

DESIGNER
CLIENT
BROKER
DEVELOPER

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The Problem: The Chair Exhibit

Each team of 4 will be responsible for role-playing a hypothetical exhibit through the stages of development and design and production, from the initial client meeting to installation

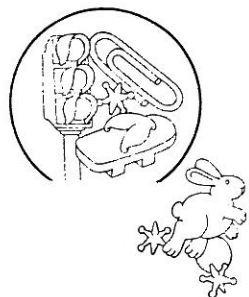
GIVENS:

-! Your institution will be the actual institution of the client in your group.
- You have many chairs in your collection, ranging from ancient to modern, miniature to oversized. You may also borrow chairs.
- You have 3 months, 1,000 square feet, and \$15,000 to accomplish this.
- You have as many already-existant, modular vitrines as you need.

Possible, but not exclusive, directions of this exhibit might be:

- The history of the chair
- Design appreciation of the chair
- Construction of the chair
- Fantasy environments using chairs

Begin your role playing by convening your initial client's meeting. Using your role cards, the exhibit sequence sheet and the other enclosed planning, costing and design forms, plan your exhibit.



Children's Museum

Museum Wharf
300 Congress Street
Boston, MA 02210
(617) 426-6500

CHILDREN'S MUSEUM
MUSEUM WHARF
300 CONGRESS STREET
BOSTON, MA 02210

THE SEQUENCE OF PLANNING AND PRODUCING AN EXHIBIT

CAST

THE CLIENT
THE BROKER
THE DEVELOPER
THE DESIGNER

1. The Client's Formal Meeting

The client brings to this meeting:

.....Exhibit content (in consultation with
the developer)

.....A budget

.....A space

.....A date

At this meeting, the client:

.....Sets overall goals

.....Sets the target audience

.....Establishes a schedule

2. The developer researches and stews - Finds
advisory boards, artifacts, etc.

3. There are informal meetings between the designer
and developer to refine exhibit elements

4. The developer may try-out exhibit elements or
content

5. The Developer's Revelation Meeting

The developer brings to this meeting:

.....Suggested exhibit elements

.....Suggested artifacts

.....Specific content

.....Desired outcomes/goals

CAST

THE CLIENT
THE BROKER
THE DEVELOPER
THE DESIGNER

6. The design process gets underway-informal meetings between the designer and developer. The designer draws floorplans, makes models, costs exhibit, chooses colors and materials.
7. The developer finds artifacts, writes copy
8. The broker watches over whole process, negotiates when necessary

9. Design Review/Approve Meeting

The designer runs this meeting and presents: to the client for his approval

.....Floorplan

.....Materials and colors

.....Costs

.....Graphic style

.....Design of all elements

After this meeting, the exhibit goes into production; there is no more "nibbling"

10. Production of exhibit

11. Developer

.....Writes label copy, sends to client for editing

.....Works with PR

.....Works on collection's objects

.....Works on opening

.....Writes space write-up and activities

CAST

THE CLIENT
THE BROKER
THE DEVELOPER
THE DESIGNER

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12. Installation

.....Production installs exhibit/lights

.....Developer installs artifacts with
designers help and collections

13. Developer trains staff for ongoing operation

.....Programs

.....Maintenance

.....Special considerations

14. Opening

15. Revision or rehab.

THE ROLE OF THE DEVELOPER

The Developer: Is the advocate for content, scholarship, and educational value and passion

-Researches content
-Tries out potential exhibit elements
-Proposes specific exhibit content
-Suggests exhibit elements
-Works with the designer and broker to refine exhibit elements
-Runs the developer's revelation meeting
-Monitors the portion of the budget that includes development salary and related materials and supplies budgets
-Locates and works with:
 -Colleagues
 -Community groups (where necessary)
 -Advisory boards (where necessary)
-Suggest and researches collection possibilities
-Works with collections personnel and designer to locate, protect and install collections
-Locates non-collections artifacts and materials
-Writes label copy

-Writes space description for interpretative traning
-Writes add-on programs for exhibit sites
-Works with PR office
-Works (With others) to run opening
-Observes the finished exhibit to suggest revision or rehab.
-Writes ongoing programs possibilities
-Trains operational and interpretative staff about maintenance and program ideas
-Assists with special events exhibit ideas

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DEVELOPER

Hidden Agendas & Sudden Crises

1. The designer isn't paying attention to your artifacts. He's ignoring curatorial and programmatic issues in favor of prettiness.
2. If only you had a little more time and money, you could borrow much better chairs and really do this show right.
3. You were planning to be here for the installation, of course, but there's this terrific conference in San Francisco at the same time. You really need to go, professionally. Do you trust everyone to do it all right? Even the designer?
4. The whole show is planned and designed. Suddenly, the collections people say you can't use 1/2 of the pieces you were planning to use because the humidity fluctuates too much in the gallery.
5. You love chairs, and you just can't stop writing about them. The designer despairs for your labels, but you just can't cut a thing. They need to know it all.
6. You're moonlighting writing a book on an entirely different subject. Your publisher wants it now. You're never going to make your exhibit deadlines.
7. Chairs really aren't your thing. You don't know a thing about them. This whole show is the brain-child of the client - you were drafted. You really need an outside authority, but the budget won't hold it and your broker doesn't believe you.
8. This exhibit is building into a much bigger thing than you expected - it may have international implications. The gallery is really too small. There maybe time to renegotiate the space, even though it's mostly designed.

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9. Your institution has a history of theft of artifacts on loan. The largest proposed lender to your exhibition refuses to talk about loans at all.

10. The broker doesn't seem to you to be a neutral party. All the decisions seem to be going the designers way. You don't see why this whole thing has to be so adversarial, especially when the designer's so pushy and wins all the time.

11. You hate the design. It's ugly and doesn't have the right tone.

**pick any 3 of these and have them shape the way you behave. You decide if you want to reveal your hidden agendas to all, some, or none of your team members and only if it is in your best interest to do so.

THE ROLE OF THE DESIGNER

The Designer: Advocates for aesthetic presentation

-Works with the developer and the broker to
define and refine exhibit elements
-Researches
 -Exhibit/technical solutions
 -Conservation solutions
-Designs the exhibit:
 -Makes floorplans/models/drawings
 -Chooses materials
 -Makes stylistic choices
 -Does costing of both time and materials
and supplies for construction
-Runs the design review meeting
-Supervises production:
 -Coordinates carpentry and graphics shops
 -Monitors the design and production budget
-Interacts with collections personnel and the
developer to select, protect and install objects
-Designs and installs lighting
-Supervises installation

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DESIGNER

Hidden Agendas & Sudden Crises

1. A water pipe just cracked directly above your gallery. The walls and ceiling are a mess. You're going to be 3 weeks behind your deadline. Or you can hire other people to do the work, but that'll cost you.
2. Your department is \$15,000 in the red this year, add several thousand dollars to your projected costs of fabrication.
3. It might be cheaper to hire this work out (your people aren't terribly experienced at this), but you don't want to lay your people off, and you need the work.
4. You can't bear the developer! He is a pedant with no sense of design or tact. You're going to take over here and save him from himself.
5. Your department has won design awards the last 3 years running, and this show is your only chance this year. So what if it's a little over designed and you don't exactly notice the artifacts!
6. Your client announces she has made a major budgeting error up the line. The net result is a 20% cut in your budget for this show. 1
7. You're fabricating this show in-house. 2 of the 3 carpenters in your shop quit on the same day.
8. You secretly hate chairs. This exhibit is boring, and it just doesn't work. Maybe you can get out of having to do it yourself, but how?
9. You went to a conference this week and saw a beautiful aluminum sheet laminate you really need to use. It would actually double your materials budget.

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10. You've taken on more work than your department can do. Something has to give. Maybe you could suddenly job this one out.

11. You love chairs. They're your own hobby. You're secretly making a beauty for this very show down in the shop. You haven't told the developer. Once she sees it, she'll love it. Trust you.

12. The labels are too wordy and not even good English. You know you could edit better.

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THE ROLE OF THE BROKER

The Broker: Advocates for the process, "Good" cop, neutral arbitrator

-Witnesses the scheduling contract, gets the developer and designer to agree upon a plan of work.
-Meets with the developer and designer, and runs meetings to define the exhibit elements
-Keeps peace between the developer and designer (ongoing)
-Monitors the budget, especially developer and designer time (ongoing)
-Keeps the developer and designer on the time schedule (ongoing)
-Meets weekly with design and production to check on all exhibits (ongoing)
-Keeps client informed of process
Alerts client to act as "bad" cop
Rehearses with client
-Prevents changes or additions from occurring after design approve - "No Nibbling"
-Trades chits, cajoles, jollies all parties

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BROKER

Hidden Agendas & Sudden Crises

1. The designer and developer are behaving like children. Their egos are big enough to sit on. Maybe this is the time to take that 2 weeks in the Bahamas you read about....
2. Good lord, the registrar has gone to the Bahamas for 2 weeks just when all this borrowed stuff is coming in! Who will do all that paper work?
3. The client isn't paying attention to this show and has gone off to speak at some course in Boulder, Colorado. The whole tenor of the show is wrong, but you can't put your finger on it. You're having a crisis of confidence in yourself.
4. It's all going along too well. Nobody needs you.
5. You need to appear neutral to all parties concerned, but your sympathies really lie with the developer. The designer is giving everyone a hard time with her artsy ideas. It's hard not to land on her out of sheer irritation. Do you really need to be neutral, or is it enough to look it?
6. Two out of three carpenters just quit with no warning. This show is about to go into production. What do we do?
7. The doors to the gallery aren't wide enough to provide access for several of the main pieces in the show. The developer and designer are blaming each other for not spotting it sooner, but not taking any constructive steps.
8. You actually love chairs yourself - they're a hobby of yours. You collect them at flea markets, and you have a little jewel you're sure you can weasle into this show. It's really unique, although you know nothing about it.

JOHNS HOPKINS MUSEUM
MUSEUM VOUCHER
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9. The developer of this exhibit is a total flake. I don't think he knows a thing about budgeting. Remind myself to sit down and go over his figures.

10. The Russians have embargoed all their plywood. Your designer says he can't get the stuff he needs for this show. Who knows how long this embargo will stay on.

11. The developer has not met a deadline yet. The copy was supposed to be here yesterday.

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THE ROLE OF THE CLIENT

The Client: Represents the institutional "big picture"

-Is responsible for over-all policy and tone
-Responsible for the total project budget and its allocation
-Sets the target audience and space
-Oversees the contracting between all parties at the original meeting
-Resets priorities at designers revelation meeting
-Gives final approval at design review
-Gives final approval for label copy
-Is the "bad" cop if need be
-Always has the final say

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CLIENT

Hidden Agendas & Sudden Crises

1. The art museum in the large city next door announces they're doing a major chair exhibit opening 3 months prior to yours. They're 30 minutes away and very competitive. This could wreak havoc with your attendance figures and expected revenues from the show.
2. The first piece your institution borrows for this show, a rare medieval chair, is stolen from secure storage. Probably an in-house job.
3. Your board of trustees has just heard about the chair exhibit and several of them disagree violently with its philosophy.
4. The designer and developer don't see eye-to-eye here, and your broker doesn't seem to be able to ease the situation. Probably you need to do something soon, before the situation hardens up, but what?
5. PR has an idea for this exhibit that will increase its promotability. It is however, one that goes against the philosophy of the developer.
6. Nobody's perfect. You screwed up and let the designer get too far out on a limb with a major design concept. He hasn't built yet, but he's in love with it and has convinced the developer as well. All your diplomatic skills will need to come into play here. And maybe the brokers too.
7. It's boring. How can you get a little life into it? You thought it would all come along as the exhibit tested out but it hasn't.
8. It's not boring. It's going to be a blockbuster. The rest of your institution can't handle the strain this exhibit will put on it. While things are flying everywhere, from security to collections to PR should you cancel? Tone it down? Split the show with another museum?

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9. The greatest chair maker in the world has just, out of the blue, volunteered his service in designing and fabricating this exhibit. The designer and developer are flattered, threatened and enraged.

10. You secretly love chairs - in fact your family collected them. You have one marvelous piece at home you're sure would be perfect in this show.

11. This is going to be overtime and over budget now. We have to cut something out. The designer and developer will be mad. What shall we cut?

****Pick any 3 of these and have them shape the way you behave. You decide if you want to reveal your hidden agendas to all, some, or none of your team members and only if it is in your best interest to do so.**

PROJECT:

CLIENT:

DESIGNER:

DESIGNER

[illegible]

PLANNING CALENDAR

Developer
Designer
Broker
Client

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

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DESIGNER
CLIENT
BROKER

DESIGN & PRODUCTION DEPARTMENT TIME COSTING SHEET*

	PER WEEK	PER DAY
DESIGNER	\$445	\$90
SHOP TECHNICIAN	\$285	\$55
GRAPHICS TECHNICIAN	\$260	\$50
TECHNICIAN'S ASSISTANT	\$205	\$40

DEVELOPER TIME COSTING SHEET*

	PER WEEK	PER DAY
SENIOR DEVELOPER	\$425	\$85
DEVELOPER	\$350	\$70
REGISTRAR	\$285	\$55
DEVELOPER ASSISTANT	\$205	\$40
SECRETARY	\$260	\$50

*This includes 15% benefits but does not include museum overhead

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EXHIBIT:

BUILDING MATERIALS
EXHIBIT FURNITURE

HARDWARE

MATERIALS

GRAPHICS SYSTEMS

TYPEFACES

ILLUSTRATIONS

GRAPHICS

PAINTS
FINISHES

FLOORS
WALLS

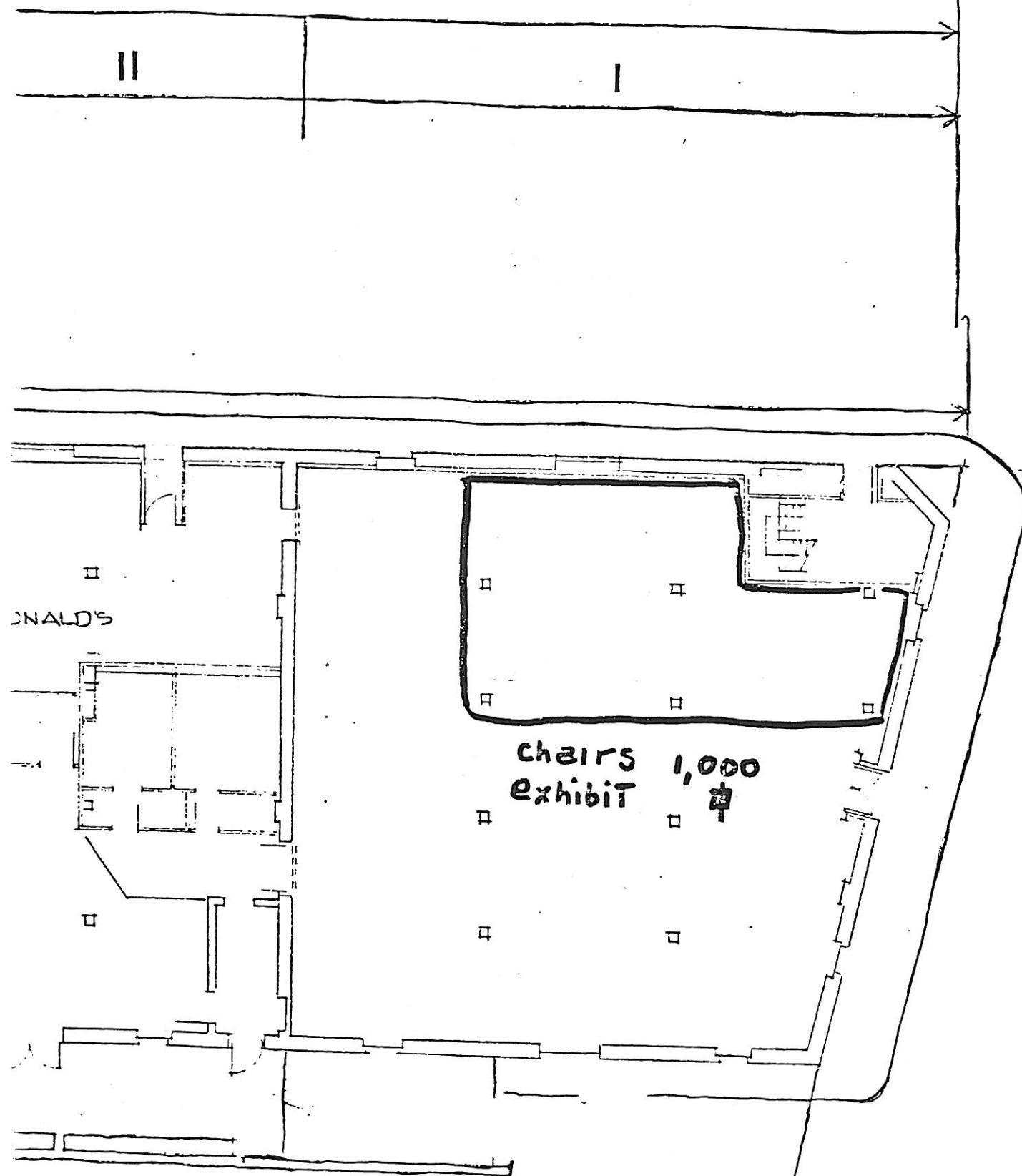
GRAPHICS

COLORS

FABRIC, LAMINATES,
ETC.

DESIGN VOCABULARY

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DEVELOPER
BROKER

DEVELOPER REVELATION FORM:

EXHIBIT:

AREA:

COMPONENT:

ARTIFACTS:

Needs:

Design possibilities:

Texts:

CHILDES MUSEUM
MUSEUM VENTURE
60 CORTLAND STREET
CAMBRIDGE, MA 02142

DESIGNER
BROKER

Materials costs

2 x 4s	\$2	Running foot
4' x 8' Plywood	\$25	
4' x 8' fancy plywood	\$35	
Formica	\$ 1 sq. foot	
Mirror	\$ 3 sq. foot	
4' x 8' masonite	\$10	
1/4" Plexi-4'x8'	\$65	
Foam core 32" x 40"	\$5	
Photostats-8" x 10"	\$5	
-17" x 22"	\$10	
Photos (B&W) 8" x 10"	\$5	
(color) 8" x 10"	\$15	
Letraset (per sheet)	\$7	
Mat board-32" x 40"	\$3.50	

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EXHIBITION CHECKLIST

(The following is a checklist of major items to be considered when making an exhibition. Feel free to add items peculiar to your exhibit)

THE PLACE

- Site available for length of exhibition
- Plan of space
- Model of space
- Survey of existing lighting
- Survey of existing electrical outlets
- Survey of windows (ambient light)
- Door widths and heights (from outdoors to exhibit space)

THE AUDIENCE

- Target age
- Number of expected visitors
- Traffic flow

THE IDEA

- Theme established
- Outline for exhibit
- Storyline written
- Elements/interactive

THE WORDS

- Credit panel
- Instructional graphics
- Informational graphics

THE ARTIFACTS

- Artifacts decided upon
- Loan agreements made
- Transportation
- Safe storage
- Condition reports, accessioning

THE VISUALS

- Pictorial material decided upon
- Prints ordered
- Permissions for use obtained

THE CONSTRUCTION

- Design of exhibit
- Construction drawings
- Consultation with electricians, fabricators, etc.
- Cost estimates
- Construction
- Labeling and copy
- Installation of artifacts

THE PROGRAM

- Program for school groups
- Program for general audience
- Resources/Bibliography
- Special Events
- Staff training

THE OPENING

- Directional signage
- Media (Press, Radio, TV)
- Opening party arrangements

THE STAFF

- Security
- Ongoing publicity
- Maintenance
- Fund-raising
- Supervisory
- Interpretation

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