14
Temporary Exhibits

Much of the material covered in the previous chapter applies to this chapter as well. Exhibits are exhibits whether they are expected to last for three weeks or ten years. Some museums today object to the term "permanent" as applied to exhibits, because it conjures up ugly pictures of installations in static museums that have obviously not been changed in many years. Such exhibits are often dirty, faded, and show signs of neglect, to say nothing of revealing outmoded information. Some museums prefer to consider all exhibits temporary and expect to renew them in the course of, say, five years. Not all museums, however, have the staff and money to effect such a rapid turnover, desirable though it may be.

The temporary exhibit, or exhibition, differs from the permanent exhibit in a number of ways in addition to the matter of time. For one thing, it ordinarily employs a greater measure of what I shall call "show business."

Show business is entertainment with a flair: organized, "slick" gratification of the senses. It is drama and opera, and going over Niagara Falls in a barrel. It is conspicuous, noisy, sometimes gaudy and superficial, but universally appealing. Show business may employ the fine arts, but its aim is at a mass audience. It uses sound, color, movement, excitement, animals, sex, suspense, and strange and skillful behavior to entertain and to produce a favorable response in its audience. It may be used to promote sales, win votes for a political candidate, to propagandize or to sell entertainment: for example, Smokey the Bear, Macy's Christmas Parade; a rodeo; and the "Magic Kingdom of Walt Disney World."

Showmanship in a butcher shop is dressing all the butchers and clerks in flat straw sailor hats and sleeve garters. Meat markets in Germany often provide bread and mustard and sell small amounts of sausage to people who want to make sandwiches and eat them on the spot. There it is business. The same thing in the United States would be show business, because of the entertainment factor, the publicity, the novelty. A pizza restaurant is using showmanship when it places its kitchen up front where the work can be observed from the sidewalk through the large window.

"Show business," as related to museums, is the use of techniques to attract and hold attention, stimulate interest, provide entertainment, and create a favorable image. It is not "showing" (i.e., not exhibits), but "showmanship," the use of color, lights, artwork, motion, and entertainment in exhibits. Showmanship appears in other contacts between the museum and the public. It is the totem pole on the museum lawn, a distinctive letterhead, floats in parades, exhibits at the county fair, Christmas parties for children, and continuous short motion pictures in rest areas. "Show business" is fountains with colored lights shining on them; piped-in music; landscaped grounds; a striking building, illuminated at night; billboard advertising; free balloons stamped with the museum's name; an attractive sales desk; distinctive uniforms for the guards; unusual dishes in the lunchroom; interesting newspaper stories. All of these are not educational in themselves, but they serve to attract people, to get them to take advantage of the museum's services, and to do so in a receptive frame of mind.

The big problem the museum faces, in designing good exhibits, is in reconciling the statements "*If you're not in show business, you're not in business*" and "*The business of a museum is education, not entertainment.*" Both statements are valid, and museum people should accept them. The problem is to achieve a proper balance between the two in the activities (including the exhibits) of the museum. The visitor comes to the museum primarily to be entertained, yet the museum exists primarily to inform. The museum must attract visitors and give them a pleasant experience while educating them. The entertainment aspect must be neither too much nor too little. It must be appropriate to the kind of museum, the kind of visitors, the kind of subject matter.

It is possible to entertain and educate at the same time, or to do neither. At one extreme the result will be a midway or carnival, at the other a mausoleum. A good museum combines education and entertainment.

"Show business" may play a larger role in temporary exhibits than in the permanent installations because of the first characteristic of temporary exhibits: *the rules are suspended.* Traditionally, at least, a temporary exhibit offers much more freedom than a permanent exhibit. The latter must be part of the overall plan; restricted to your fields and purposes; carefully researched, prepared, and installed. It must be economical of space yet justify your investment of time and money. It must be important; it must present a big idea. The short-term exhibition, on the other hand, can be experimental, not limited as to subject matter, quickly and inexpensively installed, and not so serious or important. It affords the opportunity for going beyond the ordinary scope of your museum and doing so without investing much time, energy, and capital. A temporary exhibit provides a rare opportunity for visitors and staff to see and to study material that is ordinarily not available. The common example is that of privately owned works of art, ordinarily seen by only a few people, put on temporary public view at the museum.

A temporary exhibit is often rented or borrowed. Called "circulating shows" or "traveling exhibitions," temporary exhibits are available in a variety of fields from a dozen or

dozen or more sources. They consist of photographs, copies or original art, museum objects, working demonstration machines, etc. Sometimes the cost is only for shipping, usually one way, so that the expense to the museum may range from a few dollars to several thousand dollars. The sources are too numerous to list here, but the Smithsonian Institution's Traveling Exhibition Service (SITES) offers a wide range of subject matter. Many traveling shows display contemporary art but there are also many historical exhibitions as well as some in anthropology, natural science, and other specialized fields.

A temporary exhibit may be borrowed from another museum, a commercial organization, or a local individual. Single items or entire collections may be borrowed; but the borrowing must be only for temporary use, not on an indefinite basis. A local hobby club or craft group, such as a weaver's guild, a rockhound club, or a garden club, may supply a display or an exhibit. The temporary exhibit provides the opportunity for local group participation; it enables individuals and groups to do something in and for your museum. Becoming involved in your operation makes them more interested and makes them feel more responsible. It is good for the people in your community to say "our museum." A variety of locally produced exhibits will attract a varied attendance, perhaps some persons heretofore unreached.

The museum may prepare a temporary showing from its own collections. This may include photographs, documents, and objects which for one reason or another are not part of the permanent exhibits. For example, a science museum may own some art objects. A history museum may have an extensive collection of cuckoo clocks, of which only a few representative specimens are permanently exhibited. An art museum may own the private papers of an important collector and donor.

The cost of a temporary show might be borne by a local industry or business. This might take the form of an annual Christmas gift to the community.

The temporary exhibit usually has a definite opening and closing, with dates that can be announced in advance for publicity. It is sometimes tied to an event that everyone knows about, such as an anniversary celebration, a presidential election, the inauguration of an irrigation project, a popular motion picture, or the arrival of a foreign exchange student. The temporary show can demonstrate a timeliness that will increase community interest and result in much more publicity. A special ceremony, a party, or private preview might be held at the beginning.

The temporary exhibit is often light and entertaining. It might be aimed specifically at children, or it can be simply amusing, with no great educational content. Suppose, for instance, you collected examples of doodling (aimless scribbling while bored in a meeting or while talking on the telephone) done by the prominent and best-known men and women in the community, mounted and matted them, and hung them as works of art. This would be a trivial thing, but it might result in much friendly feeling toward your museum or society, as well as publicity. Naturally, anything like this would have to be

handled with good taste and extreme care not to offend anyone. Your local psychiatrist should be asked not to comment publicly.

The temporary exhibit might use a large amount of space, even to the point of seeming wasteful, in order to help establish the mood. An example of this approach would be a photographic exhibit of life on the plains; a large photograph of a farmstead surrounded by miles of flat emptiness might be suspended on wires from the ceiling in front of, but not touching, a completely empty wall with nothing on either side of the photograph for ten feet or so. You would then be surrounding it with empty space as a kind of frame—or rather the absence of a frame—to help create the impression of vast distances.

Special kinds of temporary exhibits need not be confined to the museum building. They may be installed at a county fair, in a store window, in a hotel lobby, in a school, or at the airport. By spreading its location the museum reaches out for a larger audience. Like the museum-produced television show, the exhibit is taking the museum out to the people and, thereby, becoming an even more important part of the community life.

Almost all museums need publicity. We need greater attendance and greater public support. Today museums have to compete with television, the automobile, and the many other demands on the individual's leisure time. We want and desperately need stories, notices, and photographs in newspapers, announcements and programs on radio and television, and all the other devices for getting the public to be aware of us and interested in visiting our museums. *One of the best means for achieving repeated public announcements of a kind to arouse interest throughout the community is the temporary exhibit.* Since it is temporary and tied to a particular time span, it is news. (The installation of a permanent exhibit usually is not.) It is an event, not a permanent community asset. It has human interest appeal, variety, associations with people in the community, the element of civic pride, and a certain urgency. A temporary exhibit program over the months and years can probably be justified in terms of its promotional value alone, though its educational value as an extension of the permanent exhibits will be very great indeed.

Museums of all kinds are increasingly using temporary exhibits as they seek more publicity and as they attempt to reach out to a wider audience. Any subject field will lend itself to this treatment; however, a general rule should be kept in mind. The temporary exhibit is at its best when it presents a simple idea or a unity of objects. Objects that require lengthy explanatory labels, technical matters above average understanding, and anything too complex and obscure to be grasped quickly by a walking visitor should be avoided.

But with some circulating art shows be prepared for controversy. *Museum art by definition is unpopular*; that is, the artwork that the bulk of the population enjoys (defined in Chapter 8 as "popular or mass art") is not usually synonymous with what art museums collect and exhibit. In short-term exhibitions, like circulating shows, what is often shown might be called experimental or exploratory. While meant to be thought-provoking or to enlarge the vision of the visitor, shows that are different and unusual often touch a nerve. While the museum offers a neutral setting where social issues can be examined, subject matter

that relates to controversial matters such as religion, politics, immigration, sexual orientation, saving trees versus lumbering jobs, the treatment of the American flag, abortion pro and con, and whatever your community or Americans in general might be "up tight" about could result in unfavorable publicity for your museum. Art museums can often be praised for standing by their principles in the face of criticism, but be aware that sometimes you might polarize your public, pitting one faction against another, and place people in opposition to you and your work. You could alienate politicians who control your annual subsidy from public funds. Your director might be hauled into court. Take an interesting example:

In the fall of 1988 the Institute of Contemporary Art of the University of Pennsylvania organized a traveling exhibition of one hundred seventy-five photographs by Robert Mapplethorpe. It was entitled "The Perfect Moment." The show drew large crowds in Philadelphia in December of that year and in Chicago the following March. It was scheduled to travel to the Corcoran Gallery of Art in Washington, D.C., but when someone alerted Senator Jesse Helms to objectionable content he caused a debate in Congress over federal funding for the arts. Because of the fuss the Corcoran cancelled their showing and "The Perfect Moment" moved on to the Wadsworth Atheneum in Hartford (CT) where it attracted large crowds in the fall of 1989. Congress, however, did not let the matter drop, and from October of that year recipients of grants from the National Endowment for the Arts were required by law to sign a pledge that monies would not be used to produce works that contain "depictions of sadomasochism, homoeroticism, the sexual exploitation of children or individuals engaged in sex acts and which when taken as a whole, do not have serious literary, artistic, political or scientific merit."

The Mapplethorpe photographs continued on tour and were shown at the Contemporary Arts Center in Cincinnati, once more to large, enthusiastic crowds of visitors. But objectors were ready and because seven of the photographs portrayed partly nude children and homosexual relationships a grand jury indicted the center and its director, Dennis Barrie, for obscenity. Hoping to cope with the controversy, Barrie placed the seven questionable photos in a separate display room, so they could be avoided by visitors whom they might offend, and refused admission to people under eighteen years of age unless accompanied by their parents.

It was not enough. A municipal judge ordered the center and its director to stand trial for obscenity, and rejected motions made by defense lawyers that as a cultural and educational institution the Contemporary Arts Center should not be held responsible for the content of the traveling show. The specific charge brought by prosecutors was that Barrie had illegally displayed two photographs of nude children. The affair received international attention and amusement and was said to have astonished the art world. (Only fair, the art world astonishes the rest of us.) The comparison of locations was obvious. What presumably was acceptable in Philadelphia, Chicago, and Hartford did not measure up to standards of morality in Cincinnati, it was claimed in the press (conveniently ignoring

the fact that it was the brouhaha in the nation's capital that had set the scene). Presumably, Washington would have been tolerant, as was Boston, the show's final destination.

In the spring of 1990, Joseph Papp, producer of the highly respected New York Shakespeare Festival, wrote a long and impassioned letter to the chairman of the Endowment, reprinted in the *New York Times*, and eventually and reluctantly refused a badly needed NEA grant of $50,000. He felt that he could not "in all good conscience" sign the pledge and act as a censor for all plays and films that would arrive from Latin America for the annual *Festival Latino*.

Robert Mapplethorpe died of AIDS at the age of 42 in March 1989, while his show was in Chicago.

EXERCISES

The distinction between the temporary exhibition announced in the newspaper and on a billboard in front of the museum and the scholarly and expensive permanent installation is a real one for many reasons. This assignment is intended to help the student to appreciate those distinctions.

1. Imagine and list different kinds of temporary exhibits for different kinds of museums.
2. What would you assume to be ten or twelve different sources for temporary exhibits in your community? List sources and describe the exhibits.
3. Give examples of "show business":
   a. as seen in local stores;
   b. as seen in local museums, or museums you have visited.
4. Describe two or three temporary exhibits you have seen in your local museum or in the community outside museums (banks, store fronts, schools). How did these examples illustrate the characteristics of temporary exhibits as set forth in chapter 14?
5. Two related concepts were introduced in chapter 14. They are the balance between show business and serious education in the museum, and the greater freedom in temporary exhibit work as compared with permanent exhibits. Discuss these in the context of a specific museum; either the one you are now associated with or another museum with which you are familiar.
6. From a news story or from your own experience describe and evaluate the incident of a controversial temporary exhibit in a museum or other public agency or institution. Try to understand both sides in the controversy and decide what you (as the administrator in charge) would have done to defuse the situation or to counteract the bad publicity afterward. Also, what would you do, if anything, to avoid a similar recurrence?

15
Visitors and Interpretation

Museums collect, record, and preserve in order to interpret, or increase understanding. Some of the interpretation, as the result of research, reaches the public indirectly in the form of publications. Other interpretation is direct—through exhibits, through guides, through lectures, and otherwise. Interpretation is basic to the concept of the educational museum. The objects alone—without explanation, organization, and selection—would not support the educational aim of the modern museum.

Interpretation does not exist in a vacuum. It is communication between the museum staff (as students and teachers) and the public (as consumers of the museum's product). Just as a wise merchant comes to know potential customers, the museum must know its visitors. Carrying the analogy further, the museum must attract and please its visitors and leave them satisfied. "Ask the man who owns one" used to sell cars. (Ask someone up in years which kind of cars that was.) The museum should so deal with its customers that they will become its public relations ambassadors and recommend its product to others.

The most striking thing about visitors is that there are so many of them. No longer are museums catering to a select few. Coping with throngs of tourists more accurately describes what many museums do today. Not only in our own country are people on the move. Tourism is becoming more and more popular; and money, time, and a breakdown in provincialism are making travel more possible throughout Western civilization.

Thirty or forty years ago, tourism in the United States and the creation of new museums were so dramatically accelerated that statistics, much reported in the press, helped us in museums and in museum training programs to understand what was happening in our profession. We were surprised to learn in the 1960s that visits to museums and historic sites totaled more than attendance at all of the sports events in the country, and the total, in the United States, was more than three times the national population. Yet the news media are much more preoccupied with sports attendance.[1] The general public vastly underestimates the attractiveness of museums.

Foreign visitors are a significant factor in large cities and some other locations. For example, the travel industry in Los Angeles reported in the 1990s that Japanese tourists

alone pump half a billion dollars every year into that city's economy. At the same time in Arizona, where the great tourist destination is the Grand Canyon, the Arizona-Sonora Desert Museum near Tucson also draws large numbers of out-of-state visitors. It reported a total attendance of some 600,000 in 1995.

Missing from reports of seeming success is the practical question of financing for the museums visited. Most museums are not supported by admission charges, at least not entirely, so it appears that the local taxpayers and the museum members in some localities pay to some extent for attractions enjoyed by the outsiders who come and go. It makes sense for a museum to consider whom it serves in relation to where its financial support comes from. Some city museums have argued successfully for county financial support on the grounds that inner city taxpayers were providing a service that was disproportionately enjoyed by wealthier suburban dwellers who did not pay city taxes. But then, what if the county picks up the tab and finds that most of the museum's clientele are inner city school children admitted free, and tourists from outside the region who stay in city hotels and eat in city restaurants? I know of one attraction where tourists pay one admission charge and local residents, showing voter registration cards, pay a smaller one.

Some large museums in this country have substantially more than six million visitors each year and every weekday during the school year receive hundreds of school children. Impressive figures are given for medium-sized museums as well. Yet museums are not popular with the bulk of the population. I recall discussing travel with a woman who said she had visited a certain large city several times and had seen all the sights and points of interest so she was not inclined to visit that city again. When I asked for her opinion of a particular museum there, she said in surprise, "Oh, I didn't visit any *museums*."

Museum attendance has increased because of increased population; higher educational attainment; increased sophistication in museum fields on the part of visitors; increased use of museums by public school classes; increased leisure time; increased mobility; increased desire to travel—curiosity about the world outside one's home environment; and increased popularization of approach by museums (for example, simpler and more attractive exhibits). Whether or not greatly increased attendance is a good thing is another matter. While almost everyone would agree that large segments of our society would profit by more exposure to museums (fewer than half of Americans have ever set foot inside an art museum), many people would prefer to see less of some visitors. In August 1965 the Providence (Rhode Island) Redevelopment Agency took a public stand "against having a museum in the proposed Roger Williams National Memorial because of the traffic it would draw. Agency members say they would rather forego a possible $693,000 in Federal money for the memorial if the National Park Service insists on a museum."[2] In an Associated Press wire service story that appeared in Montana papers in the fall of 1969, William A. Worf, chief of the recreation and lands division of the Northern Region of the National Forests, reported that vandalism was increasing. "In developed recreation sites," he said, "the vandalism rate was double the national average." In regard to overuse

of nature trails, a museum professional seriously proposed keeping their location secret from the general public, so that only a few persons would find them and use them. His hope was that these few would be the ones who could benefit most by the experience, whose interest was sufficient to cause them to seek out such park and forest offerings. On the other hand, others might argue that the throngs of city dwellers who know the least about preserving our natural environment are the people who most need what the nature trail has to offer.

Visitors who are principally seeking recreation still demand interpretation; they want informed people to explain things. Many visitors to museums with quite adequate labels still prefer guided tours. They prefer being told to discovering on their own. I remember working in a museum once when a man who was looking at one of our well-interpreted exhibits nearby asked me what it was about. I walked up to him and pointed at the main labels in the case and read them to him and explained the exhibit. He was very appreciative. He was well-dressed and not illiterate, I was sure; he just would rather be told something than read it for himself. He would have loved automatic talking labels. As Guthe says, preservation of the collections and interpretation of them to the public go hand in hand,[3] but as you interpret think of what kinds of interpretation would be most effective with your visitors. Consider variation: different kinds of interpretation for different kinds of visitors.

Part of the museum curator's job is to abstract, simplify, and make interesting the important information about the objects shown. Do not attempt to say everything that can be said. Do not dwell on unimportant details. Leave them for pamphlets and books (one reason for having a gift shop). Render your message in simple, standard English. The message can be conveyed by a variety of means: labels, of course, but also automatic tape players, radio guide systems, leaflets to be picked up at the location, docents giving guided tours, attendants in an exhibit room, computers for visitor use at strategic locations, automatic slide and motion picture projectors, continuous loop videotapes, public lectures—the list can be quite long. Less obvious interpretation comes into play: the *colors* used in the room, in the cases, in the labeling; the *kinds of objects selected* to illustrate the message, and their condition; the *arrangement of the exhibits* within a coherent exhibition; and more.

Museums are becoming increasingly active in the out-of-doors. For example, a children's museum, a science museum, or a general museum might install a nature trail. A nature trail—a marked path through a natural area, with identified plants, geological outcroppings, animal burrows, and viewpoints—is a self-guided sampling of the natural environment. Outdoor interpretive trails need not be limited to natural science. A historical society might mark a route through and near the community, singling out places of historic interest. An art museum might do the same for buildings of architectural interest. The visitor may receive interpretive leaflets, or cassette tapes, which are played either on the visitor's own portable player, in an automobile, or on a unit rented from the museum.

The *quality* of the interpretation is an important matter. An Associated Press news item of July 1971 said that Lester B. Dill, director of Meramec Caverns, a commercially operated cave near Stanton, Missouri, had ruled out the possibility of hiring geology students as guides. "They are too technical when they conduct tours," he said. "Tourists would prefer to hear about how Jesse James used the cave to elude the law." But the serious visitor should not be denied the opportunity to learn. Some years ago I visited Mammoth Cave National Park in Kentucky and participated in the guided underground tour. My guide was an unlettered local man who knew or cared very little about geology or geological explanations. His interpretation of one of the world's great natural marvels consisted of giving cute names to formations ("slab of bacon," "setting hen") and telling Methodist-Baptist theological jokes. The issue here is again the question of entertainment versus education. The *museum* does not exist to provide light entertainment for an uneducated clientele. It must balance show business techniques with education.

We have discussed visitors in regard to what we hope they will not do to us (security) and what we hope to do for them (education). Now let us think how we can make their museum visit smooth and pleasant.

In the first place, the museum must be accessible. You can have the best museum of its kind in the world, but if potential visitors do not know about it, do not know when it is open, do not know how to get to it, are afraid to come to its neighborhood, cannot afford your admission charge, or are not well received, yours is not a successful public museum. Visitors must be able to reach it by public transportation, by walking, or by private automobile. If they drive, they must find a convenient and safe parking lot near the entrance. But everyone recognizes now that that is not enough. Museums must be accessible to all, including the physically handicapped. If a handicapped person does not find it convenient to visit a museum, the burden is on that museum to correct the situation if at all possible. Public transportation must accept people in wheelchairs, for example, and entry to the museum from the bus stop must be easy to accomplish.

The entrance should be impressive, easy to find, and easy to get to. The visitor should not have to walk around the block trying locked doors, as I remember doing in Europe. If you have an admission charge, post it conspicuously at the parking area and outside the front door. If your building has doors that are not open to the public, have plenty of signs directing the visitor to the proper entrance. That door should say "Welcome," which should be echoed by the friendly tones, smiles, and helpful attitudes of the members of the staff the visitor sees upon entering. A surly guard at the front door can quickly counteract all that the professional staff has done to provide a pleasant visit.

The lobby is a reception area for visitors. It should be large enough for the marshaling of school groups but pleasant and comfortable enough for friends to meet. The lobby is also a distribution point. From here visitors are sent directly to wherever they most want to go at that moment: restrooms (which should be modern and immaculate), lunchroom, lounge area, offices, sales rooms, auditorium, etc. Signs, directional arrows, directory boards,

"you are here" orientation diagrams, announcement boards, and a drinking fountain shoul be in the lobby.

Immediately adjacent, if not actually in the entrance lobby, should be a receptio desk for information and the receiving of groups. Here, too, should be a checkroom fc umbrellas, coats, parcels, and briefcases. Hooks on the wall and a sign saying "The museur is not responsible for stolen articles" are not enough.

Places to sit down should appear throughout the public areas of the museum. Seat should be comfortable, with a view not facing a blank wall or the restroom door. Th building should have elevators, escalators, gentle (not steep and narrow) stairways, an ramps where needed. It should not be necessary to negotiate a wheelchair or child's strolle up and down steps anywhere between the parking lot or bus stop and any part of you building. (I deliberately did not say "any *public* part." The museum building must be full accessible, within reason, for all employees and volunteers though physically handicapped.

Rest areas, such as lounges, lunchrooms, and the lobby, should have windows wher visitors can lose the shut-in feeling they may get from windowless exhibition halls. Res rooms (wash rooms, lavatories) should be well located on each floor, of ample size, an kept scrupulously clean.

Elizabeth Law, who loves museums and knows of my interest in them, told me abou her visit to a well-known and highly regarded science museum in a western city. Educatec in social science, Ms. Law condemned many of the adults who were in attendance with children for not explaining the exhibits to them or focusing their attention to stimulate their interest. Most of the parents did not lift up babies and toddlers so they could see brightly-colored fish in small tanks or small objects like gems and minerals displayed above their eye level. Most grown-ups, she observed, just talked to each other and followed their own interests, letting their children run wild or tag along. It seemed to her that these people came to the museum just for their own amusement and that they brought their youngsters with them to avoid hiring a babysitter.

Some children, largely ignored by their parents, were bored and unresponsive, Ms. Law said. Yet a good museum can provide a stimulating learning experience even for preschoolers. Exhibit designers should keep this in mind and try, through their presentation techniques, to encourage all adults with children to make the experience for them an enriching one.

Elizabeth Law had some harsh things to say about the museum building as well. Having a baby with her she was disappointed that there were no diaper-changing facilities in the tiny rest rooms. What is a parent to do? Lay the baby on the filthy floor? As she thought about visitor needs she felt that there should be a separate room for changing diapers and a separate bathroom for parents to take preschool children. There should also be "a place for mothers to nurse babies that is comfortable and interesting." She was thinking that a public museum should be arranged for the convenience of visitors, not for the convenience of the staff instead.

I recently visited a large, new exhibition and meeting area in a respected museum in a different western city. Its restrooms, just refurbished, had none of the amenities Ms. Law suggests for people accompanied by young children. Yet a few miles away a department store has baby changing stations in its restrooms (men's rooms included), and notifies its customers of this outside the doors. How civilized. How thoughtful.

There is a real danger of museum staff members' always seeing their work from the inside out. That is, always from the museum point of view, and always from the emphasis of the professional work they are engaged in. Few museum directors, staffs, and boards seem to have the imagination (or courage?) to try to evaluate a museum visit from the standpoint of a visitor. This is a weakness. A museum director should go to whatever lengths are necessary, often, to look at the museum with outside eyes. What impressions do visitors form? What do they remember favorably about their visits to the museum? What were their disappointments? Where do parents with babies change diapers?

It has always pained me to observe the lagging behind of museums in such areas as health and public service. We should *lead* the public in matters of common sense, not be dragged along reluctantly with the rear, years later.

Museum personnel should be prepared to give the tourist any kind of information he or she is likely to need: maps of the city and region, names and locations of other nearby museums, restaurants, motels, service stations. Your sales counter should have publications related to the exhibits: not only guidebooks, suggested short tours through your museum and the like, but good quality books on the subjects dealt with by the museum, hobby kits for children, reproductions of your art works, postcards, and in some locations such travelers' needs as photographic film. A lunchroom is an important feature for almost any museum, especially for a museum not located near good restaurants of various kinds. Amenities of many European museums are a bar and a dining room where one may get wine or beer with a meal.

Interpretation, such an essential element in the present-day professional museum, can hardly be overemphasized. When George Brown Goode of the U.S. National Museum (of the Smithsonian Institution) said what he did about labels (see page 21), that is what he was talking about. Exhibits in an art museum may be given little or no interpretation, because of the museum administration's point of view that this would be an intrusion into the viewer's private act of enjoyment, art appreciation being considered a matter of personal taste and personal emotional involvement. Some interpretation on the part of the art museum staff does enter into the situation, however, since staff members choose the display frame or pedestal for showing each object, place the object spatially in relation to architectural details of the building and other exhibited objects (or their absence), set the lighting, and pipe in music, even if they do not provide the visitor an explanatory leaflet, a conducted tour, or a long label near the object viewed. At what point *interpretation* may be considered *intrusion* is somewhat subjective.

The American emphasis on education and interpretation seems excessive to Europeans, while the meticulously researched and beautifully maintained historic buildings in open air folk museums in northern Europe, in their attractive parks, seem to Americans as if they are empty stage sets, crying out for actors to illustrate past life.[4] Increasingly, outdoor history museums in the United States are using diversified interpretation—ranging from guided tours to "living history" techniques in which the museum's interpretive staff dress in period costume, adopt authentic accents, and re-create past human cultural behavior. Two extreme forms may be observed: at Plimoth Plantation in Massachusetts, where the interpreters pretend to be authentic Pilgrims actually living in the 1620s; and in a historic house at Yorktown, Virginia, where visitors in groups are conducted through a succession of locations about the house, while, at each location, professional actors present dramatic skits illustrating events that might have occurred there during the history of the house and the town. The museum exhibit becomes the interpretation, and in a way, the objects merely illustrate the "talking labels."

"Living history" has become an established term in the interpretation of historic sites and reconstructions. There are many notable examples of the techniques now existing in most parts of the United States and Canada. In addition to the special forms just cited, there are other degrees of attempts at realism. At Old Sturbridge Village (MA) the interpreters in authentic dress engage in authentic life activity, pretending to be living in the early part of the nineteenth century. At Zoar Village in Ohio, attendants wear authentic dress but act only as docents. Any historic preservation or reconstruction benefits from some appropriate level of "living history" interpretive techniques. However, the term and the outward appearances have caught favor with popular youth culture. There is a "Living History Association," which supplies skits for public gatherings and floats for major parades, like that of the Rose Bowl. People dress in Renaissance costumes and armor and some ride horses and engage in "jousting tournaments" wielding lances and swords. Musicians, jugglers, and other entertainers abound. "Living history" now has the common meaning for the general public of theatrical nostalgia that is entertaining and not very accurate. Museums engage in the real thing: accurate, scholarly, researched, with the interpretation of historic sites and circumstances for the purpose of education.

EXERCISES

In previous chapters we have looked at museums from the inside. In this chapter let us look from the outside, from the point of view of the person who is visiting the museum.

1. The description of facilities for visitors given in this chapter was not complete for all kinds of museums and all kinds of visitor needs. Imagine yourself as a young child, as an average adult, and as a person of some particular special difficulty or need (your choice) in an art museum, a museum of local history, and a natural history museum (giving nine different museum encounters). Select and describe

a few situations (not necessarily all nine) in regard to your needs and expectations, and desired conditions or facilities that would enhance your visit. (Such as, "If my vision were poor and I loved art and visited an art museum I would like . . .", or, "If I had several young children in tow and had to spend several hours in a _____ museum, what would help me a great deal would be . . .")

2. Discuss the matter of charging for admission: a) to the museum; and b) to a special exhibition, wing, or performance within the museum. Include in your discussion the possibility that a charge is discriminatory.

3. "Applied museography" is the term given to the deliberate use of museums and their activities in order to effect specific changes in attitudes in the public; that is, propaganda. Does it occur in American museums? Give illustrations of how it might be used in different kinds of museums. How does it relate to such political issues as nationalism, totalitarianism, consumerism, etc.? How far should a public-supported museum go in advocating particular points of view, especially in controversial issues?

4. Discuss the role of the museum in broadening the horizons, uplifting the public, and the like. Is there a connection with different roles for different categories of museums (small local, larger regional, and national)? What role does a good museum play in our society?

5. Discuss traffic patterns in exhibit areas and the design of exhibit installations in reference to visitors' behavior. (Such matters as the location of an exit influencing whether visitors pass up certain exhibits in a room, for example). The aim here is to think of where the museum staff wants the visitor to go, in relation to where the visitor might want to go or might accidentally go.

NOTES

1. On the other hand, the Stanford Research Institute reported in the early 1960s that theatergoers outnumber boaters, skiers, golfers, and skindivers combined. Twice as many people attend concerts as see major league baseball and football games. There are more piano players than fishermen; as many painters as hunters. The growth in spending for "culture" was twice as fast as that for sports recreation and more than six times as fast as the growth of spending on spectator sports.

2. *Rocky Mountain News* (Associated Press), August 29, 1965.

3. Carl E. Guthe, *The Management of Small History Museums* (Nashville: American Association for State and Local History, 1959, 1964), p. 51.

4. For a fuller discussion of this matter, see G. Ellis Burcaw, "Can History Be Too Lively?" in *Museum Journal* 80, no. 1 (June 1980), pp. 5–7; and a subsequent exchange of letters in *Museum Journal* 80, no. 3 (December 1980), p. 168.

16
Education and Activities

The reader may well wonder why I have taken so long to get to specific mention of education, when that is the whole purpose of all museum activity. The fact is that we have been discussing education all along. The word as used in this chapter has a special meaning. Museum people speak of their "education staff," "education department," and "curator of education." What they refer to is their work with visiting school classes, loan exhibits to schools, and related activities, which sometimes include guided tours. What makes it so easy for many museum people to use the word "education" in this restricted way is the old view that education is what is accomplished in a formal teaching situation as in a school classroom.

I once lived in a large city where I served on a committee to coordinate public educational opportunities. The committee first compiled a list of all sources of education in the community, other than schools, and included public service agencies, the Anti-Defamation League, and dozens of others. When I suggested listing television stations and newspapers, blank stares told me that my definition of education did not coincide with that of the majority of the committee. Some museums prefer to use the term "school services" for the department, even though its head is called the curator of education. (Actually, as said earlier, such a person should not be called a curator.) The point of this discussion is that the beginner should be aware that, even in a good museum, the term "education" is often used in its limited sense.

We have previously discussed Carl E. Guthe's first three obligations. The fourth is activities. Since many activities are for children and are managed by the education staff, the two areas of interest are often grouped together. A related topic is children's museums.

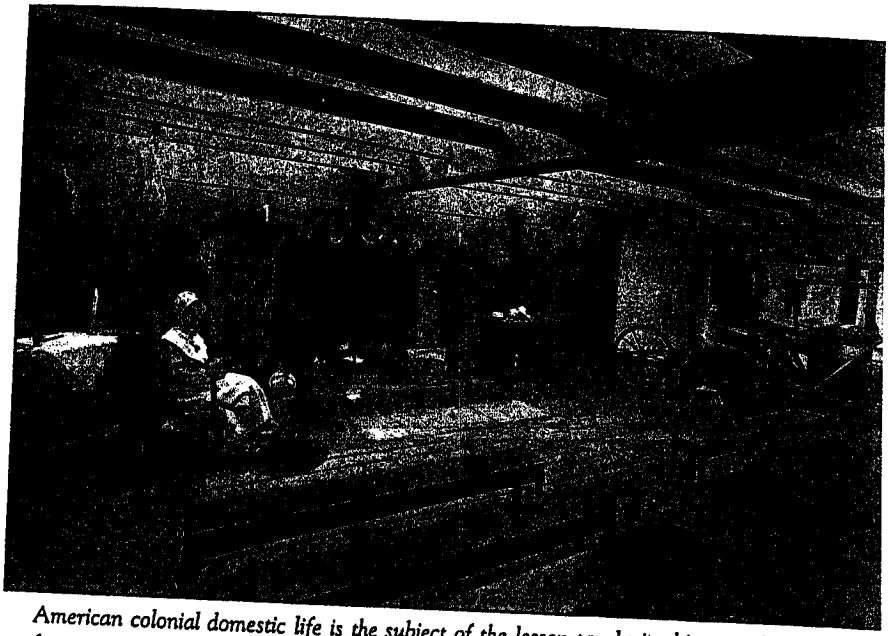
The children's museum is an example of categorizing by type of visitor rather than by subject matter. Physical equipment and installations, as well as exhibits and activities, are scaled down to the size and assumed mental capacity of elementary school children. Often, these museums are operated by the public school district and staffed with certified teachers. The parallel with the children's library is obvious, and such museums usually do not lack public support and volunteer help.

Special techniques have been developed to reach and stimulate the immature mind of the child visitor. (An obvious danger here is to underestimate the intelligence and imagination of the children who visit the museum.) Exhibits relate to the child's world of experience, and interpretation is more provocation than instruction. An interesting example is found at one of our city zoos where two identical monkey islands were built. Each had the complete complement of climbing and swinging installations that monkeys use in a zoo. Monkeys were placed on one of the islands, and the other was turned over to the human children. As a reverse of "monkey see, monkey do" the children imitated the monkeys in climbing, swinging by their arms, and jumping, among other activities, and thereby presumably gained a small measure of humility, and perhaps also became more likely to accept that we are more like our fellow primates than we are like other animals. The attraction must have been an excellent source of publicity for the zoo.

Ordinarily, regular adult museums do not construct special exhibits for children. An interesting exception is the Civic Center Museum of Philadelphia (formerly the Commercial Museum). Here, in the former teaching program a large portion of one floor was devoted to two classrooms, the education office, a small auditorium, the storage room for teaching aids, and a half dozen or more open lesson areas with chairs facing an elaborate "exhibit" on which the lesson was based. Actually, each area was more like a theater with a realistic setting and three- dimensional objects used in the lessons. At different times they dealt with international trade through the Port of Philadelphia, the turning of raw materials into finished products, exotic cultures of the non-Western world, city planning, and other topics appropriate to the museum. Visiting school classes were also taken to the public areas of the museum where examination of the general exhibits supplemented the lessons. The public school system provided two teachers; the museum, one.

The key word in the previous discussion is "lesson." The up-to-date museum prefers to make the visit of the school group a truly educational experience, not merely a holiday from classroom routine. Organized lessons on single topics deal with important aspects of the museum. Museum teachers (either professionals or volunteers) show and explain exhibits, and the children handle real objects. The visit is ordinarily limited to an hour, and several lesson visits are necessary for a child to see the entire museum. The museum of the Colorado Historical Society in Denver, has a long tradition of history lessons for visiting school groups. Over the years such topics as "Fur Trade," "Indians of Colorado," "Cattle," "Mining," etc. have been enthusiastically received by the schools of the area. Teachers of the visiting school groups must make reservations in advance, and they are encouraged to prepare the class ahead of time in the subject matter and to recapitulate the salient facts of the lesson after the museum visit. The teacher who calls a museum and inquires about a "tour" may not be aware that good museums today offer much more.

There are opposing points of view regarding who should conduct the museum lesson—the school class's own teacher or a member of the museum staff (or docent). The principal arguments are that the teacher knows his or her children; the museum person



American colonial domestic life is the subject of the lesson taught in this special "classroom" for visiting school children. —Courtesy, Milwaukee Public Museum

knows the subject. Controversial, too, is the question as to where to conduct the lesson in the exhibit areas where the presentation may be over the children's heads (in bc senses) and where the lesson may be a nuisance to other visitors, or in a special classroc where the experience for the children may not be much different from their remaini at school. Even the children's museum has been criticized for segregating its curators a its visitors from the greater collections, exhibits, and expertise of the adult museu Beginning museologists can profitably discuss all three of these issues. As with ma controversies, the best solutions appear to be combinations and compromises. My ge eral attitude is that children should not be treated as though they are a different speci but should be exposed to the adult world: the adult museum, adult exhibits, standa English, though assisted over the rough spots, of course, by trained teachers, such as museu docents prepared to deal with young children.

I might mention in passing that some museums use their education departments a a crutch. Since teachers and docents interpret exhibits orally, curators and exhibits designer sometimes take the easy road and allow their exhibits to rely on the oral interpretation In other words, they may not interpret the subject matter fully by good exhibit tech niques—such as adequate labels. For some purposes, of course, there is no substitute fo the live, sensitive, and informed guide, interacting with an audience. On the other hand a good exhibit will stand on its own for a wide range of visitors.

Activities include all offerings and services to the public beyond the maintenance of collections and exhibits. Some of the most common are publications, guided tours, field trips, lectures, art classes, hobby clubs, concerts, motion pictures, other special events, and membership services. These activities stem from the museum's desire to give its community as much as it can, consistent with the limitations of its staff, facilities, and scope. A danger lies in overemphasizing activities to the point where the museum's more basic obligations—collections and records—suffer. The activities, also, should not have a life of their own but be extensions of the collections and exhibits in keeping with the scope. Art classes and ballet are not at home in a science museum, neither is a rock-polishing club in a history museum.

Related to education, in the usual sense, is the impression of quality, reliability, and high standards that a visitor to a museum should come away with. Everything about a museum— cleanliness, truth, beauty, friendliness, good sense, and learning—should tell the visitor, even unconsciously, that museums stand for the best in our culture. A museum visit by a school class can be, and ought to be, an impressive, even an uplifting experience. In these days when adolescents are tempted, more so than adults, to begin smoking, and now that it has been proved that the breathing of second-hand smoke by children contributes to their ill health (if anyone ever really doubted it), how good it is if a child can associate the respect he or she has formed for a good museum with knowing that that museum announces proudly that it is a smoke-free zone.

EXERCISES[1]

Again, it will be helpful if you can relate your reading to real museum operations. Of the museums you can visit, or with which you are familiar (a specific visit to examine "education" services will be of most value to you), choose the one that has the most active education department.

1. Interview the director or the head of education (or both) and make a report as to that museum's school services and other activities for children. Include brochures and other published information. The museum probably has this well in hand because of promoting the services with teachers and principals.
2. Observe a school class visit, preferably if the children are being taught a lesson and not just being given a guided tour, and evaluate the event. Criticize constructively the adults involved. (This includes school teachers, museum staff, parents who have come along to help, perhaps even the bus driver.) Include your own recommendations for improvement of the program.
3. Interview a grade school principal and a middle grade teacher as to the school's attitude toward their local museums as community resources and specifically toward "your" museum's offerings. Interpret what you find out.

4. Referring to your reading, as well as to whatever firsthand experience you ma have had, discuss the following, pro and con: (that is, give all the arguments fc and against, regardless of what you, personally, may favor):
   a. Having the lesson in the museum conducted by the class's own teacher, a opposed to a member of the museum staff.
   b. Teaching the lesson to the visiting school class in a special classroom rathe than in the public exhibition areas.
   c. The concept of the children's museum.
5. Discuss group visits to the museum, including main purpose, size, frequency organization, etc.
6. List all the "activities" of at least one museum, more if you can. Comment on their importance, relative to the museum's scope.
7. Decide whether activities occupy too much or too little staff time and resources in a museum with which you are acquainted. Does something else suffer in order that the activities go on? Discuss.
8. Discuss the contribution of museums in general to solving present-day educational and social problems. Is the museum realistically a force for change?

NOTES

1. Molly Harrison, "Education in Museums," *The Organization of Museums: Practical Advice*, Museums and Monuments Series, no. 9 (Paris: UNESCO, 1960) is especially pertinent to some of these exercises.

17
Museum Architecture

To this point we have discussed the nature of the museum and its operation. Only now can we take up the matter of proper housing for the museum. The architectural maxim that "form must follow function" is the paramount consideration in planning a museum building. The building must be created for or adapted to the needs of the museum operation. Too often the converse is the case; the functioning of the museum often must be adapted to fit the building. Remember that a museum is not a building (except for convenience in colloquial usage). It is a dynamic, organized operation involving specialized needs and activities. The building that houses the museum is just a vehicle or tool to facilitate the museum's operation.

A person who says, "The old courthouse (post office, city hall, high school) will be vacant next year. Wouldn't it make a good museum?" is showing an ignorance of what a real museum is. The building that has been outgrown or become outmoded for some other specialized use would be no more satisfactory as a museum building (without extensive alterations, at least) than it would be for a restaurant, a department store, a hotel, or any other use for which it was not originally designed. The problem is that most people do not understand museums; they are not aware that there is something to understand, that a museum is really a somewhat complex, specialized institution, not just a collection of curiosities with a roof over it.

Museum professionals and enlightened local citizens who are involved in the planning of museum buildings sometimes have to battle those who hold the purse strings. They may also have difficulty with architects because, even today, the architect who can design a good museum building is a rarity. This is very likely true because the architect, as an ordinary citizen, shares the general ignorance of good museum practice. In other words, the typical architect does not know enough to *know* that he or she does not know enough about museums. This is not really to criticize architects but just to warn museum people not to assume that any given architect is prepared to do well at museum design. Some architects of high reputation are incapable of designing good museum buildings, but are in demand even though they have demonstrated their ineptness again and again.

There are notable exceptions. The museum profession much admires the building of the Museum of the Great Plains in Lawton, Oklahoma, because its architect had the good sense to visit museums, to take the advice of museum professionals, and to develop in his mind a good picture of the *functioning* of this particular museum before he put pencil to paper. Another good museum architect was the late Raymond 0. Harrison, author of *The Technical Requirements of Small Museums*. He was a museum director as well as an architect, and this rare combination shows in his plans.

If the most important guidepost in museum architecture is that form must follow function, probably the second is the necessity to strike a balance between the building as an attractive object in its own right and its use as a neutral setting for the exhibits. The building should be in harmony with the museum, and there is no question that an impressive building will attract visitors and help to put them into a receptive frame of mind. A museum of classical archaeology might well be housed in a modified representation of a Greek or Roman temple. The same building would not be a good choice for a museum of modern science and industry. Similarly, a building of modern design suggesting wealth and refinement would hardly be an appropriate setting for a museum of rugged life on the Great Plains.

We must also consider the interior decoration. Just as we might question unfinished concrete and exposed steel beams as the background for historical paintings, we also should feel uncomfortable to see natural history exhibits in a setting of Victorian ornateness. The collections must be paramount. As the frame enhances the picture and does not overwhelm it or distract attention from it, the museum building must provide a suitable but not prepossessing frame for what exists inside.

Security is one of the most fundamental requirements of the building, and the architect must keep this need paramount. David Vance has used a schematic diagram to explain the concept of the "zone of safety."[1] Every legitimate location in the building for the collections—receiving room, photography studio, workrooms, exhibition halls, etc.—is provided with security, and barriers are set up, in effect, between the collections and unauthorized people. What this means for the museum worker, whether in small museum or large, is that the building (including its interior arrangement, equipment, and so on) must be so designed and used as to provide continuous maximum security for museum objects, even when they are moved between the storeroom and the conservation laboratory and then to the photography studio, to the fumigation chamber, to the auditorium, or wherever. Museum objects are always under adequate safeguards. Protecting the collections comes first.

Awareness of building function should extend to decoration and arrangement of exhibition halls. For example, ample space should be provided before key exhibits used in the education program for every child in an entire school class to be able to see the exhibit. It may be necessary to raise and tilt the exhibit or to provide one or two risers (platforms) on the floor so that children in the rear can see over the heads of children

in front. Do not rely on always having short children in front and tall children in the rear. Herding a group in unfamiliar surroundings is difficult enough. Do not multiply your difficulties unnecessarily.[2]

Museum architecture is not a simple topic. Many considerations enter into the fitting together of the museum's operation and its building. Following is a list, in no particular order, of some of the things involved:

Site—accessibility, parking, room for expansion, attractive setting, freedom from fire risk, noise, impure air.

Building style—suitability for location and for subject matter of museum.

Social considerations—community cultural center, multiplicity of uses.

Exhibit rooms—proper setting for exhibits, style, color, arrangement of rooms, monotony.

Lighting—natural versus artificial, sky, side, windows.

Flexibility of space—movable partitions.

Services—meeting rooms, library, mechanical matters, separation of public from private areas, ease of communication between areas, ease of access of public to appropriate service areas (such as the restaurant).

Proportions—room size, ceiling height in reference to materials to be exhibited.

Use of outdoor areas—gardens, terraces, lawn, grounds.

Storage—location, security, size, accessibility, ease of use by staff and by scholars, climate control, several rooms for varied control.

Traffic control—visitor routes through the exhibition halls, lobbies, other public areas, entrances and exits for exhibition areas, elevators, stairways, closing off part of the building at times.

Entrances—services in lobby, ease of access to entrance, attractiveness, turnstiles, number of outside doors.

Visitor conveniences—restrooms, cloakrooms, lunchrooms, seats, orientation, direction, public telephones, sales counter, clocks, mail box.

Technical considerations—fireproof, damp-proof, vibration-proof, noise-proof, floors strong for heavy loads, insulated against changes in temperature and humidity.

Doorways—large enough, where needed and *only* where needed.

Staircases—fire escapes, supplemental to elevators, improving communication and movement of staff and visitors between floors.

Roof—accessible, usable for social and other purposes.

Shipping-receiving—access, loading dock, service parking, freight elevator, crate storage, secure unpacking and packing.

Temporary exhibits—special requirements.

School classes—school bus loading and unloading, parking, lunchroom, cloakroom, restrooms, etc.

Auditorium—projection, chair storage, restroom for speaker, outside access for deliveries.

Meeting rooms—hospitality arrangements.

Workrooms—shop, conservation, exhibit preparation, photography, research with collections, laboratories, dark room, drying room, office and record room, poison room.

Maintenance—guard room, janitors' closets, supply room.

Mechanical—heating, ventilation, air conditioning, exhaust fumes, humidity.

Exhibition space—percentage of total.

Facilities for accessioning—reception of objects, accessioning, cataloguing, preparation, study, storage, routes followed through the building as this work is undertaken.

Greenhouse—for plants used in exhibition areas and elsewhere.

The starting point in planning a museum building is knowing what a museum is. Second, one must know what the functioning of the particular museum in question ought to be. And third, a good planner will write down the specific tasks that will be performed in the building. Then, a parallel list describing the space requirements for each function should be made up, grouping functions that can share the same space. The fifth step is to make a schematic chart, a kind of pseudo floor plan called a "space organizational diagram." Such a diagram shows relative sizes of the needed spaces and their relationships to each other, joined by lines indicating the movement of people and objects from one space to another. It is not a floor plan. In the sixth stage of the planning, an actual floor plan is devised; and finally—at least in theory—the seventh stage, an exterior structure, an envelope, is placed around the rooms. The planning is thus from the inside out, and it is based on the actual work that is to be facilitated by the building. The improper way to design a building which is supposed to be a kind of machine for accomplishing work, is from the outside in.

I once asked an architect how he went about designing a house. He said, "First I do the closets." Then, he would attach bedrooms, other rooms would attach to them and be joined by stairs and hallways and then after all of the needs of the imagined family were taken care of he would draw a line around the outside, smooth it out to make it easier for the carpenters and that would be the plan. Not to be taken as literally true, of course, but he was describing what the good architect does, provide spaces of the right sizes and the right connections with other spaces to serve the needs of the people and the work that is to be housed, and then at the end tie it all together. Design for function, from the inside out.

Museum professionals for years have maintained that the architects engaged by their boards and wealthy sponsors to design their buildings have not seemed to know this much about proper building design. A common problem is that many architects are more artist than engineer, and want to create monuments of beauty in their own honor, while having too little interest in how a museum really operates.

While the prime function of a museum building is to provide security for the collections, its second function is to facilitate the work that will be done by the staff and to promote the learning experience possible for the visitor. Unfortunately, some archi-

especially those whose main purpose is to sculpture monuments to their own egos, greatest emphasis on the outside of the building and then partition the interior in an inefficient manner. They appear to design their buildings backward; that is, the outside in.

EXERCISES

Every museologist need not also be a museum architect, but every museum worker student needs to be able to:

evaluate the suitability of a museum building and the organization of functions within it;

advise his or her superiors in a museum situation regarding improved security, communication, visitor accommodations, and other aspects of space arrangement;

use "input" from museum professionals whenever a museum building is being planned or an older building is being considered for museum purposes;

understand the relationship of the physical plant (facilities) to proper museum functioning.

1. What are the essential activities of the museum operation (as distinct from "activities" in Guthe's fourth obligation)?
2. Discuss windows, doors, basements, and floor coverings in relation to museum requirements.
3. What are the arguments for and against natural lighting and artificial lighting?
4. Imagine that you are the director of a small museum and you have been given the necessary money and authority to make radical changes in the museum housing. You have three options: You may make improvements in your present building, you may acquire an old building previously used for another purpose and adapt it, or you may build a new museum building.

   a. Take a museum with which you are familiar, draw its floor plans, and draw other plans to show the changes you would make. Briefly justify the changes (explain why you would make them). By use of different colors you may be able to show both plans together.

   b. Visit and study an old building in your community, whether or not it is or might become vacant, and draw its floor plans. With additional plans show how it could be altered so that it would serve well as a museum building. Do not neglect any important museum function or service, but if the building is large you need not deal with all of it. That is, you might assume that the museum would not occupy the upper floors or one wing. Choose a building that could,

conceivably, be offered to a museum. Such would be school buildings, churches, private homes, post offices, courthouses, city halls, railroad stations, and others.

Do not choose a vacant store or a minor part of a building mainly used for some other purpose. Your problem is not only to suggest the removal of walls, adding of doorways and the like, but to show how existing spaces could be used for your museum purposes.

c. Describe your museum operation (real or imagined) with a function-space chart and then by a space organization diagram. From this, develop a set of floor plans for a new building that would serve your operation well.

d. As a continuation of the option for a new building, where would you locate it? In a park, downtown, on a main highway on the edge of town, in a residential neighborhood, in a slum area, in an industrial area? Choose one or two possible locations in your own region and justify them.

NOTES

1. David Vance, "Planning Ahead—The Registrar's Role in a Building Program," in Dorothy H. Dudley and Irma Bezold Wilkinson, *Museum Registration Methods*, rev. ed. (Washington, D.C.: American Association of Museums, 1968).

2. A useful device is colored plastic tape placed on the floor where you want the front row of the class to stand. Getting the children to face exactly as you want them is as simple as saying, "Put your toes on the yellow line." When you refer to a second exhibit, say, "Now put your toes on the blue line." This effectively, and in a spirit of fun—very important—swings the group around to face in a different direction.