



## **Narrative Section of a Successful Application**

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Public Programs application guidelines at <http://www.neh.gov/grants/public/americas-historical-and-cultural-organizations-implementation-grants> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Public Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Gods, Myths, and Mortals: Discover Ancient Greece

Institution: Children's Museum of Manhattan

Project Director: Karen Snider

Grant Program: America's Historical and Cultural Organizations: Implementation Grants

*Gods, Myths and Mortals: Discover Ancient Greece*  
*Children's Museum of Manhattan*  
*National Endowment for the Humanities*

**NARRATIVE**

*The Request*

The Children's Museum of Manhattan (CMOM) seeks \$350,000 from the National Endowment for the Humanities (NEH) for the installation and national tour of an interactive exhibition about the enduring legacy of ancient Greece, *Gods, Myths and Mortals: Discover Ancient Greece*. Based on a two year process of research and development, funded in part by a NEH consultation grant, the exhibition utilizes innovative formats, original artifacts and non-traditional ways to engage children and their families in an exploration of ancient Greek culture. The exhibition is designed for families with children aged 6-12 years. The total project budget is \$1.5 million.

The exhibition's primary **interpretive goals** are:

1. Introduce children and families to the world of ancient Greece.
2. Demonstrate how the intellectual and artistic achievements of ancient Greece continue to influence our culture in profound and enduring ways.
3. Engage families in methods of discovering and reconstructing the past.

The **format** of the proposed exhibition will include original artifacts, replicas, theatrical experiences, multimedia games and hands-on interactive stations to create varied ways for museum visitors to learn about ancient Greek culture. This exhibition interrelates many **subjects** including history, archaeology, classics, art history, gender studies, philosophy, and the histories of science, to emulate the world view of the ancient Greeks. The exhibition is based on five **themes** relevant to ancient Greece and its impact on present day life: the relationship between the human and divine; rational inquiry of self and the world; transmission of values and ideals in ancient Greece; Greek contributions to the modern society, including the arts, democracy, history, and scientific thought and process; and how we learn about the past. National partners will help develop a template for **public programs** and educational programming will be designed in New York City and disseminated nationally. Programs will reach a broad audience and include a high school docent program, school-based programs, professional development for teachers, hands-on workshops, festivals, performance series, public lectures, and an interactive website.

The anticipated **opening date** of the *Gods, Myths and Mortals* exhibition is scheduled for February 2007. In New York City, the 4,000 square foot exhibition will show for 18 months. The exhibition will include approximately 35 **artifacts**. Over a four-year period, a 3,000 square foot version of the exhibition will travel to **five venues** across the country: San Jose, Indianapolis, Chicago, Miami and Pittsburgh. Travel dates begin in September 2008.

*Introduction*

There is no question that the ancient Greeks, with their remarkable achievements and glaring imperfections, have shaped the world in which we live today. The cultural production of ancient Greece underlies the fine and performing arts, architecture, literature, science, mathematics, politics and philosophy. Through the application of logical thought, dialogue and scientific investigation, the way we understand the world can be traced back to ancient Greek philosophers.

Yet it is crucial to understand our past subtly alters and enhances our perceptions of the present and aspirations for the future. Greek culture is so suffused through much of our everyday life that the impact of Greek culture on today's society is not apparent to young people. Unfortunately, Greek studies in

public schools have declined to the point where children are unable to identify figures that pervade popular culture such as the Trojan Horse, Hercules, and the Odyssey.<sup>1</sup> However, the decline is not mirrored by the disinterest of school-aged children. Focus groups<sup>2</sup> conducted for this exhibition demonstrated that children are fascinated by the stories of Greek mythology. Furthermore, children of all ages showed a keen interest in the processes important to knowledge acquisition such as discovering, detecting, analyzing and decoding, many of which were developed and valued by the ancient Greeks.

The process to determine **subjects, interpretive approach** and **themes** of this exhibition were influenced by:

1. Consultation with scholars and teachers to identify important humanities themes, educational priorities and approaches.
2. A review of other projects on teaching about ancient Greece.
3. CMOM's extensive experience in creating interpretive exhibitions.
4. Original audience research to test the effectiveness of proposed interpretive methods, and to measure prior knowledge and interest.

### *Subjects*

By matching themes, age appropriate interpretive approaches and humanities research methods, the exhibition will provide learning experiences that are contextual, personal and generate high-level conversations between children and adults. This exhibition will explore the world of ancient Greece through an interdisciplinary approach, drawing upon the disciplines of history, archaeology, classics, art history, gender studies, philosophy, and the histories of science, religion and politics. These disciplines are connected by five themes that permeate the exhibition, with research areas designated for more intensive study of subjects relevant to the exhibition.

### *Project's Interpretive Approach*

The ancient Greeks use of dialogue, epic poetry, theater, storytelling, collective history and knowledge is reflected in the *Gods, Myths and Mortals: Discover Ancient Greece* exhibition's use of theatrical and immersive environments, artifacts and various resources to engage children in the pursuit of knowledge in the humanities. In the exhibition, children will be intrigued by inherently interesting content, motivated by a sense of adventure, driven by challenging tasks and offered opportunities to advance problem solving skills.

To identify the most effective interpretive approaches, CMOM and outside evaluators *BLiP Research* and Maria Dinopoulou-Graham of Bank Street College, completed integrated qualitative audience research with parents and children in the target age range 6-12<sup>3</sup>. Examining three interrelated areas of inquiry (usability, content acquisition, and appeal), *BLiP research* tested a prototype of *The Odyssey: A Hero's Journey*<sup>4</sup> exhibition interactive. To determine how to best bring the rich tradition of Greek culture to life for children and their families, Maria Dinopoulou-Graham led focus groups with parents of children in the exhibition target age range.

Audience research revealed that we should not underestimate children's desire for and interest in sophisticated and complex concepts. Given interesting settings and compelling material, children as

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<sup>1</sup> As a public high school CMOM has direct experience with students from grades 6-12. This project originates, in part, from direct work with students and their paucity of knowledge. In addition, CMOM reviewed k-12 curricula in multiple states to assess the time devoted to Greek studies

<sup>2</sup> See appended study by *BLiP research*.

<sup>3</sup> See appended study by *BLiP research*

<sup>4</sup> See appended study by *BLiP research*

young as 8 or 9 were able to connect central Greek tenants to their own lives. Formative research also clarified the effectiveness of the following proposed interpretive approaches which are utilized in the throughout the exhibition: “first person” journeys, research focused activities, primary sources, and opportunities for further exploration.

“First Person” Journeys As children travel through the exhibition, they can assume the role of a god, a hero, a child in ancient Greece, a field archeologist, or a historian. Defined by CMOM as “first person” journeys, this story-based, approach to learning, addresses the educational needs of children for immersive role playing experiences to provide a meaningful context from which visitors examine specific areas of interest within the exhibition and reflects the rich legacy of Greek intellectual pursuits.

According to audience research, children responded positively to activities where they became a character in the story. By becoming the hero Odysseus on a journey through challenges in a three-dimensional game setting, children were eager to make decisions, problem solve and ask questions based on the adventures of the legendary hero. Surprisingly, children were very capable and happy to change roles throughout the exhibition. Children easily and comfortably shifted between roles of an imaginary hero or god and a historian conducting additional exploration of the subject.

Research-Focused Activities The exhibition is designed to offer children multiple pathways to learn about ancient Greek culture and foster their developing research skills. Building on children’s innate interest in discovering, detecting, and decoding, the research-focused activities foster the development of cognitive skills including observing, problem solving, deducing, hypothesizing and analyzing. Based on the constructivist learning theory, activities support the interactions of the child with the environment while they gain an understanding of the content and find the solutions to challenges presented by exhibition activities.

Children and their parents expect learning opportunities in museum exhibitions to be presented in interactive, multifaceted and compelling ways<sup>5</sup>. Audience research illustrated children’s increased interest in activities that required them to use research methods in order to solve problems. Parent’s were impressed by the capacity of exhibition activities to support cognitive development in older children.

Primary Sources A wealth of primary sources such as texts and Greek artifacts, will be central to visitors’ exploration, providing opportunities for the construction of research-based knowledge. Analysis of artifacts will be a gateway for research that sharpens children’s reasoning skills and enthusiasm for the humanities. Primary sources gathered for the exhibition are intended to enable children to see ancient Greece through the eyes of those who lived in this influential culture.

Opportunities for Further Exploration Children participating in the pilot of *The Odyssey: A Hero’s Journey* section of the exhibition wanted more information on the subject of ancient Greece. Pilot participants requested more resources to better understand content and to acquire knowledge. Children revisited *The Odyssey: A Hero’s Journey* multiple times after utilizing exhibition resources to find the correct answer to challenges in interactive. The exhibition space will house a Resource Room with books and research-based materials for children to further explore ancient Greece.

To support continued exploration by children visiting the exhibition, museum staff and project scholars have developed a number of resources complementary to the exhibition. In September 2007, the museum will launch a website corresponding to the exhibition in conjunction with Classics scholars. To extend the exhibition experience, the website will provide engaging on-line activities and links to age appropriate information on ancient Greece.

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<sup>5</sup> See appended study by *BLiP research*; Focus group report.

### *Humanities Themes & Key Scholarship*

Through a two-year process of exhibition development funded in part by an NEH consultation grant, five interrelated themes have emerged:

- The relationship between human and divine
- The rational inquiry of self and the world
- The transmission of values and ideals in ancient Greece
- Greek contributions to the modern world, including the arts, democracy, history and scientific thought and process; and
- The ways and reasons we learn about the past

The development of the first two themes arose out of conversations between CMOM staff, the project humanist and the directors of *The Examined Life: Greek Studies in the Schools*. The latter, a successful, NEH supported program, created collaboratively by the Newton, MA public schools and the Department of Classics at Brandeis University, educates teachers in Greek Studies through scholarly lectures, curriculum development and a study trip to Greece. These teachers, or Greek Study Fellows, represent the entire spectrum of subjects in elementary and secondary education, and serve as mentors in school systems in New England and beyond. *The Examined Life* specifically inspired the Odyssey section of the exhibition where visitors experience Odysseus' epic journey home, caught up in divine power struggles and besieged by obstacles and difficult decisions.<sup>6</sup>

The third theme is explored through activities related to the cultural history of ancient Greece, in particular the role of the visual and performing arts, architecture, written literature and oral traditions in the communication and construction of culturally specific values and ideals. Through this lens, for example, activities based upon the sculptural decoration of the Temple of Zeus at Olympia depicting the labors of Herakles (Hercules) will engage visitors in analysis not simply of the formal characteristics of these magnificent sculptures, or even of the stories they tell. The activities will focus more deeply on the impact of these images of strength, heroism, and human dependence on the gods upon their audience of athletes participating in the original Olympic Games.<sup>7</sup> Classical sculptures of ancient Greek athletes will be presented not simply as examples of the "Greek Miracle," but as role models for boys in the gymnasium, instilling in boys the desire for the culturally defined "ideal body" which is, as it happens, the body of a well-trained warrior ready to defend the polis (city) at a moment's notice.<sup>8</sup> Interactive components of the exhibition that focus on epic and myth, guide visitors to explore these stories as instruments for instilling local (city) and pan-Hellenic (Greek) identity, for illustrating appropriate gender and social roles, for reinforcing the role of humankind in the cosmos, and standards of good and bad behavior.<sup>9</sup> Interactives in the exhibition explore the inherent prejudices and biases (male, elite) present in ancient Greek cultural production, asking visitors to consider, for example, the accuracy and objectivity

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<sup>6</sup>CMOM's Odyssey is based upon Robert Fagles' translation, Homer. *The Odyssey*. trans. Robert Fagles. Penguin Classics, 1999.

<sup>7</sup> This approach to the interpretation of the cultural production of ancient Greece is well represented in the scholarly literatures. For example, see Robin Osborne, *Greece in the Making*, Routledge, 1999 and *Classical Greece*, Oxford, 2000, Andrew Stewart, *Greek Sculpture: An Exploration*. New Haven, CT. 1999 and John Griffiths Pedley, *Greek Art and Archaeology*. 2nd ed. Upper Saddle River, 1998: For the specific interpretation of the Herakles metopes on the Temple of Zeus, Olympia, see Robin Osborne, *Archaic and Classical Greek Art*, Oxford, 1998, pp.

<sup>8</sup> For slightly differing interpretations of sculptures depicting nude male athletes, see Larissa Bonfante, "Nudity as a Costume in Classical Art," *American Journal of Archaeology*, vol 93, no.4, pp. 543-570 and Robin Osborne, "Men Without Clothes," in *Gender and the Body in the Ancient Mediterranean*, Maria Wyke, ed., 1998, pp. 80-104.

<sup>9</sup> For example, see J.J. Pollitt, *Art and Experience in Classical Greece*. Cambridge, 1972; Simon Goldhill, *Reading Greek Tragedy*, 1986 and for the Odyssey itself, see Bernard Knox, "Introduction," in *The Odyssey*, cited above.

of literary and visual images of women's activities (primarily weaving) and the extent to which these images are "marketing" an idealized image of Greek life.<sup>10</sup>

The fourth theme, the myriad of ways by which ancient Greece has influenced the modern world, permeates the exhibition environment and activities. At the most basic level, exposure to architectural elements in the physical design of the exhibition encourages visitors to identify those elements as being Greek in origin, and activities like "Greece in your world" encourage them to find these fragments of ancient Greece in their own cities. "Decoding" activities introduce visitors to the ancient Greek alphabet and language, making direct connections to words we use every day. Here too, decoded messages reveal the origin of democracy and the beginnings of history writing. Visitors are also able to make more abstract connections between ancient Greece and the modern world through activities like "Aristotle Knows," which focuses on rational inquiry and deductive reasoning, born in ancient Greece and defining our understanding of the world today<sup>11</sup>.

The fifth theme, the ways and reasons we learn about the past, is illustrated throughout the exhibition, but particularly in the *Discovering Greece* section. In this section of the exhibition, a range of activities engage children in the many processes by which we discover, understand and reconstruct the past. Visitors who have experienced the Odyssey area might wonder if ancient Greeks really experienced long journeys in strange lands, as Odysseus did, and they will find their answer in interactives based upon a famous shipwreck found off the coast of Turkey. The Uluburun shipwreck, excavated by Texas' Institute for Nautical Archaeology, is itself a remarkable artifact of a journey from the time of Homer's heroes. Laden with raw materials and finished goods from all around the eastern Mediterranean (including ivory, Canaanite pottery, metal from Cyprus and a gold seal of the Egyptian Queen Nefertiti), and probably headed for Greece, this boat and its contents show visitors that the Greeks were not alone in the ancient world, but were a small part of a sophisticated trade network. Activities in this area feature techniques of underwater archaeology, and artifact identification, and are based upon the published reports detailing the excavation of the Uluburun shipwreck.<sup>12</sup>

Activities based upon the excavation of another ancient site, the Temple of Zeus at the pan-Hellenic sanctuary at Olympia (home of the first Olympic games), provides visitors with in-depth opportunities to experience the way historians and archaeologists reconstruct buildings and events from fragments. While this structure is largely destroyed, it is uniquely suited to reconstructive activities because it is extensively described in ancient "travel guides" and even housed one of the wonders of the ancient world, Phidias' famous colossal statue of Zeus. This area is developed in conjunction with the *Center for the Electronic Reconstructions of Historical and Archaeological Sites* (CERHAS) at the University of Cincinnati, an NEH supported interdisciplinary research institution that specializes in bringing "non-existent" buildings to life through innovative multimedia presentations.<sup>13</sup>

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<sup>10</sup> For the interpretation of "gendered" literary and visual representations of women in ancient Greece in particular see Marilyn Katz, "Ideology and "the status of women" in ancient Greece," in *History and Theory*, Vol. 31, No. 4, Beiheft 31 : History and Feminist Theory (Dec., 1992) , pp. 70-97 and Mary R. Lefkowitz, *Women in Greek Myth*, Baltimore, 1986.

<sup>11</sup> These activities are being developed in collaboration with our panel of scholarly advisors

<sup>12</sup> Cemal Pulak, "The Cargo of the Uluburun Ship and Evidence for Trade with the Aegean and Beyond." *Italy and Cyprus in Antiquity, 1500-450 BCE* eds. L. Bonfante and V. Karageorghis (2001): 13-60; and "The Uluburun Shipwreck: An overview." *International Journal of Nautical Archaeology* 27(1998): 188-224.

<sup>13</sup> For an example of a computer modeled reconstructions of the Temple of Zeus at Olympia, see the Powerhouse Museum, "The Archaeological basis for the digital reconstruction of Olympia Project," produced in conjunction with the exhibition and website "1000 years of the Olympic Games," at [http://www.phm.gov.au/ancient\\_greek\\_olympics/](http://www.phm.gov.au/ancient_greek_olympics/). For the excavation of Olympia, see Mallwitz, *Olympia und seine Bauten* (1972); H.-V. Herrmann, *Olympia. Heiligtum und Wettkampfstätte* (1972); A. Mallwitz - H.-V. Herrmann (Hrsg.), *Die Funde aus Olympia* (1980). Information on CERHAS can be found at <http://cerhas.uc.edu>.

### *Expected Learner Outcomes:*

Learner outcomes are based upon an understanding of how the public acquires knowledge and the interests of children in an atmosphere that is unhurried and allows for individual learning styles and pathways. While not all visitors will achieve all of the learning outcomes, each visitor will construct a valid set of new knowledge, attitudes and skills, and, hopefully, a base upon which to scaffold further quest for knowledge.

#### Interpretive Goal 1

*Introduce children and families to the world of ancient Greece:*

- Gods and goddesses were important to ancient Greeks and were considered to be part of nature, everyday life and culture.
- The sea was an important part of ancient Greek life and had significant impact on Greek culture.
- Ancient Greeks interacted with neighboring cultures.
- The ideal of a balanced mind and body was important to the ancient Greeks and is manifest in their heroes, gods and education.
- In ancient Greece, the lives of men and women, and rich and poor, were different from each other.

#### Interpretive Goal 2

*Ancient Greece's Influence on Society:*

- Visual arts, myths and stories were powerful ways of communicating cultural values in ancient Greece.
- Ancient Greek art, architecture, literature, mythology, science, mathematics and values live on today.
- Ancient Greek thinkers were the first writers to articulate an understanding of the world using the logical, step-by-step method—deductive reasoning—that we still use today.

#### Interpretive Goal 3

*Methods of Discovery:*

- Ancient Greek culture is similar to our culture in some ways and very different from our culture in others.
- Scholars use many different tools and types of evidence to reconstruct the past.
- Learning about the past can help us understand the present.

### ***Description***

The exhibition, *Gods, Myths and Mortals: Discover Ancient Greece*, will introduce children and their families to the great epics, art, and architecture of ancient Greece and the legacy of creativity, wisdom, and insight into the human condition that has shaped western civilization for 2,500 years. It will challenge them to reconstruct the ancient past, and encourage them to find traces of Hellenic culture in their own lives and the world around them. *Gods, Myths and Mortals* is presented in four sections: The Gods of Olympus (800 sq. ft.), Growing up Greek (800 sq. ft.), the Odyssey (1,600 sq. ft.), and Discovering Greece (800 sq. ft.).

The format of the exhibition will include original artifacts, replicas, theatrical experiences, multimedia games and hands-on interactive stations to create varied ways for museum visitors to learn about ancient Greek culture. The exhibition is based on five themes relevant to ancient Greece and its impact on present day life: the relationship between the human and divine; rational inquiry of self and the world; transmission of values and ideals in ancient Greece; how we learn about the past; and Greek contributions to the modern society, including the arts, democracy, history, and scientific thought and process. Public

programs and educational programming accompanying the exhibition will include an extensive high school docent program, school-based programs, teachers' guides, performance series, public lectures for adults and an interactive website.

#### *Section One: The Gods of Olympus*

An introductory A/V presentation features virtual aerial flyovers of ancient Greece in its Mediterranean context. Visitors see the mountainous terrain of Greece, an ancient Greek city and temple site, and a fleet of ancient ships on stormy seas, and overhear conversations among projected images of Zeus, Poseidon, Athena and Apollo, arguing about the fate of Odysseus or discussing the Temple of Zeus at Olympia. Through a complementary interactive multimedia experience, visitors play the role of various gods. Visitors' footsteps and hand motions will affect a video projection on the floor, moving visual elements, triggering sound effects and changing the image. For example, visitors may become Hermes and help Persephone navigate an arid labyrinth; if Persephone reaches her mother, the goddess Demeter, the labyrinth will transform into a verdant spring landscape. Children learn about the gods and goddesses of Olympus – their origins, powers, responsibilities, relationships and stories – at a series of interactive computer-based stations.

#### *Section Two: Growing Up Greek*

The components of section two are located in settings that evoke the *gymnasium* and *oikos*, where boys and girls were educated. Dioramas allow visitors to examine scenes of a typical day for a boy and a girl. A group of museum cases display artifacts related to athletics (painted pottery, sculpture fragments, a strigil), writing (ostraca, examples of Greek writing on vases, and writing implements), and textile use and production (loom weights, spindles and fibulae). Replicas of sculptures of male athletes provide the basis for interactive components that explore the role of visual arts in transmitting values such as the male ideal of a balance of physical and intellectual development, as well as the Greek interest in perfection and naturalism in the visual arts. Children “reconstruct” miniaturized replicas of sculptures from different Greek art historical periods and styles. By sorting fragments into their respective styles, guided by graphic panels, visitors understand what is Greek about Greek sculpture. Other activities in this section engage children in decoding, using a code key to read messages about democracy and history that have been transliterated into the ancient Greek alphabet. A computer-based interactive challenges visitors to play a game of “Twenty Questions” with Aristotle; children engage in a dialogue with the philosopher, responding to his questions as he leads them through a demonstration of deductive reasoning and classification. Visitors use virtual bows to simulate ancient archery, and experience the way gods and heroes provided powerful role models for future citizens. Finally, two activities introduce visitors to the ancient art of weaving and its role in myth. Visitors work on an actual loom or weave in a virtual contest based on the myth of the goddess Athena and the mortal Arachne.

#### *Section Three: The Odyssey: A Hero's Journey*

The third and largest section of the exhibition, is based on Homer's epic poem, *The Odyssey*. Children are challenged to become the greatest of all Greek voyagers and seek their own solutions to the trials faced by the hero on his epic journey home. Children follow a game path that winds through a theatrical environment of rocky caves, shorelines and open seas. Floor graphics narrate key episodes and provide clues to be used in *The Odyssey: A Hero's Journey*. Seven computerized *Hero Stations* along the path challenge children with on-screen puzzles, decisions, and problems to solve. Children can solve these problems on their own, by consulting ancient wisdom found in myths, by simulating offerings to the gods or by finding clues in the *Odyssey* environment. Anchoring the *Odyssey* environment thematically and visually are five group activities: The Trojan Horse climbing structure, The Cave of the Cyclops, The Sirens Karaoke Cove, Scylla and Charybdis balancing game, and the Homecoming game in Odysseus' Palace. Throughout this section, original artifacts related to *The Odyssey* are on view; objects include pottery painted with images related to the *Odyssey*, fragments of written versions of the epic, and artifacts such as armor and pottery painted with images of ships and sea monsters that provide a cultural context



for this Bronze Age adventure.

#### *Section Four: Discovering Greece*

The final section of the exhibition brings visitors back to present times, and places them in the role of the historian or archaeologist engaged in the processes of uncovering, investigating, interpreting and reconstructing the past. At the Uluburun shipwreck, children see a reconstructed version of a portion of the excavation site. They can position underwater equipment to move silt, to photograph, and to use cranes to move objects for closer investigation. By organizing the pottery, children will be able to plot the places the ship visited to understand the extent of Greek trade. The Zeus Temple reconstruction activity enables visitors to physically reconstruct a 1/10 scale model of the Temple of Zeus at Olympia. In the nearby “field office” visitors scan fragments of the model temple, each of which is marked with sensors. These sensors guide children through the processes involved in archaeological reconstruction, which include the use of three-dimensional computer models of temples, ancient written descriptions, ancient coins with images of the colossal sculpture of Zeus, scientific “reports” on pigments found on the temple, and “video-conferences” with other archaeologists.

#### *Public Programs*

CMOM will work with national partners to create educational programs for families, high school students, teachers, school groups, and adults. Programs will be piloted in New York City, tested and evaluated and then packaged to travel nationally. Key partners will help to develop national networks. For example, the Greek Archdiocese will recruit high school students in New York City and in cities to which the exhibition will travel. The New York University Classics Department will help develop classical performances, adult lectures about teaching Greek values to children and introduce the project to the Classical Association of the Atlantic States, The American Philological Association and local societies of the Archaeological Institute of America. During the 18 month run of the exhibition, curricula and materials will be evaluated for usability and content.

#### *Project History*

##### Planning Period: FY 2005

The planning phase of the *Gods, Myths, and Mortals: Discover Ancient Greece* exhibition was a successful year-long effort to discover the themes and formats which accurately present the philosophy, culture, erudition, and everyday life of the ancient Greeks to the broadest audience, while engaging visitors in a fun, interactive, whole-family learning experience. Exhibition and education staff traveled to other academic and arts institutions to learn from comparable projects and to consult with scholars of ancient Greek culture. Through sessions with collaborating individuals, organizations, and representatives of the target audience, we developed the framework for the exhibition. CMOM accomplished the following objectives during the planning phase:

- engaged a scholar, Dr. Megan Cifarelli, as content specialist and Co-Director of the project;
- created a core project team including educators, exhibition developers and designers, researchers, and consultants;
- identified and met with scholarly and community advisors;
- traveled nationally to meet with advisors in person, and consulted via telephone and e-mail;
- developed an exhibition conceptual plan and preliminary content outline with input from advisors;
- developed a project timeline;
- conducted focus group with parents;
- compiled a preliminary object list and initiated conversation with the Greek government regarding object loans;
- produced a preliminary interpretive plan and bubble diagram;
- began the development of hands-on exhibition activities.

### Preliminary Design Phase: FY 2006

The preliminary design phase of the project established the overall look and feel of the exhibition as well as a refined array of activities. In response to the input, the conceptual organization of the exhibition was refined.

- worked with scholars to review preliminary designs and exhibition content;
- expanded the core project team to include program developers, educators, activity developers and architectural designers;
- conducted a formative evaluation of The Odyssey game;
- refined exhibition activities;
- developed preliminary concepts for related educational programs and events;
- engaged additional scholarly consultants to ensure accuracy of specific content;
- refined object list, continued conversations with the Greek government regarding object loans, and reached a verbal agreement with the Museum of Archeology at the University of Pennsylvania;
- devised a fundraising plan and marketing strategies;
- continued outreach to the Greek American community and the government of Greece;
- created the exhibition logo and graphics approach;
- created a schematic design package which included plans and area sketches;
- Completed preliminary production planning and cost estimate;
- based on letters of commitment from interested venues a preliminary national travel schedule.

### ***Audience***

The *primary* audience is families with children aged 6-12 years. Families visiting the museum account for approximately 80% of the museum's annual attendance of 350,000. CMOM's *secondary* audience includes participants in CMOM's intensive outreach programs, school groups, and professional development workshops. CMOM serves nearly, 5,000 New York City residents through outreach programs on-site and off-site. Annually, 60,000 students and teachers attend CMOM programs and workshops.

CMOM is pleased to serve a tremendously diverse audience of families that represent a variety of ethnicities and socio-economic backgrounds from the New York City area, as well as regional, national, and international tourists. A recent visitor survey indicated the following demographic sketch of the museum's visitors: Caucasian 48%, African American 23%, Latino 17%, and Asian 8%. Venues selected for the traveling tour of the Greece exhibition have been chosen for the diversity of their audiences.

Currently, the museum supports a number of outreach initiatives in underserved communities throughout the New York City region. Through three extraordinary outreach programs, the museum offers family education to mothers and their children living in transitional housing. *The Shelter Program* and *The Veritas Program* provide homeless mothers and children with weekly educational activities and workshops in a safe and supportive environment. The *Family Access Membership Program* offers subsidized CMOM memberships to families who otherwise could not afford to become members. In the past six months, the number of families enrolled in the program has grown to nearly 600 member families.

In order to complete an integrated program of data-based research with children in the target range, CMOM has retained an outside evaluator *BLiP* research to conduct exhibition evaluation. Throughout the duration of the exhibition, exhibition components will be evaluated for children in a developmentally older age bracket. To determine the level of exhibition usability, content acquisition, and appeal, the exhibition evaluator will implement an evaluation program of qualitative research through focus groups

and participant observations.

### ***Organization History***

Founded in 1973 as Growth Through Art and Museum Experience (G.A.M.E.), the Children's Museum of Manhattan opened its doors in a modest storefront basement to serve children and families throughout New York City. Designed by artists and educators working with public school teachers, the primary goal of the museum was to teach New York City teachers to better integrate the arts into the daily curriculum.

*"The Children's Museum of Manhattan inspires children and their families to learn about themselves and our culturally diverse world through a unique environment of interactive exhibitions and programs."*  
-CMOM Mission Statement

With more than thirty years of experience, CMOM has offered a number of humanities-based exhibitions to the public. Our approach to the development of such exhibitions is the use of consulting scholars with key educators to develop hands-on experiences that are based in scholarly research and authentic literature that transmits cultural values and ideals. *The Monkey King* is the museum's most recent humanities-based exhibition. Dr. Anthony Yu of the University of Chicago and Dr. Karen Kane of the American Museum of Natural History, provided the scholarly expertise for this nationally touring exhibition.

With an operating budget of \$4,050,140 per year, the Children's Museum of Manhattan (CMOM) has significantly increased its capacity to offer innovative exhibitions, exciting educational programming, and expanded current, as well as, new outreach programs. On average, the museum welcomes 350,000 visitors annually from around the world.

### ***Project Team***

#### ***Project Scholars***

***Megan Cifarelli, Ph.D.***, Co-Project Director, Content Specialist: Adjunct Assistant Professor, Art History, Manhattanville College, Purchase, NY; Adjunct Assistant Professor, Humanities, Purchase College (SUNY), Purchase, NY. Dr. Cifarelli is the content specialist for this project, and assists Ms. Snider in project management.

***Elizabeth A. Bartley, M.LIT*** Executive Director, Center for Electronic Reconstructions of Historical and Archaeological Sites, University of Cincinnati, Cincinnati, Ohio; Associate Director, Center for Design Research and Innovation. As the Director of CERHAS, Ms. Bartley is collaborating on three exhibition components: The A/V introduction, the Troy and the Trojan War kiosk, and the Temple Reconstruction activity.

***George Bass, Ph.D.***, Director, The Institute for Nautical Archaeology, Texas A&M University. As one of the excavators of the Uluburun shipwreck, Dr. Bass is working with the team to ensure the accuracy of the activities associated with the Uluburun shipwreck.

***Barbara Harrison, Ph.D.***, Program Director, The Examined Life: Greek Studies in Schools a teacher development project for the Newton-Brandeis Greek Studies Program. An experienced teacher at the secondary, undergraduate and graduate levels, and founding director of The Examined Life program, Dr. Harrison has been involved in this project since its inception, helping to guide the development of themes, and reviewing activities.

***Ann Olga Koloski-Ostrow, Ph.D.***, Chair, Department of Classical Studies, Brandeis University; Project Humanist for the Examined Life: Greek Studies in Schools a teacher development project for the Newton-Brandeis Greek Studies Program. As the Project Humanist for The Examined Life program, Dr. Koloski-Ostrow has also been involved in this project for its entirety, and has reviewed the content, messages and activities at several stages.

**Michelle Marcus, Ph.D.**, Museum Liaison and Visual Arts Curriculum Director, The Dalton School. Dr. Marcus has contributed to this project by sharing her experiences incorporating visual arts through museum visits, the use of reproductions in the classroom, and classroom "digs" into the humanities curriculum at The Dalton School, a private K-12 school in New York City. She continues to review content, messages and activities.

**Stephen Nimis, Ph.D.**, Acting Associate Dean and Professor of the Department of Arts and Sciences Administration, Miami University of Ohio. Dr. Nimis contributes to this project by sharing his experience from years of teaching classics to undergraduates, and is reviewing the project for accuracy in content.

**Christopher Ratte, Ph.D.**, Associate Professor of Classics and Fine Arts, Institute of Fine Arts, New York University, Co-Director, Aphrodisias Excavations. An archaeologist and architectural historian, Dr. Ratte contributes to the development of the Temple Reconstruction activity, reviews the project in its entirety, and is assisting in the articulation of a design philosophy for the architectural elements in the exhibition environment.

**Elizabeth Riordan, M. Arch.**, Director, *Troy on the Internet* and *Psalmodi* Projects, Center for Electronic Reconstructions of Historical and Archaeological Sites, University of Cincinnati, Cincinnati, Ohio; Assistant Professor of Architecture, University of Cincinnati. Ms. Riordan, and archaeological architect, is collaborating on three exhibition components: The A/V introduction, the Troy and the Trojan War kiosk, and the Temple Reconstruction activity.

**C. Brian Rose, Ph.D.**, is a James B. Pritchard Professor of Archaeology and Curator-in-Charge of the Mediterranean Section at the University of Pennsylvania Museum of Archaeology and Anthropology. In 1988, Dr. Rose began the Troy Excavation Project with Manfred Korfmann of the University of Tubingen, and has overseen the Greek, Roman and Byzantine excavations and research at Troy.

**Matthew Santirocco, Ph.D.**, Associate Provost for Undergraduate Academic Affairs, Professor of Classics and Dean of the College of the Arts and Sciences, New York University. Dr. Santirocco's contributions to the project stem from both his work as a classicist, in which role he is reviewing the exhibition for content and messages, and his work developing humanities curricula, in which role he is uniquely suited to judge the importance of Greek studies to overall academic achievement.

**Kim Shelton, Ph.D.**, Director of Nemea Center for Classical Archaeology, Department of Classics, University of California, Berkeley. Dr. Shelton's considerable expertise in the archaeology of the Bronze Age Aegean, Greek domestic architecture and classical mythology contribute to the development of the archaeology interactives and messages, the understanding of the home, or oikos, in the exhibition, and the interpretation of mythology.

**Donna Wilson, Ph.D.**, Acting Dean for Undergraduate Studies, Brooklyn College; Assistant Professor, Classics Department, Brooklyn College, City University of New York Honors College. Dr. Wilson is a specialist in Homeric Epic, and is conducting a careful review of the Odyssey area, its content, messages and activities.

#### *Project Consultants*

**John Butterfield**, Exhibition Activity Consultant, Drawing upon his more than 20 years of experience synthesizing content, developing activities and designing user interfaces and game logic for activities in museums, educational institutions and the business world, Mr. Butterfield is the developer of *The Odyssey: A Hero's Journey* area.

**Constance Carven, M.Ed.**, Teacher Specialist, The Examined Life. Drawing upon her experience as the developer of the pedagogical component of seminar sessions in The Examined Life's teacher education program, Ms. Carven has been involved in the development of the themes and messages of the project from its inception.

**Gail Greenberg, B.Arch.**, McGill University, Ms. Greenberg is an architect working with CMOM's in-house staff to design the exhibition.

**Leslie Bedford, MAT**, Director of Museum Leadership Program at Bank Street College.

**BLiP Research**, a full-service research and consulting practice, working in the areas of youth, media and technology. BLiP is conducting formative and summative evaluations of exhibit activities and programs.

**Maria Dinopoulou**, a graduate student at Bank Street College, is in charge of developing front-end evaluation for this project, and she has also conducted focus groups to determine audience knowledge of, and interest in, ancient and modern Greece.

**Richard Lewis**, director of the Touchstone Center for Children. Mr. Lewis has contributed to the development of the exhibitions themes and messages.

**Cory Munson**, Exhibition Activity Consultant, Ms. Munson is involved in the development of the archaeology related activities.

#### ***CMOM Staff***

**Andrew S. Ackerman, M.A.** Executive Director, CMOM.

**Karen Snider, M.A.** Co-Project Director and Deputy Director of Exhibitions, CMOM, Ms. Snider is responsible for the management of the project, overseeing all aspects of exhibition development, including administration, staffing, design, activity development and strategic planning.

**Rita London, M.S.** Public Programs Manager, CMOM. Ms. London is responsible for the development of public programs associated with this exhibition, including workshops, performances, festivals and an adult lecture series.

**Jocelyn Phillips, B.A.** Project Assistant, conduct content research, activities research and assists with the project administration.

**Karen Ogden, M.A.** Supervisor of School Programs and Audience Advocate, CMOM. Ms Ogden is responsible for the development of programs associated with this exhibition, including public programs, school programs and high school internships. As audience advocate, she has participated in all phases of exhibition development.

**Liz Tsaoussis**, Director of Information Technology, and Office and Guest Services Manager, CMOM. Ms. Tsaoussis serves as CMOM's direct liaison to the Community Advisors panel and through them to the Greek American community.

**Lilliana Reyes, Tom Quaranta, Kristen Lilley, Karen Horton, and Emily Farmer**

Members of CMOM's Exhibition staff and participate in exhibition planning, activity development, design and fabrication. CMOM's Registrar, Emily Farmer, has also been involved in preparation of materials regarding object loans.

#### ***PLAN OF WORK***

*Summary of next 8 months* The team is currently completing the preliminary design phase of the project. Feedback from scholars, community advisors, cost analysis and production planning, now in progress, will result in modifications that will be incorporated in the Final Design Phase. Focus groups with target-aged children on the topic of the Greek gods will be conducted in late February. During the five-month Final Design phase, interns and educators will conduct formative testing of individual exhibit components under the direction of our consulting evaluators. Our on-site exhibition shop will create mockups and prototypes for testing. Information from testing and an additional round of scholarly review will inform the development and final design of exhibit components and exhibition script. Our designers will build a scale model to study the exhibition and create design control drawings and specifications for components and collections cases for competitive bidding. We will work with the University of Pennsylvania Museum of Archaeology and Anthropology (and, hopefully, the Greek government) to source museum-quality replicas, select original artifacts, and finalize loan agreements. We will write full exhibition and website text, research and obtain rights for use of images. Our graphic designers will create a complete graphics package including object labels, identification signage, directional signage, environmental graphics, and website graphics. In September, 2006 we will launch our website. We will work with content specialists and producers such as CERHAS and Playmotion to further develop and begin production on exhibit components that require lengthy production time.

We will continue to deepen our connection to Greece and the Greek American community through a series of receptions and community advisory meetings over the next few months. Working in partnership

with the Examined Life, the Greek Orthodox Archdiocese and The Center for Ancient Studies at NYU, we will continue to develop and seek funding for related programming. Working with our partners and advisors, we will inform related professional associations as well as the Greek American press about the exhibition and its related programming.

<i>Year 1</i>	<i>PLAN OF WORK</i>		
<i>Month/ Phase</i>	<i>Task</i>	<i>Parties Responsible</i>	<i>Meeting Schedule</i>
Oct-Dec 2006	Fabricate exhibit components and collection cases	Tom Quaranta	Weekly site visit to fabrication shop(s)
<b>Fabrication</b>	Review shop drawings	Liliana Reyes,	
	Overall production planning and coordination	Karen Snider	Weekly coordination meetings w/core team.
	Budget tracking; Coordinate purchase of exhibit props	Jocelyn Phillips	Weekly meetings
	Graphic production	Kristin Lilley	Weekly meetings
	Prep for delivery; installation of original artifacts	Emily Farmer	As needed
	Final testing of interactive components w/children	Karen Snider, Megan Cifarelli	As needed
	Recruit CMOM Docents	Karen Ogden	
	Program planning and review	Leslie Bushara, Megan Cifarelli	Weekly meetings, as needed
Jan, 2007	Gallery prep and painting	Tom Quaranta,	
<b>Installation</b>	Equipment, exhibit structures, lighting, scenic elements, and collection cases installed	Tom Quaranta	
	Collection cases climatized; mounts created	Emily Farmer,	
	Project coordination	Karen Snider, Tom Quaranta	Weekly meeting
Feb, 2007	Graphics (signage) installed	Kristin Lilley, Megan Cifarelli	
<b>Installation and Opening</b>	Artifacts delivered and installed	Emily Farmer, Megan Cifarelli	
	Equipment debugged and fine tuned	Tom Quaranta	
	Lighting focused	Tom Quaranta, Liliana Reyes	
	CMOM education and visitor services staff training	Megan Cifarelli, Karen Ogden	
	Security staff walkthrough and technical training	Tom Quaranta	
	Weekend CMOM Docent walkthrough and training	Megan Cifarelli, Karen Ogden	
	Week of soft opening	Karen Snider	Debrief meetings with floor staff
	Press event(s), Members' Opening	External Affairs	As needed

	Events, Special Opening Events	Department	
	Public Programming begins	Rita London	
Mar-Apr 2007	Opening for Educators	Karen Ogden	
	Weekend docent tours begin	Karen Ogden	
	Punchlist	Tom Quaranta, Karen Snider, Megan Cifarelli	Weekly meeting to collect feedback and troubleshoot
	Exhibition review by education floor staff and CMOM Docents	Karen Snider, Megan Cifarelli	Meeting
	Summative exhibit evaluation planning	Karen Snider, Megan Cifarelli,	Meeting with <i>Blip</i>
	Adult lecture series, public programs and festivals begin	Rita London, Megan Cifarelli	
May, 2007	Summative exhibit evaluation conducted	Karen Snider, Jocelyn Phillips, Karen Ogden	
Jun, 2007	Report on summative exhibit evaluation	Karen Snider, Megan Cifarelli	Meeting with Blip
Jul-Aug, 2007	Exhibit remediation planned	Karen Snider, Megan Cifarelli	Meetings with core team
	Conduct professional development workshops for elementary + secondary teachers	Karen Ogden	
	Evaluate professional development workshops	Karen Ogden, Blip	
Sep, 2007	Remediate exhibition components	Karen Snider	Meetings as needed
	Evaluate teen docent program	Karen Ogden with Blip	
Oct-Dec, 2007	Plan tour	Emily Farmer,	As needed
	Create layouts for all venues to finalize travel configuration	Liliana Reyes	As needed to review array.
	Create interpretive materials and press packages for host venues	Emily Farmer, Kristin Lilley	
	Prepare contracts with host venues	Emily Farmer	
Jan-Apr 2008	Plan modifications to traveling exhibit components	Liliana Reyes, Tom Quaranta	
	Develop crating plan	Tom Quaranta	
May, 2008	Bid crate fabrication	Tom Quaranta	
Jun-Jul, 2008	Build crates for travel	Tom Quaranta	
	Evaluate CMOM Docent Program	Blip, Karen Ogden	
Aug, 2008	De-install exhibition and pack for shipment	Tom Quaranta	
	Modify components for host venues, as needed	Tom Quaranta	
Sep, 2008	Begin tour	Emily Farmer	
	Send exhibition technicians for install and training at first venue	Tom Quaranta	

**FUND-RAISING PLAN**

**Exemption 4**