 2023	5 weeks booking	\$1820-\$2600 (Depending on region)	Availability after 2023?
War Comes Home	Exhibit Envoy	Yes, dates unknown	8 weeks	\$1000	Banner show, smaller
Multiply by 6 Million	Exhibit Envoy	Yes, dates unknown	8 weeks	\$1200	Banner show, smaller
Fur, Feathers and Fidelity	Wisconsin Veterans Museum	Unknown	Unknown	Shipping only	Banner show, smaller
Victory from Within	National Parks Service	Unknown	3 to 9 months	Shipping only	1,200 sq ft required exhibit space; crate sizes

					might be too large
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Ironically, the Ghost Army was the first exhibit I found. I almost did not include it in my list because the required square footage for the exhibit was 6,000 sq ft and I knew that the temporary gallery space at Soldiers Memorial was only 4,500 sq ft. However, I was very interested in this exhibit because it fit all the other requirements. The WWII military theme was relevant to Soldiers Memorial, it was available during the required time frame, and it allowed for a longer run. The next two exhibits I found were both available through Exhibits USA. The first, “Two Minutes to Midnight” was an interesting exhibit on the Cold War’s “Armageddon Architecture.” But I did not feel it was close enough to our military theme compared to other exhibits. The second, “Work, Fight, Give” was more closely related to the military theme but was not available after 2023. Exhibit Envoy also had two temporary exhibits available, “War Comes Home” and “Multiply by 6 Million.” Both exhibits fit thematically but they were banner shows, therefore, they were very small and contained no artifacts. Another banner show that was available from the Wisconsin Veterans Museum was “Fur, Feathers, and Fidelity”, which was also a banner show. Lastly, I found the “Victory from Within” exhibit from the National Parks Service. This was probably my number two pick. It fit within the Soldiers Memorial scope, fit within the gallery, and contained more than just banners. However, after further investigation, it was determined that the crates containing the artifacts were too large to fit in the elevator, which is the only way to access the lower-level temporary gallery.

It became obviously fairly quickly that the Ghost Army exhibit was a great fit for Soldiers Memorial. I immediately began to contact the National WWII Museum to discuss the square footage issue. To my great surprise, I received the response that the exhibit could be

adjusted to fit within our 4,500 sq ft exhibit by eliminating one large blow-up object. It was at this point that I knew the Ghost Army was the best fit for Soldiers Memorial.

Ghost Army Exhibit

After determining that the Ghost Army exhibit fit the initial criteria, I began to learn more about the exhibit before presenting my choice to the director, Mark Sundlov. I learned that the exhibit not only focused on a very important military unit but also contained some lightheartedness. It was this combination that finalized my choice. Our last exhibit before Ghost Army will be the Vietnam exhibit. As many know, Vietnam is a very hard and controversial topic to discuss. Therefore, it would be a nice change of pace to include a more lighthearted exhibit after such a hard one. I think our guests will appreciate the diversity in both the exhibit selection and the Ghost Army exhibit itself.

Curated by James Linn, "Ghost Army" highlights the story of the 23rd Headquarters Special troops during World War II. This exceptional group of American soldiers were instrumental to the success of Allied troops, especially before and during the events of D-Day. (Expand on what D-Day was and how they contributed) Their mission was a secret one and they were often disguised as members of different units. However, this band of artists, media specialists, and engineers among other professions, were charged with deceiving the enemy. They did so with the use of fake uniforms, radio deception, and most notable, inflatable tanks. The "Ghost Army" exhibit will feature text panels, photographs, uniforms, and profiles of individual members along with some inflatables.

We will mount the Ghost Army exhibit in the lower level of Soldiers Memorial. This area consists of two large open space of roughly 4,500 sq ft combined, although there is a small narrowing of the space in the center due to the elevator lobby. There are also four support posts in each of the two rooms. This is where we plan on housing the larger objects, such as the

inflatable tank. Soldiers Memorial is thrilled to bring this exhibit to our museum. We look forward to showcasing it not only because it will be our first exhibit focused solely on World War II, but because of its more lighthearted nature. It will come at a most opportune time since we will have just closed our Vietnam exhibit which we expect to be a harder and more controversial topic to display. (Expand on audience and why they need this type of exhibit) Therefore, the “Ghost Army” exhibit makes perfect sense for Soldiers Memorial, and I have genuinely enjoyed working on this project.

I have a few disclaimers to make about the following documents: I would like to note that all planned programming is tentative pending funding and submission. Also, the Bank of America grant is only submissible online. Therefore, I have created a paper copy of the application for the purpose of this project. I have also redacted some of the financial account information for the purpose of this exit project, but that will be included in the official application. Lastly, Soldiers Memorial’s use of the term ‘soldier’ refers to any military man or woman and does not pertain only to those in the Army.

This project contains the following documents:

- Ghost Army Application from the National WWII Museum

- AAM Facility Report

- Dataloggers Temperature and Humidity Levels

- Gallery Floor Plan

- Bank of America Grant Proposal

- Proposed Program Guide and Schedule

- Reflective Essay

- Bibliography



THE NATIONAL
WWII MUSEUM

Traveling Exhibit Application

Thank you for your interest in hosting a National WWII Museum traveling exhibit.
Please complete this form and return it with the supporting materials listed below.

Ghost Army: The Combat Con Artists of World War II

Title of requested exhibit

September 2, 2024 to February 10, 2025

Preferred dates for exhibit presentation

Soldiers Memorial Military Museum

Name of borrowing institution

1315 Chestnut Street

Address

St. Louis

MO

63103

City

State

Zip

Katelyn Scott

Institutional contact

314-361-4303

kscott@mohistory.org

Telephone number

Email

Fax

If the exhibit will be displayed at a different location, or if more than one institution will be involved in the presentation of the exhibit, please complete the following:

Missouri Historical Society

Name of borrowing institution

PO Box 775460

Address

St. Louis

MO

63177

City

State

Zip

Katherine Van Allen

Institutional contact

314-361-7291

kva@mohistory.org

Telephone number

Email

Fax

Why does your institution want to host this exhibit?

Soldiers Memorial Military Museum will be displaying an in-house exhibit on Vietnam in our temporary gallery from November 2022 to May 2024. Our next in-house exhibit will open in June 2025. During the open time period between May 2024 and June 2025, Soldiers Memorial would like to host the Ghost Army exhibit for two main reasons. First, outside of our core galleries, we have not featured an exhibit that solely focuses on WWII. Secondly, we feel that your exhibit highlights a more lighthearted approach to WWII history. With the ever controversial topic of Vietnam looming behind us, we feel that the Ghost Army exhibit will be an educational and exciting way to share WWII history with our guests.

What is your institution's annual attendance? 10,000 post-covid, 37,000 pre-covid

Has your institution presented World War II-themed exhibits or programming before?

If so, please provide one or two examples.

Our core galleries cover military history from the American Revolution to present day. Within this exhibit, there is a section that focuses on World War II from a St. Louis perspective. This section details the grand themes of World War II and connects them to the St. Louis area through personal accounts, photographs, and objects of local St. Louisians who participated in the war on the front lines and/or the home front.

What types of programming might your institution plan in conjunction with the presentation of this exhibit?

Our typical exhibit programs consist of members only events, guided tours, book signings, lectures, panel discussions, and 6-12 educational field trips. For this exhibit, we would like to explore utilizing all of these program types to better disseminate the Ghost Army history.

Do you have, or anticipate having, any community partners, corporate or media sponsors for this exhibit?

Soldiers Memorial works closely with our local community partners and sponsors. We have every intention of collaborating with our partners in regards to the Ghost Army exhibit. At this time, we are still determining who might be the most appropriate partners for this project.

Please return this application to the Museum along with your:

- Facility Report
- Floor plan of the space in which you intend to install the exhibit

You may e-mail these materials to jenney.fazande@nationalww2museum.org or mail them to:

The National WWII Museum
Attn: Traveling Exhibit Manager
945 Magazine St.
New Orleans LA, 70130-3813
Phone: 504.528.1944 ext. 456

General Facility Report

(Formerly the Standard Facility Report)

Registrars Committee of the American Association of Museums

Adopted 1988 • Revised 1998 and 2008

CONFIDENTIAL



**American
Alliance of
Museums**

Champion Museums. Nurture Excellence.

The AAM Press

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General Facility Report, 3rd edition of the revised *Standard Facility Report*
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Preface

On behalf of the Executive Board of the Registrars Committee of the American Association of Museums, we are very pleased to present the third edition of the *Standard Facility Report*, now called the *General Facility Report*.

Most museums in the United States own or care for cultural and natural heritage collections that they hold in trust for the public. Stewardship of these collections is at the core of these museums' missions. It is the reason they exist and the way in which they serve society. Museums constantly strive to strike a balance between protecting collections and preserving them for future generations, while making them accessible to the public and scholars. Most museums can display only a very small fraction of their collections at any one time—frequently less than 10 percent. One way to make collections accessible to a broader audience is to loan them to other museums. This should be a carefully considered decision, since shipping objects is inherently risky. In fact, collections are at their greatest risk when they are traveling between destinations. Another potential risk is whether the borrowing institution can provide the appropriate care for these objects. Staff need detailed information to make good decisions about when and whether to loan collections and to whom, and insurers need information about the degree of risk posed by the loan request. Thus, the need for a detailed, comprehensive and up-to-date *General Facility Report*.

This report constitutes a generally accepted format in which to provide crucial information on museum facilities. The information enables other institutions to determine whether the museum completing the report meets generally accepted museum standards, as well as whether it satisfies the institution's own criteria for entering into a lending relationship.

The *General Facility Report* gathers information that museum staff need to manage the risks of collection loans. It is amazingly comprehensive, as it has to be to address this complex process. It covers environmental controls (temperature, humidity, light); handling and packing; geography (Is the museum in an earthquake zone? A flood zone?); physical layout (Are the loading door and elevators big enough for the crates? Is there a clear path to the exhibit hall?); security; pest control; fire suppression and more. This report, designed with input from your colleagues—professional staff from a broad cross-section of the field—presents this information in a consistent format. It makes it much easier for museum staff to provide this information (avoiding the burden of multiple forms designed by each potential lender), and to analyze the information provided by potential borrowers.

The most obvious change to the new report is the title, which was made to counter the perception that the report documents museum facility standards rather than a detailed assessment of your facility. While the formatting of questions and explanations has not changed, the material has been carefully reviewed and updated to ensure the report's relevance for 2008 and beyond. For instance, a supplemental questionnaire on disasters has been added toward the end of the document and includes questions about off-site and below-grade storage and emergency response plans.

The vast network of lending and borrowing between museums and other cultural institutions runs primarily on trust. In a large and complex institution it can be challenging to compile accurate answers, even with the best intentions. Make sure that in completing the report you involve all the people in your institution who have the expertise needed to provide the requested information. And if your institution is comprised of multiple facilities, with separate floorplans, climate control systems or security procedures, you might find it easier to complete a separate report for each building displaying borrowed objects.

We wish to thank the task force and colleagues (listed in Section 13) who helped revise the *General Facility Report*. For more information about the Registrars Committee of the American Association of Museums, visit our website at: www.rcaam.org.

Jeanne Miriam Benas
Chair, RC-AAM
Registrar, Smithsonian National Museum of American History

Christina Kelly Schwartz
Chair, RC-AAM Standard Facility Report Revision Task Force
Head Registrar, Smithsonian Institution Traveling Exhibition Service

Elizabeth E. Merritt
Director, Museum Advancement and Excellence
American Association of Museums, 2008

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Preface by Jeanne M. Benas, Christina K. Schwartz and Elizabeth E. Merritt

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Borrowing Institution Profile

Name of borrowing institution/loan venue	Soldiers Memorial Military Museum
Contact person	Katelyn Scott
Title	Soldiers Memorial Collections Manager
Mailing address	PO Box 775460, St. Louis, MO 63177
Street address	1315 Chestnut Street, St. Louis, MO 63103
Shipping address	1315 Chestnut Street, St. Louis, MO 63103
Telephone number	314-361-4303
Fax	
E-mail	kscott@mohistory.org
Website	https://mohistory.org/memorial
Purpose of loan/ exhibition title	The National WWII Museum - <i>Ghost Army: The Combat Con Artists of World War II</i>
Dates at loan venue	September 2, 2024 to February 10, 2025

Notice and Instructions

NOTICE: It is understood that the information in this form is critically **CONFIDENTIAL** and will be used by the potential lenders only in evaluating facilities of potential borrowers and in preparing applications for indemnity as regards loan objects. This form must be stored in a secure location and copies must not be made or distributed without the express consent of the subject institution. This form must not be distributed via fax or e-mail unless otherwise agreed to by the parties.

INSTRUCTIONS FOR COMPLETING THE FACILITY REPORT:

Complete all questions in the report that are applicable to your institution. Consult with other staff members with specific expertise for select responses, if necessary.

Attach a floor plan of the building and any additions (include digital images if they help support this report), indicating:

- Where loan object(s) would be displayed
- Vents within display area
- Fire doors between display area and other parts of the building
- Portable fire extinguishers, fire suppression and detection systems
- Overhead piping and HVAC systems
- Receiving area
- Passage from receiving area to display area(s) clearly marked
- Reception areas permitting food and/or drink
- Guard stations

Is the floor plan attached?

☒ Yes

☐ No

Attach a copy of recent actual relative environmental (temperature and humidity) readings for display area(s) in which loan objects would be displayed. (Confer with lender to determine required duration of readings and if either recent readings or time of year, as pertains to the proposed borrow dates, are required.)

Are the readings attached?

☒ Yes

☐ No

Indicate the system of measurement used to report dimensions and weight capacities for your building:

☒ English measure (inches, feet, miles, pounds, etc.)

☐ International System of Units (IS) (centimeters, meters, kilometers, kilograms, etc.)

1. General Information

- 1.1 Is your institution currently accredited by the American Association of Museums? ☒ Yes ☐ No
If yes, date of most recent accreditation decision: 9/2019

- 1.2 Check the type(s) that best describe your institution:

- | | |
|---|---|
| ☒ Museum (nonprofit) | ☒ History |
| ☐ Aquarium | ☐ Natural History/Anthropology |
| ☐ Arboretum/Botanical Garden | ☐ Nature Center |
| ☐ Art | ☐ Science |
| ☐ Children/Youth | ☐ Zoo |
| ☐ General | ☐ Other (specify:) |
| ☐ Historic House | |
| ☐ University | ☐ Cultural Organization |
| ☐ Museum or Gallery | ☐ Library |
| ☐ Student Center/Union | ☐ Religious Institution |
| ☐ Library | ☐ Civic/Exhibition Center |
| ☐ Department: | ☐ Fair Building |
| ☐ Other (specify:) | ☐ Other (specify:) |

GEOGRAPHIC PROFILE

Contact your local fire department and/or municipal building department for assistance in answering questions 1.3 through 1.5.

Consult the appropriate seismic zone map located at <http://www.disastercenter.com/build/seismic.htm> and indicate your seismic zone:

- 1.3 Is your building located in an earthquake or earth movement-prone zone? ☒ Yes ☐ No
If yes, complete questions 10.1 through 10.12 (Section 10. Supplemental Questionnaire).
- 1.4 Is your building located in an area subject to other natural catastrophes such as flooding, hurricanes, tornadoes or severe windstorms? ☒ Yes ☐ No
If yes, complete questions 10.13 through 10.23 (Section 10. Supplemental Questionnaire).
- 1.5 Is your building in a designated brush or urban interface zone? ☐ Yes ☒ No
If yes, complete questions 10.24 and 10.25 (Section 10. Supplemental Questionnaire).

STAFF AND MAJOR CONTRACTORS

1.6 Provide information on key staff members who will work with temporary or traveling exhibitions, including work and fax numbers for employees and one after-hours emergency contact number. Under employment status, indicate if employee is a full- or part-time staff member or a contractor. If employee is a contractor, provide the name of the contracting firm or organization. Provide the specialty of curators and conservators.

POSITION	NAME	TITLE	TELEPHONE FAX CELL	E-MAIL	EMPLOYMENT STATUS
Director (chief executive officer)	Mark Sundlov	Division Director, Soldiers Memorial	Work: 314-818-6781 Fax: Cell: 701-789-1219	msundlov@mohistory.org	Full-time
Security Supervisor	Nathan Warren	Resource Protection Supervisor	Work: 314-578-8162 Fax:	nwarren@mohistory.org	Full-time
Registrar or Collections Manager I	Katelyn Scott	Collections Manager	Work: 314-361-4303 Fax:	kscott@mohistory.org	Full-time
Registrar or Collections Manager II	Ella Sykes	Collections Assistant	Work: 314-367-2426 Fax:	esykes@mohistory.org	Full-time
Exhibitions Manager	Abigail Sarver-Verhey	Exhibits Designer	Work: 314-410-6201 Fax:	isowell@mohistory.org	Full-time
Art Handler or Preparator	Bret Schneider	Preparator	Work: Fax:	bschneider@mohistory.org	Full-time
Shipping/Receiving Officer			Work: Fax:		
Curator I	Mikall Venso Specialty: Military and Firearms	Military and Firearms Curator	Work: 314-818-6783 Fax:	mvenso@mohistory.org	Full-time
Curator II	Specialty:		Work: Fax:		
Conservator I	Crista Pack Specialty: Objects	Objects Conservator	Work: 314-746-4543 Fax:	cpack@mohistory.org	Full-time
Conservator II	Specialty:		Work: Fax:		
After-hours emergency contact	Missouri Historical Society Security – 24 hours		Work: 314-361-7205 Cell: Fax:		

If permanent staff is insufficient for this loan, explain your plan for sufficient staffing:

2. Building Construction, Configuration and Maintenance

GENERAL

- 2.1 Indicate the dates your original building and any subsequent additions were completed. Use an "x" to indicate the gallery/areas where loan objects will be stored and displayed.

	Date of Completion	Loan Item Storage Area	Loan Item Display Area
Original Building	1938	X	X
Addition 1 (2018 renovation):	2018	X	X
Addition 2:			
Addition 3:			

- 2.2 What type of building materials were used for the original building(s)? (Mark all that are appropriate.)

Original Building	Adobe	Brick	Concrete	Glass	Safety Glass	Steel	Stone	Wood	Fabric/ Carpet	Other (specify)
Exterior Walls		X	X	X			X			
Interior Walls		X	X			X	X	X		
Floors			X				X	X	X	Cork
Ceilings			X			X				Plaster
Structural Supports		X	X			X	X			

- 2.3 What type of building materials were used for the subsequent addition(s)? (Mark all that are appropriate. If more than one addition, mark using numbers which correspond to the addition. For example, if exterior walls for both additions 1 and 2 are brick, indicate 1,2 in box.)

Addition(s)	Adobe	Brick	Concrete	Glass	Safety Glass	Steel	Stone	Wood	Fabric/ Carpet	Other (specify)
Exterior Walls		X	X	X	X		X			
Interior Walls		X	X			X	X	X		Drywall
Floors			X				X	X	X	Cork
Ceilings			X			X				Plaster / Drywall
Structural Supports		X	X			X	X			

- 2.4 What type of fire resistant materials were used? (Mark all that are appropriate.) Contact your local fire department or municipal building department for assistance, if necessary.

	Type I – Fire Resistive	Type II – Non-Combustible	Type III -- Ordinary	Type IV – Heavy Timber	Type V – Wood Frame
Original Building	X	X	X		X
Addition 1	X	X	X		X
Addition 2					
Addition 3					

- 2.5 Are all building structures freestanding? ☒ Yes ☐ No

If no, provide a physical description and the purpose of the larger structure into which it is incorporated and how building access is restricted/monitored:

If no, are the structures separated by fire doors? ☐ Yes ☐ No

- 2.6 Describe the type and location of public activities that take place in your building, other than exhibitions: Tours, educational programming, meetings, rentals, office/administration

Do these activities take place in temporary exhibition galleries? ☒ Yes ☐ No

Will any other temporary activities or types of exhibitions be taking place in your building during the proposed loan period? ☒ Yes ☐ No

If yes, explain: Our Core Gallery exhibition will run concurrently on the first floor

- 2.7 Are you undergoing construction or renovation at this time? ☐ Yes ☒ No

If yes, explain:

- 2.8 Do you anticipate any construction or renovation projects during the proposed loan period? ☐ Yes ☒ No

If yes, explain:

If work will occur near temporary exhibition area(s), how will potential fire, vibration, construction material and/or environmental hazards be monitored? If yes, explain:

- 2.9 How many floors does your building have? 4
If more than one floor, indicate mode of access between levels:
☒ Stairs ☒ Elevator ☒ Other (specify: lift station)

TEMPORARY EXHIBITION SPACE(S)

- 2.10 Indicate the layout of your temporary exhibition space(s):
☒ One large room ☐ Series of small rooms ☐ Other (specify):
- 2.11 What is the square footage and running feet of exhibition galleries in which loan objects would be displayed?
Temporary gallery is 4,763 sf. Gallery consists of two large spaces and a smaller transition space between the two. East side is 54' x 40', Center is 29' x 19', West side is 54' x 38'
- 2.12 What is the weight load capacity of exhibition gallery floors (if it pertains to the loan object(s) in question)?
N/A
- 2.13 Are any temporary exhibition galleries located in public activity areas such as lobbies, lounges, hallways, libraries, cafes, classrooms, etc.? ☐ Yes ☒ No
If yes, describe:

- 2.14 Are there any water fixtures or accessories such as plumbing pipes, sinks, water fountains, etc., located *in* or *above* temporary storage or exhibition galleries? ☒ Yes ☐ No
If yes, describe: HVAC, plumbing pipes, sinks, water fountain, bathrooms, sprinkler system
- 2.15 Are any permanent structures located in the temporary exhibition galleries (columns, sculptures, etc.)? ☒ Yes ☐ No
If yes, describe: Building support/structural columns in temporary exhibit gallery.
- 2.16 Do you have a modular wall partition/panel system? ☒ Yes ☐ No
If yes, means of support: ☐ Supported at floor and ceiling ☒ Supported at floor only
Describe the materials used in construction: Wood; sheet goods; hardboard; paint
Are they covered with a flame-resistant paint or fabric ☐ Yes ☒ No
- 2.17 Are eating and drinking ever permitted in:
Temporary exhibition galleries? ☐ Yes ☒ No
Temporary exhibition storage? ☐ Yes ☒ No
Receiving area? ☐ Yes ☒ No
Temporary exhibition preparation area? ☐ Yes ☒ No
If yes, explain:
- 2.18 Do you make routine inspections for rodent, insect and microorganism problems? ☒ Yes ☐ No
If yes, describe means and frequency: Monthly inspection of glue and rodent traps by a third party company, Blue Chip Pest Services. Visual inspections by staff for microorganisms.
If no, explain:
- 2.19 Do you undertake routine extermination/fumigation procedures? ☒ Yes ☐ No
If yes, describe methods, products used, and frequency:
Monthly spray along exterior walls and in non-artifact spaces by licensed professionals using IPM-friendly spray (Advion WDG).
Describe action you would take if and when an infestation occurs:
Contact Blue Chip Pest Services for remediation. Record information in binder provided by Blue Chip Pest Services. Alert conservator and other staff members to presence of pests.
If no, explain:
- 2.20 Describe how the temporary exhibition galleries are managed during an exhibition with regard to routine lamp replacement, cleaning procedures, and equipment maintenance:

Exhibit galleries are cleaned daily by housekeeping staff. Cleaning includes sweeping/vacuuming and cleaning the exterior glass elements of cases using a non-VOC glass cleaner (Sparkle). LED lights lamp replacement and equipment maintenance occurs on an as-needed basis by housekeeping or facilities staff.
- ## SHIPPING AND RECEIVING
- 2.21 What are your normal receiving hours? 9am-5pm
- 2.22 Can you accommodate a delivery at times other than these hours? ☒ Yes ☐ No
- 2.23 What is the maximum size vehicle your loading area will accommodate (as it pertains to the loan objects in question)? There is no max, as there is no designated loading area. Unloading occurs on either 13th Street or Chestnut Street (which we have the authority to close when needed). Access to interior of building from street level is by ramp.

- 2.24 Do you have (or have access to) the following? (Mark all that apply and provide requested details that relate to the loan object(s) in question)
- ☒ Shipping/receiving door (dimensions: height 81.5" width 62.5")
 - ☐ Raised loading dock (height from ground:)
 - ☐ Dock leveler/lift
 - ☒ Forklift (weight capacity: rental)
 - ☒ Hydraulic lift (weight capacity: 3,000lb pallet jack)
 - ☒ Crane (weight capacity: rental)
 - ☒ Ramp (length: 140', width: 69")
 - ☒ Scaffolding (height: rental)
 - ☐ Other (specify:)
- 2.25 What is the maximum size crate your shipping/receiving door can accommodate?
(height: 81.5" width: 62.5" depth: 69")
- 2.26 Can this same size crate also be moved within your facility from your shipping/receiving area to the exhibition galleries? ☐ Yes ☒ No
If no, explain: Limited by the size of the elevator: Maximum of 81.5" height, 54" width, 69" depth
- 2.27 If you do not have a shipping/receiving door or a raised dock, how do you receive shipments? Describe loading area (and indicate on attached floor plan): Trucks are off-loaded at street level along 13th Street and items are moved up the ramp and can be conveyed by elevator to the lower-level temporary exhibit space. 13th Street is closest to the ramp, but trucks can also be off-loaded along Chestnut Street which we have the authority to close to traffic. Delivery trucks should have a lift gate for lowering items to ground level. If necessary, a forklift can be rented to lift items down to ground level.
- 2.28 Is your shipping/receiving area: ☐ Sheltered ☐ Enclosed ☒ Neither
- 2.29 Describe security precautions taken in your shipping/receiving area: A Resource Protection officer will be stationed with the truck to monitor movement of the items while on the street/sidewalk as well as collections/preparator staff.
- 2.30 Do you have a secure shipping/receiving area separate from the general loading area? ☐ Yes ☒ No
If yes: Dimensions: length: width: ceiling height:
If yes, is this area used only for exhibition objects? ☐ Yes ☐ No
If no, describe other uses: Receiving area is museum lobby, which is accessible by the public and other staff.
- 2.31 How is access to the shipping/receiving area controlled? It is a public lobby, which can be controlled, but cannot be entirely closed. When used as a receiving area, the lobby will be monitored both by Resource Protection staff, as well as front-facing Education and Visitor Experience staff, who greet guests.
- 2.32 Where do you usually store loan objects before they are installed? (Number all appropriate items in order of priority, with "1" being the space most frequently used.)
- | | |
|--|------------------------------------|
| <u> </u> Receiving room | <u> 3 </u> Exhibition galleries |
| <u> 1 </u> Exhibition preparation room | <u> 2 </u> Storage area |
| <u> </u> In-house packing facility | <u> </u> Outside packing facility |
- 2.33 Where do you usually unpack/repack/prepare objects for exhibition? (Number all appropriate items in order of priority, with "1" being the space most frequently used.)
- | | |
|--|-----------------------------------|
| <u> </u> Receiving room | <u> 3 </u> Exhibition galleries |
| <u> 1 </u> Exhibition preparation room | <u> 2 </u> Storage area |

___In-house packing facility

___Outside packing facility

- 2.34 Do you utilize an off-site packing/preparation/storage facility for loan objects? ☐ Yes ☒ No

If yes, complete questions 10.26 through 10.48 (Section 10. Supplemental Questionnaire).

- 2.35 Do you have a freight elevator? ☐ Yes ☒ No

Interior dimensions: depth: width: ceiling height

Weight/Load capacity:

What is the last date the elevator(s) was (were) inspected, as displayed on the inspection certificate?

We do not have a freight elevator, but our passenger elevator was last inspected in March 2022.

- 2.36 How are loan objects moved between exhibition floors? Passenger elevator

STORAGE

- 2.37 Do you have a secured, in-house storage area for loan objects? ☒ Yes ☐ No

Interior dimensions: length: 20' width: 30' ceiling height 14'

Dimensions of door: height: 78" width: 36"

Is your in-house storage area for loan objects? (Mark all that are appropriate.)

☒ Separate from your permanent collection storage

☒ Locked

☐ Alarmed

☒ Above ground

☒ Climate-controlled (See Section 3 for detailed environmental information)

Who has access/keys? Collections Manager; Curator; Director; Facilities; Security

How is access controlled? Security issues keys and there is an electronic card reader on the door. We can change who has access to this space when needed.

Complete if you utilize basement or below ground storage for loan objects:

Are the loan objects stored at least 12 inches off of the floor? ☒ Yes ☐ No

Is the storage area alarmed with a water detection system? ☐ Yes ☒ No

Is the storage area climate controlled? ☒ Yes ☐ No

How often is the area checked for overall conditions? Daily

- 2.38 Do you have fire detection and/or suppression systems in your loan object storage area? ☒ Yes ☐ No
(See Section 4 for detailed information on fire protection)

Describe: Dry bulb sprinkler system that is tied into the larger building system.

Do you have a highly secured, in-house storage area for valuable small loan objects? ☐ Yes ☒ No

If yes, describe:

If no, explain: We do not have a vault.

- 2.39 Where do you store empty loan object crates? (Mark all that are appropriate.)

☒ On-premises ☐ Off-premises

If on-premises, is the area: ☒ locked

☒ temperature-controlled

☒ humidity-controlled

☒ pest-controlled

If off-premises, is the area:

☐ locked

☐ temperature-controlled

☐ humidity-controlled

☐ pest-controlled

3. Environment

HEATING AND AIR CONDITIONING

- 3.1 Is your heating and cooling equipment in operation 24 hours a day, 7 days a week including times when the building is closed to staff? ☒ Yes ☐ No

Is there a back-up system for heating and cooling system?

☐ Yes

☒ No

If yes, how long can it operate?

- 3.2 Describe the type and location of your environmental control systems (Mark all that are appropriate):

Environmental control system	Temporary Exhibition Storage	Temporary Exhibition Galleries	Throughout Building
Centralized 24-hour temperature control system	X	X	X
Centralized 24-hour humidity control system			
Centralized 24-hour filtered air	X	X	X
Simple air conditioning (window units)			
Simple heating			

- 3.3 Describe cooling system:

Cooling System	Type	Year Installed or Upgraded
In temporary exhibition galleries	Centralized forced-air HVAC	2018
In temporary exhibition storage	Centralized forced-air HVAC	2018

- 3.4 Describe heating system (i.e., convection, forced air, solar):

Heating System	Type	Year Installed or Upgraded
In temporary exhibition galleries	Centralized forced-air HVAC	2018
In temporary exhibition storage	Centralized forced-air HVAC	2018

- 3.5 Describe humidity control equipment:

Humidity control	Type	Year Installed or Upgraded
In temporary exhibition galleries	Direct injection steam humidifier	2018
In temporary exhibition storage	Direct injection steam humidifier	2018

- 3.6 Do you use any additives (i.e. corrosion-inhibitors, water treatments) in your humidification system?

☒ Yes

☐ No

If yes, explain: AquaChem water softener

Are portable cooling, heating, or humidification devices used anywhere in your facility?

☒ Yes

☐ No

If yes, what kind and where? Portable space heaters are used in the East lobby during winter months.

3.7 Who monitors and services the environmental control systems?

Staff (Indicate name and title): Daniel Phillips, HVAC Technician

Contracted maintenance company (indicate name of company): C&R Mechanical Company

Call for repairs as needed (indicate name of company) C&R Mechanical Company

3.8 How often are the environmental systems monitored and serviced? Monthly

3.9 Do you have the ability to adjust your temperature and relative humidity levels to meet the needs of different types of objects?

☒ Yes

☐ No

3.10 How closely are loan objects positioned to heating, air conditioning or humidification vents or units?

Describe and provide distance for all applicable: Depends on design of exhibit, but loaned objects can be kept at lending institution-specified distance.

3.11 What are the environmental conditions in temporary exhibition galleries: (Mark the most appropriate)

☒ Individually controlled

☐ All controlled as part of the entire building or with several other rooms

3.12 What are the environmental conditions in temporary exhibition storage areas? (Mark the most appropriate.)

☒ Individually controlled

☐ All controlled as part of the entire building or with several other rooms

3.13 Are records of the variations in temperature and relative humidity kept?

☒ Yes

☐ No

If no, explain:

3.14 Do you monitor and record temperature and relative humidity levels on a regular basis in:

Temporary exhibition galleries?

☒ Yes

☐ No

Temporary exhibition storage spaces?

☒ Yes

☐ No

Display cases containing environmentally sensitive material?

☒ Yes

☐ No

If yes, by what means: ☐ Recording hygrothermographs

☒ Electronic data loggers

☒ Other (specify): HVAC interface

Indicate frequency: Dataloggers are checked by collections staff monthly.

3.15 How many of each of the following do you have available and how often are they calibrated?

Equipment	Number available	Frequency of calibration
Recording hygrothermographs	0	
Psychrometers	0	
Hygrometers	0	
Electronic data loggers	7	As needed

3.16 What are the recorded temperature and relative humidity ranges in your:

Temperature and humidity	Temporary Exhibition Galleries		Temporary Exhibition Storage	
	Temperature	% RH	Temperature	% RH
In Spring/Summer	67-70 degrees	40-71%	67-70 degrees	40-71%
In Fall/Winter	65-72 degrees	25-70%	65-72 degrees	25-70%

- 3.17 What is the maximum usual *variation percentage* within a 24-hour period (taking into account climate changes and local conditions) in your:

Temperature and humidity	Temporary Exhibition Galleries		Temporary Exhibition Storage	
	Temperature	% RH	Temperature	% RH
In Spring/Summer	9 degrees	8%	9 degrees	8%
In Fall/Winter	3 degrees	15%	3 degrees	15%

Remember to attach a copy of recent actual relative environmental (temperature and humidity) readings for display area(s) in which loan objects would be displayed. (Confer with lender to determine required duration of readings and if either recent readings or time of year as pertains to proposed borrow dates are required.)

LIGHTING

- 3.18 What type of lighting do you utilize in the temporary exhibition galleries? (Mark all that are appropriate)

- | | |
|---|--|
| ☐ Daylight | ☐ Fluorescent |
| ☐ Windows | ☐ UV Filtered |
| ☐ UV filtered | ☐ Incandescent |
| ☐ Equipped with shades or drapes | ☐ Tungsten |
| ☐ Skylights | ☐ Iodide |
| ☐ UV filtered | ☐ Quartz |
| ☐ Equipped with shades or drapes | ☒ Other (specify: LED) |

- 3.19 Do you have a visible light meter? ☒ Yes ☐ No

If yes, what type: ELSEC Model 765 Handheld Environment Monitor

- Do you have a UV meter? ☒ Yes ☐ No

- If no to either, are you willing to purchase one or both? ☐ Yes ☐ No

- 3.20 How low can you adjust your light levels (# of foot-candles)? 5 foot candles

- 3.21 Are display cases ever internally lit? ☒ Yes ☐ No

If yes, what type of lighting is used in the display cases (Mark all that are appropriate):

- | | | |
|--------------------------------------|--|--------------------------------------|
| ☐ Fluorescent | ☐ Incandescent | ☐ UV filtered |
| ☐ Fiber optic | ☒ Other (specify: LED) | |

- 3.22 Are loan objects in display cases safeguarded against ultraviolet rays and heat build-up from interior lights? ☒ Yes ☐ No

If yes, how: Case glass is not UV-protected glass, but fans mitigate heat build-up in the light attic

- 3.23 Are display cases ever sealed, or do they have dust filters in place? ☒ Yes ☐ No

If yes, explain: The cases are gasketed around the doors and top and bottom are sealed. There are no dust filters.

4. Fire Protection

Contact your local fire department or municipal building department for assistance, if necessary, in answering questions 4.3 and 4.13 and 4.17.

4.1 What is the fire rating of your building (e.g., A1)? Type IIB, Noncombustible, and fully sprinklered and within the building the most restrictive use group is A3

4.2 Is the entire building protected by a fire and/or smoke detection/alarm system? ☒ Yes ☐ No

If yes, indicate type (ion detectors, etc.): We have a combination of photoelectric and ion smoke detectors. We also have heat detectors. There are manual fire alarm pull stations throughout the building.

If no, describe areas not protected:

4.3 Do your fire detection/alarm systems employ components listed by Underwriters Laboratories (UL)? ☒ Yes ☐ No

If yes, are the systems installed according to UL standards? ☒ Yes ☐ No

If no, explain:

4.4 Are all emergency exit doors equipped with alarms? ☐ Yes ☒ No

If yes, indicate type:

Do doors automatically unlock when a fire alarm is activated? ☒ Yes ☐ No

If emergency exit doors are not equipped with alarms, describe security mechanism: We only have one emergency exit, which cannot be opened from the outside. Our galleries and grounds are constantly patrolled by our resource protection staff. We intend to place a staffed security station directly in front of the emergency exit stairwell in our temporary gallery. We are in the process of acquiring an alarm for this door.

4.5 How are the systems checked? Visually by staff; physical check by companies
By whom? Fire extinguishers: security staff and Cintas; Sprinkler system: St. Louis Automatic Sprinklers; Smoke Detectors: Tech Electronics

How frequently? Extinguishers, monthly by staff, quarterly by company; Sprinklers, quarterly; Smoke detectors, quarterly

4.6 How is the fire/smoke detection/alarm system activated? (Mark all that are appropriate)

System Activation	Temporary Exhibition Galleries	Temporary Exhibition Storage Areas
Self-activated heat detection	X	X
Self-activated smoke detection	X	X
Control panel	X	X
Manual pull stations	X	X
Water flow switches in sprinkler system	X	X

4.7 Who does your fire alarm system alert? (Mark all that are appropriate)

- ☒ In-house central station (proprietary system)
- ☒ In-house audible devices
- ☐ Local fire station—direct line
- ☒ UL/FM-approved central station (specify company: Tech Electronics)
- ☐ Other (specify:)

4.8 Indicate the type(s) of fire suppression system(s) in operation where loan objects will be received, stored and exhibited: (Mark all that are appropriate)

Sprinklers	Received	Stored	Exhibited	Year Installed
Wet pipe				
Dry pipe				
Pre-action		X	X	2017
Other (specify):				

Who is responsible for turn-off? Fire Department or Resource Protection Officer

Are the staff and guards trained in turn-off procedures?

☒ Yes ☐ No

Many states now require sprinklers in display cases that measure larger than 8'h x 8'w x 4'd.

Do you intend to display loan objects in cases of this size or larger?

☐ Yes ☒ No

If so, are sprinklers installed within the cases?

☐ Yes ☐ No

Gaseous fire suppression systems	Received	Stored	Exhibited	Year Installed
Halon				
Clean agent				
Other (specify):				

Fire hose cabinets per local fire code

Received	Stored	Exhibited

Are fog nozzles installed?

☐ Yes ☐ No

How often are fire hoses and cabinets inspected and maintained?

Portable fire extinguishers

Received	Stored	Exhibited
X	X	X

Specify type (e.g., pressurized water, carbon dioxide, dry chemical, foam, Halon, acid, other): dry chemical

4.9 How often are portable fire extinguishers tested? Inspected monthly; tested annually

4.10 How often is your staff trained in the use of portable fire extinguishers? Annually

4.11 Are the doors between floors or rooms fire-resistive or smoke-sealed?

☐ Yes ☒ No

4.12 Is smoking allowed anywhere in your facility?

☐ Yes ☒ No

If yes, in what areas and under what conditions?

4.13 How far is your facility from the nearest local fire station? Less than 1 mile

4.14 How long does it take the fire department to arrive at your facility in response to an alarm? 10-15 minutes

4.15 How far is your facility from the nearest fire hydrant? Less than one block

Do you check with your local fire department to make sure nearest hydrants are working?

☒ Yes ☐ No

If yes, how often and by whom? Annually by the Division Director

4.16 Is your local fire station staffed 24 hours a day?

☒ Yes ☐ No

If no, explain how personnel are alerted:

What is the town class number for the fire department? (NB 4, NB 5, NB 9)? 2

Has the fire department visited your facility and met with you to plan a course of action should a fire occur at your facility?

☐ Yes ☒ No

Date of the last visit by the fire department for planning:

If no, are you willing to devise a plan with your fire department?

☒ Yes

☐ No

4.17 Do you have an established fire emergency procedure?

☒ Yes

☐ No

If yes, how frequently is your staff trained in this procedure? Annually

If no, explain:

Is there an on-site fire brigade?

☐ Yes

☒ No

Is there a backup fire emergency procedure?

☐ Yes

☒ No

If yes, explain:

5. Security

GUARDS AND ACCESS

5.1 Do you have 24-hour human guard security (as opposed to periods of electronic-only surveillance)?

☒ Yes

☐ No

If yes, is there a staffed control center and does it have visual oversight of the entire facility?

☒ Yes

☐ No

If no, would you be willing to hire additional guards, if required?

☐ Yes

☐ No

5.2 What type of security personnel does your facility utilize? (Mark all that are appropriate)

☒ Security employees of your facility with certified training

☐ Security employees of your facility

☒ Other staff

☒ Contractors from an outside service company (Name of company: B&D Security)

☐ Students

☒ Volunteers/docents

☒ Other (specify: Secondary police and/or sheriff)

5.3 Do you have a trained security supervisor in charge at all times?

☒ Yes

☐ No

If no, explain:

5.4 Are your security personnel specially trained for your facility?

☒ Yes

☐ No

If yes, briefly explain the extent and duration of their training: Non-specific, generalized training for Missouri Historical Society facilities.

If no, explain:

5.5 Are your guards (Mark all that are appropriate)

☒ Armed?

☒ Radio-equipped?

☐ Pager-equipped?

☒ Phone-equipped?

☒ Other (specify: pepper spray; baton)

5.6 Do you conduct background checks on guards prior to hiring?

☒ Yes

☐ No

Do you perform background checks on new employees?

☒ Yes

☐ No

Do you perform background checks on prospective employees?

☒ Yes

☐ No

5.7 Indicate the number of security personnel normally on duty: 1-4 total throughout the building

Security personnel	Throughout Building		In Temporary Exhibition Galleries	
	Stationary	Patrolling	Stationary	Patrolling
During public hours (day/evening)	1	2	1	1

When closed to the public, but open to staff	1	1	1	1
During closed hours	.5	.5	.5	.5

5.8 How many galleries are assigned to each guard? There are only 3 galleries, so officers make rounds throughout entire building. If security is required to be stationed in the gallery during open hours, we can accommodate that.

Is a guard assigned during installation and deinstallation of temporary exhibition galleries?

☒ Yes ☐ No

If no, can one be, if required?

☐ Yes ☐ No

How is access restricted during installation and deinstallation of temporary exhibitions? Galleries are kept locked or blocked off, except to approved staff.

5.9 How many staff have keys to exterior doors, temporary exhibition galleries and/or temporary storage areas? Exterior gate: 10; exterior door: all staff (key card access); exhibit galleries: 8; temporary storage: 3-7

Specify positions/titles: Collections Manager, Assistant Collections Manager; Curator, Director, Visitor Experience Coordinators, Resource Protection Supervisor

How often are the locks changed? As needed.

Do you have a key holder inventory?

☒ Yes ☐ No

If yes, how often is it updated? As needed

5.10 How often are temporary exhibition galleries checked when closed? 2 rounds per 8 hour shift (2x per evening shift and 2x per overnight shift)

By whom? Resource Protection Officer

How is the frequency of these checks ensured (e.g., checkpoint system, etc)? Logbook

5.11 How often are "checklist" checks made of the objects in temporary exhibitions? Daily

Who is responsible for these checks? Resource Protection

5.12 Do you make a photographic record of loan objects within each temporary exhibition gallery?

☒ Yes ☐ No

5.13 Do you maintain records on internal movement and relocation of loan objects?

☒ Yes ☐ No

5.14 Are security personnel stationed at all entrances and exits to the building during open hours?

☐ Yes ☒ No

If no, explain: Security officers rotate throughout the building during their shifts.

5.15 Indicate the positions/titles of those individuals authorized to sign for the removal of objects from the building: Division Director; Collections Manager; Resource Protection Supervisor

5.16 Is every object entering or leaving the building signed in and out by security personnel?

☒ Yes ☐ No

If no, explain:

5.17 Are the contents of bags, briefcases, etc. checked upon entering and exiting?

☐ Yes ☒ No

Visitor contents:

☐ Yes ☒ No

Staff contents:

☐ Yes ☒ No

If no to either, explain: No security check-in station.

Is there a hand carry size restriction?

☒ Yes ☐ No

If yes, what is it? All bags larger than a standard laptop bag are required to be left by/in public lockers.

5.18 Do you have a sign-in/sign-out procedure for after-hours staff?

☒ Yes ☐ No

- 5.19 Are exterior perimeter checks of the building carried out? ☒ Yes ☐ No
If yes, by whom and how frequently? Resource protection officers; During regular rounds.
If no, explain:
- 5.20 Do your staff (paid and volunteer) and special guests wear identifying badges when in private (non-public) areas of your building? ☒ Yes ☐ No
Staff (paid) ☒ Yes ☐ No
Volunteer ☒ Yes ☐ No
Special guests ☒ Yes ☐ No
Are special guests escorted by paid staff (security or other) when in nonpublic areas of your building? ☒ Yes ☐ No
- 5.21 Do you have an emergency response plan? ☒ Yes ☐ No
How frequently is your staff trained in its implementation? Annually
Do you have a disaster recovery plan? ☒ Yes ☐ No
How frequently is your staff trained in its implementation? n/a
List the date of the last revision for each: ERP: 2019; DRP: 2020
If you do not have an emergency response plan or disaster recovery plan are you willing to devise one or both?
- 5.22 What emergency procedures are observed in the case of theft or vandalism? Review security cameras; call police; file police report; submit incident report to museum leadership
- 5.23 Do you permit visitors to photograph loan objects in temporary exhibition galleries? ☒ Yes ☐ No
If yes, under what circumstances? No flash photography
If yes, what is your policy on the use of tripods in temporary exhibition galleries? Only when preapproved with supervision.

PHYSICAL AND ELECTRONIC SYSTEMS

- 5.24 Do you have an electronic security alarm system in operation throughout the building? ☒ Yes ☐ No
If not throughout, specify which areas are not protected:
- 5.25 What types of detection equipment are in operation *(Mark all that are appropriate)*
☒ Magnetic contacts ☐ Microwave motion detectors
☐ Photo electric beams ☒ Passive infrared motion detectors
☐ Ultrasonic motion detectors ☐ Pressure mats on switches
☐ Sonic sensors ☒ Closed circuit television (CCTV)
☐ Break glass sensors ☐ Water detection devices
☐ Other *(specify)*:
If yes to CCTV, how long are tapes archived? 30 days
- 5.26 Is your security system certified by Underwriters Laboratories (UL)? ☒ Yes ☐ No
Are its components listed by UL? ☒ Yes ☐ No
- 5.27 Where does your detection system sound an alarm? *(Mark all that are appropriate)*
☒ Proprietary central station
☐ Local audible alarms
☐ Local police—direct line
(if ALL systems do not automatically register at the police station, indicate which ones do not)

☐ UL/FM central station (specify company):

☐ Other (specify):

- 5.28 Do exterior doors open directly into the temporary exhibition galleries? ☐ Yes ☒ No
If yes, indicate locking mechanism:
- 5.29 Are there windows in the temporary exhibition galleries? ☐ Yes ☒ No
If yes, what type of physical security (e.g., bars, gates, mesh) protects them? Decorative aluminum bars; double-paned storm windows inside exterior windows.
- 5.30 Are all the building's exterior openings (including entry/exit doors, windows, roof doors and air ducts) secured and alarmed? ☐ Yes ☒ No
If no, explain: They are secured with a notification alert system, but there is no audible alarm.
- 5.31 How are your security systems tested? Our security system is tested by the company who monitors the system, Tech Electronics.
How often, and by whom? Semi-annually by Tech Electronics.
- 5.32 Are tests conducted to determine the adequacy and promptness of human response to alarm signals? ☐ Yes ☒ No
If yes, how frequently?
If no, explain: MHS policy does not require tests, but response tests can be conducted if required.
- 5.33 Are records kept of all alarm signals received, including time, date, location, action taken and cause of alarm? ☒ Yes ☐ No
Who is responsible for keeping these records? Resource Protection Main Office
- 5.34 What is your procedure when an alarm sounds? Security control receives alert notification and contacts resource protection officer on site to check the area where the alert activated. Necessary museum and collections staff are then contacted as needed.
- 5.35 How are fragile, small or extremely valuable loan objects protected? (Mark all that are appropriate)
☐ Acrylic vitrines
☒ Glass vitrines
☒ Wall/permanent cases
☒ Free-standing cases (specify construction):
☒ Locked cases
☒ Cases secured with exposed screws
☐ Cases secured with covered screws
☒ Cases secured with security screws
☒ Cases with sealed seams
☒ Alarmed cases (specify type): Custom-built electronic notification system
☐ Other (specify):
If none of the above, are you willing to borrow or construct secure cases? ☐ Yes ☐ No
- 5.36 How are small, wall-mounted objects affixed to the wall to deter theft? (e.g., security plates, etc.) Objects are within wall-mounted cases secured by security screws.
- 5.37 What hardware is used to hang large, framed loan works? n/a
- 5.38 Can framed loan objects be individually alarmed, if required? ☒ Yes ☐ No
- 5.39 Indicate methods used to deter public access to large exposed objects: Plexiglass walls; stanchions

6. Handling and Packing

- 6.1 Do you have staff available for loading and unloading of crated loan objects at shipping/receiving area? ☒ Yes ☐ No

If yes, how many? 3 (as many as needed)

If no, explain:

- 6.2 Do you have staff specially trained to pack and unpack loan objects? ☒ Yes ☐ No

If yes, how many? 4, Collections Manager, Assistant Collections Manager, Curator, Preparator, if needed

Supervised by whom? Collections Manager or Assistant Collections Manager

What type of training is provided? Object handling, and continuing education

If no, indicate who does this work:

Do volunteers or interns handle loan objects? ☐ Yes ☒ No

If yes, how are they trained and who supervises their work?

- 6.3 Are written incoming and outgoing condition reports made on all loan objects? ☒ Yes ☐ No

If yes, by whom? Collections Manager or Assistant Collections Manager

If no, explain:

- 6.4 When do staff use gloves for handling objects? At all times.

- 6.5 Is matting and framing carried out by your staff? ☐ Yes ☒ No

If no, indicate by whom: Contracted out

- 6.6 Can you build, or have built, vitrines, cases, mounts, etc. with special requirements upon request? ☒ Yes ☐ No

- 6.7 Does your institution have a van or truck appropriate for transporting loan objects? ☒ Yes ☐ No

If yes, provide dimensions of:

Door (H 48", W 48")

Interior (L 10'6", W 4'4", H 4')

Is the vehicle ("x" all appropriate):

- ☐ Air-ride
- ☐ Climate-controlled
- ☐ Equipped with an alarm system
- ☒ Equipped with movable straps
- ☐ Equipped with a lift gate

- 6.8 For the movement of loan objects, which companies (either air or ground) have given consistently good and conscientious service to your institution?

Company Name	Contact Individual	Telephone Number
U.S. Art	Natalie Chardonnet	314-918-8684

- 6.9 If you employ a customs broker, provide name and contact information:

7. Insurance

- 7.1 Which company/agency provides fine arts/collections insurance for your institution?
Travelers Property & Casualty
Broker/Agent name: Huntleigh McGehee
Address: 8235 Forsyth Blvd., Ste 1200, St. Louis, MO 63105
Telephone number: 314-746-4700
Fax number: 314-889-3700
Website: www.hmrisk.com
- 7.2 How long have you carried insurance with this company/agency? Since at least 2012
- 7.3 What coverage does your policy for loan objects provide? (Mark all that apply)
☒ All-risk museum coverage, wall-to-wall (while on exhibit and in transit), subject to the standard exclusions
☒ Coverage against burglary and theft
☒ Coverage against fire
☒ Coverage against rising water and water damage
☒ Coverage against natural disasters (i.e., earthquake)
☒ Coverage against mysterious disappearance
☒ Coverage against employee dishonesty
- 7.4 What are the applicable, non-standard exclusions of your policy affecting loan objects? N/A
- 7.5 What are the deductible limits of coverage for loan objects? \$1,000
- 7.6 Have there been any individual damages or losses to permanent, loaned or borrowed collections incurred within the last three years (whether or not a claim was filed)? ☐ Yes ☒ No
If yes, state the date of damage or loss, circumstances and cause (including incidents due to vandalism or unruly behavior), extent of the damage or loss, and whether there was litigation or subrogation to determine blame or negligence (attach an additional sheet if necessary):

What precautions have been undertaken to prevent any further incidents?
- 7.7 If your institution is self-insured, attach a copy of the Self Insurance Statute or provide a verification statement from your institution in the space provided below: N/A

8. Loan History

- 8.1 List institutions/collections you have borrowed from within the past 3 years:

Name of institution	Object type	Year
Texas Women's University	Uniform	2019
Rocky Sickmann	Diary	2018
Brian Musial Schwarze	Uniform	2018
Jefferson Barracks Telephone Museum	Telephone	2018
Deane French	Maquette	2018
Smithsonian Institution Traveling Exhibition Service (SITES)	Traveling Exhibit: <i>Righting a Wrong</i>	2021

- 8.2 List several temporary exhibitions you have hosted within the past 3 years:

Exhibition title/organizing institution	Year
World War I: St. Louis and the Great War / Missouri Historical Society	2018
Righting a Wrong: Japanese Americans in World War II	2021

9. Additional Information and Comments

10. Supplemental Questionnaire

COMPLETE THE FOLLOWING IF YOUR BUILDING IS LOCATED IN AN EARTHQUAKE OR EARTH MOVEMENT PRONE ZONE:

Consult the seismic zone map on the following link to determine the number corresponding to the area in which your facility is located and indicate the seismic zone:

<http://www.disastercenter.com/build/seismic.htm>

10.1 Is your building retrofitted in accordance with your State Building Code? ☐ Yes ☒ No

10.2 Have any earthquake mitigation/preventative techniques been implemented for your collection? ☐ Yes ☒ No

If yes, describe:

Has your collection been professionally mitigated/assessed against earthquake damage? ☐ Yes ☒ No

If yes, provide name of company and date of inspection:

Have recommendations been met? ☐ Yes ☐ No

10.3 Are framed works hung on more than one nail/hook? ☒ Yes ☐ No

- 10.4 Are framed works hung on weight rated hooks? ☒ Yes ☐ No
- 10.5 Are framed works covered with Plexiglas rather than glass (except for pastels, chalks, and charcoals?) ☐ Yes ☒ No
- 10.6 Are shelves in display cases fastened in place? ☒ Yes ☐ No
- 10.7 Are sculptures secured to their bases? ☐ Yes ☒ No
- 10.8 Are bases secured to the floor? ☐ Yes ☒ No
- 10.9 Are decorative items on tables/shelves secured to the surface with adhesive or mounts? ☒ Yes ☐ No
- 10.10 Are decorative items in display cases secured to the surface? ☐ Yes ☒ No
- 10.11 Are tall, unstable objects secured to the wall or floor? ☐ Yes ☒ No
- 10.12 Are bookshelves secured to the wall? ☐ Yes ☒ No

COMPLETE THE FOLLOWING IF YOUR BUILDING IS LOCATED IN AN AREA SUBJECT TO OTHER NATURAL CATASTROPHES SUCH AS HURRICANES, TORNADOES OR SEVERE WINDSTORMS:

- 10.13 Is your building located in an area designated as a flood zone or next to a body of water that can overflow its boundaries? ☐ Yes ☒ No
 If yes, what is the flood rating for your building?
 Explain rating method:
 If yes, what is the height of your temporary exhibition and loan storage floor elevation above the known high water level?
- 10.14 Is your building equipped with permanent working storm shutters? ☐ Yes ☒ No
 If yes, what type(s) of shutters?
- 10.15 Is your building equipped with high-impact-resistant glass on all windows? ☐ Yes ☒ No
- 10.16 Are there straps to hold the roof to the rafters? ☐ Yes ☒ No
- 10.17 If the roof is tile, are clips in place? ☐ Yes ☐ No
- 10.18 Is there a back-up generator? ☐ Yes ☒ No
- 10.19 Is there an air conditioner, or are fans available to use in case of emergency? ☒ Yes ☐ No
- 10.20 Do you have a plan to move objects to a safe location in the event of a hurricane? ☐ Yes ☒ No
 If yes, where is the location and what is the distance from your building?
 If plan involves keeping objects within the building, describe safe location and type of protection plan in place:
- 10.21 Do you have a plan to address response to tornado or wind damage? ☐ Yes ☒ No
- 10.22 Do you have a list of emergency phone numbers? ☒ Yes ☐ No
- 10.23 Are all staff aware of your emergency plan? ☐ Yes ☒ No

COMPLETE THE FOLLOWING IF YOUR BUILDING IS LOCATED IN A DESIGNATED BRUSH OR URBAN INTERFACE ZONE:

10.24 How far is your building from the brush or forest area?

10.25 What precautions have been taken to minimize damage from brush or forest fire?

COMPLETE THE FOLLOWING IF YOU UTILIZE AN OFF-SITE LOAN PACKING/PREPARATION/STORAGE FACILITY (COMPLETION OF A SEPARATE GENERAL FACILITY REPORT FOR OFF-SITE FACILITY MAY ALSO BE REQUIRED):

10.26 Indicate the most appropriate description:

☐ Museum property

☐ Commercial space contracted as needed

☐ Rented commercial space

☐ Other (*specify*: Commercial space provided by the City of St. Louis (owner of the collection) in a City building provided in perpetuity for the storage of the Soldiers Memorial collections)

10.27 Indicate distance from your institution:

10.28 Name of facility:

10.29 Staff contact and title:

10.30 Number of years handling and storing fine art/collections at this location:

10.31 Number of employees:

10.32 Year built:

10.33 Construction type (frame/masonry/fire resistive):

10.34 Is the building free standing?

☐ Yes

☐ No

10.35 Distance from nearest police station:

10.36 Distance from nearest fire station:

10.37 Distance from nearest fire hydrant:

10.38 Is security system Central Stationed fire and burglar alarmed?

☐ Yes

☐ No

10.39 Is warehouse guarded?

☐ Yes

☐ No

If yes, indicate number of guards and frequency of inspections:

10.40 How are individual storage units protected from fire, water damage, and theft?

10.41 Describe humidity and temperature control system:

10.42 How often is the environmental control system monitored?

10.43 Describe pest control system:

10.44 How are objects stored?

10.45 Are objects stored separately from those of other clients?

☐ Yes

☐ No

If yes, how:

10.46 Describe procedures used for clients to review and/or retrieve their works from storage:

10.47 Does your professional staff always supervise packing/unpacking?

☐ Yes

☐ No

If no, explain:

10.48 What is the mode of transportation between the facility and your building?

Once Supplemental Questionnaire portions are answered, return to either 1.6 or 2.35 and continue with *General Facility Report*.

11. Verification and Responsibility

The undersigned is a legally authorized agent for the subject institution and verifies completion of this report. The information indicated provides a complete and valid representation of the facility, security systems and care provided to loan objects.

☒ By checking this box, I agree to the above terms

Signature: Mark Sundlov

Printed Name: Mark Sundlov

Title: Soldiers Memorial Division Director; Missouri Historical Society

Date: 25 March 2022

If date of completion is more than three years old, you may be asked to review and update all the information contained in this report.

12. Glossary

Accredited: Status earned by a museum that successfully participates in the American Association of Museum's (AAM) accreditation program, AAM's primary vehicle for quality assurance and public accountability of museums. Accreditation includes voluntary self-study, peer review and evaluation.

Air-ride: Suspension system of a truck or trailer that uses air bags rather than metal springs. This cushion of air absorbs road shocks and provides a smoother ride.

Annunciator: Equipment that indicates the zone or area of a building from which an alarm has been initiated or the location of an alarm-initiating device and the operational condition of the alarm circuits of the system.

Audible device: Alarm system components such as bells, horns, chimes, speakers or similar devices that indicate the existence of an emergency condition.

Background check: An additional, initial and/or recurring personnel record examination.

Backup system: Emergency power source to support building systems in the event of a power failure.

Building type: Type of construction determined by the building materials used and the fire resistance of the parts of the building. Combustible types of building construction include **ordinary**, **heavy timber** and **wood frame**. **Fire resistive** building construction refers to properties or designs that resist the effects of any fire to which a material or structure may expect to be subjected. **Noncombustible** building type refers to a material that, in the form in which it is used and under the conditions anticipated, does not ignite, burn, support combustion or release flammable vapors when subjected to fire or heat.

Calibration: Method of checking and correcting the accuracy of a measuring instrument against a recognized standard.

Central station: Facility whose function is to constantly monitor and record any indication of fire, supervisory or other trouble signals from the premises. When a signal is received, the station will take such action as is required, such as notifying the fire and/or police department.

Checklist check: Inspection of exhibit areas for: conservation, pest and maintenance problems; fire or safety hazards; routine trial and maintenance of security devices; and general appearance and upkeep of the exhibit areas.

Clean agent: Fire suppression system that utilizes a

pressurized, gaseous fire extinguishant that is electrically nonconductive and does not leave a residue upon evaporation, thereby causing no damage to protected objects.

Closed-circuit TV: Use of video surveillance cameras to transmit signals to a specific, limited set of monitors.

Condition report: Written report that describes the physical state of an object. May include photographs, sketches or diagrams.

Control panel: Local annunciation of fire or security detection set into a panel that is in exhibit or office areas.

Customs broker: Licensed profession involving the clearing of goods through customs barriers for importers and exporters. Involves the preparation of documents, the calculation of taxes, duties, and excises, and communication between importer/exporter and governmental authorities.

Data logger: Electronic device that records environmental data over time, based on a digital processor or computer. Electronic data loggers have replaced chart recorders in many applications.

Designated brush or urban interface zone: Land that is covered with grass, grain brush or forest, which is so situated or is of such inaccessible location that a fire originating upon such land would present an abnormally difficult job of suppression or would result in great and unusual damage through fire or resulting erosion.

Direct line: Dedicated telephone line that sends a signal to a constantly staffed remote fire or police station.

Disaster recovery plan: Written procedure to help mitigate further losses and addresses three phases of recovery: discovery and review of the damage, assessment and recording of the destruction, and recovery and repair of the damages.

Dock leveler/lift: Hydraulic leveling platform that allows crates to be moved between the truck and onto the loading dock area.

Dry pipe sprinklers: Fire suppression system that employs automatic sprinklers attached to pipes that contain air under pressure. When a sprinkler operates, the air pressure is reduced, thus opening the dry pipe valve and allowing water to flow through any opened sprinklers.

Dust filter: Individual filter (often made of fiber) that collects particulate matter and grit.

Electronic security alarm system: Consists of a sensor that detects a disturbance and starts a message, the communications system that sends the message and the annunciator that delivers the report to the responsible authority.

Emergency response plan: Plan that states the course of action to follow during emergencies including response action steps, salvage information and guidelines to lead the emergency team.

Environmental control system: System that regulates and adjusts temperature, relative humidity and pollution levels in a particular environment.

Exhibition gallery: Room or area specifically designed for installing exhibitions for public access.

Exterior perimeter check: Regular, professional security check of gates, fences, walls, outside doors and other building openings, locks and alarms.

Extermination: Elimination of the presence or infestation of undesirable organisms in a specified area.

Fiber optic lighting: Glass or plastic internally reflecting fibers grouped into bundles that are assembled into a fiber optic harness attached to an auxiliary light source.

Fire alarm system: Combination of approved compatible devices with the necessary electrical interconnection and energy to produce an alarm signal in the event of a fire or system activation and to initiate appropriate response to that signal.

Fire detection system: System of early warning devices that responds to fire in various stages of development; commonly smoke detectors, heat detectors and flame detectors.

Fire door: Fire-resistive door adapted to prevent the spread of fire and heat to pass from room to room. Includes a heat-activated, self-closing mechanism that allows the door to close in the event of fire.

Fire extinguisher: Portable device containing water, water mixture, powder, carbon dioxide or other gas that can be sprayed on a fire to put it out. Portable extinguishers, effective on small fires, weigh from 2 to 20 pounds and extinguish for an average of 30 seconds.

Fire rating: Duration for which a passive fire protection system can withstand a standard fire resistance or endurance test. This can be quantified simply as a measure of time, or it may entail a host of other criteria involving other evidence of functionality or fitness for purpose. Rating classification is provided by institution's local fire department or municipal building department.

Fire resistive building material (Type I): Ability of a material or assembly of materials to inhibit the pass-through of heat or fire. Exterior and interior structural frames of fire-protected or fire-resistive steel, iron or concrete. Openings in exterior walls protected by Class "E" or "F" fire doors or windows. Type I and II construction utilizes noncombustible materials for the building elements. (See *2006 International Building Code* [New York: McGraw Hill, © 2007], ch. 6, "Types of Construction," pp. 85–88, available at most book retailers).

Fire resistive rating: Time that material or construction will withstand the standard fire exposure as determined by a fire test made in conformity with the standard methods of fire tests of buildings, construction and materials in the building code.

Fire suppression system: System of devices and equipment that automatically detects a fire and discharges an approved fire extinguishing agent onto or in the area of the fire. A sprinkler or other fixed pipe system contains water, carbon dioxide gas or a dry chemical powder under pressure. A halon system utilizes pressurized halogen gas released from nearby storage bottles.

Flame resistive (paint or fabric): Chemical process in which a substance is treated with a coated backing to prevent flames and increase its thermal resistant properties.

Fluorescent lighting: Lighting in which electric current is passed through gases in a glass tube causing them to reduce illumination. Fluorescent lights have a higher ultraviolet content than incandescent lights and may, therefore, need UV filters.

Foot-candle: Unit for measuring illumination equal to the amount of light produced by a candle one foot away reaching one square foot of surface. One footcandle equals about 11 lux.

Fumigation: Exposing fumes to disinfect or kill insects, fungi, vermin, germs, rodents or other pests in a target area or item.

Halon: Halogenated methane gas that extinguishes fire by preventing the chemical reaction of fuel and oxygen.

Heavy timber building material (Type IV): Stress-graded lumber with either sawn or glued laminated timbers. Generally recognized to provide superior fire resistance but cannot inhibit the pass-through of heat or fire. Structural frame of fire-protected steel or iron, concrete, masonry or heavy timbers; or using bearing walls; exterior walls of fire-resistive construction; inner court walls of incombustible materials or protected solid wood; roof construction of wood or incombustible materials; floors and non-bearing partitions of wood or incombustible materials; no concealed or inaccessible spaces in combustible framing. (See *2006*

International Building Code, pp. 85–88.)

Humidity control equipment: Equipment that responds to and controls variations in relative humidity in an enclosed space.

Hydraulic: Movement and force of liquid or the pressure created when a liquid is forced through an aperture or tube.

Hygrometer: Instrument that reads relative humidity at a known temperature.

Hygrothermograph: Instrument that measures and records temperature and relative humidity over a period of time.

Incandescent lighting: Light produced by a filament conducting material contained in a vacuum and heated to incandescence by an electrical current. The most common example of incandescent lighting is the household light bulb where a tungsten filament is used. Variations in design include the use of iodine or halogen vapor (with a quartz container instead of glass) to increase efficiency.

Indemnity: Protection against loss or damage. In the United States the Arts and Artifacts Indemnity Act is administered by the Federal Council on the Arts and Humanities. Under the program, the U.S. government guarantees to pay loss or damage claims, subject to certain limitations, arising out of exhibitions that have been previously certified for indemnity coverage.

Infestation: Harmful or bothersome presence of large numbers of pests.

Light meter: Instrument used to measure the amount of visible light falling on an exhibit or object.

Load capacity: Floor load design requirements, usually expressed in number of pounds per square foot.

Lux: Unit of illumination emittance used to measure the intensity of light.

Manual pull station: Operated electrical mechanism that permits any person to initiate an alarm through an alarm control unit or signaling device.

Microorganism: Microscopic animal or vegetable organism such as mold or mildew.

Noncombustible building material (Type II): Material incapable of igniting and burning. Structural framework of steel, iron, masonry, or concrete; exterior walls of reinforced concrete or (Heavy Timber) wood using fire-resistive materials; partitions, floors and roof framing of woods. Type I and II construction utilizes noncombustible materials for the building elements. (See *2006 International Building Code*, pp. 85–88.)

Ordinary building material (Type III): Interior load-bearing masonry construction, concrete walls or structural frame of steel, reinforced concrete or wood; exterior walls of fire-resistive materials; partitions, floors and roof framing of woods. Type III construction is that type of construction in which the exterior walls are of noncombustible materials and the interior building elements are of any material permitted by this code. (See *2006 International Building Code*, pp. 85–88.)

Physical security: Barriers to entry such as stanchions, platforms, etc.

Plexiglas: Trade name for Polymethyl methacrylate (PMMA), this material is often used as an alternative to glass because it has a higher impact strength and does not shatter but instead breaks into large, dull pieces.

Portable heating appliance: Appliance designed for environmental heating that may have a self-contained fuel supply and is not secured or attached to the building by any means other than by a factory-installed power-supply cord.

Pre-action sprinkler: System that employs automatic sprinklers attached to a piping system containing air that might or might not be under pressure, with a supplemental fire detection system in the same area as the sprinklers.

Psychrometer: Wet-and-dry bulb hygrometer, or psychrometer, is a simple and precise instrument for the measurement of relative humidity. Psychrometers are generally used for calibration, spot reading and daily recordings.

Receiving area: Location designed for the designated for the short-term safekeeping of objects placed on temporary loan with the museum for purposes of exhibition.

Relative humidity: Ratio (expressed as a percentage) of the amount of water vapor in a specific amount of air compared to how much water vapor that same amount of air can hold at the same temperature and pressure. Because relative humidity is dependent upon temperature, these two factors should be considered together.

Seismic zone: Large geographic area assigned numerical ratings of maximum horizontal acceleration from earthquakes based on seismic data to date. The United States Geological Survey Office publishes maps that show soil type and ground movement expectations for various areas.

Self-activated heat detection: Device that uses heat-responsive mechanisms to detect heat on a ceiling surface.

Self-activated smoke detection: Device that detects small smoke particles present in early stage of fire.

General Facility Report

Self-insurance statute: Formal, published risk management method whereby an eligible risk is retained but a calculated amount of money is set aside to compensate for potential future loss.

Smoke-sealed door: Edges of fire door adapted to prevent the spread from room to room of smoke produced by fire.

State building codes: Minimum legal requirements established or adopted by a government such as a municipality. Building codes are established by ordinance, and govern the design and construction of buildings.

Temporary exhibition storage: Area designated for the short-term safekeeping of objects placed on temporary loan with the museum for purposes of exhibition.

Town class number: Also known as public protection classification: A classification from 1 (the best) to 10 (none) that rates a community's ability to fight fires. Rating is done by the Insurance Services Office, Inc. (ISO), an independent statistical rating and advisory organization serving the property and casualty industry. For details, or to locate your community's classification, contact ISO at 800-888-476 or at <http://www.iso.com>.

Ultraviolet (UV) rays: Radiation from the band of the electromagnetic spectrum that lies between visible light and X-rays. This form of radiation is most damaging to museum materials.

Underwriters Laboratories (UL): Not-for-profit safety testing and certification organization that evaluates products in the interest of public safety. UL maintains periodic inspections of the products, materials, equipment and services that have met identified standards or have been tested and found suitable for a specific purpose.

Uniform Building Code: Most widely adopted model building code in the United States, the Uniform Building Code meets the needs of government agencies charged with the enforcement of building regulations.

UV Fitter: Material that controls the amount of ultraviolet radiation allowed to enter an enclosed space.

UV Meter: Instrument that measures the amount of ultraviolet radiation in ambient or direct light.

Variation percentage: To calculate the variation percentage, temperature and relative humidity (RH) must be systematically recorded. Record the amount of drift in temperature and RH over a 24-hour period

and from that, figure the variation percentage. Here's an example.

The temperature in the gallery at:

7 a.m. is: 70 degrees

4p.m. is: 75 degrees

12 midnight is: 72 degrees

The actual variation is 5 degrees. Percentage variations are usually measured against the starting number as the base, in this case 70. $5/70=8\%$ Your base temperature would depend on the starting point you choose, but should encompass a 24-hour period.

Vitrine: Closed piece of exhibit furniture, typically consisting of a base or pedestal with a clear enclosure for displaying objects.

Wall-to-wall: Insurance coverage that extends protection from an object's normal repository (where the shipment originates) until it is returned to the same location.

Water flow switch: Activation of the fire detection system powers the water flow switch that opens (and also closes in on-off systems) a valve permitting water to flow into the sprinkler system piping. This system minimizes accidental discharge of water due to mechanical damage to sprinkler heads or piping.

Wet pipe sprinkler: Permanently piped automatic water sprinkler system under pressure that uses heat-activated sprinklers. When a fire occurs, the sprinklers exposed to high heat operate and discharge water individually to control or extinguish the fire.

Wood frame building material (Type V): Exterior and interior walls, partitions, floors, and roofs of wood, or of wood in combination with other materials. Type V construction utilizes any type of materials permitted by this code. (See *2006 International Building Code*, pp. 85–88.)

13. Readers for the *General Facility Report*

CHAIR

Christina Kelly Schwartz, Head Registrar, Smithsonian Institution Traveling Exhibition Service

TASK FORCE

Darlene Bialowski, Principal, Darlene Bialowski Art Services, LLC-primary reader and editor

Susan Callanan, Independent Registrar

Rick Cronenberger, Historical Architect, National Park Service, US Department of the Interior

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Patricia Loiko, Head Registrar, Museum of Fine Arts, Boston

Clare McGowan, Collections Manager and Registrar, Asia Society

Elizabeth Merritt, Director, Museum Advancement and Excellence, American Association of Museums

Jeff Minett, Senior Vice-President, AON Huntington T. Block Insurance

Gabriela Mizes, Independent Registrar

Amy Simon, Associate Registrar, High Museum of Art

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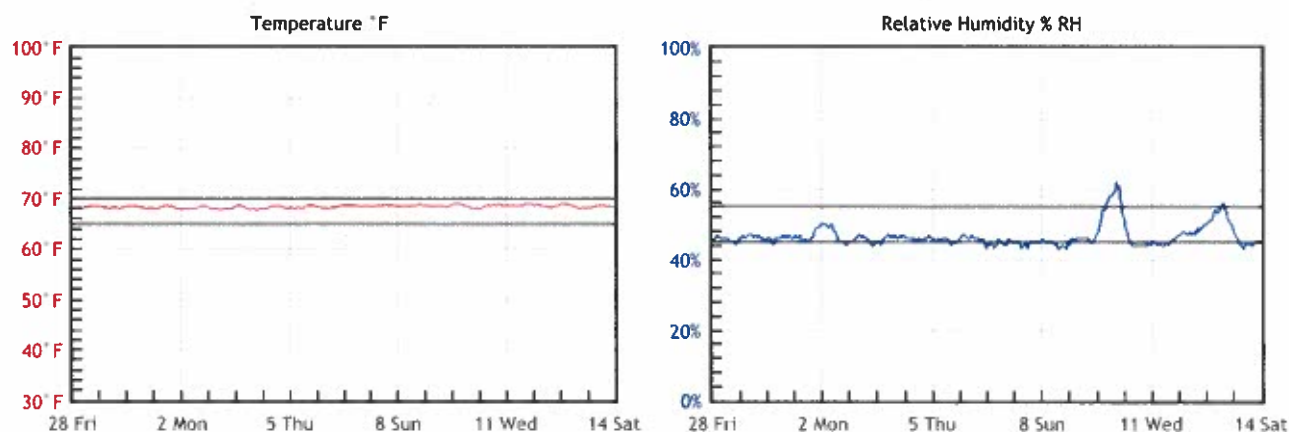
Heather Kajic, RC-AAM Secretary and Registrar, United States Holocaust Memorial Museum

Karen O'Brien, RC-MM Treasurer and Coordinator of Museum Collections, Museum of Anthropology, University of Michigan

Preservation Environment Evaluation

Type of Decay	Risks & Metrics	Evaluation & General Comments
Natural Aging Chemical decay of organic materials	OK TWPI = 49	Generally OK, but fast decaying organic materials such as acidic paper, color photographs and cellulosic plastics will be at elevated risk due to the cumulative effects of temperature and humidity
Mechanical Damage Physical damage to hygroscopic materials	GOOD % DC = 0.09 % EMC min = 8.5 % EMC max = 8.8	Minimal risk of physical damage to most hygroscopic materials such as paintings, rare books and furniture.
Mold Risk Mold growth in area or on collection objects	GOOD MRF = 0	Minimal risk of mold growth.
Metal Corrosion Corrosion of metal components or objects	OK % EMC max = 8.8	Generally OK, but archeological or salt-encrusted metals may corrode due to extended periods of moderately high levels of humidity.

Graphs



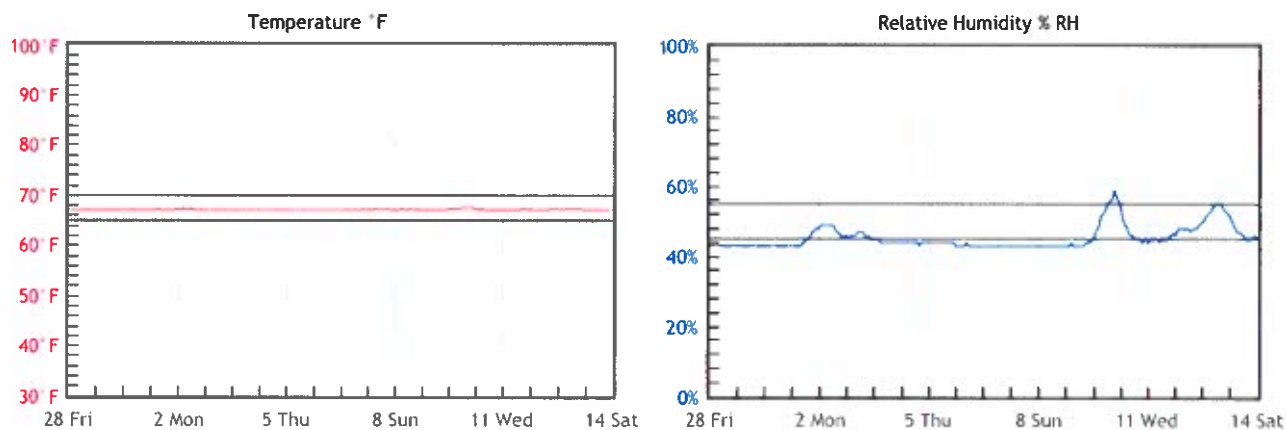
Statistics

Temperature		Relative Humidity		Dew Point		T Limits		%RH Limits	
T °F Mean	68.4	%RH Mean	47	DP °F Mean	47.1	T °F < 65	0%	%RH < 45	15.6%
T °F Median	68.5	%RH Median	46	DP °F Median	46.5	T °F [65,70]	100%	%RH [45,55]	80.9%
T °F Stdev	0.3	%RH Stdev	3	DP °F Stdev	1.6	T °F > 70	0%	%RH > 55	3.5%
T °F Min	67.8	%RH Min	43	DP °F Min	45.1				
T °F Max	69	%RH Max	62	DP °F Max	54.6				

Preservation Environment Evaluation

Type of Decay	Risks & Metrics	Evaluation & General Comments
Natural Aging Chemical decay of organic materials	OK TWPI = 51	Generally OK, but fast decaying organic materials such as acidic paper, color photographs and cellulosic plastics will be at elevated risk due to the cumulative effects of temperature and humidity
Mechanical Damage Physical damage to hygroscopic materials	GOOD % DC = 0.08 % EMC min = 8.2 % EMC max = 8.5	Minimal risk of physical damage to most hygroscopic materials such as paintings, rare books and furniture.
Mold Risk Mold growth in area or on collection objects	GOOD MRF = 0	Minimal risk of mold growth.
Metal Corrosion Corrosion of metal components or objects	OK % EMC max = 8.5	Generally OK, but archeological or salt-encrusted metals may corrode due to extended periods of moderately high levels of humidity.

Graphs



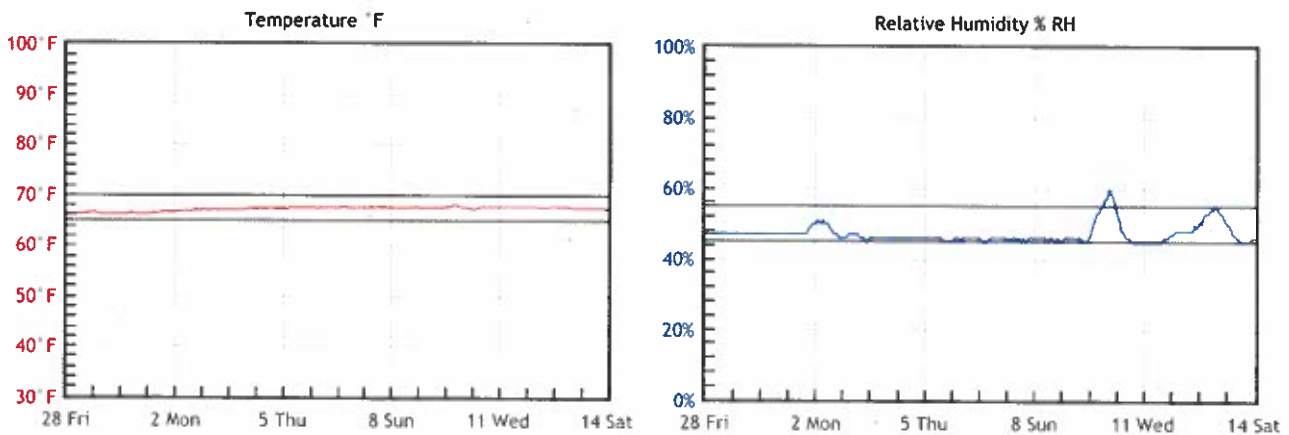
Statistics

Temperature		Relative Humidity		Dew Point		T Limits		%RH Limits	
T °F Mean	67.2	%RH Mean	45	DP °F Mean	45.4	T °F < 65	0%	%RH < 45	57.4%
T °F Median	67.2	%RH Median	44	DP °F Median	44.5	T °F [65,70]	100%	%RH [45,55]	40.5%
T °F Stdev	0.1	%RH Stdev	3	DP °F Stdev	1.9	T °F > 70	0%	%RH > 55	2.1%
T °F Min	66.9	%RH Min	43	DP °F Min	43.9				
T °F Max	67.6	%RH Max	59	DP °F Max	52.8				

Preservation Environment Evaluation

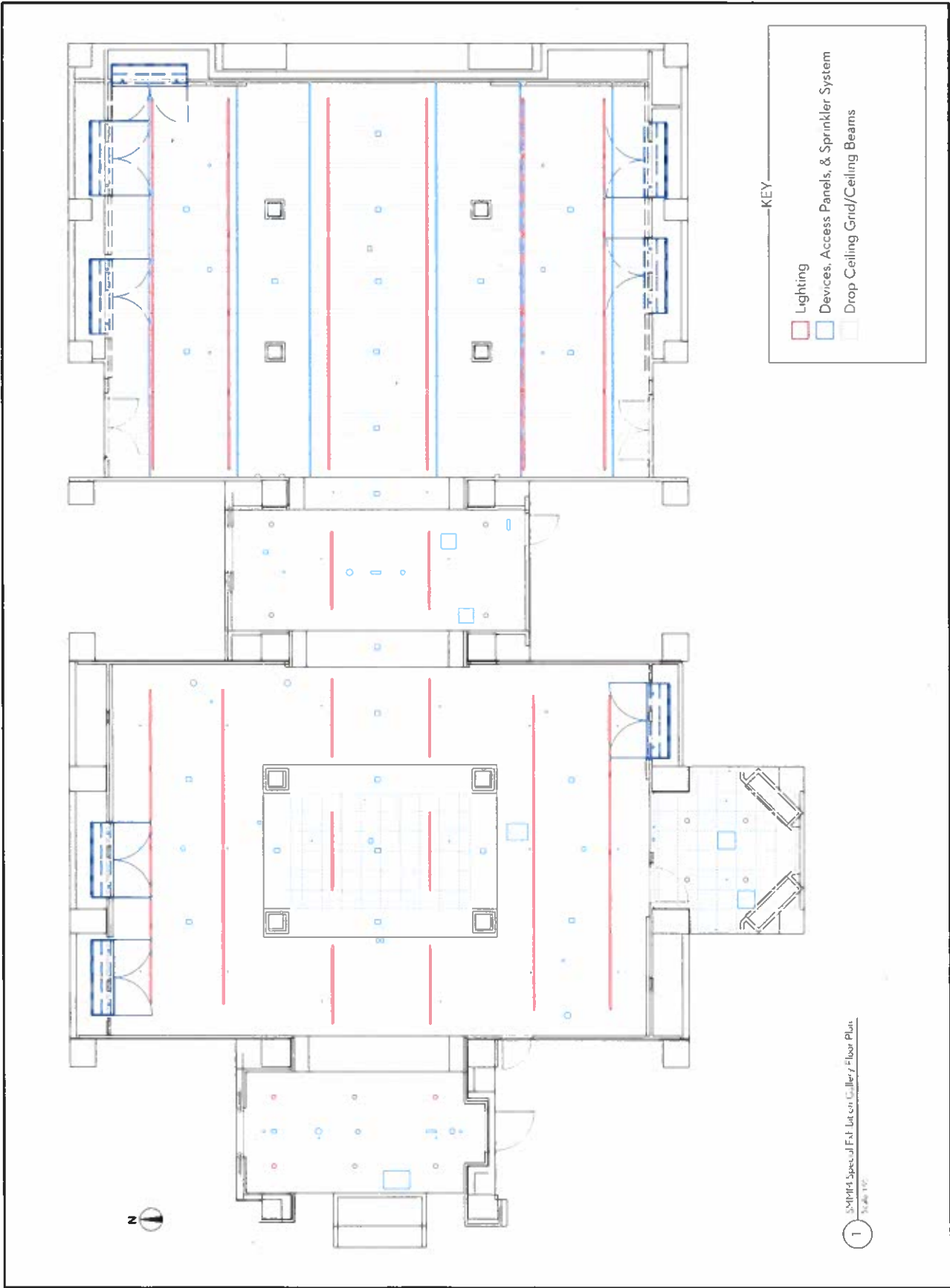
Type of Decay	Risks & Metrics	Evaluation & General Comments
Natural Aging Chemical decay of organic materials	OK TWPI = 49	Generally OK, but fast decaying organic materials such as acidic paper, color photographs and cellulosic plastics will be at elevated risk due to the cumulative effects of temperature and humidity
Mechanical Damage Physical damage to hygroscopic materials	GOOD % DC = 0.1 % EMC min = 8.6 % EMC max = 9	Minimal risk of physical damage to most hygroscopic materials such as paintings, rare books and furniture.
Mold Risk Mold growth in area or on collection objects	GOOD MRF = 0	Minimal risk of mold growth.
Metal Corrosion Corrosion of metal components or objects	OK % EMC max = 9	Generally OK, but archeological or salt-encrusted metals may corrode due to extended periods of moderately high levels of humidity.

Graphs



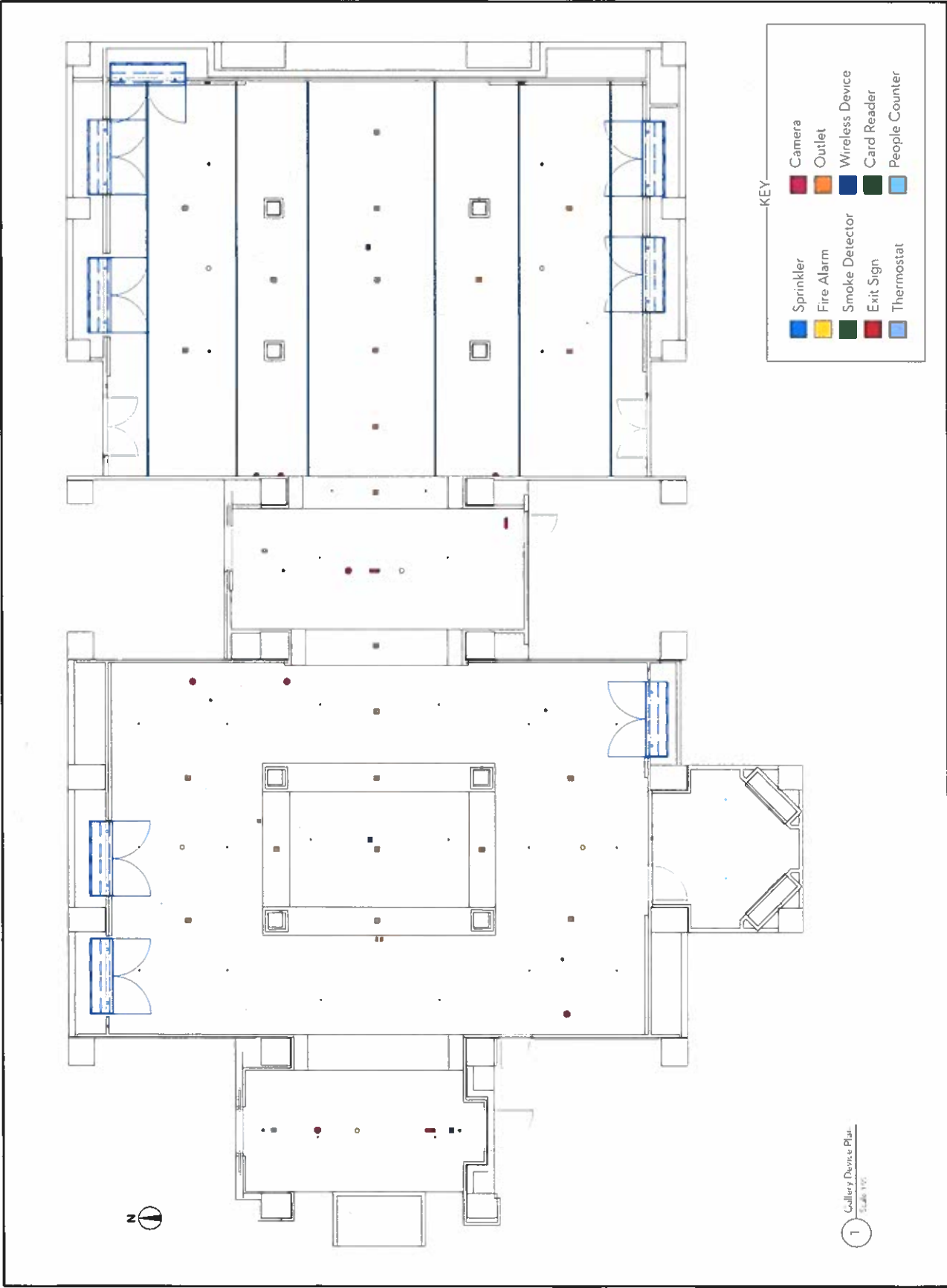
Statistics

Temperature		Relative Humidity		Dew Point		T Limits		%RH Limits	
T°F Mean	67.3	%RH Mean	47	DP°F Mean	46.5	T°F < 65	0%	%RH < 45	0%
T°F Median	67.6	%RH Median	46	DP°F Median	46.1	T°F [65,70]	100%	%RH [45,55]	97.8%
T°F Stdev	0.5	%RH Stdev	3	DP°F Stdev	1.5	T°F > 70	0%	%RH > 55	2.2%
T°F Min	66.3	%RH Min	45	DP°F Min	45.1				
T°F Max	68	%RH Max	60	DP°F Max	53.2				





1 Gallery Electrical Plan
Scale 1/8" = 1'-0"







MISSOURI HISTORICAL SOCIETY

[Exhibit Name / Logo Here]

Exhibition Code: [Code]

Opening (Date)
Gallery: SMM Special Exhibition

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| B1 | Derive the Floor Plan |
| B2 | Derive the Main Plan |
| B3 | Refine to 3D Ceiling Plan |
| B4 | Derive the Content Plan |
| B5 | Generate Plan |
| B6 | Map Architect Plan |
| B7 | Match Plan |
| B8 | A secondary plan |
| B9 | Low-tech forecast on plan |
| C1 | Get Interest View |
| C2 | High-tech Perspective View |

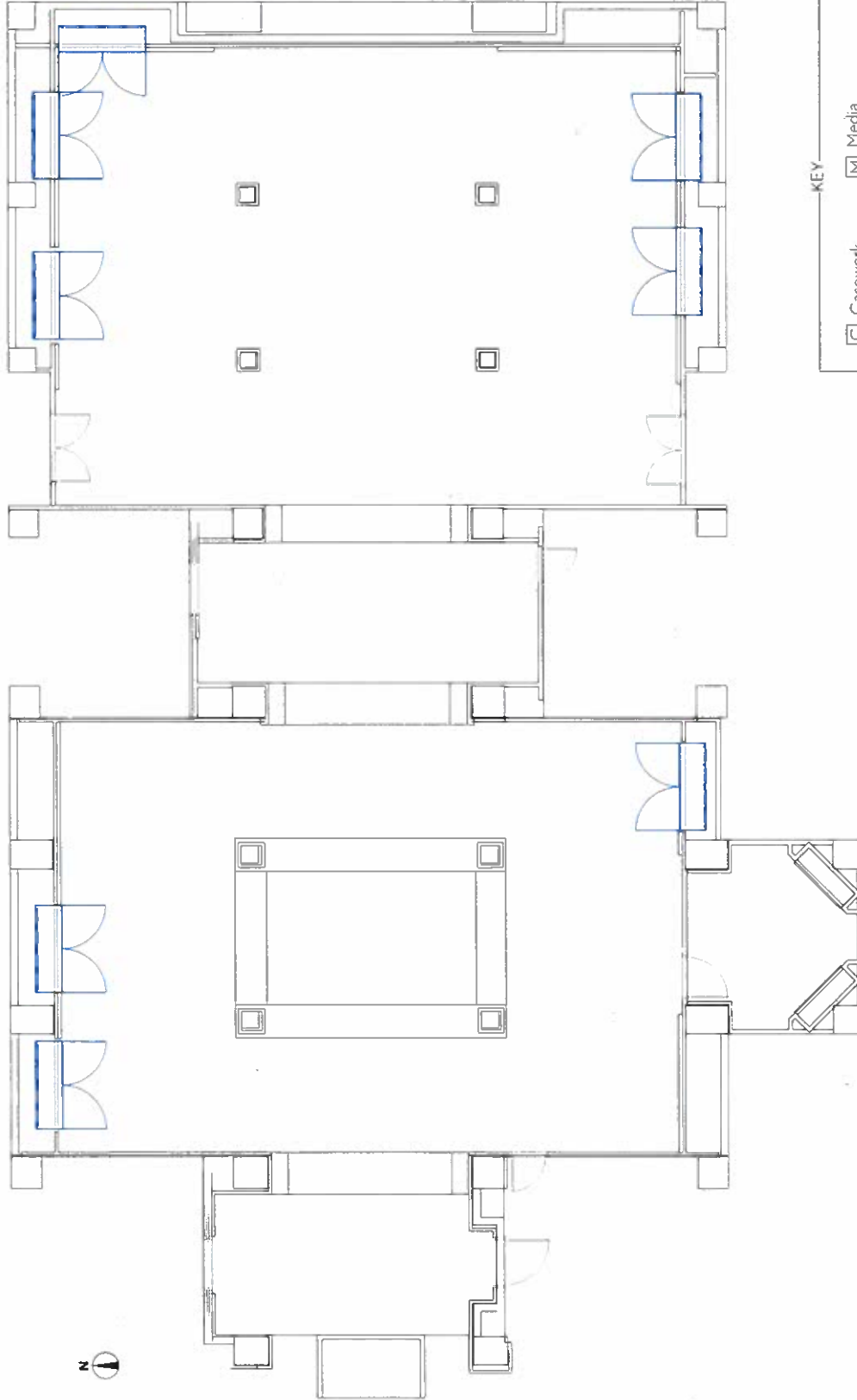
Drawn By: Abigail Server-Verhey
Phone: 314-410-6201
Email: aserververhey@mohist.org

Design Lead: Abigail Sarver-Vothay
Content Lead: Mikall Vense
Registrar: Katelyn Scott

[Design Set]

Floor Plan

Issue Date	Revision Date
------------	---------------



KEY

- | | |
|--------------|----------------------|
| Casework | Media |
| Platform | Accessible Element |
| Riser | Low Tech Interactive |
| Back Panel | Graphics |
| Content Rail | Case Wall |

7
Floor Plan



[Exhibit Name /Logo Here]

Exhibition Code: [Code]

Opening: [Date]

Gallery: SHMM Social Exhibition

Contents:

- A1: Soldier's Plaque
- A2: Soldier's Plaque
- A3: Soldier's Plaque
- A4: Soldier's Plaque
- A5: Soldier's Plaque
- A6: Soldier's Plaque
- A7: Soldier's Plaque
- A8: Soldier's Plaque
- A9: Soldier's Plaque
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- A98: Soldier's Plaque
- A99: Soldier's Plaque
- A100: Soldier's Plaque

Drawn By: Abigail Sarver-Verhey

Phone: 564-410-6201

Email: asarververhey@mdkhistory.org

Design Lead: Abigail Sarver-Verhey

Content Lead: Mikal Vence

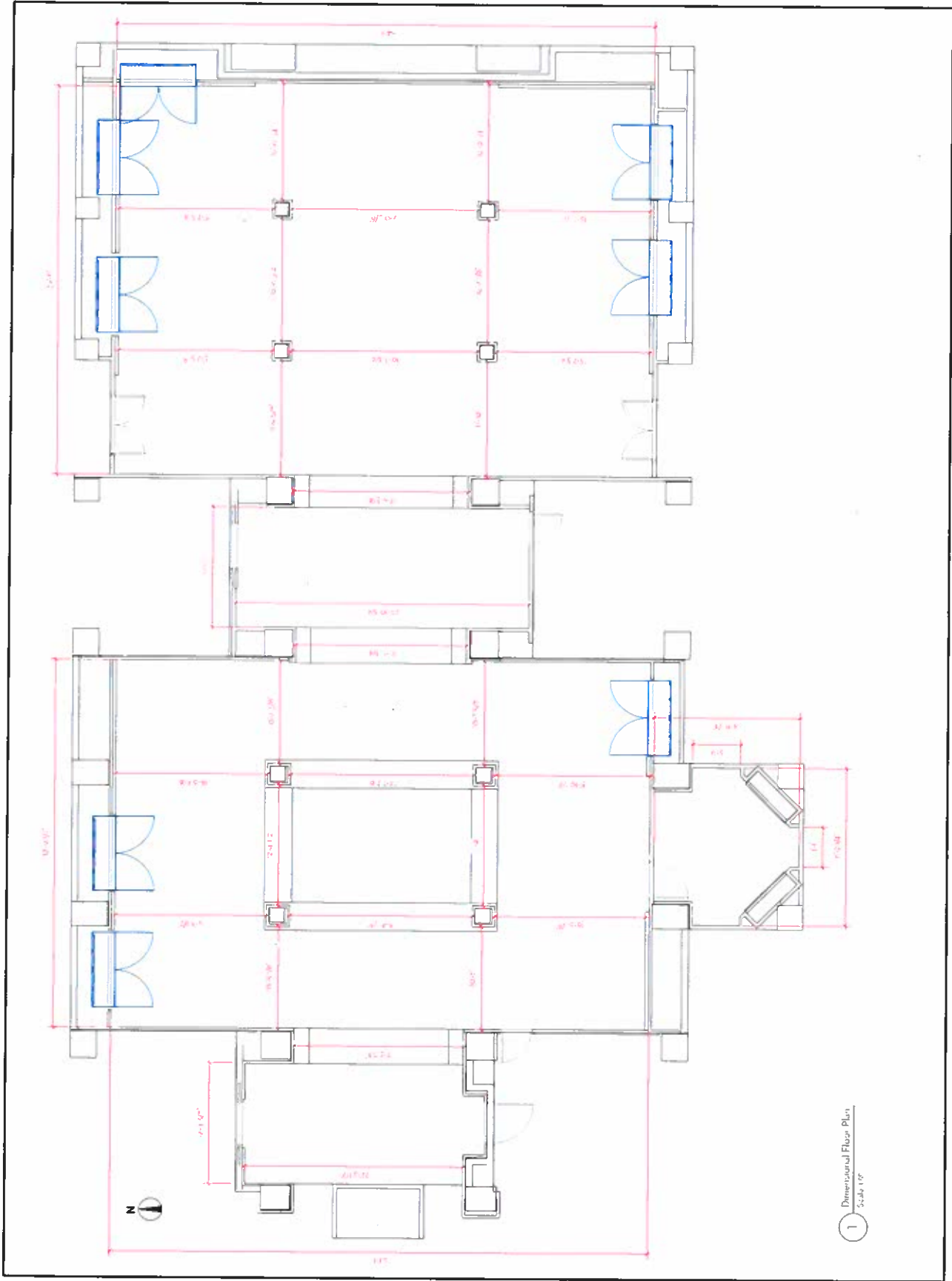
Registrar: Katelyn Scott

(Design Set)

Dimensional Floor Plan

A-4

Issue Date: November 2024



Bank of America Grant Application

Organization Information

Organization Official Name

MISSOURI HISTORICAL SOCIETY JEFFERSON MEMORIAL BUILDING

Organization Legal Name

MISSOURI HISTORICAL SOCIETY JEFFERSON MEMORIAL BUILDING

Also Known As(AKA)/Doing Business As(dba) Name

Not Applicable

Year Founded

1866

Executive Director/CEO/President First Name

Frances

Executive Director/CEO/President Last Name

Levine

Executive Director/CEO/President Email Address

flevine@mohistory.org

Executive Director/CEO/President Phone

(314) 454-3165

Mailing Address

PO Box 775460

City

ST LOUIS

State

Missouri

Zip

631677-5460

Country or Jurisdiction

United States

Telephone
(314) 454-3101

Fax
(314) 454-3112

E-mail Address
info@mohistory.org

Website Address
www.mohistory.org

Facebook Page
www.facebook.com/mohistorymuseum/

Twitter Handle
@mohistorymuseum

Instagram
<https://www.instagram.com/mohistorymuseum/>

List of Current Board Members (2022)

Marvin Anderson
Lourdes T. Bailon
Lynn Beckwith, Jr., Ed.D.
Marie Casey
S. Wray Clay
Charlie Claggett
Anna Eriko Crosslin
Ljiljana Cvijanovic
Julie Desloge Dubray
Kim Eberlein
Steve Ehlmann
Jovita Foster
Robert W. Fulstone
Scott Galt
Mary Heger
Amy Hunter
Heather Hunt-Ruddy
Jeffrey Jacoby
Richard Jensen
Peter Kastor
Doug Koch
Kenneth Kranzberg
Paul E. Martin

Lauren Nash Ming
Sandra M. Moore
Valerie Patton
Sandy Peters
Mary Ellen Ponder
Harry K. Ratliff
Greg R. Rhomberg
Erika Schenk
Ann Cady Scott
Laura Shaughnessy
Patrick Sly
Austin P. Tao
Phoebe Dent Weil
Michael A. Wolff

List of Current Organization Executive Staff (2022)

Dr. Frances Levine
Karen Goering
Katherine Van Allen
Jody Sowell
Christina Renz
Dara Taylor
Theresa Barnes

Please identify the race/ethnicity of your Executive Director/CEO†
White

Please provide the ethnicity of your organization's board of directors†
6% Asian
20% Black
3% Hispanic or Latino
71% White

Please provide the ethnicity of your organization's executive staff†
22% Black
78% White

Federal Official Determination
No

Organization Type
Arts & Culture (Museums, Performing Arts Institutions, Zoos, etc.)

Mission Statement

The Missouri Historical Society (aka MHS) serves as the confluence of historical perspectives and contemporary issues to inspire and engage audiences in the St. Louis region and beyond. To achieve our mission, the Missouri Historical Society offers exhibits on local and nationally important topics (like civil rights, suffrage, and military service); provides hundreds of diverse educational programs for all ages; and maintains an extensive collection of artifacts and media used by historians, documentary film makers, and the general public. In a typical year, we welcome 350,000 visitors to exhibitions, programs, and facilities provided by the Missouri Historical Society, including over 30,000 K-12 students.

Are you affiliated with or a member of any national organizations or networks listed below?

Not Applicable

Number of Individuals Served Annually

350,000

Number of Households Served Annually

100,000

Is your organization a Department of Housing and Urban Development (HUD) approved housing counseling agency?

No

Is your organization a certified Community Development Financial Institution (CDFI)?

No

†Bank of America is committed to the support and advancement of equality in the communities we serve and this extends to the organizations we fund.

Organization Budget Detail**Top Five Sources of Funding for your Organization**

St. Louis Metropolitan Zoo-Museum District \$11,739,748

JSM Charitable Trust \$10,000,000

Emerson Charitable Trust \$896,000

National Endowment for the Humanities \$177,298

Navy League of the US St. Louis Council \$150,000

Are there any specific or special circumstances that have impacted your budget? (e.g. loss of government funding, in-kind expenses/donations, matching funds, etc.)

No

Organization Budget Attachments

Organization Operating Budget

Attached

Project/Program Budget

Attached

Financial Statements

Is your Organization's Total Operating Budget $\geq$ \$250,000.00?

Yes

Please attach a copy of your organization's most recent audit.

Attached

Payment Distribution Details

Financial Institution

Commerce Bank of St. Louis

Financial Institution City

Clayton

Financial Institution State

Missouri

Financial Institution Zip/Postal Code

63105

Financial Institution Country or Jurisdiction

United States

Bank Account Type

Checking

Account Number

██████████

ACH Bank Routing Number/Transit Number

██████████

Organization ACH Contact Name

Mr. Michael E. Logar

Organization ACH Contact Phone Number

(314) 746-8530

Organization ACH Contact Email Address

michael.logar@commercebank.com

ACH Deposit Authorization Agreement

Yes

Payment Distribution Continued

To assist with ensuring dollars make it into the appropriate account, please upload financial institution documentation (bank letter, a copy of a voided check or deposit slip) confirming account information, legal entity name and address. This information is required for verification purposes and must match the banking information input in the previous section.

- 

Grant Proposal**Request Amount**

\$25,000.00

Project Budget

\$100,000.00

Project Title

Soldiers Memorial Military Museum Traveling Exhibit: Ghost Army

Top Five Sources of Funding

St. Louis Metropolitan Zoo-Museum District \$11,739,748

JSM Charitable Trust \$10,000,000

Emerson Charitable Trust \$896,000

National Endowment for the Humanities \$177,298

Navy League of the US St. Louis Council \$150,000

Grant Usage

100% Program Support

Detailed Grant Description

Soldiers Memorial Military Museum, located in downtown St. Louis, honors the military service members, veterans, and their families by sharing our city's involvement in the nation's military history from the American Revolution through today. The building and its Court of Honor has grown to be a standing testament to the men and women of St. Louis who fought for our freedom.

Soldiers Memorial has partnered with the National World War II Museum, located in New Orleans, to host their traveling exhibit entitled "Ghost Army: The Combat Con Artists of World War II" in our lower-level temporary exhibit from September 2, 2024, to February 10, 2025.

The funds from this grant will help cover the costs associated with renting the exhibition, including fees, transportation charges, and construction. The grant will also cover part of the cost associated with program development and implementation for the traveling exhibit at Soldiers Memorial.

This grant will help Soldiers Memorial achieve our mission of helping visitors to see themselves reflected in the stories we share. Museums can engage a broad range of learning styles. We know some visitors learn best through a sensory experience, others by actively doing or making something. Still others will learn through story telling. People often don't consider local impact when reflecting on American military history. We tend to think of historic conflicts as events that happened far away, in both another place and time. Soldiers Memorial encourages visitors to make personal connections to past events through the stories and artifacts of local service members, many of whom walked the same streets we do today. Soldiers Memorial Military Museum sets itself apart from other memorials across the country because St. Louis is central to the story.

One hundred percent of funds from Bank of America will support the cost of the Ghost Army: Combat Con Artists of World War II traveling exhibit project at Soldiers Memorial Military Museum.

Additional Information**Geographic Use of Funds**

In a single city or county

Single city or county

Soldiers Memorial Military Museum

1315 Chestnut St.

St. Louis, MO 63103-2317

Soldiers Memorial is open to the public from 10am-5pm Wednesday through Sunday.

Admission to is free to all.

Geographic Documentation, if necessary

Not Applicable

Partnerships/Collaborations: Will the requested grant funding from Bank of America specifically support the organization's participation in a public/private partnership?

Yes

Will your organization serve as the lead or center-post agency for the collaboration?

Yes

Please describe the specific collaboration(s) your organization is currently engaged in as part of the purpose of this grant proposal.

Soldiers Memorial is partnering with The National World War II Museum in New Orleans by hosting their travelling exhibit, "Ghost Army: The Combat Con Artists of World War II" in our lower level temporary exhibit gallery.

Better Money Habits™

Would your organization be interested in having Bank of America employee volunteers (Better Money Habits Volunteer Champions) help deliver financial habits education to your staff and/or the individuals and families you serve?

Yes

Better Money Habits Contact Information

Kat Bourek, (314) 454-3191, kbourek@mohistory.org

Additional Volunteer Needs

Yes

Please describe the types of volunteer opportunities available.

There are a number of ways for employees to get involved in the short- and long-term throughout the year. We have volunteer opportunities in departments as varied as visitor services, collections/archives, special events, membership, and more. Short-term volunteer opportunities include providing office support like mailings and filing, helping at our special events, and transcribing MHS's YouTube videos for hearing-impaired online visitors. Volunteers can train to serve as gallery docents at Soldiers Memorial and/or the Missouri History Museum. Qualified volunteers seeking deeper engagement with MHS are encouraged to join our Board of Trustees or Friends Board and serve as ambassadors for the Missouri History Museum, Library & Research Center, and Soldiers Memorial throughout the St. Louis community.

Include the name and email address of an individual we can follow up with to coordinate potential volunteer opportunities:

Kat Bourek, (314) 454-3191, kbourek@mohistory.org

Personal Success Stories

No

Would your organization be willing to promote this grant via any type of communications including social media?

Yes

Anticipated Grant Impact

Age Group(s) Served

100% Not Tracked

Gender(s) Served

30% Female

60% Male

5% Non-Binary/Gender Fluid/Gender Queer

5% Not Tracked by Organization

Ethnicity Served

100% Not Tracked

Please feel free to provide any additional info you want us to know about who you serve:

Will the majority (51% and above) of this grant primarily serve active military and their families, veterans and/or retired military personnel?

No

Will the majority (51% and above) of this grant primarily serve lesbian, gay, bisexual, transgender, queer, or gender fluid individuals (LGBTQ)?

No

Will the majority (51% and above) of this grant primarily serve persons with visible or non-visible disabilities?

No

Will the majority (51% and above) of this grant primarily serve persons impacted by the criminal justice system?

No

Will the majority (51% and above) of this grant primarily serve court involved individuals?

No

Will the majority (51% and above) of this grant primarily serve victims and survivors of domestic violence?

No

Will the majority (51% and above) of this grant primarily serve victims and survivors of human trafficking?

No

Focus of Grant Proposal

4. Arts and Culture

Does your organization also offer social supports in the form of wraparound services?

No

Does your organization operate a social enterprise?

No

Will this grant proposal support work within a Qualified Opportunity Zone (QOZ)?

No

While we understand that your organization's impact may align with more than one of the 17 UN Sustainable Development Goals, please select the primary goal supported by this specific grant proposal. If the primary purpose of the specific grant request does not align with one of the stated goals, please select 'none of the above'.

Goal 16: Promote just, peaceful and inclusive societies

Evaluating and Measuring Impact

Exhibitions are evaluated based on attendance to Soldiers Memorial. Covid-19 has had a major impact on attendance over the past two years, reducing visitors by as much as 75%. Target attendance for 2022 is 38,000 visitors (similar to what we saw in 2019).

Programs are evaluated through post-event audience surveys. Through a combination of open-ended questions and quantitative responsive (such as Likert Scales), participants are asked qualitative and quantitative questions how they learned about the program, how effective they think it was, whether they feel more connected to the program content, suggestions for improving future programs, and similar questions.

Economic Demographic Information

Low- to Moderate-Income

No

Contact Information

Contact Salutation

Ms.

First Name

Yvette

Last Name

Hartsfield

Address

5700 Lindell Blvd.

City

ST LOUIS

State

Missouri

Zip

63112

Telephone (include extension)

(314) 746-4460

Fax

(314) 454-3112

E-mail Address

yhartsfield@mohistory.org

Job Title

Managing Director of Development

Contact Type

Director of Development - Nonprofit

Contact Information**Contact Salutation**

Mr.

First Name

Todd

Last Name

Roth

Address

PO BOX 775460

City

ST LOUIS

State

Missouri

Zip

63177

Telephone (include extension)

(314) 454-3195

Fax

(314) 454-3112

E-mail Address

troth@mohistory.org

Job Title

Grant Writer

Contact Type

Staff - Nonprofit

Grant Agreement**ACKNOWLEDGEMENT OF TERMS AND CONDITIONS**

AGREE

PLEASE ENTER YOUR NAME (Not the name of the organization)

Todd Roth

ARE YOU AN OFFICER OF THE ORGANIZATION?

No

PLEASE PROVIDE THE CONTACT INFORMATION OF AN OFFICER OF THE ORGANIZATION FAMILIAR WITH THIS APPLICATION.

OFFICER NAME

Yvette LeGear Hartsfield

OFFICER TITLE

Managing Director of Development

OFFICER ADDRESS

PO Box 775460, St. Louis, MO 63177-5460

OFFICER EMAIL ADDRESS

yhartsfield@mohistory.org

OFFICER TELEPHONE NUMBER

(314) 746-4460

If you are unwilling to agree to the terms outlined above, the Bank of America Charitable Foundation will not be able to fund your request.

Ghost Army: The Combat Con Artists of World War II
Programs Guide and Schedule

Soldiers Memorial's public programs and educational tours based on the Ghost Army exhibit provide enhanced learning opportunities to both our young and young-at-heart visitors. Our public programs provide guests with more in-depth information on the Ghost Army. From a docent tour filled with behind the scenes stories to a book signing with the top authors on the subject, Soldiers Memorial's public programs guarantees to enhance visitors' understanding of the Ghost Army story. For our younger visitors, Soldiers Memorial, along with the National WWII Museum, has created a unique field trip available for students between 6th and 12th grade.* It is my hope that this exhibit educates both adults and children on not just the courageous efforts of Allied Soldiers but also the importance of diversity. This exhibit provides a unique opportunity to appreciate the many different professions and personalities that were required to make the Ghost Army a success. By exploring the impact of artists, sound technicians, soldiers, and architects, to name a few, the Ghost Army teaches us that diversity and creativity is essential to our success and growth as a nation.

Public Program Schedule

Monday, September 2, 2024: Exhibit Installation Complete

Grand Opening Week Events:

- **Monday, September 2, 2024: VIP Only Preview Night**
 - 6 PM: Join Soldiers Memorial Curator, Mikall Venso, for a curator talk and dinner followed by a guided tour of the temporary exhibit "Ghost Army: the Combat Con Artists of World War II". Event reserved for Soldiers Memorial VIP Members only.

* Due to the heavy nature of war and all its intricacies, field trips for students in earlier grades are not available.

- Targeted Audience: VIP members only. This typically includes member from the Missouri Historical Society Board, the Soldiers Memorial Committee, the Soldiers Memorial Commission, exhibit donors, exhibit content participants, and all staff.
- **Tuesday, September 3, 2024: Member Only Preview Night**
 - 6 PM: Join Soldiers Memorial Curator, Mikall Venso, for a curator talk and dinner followed by a guided tour of the temporary exhibit “Ghost Army: the Combat Con Artists of World War II”. Event reserved for Soldiers Memorial Giving Circle Members only.
 - Targeted Audience: Giving Circle Members Only. This includes member of the Soldiers Memorial Giving Circle. The Giving Circle is a membership program that is available to individuals who are already members of the Missouri Historical Society. This extra membership allows members to give to both the Missouri Historical Society and to Soldiers Memorial Military Museum.
- **Wednesday, September 4, 2024: Exhibit opens to the Public**
 - Opening Week Docent Days: Join Soldiers Memorial Docents for Docent Days. All this week, Wednesday through Sunday, 10 AM to 4PM, Docents will be stationed throughout the new temporary exhibit, “Ghost Army: The Combat Con Artists of World War II” to provide further insight and to answer any questions you might have about the new exhibit.
 - Targeted Audience: Docent days is geared towards adults with leisure time during the day. This could include retired adults and/or adults with pre-school age children.

- Curator Talk, 6 PM: Join Soldiers Memorial Curator, Mikall Venso, for a curator talk and tour of the new temporary exhibit “Ghost Army: The Combat Con Artists of World War II”.
 - Targeted Audience: Adults, Family groups, VIP and Members who were not able to attend the first event date.

October 2024:

- **6pm Weekend Evening Program:**
 - Haunted History: The Ghost Armies: Join Soldiers Memorial for a night of ghostly military tales. Mikall Venso, Military and Firearms Curator, will discuss the mysterious Ghost Army of World War II and their covert operations that helped win the war, along with other ghost armies and their secret stories.
 - Targeted Audience: Younger adults, Families with older children.

November 2024:

- **12pm Weekday Program: Chow and Chat**
 - Ghost Army Legacy Project: Join Soldiers Memorial for an exclusive interview with a member of the Ghost Army Legacy Project. Learn about their efforts to memorialize and honor the once classified 23rd Headquarters Special Troops and the 3133rd Signal Company, known today as the Ghost Army of World War II.
 - Targeted Audience: Chow and Chats are a monthly lunch time program geared towards adults seeking a place to enjoy lunch and learn something new at the same time. This includes employees and customers of the local businesses, courthouses, and library in the downtown area.

Early December 2024:

- **6pm Program: Book Signing Event**

- The Ghost Army of World War II: Join Rick Beyer, award winning documentary producer and New York Times bestselling co-author of *The Ghost Army of World War II: How One Top-Secret Unit Deceived the Enemy with Inflatable Tanks, Sound Effects, and Other Audacious Fakery* for a discussion and book signing.
 - Targeted Audience: Adults, VIPs, and Members. This gives guests the opportunity to purchase The Ghost Army of World War II book and have it signed for a possible Christmas gift.

January 2025:

- **1pm Sunday: Panel Discussion**

- Join current members of the military along with Soldiers Memorial Curator, Mikall Venso, as he moderates this panel discussion on the intricacies of military strategy, particularly in relation to the new temporary Exhibit, “Ghost Army: The Combat Con Artists of World War II”.
 - Targeted Audience: Veterans, Adults, VIPs, Members. Free parking on Sundays.

Wednesday, February 5th through Sunday, February 9th, 2025

- **Closing Week**

- Docent Days: Join Soldiers Memorial Docents for Docent Days. All this week, Wednesday through Sunday, Docents will be stationed throughout the temporary exhibit, “Ghost Army” to provide further insight and to answer any questions you might have about the new exhibit. Hurry, this exhibit closes to the public February 9th!
 - Targeted Audience: Veterans, Adults, Family Groups, VIPs, Members

February 10, 2025: Exhibit Closes to the Public

Educational Tours Lesson Plans

Exhibition: Ghost Army: Combat Con-Artists of World War II

Tour: The Art of Deception

Grades: 6-12

Dates: Available September 3, 2024, through February 7, 2025

6-12 Program Outcomes:

National Standards for History

Historical Thinking Standard 3: The Student engages in historical analysis and interpretation.

Therefore, the student is able to:

- Compare and Contrast differing sets of ideas, values, personalities, behaviors, and institutions by identifying likenesses and differences.
- Consider multiple perspectives of various peoples in the past by demonstrating their differing motives, beliefs, interests, hopes, and fears.
- Analyze cause-and-effect relationships bearing in mind multiple causation including:
 - The importance of the individual in history
 - The influence of ideas, human interests, and beliefs
 - The role of chance, the accidental and the irrational

Historical Standard 3B: Describe military experiences and explain how they fostered American identity and interactions among people of diverse backgrounds.

Tour Big Ideas: Through analysis of the Ghost Army exhibit students should work collectively to apply what they have learned toward the creation of a deception scenario that mimics the deception strategies used by the 23rd Headquarters Special Troops. Students should demonstrate in clear ways how their assigned roles contributed to their deception strategy in the group presentation.

Group Greeting:

Welcome to Soldiers Memorial Military Museum.

Museum Rules

Tour Introduction:

Introduce the big ideas.

Assess students' prior knowledge.

Stop 1: Tank Inflatable

Time: 15 minutes

Location: Lower-Level, centerpiece

Stop Outcomes: Students will learn about the 23rd Headquarters troops' use of inflatable materials to create the illusion of large units of tanks, howitzers, and even airplanes. This example of an inflatable tank might not be realistic up close but from afar, this pretend tank could pass as legitimate.

Questions:

What has been done to this inflatable to make it look like a real tank?

Who do you think created the inflatable, what was their profession?

How do you think this helped the 23rd Headquarters Troops? In what other ways could they use inflatables?

Stop 2: Oral History Station

Time: 15 minutes

Location: Lower-Level, right side wall

Stop Outcomes: Students will listen to two oral histories of members of the 23rd Headquarters Troops. One will feature a story about an artist who was recruited to support the Ghost Army

mission, while the other focuses on an enlisted soldier who received special training in sound engineering.

Questions:

Why do you think the Ghost Army wanted an artist to join the mission? How did they help them succeed?

How do you think sound played an important role in deceiving the Nazis?

Can you think of any other professions that could be essential to this mission?

Classroom Activity: Acts of Deception

Materials: Ghost Army Introduction

Introduction: In September 1944, Allied forces successfully fought the Germans while marching across Europe, but situations changed as the Allies neared Germany itself. As Nazi resistance began to stiffen, a 70-mile gap in the Allied line opened up, leaving General Patton's Third Army vulnerable to Nazi attack. The 23rd had its mission: to impersonate the 6th Armored Division for a week while the Division awaited the arrival of reinforcements. The longer the deception continued, the likelihood that the Nazis would discover the Ghost Army increased. In what became Operation Bettembourg, the 23rd had no choice but to fill in this 70-mile gap on the front lines of a war without any heavy weaponry to defend themselves.

Activity:

1. Have students read the introductory essay then collectively discuss the unique and significant task filled by the 23rd Headquarters Special Troops.
2. After discussing as a class, explain the scenario outlined in the Introduction and assign the following roles to the students: sound engineer, artist, fashion designer, and architect. With their assigned roles, have the students break into small groups that include each role.

3. Have the students discuss the specific skills they would possess depending on their assigned profession, which might factor into the means of deceiving the Nazi forces. Ask them how they might use their skills collectively to create larger, more elaborate forms of deception.
4. During this small group discussion, ask your students to come up with their own forms of deception. Knowing the tools and equipment available to the Ghost Army, how would they trick the Nazis into thinking the 6th Armored Division held that 70-mile gap? How would they adjust their acts of deception to keep the Nazi forces from discovering the truth?
5. After the small groups have prepared their acts of deception, ask each group to present their ideas to the class. Ask them how their specific skills contribute to the larger success of the mission. Conclude the lesson with a discussion about the important role artistry and artists had in the broader war effort during WWII.

Marketing Plan

Soldiers Memorial, as part of the Missouri Historical Society, utilizes the Missouri History Museum's Marketing and Communication team for all marketing plans. For our public programs marketing plan, Soldiers Memorial will advertise all events associated with the Ghost Army exhibit on our social media accounts, our e-newsletters that go out to members and any individual who signed up to receive it, the Missouri Historical Society website, and in the public programs' brochure available at all three Missouri Historical Society locations. Individual event flyers and the entire program schedule flyer will be available at the front desk. Signs with the same information will be displayed throughout the building including in the elevator, bathrooms, and exhibit space. Our educational tours are advertised through our partnership with the St. Louis

Public School District, Missouri Historical Society website, educational programs' brochure available at all three locations, and the e-newsletter.

Reflective Essay

When I started my journey in UMSL's Museum Studies program, I was certain that my end goal was to become a curator. As the Site Coordinator for Soldiers Memorial, I have had first-hand experience in almost every department within the Missouri Historical Society, but my focus currently is administration. However, this project pushed me to better understand all the moving parts involved in curating an exhibit, even though the project did not entail me curating my own exhibit. After much reflection and education, I have decided that I thoroughly enjoy being involved in each department and would like to pursue a career as a small museum director which will enable me to be involved in many different departments. It is because of this project, and my time in UMSL's Museum Studies program that has enabled me to gain a greater understanding of numerous departments within a museum, including exhibits prep, curation, collections, development, programs, and education.

After I decided that the Ghost Army was the best fit for Soldiers Memorial, I began working with the collections and exhibits teams. I had to determine if the exhibit would fit within the gallery. One issue that we face here at Soldiers Memorial is that we do not have a loading ramp. Therefore, we can only accept materials that can fit on a large ramp that leads to the main floor of the building. The ramp has several 90 degree turns and makes deliveries extra difficult. So, I had to determine the largest size box that could fit up the ramp. Helpfully, our exhibits team had already figured that information out for previous exhibits. I then contacted the National WWII Museum to address our desire to host the Ghost Army and to ask a few questions that were not answered on the website. I began working with Amy Day, who has since left the museum. Amy was able to get me a listing of all the crates that came with the Ghost Army exhibit, and it

became apparent that a large chunk of the exhibit was not going to fit up the ramp. With my hopes somewhat dashed, I began consulting with our curator Mikall Venso. He was able to help me determine exactly what crates would work and what would not. He also proposed the idea of eliminating the largest pieces since we were going to have to eliminate some of the exhibit anyway due to space. After a long discussion with Amy Day, we determined that the "Headquarters Unit" was not going to be exhibited at Soldiers Memorial. This section of the exhibit featured a mock headquarters unit that stood over 10 feet tall. The issue was that the walls did not break down to a smaller section. Without the headquarters unit and the 3rd inflatable, we were able to scale the exhibit down to the original 6,000 sq ft to 4,500 sq ft, a perfect fit for the temporary gallery. Once I knew the crates and the exhibit itself would fit within both the ramp and the gallery, I requested Mark's official approval to move forward with the application process, which I received.

The application process required me to fill out an AAM Facilities Report. This report is very detailed and contains information I had no idea about. This was definitely an eye opener. This was one of the longest applications I had ever filled out. It required everything from building measurements, permits, construction materials to staff organization, gallery temperatures, and emergency plans. To get this information I had to contact our collections staff for datalogger information, our facilities manager for building permit records, and even the local fire department to determine our fire risk zone. However, once gathered, this information is of high importance to keep around since it will likely come in use for future temporary exhibits. I also had to consult with our exhibit prep team to obtain blueprints of the lower-level gallery. These blueprints included information on electrical outlets, fire suppression systems, air conditioning vents, etc. After gathering all the materials, I was finally able to submit the application for Soldiers Memorial to host the Ghost Army exhibit.

The next step on this journey required me to establish a means to pay for the exhibit. Mark Sundlov had suggested I apply for the Bank of American Grant. This grant is a partnership between Bank of American and the Missouri Historical Society. However, each department had to submit an application to determine where the funds will go. It was at this point that I began to work with our development team to learn how to write a grant application. Of all the departments, this was probably the one I had the least experience with, but I learned very quickly how important their work is to the museum. Jake O'Neal, the Charitable Giving Advisor for the Missouri History Museum, was able to walk me through the process and provided several examples from past grant applications.

With the initial application and grant completed, my next step was to begin to imagine what this exhibit would look like and how we would develop programming for the exhibit. Typically, Soldiers Memorial has two to three events per month. However, not all of these events would be focused on the Ghost Army since we still have our core galleries as well. Therefore, my goal was to create at least one program per month of exhibition. I worked closely with the education and programs team here at Soldiers as well as at the Missouri History Museum for more guidance. The National World War II Museum was also able to provide their education guide for my reference. The trickiest part of this process was that I had never seen the exhibit that I was writing programming for. The education plan contained some basic information but did not provide me with a list of all the content within the exhibit. However, they did have a few pictures and a video of what the exhibit looks like completed. I used this information to create my program schedule and field trip tours.

Although I feel that this project has been a tremendous success in my opinion, it was not without some challenges. It was very hard for me to get all of the necessary information required for the AAM facilities report since it was so varied. The ramp has, and will continue to be, an

issue for exhibits at Soldiers Memorial but as seen from this project compromise can go a long way. Another unexpected issue I faced was the lack of response from the National World War II Museum. Although my initial contact had been answered quickly, I noticed the further I got into the project the longer it would take Amy Day to contact me back. It wasn't until summer break that I was finally notified that she no longer worked for the museum and I began to correspond with another employee. However, this employee is understandably behind, and I am still waiting for the contract to be sent to finalize the agreement. I hope to accomplish this very soon.

This project has opened my eyes to the enormous amount of staff, resources, and time that goes into exhibiting an exhibit. I could not have completed this project without the help of Mark Sundlov, Soldiers Memorial Director, and the following departments: Exhibits, Collections, Curation, Development, Programs, and Education. My takeaway from this project is that I enjoy dipping my hands in all of these departments. I would love to spend the next chapter of my life managing a small museum and being able to take charge of all these departments. I hope to historically educate the next generation by telling stories that inspire, diversify, and challenge the public view and it is because of this project and the UMSL Museums Studies program that I feel prepared to do so.

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