



BULLSMUN III

***A Night at the American Museum
of Natural History***

Committee Introduction

Welcome to the Board of Directors of the American Museum of Natural History! AMNH is one of the world's leading institutions for scientific research, education, and the public display of humanity's shared natural heritage. As senior leadership of the Museum, you have been entrusted with safeguarding its legacy and charting the course for its future. In recent years, AMNH has experienced an unprecedented surge in public interest and international collaboration. To build on this momentum, the Board has extended invitations to renowned scientists, collectors, and curators from across the globe to propose new exhibits for the upcoming year.

Delegates have convened for a special overnight session to present these proposals. The plan is straightforward: introduce compelling new exhibits, drive public engagement, and reinforce AMNH's position at the cutting edge of research and education. At first, the meeting proceeds as expected, with formal presentations and orderly deliberation.

Then the night falls.

Unbeknownst to many, the Museum holds more than static displays of fossils, dioramas, and artifacts. As darkness settles over the Hall of Mammals, the Rose Center for Earth and Space, and the fossil halls, the exhibits begin to stir. What the public perceives as silent relics suddenly speak — and act. Some of the Museum's historical figures and specimens welcome the expansion and evolution of AMNH; others see these proposed changes as threats to their significance and survival.

You, as members of the Board, must now navigate a dual challenge: evaluating the new exhibit proposals and responding to the awakening voices of the Museum itself. Allies and adversaries will emerge from both the delegation and the exhibits. What began as a routine administrative meeting has become a full-scale crisis that will determine the future of the Museum — and perhaps history itself.

While this committee is inspired by *Night at the Museum*, extensive knowledge of the movie is not required. Familiarity with general concepts such as the Museum, its exhibits, natural history, and notable characters or historical figures will be helpful. Reviewing the background guide and the descriptions of your fellow delegates will provide sufficient context. Deep knowledge of offshoot media, sequels, or minor plot points will not give a strategic advantage in committee, and only actions consistent with the committee's scenario will be recognized.

As a crisis committee, this session will follow standard MUN procedures, including formal debate, moderated caucuses, and unmoderated caucuses. Delegates are expected to represent their assigned roles with fidelity, collaborate to propose solutions, and respond to evolving developments in real time. While traditional rules of procedure apply, the committee also allows for rapid, flexible responses to crises as they unfold. Delegates may want to introduce motions, draft directives, and engage in negotiations.

Above all, remember: while the stakes are high and the exhibits are unpredictable, creativity, quick thinking, and a flashlight may be your greatest tools tonight. After all, in this Museum, anything can happen once the lights go out.

Committee Mechanics

This crisis committee will operate under the standard format and procedures used in fast-paced crisis simulations. We encourage all delegates unfamiliar with crisis elements to refer to the [Delegate Resources Guide](#) on our website for a guide to public directives, crisis notes, and planning a crisis arc. We will also have a crisis committee workshop prior to the start of the first committee session to introduce delegates to the fundamentals of crisis committees.

Delegates will begin the session as members of the AMNH Board of Directors, each representing a different curator, specialist, or external advisor invited to present new exhibit proposals. The committee will open with moderated debate to allow delegates to introduce their proposed exhibits and begin discussing the Museum's long-term goals. After initial presentations, delegates may motion for unmoderated caucuses to build alliances, collaborate on shared exhibits, or coordinate strategies for convincing the Board to vote in favor of particular proposals.

Once the first crisis update occurs (i.e., the exhibits begin to animate and voice their opinions), the committee will start the first note cycle. We will operate on a two pad cycle. Delegates are expected to use individual crisis notes for private actions (e.g., attempting to communicate with a specific exhibit, investigating the source of the Tablet's magic, or recruiting another exhibit to support their proposal) and to respond to rapidly developing events. The Crisis Director will evaluate each note and respond with updates or consequences.

Delegates may also collaborate to draft directives, which are public actions taken by the Board as a whole. Directives must be debated and voted upon in committee and can be used to allocate museum resources, relocate or suppress unruly exhibits, negotiate with animate historical figures, or launch investigative teams.

In crisis, time continues on through the committee session. This means the Museum continues operating internally even while the committee debates — and events may escalate if delegates fail to act quickly or make misguided decisions. Delegates should be prepared to adjust their strategies, build coalitions, and manage competing agendas from both their fellow Board members and the newly awakened exhibits. Creativity and logical reasoning are strongly encouraged: delegates who use the Museum's history, layout, and institutional structure to their advantage might see results in the crisis updates.

Throughout the simulation, the Crisis Director reserves the right to introduce new information, characters, or developments based on delegate actions. Delegates should anticipate multiple, escalating crises over the course of the session, requiring flexibility, diplomacy, and critical thinking. Ultimately, the success of the Museum — and the safety of its animated exhibits — will depend on the Board's ability to effectively collaborate, negotiate, and take decisive action.

Night at the Museum (2006)

Released in 2006, *Night at the Museum* is a fantasy-comedy film directed by Shawn Levy and based on the 1993 children's book of the same name by Milan Trenc. The film centers on Larry Daley, a divorced father struggling to find steady work and reconnect with his young son. In an effort to provide stability, Larry accepts a job as the night security guard at the American Museum of Natural History in New York City. While he initially believes this will be an ordinary position, he quickly discovers that the Museum is far from ordinary after dark.

On Larry's first shift, he learns that the Museum's exhibits come to life each night due to the presence of a magical artifact, the Tablet of Ahkmenrah, which once belonged to an Egyptian pharaoh. The Tablet carries an ancient curse that animates the Museum's dioramas, statues, and taxidermied specimens after sunset. The effect is wide-ranging: historical figures emerge with their full personalities, animals regain mobility, and miniature displays engage in elaborate conflicts.

The exhibits Larry encounters include a wax figure of Theodore Roosevelt, played as a source of wisdom and mentorship, and a host of other figures such as Sacagawea, Attila the Hun, a Roman centurion named Octavius, and a cowboy named Jedediah. Smaller elements also play a role, including Dexter, a Capuchin monkey who causes repeated problems for Larry, and a group of Neanderthals who prove both unpredictable and destructive. Roosevelt explains to Larry that while the Tablet grants the exhibits life, it also carries a strict condition: if an exhibit fails to return to its designated place by sunrise, it will disintegrate into dust.

As Larry struggles to control the chaos, a larger conflict emerges. Three former security guards—Cecil, Gus, and Reginald—seek to steal the Tablet in order to sell it for profit. Their plan threatens the continued existence of the exhibits, who depend on the artifact for life. Larry is initially unprepared to confront this challenge, but he gradually learns to work with the revived historical figures. By uniting the various exhibits, he mounts a defense against the would-be thieves, ultimately recovering the Tablet and restoring order to the Museum.

Current Situation

While *Night at the Museum* follows Larry Daley's adventure managing the animated exhibits, the story continues on 20 years later. Unbeknownst to the public and the Board of Directors, the Tablet of Akmenrah has been mysteriously delivered back in New York City. This artifact, which gives life to the Museum's displays, now sits unopened in the package room. Its presence has caused small disturbances throughout the museum: certain exhibits have begun to stir, strange interactions have been reported, and the usual order of displays is becoming unpredictable.

As members of the Board of Directors, delegates are now tasked with addressing the mysterious return of the tablet. You must not only evaluate and decide upon proposals for new exhibits, but also manage the unforeseen consequences of the Tablet's return. Historical figures, museum specimens, and ancient artifacts may act according to their own priorities, forming alliances, resisting changes, or attempting to influence the Board's decisions.

The return of the Tablet presents both challenges and opportunities for the Board. Delegates must carefully weigh their decisions. Supporting certain exhibits or proposals could gain allies among the animated exhibits, while missteps may provoke resistance or sabotage from the others. Strategic negotiation, coalition-building, and timely action will be essential, as the Museum continues to operate even while debate occurs. Every choice has consequences, and the Board's ability to manage both human and non-human desires will determine not only the success of proposed exhibits, but the stability and future of the museum itself.

AMNH: Visitor's Guide

A History of the Museum

Founded in 1869 and located on Manhattan's Upper West Side, the American Museum of Natural History (AMNH) began as an ambitious initiative supported by a group of prominent philanthropists, scientists, and civic leaders who came together to create an institution that would preserve the natural world and make scientific knowledge accessible to the public. From its early days, AMNH emphasized field research and specimen collection, dispatching expeditions across North America, Africa, Antarctica, and Asia to gather fossils, meteorites, botanical samples, and ethnographic materials.

The founders believed that the preservation of the natural world and its myriad cultures was not only a scientific imperative but a civic responsibility, intended to foster informed and responsible citizens. Over the next century, the Museum expanded both physically and intellectually: numerous new wings and exhibition halls were added,

millions of specimens were catalogued, and laboratories were constructed for emerging scientific fields. Moreover, the AMNH developed partnerships with universities and academic institutions all over the world, strengthening its position as a premier center for multidisciplinary research. The Museum's educational mission has remained central from its inception to the present day, with educational programming reaching over one million students each year through school visits, workshops, and digital resources. In the 21st century, the AMNH continues to advance its original goals by supporting conservation efforts, publishing peer-reviewed scientific research, and opening its doors to millions of visitors annually. The Museum's guiding purpose — to protect and interpret the natural world for the benefit of the public — has remained consistent, even as its role in the scientific and cultural landscape has grown dramatically

Exhibits

Today, the AMNH features an extraordinary array of permanent exhibitions that attract scholars, educators, and curious visitors from around the world (American Museum of Natural History, Permanent Halls). The Museum's Hall of Saurischian Dinosaurs is arguably its most iconic exhibit. At the center of the hall stands the imposing skeleton of *Tyrannosaurus rex*, reconstructed in a dynamic posture that reflects cutting-edge paleontological knowledge.

Nearby, the towering *Barosaurus* pair — depicted in the act of protecting a juvenile from a predator — greets visitors in one of the Museum's grand entrance halls and has become an unofficial symbol of the institution. In addition to its paleontological marvels, the Museum houses the Hall of Ocean Life, famous for its life-size, 94-foot blue whale

model suspended from the ceiling, which conveys the immense scale and complexity of marine ecosystems. The Rose Center for Earth and Space combines immersive exhibits with scientific research, featuring the Hayden Planetarium, the Scales of the Universe walkway, and interactive displays that trace the formation of the universe.

Other significant galleries — such as the Hall of North American Mammals, the Hall of Human Origins, the Hall of Biodiversity, and the Margaret Mead Hall of Pacific Peoples — offer expansive narratives of human cultures, evolutionary history, and the delicate interdependence of life on Earth. Each exhibit is based on extensive research carried out by AMNH scientists and curators, ensuring that visitors engage not only with visually compelling displays but also with rigorous scientific knowledge. This integration of scholarship and public engagement is a core element of the Museum's identity.

Permanent Exhibits

The American Museum of Natural History has more than forty permanent galleries covering biodiversity, paleontology, anthropology, geology, and space science.

The Biodiversity and Environmental Halls include the Felix M. Warburg Hall of New York State Environment, the Theodore Roosevelt Hall of Biodiversity, the Hall of North American Forests, and the Irma and Paul Milstein Family Hall of Ocean Life.

The Birds, Reptiles, and Amphibians Halls include the Hall of Birds of the World, the Hall of New York City Birds, the Leonard C. Sanford Hall of North American Birds, and the Hall of Reptiles and Amphibians.

The Earth and Planetary Sciences Halls include the David S. and Ruth L. Gottesman Hall of Planet Earth, the Allison and Roberto Mignone Halls of Gems and Minerals, and the Arthur Ross Hall of Meteorites.

The Fossil Halls include the Paul and Irma Milstein Hall of Advanced Mammals, the Hall of Ornithischian Dinosaurs, the Hall of Primitive Mammals, the Hall of Saurischian Dinosaurs, the Hall of Vertebrate Origins, and the Miriam and Ira D. Wallach Orientation Center with the Titanosaur.

The Human Origins and Cultural Halls include the Northwest Coast Hall, the Hall of Mexico and Central America, the Hall of African Peoples, the Gardner D. Stout Hall of Asian Peoples, the Anne and Bernard Spitzer Hall of Human Origins, the Margaret Mead Hall of Pacific Peoples, and the Hall of South American Peoples.

The Mammal Halls include the Bernard Family Hall of North American Mammals, the Akeley Hall of African Mammals, the Hall of Asian Mammals, the Hall of New York State Mammals, the Hall of Primates, and the Hall of Small Mammals.

The Rose Center for Earth and Space includes the Hayden Sphere, the Harriet and Robert Heilbrunn Cosmic Pathway, Scales of the Universe, the Dorothy and Lewis B. Cullman Hall of the Universe, the David S. and Ruth L. Gottesman Hall of Planet Earth, and the Hayden Big Bang Theater.

Other permanent areas include the Theodore Roosevelt Memorial Hall, the Discovery Room, the Ellen V. Futter Gallery, and the Richard Gilder Center for Science, Education, and Innovation, which contains the Susan and Peter J. Solomon Family Insectarium and the Louis V. Gerstner, Jr. Collections Core.

The Board of Directors

The American Museum of Natural History is governed by a Board of Directors, which serves as the highest decision-making body of the institution. The Board is responsible for ensuring that the Museum's collections, programs, facilities, finances, and staff are managed effectively and in line with the mission of the Museum. In practice, this means balancing the Museum's role as an educational institution, a research center, and a cultural landmark.

Members of the Board, known as Trustees, are entrusted with acting in good faith and in the best interest of both the Museum and the public it serves. Trustees must exercise loyalty, diligence, and care in their decisions, applying the same judgment and responsibility that would be expected of a prudent leader in any major institution. They are prohibited from using their positions for personal or financial gain and must always prioritize the preservation and advancement of the Museum.

To carry out their duties, Trustees may rely on information and recommendations from Museum officers and staff, as well as outside experts such as lawyers, accountants, and advisors. They may also consult committees established under the Museum's by-laws, which focus on specific areas such as finance, collections, or facilities. This structure allows the Board to draw on specialized knowledge while maintaining ultimate authority over the institution's direction.

In times of crisis, the Board functions as the central authority responsible for safeguarding the Museum's assets, reputation, and mission. Delegates should view the

Board as both the guardian of the Museum's long-term stability and the primary body capable of making decisive choices in response to emergencies.

The Museum Today

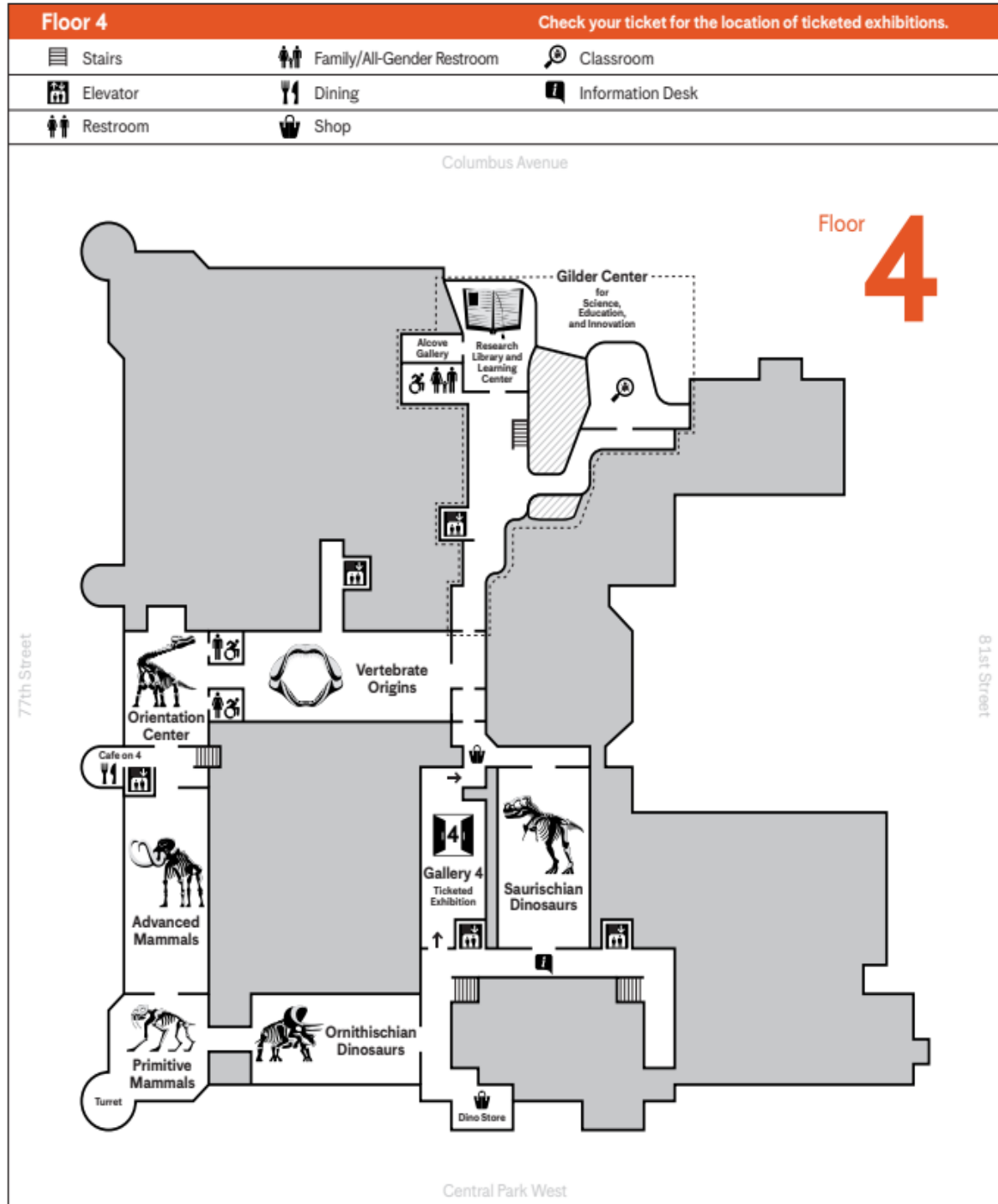
The American Museum of Natural History (AMNH) is not only one of the largest and most visited museums in the world, but also one of the most prestigious institutions for scientific research, public education, and cultural heritage. Located in Manhattan, New York City, the Museum currently encompasses 26 interconnected buildings that house 45 permanent exhibition halls, the Hayden Planetarium, and a vast library. Its collections number over 34 million specimens and artifacts, ranging from dinosaur fossils to meteorites, from cultural relics to cutting-edge space science. This sheer scale ensures that only a small percentage of its holdings can be displayed at one time, creating a constant need to curate, rotate, and innovate exhibits for the public.

The Museum is divided into several departments, including Anthropology, Paleontology, Zoology, Earth and Planetary Sciences, and Astrophysics. Each division oversees its own collection, research, and exhibitions, contributing to AMNH's reputation as both a scientific powerhouse and a cultural landmark. Some of its most recognizable features include the imposing *Tyrannosaurus rex* and *Apatosaurus* skeletons in the fossil halls, the 94-foot-long blue whale suspended in the Milstein Hall of Ocean Life, and the Rose Center for Earth and Space with the Hayden Planetarium. These spaces have become iconic not just in New York, but internationally, drawing millions of visitors and representing milestones in scientific communication.

The AMNH is more than a museum—it is also a global research institution. Employing over 200 scientists, it hosts expeditions on every continent, ranging from biodiversity surveys in the Amazon to paleontological digs in Mongolia, and from oceanographic research to astrophysical modeling. In recent years, the Museum has expanded its role as an educational hub, offering workshops for teachers, after-school programs, public lectures, and collaborations with universities. For many students and visitors, AMNH is their first encounter with professional science and global culture.

However, with such prestige also comes challenges. The Museum must balance its dual identity as a cultural attraction and a rigorous research center. It faces questions of funding, space limitations, ethical curation, and how to present knowledge responsibly in a rapidly changing world. In addition, like many cultural institutions, it must engage with the ongoing debates about the provenance of its artifacts and the inclusivity of its narratives. As delegates in this committee, participants will be stepping into the shoes of stakeholders who must guide the AMNH into its next chapter, deciding what exhibits to prioritize, how to present them, and how the Museum can continue to fulfill its mission in the modern era.

Visitor Maps



Floor 3

Check your ticket for the location of ticketed exhibitions.

 Stairs

 Restroom

 Shop

 Ticket Desk

 Elevator

 Family/All-Gender Restroom

 Classroom

 Escalator

 Lactation Room

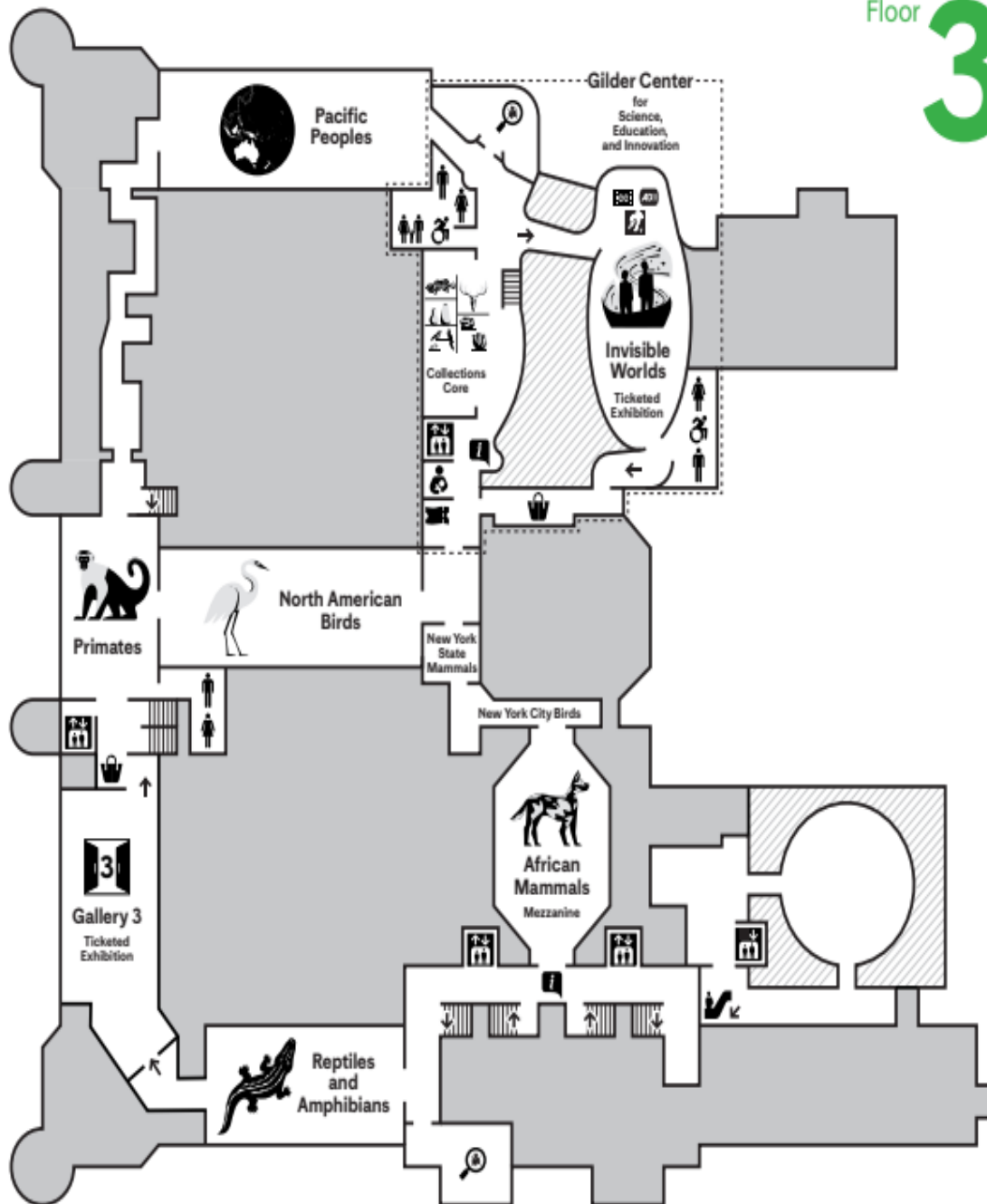
 Information Desk

Columbus Avenue

Floor **3**

77th Street

81st Street



Central Park West

Floor 2

Check your ticket for the location of ticketed exhibitions.

Stairs

Family/All-Gender Restroom

Classroom

Member Lounge

Elevator

Shop

Ticket Desk

ATM

Restroom

Dining

Membership Desk

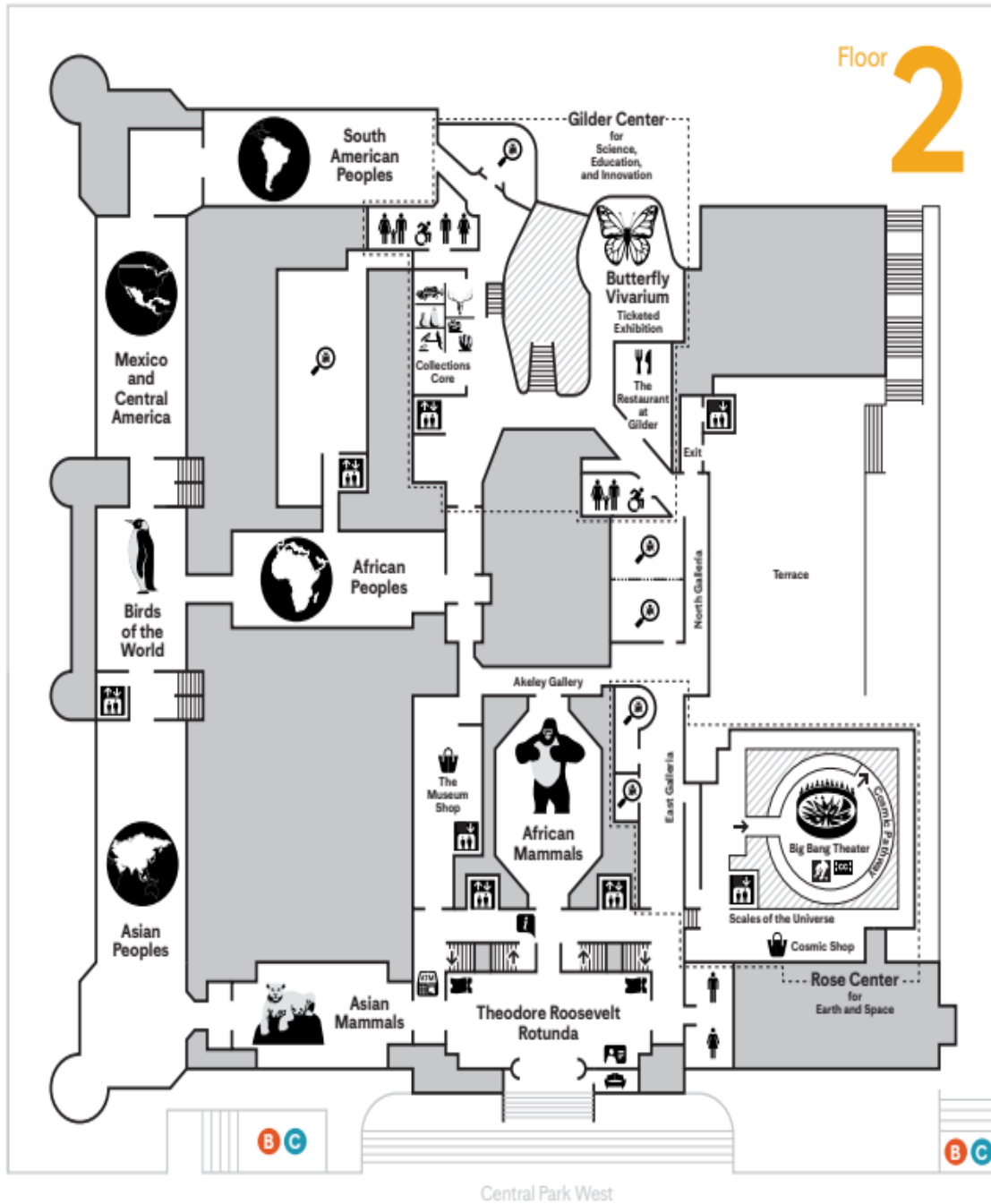
Information Desk

Columbus Avenue

Floor
2

77th Street

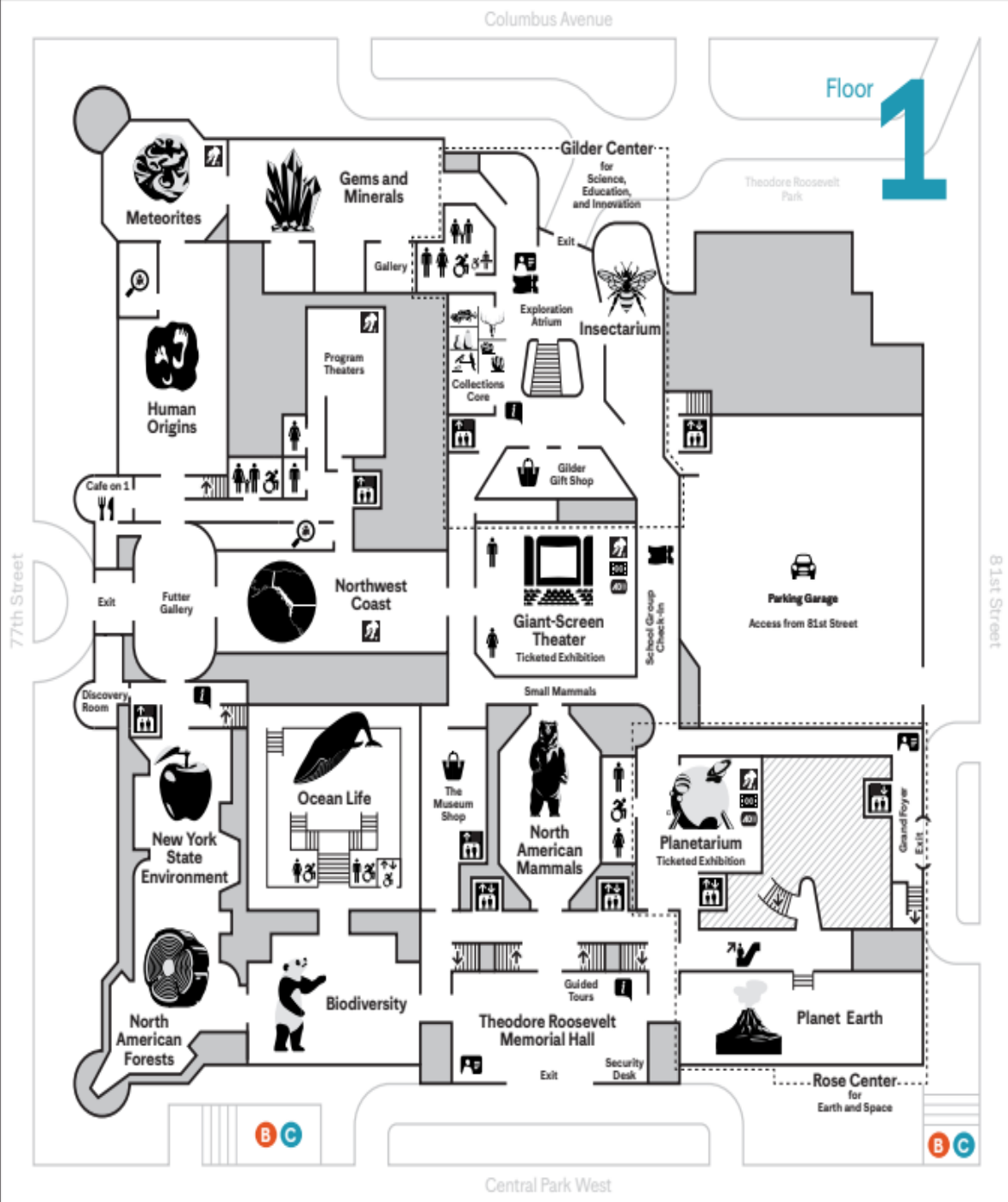
81st Street



Floor 1

Check your ticket for the location of ticketed exhibitions.

Stairs	Restroom	Dining	Ticket Desk
Elevator	Family/All-Gender Restroom	Shop	Membership Desk
Escalator	Companion Care Room	Classroom	Information Desk



Questions to Consider

- What type of exhibit would most benefit the Museum's collection and attract visitors?
- How will this new exhibit be funded and maintained within the Museum's existing budget?
- What alliances or conflicts might arise between new and existing exhibits, and how should they be managed?
- What ethical considerations arise when dealing with sentient exhibits?
- How will the Board deal with the return of the Tablet?
- What strategies might the Board use to calm or negotiate with unruly exhibits?
- How might the Board use the Tablet of Ahkenrah for their own benefit?

Character Dossier

Neil deGrasse Tyson – Director of the Hayden Planetarium

As Director of the Hayden Planetarium, Tyson oversees astronomy programming and public engagement with astrophysics. He is an influential science communicator and may advocate for exhibits that highlight space exploration, cosmology, and public education in science. His role combines academic credibility with significant outreach responsibilities.

Bill Nye – CEO of the Planetary Society

Bill Nye leads the Planetary Society, an organization dedicated to space advocacy and advancing planetary science. With a strong media presence, Nye bridges popular science communication and policy advocacy. He may push for exhibits that inspire the public toward planetary stewardship and space exploration initiatives.

Lindsey Walker – Producer of StarTalk

Walker is a producer for StarTalk, a science-focused podcast and media program. She brings expertise in science communication and public engagement. Her perspective may focus on the accessibility and entertainment value of exhibits, ensuring that museum programming appeals to a broad audience while remaining educational.

Dr. Eleanor J. Sterling – Chief Conservation Scientist

Dr. Sterling is the Chief Conservation Scientist at the museum. Her research and leadership emphasize biodiversity, conservation, and sustainable development. She is likely to prioritize exhibits that highlight environmental protection, ecological research, and the role of science in addressing climate change.

Dr. Mark A. Norell – Chair of the Division of Paleontology

As the head of paleontology, Dr. Norell specializes in fossil research and evolutionary history. His perspective is rooted in showcasing the museum's renowned fossil collections, including dinosaurs and extinct species. He may advocate for exhibits that emphasize paleontological research and public understanding of evolution.

Dr. Sean M. Decatur – President of AMNH

As President of the American Museum of Natural History, Decatur leads the institution's strategic direction, governance, and partnerships. He may prioritize exhibits that advance

the museum's global reputation and support educational initiatives, balancing scientific rigor with broad public appeal.

Dr. LaKisha Odom – Chief Scientific Officer

Odom directs scientific strategy and integration across the museum's research and public programming. She may push for exhibits that emphasize interdisciplinary science, sustainability, and accessibility, ensuring that cutting-edge research informs the visitor experience.

Dr. Scott V. Edwards – Curator of Ornithology

Edwards specializes in avian evolution, genetics, and biodiversity. His curatorial work may lead him to advocate for exhibits that feature birds as models of adaptation and ecological importance. He balances field research with public education on conservation.

Dr. Ruth Angus – Curator of Astrophysics

As a researcher of stellar and galactic evolution, Angus contributes to the museum's astrophysics programming. She may champion exhibits that make astronomy more accessible, highlighting exoplanets, star systems, and the search for life beyond Earth.

Dr. Ana Porzecanski – Director of the Center for Biodiversity and Conservation

Porzecanski leads research and policy work on global conservation efforts. She may encourage exhibits that address biodiversity loss, ecosystem resilience, and the intersection of science and social equity.

Dr. Melanie Stiassny – Curator of Ichthyology

Stiassny is an expert on freshwater fishes and aquatic ecosystems. She may advocate for exhibits that highlight the diversity of aquatic life and the threats freshwater systems face worldwide.

Dr. Christopher Raxworthy – Curator of Herpetology

Raxworthy specializes in reptiles and amphibians, with decades of fieldwork in Madagascar. His curatorial focus may influence exhibits on evolution, biogeography, and the critical role of herpetofauna in ecosystems.

Dr. Ashley Hammond – Curator of Biological Anthropology

Hammond researches human evolution and primate anatomy. She may guide exhibits that explore human origins, evolution, and cultural diversity, connecting scientific research with the human story.

Dr. Susan Perkins – Curator of Microbiology

Perkins studies parasites, symbiosis, and the microbiome. She may propose exhibits that explore hidden microbial worlds and their profound impact on ecosystems and human health.

Dr. Mark Siddall – Curator of Invertebrate Zoology

Siddall specializes in parasites, particularly leeches and protozoa. His curatorial work may shape exhibits that balance fascination and discomfort, exploring invertebrates' roles in medicine, ecology, and evolution.

Vivienne Featherstone – Heiress and Patron of the Museum

Featherstone represents a wealthy private donor with a strong personal interest in ornithology. While not a scientist, her influence comes from philanthropy and funding potential. She may advocate for exhibits focused on birds, avian research, or conservation efforts, using her resources to shape museum priorities.

Sir Reginald Ironhart – Medieval History Enthusiast

Sir Reginald Ironhart is a dedicated historian with a fascination for the medieval period. He insists on wearing a full suit of armor at all times, believing it provides both protection and inspiration for his work. Reginald brings expertise on European history, chivalry, and historical artifacts, and may advocate for exhibits or proposals that highlight medieval culture, warfare, or craftsmanship. His distinctive appearance and habits make him a memorable presence in committee discussions, and delegates should consider his strong personal style when negotiating or building alliances.

Elon Tusk – Entrepreneur and CEO of Tuskla

Elon Tusk is a wealthy entrepreneur modeled after tech magnates, with an unusual obsession with de-extinct species, particularly the woolly mammoth. He may prioritize exhibits on cloning, genetic engineering, and paleogenetics. His focus blends speculative science with public fascination, raising questions about ethics, funding, and feasibility.

Dr. Percy Quackers – “Science” Advocate and Philanthropist

Dr. Quackers is a flamboyant, self-proclaimed scientist who holds an honorary doctorate from a small, obscure university. He inherited an enormous fortune from his family's snake-oil “health tonic” empire. Though he has no formal training in any scientific field, he presents himself as an expert in many fields. Quackers is very interested in seeing exhibits that blend myth, legend, and a touch of flat Earth.

Anna Co'ture

Anna Co'ture is a high-profile socialite known for her magazine connections and great fashion sense. She insists that every exhibit she supports be very visually striking, and insists on a costume exhibit being added to the permanent displays. While her expertise lies in aesthetics, her vision for a new AMNH might just be what the museum needs.

Sources

American Museum of Natural History. "History of the Museum."

<https://www.amnh.org/about/history>

American Museum of Natural History. "Visitor's Guide."

<https://www.amnh.org/plan-your-visit/visitors-guide>

American Museum of Natural History. "Permanent Halls."

<https://www.amnh.org/exhibitions/permanent>

American Museum of Natural History. "Collections."

<https://www.amnh.org/research/collections>

American Museum of Natural History. "Staff Directory."

<https://www.amnh.org/research/staff-directory>

American Museum of Natural History. "Governance Policy."

<https://www.amnh.org/content/download/429859/6222056/file/governance-policy.pdf>

American Museum of Natural History. "English Museum Map."

<https://www.amnh.org/plan-your-visit/museum-map>

American Museum of Natural History. "Permanent Exhibitions."

<https://www.amnh.org/exhibitions/permanent>

IMDb. Night at the Museum. Directed by Shawn Levy, 2006.

<https://www.imdb.com/title/tt0477347/>