

2015 ANNUAL REPORT

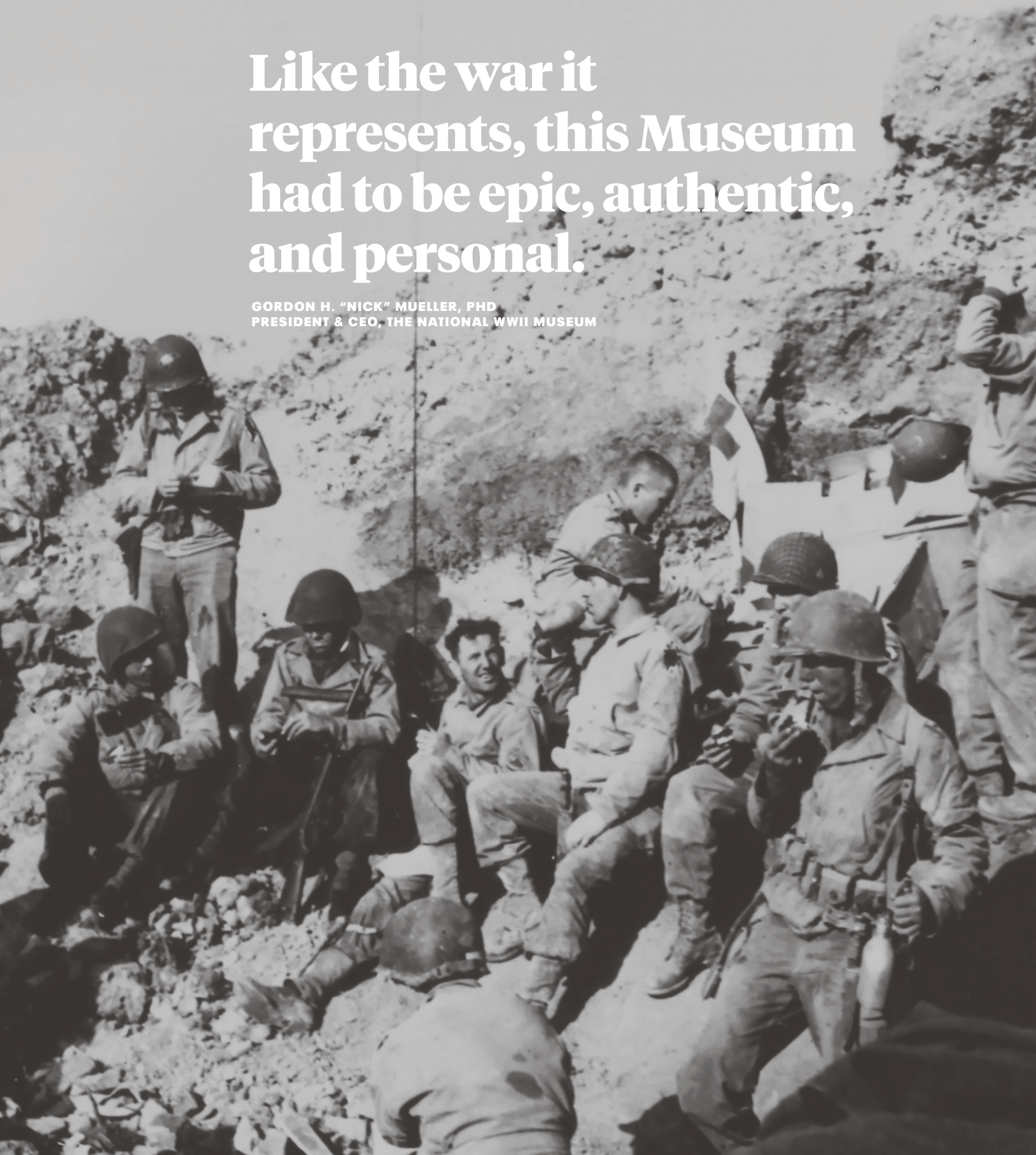
THE NATIONAL WWII MUSEUM



DECEMBER, 1944
Location: Ardennes Forest, Belgium
Temperature: Near Zero

**Like the war it
represents, this Museum
had to be epic, authentic,
and personal.**

**GORDON H. "NICK" MUELLER, PHD
PRESIDENT & CEO, THE NATIONAL WWII MUSEUM**



It is our mission and our mandate to tell the American story of World War II—of more than 16 million Americans in uniform, many more on the Home Front, on a scale almost too vast to comprehend. It is a narrative both global and timeless, the tale of a nation living up to its values in a way history will never forget.

To tell that story with authenticity is to marry the sweeping epic not with the millions but with the one: the one pilot who mustered the courage to defy both discrimination and mortal danger; the one Marine whose ears would never forget the sound of enemy voices on a night-dark ridge; the one soldier who drew moments of peace from a close-held picture of his hometown sweetheart. The courage, sacrifice, warmth, fear, and memories of individuals are what make this story an American story, and what allow our visitors to feel its impact in a deeply personal way.

Since its founding 15 years ago, this Museum has worked to collect those first-person narratives in oral histories, safeguarding the authentic voices that recall not just dates and battlefields, but the smell of gunfire, the bitter cold of unpressurized planes, the weariness, the terror, the uncertainty of war. In our newest pavilion, Campaigns of Courage: European and Pacific Theaters, those narratives give form to the heart of the Museum's mission: telling the story of how the war was won. In their words does this war come to life for today's generations.

The Museum's collection of oral histories is one of our proudest assets, an essential part of our foundation, our daily work, and our future. Ours is the story of stories, and of the men and women who wrote history with theirs.

As we celebrate this institution's 15th anniversary, our Annual Report brings together 15 of those individual stories, on these pages and on an exclusive website designed just for readers of this year's Annual Report. We invite you to go online to see video footage for the featured stories, as well as archival photographs and a documentary about our oral-history collection, all at 15stories.org.

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CAMPAIGNS OF COURAGE PAVILION

FY2015 saw construction completed on Campaigns of Courage: European and Pacific Theaters, the grand opening of its first permanent exhibit—*Road to Berlin: European Theater Galleries*, and installation work on its second—Richard C. Adkerson & Freeport-McMoRan Foundation *Road to Tokyo: Pacific Theater Galleries*. Inside, immersive galleries bring to life every major theater of the war, addressing the central part of the Museum's mission: to tell the story of how the war was won.



LETTER FROM THE CHAIRMAN OF THE BOARD

By almost any measurement—visitor attendance, fundraising, media exposure, museum rankings—the 2015 fiscal year was the most successful yet for America’s National WWII Museum. We recall with great pride the Museum’s opening as The National D-Day Museum in 2000, when the sidewalks of downtown New Orleans were jammed with over 200,000 spectators, cheering wildly as trucks filled with waving, smiling WWII veterans rolled by. Now we are seeing a remarkable impact as the Museum engages an ever-growing audience in presenting and preserving the history of the American Experience in World War II.

It has been a personal privilege to serve as Chairman of the Board of Trustees for this institution at a time when the central feature of the campus, the Campaigns of Courage pavilion, reaches completion, forcefully addressing our mission of teaching *how the war was won*. The *Road to Tokyo* galleries are especially meaningful to me and my family because of the WWII service of my father, J.W. Adkerson, who, like millions of Americans, rushed to enlist in the military after the attack on Pearl Harbor. He became a member of the Seabees, a Navy support unit known for rapidly executing construction projects at remote sites, work essential to the island-hopping campaign of the Pacific Theater.

Dad served two tours in the South Pacific, including combat zones on Guadalcanal, the Marshall Islands, the Caroline Islands, and Guam. Today, Freeport-McMoRan Inc., the company I serve as chief executive, operates major mining operations and conducts significant commercial business in the region where my father and other Seabees served. Our Museum documents the story of the Seabees and the stories of all the brave men and women who secured victory in the South Pacific to preserve peace and the freedoms we and our children now enjoy.

I am deeply honored to have had the opportunity to lead this great Museum into the final phase of our capital expansion campaign, as it reached new heights in national popularity and international recognition.



RICHARD C. ADKERSON
CHAIRMAN OF THE BOARD

RICHARD C. ADKERSON



GORDON H. "NICK" MUELLER, PHD



LETTER FROM THE PRESIDENT AND CEO

Richard Greer served with distinction—surviving fierce combat in the Pacific—as a sergeant with the US Marine Corps. He vividly recalls the fight to hold “Bloody Ridge” on Guadalcanal and maintain American control of a strategically vital airfield. In an oral history provided to The National WWII Museum, Richard describes a Marine’s response to battle:

“You know the Japanese are coming, and fear sets in. Your mouth is dry and your heart is racing, and you wonder how you’re going to perform. But when they come—fixed bayonets, dynamite-throwing, grenade-throwing—your training sets in and you do your thing.”

I had the privilege of conducting our Museum’s interview with Richard, a generous friend of this institution. I’ve participated in a handful of others through the years, including interviews with WWII veteran and longtime US Senator Daniel Inouye; Hank Greenberg, who landed at Normandy on D-Day; and Dr. Gerhard Weinberg, a German émigré and a leading American historian of the war. But the bulk of the Museum’s work in collecting oral histories is carried out by several staff historians who tirelessly travel the country, seeking out the finest accounts that will help advance our educational mission.

Video oral histories and other personal accounts, some written and others recorded only on audio tapes, now number more than 8,400 in the Museum’s collection. Building on an early collection of veteran interviews Stephen Ambrose conducted for his WWII books, we have always emphasized personal accounts, for they bring the war experience to life.

These unique accounts, representing every facet of the American war effort, are essential features of our newest pavilion, Campaigns of Courage: European and Pacific Theaters. They are also the mainstay of our ongoing digitization project, which is steadily providing Internet access to our rich collections. And personal accounts strengthen a broad effort by our Education Department to engage teachers and students in every state, using tools ranging from webinars to traveling footlockers filled with WWII artifacts.

Oral histories will remain vital to all that we do. This annual report offers highlights from this fascinating aspect of the Museum’s research and teaching mission, and I hope will be inspiring to all our supporters.



**GORDON H. “NICK” MUELLER, PHD
PRESIDENT AND CEO**

THE NATIONAL WWII MUSEUM MISSION STATEMENT

The National WWII Museum tells the story of the American Experience in *the war that changed the world*—why it was fought, how it was won, and what it means today—so that all generations will understand the price of freedom and be inspired by what they learn.

AMERICAN SPIRIT BRIDGE

The American Spirit Bridge marks an important step in the Museum's expansion: In a practical sense, it provides safe, convenient passage for our guests. It also serves the narrative function of ushering guests into another place and time, as they cross to the sounds of an ocean voyage on their way to the Ralph E. Crump, LTJG, USNR, US Merchant Marine Gallery and Campaigns of Courage: European and Pacific Theaters.





ORAL HISTORY SPOTLIGHT
RICHARD GREER
1ST MARINE DIVISION, PTO - GUADALCANAL



Richard Greer, part of the force of Marines on Guadalcanal, saw heavy combat in his weeks on the island. One of the most pivotal battles during that time was the battle for Henderson Field, which his oral history describes with great detail—including the terrible moment of coming under Japanese attack in that brutal struggle:

“You know the Japanese are coming, and fear sets in. Your mouth is dry and your heart is racing, and you wonder how you’re gonna perform. But when they come—fixed bayonets, dynamite-throwing, grenade-throwing, your training sets in and you do your thing and everything falls in place and you do just exactly what you’re supposed to do. And that fear is gone. It’s a fight then between you or they. That’s the way I felt about it.”

Greer’s oral history describes close combat and the piling of bodies along the Marine line all through the night.

Greer suffered from the campaign on Guadalcanal, being wounded in the neck from shrapnel during a Japanese bombing raid, losing 50 pounds due to malnutrition, and contracting malaria, which would stay with him for almost 40 years.

GUADALCANAL GALLERY, ROAD TO TOKYO

In Richard C. Adkerson & Freeport-McMoRan Foundation *Road to Tokyo: Pacific Theater Galleries*, the Guadalcanal gallery features veteran voices and archival combat footage set among towering palm trees. Richard Greer’s is one of many personal narratives featured in this space, which evokes the battlefield where American servicemembers first understood the brutal nature of their new enemy.



**Your training sets
in and you do your
thing and everything
falls in place.**



INSPIRING EXHIBITRY

When framing his vision for this institution, Museum founder Stephen Ambrose was certain of this: There is no better way to tell the story of the war than through the voices of the men and women who lived it. It is a principle we live by every day at The National WWII Museum, as those voices guide our scholarship, outreach, and exhibitry in ways large and small. Nowhere is this more true than in Campaigns of Courage, where veteran voices provide our most powerful tool for evoking the war's most pivotal battles with emotion, intensity, and detail.

While working on audio-visual components for the Guadalcanal exhibit in *Road to Tokyo*, Museum historians knew that the effect had to be viscerally realistic, so they turned to oral histories as their guide. Personal narratives from the Museum's collections became the boilerplate for the audio script for that immersive gallery. In *Road to Berlin*, mission selection and special effects used in the Air War interactive were informed by firsthand accounts: the oral history of Bob Shoens, a pilot with the 100th Bomb Group, helped exhibit designers create an experience that takes visitors inside an Army Air Forces mission briefing.

In every exhibit, media piece, travel program, and educational course at this institution, oral histories work hand-in-hand with archival material, providing historians and curators an irreplaceable resource. Each exhibit and educational program is crafted with the help of these firsthand voices, helping us offer an intimate, up-close view of the war, and providing our visitors with a museum experience like no other.



STEPHEN E. AMBROSE LEGACY SOCIETY

The Stephen E. Ambrose Legacy Society recognizes 143 special individuals and couples who have included The National WWII Museum in their will, trust, life insurance policy, retirement assets, or other estate plans. These gifts support our mission to preserve and share the history of the American experience during World War II. The Museum recognizes and thanks these Society members for their generous support.

"CHALK 17"

The crew of this C-47, pictured on June 5, 1944, served as "pathfinders": The first to drop behind enemy lines, they used lights, radio, and radar to guide other paratroopers to landing zones. Chalk 17 now hangs in Louisiana Memorial Pavilion, and is one of the Museum's most recognizable macro artifacts.

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**DONOR SPOTLIGHT
PAULETTE & FRANK STEWART
NEW ORLEANS, LOUISIANA**



The Stewarts have been dedicated supporters of the Museum since before its opening. Born and raised in New Orleans, Mr. Stewart saw early on the need for the

city to have such an institution, dedicated to teaching “the price of peace and the consequence of war.”

In addition to his gifts of financial support, Mr. Stewart has served as a member of the Museum’s Board of Trustees, and has generously supported ongoing exhibit planning.

Mr. Stewart was a young boy during World War II. He felt inspired to take action after the surprise Japanese attack at Pearl Harbor, and set about collecting foil, gum wrappers, cans of lard, and newspapers for the war effort. His mother made bandages as part of a wives group organized by the Red Cross on the Home Front. After the war, Mr. Stewart remained dedicated to public service and to the spirit of citizenship. He served in the US Navy on minesweepers patrolling the coasts of Florida and Cuba during the 1950s, and he was promoted to lieutenant junior grade at the age of 25.

Mr. Stewart first became involved with the Museum through a meeting with Stephen Ambrose and Nick Mueller in the 1990s. He was deeply impressed with their plan for a museum to honor WWII veterans and

preserve their story for future generations. Mr. Stewart provided the capstone gift from the private sector, and The National D-Day Museum concept came to life.

With The National WWII Museum now celebrating its 15th year, the Stewarts still consider that capstone gift as one of their most gratifying accomplishments. Mr. Stewart reflects, “Life has given me everything. I have got to give back because of what life has given to me.” The lesson he most wants to share with others—through the Museum and its programs—is how America won the war after trailing badly in its defense preparation, and how citizens can succeed at anything through discipline, hard work, and volunteerism.

We remember with special gratitude those individuals whose deferred commitments to The National WWII Museum have been realized:

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In memory of
Leo Levy and Ferdinand Levy
- William Wolf
- Anonymous

ORAL HISTORY SPOTLIGHT

DON HOFF

US NAVY, USS ENTERPRISE (CV-6) SCOUTING SQUADRON 6, PTO - MIDWAY

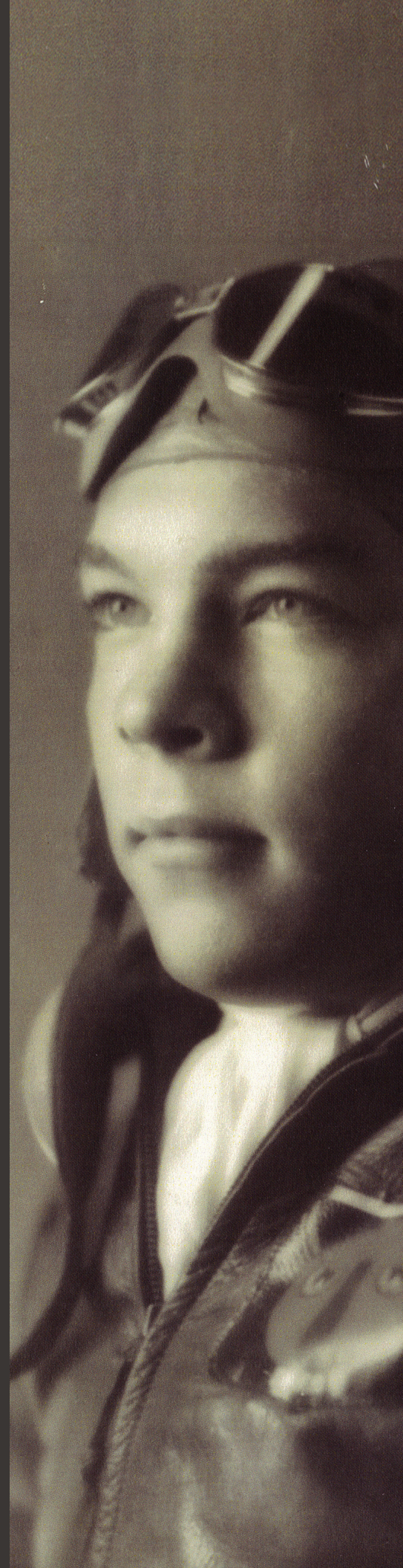


As a radioman and gunner on an SBD Dauntless dive-bomber, Don Hoff had a memorable view of one of the Pacific Theater's most pivotal actions: the Battle of Midway. During the battle, American planes were trying (and failing) to locate the Japanese fleet in the vast Pacific waters—a search that seemed increasingly hopeless. Then they spotted the destroyer *Arashi*. Hoff and his pilot, James Dexter, turned with the others to follow its course, and found the Japanese carriers they had been seeking.

“I’m looking right at the side of the *Kaga*, looking at it broadside. Flames going up, somebody else had hit it with a bomb. There were flames all over the place. It was like a surrealist painting, it was what you would expect hell to be with flames and smoke and people running around on the flight deck. I don’t remember any profound feeling of mercy, because as far as I was concerned they got exactly what they

You know you’re gonna have a problem. That’s why you’re there.

deserved. . . . because I had seen Pearl Harbor. I felt real good about that, that I was involved in that. It was not a total payback for Pearl Harbor, but it was a partial payback.” Hoff also shot down Japanese zeros before returning safely to his base, the USS *Enterprise*. His story is featured in *Road to Tokyo*, where a re-created *Enterprise* bridge and flight deck offer visitors another intimate view of carrier warfare.



ORAL HISTORY SPOTLIGHT HAROLD WARD

US NAVY, USS *SAN FRANCISCO* (CA-38), PTO - PEARL HARBOR, SOLOMON ISLANDS



When Harold Ward joined the US Navy, few roles were available to African American sailors. He was given a job in the galley and a battle station as sky lookout on the USS *San Francisco* (CA-38), where he witnessed the first waves of Japanese planes coming into Pearl Harbor. A year later, in the Solomon Islands, Ward witnessed one of the fiercest naval battles ever fought:

“We were making 25 knots, and we steamed right into a mess. We were in the middle of this terrible exchange of

fire from three points . . . shells are hittin’ us and the guns are constantly firing, and the ship is shaking and shuddering . . . all of a sudden BANG—I go flying off the ladder and I wind up on my back on the deck. It was a nasty, nasty scrap.

“It’s not like the movies or TV or whatever. You’re not sittin’ around thinking about ‘what am I gonna do’ and ‘am I gonna die’ and blah blah blah. All you’re thinking is ‘Christ I hope they don’t sink this son of a bitch because I can’t get outta here!’ You hope your

gunnery and your maneuvers are proper so you can get the hell outta there . . . without having to swim.”

Ward was later put aboard an oiler, providing fuel to other vessels. He requested reassignment back onto the *San Francisco*—he even visited the ship and his former crewmates at different points throughout the Pacific Campaign—but his request to rejoin them was never granted. Nevertheless, he served 20 years with the Navy before retiring.

Today, Harold Ward’s story helps the Museum tell the story of the American experience of World War II through spotlights in *Road to Tokyo* and the special temporary exhibition *Fighting for the Right to Fight: African American Experiences in WWII*, which opened just after Ward’s passing in the summer of 2015, at the age of 90.

It’s not like the movies.

DONOR SPOTLIGHT
PAM & MARK RUBIN
BEVERLY HILLS, CALIFORNIA



The Rubins attended the grand opening of US Freedom Pavilion: The Boeing Center in January 2013, when Mark was approached by Governor Pete Wilson and Ted Weggeland

to become a trustee of the Museum. Mark gladly accepted. Later that year, the Rubins made an exceptional gift to sponsor the Liberation Theater, which will be featured in the monumental Liberation Pavilion set to break ground next year.

The theme of the theater, which focuses on the moment of liberation of occupied cities, POW camps, and concentration camps, is near to the Rubins' hearts. Born in Czechoslovakia, Mark spent his early childhood in hiding. He recalls, "We were like bounty, my mother, brother, and me. My father was in a different hiding place . . . so not to all get captured at the same time." The day after Mark's father was captured, the rest of the family was turned over to the Gestapo by the daughter of the family hiding them. Mark's father bribed a Nazi officer to have his family sent to Terezin, a "model" camp that the Germans invited the Red Cross to inspect. The family spent four days traveling across the country in a cattle car. Mark was only seven years old at the time, but reflects, "You become an adult very quickly."

Terezin was liberated by Russian forces after the fall of Berlin. Of the 35,000 children to inhabit Terezin during the war,

only 100 survived. Mark, his brother, and his two cousins made up four percent of the child survivors.

In the United States, Pam's parents married in 1940 and, hoping to avoid the draft, quickly had a child. Unfortunately, Pam's father was still drafted soon after her birth, and was sent to England for the remainder of the war.

This WWII connection has forged a lifelong bond between Mark and Pam—a bond that has inspired them to support the Museum. Mark notes that "the work that this Museum does, and what it stands for . . . couldn't be a better way to preserve that time in history." Pam believes that supporting the Museum's education mission "is very important for today's young people and for all future generations," and that the Museum is an essential resource for those directly affected by the war. "We were victorious and it changed the world. It was fate for Mark and me to be a part of that time, and it should always have a place in world history."

PROGRAM SUPPORTERS

The National WWII Museum thanks the following donors whose support makes our exhibits, educational programs, outreach initiatives, and commemorative events possible. These generous individuals and organization help us increase understanding of *the war that changed the world* among people of all ages across the nation.

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SPECIAL EXHIBITS

Among FY2015 program highlights were three temporary exhibitions held in the Joe W. and Dorothy D. Brown Foundation Special Exhibits Gallery: *From Barbed Wire to Battlefields: Japanese American Experiences in WWII* (March 15–October 12, 2014), *Manufacturing Victory: The Arsenal of Democracy* (November 7, 2014–May 31,

2015), and *Fighting for the Right to Fight: African American Experiences in WWII* (July 4, 2015–May 30, 2016).

All three will soon be touring the country as traveling exhibits, a purpose for which they were specially designed in order to further the Museum's educational mission.

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FIGHTING FOR THE RIGHT TO FIGHT

This special exhibit, running through May 2016, tells the story of the struggle for "Double Victory": to defeat fascism abroad and discrimination at home.

ORAL HISTORY SPOTLIGHT
RALPH E. CRUMP

US MERCHANT MARINE - TRANSPORT AROUND THE WORLD



While working as an engineer in a shipyard, Ralph Crump discovered a talent for engineering. At one point, his job included work calculating the draft of ships, and the water depth needed to let them safely pass. In the early years of the war, when he decided to enlist, Crump looked first into signing on with the US Navy. Instead he joined the US Merchant Marine, transporting matériel to US troops worldwide. In six months he traveled around the globe, dispatching supplies to Tasmania, Australia, Calcutta, and Alexandria.

While in the Mediterranean Sea, Crump's ship joined other merchant marine vessels in a large convoy of ships, each a mile apart. In his oral history, recorded by Museum historian Seth Paridon, Crump recalls that in the dark of night it was essential to keep control of the speed of the ship in order to avoid collisions—but it was also notoriously difficult. Calling on his engineering background, Crump applied himself to

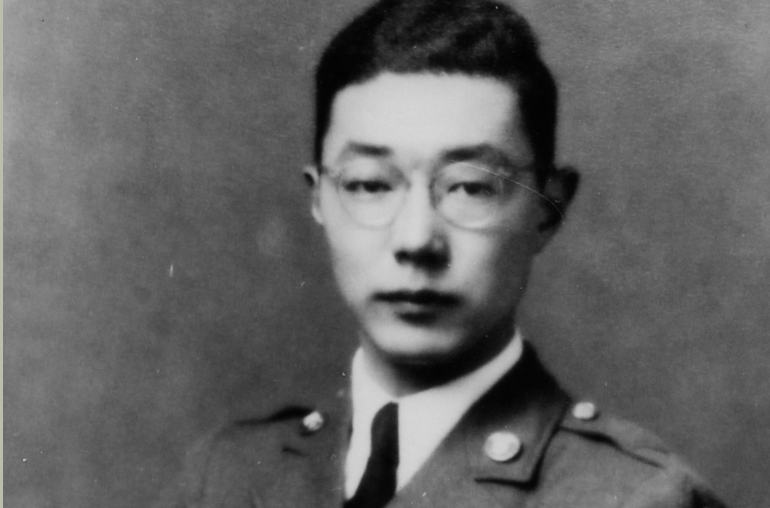
the problem and helped create a system of monitoring engine rotations per minute for a uniform measure of speed.

Long after the war, Crump reflected on what military enlistment during the war years meant to the youth of his generation: “The kids back then were undernourished and in a lot of cases poorly educated. It’s amazing our generation did as well as it did. For many people army life was the best life that they had up to that point.”

It’s amazing our generation did as well as it did.

Crump is helping preserve the legacy of that generation and of the US Merchant Marine by sponsoring the new Ralph E. Crump, LTJG, USNR, US Merchant Marine Gallery, opening in December 2015.

ORAL HISTORY SPOTLIGHT
KELLY KUWAYAMA
 US ARMY 442ND RCT MEDIC, ETO



Japanese American Yeichi “Kelly” Kuwayama served as a medic with the 442nd Regimental Combat Team. In his oral history, he recalls the feeling of fear that accompanied the first moments of combat and the discipline it took to perform his assigned duties amidst the chaos of battle:

“We left the line of departure at dawn . . . I remember going into the line and I would knock wood, and feel scared but you would go because everybody else is going. Then when you get in combat people get shot, people are wounded . . . mortar fire was coming, machine-gun fire was coming . . . you don’t think of anything else. My part was helping the wounded and that’s all you think of. This is where discipline comes in because the soldiers themselves, they were mostly concerned with what they had to do which was kill Germans. And that we did, day after day.”

**This is
 where discipline
 comes in.**



**BUILDING A COLLECTION,
 STORY BY STORY**

It often begins simply: with a friend, Museum visitor, or a relative—and a story to share. It may be the story of a grandparent who served overseas, a neighbor eager to pass on her wartime memories, an artifact found. Sometimes the story leads to an artifact donation. Other times it is the beginning of the process of collecting a new oral history.

Before recording an oral history, Museum historians conduct background research to establish the narrative’s context and scope—ideally a comprehensive account of a person’s wartime experience, from Pearl Harbor to V-J Day and beyond. Our historians then travel across the country to conduct interviews in veterans’ own homes. The resulting interview becomes a permanent part of the Museum’s collection, and an invaluable resource for future study and use.

Some oral histories are edited for use in exhibits. Kelly Kuwayama, for instance, was featured in the special exhibit *From Barbed Wire to Battlefields: Japanese American Experiences in WWII*. Others will be integrated into documentaries, such as the Robin Roberts–narrated film featured in the special exhibit *Fighting for the Right to Fight*, which includes video clips of Tuskegee airman William Holloman (including the quote that gave the exhibit its name).

Some oral histories serve as connection points to other stories, as subjects refer us to friends who also have a WWII story to tell. For this reason, oral histories occasionally will be “related” to each other. In rare but wonderful instances a pair of oral histories may even reference each other: Kelly Kuwayama describes his tending to a wounded Norm Ikari; in Ikari’s oral history he describes himself as that wounded soldier—saved by Kuwayama’s care.



SOLOMON VICTORY THEATER SEAT DONORS

The National WWII Museum would like to thank the following donors for purchasing a theater seat in the Solomon Victory Theater to honor or remember a family member, personal friend, or organization. An engraved plaque has been permanently affixed to the arm of the purchased seat to recognize the contribution. Such support helps preserve the stories of World War II for future generations in this one-of-a-kind theater.

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DONOR SPOTLIGHT
MR. & MRS. KEVIN J. LILLY
HOUSTON, TEXAS



Kevin J. Lilly was born at Bitburg Air Force Base, Germany. His father, Lieutenant Colonel Albert J. Lilly (pictured), was a career Air Force officer. Albert was in North Africa

with the British army as a member of the American Volunteer Group, serving as a freelance photographer, when the attack at Pearl Harbor changed his objective. After the war, Albert returned to the United States and went through traditional officer air cadet training as a navigator and flight engineer. He loved his military service and was part of the transition of the Army Air Corps to the US Army Air Forces (USAAF). Recalls Kevin Lilly, "We talked military around our table all the time."

Kevin attended Antonion College Preparatory High School in San Antonio, and then enrolled at the University of Texas for his undergraduate studies. While at UT, Kevin met his wife, Lesley, and was commissioned as a lieutenant in the US Army.

Kevin and Lesley became acquainted with the Museum through two former Museum Trustees, Frank Stewart and Frank Levy, and then on a tour of the Museum with the Young Presidents' Organization. Kevin became a Board member after Hurricane Katrina, helping push the Museum toward the completion of the Solomon Victory Theater complex—the first major opening after the storm, and an event Mr. Lilly recalls as "the finest program I have experienced in my life."

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ORAL HISTORY SPOTLIGHT
PHILIP SCHWEITZER
11TH AIRBORNE DIVISION MEDIC, PTO - LOS BAÑOS



As a paratrooper with the 511th Parachute Infantry Regiment in the Philippines, Phillip Schweitzer dropped 25 miles behind enemy lines to rescue prisoners from the Los Baños prison camp. The jump took place in early morning—based on intelligence from an escaped prisoner, the 511th knew that the Japanese guards would be occupied with their daily exercise regime, and less prepared to defend the camp.

To the nuns who looked on from below, the white parachutes looked like angels descending. But for the prisoners, the end of the long imprisonment came with confusion and even reluctance: Schweitzer's oral history recalls many refusing to leave without first returning to barracks to retrieve keepsakes and mementos. Schweitzer and the 511th knew there was no time to waste before moving the prisoners to safety:

"Most of the internees—well when you see a six-foot man weighing about

**Most of the internees—
well when you see a six-
foot man weighing
about 90 pounds . . .**

90 pounds . . . women the same way, very emaciated—They were living on practically no rations at all. They were eating bugs, worms, whatever, they had nothing to speak of. They were so pathetic to look at, some of them couldn't walk, we had to carry them to the Amtracs. To see people in that condition, it's just hard to describe."

ORAL HISTORY SPOTLIGHT JOHN ROGERS

US ARMY 2ND ARMORED DIVISION, ETO - NORMANDY, BULGE, LIBERATION



Tank company commander John Rogers trained in Louisiana before fighting in Europe, where he battled through German forces and Norman hedgerows toward the Battle of the Bulge. In his oral history (which is featured in *Road to Berlin*) he recalls tank battles, sniper attacks, friendly fire losses, and the interactions that convinced him of the righteousness of the Allied cause—from French citizens cheering the arrival of American tanks to the somber discovery of emaciated prisoners too weak to celebrate their long-awaited liberation:

“An hour or two after we were underway we went by this concentration camp. They heard us coming and they were skin and bones, just standin’ there holdin’ onto this wire fence . . . tryin’ to wave and tryin’ to speak you could tell, but they didn’t have the strength. I’ll never forget that picture. I wanted to cry, like I am now, but . . . I knew then . . . that we were right in what we had done. I can still see them in my sleep.”

I knew then that we were right in what we had done.

ORAL HISTORY SPOTLIGHT

J.J. WITMEYER, JR.

US ARMY 79TH INFANTRY DIVISION, ETO - NORMANDY



J.J. Witmeyer spent 200 days in combat during his WWII service, and later in life could still remember notable battles blow by blow. But for this soldier, the most meaningful turning point in the war was far more personal:

In an interview with Museum historian Tommy Lofton, Witmeyer recalls how his platoon went in search of a German machine-gun unit, which had killed an American commander the day before. “I had a little guy, Fareola, and I kind of took care of him. I took care of him like my son,” said Witmeyer. When the company commander called for the platoon to cross a sheltering brick wall and rejoin the unit, Witmeyer took Fareola by the hand and helped him up onto the wall. “And that machine gun cut loose. And it hit this boy through the neck, right in its V.”

“I was sitting on the ground, cradling him in my arms, and he was spurting blood all over me. And he died. I know

that’s where I changed. I had to go from a civilian to a soldier, then from a soldier to a . . . killer.”

Witmeyer’s story, which he once shared with visitors as a Museum volunteer, is now an oral history in *Road to Berlin*.

HEDGEROW COUNTRY IN NORMANDY

Roots wind around rocks and debris to create impenetrable walls in Normandy, creating frustrating logistical challenges for units like Witmeyer’s 79th Infantry Division.



**I had to go from a
civilian to a soldier, then
from a soldier to a killer.**



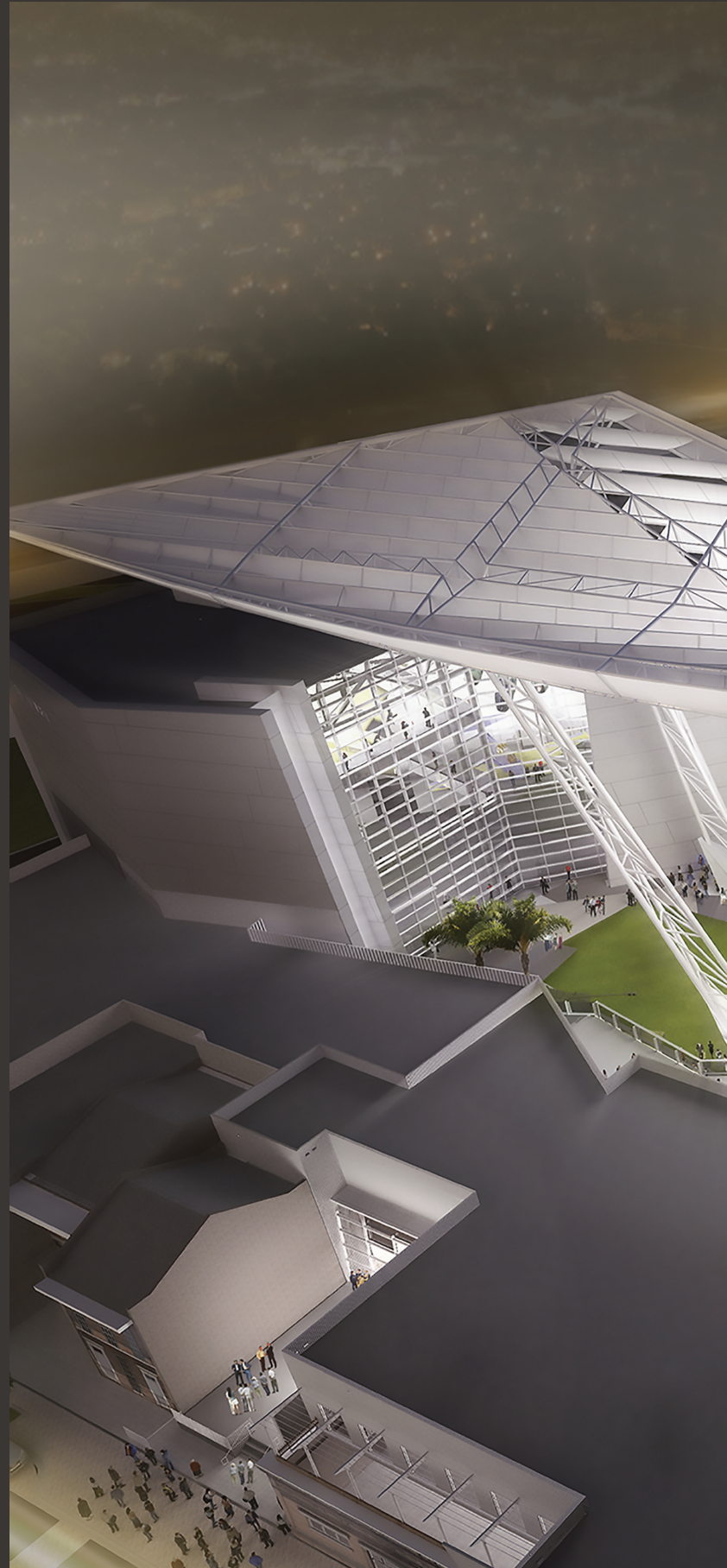
DONOR SPOTLIGHT
JOY & BOYSIE BOLLINGER
NEW ORLEANS, LOUISIANA



Boysie Bollinger's connection with the Museum was nearly accidental: In exchange for a friend's support of another organization, Boysie agreed to join the board of The National D-Day Museum in 1998. Soon, Boysie was deeply invested in the Museum, and lobbied government officials, potential donors, and friends to help the Museum make strides in its fundraising efforts, and serving as chairman of the Board.

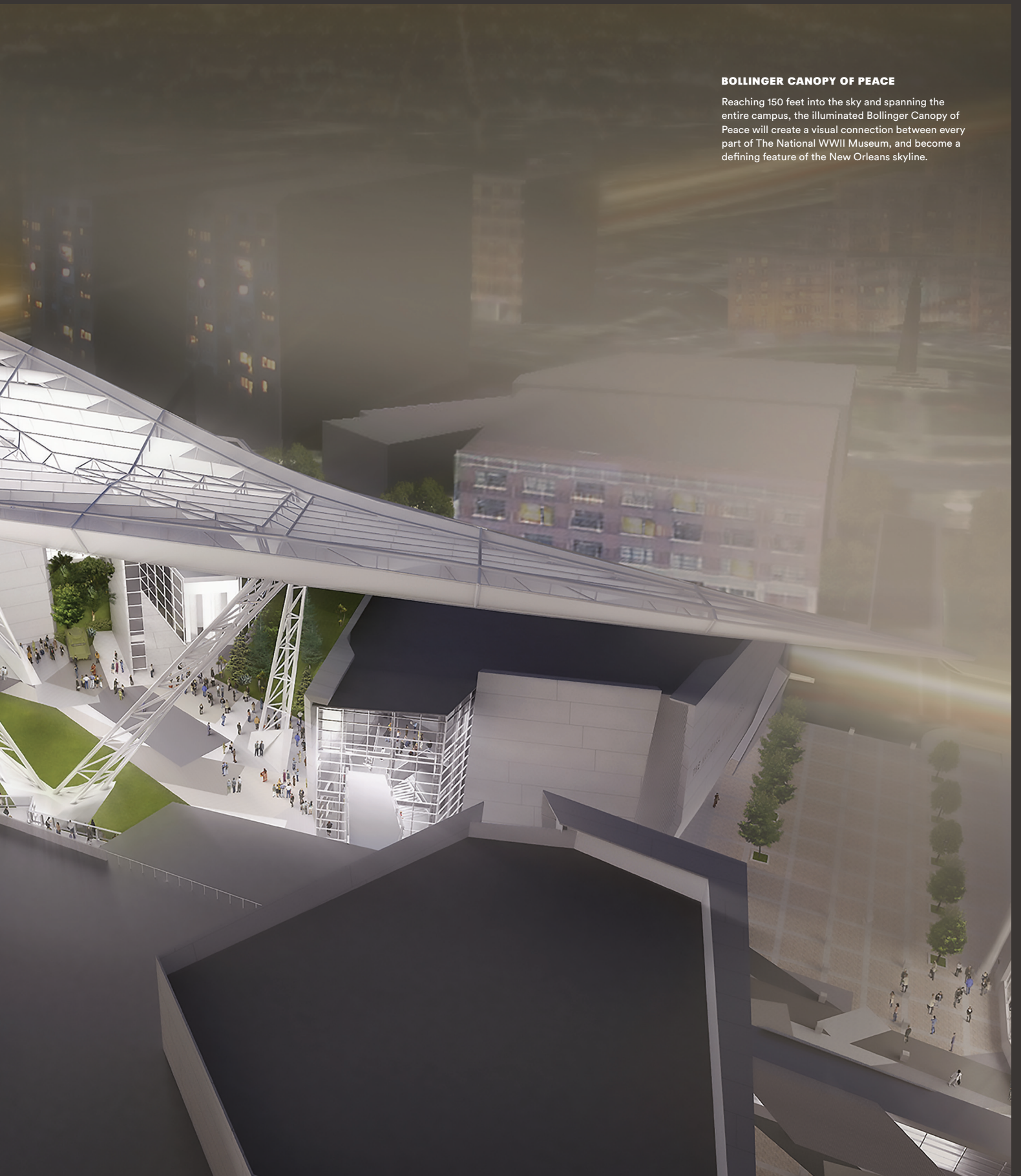
His involvement awakened a personal connection too: "I worked every day with two uncles that fought in the Pacific; neither one had mentioned a word about it. It forced me to go sit with them and make them tell me their stories." After visiting Normandy, he was hooked: "I became passionate, I really did. I realized we had to get this expansion done."

In March 2015, Boysie and his wife, Joy, brought the Museum closer to that goal with a record-setting \$20 million donation in support of BB's Stage Door Canteen, the Museum endowment, and the newly named Bollinger Canopy of Peace, coming in 2016.



BOLLINGER CANOPY OF PEACE

Reaching 150 feet into the sky and spanning the entire campus, the illuminated Bollinger Canopy of Peace will create a visual connection between every part of The National WWII Museum, and become a defining feature of the New Orleans skyline.



CAMPAIGNS OF COURAGE: IMMERSIVE EXHIBITRY

Opened in December 2014 with the unveiling of *Road to Berlin: European Theater Galleries*, the Museum's newest pavilion lets visitors follow in the footsteps of American servicemembers.

From faltering first battles in North Africa to the bloody struggle at Germany's doorstep, *Road to Berlin* re-creates battle settings and villages—with crumbling walls, bomb-torn rooftops, icy pathways, and a chillingly realistic soundscape—as the evocative backdrop for period newsreels, video histories, interactive kiosks, macro artifacts, and tag-able digital displays that dive deeper into the story. The result is a richly layered, multimedia experience that invites exploration and connection: Visitors walk in the shadow of Normandy's dense hedgerows as they view footage of US tanks stranded after D-Day, and learn of the ingenuity of the erstwhile farmers whose makeshift plows facilitate the advance at last. Personal artifacts highlight individual stories of courage and sacrifice: the typewriter that tapped out illegal newscasts at the hands of a courageous civilian; cigarette boxes and writing papers scattered over Omaha Beach sand, left behind by the fallen during the D-Day invasions.

National media outlets including the *Wall Street Journal* and *Associated Press* have lauded the interactive elements and creativity of *Road to Berlin*, which set a new standard for what exhibitry can do.

HEDGEROW COUNTRY IN ROAD TO BERLIN

Constructed hedgerows take visitors into the terrain of French Norman country, creating an experiential connection with the challenges of World War II. Projected amidst the branches is a film of US troops outfitting a tank to plow through the obstructive hedgerows, and clearing the way for their advance toward Germany.





ORAL HISTORY SPOTLIGHT
RICHARD BAILE

B-29 FLIGHT ENGINEER, 9TH BOMB GROUP PTO - JAPANESE HOME ISLANDS



The fires were burning so bright you could almost read a paper in the cockpit.

The final months of the war in the Pacific Theater saw unprecedented destruction, with the fire-bombing of Tokyo and other Japanese cities. In some cases, American planes first dropped leaflets over Japanese towns, warning that they would be bombed unless their leaders surrendered; then came the bombs, bringing utter destruction with a rain of fire. Japan still refused to surrender.

As a flight engineer with the 9th Bomb Group, Dick Baile took part in those dramatic bombings. In his oral history, recorded in the Museum's on-site studio

in New Orleans, Baile recalls what it was like to fly over the Japanese mainland, including his role in the infamous March 9, 1945, bombing of Tokyo. Salient in his memory of those days and vividly rendered in his personal narrative: the overwhelming intensity of the fires wrought by his bomb group on Japan's capital city:

"The result of all of this was an unbelievable fire. We could see that thing burning from miles away. The fires were burning so bright you could almost read a paper in the cockpit. We were at 7,000 feet."

Baile says he felt no guilt about the Tokyo bombings, offering an insight into the state of mind of US servicemembers in the Pacific Theater during the harrowing final days of this brutal campaign.

BOMBING OF TOKYO

On March 9, 1945, a nighttime strike dropped incendiary bombs over Tokyo, igniting a firestorm that consumed 16 square miles. More firebombing followed across Japan, and by August 1945 nearly every targeted city lay in ruins.



ORAL HISTORY SPOTLIGHT
CHARLOTTE WEISS
 INTERNED JEW, ETO - AUSCHWITZ



During the Holocaust, Charlotte Weiss and her four sisters were corralled in a ghetto, then carted from one concentration camp to another. As the sisters prepared to board a train for Auschwitz, the youngest was pulled from the line by Josef Mengele, and sentenced to death for looking too weak to work. Charlotte begged for her sister's life, but Mengele only extended the death sentence to all five sisters. Thanks to a sympathetic guard, they avoided this fate—living to be imprisoned in Geislingen (a sub-camp of Natzweiler-Struthof), Allach (a sub-camp of Dachau), and Auschwitz.

Despite all of this, one of the most memorable messages in Weiss's oral history is one of hope: "I still believe in humanity. I still believe that there are good people in this world, and I hope to God that this will never happen again. People should speak up. They should not be afraid to speak up. They should not keep quiet; they should stand up for what they believe."

**I still believe
 that there are
 good people in
 this world.**



URGENT WORK

As the number of WWII veterans available to interview dwindles, our work to collect their stories becomes ever more urgent. Says Owen Glendening, the Museum's associate vice president for education and access, "The Museum has never put as many resources on it as we do right now."

Five historians travel the country and work on-site in New Orleans. Generous partners and benefactors are supporting this effort, as well: This year, the Gary Sinise Foundation sponsored a dedicated staff position at the Museum and also partnered with American Airlines to bring 50 veterans to New Orleans. Every one of those veterans now has an oral history as part of the Museum's collection. Of his motivation for supporting these efforts, Sinise says, "My uncle Jack was a navigator on a B-17 Flying Fortress, flying 30 missions over Europe. He was a true inspiration in my life. When he passed away last year at the age of 90, it was comforting to know that his story was part of the Museum's oral-history collection, and that he had the opportunity to visit such a remarkable institution."

Museum Board members Bob Hayes and Paul Hilliard have also generously supported the acceleration of our collection efforts, providing critical funding for this essential work. (We are honored also to have the oral history of Mr. Hilliard in our collection.) With these resources in force, the Museum collected 542 new oral histories in FY2015, and our work continues still: 600 more are expected to be added in FY2016.

ORAL HISTORY SPOTLIGHT
RAYMOND MONPAT

US NAVY, USS EVANS (DD-552), PTO - SAIPAN, IWO JIMA, OKINAWA



Raymond “Ray” Monpat served aboard the Navy destroyer USS *Robley D. Evans*, seeing action in some of the Pacific Theater’s deadliest battles—including Saipan, Iwo Jima, and Okinawa. In the Battle of Okinawa (pictured here), the ship survived bombing, flooding, and a fearsome kamikaze attack on May 11, 1945. Monpat describes the attack in great detail in his oral history, recorded in 2005 by Seth Paridon:

“They started comin’ in two, three at a time. And it was rainin’ airplanes for the next hour or so. We were credited with 19 assists from the USS *Handley*,

and four that hit us . . . all together we were credited with 26 Japanese planes.”

A mangled propeller blade from one of those kamikaze planes, which struck the *Evans*, is currently on display in the Museum’s newest exhibit: *Road to Tokyo: Pacific Theater Galleries*.

“RAININ’ AIRPLANES”

This photograph shows the USS *Robley D. Evans* under attack by Japanese kamikaze planes—the very scene Monpat describes in his oral history.



**It was rainin' airplanes
the next hour or so.**



DIGITIZING, ARCHIVING, AND SHARING

As our collection of oral histories becomes broader in scope and richer in depth, it also becomes more far-reaching than ever—and in exciting new ways. Continuing digitization efforts are supported by major fundraising initiatives such as the Brokaw-Hanks Fund for Digital Access, which raised over \$1.7 million this year, as well as donations from Nick Mueller, Michael and Patricia O’Neill, Heart Foundations, Inc., and Michael and Debbi Rose. Safe, smart storage of this vast collection of primary-source material ensures that the assets remain secure, while also increasing our ability to share them as part of our programming and outreach.

Digitization begins with the footage from an oral-history interview, which is segmented into chapters and tagged with search terms, then uploaded into the Museum’s Digital Collections. At ww2online.org, Raymond Monpat’s interview can be located by theater of war, by service branch, and with experiential vocabulary such as “*Evans*,” “typhoon,” or “kamikaze.” The resulting assets are pure oral histories in their full, unabridged form, made navigable for ease of use by scholars and casual browsers alike.

New technologies continue to develop, including systems to make it easier than ever to upload and share the best of the 6,400+ oral histories in our archives. In the meantime we are developing new uses for this material: FY2015’s Dog Tag Experience presents WWII stories such as Monpat’s through a series of galleries in the Museum, creating an in situ documentary paired with online content, including a library of oral histories.

We are proud to be building this important resource, an essential part of our archives and a central part of our future.

CHARTER MEMBERS

At the foundation of The National WWII Museum's growth are our Charter Members. Their staunch support throughout the 2015 fiscal year exemplifies a strong commitment to the mission of America's National WWII Museum.

Combined, the Museum's members provided the Museum with over \$7 million in operating revenue to help fund educational programming and preservation initiatives. As we continue our efforts to expand the Museum, their loyalty is an inspiration.

In the first five years of the Museum, our WWII veterans were the torchbearers for advancing the membership program. As time has moved on, the torch has passed to their sons and daughters—Americans who are invested in ensuring that their family's contribution to our collective history and the war effort is preserved for all future generations.

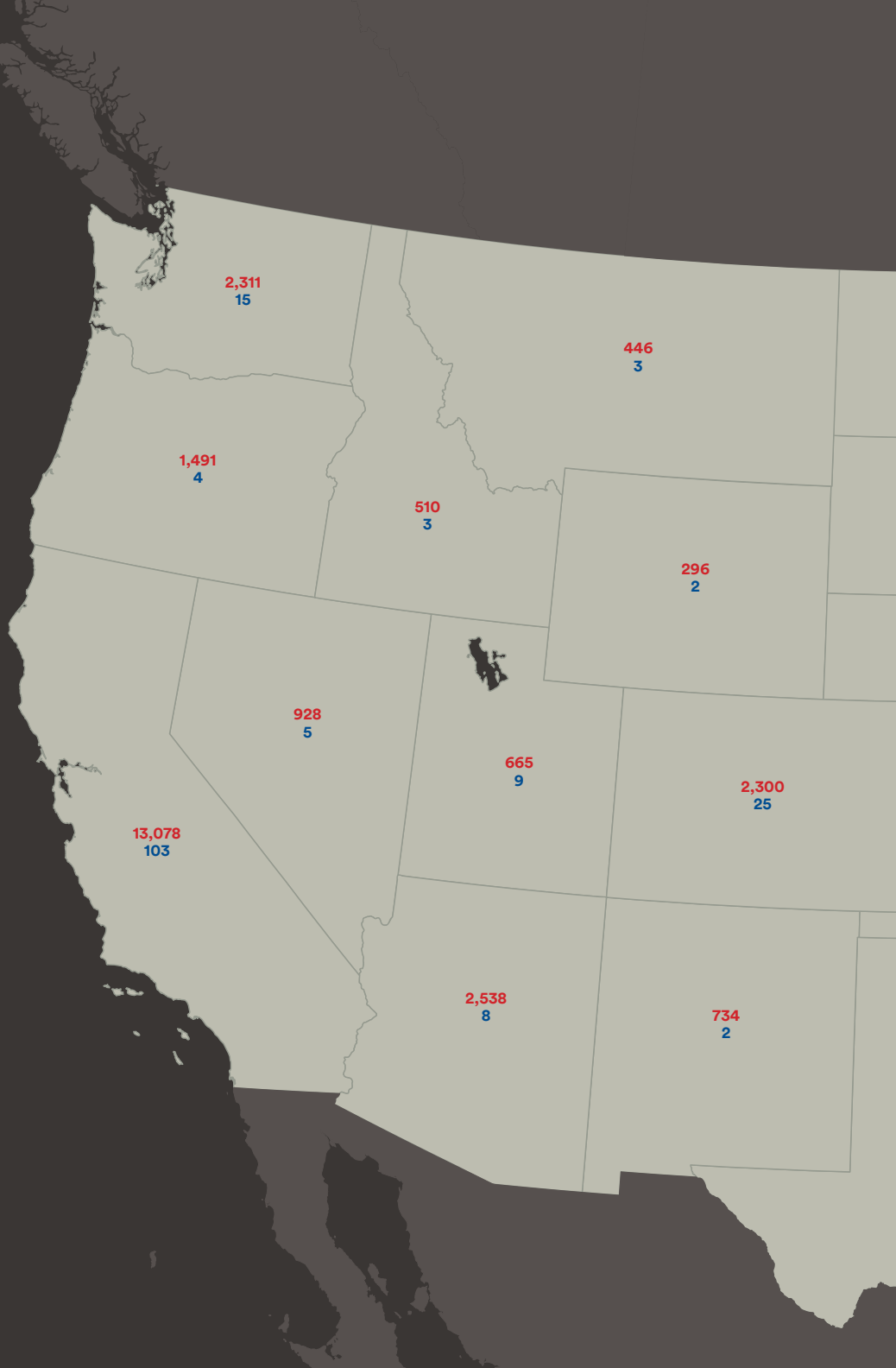
Welcome to the more than 35,000 new Charter Members who joined during fiscal year 2015 and thank you to all 134,264 for supporting The National WWII Museum.

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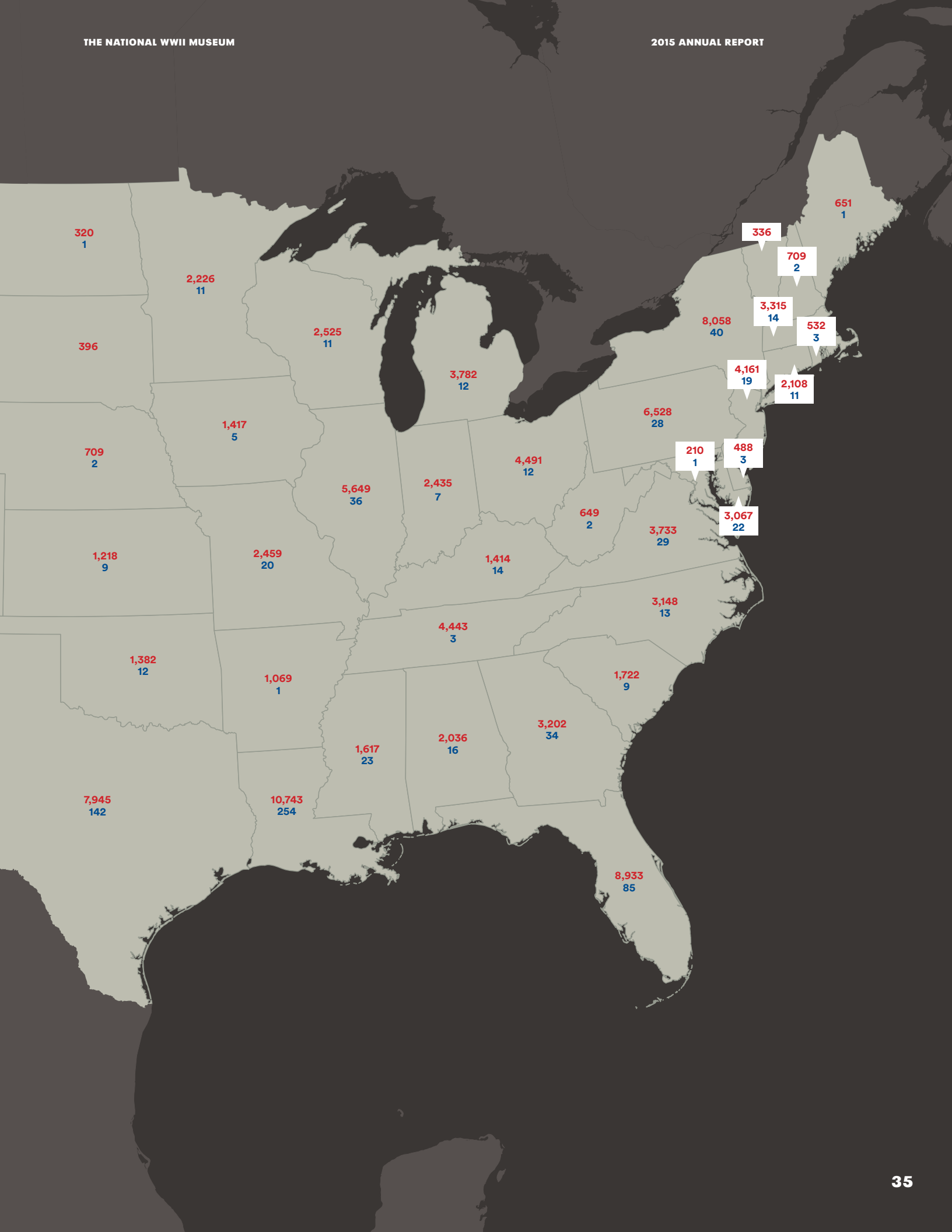
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Among the Circle's 1,104 members around the country, more than 60 are members of the Museum's Board of Trustees and Staff. Their annual financial support is a testament to the personal investment each has made in the mission of this Museum. Thank you to all for leading by example through your giving.



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**DONOR SPOTLIGHT
JACK LENGFIELD
NEW ORLEANS, LOUISIANA**



Jack Lengfield’s passion for The National WWII Museum is rooted in pride that the Museum is located in his hometown. He began his support when the Museum first

opened on June 6, 2000, as The National D-Day Museum. “It was (and remains) such a worthwhile tribute to those who stormed the beaches on D-Day. My family was thrilled to see it open,” said Jack. “And as the Museum grew, we wanted to grow with it so we’ve continued to support its mission through involvement in Patriots Circle.”

When Pearl Harbor was attacked, Jack’s father, a WWI veteran, took him to the Japanese Consulate on the corner of St. Charles Avenue and Valence Street in New Orleans, where they saw smoke from documents being burned by the Japanese. Lengfield served in the 483rd Bombardment Group, 15th Air Force. He flew 26 missions on B-17s, with his most notable assignments being the March 24 raid to Berlin and the April 25 mission to Linz.

“I was just one of about 16 million other guys doing what they had to do. I was one of the lucky ones who returned home. It’s with gratitude that I support this Museum, which honors all the men and women who served our country during World War II.” The Museum is pleased to have a digital copy of Jack’s oral history in our collections, where the valuable story of his WWII experience will be preserved for future generations.

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**DONOR SPOTLIGHT
SUSAN & BILL HESS
NEW ORLEANS, LOUISIANA**



Susan and Bill Hess were captivated by the concept of The National D-Day Museum when they made their first gift in 1998—two years before the institution first opened its doors. Responding to a request by co-founder Nick Mueller, Susan helped organize the Museum’s first Victory Ball. When Patriots Circle was created, Susan and Bill joined, believing in the importance of annual giving. In addition, they have made substantial sponsorship gifts to support the Museum’s efforts.

“It’s amazing that in 15 years, The National WWII Museum has built a world-class campus,” explains the couple. But it’s the upcoming construction of the Liberation Pavilion that most intrigues them. “As a Jew, the story of the Holocaust that will be highlighted in the upcoming Liberation Pavilion is a linchpin story of World War II,” says Susan. “To me and my family, it’s personal. I’m proud of the Museum and its courage to ensure that we never forget the horrors and sacrifices of World War II.”

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“I first became interested in supporting the Museum after reading Stephen Ambrose’s book on D-Day, when it was still the D-Day Museum,” explains Lou Kennedy. His parents saw service in Europe and were involved in the Normandy invasion. He lost both of his parents before he had the opportunity to learn about their WWII experiences. “Many WWII veterans didn’t discuss their experiences, but it’s critically important that we do not forget their stories—for the sake of the future,” says Lou.

Lou joined Patriots Circle in 2003 and remains motivated to continue his annual support because, as he says, “There is a genuine dedication to the Museum’s mission from the people who work there. It’s apparent that this is more than just a ‘business.’ The continuing expansion is another reason. When complete, the Museum will cover these stories from the beginning until after the war ended,” says Lou. “I can’t think of a better way to honor the memory of my parents.”

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ORAL HISTORY SPOTLIGHT JOHN LUCKADOO

US ARMY EIGHTH AIR FORCE 100TH BOMB GROUP, ETO - ENGLAND



John “Lucky” Luckadoo was one of the original class of 40 co-pilots assigned to the newly formed 100th Bomb Group. Luckadoo flew with the “Bloody Hundredth” on some of its most harrowing and deadly missions to places like Hamburg, Trondheim, Warnemunde, Osterschleben, and Bremen. He completed his 25-mission tour of duty in February 1944, one of only five members of his 40-man class to do so.

In his oral history, Luckadoo reflects on the overwhelming odds against his survival, and the devastating losses that earned the 100th Bomb Group the nickname “The Bloody Hundredth”:

“There were two schools of thought. There were those that were optimistic and said *I will be the exception*. Statistically, our average crew life was four missions. And in retrospect there was no way that, statistically, you could complete a tour. I calculated

over a 400 percent turnover in the first 90 days. So . . . your chances were . . . every time you went out you were facing the stark possibility that that would be your last mission.”

There was no way that, statistically, you could complete a tour.

SHARK-FACED P-40 WARHAWK

The P-40 is best remembered as the rugged, shark-faced fighter flown by the “Flying Tigers” of the American Volunteer Group in China, later the 23rd Fighter Group.



ORAL HISTORY SPOTLIGHT

BOB LILES

23RD FIGHTER GRP, 16TH FIGHTER SQUADRON - CBI



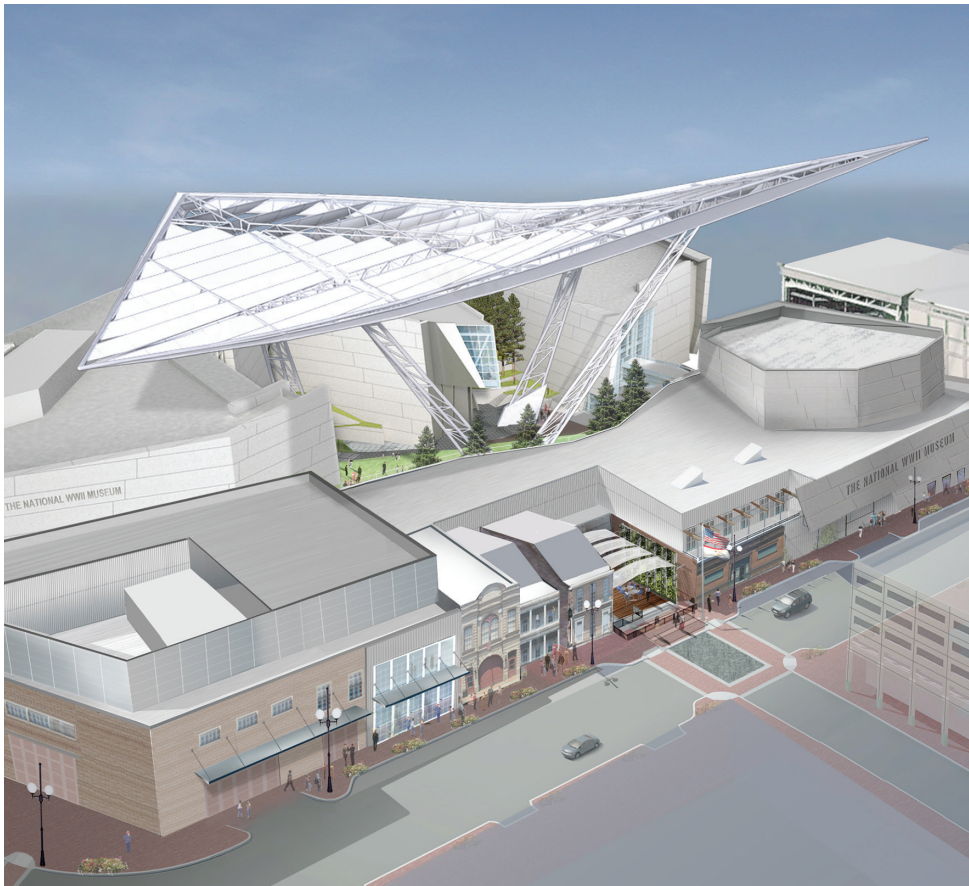
We rolled the dice and we happened to win.

Stationed in the China-Burma-India Theater, P-40 pilot Bob Liles learned to rely on his Chinese allies for help in nearly everything—from washing laundry to providing an early-warning system to guard against incoming Japanese aircraft. Unfortunately, the warnings didn't always come in time:

“All of a sudden I looked up and I thought it was a flock of geese but it was bombers. We were low on fuel and I told Lippy we had two choices, go and hide some place and conserve our fuel or go after them, so we went after them. I shot two that day.”

“When I landed I could see the Jap fighters off the end of the runway . . . quite a ways but they were out there fighting with the rest of our guys. I had to sneak in and land and so did he. We both got in. I taxied in to park and I saw him over in the cockpit—slumped kind of over in the cockpit. I looked at his airplane and it was all shot up and I ran over there to see if he was OK. I jumped on the wing and said, ‘Chick, are you alright?’ And he turned and looked at me and said, ‘They were trying to kill me.’ It was his first time getting shot at.”

Liles became an ace with his fifth confirmed kill, earned in another aerial battle. His story is on view in *Road to Tokyo's* China-Burma-India gallery.



ROAD TO VICTORY CAPITAL CAMPAIGN

SOCIETY OF THE AMERICAN SPIRIT

Through the Road to Victory Capital Campaign, The National WWII Museum will tell the entire story of the American experience in World War II. When completed in 2018, this \$325 million expansion project will quadruple the size of the original Museum, adding state-of-the-art program and exhibit space, libraries and archives, and collections and conservation space. An endowment campaign will provide long-term funding for educational programs, research, collection of oral histories, and future exhibitions.

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EXPANSION

Since opening as The National D-Day Museum on June 6, 2000, The National WWII Museum has been in a constant state of growth and expansion. The December opening of *Road to Tokyo* completes the Campaigns of Courage exhibit pavilion that first opened its doors in 2014. Additional new campus highlights include the new American Spirit Bridge, which allows visitors to transition from the original Louisiana Memorial Pavilion to the Solomon Victory Theater complex. Visitors exit the bridge into a new exhibit: Ralph E. Crump, LTJG, USNR, US Merchant Marine Gallery. In 2016, the Museum's expanding infrastructure will include a new parking garage across Magazine Street, while over the main campus the 150-foot-high Bollinger Canopy of Peace will take shape, an eye-catching architectural piece designed to unify the Museum's campus and create an iconic visual representation of unity and teamwork. The Canopy will also cement the Museum's role as a major force in the economy and tourism of the city of New Orleans, establishing a prominent place in the city's skyline.

An updated and expanded Home Front exhibit is coming to the Louisiana Memorial Pavilion in 2017. The Liberation Pavilion, opening in 2018, will focus on the end of the war and its lasting social, economic, and political effects. Also in the works are improvements to the streets surrounding the Museum, including "Founders Plaza," which will create an impressive entryway to the Museum campus while offering a pleasant setting for visitors to rest and reflect, and a nod to many of the key figures instrumental to the Museum's establishment. A planned hotel and conference center will bring even more resources, as will an educational hub, the Hall of Democracy, which will serve as a center for research, education, and media outreach to the world.

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ORAL HISTORY SPOTLIGHT
BARBARA PATHE
RED CROSS, EUROPE



On May 22, 1944, Barbara Pathe volunteered with the American Red Cross with a desire to work overseas. Two months later, she was in Great Britain serving doughnuts and coffee to American troops, working in a Red Cross “Clubmobile”—a converted truck outfitted with a doughnut maker and coffee machine. In her oral history, Pathe recalls, “We also—in our time off, as it were—would go over to the Red Cross clubs in town and help, and entertain, and listen . . . and listen, listen, listen.”

Pathe requested to go into combat areas with the Red Cross, and in fall 1944 she was in mainland Europe serving frontline combat troops. There were challenges to maintaining the positive attitude that was such an essential part of her work: “We came down the road in convoy and the guys in the trucks ahead of us . . . go silent as we go around the curve. Lying straight out in a beautifully new American uniform, there is this young guy with a rifle butt down by his

head and the helmet on top of it for the graves registration. *All you could think was he’s dead, he was killed before he did anything . . . his uniform is brand-new . . . and he’s young and his family doesn’t even know that he’s gone.*”

But the simple reassurance of a warm smile or a gentle hand brought untold comfort to the servicemembers Pathe and her fellow Red Cross volunteers helped—sometimes to her own amazement. Remembering the speechless soldiers to whom she ministered at a newly liberated camp, she reflects, “I hope what we meant to them, and I believe it, is that there is a normal, caring world out there.”

BATTLEFIELD NURSE

Ensign Jane Kendiegh, USNR, the first Navy flight nurse to set foot on any battlefield, bends over a wounded Marine on the airstrip on Iwo Jima.





His family doesn't even know yet that he's gone.



EDUCATION AND AN ENDURING CONNECTION

Thanks to digitization and innovative programming, oral histories can now be made available in distance-learning programs, virtual field trips, webinars, teacher training, and other educational programs, reaching classrooms around the country and around the world.

We draw on our collection of oral histories continually to customize content for travel programs, special exhibitions, the annual International Conference on WWII, member newsletters, and public programming, bringing the voices of our veterans to celebrations and special events throughout the year.

And we are honored that as the Museum's public profile and prestige continue to grow, even more people recognize The National WWII Museum as the place to bring their precious stories, and in turn pass on the lessons of those wartime lives. Viewers of Barbara Pathe's oral history may be inspired to consider a volunteer job helping others as she did. Others may be inspired by Charlotte Weiss's message of hope, or by the dogged courage in the voices of Richard Greer and John Rogers, or the touching humanity in J.J. Witmeyer's story.

As visitors get to know the story of World War II through these narratives, they connect to the spirit of *the war that changed the world*; connect to these people who were there when that change took place; and connect with a new way of thinking about history. We welcome those connections, and are honored to be helping create new ones every day.

ORAL HISTORY SPOTLIGHT
ROY S. "SWEDE" BOREEN
USN, USS OKLAHOMA (BB-37), PEARL HARBOR



**I saw the Rising Sun
on this Kate bomber ...**

On December 7, 1941, Roy Boreen woke, ate breakfast, and reported to his post on the USS *Oklahoma* (BB-37) in Hawaii. At 7:55 a.m. came a call to general quarters. Boreen went to the #3 turret (where he was a powder handler), then headed up to the main deck. He was on the staircase when he spotted a Japanese bomber:

"I yelled out, 'The Japs are here!' A torpedo hit in the next compartment, hit a fuel tank, sprung the door, and I was completely covered with oil."

Oklahoma was listing badly. Boreen got to the deck, then climbed down the ship's side onto a torpedo blister. There he watched as a bomb detonated the powder magazine aboard USS *Arizona* (BB-39).

"That morning the sun was out, it was a beautiful day, and then after the first attack and especially when the *Arizona* went up in the air, everything turned black. Smoke and everything. That day was really dark and everything after."

**CONSOLIDATED STATEMENT OF
FINANCIAL POSITION: JUNE 30, 2015**

The National World War II Museum, Inc. and Subsidiaries
June 30, 2015 (with comparative totals for 2014)

ASSETS	2015	2014
Cash and cash equivalents	41,485,663	21,624,134
Investments	13,145,975	9,275,177
Unconditional promises to give:		
Capital Campaign, net of allowances	12,170,599	13,264,081
Endowment, net of allowances	1,174,885	1,246,658
Other, net of allowances	1,001,125	766,919
Notes receivable	15,220,550	49,110,363
Museum Store inventory	548,712	661,174
Other assets	2,197,685	2,408,827
Property and equipment, net of accumulated depreciation	147,545,581	142,874,681
Collections	9,660,759	9,198,742
Total assets	244,151,534	250,430,756
LIABILITIES		
Accounts payable trade	1,161,708	703,489
Construction projects payable	2,184,708	960,216
Accrued expenses	1,099,575	1,911,623
Deferred revenue	953,918	1,051,713
Notes payable	40,972,217	80,283,926
Line of credit	1,080,219	68,818
Total liabilities	47,452,345	84,979,785
NET ASSETS		
Unrestricted:		
Board designated	2,809,479	10,110,123
Undesignated	165,450,273	130,187,764
Total unrestricted net assets	168,259,752	140,297,887
Temporarily restricted	16,143,347	17,640,825
Permanently restricted	12,296,090	7,512,259
Total net assets	196,699,189	165,450,971
Total liabilities and net assets	244,151,534	250,430,756

CONSOLIDATED STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS FISCAL YEAR 2015

The National World War II Museum, Inc. and Subsidiaries June 30, 2015
(with comparative totals for 2014)

SUPPORT AND REVENUES	Unrestricted	Temporarily Restricted	Permanently Restricted	2015 Totals	2014 Totals
Grants	136,500	2,496,558		2,633,058	1,779,145
Contributions				-	
Capital Campaign		27,403,834		27,403,834	14,527,988
Endowment			4,783,831	4,783,831	557,208
Other	3,302,577			3,302,577	3,067,465
Tax credit incentives	500,034			500,034	1,596,573
Memberships	7,122,781			7,122,781	6,726,019
Admissions	12,878,816			12,878,816	10,280,373
Facilities and property rental	2,995,992			2,995,992	1,707,590
Sponsored events and conferences	4,183,421	992,820		5,176,241	5,172,443
Food and Beverage	-			-	5,756,481
Museum Store	2,991,867			2,991,867	2,396,333
Investment income (loss)	(209,539)	(83,564)		(293,103)	2,970,974
Sponsorships	560,438			560,438	152,800
Miscellaneous	815,910			815,910	78,235
Net assets released from restrictions	32,307,126	(32,307,126)		-	-
Total support and revenues	67,585,923	(1,497,478)	4,783,831	70,872,276	56,769,627
EXPENSES					
Capital Campaign fundraising and other	1,646,548			1,646,548	1,728,628
Depreciation	5,575,864			5,575,864	5,626,802
Fundraising	3,380,715			3,380,715	2,519,046
Food and beverage	-			-	1,924,350
General and administrative	3,201,743			3,201,743	2,917,449
Museum Store merchandise sold	1,512,470			1,512,470	1,242,376
Interest - amortized	929,939			929,939	1,317,436
Interest - other	429,503			429,503	716,993
Loss on abandonment of property	-			-	200,516
Museum expansion	1,123,303			1,123,303	940,997
Programs & operations - personnel costs	8,847,072			8,847,072	9,815,699
Programs & operations - other costs	12,976,901			12,976,901	13,088,608
Total expenses	39,624,058			39,624,058	42,038,900
CHANGES IN NET ASSETS	27,961,865	(1,497,478)	4,783,831	31,248,218	14,730,900
NET ASSETS					
Beginning of year	140,297,887	17,640,825	7,512,259	165,450,971	150,720,244
End of year	168,259,752	16,143,347	12,296,090	196,699,189	165,450,971



COMPLETE THE EXPERIENCE AT THE DEDICATED WEBSITE OF THE 2015 ANNUAL REPORT

The images and words on these pages touch on what make our oral-history collections so critical to the work we do, and to the mission we serve. But there is no more powerful way to experience these stories than to hear them from the veterans themselves.

We invite you to visit 15stories.org, an exclusive website and multimedia companion to this publication, designed especially for readers of the 2015 Annual Report.

At 15stories.org, you'll find video footage for all 15 of the spotlight oral histories about which you've just read, along with archival photographs and digital artifacts that make up an online gallery custom-curated for this publication.

15stories.org is designed to deepen your understanding of these stories, of the Museum's mission, and of why we are working so hard to strengthen this foundational part of our collections. It is also a hands-on demonstration of the ways in which we are using these collections every day: customizing content, preserving our assets, and bringing historical lessons to life through the words of the men and women who actually lived this history.

We hope you'll enjoy this exclusive online experience! Please go online and explore 15stories.org today.

BATTLE OF THE BULGE SIEGE OF BASTOGNE



Capturing Bastogne, a key crossroad, was vital to the German plans. Axis forces quickly surrounded the town, trapping the 101st Airborne Division and elements of the 10th Armored Division. Enduring bitter cold and snowy conditions, the vastly outnumbered American troops were short on winter clothing, medicine, ammunition, and supplies. When the Germans offered the Americans a chance to surrender, Brigadier General Anthony McAuliffe of the 101st Airborne Division famously responded, "NUTS!" The Americans held on, repelling repeated German attacks, until American reinforcements arrived six days later.



SOLDIER'S STORY



Archer Gammon

Archer Gammon was a member of the 101st Airborne Division during the Battle of the Bulge. He was captured by the Germans and held in a POW camp. He was one of the few soldiers to escape the camp and return to his unit.



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