Problems in the World's Largest Children's Museum

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Honors 499

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History of the Children's Museum of Indianapolis

In 1924, an involved citizen by the name of Mrs. John Carey returned to Indianapolis after visiting the Brooklyn Children's Museum with dreams of opening a similar museum in Indianapolis. In 1925, her dream came true in a small house at 14th and Delaware. As the museum continued to grow its collection, it changed locations twice during the 1920s.

During the Great Depression people could spend the day at the museum free of charge. As this was a form of cheap entertainment, the Children's Museum continued to grow in both size and popularity. The Works Progress Administration employed artists through the "Children's Museum Project" to paint, sculpt, and build models for display. By 1946, the museum moved again, this time to the corner of 30th and Meridian Street in the St. Clair Perry mansion.

The Children's Museum had found its permanent location, but space in the mansion was limited, even with expansions. With a new building under design, the Children's Museum began a $7 million capital fund drive. The Lilly Endowment pledged $3.5 million with the stipulation that the amount must be matched. Within six months the matching contributions reached $8.8 million. The result of these efforts was a 203,000 square foot museum which opened in 1976.

The Children's Museum collection doubled in size in
1984 when Frank and Theresa Caplan donated over 50,000 objects to the museum. The Caplans had dreamed of opening their own museum to display toys and folk art from around the world. As the dream proved impossible, the Caplans donated their collection to the Children's Museum of Indianapolis. In tribute to the Caplans, the museum opened the "Passport to the World" gallery.

By 1987, the museum again was in need of expansion with over 1.5 million visitors a year. Over the next few years the SpaceQuest Planetarium, classrooms, the Welcome Center, the Starburst Window, the Waterclock, and two changing gallery spaces became a part of the world's largest children's museum.

The nineties brought many changing to the Children's Museum. A large format theater became the first of its kind in Indianapolis. The Cinedome is a round theater where the action on the screen is in front of you, behind you, and above you. The museum also began charges admission, but in an effort to minimize the effects on children, the museum remains open until 8 p.m. on the first Thursday of each month with free admission after 4 p.m.

Today, the museum has a live performance theater, the Planetarium, the Cinedome, a lending library, 2 visiting traveling exhibits, and 10 permanent galleries to meet the Children's Museums goal: "to enrich the lives of children."
Mission Statement

In 1987, the Board of Trustees adopted a mission statement so that all the staff could realize the goals of the institution and set personal aims to help meet the group's goals.

The mission of The Children's Museum is to enrich the lives of children by:

Creating excellent exhibits, programs and experiences to share knowledge, stimulate imagination, kindle curiosity and affirm the joys of life-long learning.

Welcoming each visitor as a partner in discovery, and encourage all people to explore, analyze, wonder and grow.

Sharing our treasury of artifacts and the talents of our staff as we facilitate learning about our own culture, other cultures, the arts, science and technology, seeking to animate the past, understand the present, and prepare for the future.

Principles of the Mission

1. To be challenged continually to be the best museum for children and their families.

2. To be known as a place that cares about and enriches the lives of children and helps to prepare them for stewardship in the next generation.

3. To be a museum with children as well as a museum for children.

4. To be recognized and rewarded in Indianapolis, as well as all the other communities it serves, as a valuable resource for enriching and changing the lives of children.

5. To provide the resources that will permit us to fulfill our Mission.
6. To maintain an environment that nourishes our staff and volunteers to fulfill the museum's Mission.

7. To have our visitors actively participating with family and friends, with ideas and tangible things, and with a caring staff.

8. To have committed trustees whose skills, interests, and attitudes help fulfill the museum's Mission.

9. To anticipate and position ourselves to take advantage of change.

10. To lower our walls and raise our antennae.¹

The Mission is much too wordy for those to follow in their day-to-day tasks. The Core Values became like a Cliff Notes version of the Mission Statement which is posted in most offices to remind the staff what the museum is about. This is the united front of the Children's Museum. The mission statement is included in this as a reference but also because the difficulties in the museum often conflict at least partially with the Mission and its components.
We are about all children.

We nurture a love of learning.

We constantly innovate to be relevant.

We build our reputation through excellence.
The Budget

One of the troubles of most museums is the issue of the budget. At the Children's Museum, the annual budget for 1998 is $20 million. As an organization, however, it is much more fortunate than most museums because of its sizable endowment. Thirty-six per cent of the annual revenue comes from the endowment support, twenty-two per cent from contributions and grants, and only nineteen per cent from admissions, memberships, and tours. This is a very unique feature to the Children's Museum. For instance, on a field trip with the interns, Richard Glover, the President and CEO of the Cincinnati Museum Center remarked that he is envious of the Children's Museum because his center must rely heavily on admissions for revenue.

The Children's Museum operates with a balanced budget so that if revenues decrease, so must spending. The endowment does provide the museum with financial security. In 1998, the endowment will provide $7.4 million in revenue. In 1946, the endowment was worth $20,000. Today, the entire endowment is valued at $200 million and is managed in low risk investments to provide for the future.

One of the successes of the Children's Museum is its independence financially. Less than $200,000 a year in revenue is from federal and state governments. With cutbacks and debt reduction, the humanities often are the
first hit from government contributions. Knowing that the Children's Museum does not depend on government money for operation gives the institution more financial certainty.

The following charts visually display the Children's Museum operating budget. The first graph demonstrates the growth in expense dollars. The second graph is a pie graph explaining revenue sources and the percentages of each to the total revenue. The next pie graph shows the expected spending for 1998.
THE CHILDREN'S MUSEUM
1998 PLANNED EXPENDITURES

- Visitor Experience (5.2%)
- Capital/Exhibitions (14.5%)
- Marketing & Communications (5.2%)
- Administrative (13.6%)
- Earned Income/Membership (6.0%)
- Development (4.0%)
- Facilities and Exhibits (10.9%)
- Protection/Support/VIS. Serv. (5.3%)
- Educational Activities (26.5%)
- Research & Development (2.7%)
- Special Exhibits (0.3%)
Museum Apprentice Program

The Museum Apprentice Program is an opportunity for the youth of the community to volunteer in a specific area at the museum. It is open to all boys and girls from ages 10 to 18 years with parental consent. The program teaches responsibility, volunteerism, and bolsters self-esteem and communication skills. The youth volunteers work on weekends of their choice, as few as two days a month, up to every day during the summer. The responsibilities of a youth volunteer include interpretation of the galleries, answering visitor questions, as well as running special activities and games with the visitors.

Here is an example of an activity that a youth volunteer would run on St. Patrick’s Day in the "Mysteries in History" gallery.

*What Goes with the Pot of Gold?— a St. Patrick's Day Activity*

**Supplies needed:**
- shamrock
- green clothing
- snake
- leprechaun
- top hat
- pot of gold
- Celtic symbol
- pig
- "Kiss Me I'm Irish" button
- potato
- Irish Flag
- question cards

**Directions for youth volunteers:**
Put all the artifacts on the table next to the "pot of gold." Each card has the clues which correspond with one of the artifacts on the table. You read each clue and have visitors pick the artifact that goes with each one. Once the visitor chooses the correct artifact, have them place it in the pot of gold.

**Script:**
Hi! Would you like to try this activity about St. Patrick’s Day? The items on the table all have something to do with St. Patrick’s Day. I have been given clues about each one, but I need some help. I need to know what goes with the pot of gold. Can you tell me which item belongs to each clue? After you do, you can put it in my pot of gold.
1. **Leprechaun**

1. If you catch me, I will lead you to a pot of gold.
2. I am a sign of good luck and fortune.
3. I am an Irish fairy who likes to play tricks on humans.
4. I look like a little old man.

Leprechauns are mythical fairies that have been linked to Ireland for thousands of years.

2. **Shamrock**

1. I was used by Saint Patrick to explain the Christian belief of the Holy Trinity--the Father, Son and Holy Spirit about 1400 years ago.
2. I have either 3 or 4 leaves.
3. If you find me with 4 leaves--keep me! I am good luck.
4. I am a green plant, also known as a clover.

Have you ever found a 4-leaf clover?

3. **Potato**

1. I am an item that originally was from the America's, but was important to Ireland in the 1800's.
2. About 150 years ago I did not grow well in Ireland and many people starved. Many Irish came to America during this time.
3. I have eyes, but I cannot see.
4. I am a plant that is eaten in many ways--baked, mashed, fried.

The Great Famine in 1845-1846, was a very hard time period for the Irish. Over 750,000 people starved and more than 1 million left the country.

4. **Snake**

1. St. Patrick supposedly turned me into stone and threw me in the rivers of Ireland.
2. Another legend has it that St. Patrick drove me out of Ireland.
3. If you call a person by this animal's name, you probably don't like them.
4. Another name for me is a serpent or a reptile with out legs.

Do you like snakes?

5. **Green-colored clothing**

1. In Ireland, I am not worn in celebration of the holiday.
2. In America, on St. Patrick's Day most people wear this.
3. If you forget to wear this, your friends may give you a pinch.
4. This color means freshness, OR you might be with envy.

In the US, many people wear green to celebrate. In Ireland, most do not wear green and spend most of the day in church.
6. Irish Flag
1. I have been used for almost 200 years, as a symbol of Ireland.
2. I have 3 colors: each with a different meaning.
3. The green and orange stands for the two major religions in Ireland, and the white stands for the peace between them.
4. I am waved at St. Patrick's Day parades, just like our red, white, and blue one is waved on the 4th of July.

Although the flag has been used since the 1800's, it didn't become official until 1937.

7. Top Hat
1. I am worn by the leader of a parade.
2. The largest St. Patrick's Day street march is held in New York City.
3. The New York St. Patrick's Day parade started to show pride in being an Irish-American.
4. The Ancient Order of Hibernians, a group of Irish-Americans, organized the first parade in 1853.

Parades celebrating St. Patrick's Day occur throughout the United States. Some of the biggest are in Boston, Chicago, New York City, and Savannah, Georgia.

8. "Kiss me--I'm Irish" Button
1. I am worn by many people--Irish or not.
2. You could put me on your purse, backpack, shirt, or on something else.
3. In Ireland, you would not find these because it is a very serious holiday.
4. This one says a common phrase for St. Patrick's Day--"Kiss Me-I'm Irish!"

On St. Patrick's Day, it has been said that "everybody's Irish!"

9. Celtic Symbol
1. In Ireland, it is a sign of love.
2. In the US, I am popular jewelry.
3. Many young girls will wear this as a ring, one way if she has a boyfriend, the other way if she doesn't.
4. I look like two hands that are holding a heart.

This is one of the most common symbols in Ireland.

10. Pig
1. I am an animal connected to the legend of St. Patrick's Day.
2. Patrick was kidnapped as a boy from England and taken to Ireland as a slave. I helped him escape.
3. One night, Patrick dreamt he should follow me through the forest.
4. I led him away, and rooted up gold so that he could buy his freedom.
After being set free, Patrick went to France to go to school. He then came back to convert the Irish to the Catholic religion.

Bibliography


"Irish History." http://www.aoh.com/index/aohitor.html#spart


In the Principles of the Mission one of the items is "To be known as a place that cares about and enriches the lives of children and helps to prepare them for stewardship in the next generation." The Museum Apprentice Program helps teach youth and accomplishes this principle.

Many members of the administration department want to eliminate the Museum Apprentice Program completely. On the weekends, one person serves as the Educator Programmer on duty. In the report, often it is mentioned that the youth volunteers "look bored". Sometimes this is true, when youth volunteers are not talking with vistitors or doing an activity with children, they do appear bored. This is one of the main reasons it has been discussed to eliminate the Museum Apprentice Program. The philosophy is that the
visitors are the most important persons at the museum. If it appears that they are not being served by the youth volunteers then the program must be unproductive and therefore, should be abolished.

Another one of the problems with the program is that it is supposed to be voluntary. Occasionally, however, the youth volunteers are coerced by their parents to "volunteer" during a particular day. The program is not meant as a daycare and when this happens the youth volunteers portray their upset feelings outwardly. This then reflects on their performance and affects our visitor's experience.

When the volunteers are on their lunches or breaks they are allowed to explore the rest of the museum. Not all of the youth take these at the same time and this causes a problem. The ones on their break stop to see other volunteers who are not on break. The volunteers are at the museum to talk to visitors, not each other. This is partially a maturity problem, but also just part of human nature. Volunteers are reminded by the staff not to chat to those on duty. If the problem persists, the staff may find it necessary to discipline the offender usually by taking away a future break.

Here is the dilemma. "The mission of The Children's Museum is to enrich the lives of children. . . ." Are the youth volunteers exceptions to this? The museum relies too heavily on youth volunteers to eliminate the program.
entirely. They are a foundation, the link between the visitor child and the adult staff member. The youth volunteers are the main ones to run activities that the interns write. Without them, the intern program would be more limited. Also, the volunteers are a presence in the galleries which can prevent problems by troublesome visitors. The program provides positive reinforcement to boost self-confidence, help improve school performance, and develop social skills.
The Problem for Collections

Almost every museum has problems with its collection. The Children's Museum of Indianapolis is no different. With over 100,000 artifacts it is impossible to show all of the artifacts at once. The curators all work very hard to rotate vitrines and cases so as many different artifacts can be displayed.

A unique problem to the Children's Museum is that it wants to make everything as "hands-on" as possible. The collections department has a ranking system to identify the value of the artifacts. Andrea Hughes, Assistant Curator of the American Collection explains: "'A' artifacts are extremely important and should be handled with the utmost care, whereas 'B' artifacts are still important but are less valuable than the 'A' artifacts. The 'C' artifacts and 'TCMI' artifacts are not very valuable or rare so they can be handled by visitors without too much concern for the artifact's safety."

The rating is not specifically based on age, but more on the condition and the value of the artifact. For example, an "A" artifact can be a specific hat from the 19th century which uses real hair as part of the ornamentation which is in good condition for its age. "C" and "TCMI" artifacts are the ones that the visitors see and handle the most. Some of them are not even given a catalog number because they are so easily replaced. Examples of these
artifacts are the items in the French Fur Trading Post of the "Mysteries in History" gallery. There are powder horns, beaver traps, wall hooks and many other items. These items are all replicas and can be easily replaced if broken or stolen. They can be handled by visitors and are on display permanently.

A compromise between the curator's protectiveness and the educator's hands-on attitude is a presentation or a show. Shows such as the one below allow for a trained individual to present an artifact to an audience so that the artifact is safe from sticky fingers, but yet it is not behind a glass case either.

YEAH stands for Youth Excited About History and are members of the Museum Apprentice Program who have been nominated after at least one year of service. It is comparable to an honor society because not all youth volunteers are accepted into the organization. This fifteen minute program ran on April 25, 1998, four times during the day presented by the members of YEAH.

**Through the Screen and Into Our Hands**

**Toys and TV through the Decades**

**Artifacts:**

50's: Hopalong Cassidy cowgirl outfit; Howdy Doody doll; Davy Crockett cap.

60's: Yogi Bear Stuffed Animal, Elroy Jetson and Jetson Comic Book, Dino toy, Gidget game

70's: Flip Wilson Doll, Osmond lunch box, JJ Doll

80's: Smurf, TMNT skateboard, Raisins

90's: Power Ranger, Barney, Tickle-Me-Elmo
Set-up:

There will be 4 stages set up forming a box using the wall as the backdrop. In the center of this box, put the cart of artifacts so that it cannot be touched by the public. Set up two microphones on the edges of the front stage facing the audience benches. When performing, one YEAH member will read about the television show, while one will present the artifact to the audience, and a third will read about the toy itself.

Script:

Hi! I’d like to welcome you to our show “Through the Screen and Into Our Hands” We are the members of YEAH, which is Youth Excited About History, an organization here at the Children’s Museum. Do you notice we are all wearing white cotton gloves? Do you know why? Some of the items we have to show to you today are very old. Our skin has oil in it that can damage the artifacts, even if we have just washed our hands. Our job as a museum is to keep these things as safe as possible so that we can keep them for a long time and use them again.

1950's

Howdy Doody

This show began in 1947 under the name Puppet Playhouse Presents, but after the first episode the title changed to reflect its star puppet, Howdy Doody. Buffalo Bob was the other main character and puppeteer. Each show started when Buffalo Bob asked: "Hey Kids, What time is it?" The answer is: "It's Howdy Doody Time."

Howdy Doody brought many characters to life that are still around today. Gumby made his first appearance on Howdy Doody in 1956. Also, Captain Kangaroo got his start on Howdy Doody by playing Clarabell the Clown.

Here is a Howdy Doody Doll from the 1950's. Howdy is plastic painted with his outfit and hat. This toy is also a noisemaker-- when you squeeze him, he squeaks.

Hopalong Cassidy

In the 1950's, westerns became popular. Kids played cowboys and Indians and with toys from their favorite TV shows. Hopalong Cassidy, first shown as short movies became a series in 1951. Hoppy also launched many products--Hoppy hats, Hoppy guns, Hoppy Wallpaper, even Hoppy Peanut butter.

Playing cowboys and Indians was a popular activity for boys
and girls of the 50's. Here is a Hopalong Cassidy Cowgirl outfit complete with a hat, shirt and skirt.

Davy Crockett

Walt Disney helped the western style with the special, _Davy Crockett, Indian Fighter_. Coonskin caps became popular, as well as the theme song.

This item became a fad after the Disney movie. This coonskin hat features Davy Crockett's silhouette on top and a real raccoon tail.

1960's

The 1960's brought color to television. It also became a time when cartoons became popular for both kids and adults. Some of the most popular include, _Rocky and Bullwinkle, The Flintstones, The Jetsons, Alvin and the Chipmunks, Bugs Bunny, and Casper, the Friendly Ghost._

The Flintstones and The Jetsons

This modern stoneage family, the Flintstones, began its television career in 1960. Based off the series _The Honeymooners_, the character Ralph and Alice Kramden became Fred and Wilma Flintstone. _The Flintstones_ were one of the first cartoons to air in prime time. Aired on Friday nights, this show was targeted to both adults and children.

At the opening of each show, Fred is getting off work and is on his Dinosaur. This toy is a mechanical version of the scene. Fred is on the Dinosaur, which while on walks.

The Jetsons, are a spin-off of _The Flintstones_, except they deal with modern situations in a futuristic setting.

Here are a couple of toys from _The Jetsons_. Comic books are popular collectibles for kids. This comic book is from the 1960's. The Jetsons are still popular today. This Elroy toy was in a Wendy's kids meal from 1989.

_Hanna-Barbara_ is responsible for many of the 1960's cartoons. Another of his characters is Yogi Bear. This is a giant Yogi.
Another popular show and movie was *Gidget*, played by Sally Field. *Gidget* is a average, spunky teenager.

This is a *Gidget* game. It is based on fortune telling and predicting one's future.

**1970's**

The 1970's brought diversity to the small screen. The shows from this decade varied in topics such as: the workplace, the family, or even war.

**Good Times**

*Good Times* began airing in the late 1970's. This show featured an African-American family that although trying to make ends meet, still loves each other. This was the first show to be a spin-off of a spin-off. *All in the Family* spun off *Maude*, which then spun off *Good Times*.

Here is a *JJ* Doll. *JJ* was one of the main characters on the show played by Jimmie Walker. His character would say "*Dy-no-mite*"

**Donny and Marie**

Musical and variety shows such as *Donny and Marie*, *Saturday Night Live*, *Sonny and Cher Comedy Hour*, and *The Partridge Family* were very popular during the 1970's. Donny and Marie Osmond starred in a musical show where they would sing happy, pop tunes. The *Partridge Family* starred David Cassidy, Shirley Jones, and Susan Dey, where they would sing happy, pop tunes.

Toys from these shows varied from dolls, to pin-ups, to lunch boxes. Here is an Osmond Lunch box and a *Partridge Family* Game.

**Flip Wilson**

Another popular variety show in the 70's was *The Flip Wilson Show*. Flip Wilson was one of the first African-American hosts of an hour long comedic variety show. Two of the his most famous characters are Geraldine, a headstrong, independent woman, and Reverend Leroy of the Church of What's Happening Now.

This doll has two faces. On one side, is Flip as himself. The other side is Geraldine. Originally, this doll had a pull
string where Geraldine would say, "What you see is what you get" and other notable phrases.

1980's

During the 1980's, many changes affected TV. VCRs became commonplace and cable TV became more accessible. Talk shows, such as Phil Donahue, and Oprah were a part of daytime television. Shows were more separated into adult and children programming. The toys from this decade are from children's TV, more so than the previous decade.

The Smurfs

Saturday morning cartoons launched all kinds of merchandise aimed at kids. The Smurfs became a success in 1982 with the story of the happy-go-lucky blue gnomes who were about 3 inches tall.

Not only did the Smurfs have toys, they had their own language... such as "have a smurfy day" or "everything's just smurfy." Here is a stuffed animal Smurf.

Teenage Mutant Ninja Turtles

By the late 80's, Saturday morning cartoons had changed attitudes since the happy Smurfs. The Teenage Mutant Ninja Turtles were popular by fighting evil from the home in a New York City sewer. The Turtles were each named after a famous Renaissance artist: Michelangelo, Raphael, Donatello, and Leonardo.

A popular activity in the 80's was skateboarding. Here is a skateboard decorated with Raphael.

Another toy from the 1980's is actually a fad from a commercial. The California Raisins, claymation figures who move and sung "I Heard it through the Grapevine. Not only did raisin sales increase, but the Raisins even hosted their own Christmas Special.

The California Raisins were an instant hit. Here is an example of the Raisin stuffed animal, which were sold at Hardee's Restaurants.

1990's

Here are some toys from shows most of you will be familiar with.

23
Power Rangers

The Mighty Morphin Power Rangers are a after-school show produced in Japan.

The Power Rangers became very popular toys and sold off the shelves. Here is a example of a Blue Power Ranger.

Barney and Friends

Barney is a kids show where friendship and love are themes which currently airs on PBS.

Barney is a large purple dinosaur. Here is a Barney stuffed animal.

Sesame Street

Many people have grown up with Sesame Street which first began in the 1970's. A new edition to the Sesame Street family is Elmo.

This is a Tickle-Me-Elmo, which was the Must-have toy for Christmas 1996. Stores quickly sold out and people sold them for much more than they were really worth.

I hoped you enjoyed our program and our look at Toys from TV. Thank you very much-- Enjoy the rest of your day!

Bibliography


Publications

All publications of the Children's Museum of Indianapolis are handled by one department to present a "unified voice". The department is responsible for the map given to visitors, The Children's Newseum (member information), as well as the staff newsletter. Several problems have arisen dealing with the publications and the communication to the public.

During the week, the museum is fairly quiet. On the weekends however, performers come into various galleries, the youth volunteers run activities, and the paid staff also offer various programs for visitors to do such as the archaeological dig and the rock climb. Originally, the Welcome Handout was used only on weekends and gave detailed information about performers for the weekend, times of special activities, where to get tickets for necessary activities, and any additional costs to the visitor.

In February, the communications department decided to change the Welcome Handout so that it could be used through the week as well as on weekends. The modified handout is very general with a basic synopsis of each gallery. The plan backfired, as visitors became confused, frustrated, and disappointed when they were uninformed that some activities were at limited times, required tickets, or had age restrictions.
The following page is the current Welcome Handout. On one side is the layout of the Children's Museum floor by floor. The darkened areas are the public areas on each floor. Notable artifacts to see are also labeled, such as the Mastodon on Level 5. On the reverse, are the general descriptions of each gallery. The handout is now in the process of changing back to its original format, explaining details of the activities offered by each gallery.
Welcome to The Children's Museum of Indianapolis!

Explore our five floors of fun!
3000 N. Meridian St., Indianapolis, IN 46208-4716 (317) 924-5431
www.childrensmuseum.org

1
SpaceQuest
Planetarium

2
Rex's
Lending
Center

3
Passport to
the World

4
Story Avenue

5
ScienceWorks
in the Dow
Science Center

Handicap Provisions:
Provisions include a sidewalk ramp, restroom facilities and electric carts. All exhibits accessible except the tool car and log cabin.

ATM machine:
Located in the CineDome rotunda on the main level.

Baby Care:
Diapering facilities in restrooms on levels 1, 2, 4 and 5. Nursing area located in Playscape.

Information Desk:
Stroller Information, Lost Children/Lost and Found, First Aid

Please Remember:
The Children's Museum, our outdoor Festival Park area and all parking lots are smoke-free environments. Please refrain from smoking. Eating and drinking in the museum is only allowed on Festival Park and in the museum restaurants. Please refrain from loitering, running or blocking the ramps, walkways or entryways. Abusive and obscene language is prohibited. Please be courteous to the visitors around you.

The Children's Museum makes every effort to accommodate visitors with special needs. If you require assistance, please call us two weeks prior to your visit at (317) 924-5431.

Having Car Trouble?
Payton Wells is pleased to offer emergency automotive service during your visit. (317) 638-4838.
### Level 1

**SpaceQuest® Planetarium**
Fly through the cosmos, explore galaxies and encounter out-of-this-world adventures! The innovative Digistar computerized graphic processor can create countless special space effects. For specific show information please refer to the lower right corner.

**Rex's Lending Center**
You can check it out! Borrow books, videos, kits and CD-ROMS and return them to your local library.

**Lilly Theater**
Twinkling lights and a little magic set the stage for the best live children's theater in Indiana! For specific show information please refer to the lower right hand corner.

**What If...?**
Dive through a coral reef, dig for dinosaurs and see what's under wraps in the mummy's tomb.

**Reuben Wells: The Big Engine That Could**
Jump aboard this retired railroad veteran and experience a recreation of the river town of 1890s Madison, Indiana.

### Level 2

**CineDome™**
Experience a film with 33,000 pulsing watts of digital stereo sound!

**AFRICA THE SERENGETI**

**Now-May 21, 1998**
Africa comes to life through this incredible film that takes viewers on a journey with over a million animals as they travel hundreds of miles across the Serengeti Plains. Follow life's great cycles of dry season followed by life-giving rains in this self-sustaining ecosystem.

Africa: The Serengeti is sponsored by IKON Office Solutions, a SHARP authorized dealer.

**Showtimes:**
  - 10:30, 11:30 a.m., 12:30, 1:30, 2:30, 3:30, 4:30, 5:30 p.m.
- Fri. and Sat.
  - 10:30, 11:30 a.m., 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, 6:30, 7:30, 8:30 p.m.

**Tickets:**
- Members: Adults $5.50, Youth $3.50, Seniors $4.50
- Non-Members: Adults $6.50, Youth $4.50, Seniors $6.50

**Passport to the World**
Celebrate, communicate, create and imagine with people from around the globe.

**Night Journeys**
Feb. 7-May 19
Explore sleep and dreams and discover how children around the world get ready for bed with stories, lullabies and special rituals.

**Mini-Masterpieces**

**Coming Soon to Level 3!**

**LEGO Ocean Adventure**
Mar. 14-Aug. 2
Come find out what it is like to live in an underwater habitat. Discover some interesting facts about sea life, or just exactly how many people can really fit into a submarine!

### Level 3

**Spurlock Gallery**

**AFRICA ONE CONTINENT • MANY WORLDS**

**Now-May 10, 1998**
Take a journey through Africa! This exhibit will open new doors of understanding about African people, cultures, history and daily life. It represents a true sense of African culture, geography, politics and social diversity.

Africa: One Continent. Many Worlds. is made possible by Ford Motor Company and TIME Magazine.

**Minnesota**
Celebrate, communicate, create and imagine with people from around the globe.

**Night Journeys**
Feb. 7-May 19
Explore sleep and dreams and discover how children around the world get ready for bed with stories, lullabies and special rituals.

**Mini-Masterpieces**

### Level 4

**Playscape**
Build, splash, pretend and more in this world of play just for preschoolers ages six and younger. A short wait may be necessary at busy times.

**Mysteries in History**
Discover ways to learn about the past as you walk through the French Fur Trading Era, Pioneer Times and a Turn-of-the-Century Street.

**Story Avenue**
Learn about story telling and the oral tradition as you hear rich African-American stories that teach about life.

**Indy 500 Race Car**

### Level 5

**ScienceWorks in the Dow Science Center**
Become an earthworm or sail your own boat as you investigate how science works in our world.

**Compton Gallery**
Take a spin on our turn-of-the-century carousel with hand carved animals and see our vintage collection of toys, trains and dolls! The carousel is 50 cents/ride (members are free)

**Mastodon**

### Now playing on Level 1.

**Lilly Theater**

**Celebrating Black History Month!**

**Mythical Adventures of the Orisa**
Sat. & Sun., Feb. 21 at 1 & 3 p.m.
In these performances, storyteller Osunrete Adessanya explores Yoruba culture through folk songs, rhythm games and traditional African tales.

**The Ilbada Dance Troupe**
Sat., Feb. 28 at 1 & 3 p.m.
Featured at the Africa Celebration opening event.
The Visitor Experience

Currently, the Children's Museum is renovating Level 2. The only gallery on that floor is being removed to house a new restaurant and retail shop. Also closed are the Reuben Wells gallery for renovation. A gallery geared towards adolescents is being reopened to provide another opportunity for learning. These closings can be both positive and negative to the visitor. At the present it presents a problem because they are not getting the full value of their ticket price. Once the areas reopen it will be quite worthwhile and an interesting experience for the visitor.

Since the Children's Museum began charging admission they have opened free of charge the first Thursday of every month from 4 p.m. until 8 p.m. The Thursdays are becoming a serious problem for the museum. On April 2, 1998, there were several difficulties. Families that had come were upset that it was so crowded because unsupervised teens were using the museum as a "hangout." Two fights broke out, one causing a protection official to be injured.

The worst problem with the evening was the fact that a group had all of the free tickets for the planetarium show and the theater performance and were scalping tickets in the lobby and in the parking lot. One staff member tried to
stop the situation, when the man inside shoved her and then left. These types of things are not supposed to happen at a CHILDREN'S museum, but they can happen anywhere.

Final Thoughts

During my internship at the Children's Museum, I have learned much more about how a museum works than I ever could have learned in a few interviews. I experienced the troubles and the struggles of the institution everyday for the past four months. Since that hardly makes me an expert, there was usually another staff member around to ask an opinion or to seek advice.

This museum, just like any other, has its successes and its failures. For every problem it has there are probably ten successes. It is constantly adapting, growing, and changing to make a better place for children of all ages to visit. The problems it has are not permanent. These problems will fade away as new ones arise.

Running a museum such as the Children's Museum is a team effort. It takes everyone from the volunteers to the interns to the President to get the job done. The Children's Museum of Indianapolis is not perfect once you look at it with adult eyes, but then no museum is.
Acknowledgements

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I would also like to thank my family, especially my parents for without their support, I would not have made it through the past four years.

Thank you also to Dr. William Eidson for agreeing to be my advisor for this project, and for seeing it through to the end.
Footnotes

2Internship field trip held March 25, 1998 to Cincinnati Museum Center. Discussed CMC with the President and CEO, Richard Glover as a group.
5Hughes, Andrea. Associate Curator of the American Materials Collection, February 6, 1998.
Bibliography


"Irish History." http://www.aoh.com/index/aohitor.html#spart

