


memo:

Date: May 3, 1988

To: Gwen Bell, Mark Allio, Mark Hunt, Oliver Strimpel, Lynn Hall, Michael Chertok, Jan DelSesto

From: Michael Oleksiw 

Subject: Tracking Grants

Reference: Memos dtd: November 30, 1987 ; December 2, 1987; December 14, 1987; December 22, 1987; January 19, 1988 (see attached)

1. In order to develop better communications among everyone who plans and submits proposals, I am requesting that the following procedure be followed:

a. The attached PROPOSAL FORM should be filled out and sent to me at the time you want to go "public" within the Museum. (At the time you wish to share your proposal idea with the staff; you should not wait until you are ready to send the proposal to a potential funder.) Please use the PROPOSAL FORM for uniformity's sake. Please update me as to the status of proposal changes.

Scott will be keeping a master list of all proposals, noting their status. I will provide everyone with a monthly update.

The need to communicate the status of proposal development is **essential** as more "players" (Board and staff) develop proposals and solicit potential donors.

b. By May 10, 1988, please provide me with a copy of a PROPOSAL FORM for each of the following:

- 1) Proposal ideas ready to go "public" within the Museum
- 2) Proposals ready to be sent to funders
- 3) Proposals that have been submitted to potential funders
- 4) Proposals that have been partially or totally funded, yet not begun

c. I will review each proposal and provide you with appropriate input.

2. When preparing your budgets (both Operating and Capital) consider projects which are potential candidates for funding such as the Newsletter, Lectures, "interpreterships," Kids Fair, etc (see attached). Funders exist who will consider such projects.

cc: Joe Cashen

The
Computer
Museum

300 Congress Street
Boston, MA 02210

(617) 426-2800

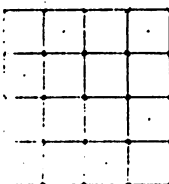
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* THE COMPUTER MUSEUM *
* MEMORANDUM *
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300 Congress Street
Boston, MA 02210
(617) 426-2800

TO: M. Allio, G. Bell, L. Hall, M. Hunt, O. Strimpel
CC: J. Cashen
FROM: Michael N. Oleksiw II *MNO*
DATE: January 19, 1988
RE: Proposal Status

Please review the attached "Proposal Status" summary with its comments. On your copy make any corrections you deem necessary (this relates to my memos of November 30th & December 12th).

In the past, not all of you have responded regarding these proposals; please do so. This will help us obtain needed funding over the next 18 - 24 months which is very important to our operating budget bottom line.



MNO FROM

The Computer Museum
Proposals FY 88
Status

Active FY 88	Department	Project	Total \$	Op	CAP Prospect Funder	Fnd Amount	Notification Date	Mus. Contact Proj. Officer	Comment
✓	Exhibits	Computer in Your Pocket	\$60,000	Op?	HP		1988 Q1	G. Bell	Potential of funding 66% - based on previous experience
✓		Chip	\$800,000	CAP	National Semi Regis McKenna			G. Bell	Potential for Funding 50%
✓		Kalidascope	\$5,000	CAP	New Eng Fd.	No		O. Strimpel	
		Graphics CookBooks		?	SIGGRAPH			G. Bell	Preliminary discussions with SIGGRAPH
		Enter Film		CAP	IDG		1988 Q1		
		Census - Phase I	\$10,000	CAP	UNISYS		1988 Q1	G. Bell	Proposal is for preliminary work on Census
✓	Education	Reduced Admissions	\$25,000	Op	MCAH	Yes \$25,000		M. Allio (?)	
		Education Development	\$75,000	Op	IMS	No		M. Oleksiw	For FY 1988 - See attached
		Education Development	\$75,000	Op	IMS		1988 Q2	M. Oleksiw	For FY 1989
		Education Programming	\$3,000	Op	MCAH	No		M. Oleksiw	
		Community Outreach	\$5,000	Op	ASTC			M. Churnock	
✓		Dance	\$6,500	Op	Polaroid	Yes \$1,500		?	
					Trexler Fd.	Yes \$5,000		?	
					MCAH	No		?	
		Student Software Lab	\$76,000		Hayden Fd.	Yes \$15,000		G. Bell	Hayden grant was contingent on other funding; no other grant was obtained. Program was questionable
					Boston Edison	No			
					Bank of NE	No			
					Lotus	No			
	Collections	Film & Video Conservat	\$54,000	Op	Kodak		1988 Q1	L. Hall	Preliminary proposal sent
					BASF				Preliminary proposal sent
					SIGGRAPH				Preliminary proposal sent
					IMS	No		L. Hall	For FY 1988 - See attached
		Documentation	\$27500+		?			L. Hall	Proposal being prepared by Anne Russell Jortberg has agreed to fund Anne Russell's time
		Conservation	\$25,000	Op	IMS			L. Hall	Proposal should be completed in January
	General	Challenge Grant	\$685,000	CAP	NEH	No			Reasons being sent

The Computer Museum
Proposals FY 88

Suggested or Proposed Projects - Proposals to be Written

Department	Project	Total \$	CAP Op	Prospect Funder	Fnde Amount	Notification Date	Mus. Contact Proj. Officer	Comment
Exhibits	Entry Theater	\$150,000	CAP				O. Strimpel	does not include film
	PCEC	\$800,000	CAP				O. Strimpel	
	Graphics & Simulation	\$300,000	CAP				O. Strimpel	
	Software	\$400,000	CAP	Cullinet	yes \$50,000		O. Strimpel	
Education	(?)	\$20-25,000	Op	Ed Fd. of Am.				Ed Anderson is willing to help us
	Lecture Series	\$25000+	Op				G. Bell ?	Good potential, could be similar to Breakfast Seminar
	Intern Program	?	Op				?	Museum has good record with students such as Ben Blout, could get go after Foundation funding.
	Kids Faire	?	Op				M. Hunt	
	April School Vac. Prog.	?	Op				M. Hunt	
	Mentor program	?	Op	Fenwick Part.				
Collections	Hardware	\$50,000+	Op				L. Hall	
	Photo	\$27500+	Op				L. Hall	
	Software	?	Op				L. Hall	We should follow up on Bearman study (?)
Marketing	Quarterly Report	\$25,000	Op				M. Hunt	
	Advertisizing Campaign	?	Op				M. Hunt	
	Lectures	?	Op	MFHPP				Impact of computing on society
Develop.	Volunteer Program		Op				M. Oleksiw	
Finance	Computerize Museum		?	A. Anderson			M. Allio	We need to intergrate Develop., Finance, Collections
	Systems							We might work together with A. Anderson to develop
???	?	?	?	State St. Bk.				
		\$25,000+		Boston Globe				Hard, maybe impossible
				Ford Foundation				Difficult to get - Education orientation
				Cray				Good prospect- education, maybe cookbooks
				Hitachi Found.				Turned down twice, but we should submit
				Lotus				

memo:

Date: December 2, 1987

To: Mark H., Mark A., Gwen, Oliver, Lynn, Toni

From: Michael O. *MEH*

Re: Developing Proposals

1. As I mentioned in my last memo to you, it is very important that we increase the number of grants we receive. (We also have to increase our earned income. I have discovered that the major museums in the Boston area have earned incomes of 50% or more, ours is in the 25% to 30% range.) To help us all prepare better proposals and help us plan, I am asking you to respond to the attached questions.

In your responses, consider each program, project, and area for which you are responsible. (Example: I will include Breakfast Seminars, membership, corporate membership, Capital Campaign, cultivation, and general fund-raising.) Please be thorough; I suspect that your responses will be in the 5 to 10 page range. The five questions reflect the types of information in grants to which we are asked to respond. (Example: "Critique what we do;" some funders want to know both our strengths and our weaknesses.)

2. I need to receive your responses prior to December 25th; if you have any questions please contact me.

THE COMPUTER MUSEUM

In order to develop sound proposals for all departments we must be able to convey to others what we do and what we do best. In addition, we must focus on what we all can do to strengthen and integrate into other programs that which we do best; we should work as a team.

Some introspective questions:

What are the Museum's "products" and "services"?

How do these "products" and "services" relate to the Museum's mission?

Who are the Museum's clients? Why do they come to the Museum?

Who supports the Museum? Why do they support the Museum?

THE COMPUTER MUSEUM'S MISSION:

What do we say we are doing?

- Educating and inspiring all ages and levels of the public through dynamic exhibitions and programs on the technology, application, and impact of computers.
- Preserving and celebrating the history and understanding of computing worldwide.
- Becoming an international resource for research in the history of computing.

CONSIDERING YOUR AREA(S) OF RESPONSIBILITY AND THE MUSEUM'S MISSION, RESPOND TO THE FOLLOWING:

1. CRITIQUE WHAT WE DO.
2. ARE WE UNIQUE; WHAT DO WE DO THAT IS UNIQUE?
Are others doing what we say we are doing?
3. WHAT BEST ILLUSTRATES OUR STRENGTHS AND UNIQUENESS?
4. WHAT SHOULD WE DO TO PROMOTE OUR STRENGTHS AND UNIQUENESS?
5. HOW DO WE STRENGTHEN OUR PROGRAMMING AND MAINTAIN OUR UNIQUENESS; HOW DO WE MAKE IT UNSURPASSABLE?

memo:

Date: November 30, 1987

To: Gwen, Lynn, Oliver, Mark H., Mark A.

From: Michael

Subject: Grant Proposals

This year's budget is partially based on the receipt of a number of grants; in order to make budget we have to write proposals and receive the funding. If you are the project officer for a program or project it is up to you to develop the concept and budget and then write the narrative. I will then assist you in putting it into the appropriate format.

In order for the Development Department to assist you, I need to know what you are working on. Please fill out the attached forms for each project (xerox needed forms). I know that the following proposals are out:

	Grant	Prospective Funder
Oliver	Kaleidoscope	New England Foundation
Gwen	On One Hand	HP (preliminary)
Gwen	CHIP	National Semi, others
Gwen	Census	UNISYS
Lynn	Film + Video	BASF, Kodak
All	IMS(FY'89)	

While some programs or projects were not budgeted with funds from grants, they are fundable- The Report, Kids Fair, Lectures; I suggest that you review all programs and projects and consider those that can be funded.

I would like to receive the forms by Dec. 8. If you have any questions please contact me.

CC: Joe

THE COMPUTER MUSEUM

DEPARTMENT: _____

PROJECT TITLE: _____

BRIEF NARRATIVE:
(PLEASE ATTACH PROPOSAL NARRATIVE IF AVAILABLE)

PROJECT OFFICER: _____

PROJECT COST: _____
(PLEASE ATTACH BUDGET)

FUNDING SOURCE(S) and \$s REQUESTED (If Known)		FUNDS RECEIVED
1. _____	\$ _____	1.\$ _____
2. _____	\$ _____	2.\$ _____
3. _____	\$ _____	3.\$ _____
4. _____	\$ _____	4.\$ _____
TOTAL	\$ _____	TOTAL \$ _____

Probability of Funding _____

PROJECT DATES: Start _____ End _____

(Today's Date _____)

COMMENTS:

THE COMPUTER MUSEUM
Proposal Form

DEPARTMENT: _____

PROJECT TITLE: _____

BRIEF NARRATIVE:
(PLEASE ATTACH PROPOSAL IF AVAILABLE)

PROJECT OFFICER: _____

PROJECT COST: \$ _____
(PLEASE ATTACH BUDGET -- cash and in-kind)

FUNDING SOURCE(S) and \$s REQUESTED

FUNDS RECEIVED

1. _____ \$ _____
2. _____ \$ _____
3. _____ \$ _____
4. _____ \$ _____

1. _____
2. _____
3. _____
4. _____

TOTAL \$ _____

TOTAL \$ _____

PROJECT DATES: Start _____ End _____

TODAY'S DATE: _____

COMMENTS:

THE COMPUTER MUSEUM

DEPARTMENT: Collections

PROJECT TITLE: Film & Videotape Conservation Project

BRIEF NARRATIVE:

(PLEASE ATTACH PROPOSAL NARRATIVE IF AVAILABLE)

PROJECT OFFICER:

PROJECT COST:

(PLEASE ATTACH BUDGET)

FUNDING SOURCE(S) and \$s REQUESTED

FUNDS RECEIVED

1. IMS

1. No

2. IBM

2. No

3. MCAH

3.

4.

4.

TOTAL \$

TOTAL \$

Probability of Funding 60%

PROJECT DATES: Start _____ End _____

COMMENTS:

THE COMPUTER MUSEUM 100

DEPARTMENT: Collections

PROJECT TITLE: **On One Hand... SITES** (travelling exhibits)

BRIEF NARRATIVE:

(PLEASE ATTACH PROPOSAL NARRATIVE IF AVAILABLE) Redesign and building of the "On One Hand..." exhibit for 2.5 years of travel across the country.

PROJECT OFFICER: Lynn Hall

PROJECT COST:

(PLEASE ATTACH BUDGET)

FUNDING SOURCE(S) and \$s REQUESTED

FUNDS RECEIVED

- 1.
- 2.
- 3.
- 4.

- 1.
- 2.
- 3.
- 4.

TOTAL \$

TOTAL \$

Probability of Funding _____

PROJECT DATES: Start _____ End _____

COMMENTS:

introduction of computers into the society has -

The Computer Revolution is rapidly changing the character of business, education, and leisure; its influence is as profound as that of the Industrial Revolution. The Computer Museum collects artifacts and documentation, as well as films and videotapes which constitute a living record of this revolution. This growing collection is an integral part of the Museum's exhibits which chronicle the history of computing from early mechanical devices to the present, and introduce new applications which provide glimpses into the future. The exhibits include re-creation of vintage installations, personal computing, artificial intelligence, robotics, image processing and computer graphics. Through this collection, our visitors learn about new journalistic, military, and industrial applications. These applications of computers can stimulate discussion of social issues affected by the Computer Revolution.

The Film and Videotape Collection aids the Museum in its mission to lessen the gap between "those black boxes" and the people who are mystified by them. It is visual components of museums which bring history to life for a generation which is stimulated less by words than by images; the illustration of an apple falling on Isaac Newton's head is what helps the student to remember the Law of Gravity. Both children and adults can understand (and appreciate) the miniscule components of today's computers by seeing the very large components of the first computers on exhibit and on film.

Computers are brought into historical perspective as visitors see Walter Cronkite reporting from CBS headquarters on the 1952 Stevenson vs. Eisenhower election which was being predicted by the UNIVAC. Our visitors can see E.R. Murrow bringing an "electronic brain", MIT's Whirlwind, into the livingroom of Americans.

The Museum's Film and Videotape Collection has grown steadily since 1979

and consists of 39 films and 179 videotapes; it increases at a rate of 20% a year. The Collection contains records of some of the first machines in the history of computing dating back to 1928 with the Hollerith Punch Cards and including a film by Professor Maurice Wilkes, who built the first stored-program computer at Cambridge University in the late 40's. Wilkes produced the film in 1951 to prove in the USA that he had an operational machine. This historic film brought the period to life, and the Museum has followed his example, documenting with film and videotape historic computers before decommissioning. In addition to collecting vintage films, the Museum videotapes lectures and interviews with pioneers in the field. This oral history will inspire entrepreneurial spirit in future generations.

In order to preserve and better utilize this important Collection, the Museum is currently developing projects. At present, all materials are catalogued and kept in file cabinets in an office environment. As yet there is no regular preventative maintenance program or storage system with secondary environmental controls. The Museum has become concerned that the Collection may become damaged, or even, lost, if a long range preservation plan is not implemented. Major goals of the project will be to preserve the Collection as well as to make the Collection more accessible for use in its education programs.

This project is divided into six activities:

1. A viewing and duplicating facility will be equipped for film to videotape duplication, videotape to videotape duplication, and videotape viewing. This facility will foster immediate safety of archival films and the Museum staff creativity with using material in exhibits and other programs.
2. Original films and videotapes will be converted on to videotape and then stored in a secure place at the Museum. This measure will ensure

preservation of the collection while the remainder of the project is carried out.

3. The provenance and copyright of each film and videotape will be researched to make the collection more accessible for use.
4. The Film and Videotape Collection will be evaluated for content by a panel including Professor I. Bernard Cohen, Jeremy Ross of Time-Life Books, Warren Seamens, Director of the MIT Museum, Gwen Bell, Founding President for the Museum. The panel will develop an index for the Collection.
5. Selected films and videotapes will be processed for negatives providing a master copy from which good quality film or videotapes will be produced.
6. An index will be documented and placed on a data base for ease of access and information on the collection.

The Collection is used extensively for exhibition, education, and research. The programs for the Museum's two mini-theaters and 12 video displays are drawn from the Collection's original materials. Videotapes are made available to lecturers making presentations at computer history conferences, college professors for courses, and national and international production companies producing films and television programs. Scholars and attorneys use the Film and Videotape Collection for background research on various projects and Time-Life Books has made extensive use of the Collection in preparation for its Computer series.

The Museum's Film and Videotape Collection policy is to: 1) collect and preserve significant historic films, such as the 1951 EDSAC film; 2) collect contemporary film and videotape that illustrate computing, robotics, and integrated circuit technologies; 3) videotape lectures of

computer pioneers; 4) archive current works of computer graphics, image processing and computer-aided design; and 5) encourage or commission the filming of significant computer installations prior to being decommissioned.

The Collection has grown steadily since 1979 and consists of 39 films and 179 videotapes; it increases at a rate of 20% a year. Since no other museum or institution is collecting films and videotapes relating to computing history, acquisition has been the first priority. At present, all materials are catalogued and kept in file cabinets in an office environment. As yet there is no regular preventative maintenance program or storage system with secondary environmental controls.

With the marked increase in the Collection's use, the staff became concerned that original material would eventually be damaged, or even, lost. While master copies are available for some of the films and videotapes, originals are often used for duplication and viewing. In fiscal year 1986, the Institute of Museum Services (IMS) awarded the Museum a grant to have Allan Goodrich, a film archivist, and Michael Callahan, a video technician, assess the Collection and provide recommendations (see attached reports). In preparation for the assessment, the Museum catalogued a backlog of the videotapes and films; I. Bernard Cohen, Harvard University Professor of the History of Science, was asked to conduct a general survey from a historical perspective.

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The Callahan/Goodrich assessment indicated that many films are in poor condition resulting from constant use, and that, although videotapes are in good condition, the longevity of videotape is yet unknown, thus, the future of the videotape collection is unpredictable. From Professor Cohen's

assessment and that of the Museum's, the Museum has concluded that the entire Collection need not be preserved for various reasons; 1) for some items, the visual content is not important and can be archived more appropriately on audiotape or paper; 2) some of the items have no historic value; and 3) some of the items may be archived elsewhere.

As a result of the assessments, the Museum plans to develop a program for the long-term preservation of original material while maintaining an accessible resource of films and videotapes for the public.

The Museum's proposal is: 1) For the short-term, make videotape copies of all films and videotapes and then place the original material in storage; 2) Construct a viewing and duplicating facility appropriate for the size and rate of use of the Collection; 3) Hire an intern for one year to research the provenance of the Collection; 4) Convene a panel of experts who will develop a long range preservation plan for the Film and Videotape Collection, which will include the criteria for evaluating the content of the films and videotapes; 5) Select the most important films and videotapes, using the new criteria, to be preserved through negative duplication and permanent storage; and 6) Create an "on-line" finder's guide for the Collection which will be periodically published in hard copy.

The Museum's construction of a video viewing and duplicating facility will allow for immediate duplication of known important items and for items as needed. It will also enable timely evaluation of new acquisitions, future video duplication of films and videotapes, and provide a suitable environment for scholarly research. The next step will be to check whether or not films or videotapes in the Museum's Collection are archived elsewhere.

Following this, a panel of experts on the history of computing will be convened to evaluate and prioritize items in the Collection. The prioritization will result in: (a) items of historical importance and

uniqueness which will have negatives made for permanent storage, and an 'answer print' made for the Museum's other uses; (b) items of less historical importance or uniqueness which will be duplicated as funds become available;

(c) items with little historic importance which will be kept in the best possible condition without negative duplication; and (d) items that are essentially audio in nature which will be archived on audiotape or paper. An additional result of this evaluation will be guidelines for preparing a finder's guide to the Collection and the creation of a long range preservation plan. The plan will include a site for permanent storage, objective criteria for evaluating films and videotapes, and procedures for maintaining the Collection.

The budget of the project has been developed in conjunction with the consultants' reports. The amount suggested for negative processing should be sufficient for the most important films and videotapes selected by the panel.

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Because the Museum generally budgets on a project basis, it feels comfortable that the goals of the project are within the scope of the monies requested. In addition to the monies requested from IBM, the Museum has submitted proposals to both the Massachusetts Council on the Arts and Humanities and Institute of Museum Services. IBM has already pledged to cover fees for Professor Cohen's service on the panel.

The equipment and service charges are based upon current retail prices. The salary for the history intern is based upon a Museum policy for college and graduate-level students hired in previous years as interns for archival research or exhibit development.

Gwen Bell, Founding President, will have overall responsibility for the project. She has been the guiding force behind the Museum's Collections since the Museum's inception and has expertise in the history of computing. Lynn Hall, Registrar, will have day-to-day responsibility for the project; the research assistant will report to her. She has been involved in the ~~first phase of the Collection survey and understands the issues with regard~~ to preservation.

The panel of experts would include I. Bernard Cohen, Emeritus Professor of the History of Science, Harvard University and IBM consultant; Warren Seamans, Director of the MIT Museum; and Jeremy Ross, Associate Editor of Time-Life Books. Professor Cohen has consulted on the history of computing films and museum exhibits for more than 25 years. Warren Seamans is the Founding Director of the MIT Museum responsible for a collection that includes films and photos and recently was involved with the creation of a videotape on technology. Jeremy Ross has been involved with the use of photo, film, and video archives in preparing several of the major Time-Life Book series.

SUMMARY

This project will be divided into six activities:

1. A viewing and duplicating facility will be equipped for film to videotape duplication, videotape to videotape duplication, and videotape viewing.
2. The Film and Videotape Collection will be converted to videotape and will be properly labeled and stored in a secure place at the Museum.
3. The provenance and copyright of each film and videotape will be researched.
4. The Film and Videotape Collection will be evaluated for content by a panel of experts including Professor I. Bernard Cohen, Jeremy Ross of Time-Life Books, Warren Seamens, Director of the MIT Museum, Gwen Bell, Founding President for the Museum, and Lynn Hall, Museum Registrar. The panel will determine the criteria for developing a finder's guide for the Collection, and prepare collection and preservation

policies for the Museum's Board of Director's approval and implementation.

5. Selected films and videotapes will be processed for archival storage.

6. A finder's guide will be produced for the entire Collection.