Curiosity, the desire to know, the need to touch and handle and feel and to ask questions, seems to be a basic human characteristic. In the museum setting, particularly, we need to think about ways in which the environment and other people either encourage the expression of curiosity or block it off.

—Caryl Marsh, Ph.D.

PlaySpace
Involving Very Young Children in the Museum Experience

By Gretchen Jennings, American Psychological Association

The father glances up while three-year-old Kathryn plays intently at the water table. He has spent time on the floor playing dolls with her, has charted with staff and with other parents, and has read an article or two from the parent resource files. Meanwhile Kathryn has hidden under the climber as well as made her way to the top; done some fingerpainting, and is now pouring water from one container to another with great concentration. Her father smiles and shrugs. "Who says children have short attention spans? We've been here an hour, and she doesn't want to leave." When the time finally does come to say goodbye, their eyes trail up the floor and then back down to the staff member who puts a red sticker on Kathryn's hand, and sends father and child off with the challenge of finding other red things on the way out of the museum.

This scene has been replayed countless times in PlaySpace, the child development component of the traveling exhibitions, Psychology: Understanding Ourselves, Understanding Each Other. The vignette contains many of the elements that appear to have made PlaySpace inviting and educational for children, their adult companions, and for visitors in general to the Psychology Exhibition. These elements are:

• A variety of carefully selected, developmentally appropriate toys and activities that provide opportunities for children's curiosity to unfold, e.g., at the water table children are exploring the properties of liquids even as they play.

• A requirement that children be accompanied in the space by their adult companion. This provides opportunities for interactions between parents and children, children and children, and staff with children and adults, all of which can be observed by visitors outside the space.

• Well-trained staff who are experienced in working with children and adults.

• The modeling of behavior and activities based on an understanding of child development, e.g., PlaySpace staff are trained to deal with difficult situations such as leaving the space; rather than instructing the parents, the staff models appropriate ways of handling such issues.

• A changing schedule of activities such as water play, finger painting, or hand puppets.

• Books, articles, and other parent resources for adults.

• A comfortable, enclosed space that is safe for young children to roam freely and that is at the same time open, visible and inviting to all who come to the exhibition.

PlaySpace in the Context of the Psychology Exhibit

Conceived as part of the celebration of the 1992 Centennial of the American Psychological Association, Psychology: Understanding Ourselves, Understanding Each Other is designed to introduce a broad general audience to the concepts, tools, methods and results of psychological research. The exhibition was developed and produced by the American Psychological Association and the Ontario Science Centre. It is currently touring science museums throughout the United States under the auspices of the Association of Science-Technology Centers. Support for the exhibition was provided by the National Science Foundation, the William T. Grant and Alfred P. Sloan Foundations, Harvard University, and National Institute for Mental Health.

The content of the exhibition focuses around a number of "conceptual clusters" that reflect major areas of psychological research: cognitive processes such as attending, perceiving, remembering, forgetting; social interactions; mind/body interactions; feelings and emotions; testing; and development across the life span. According to Caryl Marsh, Ph.D., originator and first project director for the Psychology exhibition, "The careful study of how we grow and change over the lifespan is one of psychology's most important contributions. It seemed crucial to include this domain of psychology in the exhibition, and in particular to provide a compelling illustration of what psychology can tell us about the first years of life." Creating a developmental component, Marsh said, would "enrich visitors' appreciation of the richness and diversity of human development." As outlined in her proposal to the W.T. Grant Foundation, Marsh, a psychologist and exhibition developer, envisioned three formats for the developmental component: PlaySpace, a semi-enclosed area for children four and under and their adult companions; a developmental perspective to be threaded through other dimensions of psychological research featured in the exhibition as a whole; and public programs, such as films and lectures, that would focus on developmental issues.

Design and Development of PlaySpace

Dr. Marsh began working in 1987 with Jeri Robinson and her staff at The Children's Museum in Boston on the basic concept and design of the developmental component. Ms. Robinson pioneered the idea of an exhibit focused on early childhood development by creating the PlaySpace Exhibit at The Children's Museum over sixteen years ago. The museum agreed to develop a small test space near their larger PlaySpace area. The design, contents, activities and psychological focus of the smaller PlaySpace were prototyped at The Children's Museum over a period of months in 1987 and 1988. The exhibit description that resulted from this prototype was called PlaySpace, a Window on Development. Although the second half of the title was eventually dropped, it reveals the essential character of the space:

The primary purpose of PlaySpace as an exhibit is to provide a warm, inviting play environment for children from birth to four, and their adult companions. It is a place where adults can learn about child development by: watching children at various stages of development as they play; talking with other adult visitors and with staff; reading the exhibit’s supporting materials (The Children’s Museum 1988).

Designers at the Ontario Science Centre, using the prototype from The Children's Museum, and working with Dr. Marsh and a group of developmental psychologists,
Hand To Hand
The Children’s Museum of
Jeanne Finan
SECRETARY
TREASURER
Lied Discovery Children’s
Suzanne LeBlanc
VICE PRESIDENT
The Children’s Discovery
Paul Richard
PRESIDENT
Association of Youth Museums
The Association of Youth Museums (AYM) is a professional service organization that endeavors to enhance the quality, expand the capacity, and further the vision of youth museums. Founded as the American Association of Youth Museums in 1962 as a support group for directors, AYM has broadened its services and purposes as an international association that endeavors to enhance the quality, expand the capacity, and further the vision of youth museums.

In additional to toys, puzzles and games that might be found in any children’s area, the PlaySpace exhibit also contains exhibits based on specific psychological research. For example, two sealed flasks attached to axles on one of the low walls allow parents to reproduce Piaget’s conversation interviews with their own children. The flasks are filled with equal amounts of blue water. When both flasks are upright, most children can see that they contain equal amounts of liquid. When one flask is inverted, water flows into its long, narrow neck. Children who have not yet grasped the idea of conservation of volume will say that there is now more liquid in this flask. Nearby label copy explains Piaget’s research. Several other similar activities in the space allow parents a vivid and sometimes surprising glimpse into their children’s thinking processes.

The low walls that enclose PlaySpace allow visitors in the larger exhibition to observe the children within the space unobtrusively. During the planning stages, designers and psychologists alike were concerned that visitors on the outside might be distracting to the children or make them self-conscious. However, prototyping revealed that the children, as well as the adults, in the space were virtually oblivious to the visitors outside. This has been reconfirmed in the three years that the exhibition has been up and traveling. Label copy on the wall mirrors the way they face the visitors as they look in. The labels direct the visitors’ attention to the various activity areas and encourage them to observe what research tells us about particular aspects of development. For example, the label across from the climber discusses the importance of large motor activity and directs visitors to look for children using the climber at various developmental levels with toddlers taking one step at a time while older children climb with more agility.

PlaySpace stretches in a series of notched extensions from one corner of the center. The low walls that provide safety and a sense of privacy for those inside also has the effect of keeping the space visually open and very much a part of the entire exhibition. Just outside and adjacent to the PlaySpace surround are a series of other exhibits related to the life span: Baby X, an exhibit on gender stereotyping; the Visual Cliff, which demonstrates the development of depth perception in crawling infants; the Lifespan Wall, which looks at the aging process; and Parents and Teens, where visitors can assess family interactions. Thus, in both design and content the PlaySpace component acknowledges the special needs of young children in a museum setting without segregating them entirely from other visitors.

The Visitors
Most visitors to PlaySpace are pairs of adults and children. Children may not be left alone in the space; they must always be accompanied by an adult, whether a parent, friend or babysitter. Most museums have found that it is best to schedule daycare or preschool groups on specific days at specific times, usually on weekday mornings. The dynamic of the space is changed radically by the entrance of an organized group of children, who keep already established patterns of play and interaction. Jen Robinson of The Children’s Museum calls this “continuing the conversation.” (For example if there has been an unstructured time around sharing back at the daycare center, it will surface again in PlaySpace.) Pairs of adults and children in the space at the same time often find this to be overwhelming, says Robinson. While other visitors are not excluded when groups are in the space, coordinators have found it is best to schedule groups on days with lower attendance. Coordinators try to remain flexible in accommodating unscheduled groups, handling each situation depending on the time of day and the number of people already in the space. A number of museums have developed crowd control plans, but few have had to use them. The space seems to control itself because adults can see immediately if it is crowded, and usually choose to leave and return later.

Staffing and Training
Staff members are trained in early childhood development and have had experience working with young children in a daycare, preschool, or children’s museum setting. They have had experience talking with parents about in- and very much a part of the entire exhibition. Just outside and adjacent to the PlaySpace surround are a series of other exhibits related to the life span: Baby X, an exhibit on gender stereotyping; the Visual Cliff, which demonstrates the development of depth perception in crawling infants; the Lifespan Wall, which looks at the aging process; and Parents and Teens, where visitors can assess family interactions. Thus, in both design and content the PlaySpace component acknowledges the special needs of young children in a museum setting without segregating them entirely from other visitors.

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Staff try to consistently maintain the age limit of four years and under, explaining that there are space and safety as well as developmental reasons for keeping the space off limits for older, larger children. Again, however, the staff is trained to use its own judgment depending on the situation and the number of people in the space. A number of strategies have been developed for dealing with an adult who is alone with a child under four and one who is too old for PlaySpace. Activity sheets are available that the adult can either give the older child or use with both children in the exhibition. At times the older sibling may be allowed to come into the space. Many of these situations are considered through the use of case studies and problem solving during staff training.

Staffing and Training
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PlaySpace
continued from page 2

daily activities, scheduling staff, taking inventory and re-
plenishing consumables, etc. A number of the museums on
the tour had to hire a coordinator and/or assistants because
no one on staff had the requisite training and experience in
child development.

As a result, it should be said that Psychology as a whole
is a heavily staffed exhibition. Staffing requirements are de-
tailed in the contract that each museum signs with ASTC. Sec-
ting any area of the exhibition may not be open to the pub-
lc unless staff members are present. One of these areas is
PlaySpace. The other area requiring
staff is the Discovery & Browning Area: a quiet, enclosed
space where visitors may check out hands-on, table-top activity
units or browse through books and periodicals in a small refer-
ence library. This area can be staffed by one person (usually a
volunteer) at quiet times; three at busy times. In addition, most
museums have one or two inter-
preters roaming the larger exhi-
bition to assist visitors and an-
swer questions.

Well trained staff members (whether paid or volunteer) are
especially important to this ex-
hibition for a number of reasons.
First, very few science museums have exhibits (other than ones on
perception) about psychological research. Second, the exhibits may
have biologists, physicists or ge-
ologists on staff, but very few
employ any research psycholo-
gists. Thus there is no depth of
content expertise in psychology in
most science museums. In ad-
dition, any attempt at applying psychology necessarily raises issues of
a sensitive nature regarding mental health and illness.
These issues are better handled when there are human be-
ings on site who are familiar
with these issues and who are
able to answer questions.

For these reasons APA has found it essential to provide
clear staffing guidelines and to provide training for all who
will work in the exhibition, whether paid or volunteer. In the
case of PlaySpace, finding a highly qualified person to
serve as coordinator is essential. Once the coordinator is on
board, APA provides funding to send him/her to The
Children’s Museum in Boston for several days of training with
Jeri Robinson and her staff in the original PlaySpace.
In some cases, the person hired as coordinator has had a
great deal of daycare or classroom experience, but has not
worked in the “fishbowl” atmosphere of PlaySpace. The
Children’s Museum staff emphasize the flexibility required
to work with both children and adults at the same time,
while being part of a living exhibit that models develop-
mental psychology in action.

APA provides further training by sending Maria Arnillas, who served as PlaySpace coordinator when the ex-
hibition debuted at the Smithsonian, to work with the
coordinator and assistants a few days before the exhibi-
tion opens at each site. Ms. Arnillas helps the new coor-
dinator set up the space and provides about eight hours
of training on managing the space, on the respective roles
of coordinator and assistants, and on working with visi-
tors. She has developed a series of case studies based on
experiences at previous sites, and organizes her training
around these real life situations.

Comments in the visitor log from PlaySpace at each of
the sites are testimony to the value of high standards for
staffing and training. However, providing well quali-
ﬁed staff in adequate numbers can be very expensive. If a
museum believes in the importance of appropriate staff-
ing for its children’s spaces, it may be able to work out
less costly solutions, e.g. collaborating with colleges and
universities whereby students earning degrees in child
development can earn credit for working in children’s exhib-
its. The developmental exhibits in general, and PlaySpace provides a kind of
national laboratory for devel-
opment of workable training and
staffing patterns.

At some sites, PlaySpace has also served another train-
ing function. It has been used as
a focus for workshops for
daycare providers, teachers and
parents. Actual training ses-
ions are usually held in class-
rooms away from the exhibi-
tion area. However, workshop participants can be given ob-
ervation assignments in
PlaySpace. Local colleges and
universities often send stu-
dents of child development to
observe the parents and chil-
dren in PlaySpace, or to inter-
view PlaySpace staff.

Institutional Impact

A long-range goal of the Psychology Exhibition project
has been to create, in the words of Caryn March, “a per-
manent presence for psychology” in science museums
across the country. Of all of the components in the exhi-
bition PlaySpace has had perhaps the most lasting effect on
the museums on the tour.

Of the eight museums that have hosted the exhibi-
tion to date, four already had spaces for small children.
Each of the managers of these four permanent exhibits has
reported making changes resulting from what they ob-
erved in PlaySpace. They have added more books and
resources for parents and more activities for infants and
toddlers, using sand, water and other hands-on, low-tech
materials that introduce basic science concepts and em-
phazise fine and gross motor skills.

One of the host museums without a children’s space,
the Exploratorium in San Francisco, decided to create a
permanent children’s area as a direct result of the success
of PlaySpace. The new exhibit, called PlayBase, is mod-
cled on PlaySpace but also includes additional activities
based on science exhibits at the Exploratorium adapted
to children under four. The Exploratorium was able to
get funding to support the new exhibit by documenting
PlaySpace attendance and recording the many favorable
comments of members and other visitors in the PlaySpace
Visitor Log.

Conclusion

PlaySpace can be viewed as a constantly changing work-
shop on human curiosity, providing as it does for multiple
layers of discovery; the children explore through the activi-
ties and materials; their adult companions may play with
the children, observe them at play, talk with other parents
and staff, read materials in the resource binder; and visitors
outside the space watch the children and adults within.

Because it is usually filled with active and playful chil-
dren and adults, PlaySpace provides a visually inviting cen-
terpiece for the exhibition. Like a magnet, the exhibit at-
tracts adults with young children immediately, and also draws
visitors of all ages to its parameters to observe child develop-
ment in action. The developmental exhibits in general, and
PlaySpace in particular, provide for museums a vivid and
engaging model of the ways in which developmental re-
search can be communicated to the general public and can
be applied to principles of exhibit design, staffing, training
and public programming.

Gretchen Jennings is the director of the Traveling Psychol-
ogy Exhibition Project at the American Psychological Asso-
ciation. From 1988 to 1993, she directed the development of edu-
cational materials, training and public programs for the exhibi-
tion. From 1997 to 1998 she held various posts in education and administration at the Smithsonian Institution.

PSYCHOLOGY: UNDERSTANDING OURSELVES,
UNDERSTANDING EACH OTHER

- Museum of Science, Boston
  February 7–April 28
- Museum of Natural History, Cincinnati
  June–August
- Oregon Museum of Science and Industry, Portland
  October–December

The tour continues in 1996. In 1997, the exhibition will begin a five-year stay at the Arizona Science Cen-
ter in Phoenix.

A twenty-nine minute videotape that gives a compre-
nsive overview of the exhibition is available for purchase from the American Psychological Association.
Call (800) 374-2724 for details.

Editor’s Note | March 10, 2009

The color photos published in this reprint have been substituted for the 1995 issue’s original images, which are no longer available.