

**INSTALLATION OF A
SPEAKER AND
ACCOMPANYING
EXHIBITS, NO. 3**

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Installation of a speaker and accompanying exhibits, No. 3 by John Cotton Dana

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Illustration No. 1. The side of the screen here shown has panels of orange with frames of black. The standard at the right lifts out of the base and takes apart in the center. The box comes off.

**INSTALLATION OF A SPEAKER
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**BY
JOHN COTTON DANA**

No. 3 of the New Museum Series

**THE ELM TREE PRESS
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INTRODUCTION

The first volume in this series, "The New Museum," published a year ago, told why I dared to write and print a series of small books on the new manner of museum development and management. Briefly, it was because we of the Newark Library had been managing for about eight years what we called a modest museum of modest museum experiments, and had decided that what we were learning and thinking and doing was worth passing on to others for comment and criticism.

This first volume told how we studied museum history and museum practice of to-day; how we came to the conclusion that a quite definitely "new" manner of museum management is coming upon the museum world; and then gave certain very simple suggestions for the establishment and conduct of a museum of the new type.

To this was added a list of about fifty museums, each of which had agreed, in response to an inquiry from us, to give such aid as it could to any museums which may ask for advice and suggestions, with notes under each museum's name of some of the lines in which it thought itself fairly well equipped to give aid.

And finally we added a list of references to the best books and articles on the elements of museum management.

No. 2 of the series, "The Gloom of the Museum," was published about six months ago. It included a chapter on the manner in which the arts have been made to flourish, but was chiefly devoted to an explanation of the unattractiveness and accompanying inefficiency of museums, with suggestions for making them more attractive and more useful. The last fifteen pages contained an abstract of 125 of the best books and articles on museum management.

In this, the third of the series, I may seem to have departed from the museum field, for I here discuss the question of the proper presentation of a speaker to her audience. But, in fact, I here try to emphasize one of the most important of the functions of the new museum—that of carrying over into every-day life some at least of the things learned in the course of museum practice. A museum should teach, so we contend, and in so doing may well convey to the layman suggestions for the application of museum technique in other than museum fields.

J. C. DANA.

Newark, N. J., April 1, 1918.

THE INSTALLATION OF A SPEAKER AND ACCOMPANYING EXHIBITS

I

Placing a Speaker Before an Audience

THE SPEAKER AN EXHIBIT

Let us assume that you are to have in your home a gathering of friends, or, in a small hall a meeting of which you have charge, of the members of a society, at which some one is to make a speech, read a paper, sing, or play on some musical instrument. The occasion may be any event which brings a few persons together chiefly to see and listen to some one individual.

Straightway that individual becomes an "exhibit," and should be, in the manner of her presentation to her audience, treated as such. Much of the success of the performer will depend upon the skill with which she is "installed."

RULES FOR HER INSTALLATION

Here are some of the elementary rules to be followed if this installation is to be such as to make the venture a success:

Ventilate the room properly. This rule cannot here be carried into details, as the size and height of rooms and the number and relations of doors and windows vary greatly and every case demands its own peculiar treatment. But it may as well be said once more, obvious as is the remark, that without an abundance of fresh air of proper temperature, no group of persons can listen to any one for more than a few minutes with more than a very limited return in either pleasure or profit.

If ventilation is impossible without dangerous or unpleasant drafts, the room to be used for the gathering should be well