

THE MANY STORIES OF 1704 NARRATIVE

SUMMARY Memorial Hall Museum, in collaboration with Native and French Canadian cultural organizations, proposes to fully develop an exemplary website, focusing on the Deerfield Attack of 1704, which demonstrates a model approach for museums to depict and voice diverse perspectives of history in a way that is engaging and compelling to the general public. This project will demonstrate an innovative use of technology (both website design and programming tools) that can assist museums in meeting their goal to offer multiple historical perspectives. This website will be widely promoted to public audiences, and will be rigorously evaluated to measure whether desired outcomes have been attained. Technological tools, applications, and products created to support this approach will be extensively disseminated to the museum community to facilitate widespread adoption of this model. A prototype of the proposed site can be viewed at <http://www.digitalgizmo.com/pvma/1704/prototype/index.html>.

BACKGROUND The Deerfield Attack of 1704 was a major battle in Queen Anne's War, one of the series of wars known collectively as the French and Indian Wars that were fought between France and England, with their Native American allies. On February 29, 1704, the bucolic town of Deerfield, Massachusetts of today was, for one brief, three-hour span, the main stage of violent clashing among European colonial empires, diverse Native American nations, and personal ambitions. The French led 48 French and 200 Abenaki, Pennacook, Kanien'kehaka (Mohawk), and Wendat (Huron) soldiers in an attack, resulting in a decisive victory, with the death or capture of more than half of Deerfield's 291 residents. Captives were marched 300 miles to Canada. Some of the captives were later 'redeemed' and returned to Deerfield, but some chose to remain living among their French and Native captors.

If one were to find oneself back in time early in the morning of February 29, 1704, one would be met by the flicker of flames and smell of smoke; one's ears would be awash in a cacophony of French, English, and Native voices. Men, women, children; soldiers, slaves, ministers, farmers, and traders...how did each of these people come to be in Deerfield on this fateful day? What motivated their actions? How would this battle change their lives and their nations? The 1704 attack on the English colonial town of Deerfield is a military saga, a family story, a case study of colonialism – a multi-cultural glimpse of early American history. The attack on Deerfield had a profound legacy which would influence the English colonies up to the opening of the American Revolution, and which influences New England to this day.

1) NATIONAL IMPACT

History museums are the repository of our nation's memory. They are the entrusted keepers of our history and past. Understanding both the successes and the challenges of the past is critical to an informed and involved citizenry, necessary for a strong democracy. The role of Museums in the 21st century is an expanded one, moving away from a focus on collections for collections' sake, toward the conscious use and interpretation of collections for the purpose of engaging and educating a wide public audience in informal lifelong learning. As Harold Skramstad, President Emeritus of Henry Ford Museum & Greenfield Village stated in *Daedalus*, Aug. '99, "Effective development of a much expanded educational and community role for museums in the next century will require museums to develop a much deeper competence in designing powerful and engaging educational experiences and delivering them to broad public audiences."

The AAM in its *Museum Education Standards and Principles* (2002) stresses the importance of museums presenting multiple points of view. "Standard 2. *Diversity of Perspectives*: Museum educators use interpretive practices that acknowledge the variety of cultural, scientific, and aesthetic points of view that contribute to visitors' understanding. They create opportunities that enable informed viewpoints to receive judicious consideration." However, American history museums, until relatively recently, have presented a one-sided view of history, with exhibits displaying, for the most part, the perspective of the dominant European American culture. In the 1960s and 1970s, with the rise of new social history, museums perceived a larger mission to present the histories of the many diverse groups that make up America and the world. By the 1990s the need for museums to present diverse perspectives was well established, and fully explored in Smithsonian publications edited by Ivan Karp, *Museums and Communities* and *Exhibiting Cultures*. In these books, Karp, Peirson, and others elucidate the importance of representing multiple perspectives of history, including the power that museum exhibits hold in defining a group's identity and history, as well as the need for the groups represented to have a strong voice in how their experiences are depicted. In a groundbreaking study, Rosenzweig and Thelen (*Presence of the Past*, '98) established that Americans trust history presented in museums over any other historical outlet.

Over the past 10-15 years, there have been concerted and well-publicized efforts by museums to reinterpret their exhibits and add new exhibits that include diverse perspectives, such as Colonial Williamsburg's efforts to improve its interpretation of slavery. History museums throughout the country continue to seek effective ways to reinterpret and create new public programs that provide a fuller understanding of the many groups of people who are part of our nation's history. As recently as 2000, Dr. Eric Foner, President of the AHA, in an article in *Perspectives*, spoke to the continuing need for museums and historical societies to do a better job of presenting diverse perspectives of historic events.

Although many of these new or reinterpreted exhibits do an excellent job of educating audiences about different cultural views, there has been the concern that too many exhibits awkwardly try to retrofit multicultural history into pre-existing narratives which place Euro-American history at their center. At times this takes the form of adding exceptional individuals to a mainstream narrative; at other times, sections of an exhibit deal with marginalized groups without integrating their story into the whole. Generally, only one or possibly two additional perspectives are depicted in any one exhibit. It is generally agreed that one of the critical, though infrequently achieved, factors in the inclusion of diverse perspectives, is for the museum to work closely with representatives of the diverse groups whose history is being depicted.

Nevertheless, even in the best exhibits, the medium of a physical museum exhibit limits the degree to which diverse perspectives can be presented and easily compared by the viewer. Comparisons among perspectives are best understood when a viewer can rapidly and effortlessly move from one to the other, appreciating the points of similarity and difference without being required to remember one before learning the next.

In a traditional museum-based exhibit it is very difficult to convey the diverse roots of an event and its ensuing legacies in a way that is easily accessible to the visitor. To present diverse perspectives on a single event thoroughly, it is necessary to include some of the history leading up to the event as well as the legacies of the event. These histories, the roots and legacies, are different for each group. Creating a balanced presentation among these different groups' histories is a challenge; how do you both engage your audience and ensure an equitable and sophisticated interpretation of the material?

The Many Stories of 1704 proposes to develop a creative and innovative model that demonstrates how an online museum exhibit can address these issues while presenting an engaging, sophisticated, and multi-cultural understanding of history to a wide public audience. The website exhibit will focus on the Attack on Deerfield, Massachusetts in 1704 and the diverse perspectives of five participating Native and European Nations. The unique histories of the cultural groups involved will interest diverse audiences while the engaging real stories of individuals will bring to life the histories of their larger groups. The website will bring together artifacts and documents that illuminate broad and competing perspectives on this single, dramatic event. This website will teach about early American colonization, 'the frontier', and the European imperial struggle for control of North America, which ultimately sets the stage for the American Revolution. This website exhibit has been planned and is being created in close collaboration with representatives from all the groups depicted.

2) ADAPTABILITY

In order to realize the vision of presenting history in a compelling way that truly presents diverse perspectives, we are creating new models, both in **website design and technical applications that have the potential for successful wide-scale adaptation**. Website design solutions that can be adopted by others are: 1) *A 'tab' design approach for shared historical scenes* (see first attachment for visual design sample) using interactive flash files to allow users to move easily and quickly among different perspectives of a single scene or event. This facilitates comparison of the various perspectives and enables us to tell the story from unique, potentially conflicting points of view, without losing the coherence of the overall narrative; 2) *Diverging and intersecting 'pathways'* content and navigational structure that encourage users to explore the multiple paths, or histories, of diverse groups, without losing their way within the larger story. Traveling these pathways illustrates to the user how each group's story is unique, and yet has impact on the other groups' stories; and 3) *Pyramidal content structure*: by telling the stories of 1704 in small, understandable, yet compelling segments, and then supporting these segments with fuller context, we will capture the casual user's attention and then provide a rich context to satisfy his/her deeper interest. In this way, we can resolve the sometimes conflicting challenges that confront many public history exhibits: how to engage a lay audience without oversimplifying the content. By organizing the content into pyramids, a user can visit the "tips" of the pyramids and, once interested, move to deeper and wider context.

Programming innovation, which supports the pioneering design as well as the content creation process, includes the use of XML (extensible mock-up language) to streamline the content authoring and delivery process for web material. Written content makes its way from the author and reviewers to the website in an automated fashion, with no need for cutting and pasting or any other costly, error-prone, hands-on intervention. The first key step is use of Altova's lightweight XML editor called "Authentic." We will create a structure (XML Schema/DTD) for each type of page and then a template for the editing software that allows the author to write comfortably, but directly into the XML format. The author posts the XML file to our server where it is translated to HTML; reviewers then make suggestions; and revisions submitted by the author can be viewed instantly by reviewers in any location. After final revision, the same XML file is translated to final HTML for the site, or is read by the Macromedia Flash file for incorporation into the multi-perspective "tab" presentation. Keeping the web material in an XML format has several advantages: 1) it provides structure for the author; 2) it keeps the content separate from the design, allowing more flexibility to change the look and format of all the pages without touching the text; and 3) we can use the material in future formats without hands-on intervention.

These innovations in design and content authoring and delivery have **potential for wide scale adaptation** by other

museums. We will disseminate innovations widely, sharing detailed information on how to adapt our processes as well as sample material. To facilitate use by other museums, we will offer a designer's manual including architecture and design specifications, and sample flash files. We will also provide XML design strategies, sample templates that work with Altova's Authentic XML editor, sample code for the Java that performs the real-time conversion to HTML, and Flash Action Script that reads the XML and Flash movie source files. Equally significant to the specific tools is disseminating the overall concept of the streamlined path of content development and the use of Flash to present multiple perspectives.

All history is complex, involving multiple perspectives – nations, cultures, races, and socio-economic groups. Our multi-perspective approach, and the technological innovations that we have designed to make this approach possible, can be readily adapted by any museum undertaking the development of a website exhibit centered around an historic event or period. One could imagine online exhibits such as, "Japanese-American Internment during World War II: The Stories From Inside and Outside the Camps" or "Little Rock, 1962: The Stories of the Early Days of School Integration."

INTEROPERABILITY Metadata concerning the digital collection of artifacts and documents will be stored in a database. The information stored will include the Dublin Core Metadata Initiative fields as well as others specific to our collection. Where appropriate, keywords will conform to terminology recommended by "The Revised Nomenclature for Museum Cataloguing" by Blackaby, et al. Adhering to these standards will ensure the potential for integration into larger scale initiatives. Our use of XML technology further enhances our ability to share our data in this standard format.

3) DESIGN

AUDIENCE The overall audience for the website is the general public. However, key audiences within the general public include the diverse groups whose history is being depicted on the website, educators, students, and people interested in history, and Native Americans. Representatives from these audiences provided assessments of their needs and worked together to help plan and create a design approach that meets the complex challenges of presenting a complete, yet engaging multi-perspective view of history.

In 2001 - 2002, Memorial Hall conducted an in-depth, nine-month planning process including scholars, advisors from three Native nations and French Canada, interactive media and technology experts, and WFCR, our regional public radio station. We met together in Deerfield, and the project manager also traveled to Native communities and major history museums in Quebec. The planning project was a challenging process of thrashing out how to give all perspectives equal voice, while keeping the drama and cohesion of the main story. The planning team worked together to determine design, content and to review draft materials. A prototype (<http://www.digitalgizmo.com/pvma/1704/prototype/index.html>) was developed, that demonstrates features and design elements.

We also assessed audience needs through user testing of the prototype. This testing provided helpful information about the overall effectiveness of the design approach as well as specific problems that needed to be addressed. Some examples of areas to be addressed include improving how we introduce the topic as a whole, simplifying the navigation of the story and providing more consistent global menu options. User testing is planned throughout the development of the website.

OVERVIEW OF MODEL MUSEUM ONLINE EXHIBIT The website will present the story of the 1704 Attack on Deerfield through the perspectives of the five key participating groups: Abenaki/Pennacook, English, French, Wendat, and Kanien'kehaka. Each group has its own unique history that led up to and followed the Attack, which will be represented by a series of historic scenes. The overall narrative will be divided into three main sections: 1) the Roots of the Conflict; 2) the 1704 Attack (three scenes: the Attack, the March to Canada, and Dividing the Captives; and 3) the Legacies. Many of the historic scenes will involve more than one group. By means of the 'tab' design, shared scenes will provide access to the competing perspectives and motivations of each group. The user will be encouraged to first explore the three scenes of the 1704 Attack. These pages will comprise the top level of the site; the user can browse pages here to get a relatively brief, but dramatic, overview of the story. The user can then move back in time to gain an understanding of the roots of the conflict, or forward in time to learn how this event has had impact to the present day.

Each historic scene will be depicted with a highly detailed, historically accurate interactive illustration. The user can pursue a more detailed exploration by interacting with the illustration, rolling the cursor over the screen to learn about the objects and people in the picture through pop-up windows. From these scenes, the user can link to pages about people, historical background, cultural groups, artifacts, maps, a timeline, audio and video clips. To pursue the story of an individual in the scene, the user simply will click on the character and link to the character's People Page. These pages will follow each person's story and tell his/her role in the larger story of 1704. People Pages will link to the pages of other individuals whose stories intersect. Historic items will be depicted in the illustrations and linked to Artifact and Document Pages where users can view the actual item, with interpretive text.

Interactive features User-controlled magnification will provide an up-close view of objects (e.g. detailed beadwork on a moccasin) and original documents. All documents will be available in a fully transcribed version. On selected documents, users can utilize a ‘magic lens’ feature which creates dynamic transcriptions of documents as the user rolls a ‘lens’ over the image of the document. Additional interactive features will include: exploration of maps and images through pop up windows with detailed information; audio files to let users hear characters’ stories in their ‘own’ voices; user-controlled slide-shows and animations to illustrate geographic movement of peoples; and video clips.

Special sections of the website will be created for educators and for museum professionals. For educators we will offer strategies for incorporating the 1704 website into curriculum. We will also adapt and post 1704 curriculum developed for the upper elementary, middle and secondary levels that Memorial Hall has assisted teachers in creating, and that is currently available on the *American Centuries* website. The curriculum will be enhanced with recent research, artifacts and documents from collaborating institutions to strengthen presentation of multiple perspectives. A “How To” section, geared toward museum professionals, will include useful documents to enable others to adopt our model (see p. 3, paragraph 1, for detailed discussion of items to be included).

Plans to Fully Develop The Many Stories of 1704 Model Website Funding from the National Endowment for the Humanities, as well as private contributions, are making possible the production of the core website (15 scenes, and a selection of character and artifact pages, essays, audio as well as static maps, and a static timeline). We are requesting funding from IMLS Museums Online to fund four final elements of the project: 1) the creation of a deep and rich website model that builds upon a core, but not fully realized, version of the website currently under construction; 2) wide dissemination of the website to the general public; 3) extensive evaluation of the effectiveness of the website; and 4) broad dissemination of the model website and its technological innovations to the museum community.

PROJECT GOALS AND OBJECTIVES

Goal 1 – To fully develop a model website exhibit that increases awareness and knowledge of multiple perspectives on this historical event. *Objectives:* We will build on and enrich our core website in order to more fully give voice to and richly portray the diverse experiences of participating groups by: **1)** creating 10 additional historical scenes that expand the portrayal of both the roots and legacies of the event, bringing the story up to the present day, (e.g. the scenes of the founding in the 1600s of Odanak and Schaghticoke, two refugee communities of Native people forced out of their homelands by the English, and from which Native forces were drawn to attack Deerfield); **2)** developing 50 new character narratives for a total of 150 new character sections which more fully portray the diverse perspectives of each of the participating groups (e.g. Abigail Nims and her Kanien’kehaka captor - Telling their stories will allow us to communicate a richer perspective of the Kanien’kehaka who participated in the Attack, and the life of a captive who became a devout convert to Catholicism. Nims’ story will allow us to explore fully the French Catholic attempts to convert captured English children. This story continues to the present day as Nims’ many descendents convene in Quebec every year.); **3)** adding 60-70 artifact and document pages (e.g., a copper kettle in a trading scene with the French and Wendat can illuminate ways in which Native people used and adapted European trade goods); **4)** producing 4-6 interactive maps (e.g., mapping comparative historic movements of the various cultural groups represented); **5)** making the timeline interactive (e.g., click on a timeline item and link to the page in the site which discusses it further); **6)** adding 6 background explanations (e.g., *Slavery in New England* and *Cultural Perspectives on The Nature of Land Ownership*); **7)** providing 12-24 audio clips (e.g. oral histories, Native songs, and traditional creation stories); **8)** adding 8-10 video clips (e.g. depicting the changing English perspectives on the Attack using clips from Thomas Edison’s 1910 portrayal of 1704, a 1950’s film of a pageant on the Attack, and a 1982 video of an outdoor 1704 drama); and **9)** adding and enriching curriculum (e.g., integrating recent research on French experiences by Drs. Sweeney and Haefeli).

Goal 2 – To promote the Many Stories of 1704 website widely to the general public. *Objectives:* 1) collaborate with the public radio station, WFCR, to create a radio feature on the event, which will also be available on the website; 2) use commemorative programs to promote public interest; 3) offer presentations for scholars, as well as classroom teachers; and 4) aggressively market to diverse audiences through direct mail as well as print, radio, television, and online media.

Goal 3 – To evaluate this website to determine its effectiveness with public audiences. *Objectives:* 1) conduct formative evaluation with user groups; and 2) conduct a summative evaluation in three parts: a) post release user testing; b) online data collection including surveys, emails, and a self-assessment game; and c) data collection on user activity.

Goal 4 – To disseminate our multi-perspective website design for use by other museums, and evaluate the model’s usefulness to other museums. *Objectives:* 1) present at museum conferences; 2) submit articles to museum and design publications; 2) create a “How To” section of the website; 3) mailings to museums; 4) consult with interested museums; and 5) evaluate usefulness of the model through online survey and follow up interviews.

KEY PROJECT ACTIVITIES will be completed in an efficient and well-coordinated implementation plan.

Plan, design and develop 10 additional scenes and add curriculum: *October 2003 – February '04.* We will employ a highly detailed design and development process including key milestones and benchmarks that ensure activities are completed in a timely and high quality manner. The 12 delineated steps of scene development can be summarized in five key stages: 1) Outline scene illustration content, including characters, artifacts, maps, timeline items, etc. (historic content specialists); 2) Review/revise outline (scholars and cultural advisors); 3) Write content using XML templates for display on website, create illustrations, mock-up all related pages (writers, illustrator, visual historical consultant, designer, and programmer); 4) First online review and revision (review by advisors and revision by content experts, illustrator, and writers); and 5) Second online review and revision (advisors, content specialists, illustrator, and designer).

Enhance and fully actualize the multi-perspective website exhibit model: *February 2004 – October 2004.* We will add character narratives, artifacts, interpretative essays, interactive timeline and maps, as well as audio and video clips in order to more fully give voice to, and richly portray, the diverse experiences of participating groups. Enhancement activities also use our 12-step development process. We will also add special sections for teachers and museum professionals. WFCR's radio feature and background interviews will be made available on the website.

Evaluation: *October 2003 – September 2005.* Evaluation of the model website, both formative and summative, is critical and will be conducted by the Project Director and Website Designer. Formative evaluation, including user testing of content and graphical interface and navigation, will be conducted through July 2004. Results will assist us in creating an effective website. Extensive summative evaluation will be conducted Sept. 2004 – Sept. 2005, and will document the effectiveness of the website, and provide information that can assist us in improving the website to better meet our goals.

Promotion to public audiences: *October 2003 – September 2005.* Promotion will consist of a wide variety of activities and will be performed by the Project Director, the Museum's Executive Director, and a Marketing Committee. Major media will be contacted well in advance to plan feature coverage. Key activities include: media coverage, online listings, a National Public Radio feature, direct mail, educator outreach, complementary programs, and commemorative events.

Dissemination of our model to other museums: *September 2004 – September 2005.* Dissemination will take place most intensively following the completion of the model. Key activities include: promoting "How To" information on the website through mailings to museums, conference presentations, and articles in journals and publications.

CONTEXT OF PROPOSED PROJECT *The Many Stories of 1704* will build on the scholarship and experiences in the field of history websites and will provide innovations in this growing area of work. *The Many Stories of 1704* is a compelling, multi-perspective narrative exhibit supported by a digital database of primary sources.

As history websites continue to appear online, more historians are writing about the potentials of this medium. Our project has taken inspiration from an article by historian Carl Smith entitled "Can You Do Serious History on the Web?" (1998) in which he discusses the benefits and limitations of communicating serious history on the web. He writes about the risk of oversimplifying complex historical information versus the many benefits of the medium. He suggests that the web has the potential to provide an exhibit with more richness and depth than books and physical exhibits, as well as the ability to reach a broader audience. The following is a selection of other key articles in the field upon which our model draws inspiration. McMichael, O'Malley, and Rosenzweig, *Historians and the Web*, Perspectives; O'Malley, and Rosenzweig, *American History on the World Wide Web*, Journal of American History; Bass, *Teaching, Technology, and Learner-Centered Approaches to Culture and History*, American Studies Association.

Each year brings advances in the effectiveness with which websites present historical material. Sites have been successful in offering an engaging exhibit of an event or an artifact, such as Smithsonian's *Portrait of George Washington*, *The Great Chicago Fire*, and *The Dramas of Haymarket*, but not from multiple perspectives. In our research, the few online exhibits that have attempted to present an event from multiple perspectives, such as *Gold Rush: California's Untold Stories*, were difficult to navigate. As a result, the perspectives on any given issue were difficult to compare. Other sites offer extensive archives of primary materials. *Valley of the Shadow* encourages users, primarily students and educators, to explore its archives in order to understand the Northern and Southern points of view of the Civil War. In this very successful site, users can do research in a great volume of primary sources to learn about the attitudes and experiences of individuals and groups from each side of the conflict. But the site is not intended to present the material within a coherent narrative structure that engages public audiences. The latest trend is toward a narrative approach, as observed by Müller in *Museums and Virtuality* (Curator, 2002), "... many museums have moved from object-centered to story-centered exhibitions... most digital reproductions only gain depth when they are presented as part of a larger story."

The Many Stories of 1704 model will combine the successes of engaging interactive online exhibits for public audiences,

with the presentation of multiple perspectives that has, until now, been mainly available through research in online archives. We will include many primary sources, but they will be within the context of a compelling narrative.

BEST PRACTICES IN TECHNICAL AREAS We will author and store web material in XML. While XML itself is an established standard, it is an emerging “best practice” to store Web pages in this manner to gain ease of authoring, flexibility, and longevity. Metadata concerning artifacts and documents will be stored in a database in fields that support the Dublin Core Metadata Initiative. We will use Macromedia Flash to create our 'tab' design and interactive illustrations, as well as interactive maps and Magic Lens documents. Text in interactive Flash files is accessible to screen reader technology, and all images will use "ALT" tags, enabling the visually impaired to use the site. Lizard Tech fractal imaging will facilitate user-controlled close up views of artifacts and documents.

4) MANAGEMENT PLAN

Memorial Hall Museum's resources and experience make it especially capable of successfully completing and demonstrating this model project. Over the past seven years, Memorial Hall has developed a strong multi-media and technical team. The Museum has worked closely with area schools and scholars to enhance the teaching of American history through delivery of museum artifacts and documents via the Internet. We subsequently created our *American Centuries* website www.AmericanCenturies.mass.edu (funded in part by NEH and IMLS) to enhance the teaching of American history nationally. The website now features close to 1,600 historic artifacts and documents, as well as exhibits, interpretative material, interactive activities, curricula, and a forum for classroom activities by and for teachers.

Memorial Hall's holdings are uniquely suited to supporting this project. Over 70,000 objects and documents chronicle the entire history of the region, spanning pre-history through the 20th century, and include Native American objects. A remarkable feature of the collection is the depth of the documentation of its objects within the curatorial files, as well as their interrelation to journals and newspapers in the library. Memorial Hall has special expertise in the Attack of 1704 and has had exhibits interpreting this event since the Museum's founding in 1880. In 1993, a reinstatement of the 1704 exhibit, *Introducing a Native American Perspective*, won the New England Historical Association's best exhibit award. In 1998, the exhibit was further updated. Each year the Museum sponsors a popular living history commemoration of the Attack.

In addition to Memorial Hall's collections, this project will draw on the collections and expertise of four collaborating institutions to assemble this exhibit and enable us to portray diverse perspectives. The **Conseil de la Nation huronne-wendat** is the tribal council of the Huron-Wendat Nation in Quebec. The **Kanien'kehaka Onkwawén:na Raotitiohkwa Cultural Center (KOR)** is dedicated to preserving and promoting the Kanien'kehaka language, culture, and history, and has a research center library, a museum, and photo archive. **Musée des Abénakis** is the official cultural organization of the Abenaki Nation; its mission is to preserve the Abenaki culture by maintaining a collection of cultural resources and by educating the community. **Pointe-à-Callière**, the Montreal Museum of Archaeology and History, offers many exhibits and has an extensive collection of artifacts relating to French Colonization. Memorial Hall has a proven track record of successful collaboration with these groups.

An exceptionally well-qualified Project Director, Dr. Lynne Spichiger, leads the project. Our **project management approach** emphasizes a collaborative process that fosters communication, requires equal representation of all five cultural perspectives, maintains strict adherence to a schedule of key milestones and deadlines, and insures accountability. The Project Director coordinates all work. Meetings of task groups are held frequently. Daily phone calls, emails, and visits to the team website facilitate constant communication about task progress and development issues. The team relies heavily on the team website to manage work and insure the collaborative process. The team website allows us to post design prototypes and receive immediate feedback, discuss template design, conference about standards issues, share user testing results, post schedules, and track progress. Advisors access the team website to review online content. The team website also displays policies, procedures, and tools which insure accountability. A standards manual ensures consistency and quality for writing effective content, using templates, following development processes, and using proper terminology and punctuation. The team uses a detailed schedule to monitor progress on the team website.

EQUIPMENT AND FACILITIES are in place and are ample for the project. The server is a Dell Power Edge 2400 with two Pentium III 866MHz processors, each with 256K full-speed cache. The server has 512MB SDRAM of memory and has two hard drives, each with 18.2GB SCSI. The back-up system includes Internal DLT1 40/80GB tape backup. To insure site stability in power fluctuations, the server contains a UPS: 700V Stand Alone Uninterruptible Power Supply. We also have a 60 GB external hard drive for transporting data from production sites to the server. We will use a development server to act as a staging area during construction of the site and to test and review improvements after the site is published on the "real" server. The development server is a Dell Precision 6500 with a 2 Ghz Xeon processor, 512 MB SDRAM, and 120GB hard drive.

The server will be located at Greenfield Community College (GCC) and will use their T-1 lines. The server will be maintained by Computer Services staff, headed by Ken Ketchum. Tight security is maintained by installing Microsoft server patches as they become available. GCC has hosted the American Centuries site without interruption for 18 months.

FINANCIAL MANAGEMENT will be performed by a very experienced business manager, Jeanne Sojka. Ms. Sojka has served as grants administrator for many federal grants totaling over \$1.5 million. She works closely with a CPA experienced in federal audits. All record keeping is done in conformance with requirements of an annual federal audit.

5 & 6) BUDGET AND CONTRIBUTIONS

The total cost for the two-year project is \$483,209 of direct and indirect costs. The non-federal cost share is \$234,057. We are requesting \$249,152 from IMLS, which will be used to support non-permanent project staff, consultants, and advisors as well as evaluation and dissemination costs and travel. No IMLS funding will be used to pay indirect costs. The budget is carefully crafted based on our knowledge of realistic estimates of work and resources required. This project is especially cost-effective as it builds on a core website to make it a fully developed model for broad dissemination.

The total cost share is \$234,057. The applicant cost share is \$137,607, including all indirect costs. The cost share is provided by Memorial Hall's general operating budget, the International Music and Art Foundation, as well as collaborating organizations. For example, Greenfield Community College has committed \$6,000; WFCR has committed to producing the radio feature and providing the project with audio services, for a total of \$60,000. Pointe à Callière has committed \$5,450. There will be two special Memorial Hall exhibits, one at our Museum and a major joint exhibit with Historic Deerfield, Inc., our neighboring museum, at their Flynt Center. These exhibits will incorporate interactive computer stations displaying *The Many Stories of 1704*. Promotional and marketing activities around *The Captivation of Eunice*, an original operatic production of the story of Eunice Williams (a child who was taken captive to Canada, and who later chose to remain and marry a Native American) with a total budget of over \$200,000, is being funded by the International Music and Art Foundation, University of Massachusetts, and Memorial Hall. \$10,000 of marketing and printed program budgets for the February and summer tercentennial commemorative performances, which will feature the website URL, is included in the cost share. At the December 2002 meeting of the board of directors, the Museum's parent organization fully endorsed and authorized this proposal and committed to providing the project's matching funds.

7) PERSONNEL

Project Management **Lynne Spichiger**, with an Ed.D. from Harvard University, will serve as project director. She has worked for over 25 years as a project manager in both the public and private sectors, with extensive experience in education, evaluation, and online interactive multimedia projects. She holds an M.A.T. in English from Wesleyan University, and a B.A. in History. Dr. Spichiger brings the management skills and intellectual rigor necessary for successful completion of a complex online project. Dr. Spichiger will be supervised by **Timothy Neumann**, Executive Director of Memorial Hall. He has been with the Museum for 27 years and holds an M.Ed. from Harvard and a B.A. in History. Both Dr. Spichiger and Mr. Neumann will consult with **Louise Neidle**, an expert in collaborative programs.

Website Development

Dr. Barbara Mathews and Angela Goebel Bain will serve as content experts on the historic and multi-perspective subject matter. Ms. Goebel Bain will also serve as primary contact with the Native American advisors. Ms. Goebel Bain previously served as the director of *The Many Stories of 1704* planning project. Prior to this, she directed the reinstallation of *The Many Stories of 1704* exhibit. She has her M.A. in Public History and her M.Ed. in Multi-Cultural Education and Native American/Indigenous Studies, and has interned at KOR. Dr. Mathews has a Ph.D. in American History from Brown University. Her experience includes writing interpretative text for the *American Centuries* website.

The website text will be written by professional writers, **Freda Brackley and Dr. Richard Gassan** from the content outlines. Ms. Brackley, a professional writer with knowledge of history, will write all scene and character content. Dr. Gassan, who has a Ph.D. in American History and has written extensively for *American Centuries*, will research and write artifact and document descriptions.

Juliet Jacobson is an award-winning interactive media designer specializing in history and humanities websites. Ms. Jacobson will work closely with the project director on website creation and evaluation, as well as dissemination of the model website design. A former instructor of interactive media design at Yale University, she recently completed www.americancenturies.mass.edu, Memorial Hall's education website. Prior to this, she completed an award-winning website for Harvard University, www.dohistory.org, based on Dr. Laurel Thatcher Ulrich's book, *A Midwife's Tale*. Previously, Ms. Jacobson was the Design Director of WGBH's (Boston public TV) multi-media department.

Don Button, founder and principle of a web development company, www.digitalgizmo.com, will program the website.

He planned the programming for *The Many Stories of 1704* website and has programmed sections of the *American Centuries* website. He is a highly experienced software and website developer who has produced numerous high-visibility websites. For Pearson Education, Mr. Button recently developed an XML-based authoring system to write and convert 4,000 tests for online use. His projects include websites for Turnstone Publishing and Woods Hole Oceanographic Institution, <http://books.turnstonepub.com>, as well as Houghton Mifflin Interactive.

Francis Back will provide illustrations for the project. His skills and experience creating detailed historically accurate imagery for museums and documentaries are critical to our engaging website design. (Samples of his work are attached.) Mr. Back specializes in Native and European cultures in early Colonial America. He has won many awards for his illustrations for academic and public history projects.

Cultural Group Advisors and Scholars will work closely with us conducting historical research, drafting and reviewing content material, and identifying and making available artifacts and documents, as well as ongoing formative evaluation. **Kanaktakta**, Executive Director of KOR, will be the primary liaison to the Kanien'kehaka community. **Patrick Côté**, Curator-Conservator, of the Musée des Abénakis and **Marge Bruchac** will advise on the perspective of the Abenaki and its sub-groups, the Pennacook and Pocumtuck. Ms. Bruchac will also coordinate Native components of educational commemorative events. **Stéphane Picard**, an archivist, and Louis Karl, historian for Conseil de la Nation huronne-wendat, will advise on the Wendat perspective. **Louise Pothier**, Director of Public Programs at Pointe-à-Callière, will serve as advisor on the French perspective and will coordinate the cultural resource images we will borrow from museums in Quebec. **Dr. Marla Miller** is an Assistant Professor of History at the University of Massachusetts (UMASS), with special expertise in U.S. Public History, Early American History, and U.S. Women's History. **Dr. Alice Nash** is an Assistant Professor of History at UMASS, specializing in Early American and Native American History. **Dr. Neal Salisbury** is a Professor of History at Smith College. **Dr. Salisbury** is a national leader in New England Colonial History with expertise in the Native experience and ethno-history. He wrote *Manitou and Providence: Indians, Europeans, and the Making of New England 1500-1643*. **Dr. Kevin Sweeney** is Professor of History at Amherst College. He has just finished a book, *At the Edge of Empire: The 1704 French and Indian Raid on Deerfield* (to be published in the fall of 2003) that provides the first comprehensive history of the 1704 Attack, since the late 19th century.

Six **scholar advisors** will provide specialized consultation. **Dr. Taiiake Alfred** is Director of Indigenous Programs at the University of Victoria. **Dr. Ira Berlin**, Professor of History at the University of Maryland, is a nationally recognized scholar on African American History. **Dr. Colin Calloway** is Professor of History at Dartmouth College and has published widely on Native American History in New England. **Dr. Denys Delâge**, Professor of History at Université de Laval in Quebec, is one of the foremost scholars of Colonial New France. **Dr. Evan Haefeli** has a Ph.D. from Princeton University and is co-author, with Dr. Sweeney, of *At the Edge of Empire: The 1704 French and Indian Raid on Deerfield*. **R. Scott Stephenson** is an historical visual consultant, with a Ph.D. in American History, who has advised on many public history projects, including for Colonial Williamsburg and PBS. He will consult with our illustrator, Francis Back.

Memorial Hall staff will assist in creating humanities content and in researching objects and documents. Key Museum staff include: Executive Director, Librarian and his assistant, Curator, Director of the Children's Museum and Youth Programs, and Manager of Website Programs.

Robert Paquette, News Director will lead the efforts of **WFCR, NPR Affiliate**. WFCR will: 1) create a complementary in-depth 5-10 installment broadcast; 2) assist in creating website audio; and 3) assist in website dissemination.

8) PROJECT EVALUATION

Formative evaluation will take place at three key points, (pre-public premier: December '03 – January '04; post public premiere: April–May '04; and following enhancements: July '04–August '04). We will gather qualitative data from formal user group testing (groups of 10 – 20), through observation, interviews, and questionnaires. This data will allow us to perform interface design analysis and will inform the design and development of the website. Formative evaluation will be used to gather information on: 1) usability (e.g., Is the user interface easy to navigate?); 2) content clarity (e.g., Are story lines clear?); 3) content accuracy (through advisor reviews); 4) effectiveness of content and presentation (e.g., What did you learn that you did not already know? How would you improve the website?). For all user testing, we will strive to select a cross-section of users (e.g. gender, age, race, ethnicity, and socio-economic background).

We will begin summative evaluation after the website has been completely developed (August '04), and complete an evaluation report by September of '05. It will employ both quantitative and qualitative measures to assess the degree to which the website project has achieved its goals: 1) Who is using the website; why and how are they using it? 2) Does the website contribute to a greater awareness and knowledge of the various cultural perspectives of this event? and 3) Is the model useful to other museums who are developing website exhibits?

Quantitative methodology: We will gather information about the intended outcomes of the website by using web server statistics to measure how the site is being used; for example, the number of "hits" to the website, most frequently "hit" pages, number of searches and search targets, and length of time on the website. Our programmer will develop an instrument for measuring the number of different cultural perspectives that are visited in any given session, in order to evaluate the extent to which users actually explore multiple perspectives.

Qualitative methodology: We will qualitatively pursue the answers to the above questions in a three-fold approach: 1) user testing conducted with user groups after completion of the website to evaluate its usability and impact on audience awareness, and knowledge of multiple perspectives of the event; 2) online instruments to construct user profiles and gather information about perspective awareness and knowledge (i.e. a game, a survey, "Ask the designer, scholar, project manager, programmer," and requests for emails); 3) Follow up with museums that have contacted us concerning our model approach and products. We will track the number of museums planning to adopt elements of our program and, as possible, document whether our model becomes incorporated into these museums' website planning. (Please see our attached evaluation plan for a more detailed discussion of evaluation.)

9) DISSEMINATION

PROMOTION TO THE PUBLIC (Please see attached marketing and promotion plan for detailed discussion of public promotion.) The website will reach a national and diverse public audience through intensive marketing directed by a committee headed by Dr. Norman Sims, chair of the Journalism Dept. at UMASS. Attention from national media will be attracted with the February 29/"Leap-Day" connection. Non-traditional museum audiences will be enticed to visit the site with stories in special interest magazines. We will approach national print media, radio, and TV networks with story ideas. WFCR will promote its *Many Voices of 1704* (a major public radio feature to coincide with and promote the website's launch) to the Eastern Public Radio Stations Network and NPR. We are also in negotiations with WGBY, the regional PBS station, for television coverage and a feature program on 1704. We will mail a full color postcard to 40,000 households using the Museum's mailing list as well as a list rented from *Smithsonian* magazine.

We will capitalize on raised public awareness, events, and complementary programs surrounding the tercentennial of the Attack of 1704 to promote visitation to the website. These events include: 1) incorporation of the website into a collaborative museum-based exhibit in the Flynt Center at Historic Deerfield, Inc. and a new 1704 installation at Memorial Hall; 2) a traveling original opera of the story of Eunice Williams (a child taken captive in the 1704 Attack); and 3) commemorative cultural events in February and June 2004 with Native and Canadian dignitaries. We will coordinate publicity with, and include website information at all special events (i.e. in ads; on programs and postcards). The website exhibit will also be made available at permanent computer stations in Memorial Hall, Indian House (Memorial Hall's family activity center), Historic Deerfield, Inc. and the exhibit spaces of the collaborating organizations.

Online Promotion *The Many Stories of 1704* website will be submitted to major portal sites, such as NEH's Edsitement, History Matters, and History Net. We will do extensive promotion to online contacts and submissions for online and journal reviews. HTML "title" tags will be selected with specific, recognizable content that might be used in a Web search. The website will be submitted to major search engines through **LookSmart** and **Open Directory Project**, as well as other major search engines (i.e. Yahoo). Mutual links will be negotiated with related cultural websites, such as Plimoth Plantation's heavily hit site, and the Pequot Museum. We will also have an online promotional presence; please see <http://activities.americancenturies.mass.edu/1704/index.html>, for current online promotional material.

Educators and students are an important audience. On the elementary and secondary level, they will be reached through our strong relationships with schools. We are partners with the region's professional development group on a US DOE 3-year *Teaching American History* project, and we also routinely provide summer institutes for teachers, sponsored by the Mass. Dept. of Ed. In addition, we will offer a special series of workshops for educators. We will train teachers in using the site to teach about the issues of early American colonization. We will submit the website for review in journals such as *Technological Horizons in Education*, and OAH's *Magazine of History*. We also will link the 1704 website to our *American Centuries* website which will be listed on major portal sites and will be widely promoted to educators. Academic communities will be reached by: 1) journal articles; 2) our consulting scholars, particularly Drs. Sweeney and Haefeli, as they promote their book; as well as 3) project presentation at conferences, including the June 2004 Omohundro Institute of Early American History and Culture, which has a focus on 1704.

DISSEMINATION TO THE MUSEUM COMMUNITY It is our aim to bring our innovative model to the attention of the museum community through journal articles, presentations at conferences, and direct mailings of 11,000 to the museum community using lists from AAM (History Museums), AASLH and NEMA. We will have "How To" information available on the website itself (in an easily printable format), including programming tools, design specifications and project management approaches (see p. 3 for detailed description of types of material to be included).

Museums will be encouraged to email or phone with questions. Our programmer, website designer and project director will be available for consultation with museums interested in adapting the model for their own use. We will create and mail a special postcard for museum professionals with the website URL which will highlight how to access technical information for their own exhibits. The website will be submitted for awards and reviews. Articles will be submitted to history journals and museum publications such as AAM's *Curator* and *Museum News*, AASLH's *History News*, and online publications including *History News Network*. We will make presentations at major museum conferences, such as AAM, NEMA, AASLH, and *Museums on the Web*. In addition to presentations to the museum community, dissemination will occur in the website design and programming community. For example Altova, Inc. will feature our innovative application of xmlspy in their online promotional material, as well as media outlets. Dissemination through website design publications includes eDesign, I.D. Magazine, and Wired. This dissemination in the technical community can promote the use of our approach by professionals who are frequently called in by museums to assist in online exhibit creation.

10) SUSTAINABILITY

The benefits of this project will continue beyond the grant period in two major ways. First, Memorial Hall Museum has committed to maintaining and supporting *The Many Stories of 1704* website as an ongoing exhibit and education program. Greenfield Community College has committed to hosting the website permanently. Following the intensive period of website development, dissemination and evaluation, the Museum's Manager of Website Programs will assume responsibility for ongoing maintenance and will oversee programming upgrades. Inquiries from website visitors will be addressed by Museum education and curatorial staff. *The Many Stories of 1704* website will also be used in Memorial Hall education programs for many years to come, most notably by its *Teachers' Center for American History*. We will train teachers in using this website through workshops, seminars, and summer institutes.

Secondly, broad access by the museum community to our model and the supporting tools/products that we have developed will make it likely that other museums will adopt this approach for effectively presenting engagingly diverse perspectives of history. The dissemination material made possible by IMLS Museums Online funding will make it feasible for other museums to adopt our approach. The authoring tools and design structure will be readily accessible, and it will be relatively simple for museums to adopt or modify for their specific application. We believe that this project will demonstrate that it is possible for museums to engage a wide public in an understanding of complex diverse historical perspectives. If this model for multi-perspective online exhibits is documented to be as effective as we anticipate, the model is likely to be attractive to many museums, and lead to changes in their approach to their own website exhibits.

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