

July 25, 1985

To: EC Staff (team, D & P, developers)

From: Elaine

Re: 1986 EC goals

This is the goal statement I presented at the managers retreat this year. I wanted to share it with you. I tried to make the goals do-able at a time when we are moving all about and when the absorption of the capital expense into the operating budget will lead to some belt tightening.

I realized as I wrote it, that we do an extraordinary amount of complex work. The 1985 year was a great success. Much of it revolved about the infinite details you all looked after, the level of quality you all believe in, your vision and your committment to the programs you believe in.

As I write this, I already feel slightly out of touch and hope that you will continue to tell Eleanor and Janet of your hopes for the next steps, so that they can be your agent as I have been in the past.

As you read this documant, please feel free to suggest amendments, additions, and changes. It is meant to reflect you as well as being a bench mark for next year.

This is the year to celebrate the unsung heroes and the bread and butter programs. We tend to pay attention to change and the new, let us now pay attention to the good quality of the old. If we do it well, let's not change it and let's congratulate the ongoing operators of the not so ordinary "ordinary".

I wish you all pleasure while I'm gone.

Elaine

CLIENT-BASED

1. Friends A decision to do Friends has, I think, been made and the first one will be pre-school. It is appropriate for friends as a strategy to be applied to the client-based programs. Does the EC want to advocate for OLDER KIDS or SPECIAL ED. to be next? The decision about what topics will be used in the friends strategy will be made in early fall.

EARLY CHILDHOOD

1. History of Babies Exhibit We should include collections in Playspace that focus on the history of childhood. It could be multi-cultural (rattles around the world) or historic (the change in strollers, bottles over the years). It could be about child rearing practices (the history of the pacifier) or about babies (photos). There should be some way to include collections and make it a changing exhibition that adds to the space.
2. Space It is time to rethink Playspace, to reflect a newer look without destroying all the subtle work Jeri has done so carefully over the years. I don't know what that is, but it needs an uplift.
3. Playspace plans

OLDER KIDS

1. Interview Anna and Esther about next steps. Are we interested in a busing program, beginning Detours again, some combination of Beige and The Clubhouse? It is clear that we need to deal with Sign-In kids soon and I think I see the beginnings of Museum Helpers here (Green aprons anyone).
2. *****Kids at Risk needs to explore alternate funding. Is there money in State locations like Drop out, teen age pregnancy, vocational education, etc? This takes time to explore and careful nurturing, but you need managers permission for Anna to wander about and even find out.
3. *****There is probably a research or professional paper here about working with older kids in a museum setting. You might look at NIE to see who is interested in action research about this age group.
4. Jeri and Anna can look at the combination of teen-age parents and working at the museum. This is a long time dream of Jeri's. There is now also the possible space combo of teaching child development for older kids either in the Clubhouse or in Playspace or both. I think this combo is fundable.

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5. Exhibits Remember the exhibits in-place were put there only for the beginning and will need to be replaced. Music could be off instruments or steel drums. The computer space needs to pilot open access computers and needs to always have new programs. The exhibition Fads is just temporary. And the touch sensitive screen needs to have new programs. It is not too early to think about stuff for 18 months from now.
6. Boxes This is the year to make sure that Esther is turning out as many level threes as possible because the full time funding of a H-level developer may not be possible next year. Therefore you want her to try-out and make as many things as she can. You might want to look for topic-based funding like you have in the Dairy Council for some of the future boxes.

SPECIAL ED

1. FCLD proposal is in force but needs to be re-applied for each year. So, we need to begin, and then we need to re-apply. Make sure you go see in the NY trip.

TOPIC-BASED

MESSING ABOUT (PHYSICAL SCIENCE)

1. NSF is missing \$40-\$80k. Proposals are out now and need to be watched and met with. I will have sent a request in to NSF for the missing 10% and will have met with Xerox, but more is out there.
2. Pat will want to apply to NSF for Bernie to do curriculum development next, and it is her turn.
3. We need to arrange for a brain storming meeting in the fall that includes Bernie and Brecher to prepare for an NSF visit that includes new ideas. This brain storm should include natural history or another similar one should be done at roughly the same time. Be prepared to advocate for same in the Washington meeting with NSF in order to explore the possibilities.

LIVING THINGS (NATURAL SCIENCE)

1. It is clear that we are under-emphasizing natural history and need to spend some time thinking through its re-integration within the museum. There are cross tie-ins with cultural stuff that emphasizes natural history, i.e. gourds around the world and there is the straight forward stuff about city animals and plants. Furthermore, I don't think we have begun to think about urban ecology and how our air is not working,

etc. It was all hippy stuff that I did not like then because it was so politically correct, but I think kids are beginning to see and hear about the effects of weather on crops, etc. that might make it work. Nuclear issues fit here. First step: to find a person or group of people who have a vision that fits, then look for proposals. However, it might be useful to see how NSF is feeling about natural history these days when wandering through. Dottie and Eleanor are both excited about this and see finding a natural history advocate/developer as an important step for this year.

2. Health and safety review of all kits for classroom. Pat needs this done and soon.
3. Marion would like to do a dinosaur kit and she thinks there is a big market. You could lure her back for this because she always wanted to do it.

MULTI-CULTURAL

1. Stereotypes were proposed long ago as a multicultural exhibition series to be in a traveling format in which Families would be considered the pilot, and be included as one of them. They were mix and match. Cultural stereotypes, like images of Indians or history of Blacks in advertising were two. Also images in children's book illustrations and changing roles of children or old people might be another. The format would allow the Big Box to tour it and we could rotate them in our small changing exhibition spaces. The temptation might be to do them bigger, conversly, to do them so that they match each other. I still like the notion that stereotypes in all manifestations are the unifying idea rather than cultural stereotypes alone.
2. Looking at Whitey was long ago proposed by Joan and Aylette. This could be part of the stereotypes series or an exhibit in its own right. The notion was to do a reverse exhibition that told people while "we" were looking at "them", "they" were looking at "us". There is wonderful historic stuff that the Indians did when the Anglos came, and that the Hawaiians did when they were invaded. The notion of the exhibit however, was to invade the privacy of an "ordinary" white Boston family and subject them to the scrutiny and explanation that anthropologists think is fair to impose on the people they study. NEH is the obvious funder but also Mass Foundation.
3. Bathrooms Around the World We really wanted to put many different toilets in the bathrooms so that you could understand that while everyone did it, they did not use the same equipment. That costs a lot, and would cause a lot of commotion in the bathrooms while kids try out all the different ones. I still love it and think we make our point

using such a sensitive topic. I consoled myself with an exhibition of models surrounding the mirrors in the bathroom. Some bathrooms would be multi-cultural and some historical. Doll house furniture is fine. I still love it and hope someone wants to do it.

4. Shoes Around the World aka as Matrix I thought that there should be two permanent archways or walls that would be very flashy and would make the point that all of us have to solve the same problems, but it is the solutions that are different. One wall would be lots of the same thing (shoes), each in their own cubbie and each gorgeous. The other wall would have some number of cultures (5), and some number of solutions (5), and they would be in the same kind of cubbies so that there were 5 eating utensils in one direction, and 5 things from the same culture in the other direction. This would serve as a transition piece for whatever cultural whats new were planning, and would set the stage for one of the basic themes: "Some ways the same, Some ways different", which I always liked.
5. Eskimos Aylette is funded to do her book twenty years after, and will go there this spring to film some more. Her photos are very lovely by themselves, but she is working on some compositional ideas that set them above an ordinary photo show into an art form. You get to wonder why she put the ones together as she did. I wanted to interview her and either write her answers in label copy, or finally experiment with the banana in the ear with Aylette taking you into her own particular view of why she filmed as she did. We could even self-fund but her publisher might be happy to fund the exhibit to coincide with the publication and might pay to make it into a traveling version to go with the book ala Starr Okenga.
6. Is this Africa Aylette's cards for the classroom under the same title work very well and are very evocative. The exhibition try-out has never been very interesting and has something wrong with it that so far none of us has known how to solve. I still think it is a good idea to get people to confront their notion that people are "primitive" in Africa. It could be part of stereotypes or be separate, but it is not right yet. I'm sure that SITES would be interested because they have so much call for them to produce stuff for black history. The kit could be funded too, because it is in very crude form now and could be make into a circulating teaching kit, I think.
7. Folk Arts is always a possibility here. They like us and we have done nice stuff. It has always felt slightly marginal however, because not enough of our audience participated in the stuff, and it took so long in the doing.

JAPAN

1. Leslie is very good at thinking out how to make the house more liveable and how to do bridging stuff in the plum pudding. In fact she and Joan Lester know how to manage "more about" a topic. Therefore you can do more densifying here, either within the operating budget or outside.
2. Leslie is going to think this year about what constitutes a good intro exhibit that acts as a transition. Too early to go to NEH or Japan Foundation, but you should get in line here for her because it will take 18 months after you write it, and the intro needs to be changed before that.
3. The classroom has turned out to be a difficult exhibition space because it then can't be used as a multi-purpose space, but you can certainly change the stuff on the walls and might want to see who has what. Don't write grant for it (I don't think) but keep your eyes open.
4. Leslie is very interested in making study storage even more useful. I think combined with the experiments that Joan is doing, there is a proposal and even publication here. Study storage has certainly not been mined right and is still on the frontier.
5. East Asian Leslie S. is an excellent developer with lots of China ideas, and Ken is interested in China. Please explore. She knows she wants a dough maker to be in residence, and he is truly remarkable. I don't think Folk Arts will fund because he is a resident of China, and NEA is for American folk artists, but some one would fund it. She has other ideas too.

NATIVE AMERICAN

1. The exhibit needs to be replaced. Even as we write we are rehabing this yet again because we have no money to do the replacement. The ideas are still ok, but it does not matter. The exhibit is not engaging enough and anyway there must be something else we want to tell everyone about Indians. High priority, NEH is best choice but have failed us so many times. Suggest you replace with Native American Games or something completely different, but that you write it this year.
2. Native American Games was rejected by NEH after they funded the research. It was a good idea that might have been too complicated. Joan has re-thought it (many times) and is ready to re-submit this. She would like it to be a What's New, which is ok if you have money for the regular exhibit, but if not, I suggest you use the Indian space for this and still write for a more generic NEW exhibit.

3. Tomah Josef was a maker of birch bark things. We not only have the finest collections, but Joan is an expert and probably THE expert. Joan and I spent one morning trying to make it into an exhibition and I thought it was never visually interesting. However, what Joan has to say about the stuff is fascinating and taping her so that you can find out how scholarship is done through objects is really a pleasure. Either this is a video or a kit or a very small exhibition, with Joan on video, but it should be explored by some other eyes than mine, and not rejected out of hand.
4. Study Storage Joan is really doing some nifty stuff here and should be encouraged to continue. An experimental proposal with Leslie is in order.
5. Indians As Not Taught in the History Books Ask Joan about this. It is either a book or a kit, but it is about what they left out, alternative thanksgiving etc. Nice stuff.
6. Training Joan is doing a seminar this year. We are self-funding it. Remember that the Office of Museum programs at the Smithsonian is funded from the federal government to train Indians. We met with Jane Glazer many times on this to do joint work and it never worked out to any advantage to TCM. Joan know and likes the woman who is head of the program and you might play this out again for future time.

AMERICANA (YESTERDAY,BEFORE)

1. Dining Room Do we want to finish it now? How much will it cost? What will we use it for? There is a memo written by Sylvia covering this, and some ideas by Anne about logical sources.
2. Planning Sylvia is now working on possible program directions for Americana. This will need to be presented to the Managers and a direction agreed on before any fundraising of significance can begin. Support of the process to agree on the direction is needed by the EC in order to get this to go forward at all.
3. Kits I have always thought that there was a market for Syl to do kits for use in generic Historic houses. I thought this was a potential product to sell, or for the loan department to rent. Neither Pat nor Syl were overwhelmed with enthusiasm about this, but I continue to think that what we do here would be helpful in other smaller historic sites if the kits were generic enough.
4. The Cellar Alvira has funded the cellar before in honor of her son. We have always felt badly because we could not get the cellar to work better to get any real interest in fixing

it though desultory and sometimes valiant attempt to make it work were tried. Alvira would be receptive to hear about new plans, but this revitalization needs new eyes or direction. You need help here.

5. The School Room Mrs. Beer gave some money for the schoolroom and ditto story here.
6. Moving the house forward The house exhibit was intended to be a place for inter-generational exchange and dated to allow today's parents/grandparents to talk about their grandparents house. Clearly since I could be a grandmother and was born in the late thirties, my recollections about my grandparents house is about that time. The house now has to include 20's and 30's things at least in order to feel correct. I think even 40's. Do we need funding? I don't think so and we should fund this ourselves.
7. Collections
 - A. We have done reproduction and we should do more if we have more.
 - B. Joan wants these collections sorted and more focused, in fact she is quite mad about all the room they take up without having a clear direction. Syl is quite rightly concerned about "collecting the 20th century" about which some considerable is written. Need a focus of the collections here in order to figure out what things of the 20th century we are collecting.
8. Dolls We have a good not great doll collection (Ruth Green is involved in some way here). We have a great dolls clothes collection, we are told. Our dolls are mixed up between American, primarily American (used by and for american audiences) and multi-national. We have never done anything with them that seemed great in all the years I was here. We debated having study storage, which I think no one believes in anymore. We applied for a Flora MacFlimsey exhibit and a Benjamin Bear exhibit from NEA (the wrong place), and was rejected both times. They are still wonderful creatures, and the collection still yearns to be installed wonderfully and should be thought about again. Crazy whimsy should be the order of the day - Bonwits window stuff. Too bad we never did it. Could be next in the hall of toys.
9. Hall of Toys Soon time to change it again. Multi-cultural dolls might be wonderful. El always like "Through the Looking Glass", an exhibition Signe did at JP that focused on interactive stuff you could with collections that was also beautiful and not damaging. Think through new installation, and then see if anyone is funding. I think this goes in the operating budget and will cost \$15.

CHANGING EXHIBITS (WHATS NEW)

Endowed Spaces Anne and I thought that maybe we could get spaces either endowed or receiving ongoing operating infusion, i.e. the Mobil Multi-cultural space or the DeBeers Hall of changing exhibitions. Obviously we would have to be real careful about who it was (i.e. not DeBeers) and what control they thought they could exert, but it is a strategy that is worth raising again both for the changing spaces and the dedicated spaces like Native American.

1. It's Not Your Fault Comm. of Mass. Office of Human Services offered some time ago to help with the funding of this exhibition. It was intended to be about issues that children often feel responsible for, but in fact is the responsibility of the adult. These issues include: child abuse, alcoholic and drug dependent parents, divorce, neglect. The thrust of the exhibit was to help kids feel less guilty and be able to get help for themselves and or to limit set the difficulty. No one had an idea yet about how to do this without being "Polly Anna-ish", alarming and judgemental. Janet was to be the developer, Jeri an important consultant. I don't know if anyone is ready to write this proposal but see it as the right sequel to Endings.
2. American Dress-up SITES funded this and contracted with Janet. This is different than doing it on our own. Our experience in trying to write a contract jointly was a failure. In this case while we would get credit, they really owned it. Also, they announced it in their brochure and found there was a lot of interest. Janet is not only the developer, she has a lot of passion about the subject and wants to do it. When SITES called back she said no without consulting the institution because she wants it so bad. You have some options here: contact SITES again and explore timing, see if Janet will come back to do it or do it with another developer. They are willing, according to Janet, to fund it. I distrust that and think we will be into duo fundraising which we did not have any luck with last time. I don't know what to suggest but Janet has thought this through quite carefully and I would certainly do it only with her knowledge.
3. Families Aylette wants to do the book and the kit. It should be done and maybe Pat will fund the writing in the operating budget this year, but you still need production money. I think New England Foundation is a possibility.
3. Feelings was one of the exhibits I came here to do. It was about simulating feelings for the visitor and then naming them, rather than just naming and describing them. The premise was, since we tell children now to "feel" jealous or guilty and not to cry when they feel sad, they may not know what these feelings actually feel like but can describe them

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abstractly well enough. We asked Clive Driver if Maurice Sendak would be interested in doing it with us as an original art project. Clive said that Maurice would certainly come and visit the museum but that his next years were booked with operas he wanted to do. That was some time ago and Clive (who is Sendak's museum person, i.e. you cannot install Sendak pictures without Clive) might be willing to ask Maurice again. If Sendak would ever say yes then I think you can go to NEA for Aid to Special Exhibitions on the strength of the original art work. You will also be able to go to New Works wherever it is located in both MASS Council and NEA.

4. Special Effects Leslie Asch has allowed how Jim Henson might be interested again in doing this as a traveling exhibition. He could supply both Spielberg and Lucas this time. Ken has seen some of these done in Hollywood and said that they were boring, so it may not be a good idea, but I think it is worth exploring if we have the right terms. The terms are in ascending order: we get the first venue, we get the fee waived, we get paid for consultation, we write the educational materials that go along with the exhibition, we book the exhibition instead of Lawton (best of luck). Invite me to the opening.
5. *****Water Beloved, missing and sorely missed. Need to redesign, do fabulous things and install. Who is to design and most important how to pay for it. Important priority and yet hard to get money.
6. *****Factories Time to brain storm a new factory. Lennie and John both will have good ideas here using robotics and injection molding and using generally new technology. It could be funded by manufacturers. Need to work out project here first before looking for funds but remember factory will come out in September and will be missed. Also this still does not appear anywhere else where kids can really do production and not just see it.
7. Food Sue Jackson funded Aylette to work on a nutrition exhibit, very boring. The work got incorporated into the diner in Goofy. Some kits got funded by National Dairy Council and are now being worked on. One could think of kits or exhibit in this area again and Sue Jackson would be interested. Very Green and leafy. Ocean Spray was interested too. What we do need in ongoing food money for the diner so we can cook.
8. Children's Book Illustrations Large file appears in the EC files and we were funded by NEA to do a prelim and Toledo would be happy to continue to work with us. Clive Driver is an odd duck, but I am very fond of him and think if you can stand his special slow ways, he would be fun to work with. I have decided after the Babar debacle that this is not as

engaging a subject matter as I once thought. I suggest this be dropped and only remain as a memory.

9. The Little Theatre The theatre that Sing designed is still wonderful and no one knows how to use it. It should come out again now that Katherine is here and tried out. I know we can figure out how to make it work and have it part of our ongoing activities and maybe we need theatre students as field placement to make it function. Work with Carol Korty or Emerson who have long wanted to work with us but we or they have always failed to get it exactly together.

GENERIC PROGRAMS

TECHNICAL ASSISTANCE (SERVICE TO THE FIELD)

1. How to Start Kit Samples of things, role plays for boards, tapes of our seminar, case studies that we have written especially for this all in the service of having people start the museum without either doing so badly or asking us so many questions, a part of our consultation service. I still think there is a market for renting this kit or selling it. It requires periodic updating.
2. Consultation Service We have proposed a complete consultation service to Kellogg in which they would pay third party payment. I think it is unlikely that they will do that and besides, I think Kellogg is being saved for some form of bridging. However the consultation service in addition to being income producing and self-funded, could be supported by third parties. Getty is going to look for in-service, but will train only art personnel. They are beginning with Eisner in a pilot training program this summer about learning theory, quite like my learning initiative of two years ago. They might fund discreet products if they thought it would augment their offerings. I would continue to pressure the Smithsonian to stop being so parochial in their offerings and see if they would support some cost and or put our offerings in their brochure. Adrienne Horne continues to employ trainers for programs that she wants and paid the museum \$800 for Sing and my services (too low). I think the endowments should be tried, they pay for the training that AASLH provides and if we had topics that related to each endowment I would suggest them. I think you should look at the NEA Enrichment (?) program and see if we could be a contractor for some of their field placements.

DESIGN AND PRODUCTION

1. *****NEA Design Arts was always interested in the book Flappers and Crankers about interactive strategies that we could sell and could go along with our interactive exhibition seminar. I see it all now wonderful illustrations and good common sense ideas. It is to have do's and don't and what to avoid and illustrations. It answers the question "which button should I push" with "what do you want to do". A nice piece for John and Signe.

BIG BOX CO.

1. *****Endings travel It is clear that there is a lot of interest in reproducing Endings in other venues. You could decide that it is better done in the new plans and copy mode than really traveling it, because a coffin and a headstone are expensive to ship and can be gotten in any locality. Never the less, I think this will have to be bigger than plans to build, and have to include tapes, plans, copy for cases, instructions for setting up a personalized case exhibition, etc., somewhere between the Big Box Co. full blown version and the bread box exhibit kit. NEH at last trip was interested. Put W.T. Grant on hold until Janet decides what to do next.
2. *****Bread Box "its smaller than a big box". We have written the proposal for Design Arts that describes a combination drawn plans and camera ready stuff exhibit kit. I think it is a good idea. If it gets turned down try somewhere else, or self fund it. The kit should have everything in it that you need like video, books, bibliographies, interp. programs, camera ready label copy, flappers that are too hard to make, and spare parts that are too hard to find. It should have a big, mandatory sign giving TCM credit that must be affixed to the exhibit. You should think about topics other than physical science stuff for this version too.
3. Exhibit of the month club. There is a strategy that the science museums are using that TCM could initiate as well. Each of eight of the biggest science museums are producing a giant exhibition which they are funding. It travels to all eight sites. Each of the sites is responsible for one to be made during the eight year cycle. A variant of this we wrote for the original NSF proposal, where we produced all of them but, they went into a closed loop and travel every six months to a known venue. The advantage was we could train all of them from the beginning on our philosophy and they could have an exhibit space that was always filled and stayed put for a full six months. Worth continuing to explore.
4. Multiple Copies for Sale Lots of problems here, our shop doesn't like to do it - boring, we don't have room and it

would make sense only when we are producing the first one and so it is untested. I guess you could offer it after a favorite like Bubbles had been produced but the cost to ship is also high. Ultimately not my favorite.

COLLECTIONS

1. Teaching Collections We have not decided, nor tested criteria for and care of what we call teaching collections. This is a need TCM wide and profession wide and the EC should support a search for funding to allow Joan and one other developer to study and then propose rules for teaching collections.
2. ****Study Storage We need more try-out for how to use study-storage with all different kinds of audience and under different conditions. If there are appropriate funding sources for us to further experiment we should consider them.
3. Collections We continue not to collect in any significant way. Study should be given this and a decision about future collecting should be undertaken. Therefore if there is a planning grant to help us focus on whether or not we should collect, and if yes, then what, we should support that.
4. Parker Brothers once was interested in our housing their collections, which they have archived. I'm not sure that there is a vast interest in board games as our specialty, but they would certainly fit within a toys and games collection that could be issue based.
5. Pinochio We saved the murals of Pinochio from Jamaica Plain. They are wonderful in the 20-30's style, and need to be conserved and installed. No one ever thought of a permanent place for them here but now that we have a "board room" you might consider. Anyway, all rolled up and nowhere to go.
6. Turkish Puppets We have the world's second best collection - or something. They are difficult to display because they are racist and sexist in characterization and story. I rejected showing them because I didn't know how to overcome all that. The Turkish someone wants to fund this and we were given these with the assumption that they would go on display. Best of luck.

BRIDGING

1. Levels of learning I have always thought that there was action research that could be done about all the levels of interpretation that you could put in a space so that people of all skill levels and interest could find information

appropriate to them. We have done some desultory experiments here like the "more about " cork board and some more sophisticated stuff like "plum pudding" but nothing systematic. We have talked endlessly about the Bridging proposal to Kellogg and it has gotten written but it never made any intellectual sense to me. I think we should separate the on-site interpretation stuff from the tying to other institutions stuff. There is a memo floating about that I wrote about on-site interpretation that lists about 15 different strategies. An interesting experiment is here about which conflict with each other, which is too much, which works and for whom. This is the stuff that I will try to do at the Smithsonian if I get to go and is the stuff I am the most interested in.

2. Video, Disc, Computer Interpretation Clearly we and everyone else on the block wants to do technical interpretation including interactive video disc. I think disc may be much better than computer, which so far seems boring to me. Watch for any categories and then apply. We should put collections, multi-cultural contextual things (i.e. a real chinese market in action) and anything thing else we can think of. Because they are currently so expensive I think consortiums will have to be found and sharing done. This is likely to be less useful but keep your eye open.

SPECIAL EVENTS

1. The Back Porch We should be the local talent show for everyone, ethnic or not. Every dance studio, karate and magic school, every irish step dancer, they only need to schedule every Saturday morning and perform. No money needed here, just us and our systems.
2. *****Celebrations an annual mid-winter extravaganza - "you wouldn't want to miss it" - would come during the December slump every year and it would become part of your childhood and part of Boston. There is a position paper around somewhere from a program planning meeting of some years back. Many ideas in it, my favorite was "floats" each topic based on a mid-winter celebration or country. Each float would be sponsored by a corporation and filled with intricate animated stuff that went whiz and bang in the night. It would come out every year, have a new one added to the old ones and be an ever increasing storage problem. Never the less, December is a slump. An annual beautiful and expected celebration is a good idea and one that is focused on a physical repeated product rather than only performances is also a good idea. A giant project which I was going to do when it all quieted down and which should still be thought about carefully as another annual fundraiser that might help. Need time to plan now and not necessarily money.

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3. Mrs Cohen and all her friends need to show up. They were once funded as well. This could be Starring Seniors if we wanted. We never have done this right in that once Mrs. Cohen is found she needs to reappear. Mrs Cohen is more in keeping with our program than smokey the clown even though I know she is much more trouble.

PRODUCT DEVELOPMENT

1. The Poster Eleanor is the maven here and should be the client for this project, as she has carried it for a long time. May be income producing if done right.

INFLUENCES

The staff of the Boston Children's Museum during the Michael Spock years (196-198--) borrowed shamelessly from everything that would move them in the direction of their mission which was – in paraphrase – “make children and those who care for them, (from all economic strata, cultural backgrounds, etc.), find worthwhile nourishment within our walls or within our external programs using every means at our disposal.”

We did not set out to be groundbreaking, and in fact, our fame came to us unexpectedly and sometimes felt like an irrelevance or a distraction. We were people committed to the civic collective well-being of our children and their loved ones.

We thought that any idea that would serve our needs was one to borrow and we looked everywhere to see who was doing something of relevance. Further we felt that any borrowing from us was a sincere form of flattery. We helped others and we published material so that others could use our knowledge if they found it helpful. We were not dismissive about museums and their tradition exactly, we just found it mostly irrelevant for the work we were engaged in and so museum methods were useful but not complete nor determinative.

Most of us had been educators, most were committed to community-focused activism, and most of us believed that if we worked hard, and loved each other, the world might become a better place. It was an exhilarating and optimistic time for

those on the liberal side of the political equation and we were committed to civil rights, anti-war activities, social justice, and community responsibility. The fact that we worked at the Boston Children's Museum seemed a personal privilege. The fact that it had a long and distinguished history for helping children learn seemed noble. The fact that it was named a museum seemed unimportant. Most of us came from outside the museum field and learned museum history, to the extent we learned it at all, on the job.

In the end, it was our mission-driven approach and the fact that, at the beginning, we were considered nice but irrelevant to both the museum world and the cultural community of Boston that allowed us to experiment uninterruptedly.

When the era of Michael Spock's directorship was over, the museum had become esteemed and people around the world, wanted to create or change museums to be very like the one we had created. The explosion of new children's museums – usually some combination of the Exploratorium and us – has been the most visible effect of our work.

The other effects are to be seen both within the exhibition strategies and organizational process we used. Some of the change was in the air or the drinking water and what we worked on was also being experimented by other organizations which shared our philosophy. There were cognates and siblings during those years. The closest organization in both its history and influence was the Exploratorium. The

others included the Barnesdale Junior Art Center, the Brooklyn Children's Museum under Lloyd Hezekiah, the community museums elsewhere, and experimental museum-like institutions both in the United States and throughout the world -- in Mexico, India, Israel, Holland, and Belgium.

So what did we borrow, who did we borrow from (if we know) and what did others borrow from us? (Note: this list is not complete nor does it differentiate between what started with us or didn't because I take the position that nothing originated with TCM as a wholly original idea without historic precedence. If I am wrong please let me know. If you have more to add, please get in touch.)

EXHIBITIONS AND PUBLIC PROGRAM STRATEGIES

- Layering and plum pudding
- The team approach to exhibition creation
- Visitor services
- Multi-disciplinary kits and interactive family friendly discovery rooms within museums
- Integration of interactive material and hands-off collections
- Difficult subject matter for kids, Endings, What if I Couldn't, Families.
- Integration of interactive technology into exhibitions
- Study storage
- Interactive environments

SOCIAL SERVICE STRATEGIES

- Special education programs
- Pre-school places embedded within the museum
- Library membership
- Kids at risk, youth visitor services
- Multilevel labels for adults and children
- Outreach
- Redefinition of families for purposes of membership
- Personal commitment to activism of staff
- Personnel policy to encourage family and staff support during special and crisis times.

- Hiring at risk adults,
- Advisory community groups
- Parenting centers

ADMINISTRATIVE STRATEGIES

- The integration of public programs, exhibition, and education as an administrative department.
- Developers, subject matter specialists who were responsible for products that included curriculum, exhibitions, and outreach material
- Teacher's centers
- Project management and financial forecasting
- Major grant writing in areas not formerly available to children's museums
- Integrated publications within museum tasks
- Pro-internal promotion and staff training
- Intentional involvement in museum politics
- Training courses for the field.

1899	Brooklyn Children's Museum, Brooklyn	New York
1913	Children's Museum, Boston	Massachusetts
1914	Brooklyn Botanic Garden	New York
1917	Children's Art Centre, Boston	Massachusetts
1917	Children's Museum, Detroit	Michigan
1925	Children's Museum, Indianapolis	Indiana
1926	The Newark Museum, Newark	New Jersey
1926	The Junior Museum at Museum The Newark Museum, Newark	New Jersey
1927	Science Museum of Connecticut (formerly Children's Museum of Hartford)	Connecticut
1930	A. M. Chisholm Museum, Duluth	Minnesota
1930	Paul H Karshner Memorial Museum, Puyallup	Washington
1934	Franklin Institute Science Museum, Philadelphia	Pennsylvania
1934	Palo Alto Junior Museum, Palo Alto	California
1936	The Eugene Field House and Toy Museum, St. Louis	Missouri
1937	Josephine D. Randall Junior Museum (formerly Junior Recreation Museum), San Francisco	California
1941	Museum of Science and History, Jacksonville	Florida
1942	The Children's Museum of Washington	District of Columbia
1946	Hannah Lindahl Children's Museum, Mishawaka	Indiana
1946	Southern Oregon Historical Society, Jacksonville	Oregon
1947	Science Museums of Charlotte (formerly Charlotte Children's Nature Museum and later Charlotte Nature Museum), Charlotte	North Carolina
1950	Louisville Art Gallery (formerly Louisville Junior Art Gallery)	
1951	Sacramento Science Center and Junior Museum (formerly California Junior Museum and later Sacramento Junior Museum)	California
1952	The Children's Museum of South Dartmouth, Massachusetts	
1952	Rocky Mount Children's Museum, Inc., Rocky Mount, North Carolina	
1953	The Lutz Children's Museum in Manchester, Connecticut	
1953	Coyote Point Museum For Environmental Education, San Mateo, California	
1954	The American Museum of Natural History	
1954	Rensselaer County Junior Museum, Troy, New York	
1954	The American Museum of Natural History (The Peter Van Gerbig Natural Science Natural Science Center.	
1955	Alexander Lindsay Junior Museum (formerly Diablo Junior Museum), Walnut Creek, California	
1956	Historic Hermann Museum, Hermann, Missouri	
1956	New Britain Youth Museum, New Britain, Connecticut	
1957	Laura Ingalls Wilderl-Rose Wilder Lane Home Association, Mansfield, Missouri	
1957	Tallahassee Junior Museum, Tallahassee, Florida	
1959	The Arts and Science Center, Nashua, New Hampshire	
1960	Students' Museum, Inc, Knoxville, Tennessee	
1961	Sulphur Creek Park Nature Center, Hayward, California	
1961	Sunrise Museums, Charlestown, West Virginia	
1961	Seneca Falls Historical Society	
1962	Perelman Antiqu Toy Museum, Philadelphia, Pennsylvania	
1962	Cheasapeake Planetarium	
1962	Cora Hartshorn Arboretum	
1963	Youth Cultural Center, Waco, Texas	
1963	Children's Museum, Utica, New York	
1963	Quiet Valley Living Historical Farm, Stroudsburg, Pennsylvania	
1964	The Art Institute of Chicago	
1964	Virginia Living Museum, Newport News, Virginia	

1965 Milwaukee Public Museum
 1965 Community Council For The Arts, Kinston, North Carolina
 1965 Museum of THE Southwest, Midland, Texas
 1965 Phoenix Art Museum
 1966 The Health Adventure, Asheville, North Carolina
 1967 Cortland County Historical Society, Cortand, New York
 1968 Estelle Carmack Bandy Children's Museum, Kingsport, Tennessee
 1968 High Museum of Art Junior Activities Center and Junior Gallery, Atlanta, Georgia
 1968 The Living Arts and Science Center, Lexington, Kentucky
 1968 The Lawrence Hall of Science, Berkeley, California
 1969 The Fort Roosevelt Natural Science and History Museum, Hanford, California
 1969 Your Heritage House, Detroit, Michigan
 1969 The Exploratorium, San Francisco, California
 1969 The Junior Museum of Bay County, Panama Cty, Florida
 1969 The Youth Museum of Charlotte County, Punta Gorda, Florida

 1970 Cobb County Youth Museum, Marietta, Georgia
 1971 Alton Museum of History and Art, Inc., Alton, Illionis
 1971 Tacoma Art Museum, Tacoma, Washington
 1971 Wichita Art Association, Wichita, Kansas
 1972 Anne Arundel Community Center, Arnold, Maryland
 1972 Cleveland Health Education Museum
 1972 Rose Hill Manor Museum Museum Children's Museum, Frederick, Maryland
 1972 The Children's Museum of Denver, Denver, Colorado
 1973 The Children's Museum of Manhattan (formerly G.A.M.E. and later Manhattan Lab
 1973 Children's Museum of Oak Ridge, Oak Ridge, Tennessee
 1973 Connecticut Children's Museum, New Haven Connecticut
 1973 New Museu Community Museum of Brooklyn, Inc., Brooklyn, New York
 1974 Discovery Museum, Essex Junction, Vermont
 1974 Children's Museum, Bettendorf, Iowa
 1974 Oatland Island Education Center, Savannah, Georgia
 1974 Zion National Park, Springdale, Utah
 1974 Pick Shin Farm Lilving Museum & Nature Center, Dobson, North Carolina

 1975 Pioneer Farm Museum, Eatonville, Washington
 1975 Cayuga County Agricultural Museum, Monavia, New York
 1975 Memphis Brooks Museum of Art (formerly Brooks Memorial Art Gallery), Memphis,
 1975 Omaha Children's Museum, Omaha, Nebraska
 1975 Wichita Public Schools, Wichita, Kansas
 1975 Hall of Life, (Part of Denver Museum of Natural History City Parks) Denver, C

 1976 The Discovery Center, Fort Lauderdale, Florida
 1976 Lori Brook Junior Museum, Bakersfield, California
 1976 Please Touch Museum, Philadelphia, Pennsylvania
 1976 Staten Island Children's Museum, Staten Island, New York
 1976 Grindstone Bluff Museum and Environmental Educaiton Center, Shreveport, Louisiana
 1976 Heritage Gallery, Historical Society of THE Militia And National Guard, Washington, DC
 1976 North Wind Undersea Institute, Bronx, New York

 1977 California Academy of Sciences, Discovery Room, San Francisco, California
 1977 Cloisters Children's Museum, Brooklandville, Maryland
 1977 Carter House Science Museum, Redding California
 1977 Capital Children's Museum, Washington, DC
 1977 Children's Museum of Maine, Portland, Maine
 1977 Children's Museum of Rhode Island, Pawtucket, Rhoded Island
 1977 Discovery Center of the Smithsonia Institute, Washington, DC
 1977 La Habra Children's Museum, La Habra, California
 1977 Muncie Children's Museum, Muncie, Indiana
 1977 Wonder Works, A Children's Museum, The Dalles, Oregon

 1978 Monmouth Museum. Monmouth New Jersey

1978 Howard B. Owens Science Center, Lanham-Seabrook, Maryland
 1978 Kaleidoscope Discovery Center and Bev Bos Discovery School, Roseville, Califo

1979 The Academy of Natural Sciences, Philadelphia, Pennsylvania
 1979 The Children's Museum of Utah, Salt Lake City, Utah
 1979 The Depot Museum, Henderson, Texas
 1979 The Los Angeles Children's Museum, Los Angeles, California
 1979 The Magic House, St. Louis, Missouri
 1979 Scotia-Glenville Children's Museum, Scotia, New York
 1979 The Tampa Museum, Tampa, Florida

1980 Children's Museum, Portsmouth, Virginia
 1980 Kidspace, Pasadena, California
 1980 Madison Children's Museum, Wisconsin
 1980 Seattle Children's Museum, Washington
 1980 U.S. Army Field Artillery & Fort Sill Museum, Fort Sill, Oklahoma

1981 The Virginia Discovery Museum, Charlottesville, Virginia
 1981 Arizona Museum for Youth, Mesa, Arizona
 1981 Bazekas Museum of Lithuanian Culture, Chicago, Illinois
 1981 The Children's Museum, Saint Paul, Minnesota
 1981 Cumberland Museum and Science Center, Nashville, Tennessee
 1981 The Discovery Center, Syracuse, New York
 1981 The Discovery Center Museum of Rockford, Illinois
 1981 The Discovery Place, Birmingham, Alabama
 1981 Express-Ways Children's Museum, Chicago, Illinois
 1981 Richmond Children's Museum, Virginia

1982 The Ann Arbor Hands-On Museum, Michigan
 1982 Sci-Tech Center of Northern New York, Watertown, New York
 1982 Carl G. Fenner Arboretum, Lansing, Michigan
 1982 The Children's Discovery Museum, Acton, Massachusetts
 1982 Miramont Castle, Manitou Springs, Colorado
 1982 Museum of Scientific Discovery, Harrisburg, Pennsylvania

1983 Austin Children's Museum, Texas
 1983 Children's Museum of Portsmouth, New Hampshire
 1983 Children's Museum of San Diego, California
 1983 Louisiana Arts and Science Center, Riverside Museum, Baton Rouge, Louisiana
 1983 Pittsburgh Children's Museum, Pennsylvania
 1983 Pacific Arts Center, Seattle, Washington

1984 Bay Area Discovery Museum, Kentfield, California
 1984 Discovery: The Children's Museum, Las Vegas, Nevada
 1984 Center of Science and Industry (COSI), Columbus, Ohio
 1984 Children's Discovery Museum, San Jose, California
 1984 Children's Museum of Houston, Houston, Texas
 1984 Dallas Museum of Art, Texas
 1984 The Discovery Center of the Southern Tier, Binghamton, New York
 1984 Museum of Science and Industry, Chicago, Illinois
 1984 Thornton W. Burgess Museum, Sandwich, Massachusetts

1985 Kohl Children's Museum, Wilmette, Illinois
 1985 Cleveland Children's Museum, Ohio
 1985 Miami Youth Museum, Miami, Florida
 1985 National Museum of American History (Smithsonian), HANDS ON HISTORY, Washingt
 1985 1840 House, Baltimore, Maryland

1986 Science Station, Cedar Rapids, Iowa