

ONE PAGE SUMMARY OF: **Images of the French Revolution: A Guided Tour of One of History's Major Turning Points**

This proposal seeks support for producing a CD-ROM on the French Revolution that will particularly emphasize its visual representations and other cultural productions of the era. It is intended primarily for use in introductory courses in Western Civilization and World History at the college and high school level. It will be organized around a series of brief lectures by Lynn Hunt, an internationally recognized expert on the French Revolution. But from that main path, students will be able to explore and analyze more than 250 images from the revolution as well as about 1,500 pages of primary text documents, 60 minutes of music and 25 minutes of video drawn from important filmic representations of the revolution. The disk will include a biographical directory, a glossary, and a timeline as well as other tools for student use of the primary sources. The disk will also teach ways of "reading" visual and other cultural evidences. Portions of the disk will be placed on the World Wide Web.

In summary, then, *Images of the French Revolution* will serve five basic goals:

- It will provide a lively, well-informed introduction to an epochal turning point in world history for students as well as general readers.
- It will bring into the introductory classroom the insights and methods of the "new cultural history" with its emphasis on issues of representation.
- It will teach students some basic skills of visual literacy and the ability to "read" visual, aural, and filmic sources as historical evidence.
- It will be a basic resource collection for teachers who want to introduce students to the French Revolution through its primary sources--especially visual sources.
- It will serve as a testing ground for experimenting with the use of new media to present the past. We want this disk to serve as a prototype for others seeking to combine a concern for the highest quality scholarship and the most innovative approaches to teaching with the most sophisticated new technology.

The project brings together a production team with very strong grounding in both traditional humanities scholarship and substantial experience in producing and using the latest technology for the teaching and public presentation of history. The disk will be produced by the Center for History and New Media at GMU, and the American Social History Project at CUNY. We have previously worked together in developing one of the first scholarly based CD-ROMs about U.S. history--*Who Built America? From the Centennial Celebration of 1876 to the Great War of 1914 [WBA?]*, published by Voyager in 1993 and which won the American Historical Association's James Harvey Robinson Prize for its "outstanding contribution to teaching." In this project we are closely collaborating with two leading French historians: Lynn Hunt, Annenberg Professor of History at the University of Pennsylvania and Jack Censer of GMU. We will also have the assistance of such other major scholars as Natalie Zemon Davis, Keith Baker, and Phillipe Bordes. Our publisher, the Voyager Company, will provide technical assistance and will also contribute financially to the project. Crucial to the project is the alliance that we have forged with the Museum of the French Revolution in Vizille, which has given us unrestricted access to the Museum's wealth of visual images of the revolution--a level of cooperation that is extremely difficult to achieve across national borders. We have already selected, annotated, and digitized 300 images from their extensive collection, using funds from a seed grant from the Gould Foundation.

Images of the French Revolution:

A Guided Tour of One of History's Major Turning Points

I. OVERVIEW and INTRODUCTION

"In ten years or so," D. H. Jonassen predicted more than a decade ago in *The Technology of Text*, "the book as we know it will be as obsolete as is movable type today." Jonassen is hardly the only techno-enthusiast to get carried away by the potential of electronic media to reshape the way we consume and read information. More than thirty years ago, Ted Nelson, who coined the term "hypertext," was already arguing that print books would be obsolete in just five years.

But the failure of such hyper-predictions should not lead to exaggerated skepticism. New digital media like CD-ROMs and the World Wide Web offer genuinely exciting possibilities for historians--the ability to condense vast archives in a small space; to link disparate materials quickly; to incorporate not just text but also pictures, sounds, and moving images; and to bring the resources of specialized archives and leading scholars to distant and dispersed audiences. Nevertheless, the experiences of past technological enthusiasts should force us continually to question whether new technology is better than old. We are told that at the multimedia division of Microsoft, they used to start morning meetings by holding up a paperback book and asking: "Can you top this?"

This proposal takes up the straightforward, but profoundly difficult, challenge of experimenting with new electronic media to see whether they can provide new and more effective ways to present the past. The Center for History and New Media (CHNM) at George Mason University and the American Social History Project (ASHP) at the City University of New York have joined to launch a project aimed at exploring the best ways to use the new electronic media to present history to students in introductory courses taught in high schools, community colleges, and universities. Our testing grounds are the basic surveys of Western Civilization and World History taught at virtually every educational institution in the United States. We propose to create a series of CD-ROM based resources--with World Wide Web supplements--for those courses. Our pilot disk focuses on the French Revolution.

The French Revolution offers a particularly compelling pilot for such a series of disks on World History and Western Civilization because it had a lasting impact on world history. It helped establish the two most important modern political options: the choice between democracy and human rights, on the one hand, and social control, state planning and totalitarian propaganda, on the other. For the first time in world history, a government based on popular sovereignty instituted universal manhood

suffrage and decreed full political and civil rights for Jews and other religious minorities and eventually even abolished slavery and the slave trade. At the same time, a new kind of government based on terror and the guillotine made its appearance, orchestrating mass festivals of reason to replace Catholicism, turning churches into stables and storage depots, setting up wage and price controls, and arresting anyone suspected of even half-hearted support for the Old Regime. How could these two very different forms of rule originate in the same event?

In addition, because the French Revolution provided the spark for the first and only successful slave insurrection in world history (in present-day Haiti, then Saint Domingue) and because revolutionary armies took the message of revolution from Brussels to Moscow and to places as far away as Egypt and Syria, consideration of this event will open a window onto slavery, colonialism, conquest, and imperialism. There is no better place to ask what liberty means, for whom, under what terms, and with what sacrifices. The goddess of liberty, the new symbol of the revolutionary state, sat on her pedestal literally overlooking the scaffold of the guillotine.

But the French Revolution recommends itself as an appealing subject for a CD-ROM not simply because of its intrinsic importance but also because it is particularly appropriate to the visual and multi-media treatment that new media allow. The French Revolution, after all, was the first event in world history fully to utilize mass media. In order to create a new society, the revolutionaries provided subsidies and contests for visual artists, for writers, and for journalists. They commissioned monuments, paintings, sculptures, revolutionary "catechisms," and calendars. They changed the names of everything from the months in the year and the days of the week to those of their children. Subsequent generations have also used the media--paintings, lithographs, music, and film--to convey the revolution's significance to broader publics. Obviously print media cannot readily convey this rich mix of sounds and images for students; to truly understand the revolution and its significance, they need to be immersed in its media-generated culture.

The contemporary and subsequent cultural representations of the French Revolution that are at the core of our project are also central to any treatment that wants to convey the latest historical scholarship. The French Revolution is not only one of the major turning points in Western and even World history; it is also one of the most contentious areas of historical scholarship. In France, for example, differing interpretations of the revolution have been deeply implicated in sharp divisions within the nation's political culture. In the post-war era, British and American historians of France have tried to interpret the revolution from what they saw as less political and more empirical vantage

points. For the past two generations, scholars in all three nations have argued particularly over the meaning of class and social structure in understanding the revolution.

Although these questions are still being debated, the most dynamic area of scholarship has shifted to the study of the culture, "high," and "low," that played such an unprecedented role in the expression and dissemination of ideas in revolutionary France: rituals, artifacts, political prints, theater, and the like. Scholars such as Roger Chartier, James Johnson, and Madelyn Gutwirth have been exploring the sources to see how they bear on traditional questions and how they suggest new ones. How did people read the outpouring of newspapers and political pamphlets? What was the experience of going to a play or an opera, especially ones with political themes? In what frames of reference did activists--or resisters--view the new forms of political activity? What can the images of Marie-Antoinette or well known female militants suggest about the gendering of the revolution? How did images of blacks in the new abolitionist literature help precipitate the Haitian Revolution?

Although much recent scholarship has focused on the cultural dimensions of the revolution, few of its findings have been incorporated into the high school and college classroom. A CD-ROM offers a unique opportunity to bring this cultural history scholarship--with its emphasis on cultural productions--to students and teachers. The combination of images, moving pictures, sound, and documents brings students closer to the heart of the revolutionary experience than text alone. These multiple sources along with the simulation of motion by panning a camera over an image can help students better imagine the three-dimensional space inhabited by the revolutionaries and to understand (as recent historians emphasize) that their culture was a complex and varied system of intersecting beliefs and assumptions and that the revolution was a complex event with multiple dimensions. In effect, then, we see *Images of the French Revolution* as the ideal way to bring together the strengths of the latest historical scholarship with the latest computer technology and in the process to show how interdisciplinary work can recast traditional political questions.

A focus on the visual and other cultural representations of the revolution serves a further educational goal--visual and media literacy. It is no secret that we live in a media-dominated society; students are saturated with media, but they are not always sophisticated, critical consumers of those media. At the most basic level, we want to teach students to examine visual sources as critically as we hopefully teach them to carefully interrogate textual ones. We also want students to appreciate images, sounds, and films as historical evidence and not simply as "illustrations." What can and can't be concluded from such sources? Students need to be able to ask and answer such questions.

We also want to expose students, who are enamored of the kinetic culture of the late twentieth century, to the power and complexity of the seemingly antiquated media of the past. The large corpus of materials on this disk will allow us to teach the reading of images as part of a visual genre with its own rules: we can focus in on one print to show how political, social and aesthetic themes are combined to make an effective image; or even focus on a particular part of an image to show how images are constructed and manipulated in different contexts.

The presentation of a rich collection of images and accompanying audio and textual material would also provide access to documents that are usually only available to scholarly researchers with the resources to travel to France. Although a very few American libraries have small collections of prints and engravings from the French Revolution--the New York Public Library and Cornell University in particular--the more than 38,000 extant engravings of the period are for the most part only available in France. Some have been presented in book form in connection with the celebration of the Bicentennial of the French Revolution, but these rarely come with adequate explanations and are in any case available only in French language publications. In addition, there is a comprehensive laserdisk of the collection of the Bibliothèque Nationale, but it is so expensive that it is only available at a handful of research libraries and it is really only accessible to experts and very advanced students familiar with French.

A CD-ROM would make such visual resources available to a very wide Anglophone public for the first time. We are in a particularly good position to do that because of our close working relationship with the Museum of the French Revolution in Vizille. That relationship, which was approved by the regional government in Grenoble in June 1996, has given us unrestricted access to the Museum's wealth of visual images of the revolution--a level of cooperation that is extremely difficult to achieve across national borders. [See Appendix III for letter.] Based on a week of preliminary research in the summer of 1995, we returned the following year to select, annotate, and digitize 300 of the museum's finest images for inclusion in the disk. Because our agreement only requires paying royalties to the museum after the disk is issued, we are able to carry out this project at a reasonable cost and to bring unique visual materials to a wide audience.

The accompanying material that we hope to present would provide the background and contextualization necessary to make sense of this wonderful visual resource and show its historical and pedagogical significance. The substantial body of text, audio, and video sources that the disk will include will similarly offer a wealth of primary sources that are not readily available to teachers of

Western Civilization and World History. This will make it possible to teach the subject of the French Revolution through the examination of primary sources rather than just through the reading of a textbook or other secondary accounts.

In summary, then, *Images of the French Revolution* will serve five basic goals:

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II. THE PRODUCTION TEAM

Our desire to make innovative use of new media grows directly out of our successful work in developing one of the first scholarly based CD-ROMs about U.S. history--*Who Built America? From the Centennial Celebration of 1876 to the Great War of 1914 [WBA?]*, published by Voyager in 1993 and which won the American Historical Association's James Harvey Robinson Prize for its “outstanding contribution to teaching.” Since the publication of that disk, we have been involved in other new media projects aimed largely at educational audiences, including development of a sequel to the original disk, *Who Built America? A Nation Transformed, 1914-1946*; a summer seminar on new media for high school and college teachers (“The New Media Classroom”); a game-like exploration of key moments in U.S. social history called *Landscapes in Time*; and the creation of a Web site for the teaching of the U.S. History Survey. The first three projects have received support from the Education (now Education and Research) and Public Programs divisions of NEH and from the Rockefeller Foundation; the last is under active consideration by the Kellogg Foundation.

The team that will conceive, produce, and evaluate this multimedia project possesses a unique mix

of scholarly, educational, artistic, and production talent and expertise. Working in collaboration, we have been engaged for fifteen years in rethinking the ways historical ideas and information can be conceived and presented most effectively to both students and the public. The ASHP's "Who Built America?" multimedia curriculum--including the two-volume comprehensive social history of the United States (Pantheon, 1990, 1992) on which the *WBA?* CD-ROMs are based and a ten-part documentary video series--has been widely used in high school and college classrooms across the country. The development of this curriculum was funded by grants from NEH, the Ford Foundation, the Rockefeller Foundation, four state humanities councils (New York, Massachusetts, California, and D.C.), and several smaller private foundations. ASHP's ongoing work in New York City public high schools and in twelve other urban high school systems across the country has been funded by major grants from the Aaron Diamond Foundation, the DeWitt Wallace-Reader's Digest Fund, and the Pew Charitable Trusts.

This particular proposal brings together two different universities with complementary constituencies. The Center for History and New Media (CHNM) is at George Mason University, the Northern Virginia campus of the state university system in Virginia. GMU serves a heterogeneous student body (diverse in ages and ethnic and racial composition) of about 23,000 students. In 1990 GMU and the American Social History Project signed a collaborative agreement under which the first *WBA?* CD-ROM was developed, and the partnership between the CUNY Center for Media and Learning and the GMU CHNM is a further step in that collaboration. The second *WBA?* CD-ROM, funded by the NEH Education and Research Division, is currently being developed jointly by both centers. Besides its work with ASHP, the CHNM is using CD-ROM and the World Wide Web to develop an introduction to historical skills and the history of slavery with support from the Computer Assisted Education and Training Initiative funded by the Advanced Research Projects Agency (ARPA). CHNM has also developed training on the uses of the World Wide Web for both historians and the public and has helped the American Historical Association to establish its Web page. In collaboration with the Center for Electronic Projects in American Culture Studies at Georgetown University, it has set up a web site for teaching on New Deal Culture.

The American Social History Project is based at the Center for Media and Learning of the Graduate School and University Center of the City University of New York, a nineteen-campus system that serves more than 210,000 students from all over the world in the nation's largest city. CUNY has made a major commitment in the past three years to expanding faculty and student uses

of new media to improve teaching and learning. And the Center for Media and Learning has helped pioneer innovative uses of a variety of media (including text, video, and interactive multimedia) to enhance teaching and learning both in and beyond the classroom, including long-range planning for a CUNY New Media Lab, based at the Graduate School and University Center, which will bring together institution-wide human and technical resources to launch a major new effort to develop new educational technologies.

Our previous work has focused largely on U.S. History. Thus, for this project we have joined with two leading French historians, who have assumed the primary role in shaping the intellectual and educational content of the disk. Jack Censer, the Project Director, is the Chair of the History and Art History Departments at George Mason University. He is also the author of two major books on the French Revolution (*Prelude to Power: The Parisian Radical Press, 1789-1799* and *The French Press in the Age of Enlightenment*) as well as numerous articles and has edited two important collections of essays on the subject. His multi-volume series from Routledge, "Rewriting Histories," is aimed at bringing the latest scholarship in a variety of fields to student audiences. His combination of historical knowledge, command of the literature on the French Revolution, familiarity with visual sources, attentiveness to issues of new scholarship in the classroom, and administrative skills make him uniquely suited to serve as project director.

While Censer will play an important role in shaping the intellectual content of the CD-ROM, the central figure in crafting the disk's tour of the French Revolution and the lead "author" of the disk will be Lynn Hunt, Annenberg Professor of History at the University of Pennsylvania, and one of the preeminent authorities in the world on the French Revolution. She is the author of numerous books on the revolution including, *Politics, Culture and Class in the French Revolution* and *The Family Romance of the French Revolution*. She has also been an influential figure in debates about historical methodology through her edited collection *The New Cultural History* and her co-authored study, *Telling the Truth about History*. Although best-known for her scholarly work, Hunt is also a dedicated and award-winning undergraduate teacher who regularly teaches the Western Civilization survey course. Her recent work on the college textbook, *The Challenge of the West*, has made her particularly aware of issues about bringing current scholarship into diverse introductory classrooms. But it is her pathbreaking work on visual representations of the revolution in, for example, her widely reprinted analysis of the use of Hercules as revolutionary symbol that makes Hunt ideally suited to serve as the principal author and "moderator" of this disk. (Section V provides a full listing of the

personnel involved in the project; CVs are in Appendix I.)

The project has been greatly--indeed uniquely--enhanced by the alliance that we have formed with the Museum of the French Revolution in Vizille, France. The Museum of the French Revolution is an extremely valuable resource because it is entirely devoted to this period of history (unlike the Musée Carnavalet in Paris which covers the late eighteenth and early nineteenth centuries more generally) and has a collection that rivals any other in the world in terms of depth and variety. The 300 images that we have digitized from the museum's collection and are now organizing into a visual database is one of the best and most accessible collections and of visual images on the revolution in the United States and the only one that is already in digital form. In addition, our database is extremely well annotated and carefully selected because it was collected by two leading French historians who were assisted by the former director of the museum, Philippe Bordes, one of the leading experts in the world on images of the revolution. Although Bordes has now left the museum for a professorship at the University of Paris-X, he will continue to serve as a key adviser to the project. Our database is particularly significant because of the difficulty in assembling a significant body of visual materials from France, where repositories typically limit copying and charge prohibitive rates for reproduction and use. We have been enjoyed unprecedented cooperation in Vizille that has given us complete access to both materials, staff, and files.

We have also been fortunate in securing the assistance of other leading scholars. Laura Mason of the University of Georgia, whose forthcoming book, *Singing the French Revolution: Popular Culture and Revolutionary Politics, 1787-1799*, provides the best treatment to date of revolutionary music, will work with us on incorporating these sources into the CD-ROM. Using filmic representations of the revolution poses tricky interpretive and historiographic issues. Natalie Zemon Davis is surely the best person to consult on such issues. Not only is she one of the nation's leading French historians, she has also written extensively on film and history and has consulted on a number of films, most notably *The Return of Martin Guerre*--an experience she describes in her book of the same name. Finally, the distinguished scholar Keith Baker of Stanford University will assist us by reviewing the entire project. His different interpretive perspective, with its particular emphasis on how the flaws of the Old Regime fundamentally shaped the course of the revolution, will add an additional critical voice in the overall project.

A final, crucial alliance in this project is with our publisher, The Voyager Company. We began working with them in 1990 on conceptualizing and producing the first *WBA?* CD-ROM. Voyager is

internationally recognized as the pioneer in developing CD-ROMs that incorporate serious intellectual content. The *New York Times* has described it as "the single best source of stimulating, innovative CD-ROM titles," and *Newsweek* calls it "the multimedia company that put CD-ROMs on the map." Although Voyager is a commercial company, it is not able to finance out of sales the development of titles with substantial humanities content; consequently, titles like *Images of the French Revolution* (as is true of many similar projects in print form) require foundation support. Nevertheless, Voyager has made a commitment of \$25,000 toward the completion of this project. (See Appendix III for letter.) Moreover, we will be able to draw upon their unique expertise in multimedia development as we complete this project.

Thus, this project brings together a very strong grounding in both traditional humanities scholarship and substantial experience in producing and using the latest technology for the teaching and public presentation of history. We think that this combination is particularly important because almost all of the historical works that are currently being developed in new media are being produced by people with technical or media backgrounds; a smaller number of projects have been undertaken by people with scholarly backgrounds but little, if any, media or technical expertise. Few, if any, multimedia producers can match CHNM and ASHP's extensive experience in systematically testing materials and methods in a wide range of educational settings. We are one of the few groups working in the field that brings together what we see as the necessary combination of skills in all the relevant areas for presenting history in these new forms.

This combination of technical, production, and scholarly backgrounds seems particularly important because many of the history CD-ROM titles that have appeared so far are marked by inaccuracies and an unfamiliarity with current scholarship. Only limited attention has been paid to this burgeoning medium as a vehicle for presenting serious scholarship to student audiences. Our contention is that electronic media will emerge as one of the most powerful and effective ways that students can learn about the past. But if these media are going to live up to this potential in the schools, then we need to get to work considering how this can best be done and how we can assure that the history is of the highest scholarly standards. The goal of this proposal, therefore, is to foster increased dialogue about the use of new media for the presentation of the humanities by producing a CD-ROM series designed for students that will serve as a prototype for scholars and educators to consider and debate.

III. BASIC FORMAT

The proposed project uses computer technology to provide a multi-layered, multi-media treatment of this important and provocative subject. The "spine" of the disk will be a series of brief, videotaped lectures by Lynn Hunt, an award-winning teacher as well as a leading French historian. The lectures, each about fifteen minutes in length, will be presented in the form of "QuickTime" movies, which will sometimes present Hunt on screen and other times provide her voice as a running commentary to the presentation of still images from the revolution. The lectures provide a convenient organizing device for the disk, but it should be emphasized that they will not be a series of talking-head lectures, nor will they be the only navigational route through the material. As with any hypertext, this disk will offer multiple pathways, and Hunt's lectures will serve primarily to provide a concise overview of the revolution and an introduction to visual analysis.

Thus, rather than rely on the images as mere "illustrations," Hunt will use them as documentary evidence that reveals the beliefs and values that shaped behavior in revolutionary France. Exploring these images will also show users how to "read" such evidence critically. For example, Jacques-Louis David's famous sketch of the Tennis Court Oath not only powerfully illustrates a key moment in the revolution; it also reveals important insights into the revolutionary state of mind. David, who was associated with the activists of this period, depicts children viewing the scene from windows high atop the Tennis Court--an indication of the revolutionary view that they spoke for the future of humanity. In the faces and postures of the revolutionaries, one sees the divisions in the revolutionary movement. David's depiction of the radical Marat with his back turned reflects, moreover, the artist's perception that the revolutionaries might soon lose support. At the same time, the picture tries to create an impression of power and unity, depicting the revolution as an irresistible flow of movement. Close attention to a painting like this one and to the career of the artist David demonstrates in the most concrete ways the uses of propaganda but also the necessarily ambiguous relationship between art and politics, no matter how much a government wants to enlist art in its service.

Hunt's lectures will, thus, incorporate the most recent historical and art historical perspectives into her lectures, showing the significance of imagery in the revolutionary process and discussing the images that have come down to us as representative of the French Revolution--Marianne, the Phrygian cap, the guillotine, and the tricolor flag. Because digital technology will allow us to focus in on specific parts of an image, Hunt will be able to carry out a kind of in-depth analysis that is not easy to achieve in traditional print formats. Few, if any, scholars are better suited for this task than Lynn

Hunt who has worked extensively with images as well as more traditional sources. Moreover, her work reveals a deft feel for eliciting meaning from both high and popular art (from the crudest caricatures assaulting prominent officials to the artistic creations of Jacques-Louis David) as well as the artifacts of everyday life.

Although the disk will focus particularly on the visual imagery of the revolution, it is also intended to provide a basic introduction to the subject for the beginning student or the general reader. Hunt's four lectures will take up those themes essential to any study of the revolution: its causes, its radicalization, its transformation by Napoleon, and its nineteenth- and twentieth-century legacy. Having a single narrator means that the disk will have a strong authorial voice--necessary we believe for a coherent presentation--but Hunt's lectures and the collateral documents will also be informed by alternative perspectives.

Hunt's lectures will, thus, serve as an introduction to and as an entry point into a broader array of additional material--particularly primary sources on the French Revolution. From the lectures, users will branch off into a series of multi-media excursions that will permit them to explore specific aspects of the revolution in greater depth. Most of these "excursions" will illuminate questions raised through imagery or representation, offering a pointed way to bring the latest scholarship into the classroom. Topics for the excursions include: the fall of Louis XVI (for example, the role of songs and prints in undermining his authority); women's political activism (which provided many satirical representations but also imagery more favorable to women's role); the Haitian Revolution (one of the most understudied aspects of the French Revolution and one that changed the revolutionaries' own ideas about slavery and people of color); and the problem of popular violence (ranging from attendance at the grim work of the guillotine to riots and political terrorism). Whereas some excursions will go down thematic paths, others will explore key incidents, especially those with rich visual representations: for example, the guillotining of the King and Queen; the Festival of the Supreme Being where Robespierre sought to provide a new theism; and the royal flight to Varennes--an incident immortalized in several films.

Because popular imagery played such a prominent role in political propaganda, both for and against the revolution, and because of the visual focus of the disk, at least two excursions will focus in particular on the production and the social and political uses of visual imagery--one of a virtual tour of the museum, which will contextualize images and artifacts, the other focused more on teaching how to unpack images. Through these excursions, which will be developed with the help of Philippe Bordes,

users will specifically learn how to read visual images in a more sophisticated and critical way.

In her previous work, for example, Lynn Hunt has shown how conflicts over the direction of the revolution influenced the choice of an official seal for the new republic. At first, the deputies settled with little discussion on a figure of a woman--still by the way to be found on French stamps, coins and bills--who represented "liberty." This figure of a Roman-style goddess also appeared in many revolutionary festivals, first as Liberty and later as Reason. But as the revolution radicalized many deputies became dissatisfied with this image. The artist David proposed that it be replaced with Hercules, a virile masculine figure who would more closely resemble the revolutionaries themselves. For years, the deputies went back and forth about these choices--and the female figure only finally predominated after the 1880s. These conflicts show the importance of visual symbols to the revolutionary process--they provided a way of thinking through political debates--and they also demonstrate some of the gender assumptions implicit in politics at the time. Women could represent the nation precisely because they did not participate actively in politics. In this way, a discussion of the visual realm goes well beyond the merely symbolic to get at some of the most fundamental issues in any political system.

Although the main lectures will unpack visual documents, much of the exploration of the primary sources will take place through the excursions. Consider an excursion on the fall of Louis XVI: the challenges to his rule before 1789 and his subsequent political demise and execution. It would branch off from both of Hunt's first two lectures and, thereby, illuminate the causes and then radicalization of the revolution. A brief introduction and "head notes" will put this key event into context. Central to developing the case are a series of paintings and engravings that trace the apotheosis of the monarch and his gradual demise and which can immerse students in the revolutionary vortex. Eight sample images of the two dozen that we would use on the CD-ROM are included in Appendix IV.

As these images indicate, even as royal power disintegrated in the Old Regime, the king's propaganda machine produced symbolic representations with considerable frequency. Opposing these were humiliating portraits of the weak Louis XVI (see, e.g., Plates 3 & 4). Engravings of his controversial wife Marie Antoinette provided an important backdrop to this sabotage of the royal image (see Plate 8). Written documents (e.g., press accounts of royal visits and ceremonies, pamphlets about Marie-Antoinette, and anti-monarchical plays) also trace the vicissitudes of the King's rule. Louis XVI's demise is perhaps best captured in the devastating speeches by Saint-Just and Robespierre arguing for his execution; portions of these speeches will be recorded and offered in

both French and English. Finally, users will be able to consider how the fall of the King has been interpreted by scholarly historians and by filmmakers (through brief excerpts from such films as Abel Gance's *Napoleon* and Jean Renoir's *La Marseillaise*). The vast capacity of the CD-ROM, which holds the equivalent of 300,000 typed pages, will permit us to present a careful selection of primary and secondary sources that will allow readers to explore the French Revolution firsthand. (Film, of course, takes up considerable space. But because some parts of Hunt's lectures will be done as voice-over, we will be able to include about twenty-five minutes of such filmic representations of the revolution.)

Another excursion would focus on the rebellion in Saint Domingue, present-day Haiti. It would show how the French Revolution spread outward to the Caribbean colonies and eventually to Latin America and the Middle East as well. One of the most striking aspects of the Haitian revolution is the relative lack of imagery it provoked, either in France or elsewhere. This shows students that the production of prints, engravings, letterheads or illustrated crockery has its own kind of rhythm which is not necessarily correlated with the sheer import or weight of an event. The Haitian revolution was the first and only successful slave revolution in world history. It included a high level of violence on both sides, and it seems that the very intensity of that violence made its representation in visual imagery difficult. But there are some engravings of key events in the uprising and images of various sorts played crucial roles in the rebellion. It was reported, for instance, that plates with scenes of the revolution in France were stimulating desires for liberty among the slaves who worked as domestics for the planters.

A third excursion would focus on the Festival of the Supreme Being in 1794, an event orchestrated by David at the instigation of Robespierre who wanted to establish a new, non-Christian religion. But at the heart of this excursion would be the many engravings that commemorate it. Students would learn how the government used the engravings to create an authoritative and unthreatening image of the festival that proved to be in fact one of the most controversial of the entire revolution. Through exploring these representations, students will learn how to read images both for their symbols and for their political point of view at the same time that they are introduced to some of the approaches and perspectives of new cultural historians.

The current plan is to use a cross-platform authoring tool like Macromedia Director, Oracle Media Objects, or the soon-to-be released combination of Quicktime 3.0 and Hypercard 3.0 capable of working on both Windows and Macintosh computers, to create *Images of the French Revolution*. (It

would be unwise to make a firm commitment to one tool at this point given how rapidly computer software and hardware has changed. But, at the moment, Oracle Media Objects offers most of the features needed for this project.) The basic template would combine some of the best features of CD-ROMs done by our publisher, Voyager, including *First Person: Marvin Minsky* (which effectively combines an on-screen narrator with text and images); *Van Gogh: Starry Night, A History of Matter. A Matter of History* (which reveals through intensive visual inspection and textual explanation, one of the greatest of impressionist paintings); the forthcoming *How to Read a Film* (which is done with Oracle and uses “tours” to provide multiple pathways through a subject as well as develops skills of visual literacy) as well as our own *Who Built America?* (which employs the technique of multimedia excursions branching from a basic narrative spine).

The opening screen would offer a series of basic choices: Hunt’s lectures, excursion library, document library, image library, sound library, film library, glossary, biographical directory, timeline, and a set of “tools” (an electronic notebook, comprehensive indices, a resource collector, and a find feature). [See Figure 1 for a mock-up of what the opening screen might look like.] The most important (and unique) resource will be approximately 250 images that can be viewed as part of Hunt’s lectures and the excursions; these images can also be examined individually and, through a “magnifying-glass” feature, in great detail. Most of these images will come from the collection of the Museum of the French Revolution in Vizille. (These images will be supplemented, where necessary, from the Bibliothèque Nationale’s collection and major American collections such as Cornell University.)

This invaluable visual library will be supplemented by textual, audio, and film resources. Again, these materials will be part of excursions, but will also be accessible separately. The text resources will include about 1,500 pages of primary documents from the era of the revolution translated into English--laws, proclamations, newspaper accounts, police reports, minutes from feminist clubs, accounts by foreign observers, grievances by peasants and urban workers, and manifestos from different factions in the Haitian Revolution. We have already assembled a database of about 2,500 of the documents available in English; we will select most of our documents from this list, but we will also translate some additional documents. In addition to these primary sources, we will also incorporate about fifty excerpts from historical writings on the revolution so that students can consider the diversity of interpretations of this much-debated event. Films offer a window into how the revolution has been interpreted over the course of the twentieth century. We will select eight brief



FIGURE 1.

excerpts (about twenty-five minutes total) from the sixty or more different films that have focused on the revolution. Although we have not made our final selection, we would be likely to choose excerpts from some of the following classic films: *Danton*, *The Night of Varennes*, *The Scarlet Pimpernel*, *Marie Antoinette*, *Napoleon*, *La Marseillaise*, *The Chouans*, and *Orphans of the Storm*. We will also make extensive use of the music generated out of the revolutionary period, including such revolutionary songs as "Ca Ira" and "La Marseillaise" as well as songs reflecting reactionary and royalist sentiments such as "Le Reveil du peuple" and "Au Richard, O mon Roi."

Although Hunt's lectures provide the most prominent organizing device, the technology will allow students to construct their own pathways through the material. They can turn instead to the excursion, visual, document, film, or music libraries or to the timeline or biographical directory as their starting point. Whatever the starting point, there will be easy cross-referencing and hyperlinks.

The typical user, however, would probably begin with one of Hunt's four lectures on the key themes of the revolution and then take more specialized excursions. Hunt's lecture on the legacy of the revolution would, for instance, offer starting points for excursions on Haiti or the revolution's legacy to the issue of human rights. But students could also decide to begin with one of the other resources presented on the opening screen. As in any hypertext, these paths will crisscross with each other and with the organizing lectures by Hunt. Someone might begin with an image of the Festival of Reason, which would provide an entry point to dechristianization as a movement during the Terror to close the churches and replace Christianity with an Enlightenment style cult of Reason, to 1793 on the timeline, to the lecture on radicalization, to a map of places that held similar festivals in France, to a map of Paris locating the Cathedral of Notre Dame where the festival was held, and to the glossary for an explanation of the meaning of dechristianization. Similarly, the well-known Jacques-Louis David painting of Napoleon crossing the Alps might send the user to explore a biographical sketch of Napoleon, a map of the Italian campaign, and contemporary martial music. The overall effect, we hope, will be to immerse the reader in the dense visual, textual, and aural world of the French Revolution.

The primary delivery device for this work will be CD-ROM, which has rapidly become a commonplace technology. Indeed, CD-ROM drives, which cost only about \$40-\$60 to add to computers, have become standard equipment on desktop computers and are increasingly common in laptops as well. By the end of this year, the world-wide installed base of CD-ROM drives should reach 100 million and is expected to be a half billion by the end of the century. At the same time, the number of CD-ROM titles has exploded--15,000 of them by fall 1996, according to one estimate.

These figures suggest that CD-ROMs are increasingly becoming a standard way for Americans to entertain and educate themselves.

Because of the increasing ubiquity of CD-ROM, especially in schools and colleges, it is a convenient way to disseminate educational material. At the same time, however, it should be noted that once materials are put in digital form, they are relatively easily translated to other emerging media, notably the World Wide Web. We view the CD-ROM format as a necessary but interim stage in getting multimedia history programs out to students. As the technology advances we are committed to making a version of the *Images of the French Revolution* available on-line, which become increasingly possible with the development of new multimedia tools and "plug-ins." Nevertheless, the limited bandwidth through which most people access the Internet (generally 14.4 Kbps and 28.8 Kbps modems) makes it difficult to distribute the full version of CD-ROMs over the World Wide Web. This sort of distributed access to complex multimedia products will probably not be possible for another few years. Some of the most impressive history web projects like the "Valley of the Shadow" at University of Virginia have decided that they must also issue CD-ROMs in order to make their materials readily accessible in educational settings. Still, we think it important to experiment with providing public access to the historical resources developed under this grant by making at least one of the four main sections of this disk freely available on-line to students across the country. Even a limited portion of *Images of the French Revolution* will suggest some of the possibilities for presenting serious historical content on-line. We would, of course, also offer links to other related web sites such as "The Image of France Project," at the University of Chicago (<http://humanities.uchicago.edu/homes/mckee/>) and the Northwestern University Library site on the Paris Commune (<http://www.library.nwu.edu/spec/siege/>)

We also want to foster on-line discussion of the larger historical and humanities themes raised by these programs. We will, therefore, set up a discussion site on the Web for students and teachers to engage in on-line forums at the CHNM (<http://www.gmu.edu/chnm>) or ASHP (<http://www.ashp.cuny.edu>) web sites. The *Images* authors and producers will be active participants in these on-line conversations. In addition, by using Voyager's CD-Link software we will be able to direct CD owners to specific sections of their CD-ROM; thus, it will be possible to offer on-line (and changing) commentaries on the disk. Hybrid Web CD-ROM products will become increasingly common in the next couple of years. Product information in each CD-ROM will include details about how to reach these Web sites. Further information will be available on Voyager's very popular World

Wide Web site (<http://www.voyagerco.com>). These electronic forums and sites will be crucial to disseminating the CD-ROM; but we will also use conventional distribution channels. Voyager works with Forest Technology to distribute its disks in the K-12 market, and it has begun to work with Worth Publishing on distribution in the college market. Voyager has also been very successful in distributing titles to schools through bundling arrangements as was done with the *WBA?* CD-ROM, of which 70,000 copies have been distributed to schools.

IV. THE CD-ROM IN THE CLASSROOM: USES AND EVALUATION

We see the most important audience for this disk as students in introductory courses in World History and Western Civilization taught in high school, community college, or college. The entire disk or appropriate sections might be used by teachers as a multimedia resource to enhance their classroom lectures on the French Revolution and its political, moral, and cultural legacies, with a particular emphasis on the disk's vast array of visual images. Teachers could also direct students, either individually or in small teams, to use the disk as a resource to develop multimedia presentations for smaller teaching assistant run sections or in the class as a whole (depending on size and opportunity). Students would also be given specific research assignments for which they would use the disk to analyze primary sources--textual, aural, and visual--and develop written or multimedia presentations (depending on available computer resources). Although the use of this CD-ROM would vary enormously from class to class, we would expect that most instructors in a survey class might assign all students to review the spine and the excursion on reading visual evidence. Then, students would pursue individual projects using the wealth of primary sources offered on the disk.

We see a number of supplementary audiences for the disk as well. It could be used in upper level courses in French History or on the French Revolution as well as in Art History courses. It would also be an invaluable resource in number of new, interdisciplinary courses that are being offered at an increasing number of universities. For example, George Mason University's Program for Alternative General Education (PAGE) has required courses on "reading the arts" and "reading cultural signs," where this disk could be readily used. We also see this disk as a useful tool for introductory courses in historical methodology that teach undergraduates to think as historians. Although documents collections and readers composed of works by historians abound, little exists to introduce students either to multimedia materials or to an understanding of how to use and learn from images and

sounds.

Because we are designing this CD-ROM for many different levels of students, we plan an extensive program of field testing. Beverly Blois, Chair, Humanities Division and Professor of History, Northern Virginia Community College-Loudon Campus, has agreed to serve as a consultant on the project with a particular focus on making the program appropriate for community college students: he has agreed to insure that the disk will be piloted at the Loudon Campus of Northern Virginia Community College. We are also planning field testing of the program in the high schools in Fairfax County (see letter from Katherine Naughton in Appendix C) as well as in the 12th Grade Global History sequence in the New York City public high schools, where the ASHP has pioneered the use of multimedia materials over the past half dozen years.

At the college level, Censer and Hunt will use a pilot version of the disk in their Western Civilization classes and in other upper level courses on the French History at George Mason University and the University of Pennsylvania in the fall of 1998. Censer also teaches Western Civilization at Cornell University in the summer, which will allow us to pilot portions of the disk at a third institution in the summer of 1998. In spring 1998, Censer will also use the disk as the centerpiece of the required GMU course for history majors (Introduction to Historical Method), which he regularly teaches using the French Revolution as the course's focus. Thus, this CD-ROM would be the centerpiece of the course; and this class would provide important feedback on all aspects of the disk. Finally, the introductory art history course (Survey of Western Art) at GMU will use the disk in fall of 1998.

These testing venues mean that we will be able to try out the disk with diverse student populations, which will permit us to make changes in the final version based on student reactions and observation of how students and teachers use the disk. We will particularly look for gaps in coverage (do we need to add to the glossary or timeline, for example) as well as for whether students are improving their skills in reading visual evidence. To allow for the widest response, we will make available certain representative sections for critique on the World Wide Web.

We are committed to continuing the evaluation process after the disk is completed. We will make extensive use of the disk in GMU, Northern Virginia Community College, Oakton High School, and University of Pennsylvania classes in the first year after the CD-ROM is completed. We will also gather further information from the on-line forums that we will set up. Based on these classroom experiments, we plan to present papers at scholarly and education meetings on the most effective

ways of using this new technology in the classroom. Indeed, we see the evaluation of these new technologies as one of the most important goals of this project. Moreover, since this is the pilot for a series of disks in World History--a CD-ROM on the end of apartheid is in preliminary development--evaluation of this disk is crucial to our future plans.

Our investigation of the educational uses of *Images of the French Revolution* dovetails with and benefits from another project in which we are currently engaged--"The New Media Classroom." In the summer of 1996, we brought together (with funding from NEH and Annenberg) 35 high school, community college, and college teachers for an intensive (and very successful according to participant responses) eight-day seminar on using new technology--especially the World Wide Web and CD-ROMs--in teaching the U.S. Survey course. During the current academic year, teachers from the seminar are implementing what they learned in their courses and reporting back to their colleagues. Although the subject matter is obviously different, the experience of these teachers should prove very relevant to designing a CD-ROM for introductory courses in world history and western civilization that meets the needs of classroom instructors. (To get a sense of some of the issues covered in the New Media Classroom seminar, see our web site at <http://www.gmu.edu/chnm/nmc>.)

V. PROJECT PERSONNEL

The Center for History and New Media at George Mason University and the American Social History Project at the City University of New York bring together a unique blend of skills and experience in history, popular education, and media production. The American Social History Project was founded in 1981 by Stephen Brier and the distinguished social historian Herbert Gutman. Focusing on "ordinary" Americans--working men and women whose actions and beliefs shaped the nation's development--ASHP has produced a range of print, film, video, and multimedia materials over the past fifteen years designed to invigorate public interest in history. Since 1989 ASHP has functioned under the aegis of the City University of New York's Center for Media and Learning, also headed by Stephen Brier. ASHP's Media and Education divisions, staffed by more than a dozen people, are engaged in scholarly, art and education projects designed to realize ASHP's two-part mission: to produce a wide range of sophisticated and accessible educational materials for a broad audience and to develop innovative multimedia techniques to convey historical information and encourage critical thinking.

Several key people from ASHP and CHNM will play principal roles in the proposed CD-ROM

project. As co-executive producers, Stephen Brier and Roy Rosenzweig will provide overall operational management of the pilot program's production; they will be particularly concerned with coordinating the work on production with the historical work and with making decisions about computer platforms and similar technical issues. ASHP media director Joshua Brown will be the creative director of the *Images* disk, supervising the conceptual and artistic development, particularly issues of design and layout. But as historians, Brier, Rosenzweig, and Brown will also play a role in decisions about the content of the disk. Brown's own scholarly work is on visual representation in nineteenth-century America, which gives him a particular expertise in the subject of the disk.

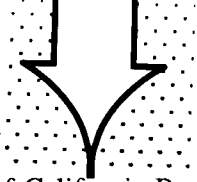
As noted above, the central intellectual direction will be supplied by Lynn Hunt, who will be the principal author and historical consultant, and Jack Censer, the project director, who will be responsible for coordinating the research and working with Hunt on the "writing" of the disk. Below are brief biographies of the principal staff; CVs are included in Appendix II. (For an advisory board, we will rely, as we have in the past, on the board of directors of ASHP; they are also listed in Appendix II.)

Stephen Brier (Co-Executive Producer) is Director of the Center for Media and Learning and American Social History Project (ASHP) at the City University of New York, which he co-founded in 1981. Brier, who holds a Ph.D. in history from UCLA, was co-author and supervising editor of the print version of *Who Built America?* (Pantheon, 1990, 1992) as well as co-author of the first *Who Built America?* CD-ROM and executive producer of the second *WBA* disk. He also serves as executive producer of ASHP's prize-winning *Who Built America?* video series and the project's award-winning cable television series, *Labor at the Crossroads*. The author of scholarly articles on class and race relations in late nineteenth-century U.S. history, Brier co-edits "Critical Perspectives on the Past," a major book series from Temple University Press.

Joshua Brown (Creative Director) has been ASHP media director since its founding. He is art director and script writer of ASHP's documentary series and visual editor of the print version of *Who Built America?*. As visual editor of both *WBA* disks, Brown selected and captioned hundreds of historical photographs and illustrations. His cartoons, illustrations, maps, and designs have appeared in a range of magazines and books. He is the author of articles and review essays on imagery and the past as well as co-editor of *History from South Africa: Alternative Visions and Practices* (Temple University Press). Brown's Columbia University doctoral study on the nineteenth-century illustrated press won the 1994 Bancroft Dissertation Prize.

Jack Censer (Project Director) is Professor of History at George Mason University and Chair of both the History and Art History Departments. Censer has worked for the most part in two areas. His basic research concerns the press of eighteenth-century France, both Old Regime and revolutionary. He recently published a synthetic work on the press during the last fifty years of the monarchy, entitled *The French Press in the Age of Enlightenment*. His other interest lies in recent historiography, publishing numerous essays on the historiography of the French Revolution in such journals as the *American Historical Review* and *Comparative Studies in Society and History*. He has also published a reader for students and is co-editor of a forthcoming book entitled *Visions and Revisions of Eighteenth-Century France*. He is also editor of the multi-volume series, *Rewriting Histories*.

Lynn Hunt (Author) is Annenberg Professor of History at the University of Pennsylvania. An internationally recognized expert on the French Revolution, especially its cultural dimensions, her three books on the subject have been translated into French, German, Italian, and Japanese. She has also published influential works on cultural history and historical methods more generally. She co-edits a series at the



University of California Press on the history of society and culture. She is also the recipient of a major teaching award from the University of California, Berkeley where she taught for thirteen years before moving to the University of Pennsylvania. She recently led an author team that wrote a new textbook on Western Civilization (D.C. Heath/Houghton Mifflin) and will publish two new edited collections this year on the methods of French history and on human rights during the French Revolution.

Roy Rosenzweig (Co-Executive Producer/Principal Investigator) is Professor of History at George Mason University, where he also heads the Center on History and New Media. Co-author of the first *Who Built America?* CD-ROM and project director of the second disk, he was also consulting editor of the print version. His most recent book (co-authored with Elizabeth Blackmar) is a prize-winning study of *The Park and the People: A History of Central Park* (Cornell University Press). His other books include *Eight Hours for What We Will: Workers and Leisure in an Industrial City, 1870-1920* (Cambridge University Press) and he has edited volumes on history museums, history and the public, teaching and oral history, including a guide to innovative history teaching, *Experiments in History Teaching*. He is also co-producer of a historical documentary film, *Mission Hill and the Miracle of Boston*. He has been the recipient of a Guggenheim Fellowship and has lectured in Australia as a Fulbright Professor.

The work of the principal staff will be supplemented by the following consultants:

Keith Baker, Anthony P. Meier Family Professor of History at Stanford University and Director of the Stanford Humanities Center, is one of the leading historians of the French Revolution. He is the former co-editor of the *Journal of Modern History* as well as the author of numerous influential books and articles on the Old Regime, science, politics and social thought, and the ideological origins of the French Revolution. As one of the organizers of the international research conferences on "The French Revolution and the Creation of Modern Culture," he has been for many years at the center of new scholarship on the subject of this CD-ROM.

Philippe Bordes, a professor at University of Paris-X, is one of the leading scholars of art and the French Revolution. Educated at Stanford (BA) and at the Sorbonne (doctorate), he has focused on the work of Jacques-Louis David. His studies continue to exercise much influence in this field. As director of the Musée de la Révolution française, he assembled the richest single collection of art and artifacts of the revolution.

Beverly Blois is the Chair of the Humanities Division and Professor of History at the Loudon Campus of Northern Virginia Community College. He has a masters in Russian history from the University of North Carolina and a doctorate from George Mason University. An innovative instructor, he has long promoted new approaches to teaching history and has worked on distance learning and the application of multi-media to the classroom.

Natalie Zemon Davis, emeritus professor of history at Princeton, ranks among the most important scholars of her generation. Her many honors and awards include the Presidency of the Society of French Historical Studies and the American Historical Association (and the receipt of its Asher Distinguished Teaching Award) as well as more twenty honorary degrees. Her writing and teaching has deeply influenced work in cultural history over the past three decades. Of particular relevance to this project was her work as adviser to the film, *The Return of Martin Guerre*, and her publication of a book with the same title--a work that has already been translated into more than ten languages.

Laura Mason earned her Ph.D. in French history at Princeton University and is now Associate Professor of History at the University of Georgia, where she has taught since 1989. She is a leading international expert on the music of the French Revolution. Her important work on this subject will be reflected in her book, *Singing the French Revolution*, which will be published by Cornell University Press this fall.

APPENDIX I: PLAN OF WORK

Prior to the start of the proposed NEH grant in June 1997, we have managed to complete a good deal of essential development work on the CD-ROM, thanks in part to a \$15,000 grant provided to the project by the Gould Foundation and graduate research assistance provided by George Mason University. This support allowed us to hold several meetings in Summer and Fall 1995 in Philadelphia and New York to begin developing the general conceptual framework of the project and the preliminary design of the CD-ROM. Hunt traveled to the Museum of the French Revolution in the summer of 1995 to make a preliminary survey of the Museum's collection of images of the revolution. In addition, Censer has assembled and created a database of more than two-thousand primary text documents already available in English. This collection of historical documents provides an enormous resource for possible inclusion on the disk. In January 1996 Philippe Bordes met with the development team in New York to discuss the project and the formal participation of the Museum of the French Revolution of which he is the director. In the summer of 1996, Hunt and Censer and an assistant spent a week at the museum selecting, annotating, and digitizing 300 of the Museum's images. During the 1996-97 academic year, we will be creating a visual database of those images and deciding where in the disk they can be most appropriately used.

June 1996 through December 1997

- The disk's "spine" of four videotaped lectures is designed and written
- Excursions outlined
- Consultants provide input on content of spine and excursions
- Preliminary selection of images, documents, etc. is made
- Work with designer and programmer begins
- Travel to France to do research and to fill in gaps in visual database

January 1998 through May 1998

- Selection of images, documents, etc. finalized
- Excursions researched and designed
- Work with designer and programmer continues
- Consultants review spine and excursions
- Videotape and digitize Hunt lectures
- Rights to images, film clips, music, etc. secured
- Begin to pour text and place illustrations
- Program alpha version
- Begin to draft timeline, glossary, biographical directory

June 1998 through August 1998

- Censer tests preliminary materials at Cornell University Summer School
- Revise based on classroom reactions

- Scan additional documents and photos
- Rights to resources finalized
- Complete programming of excursions
- Finish timeline, glossary, biographical directory

September 1998 through December 1998

- Test alpha version in Western Civilization, World History, and Art History courses in several colleges & high schools
- Make portions of beta version available on Internet
- Audio mix and sweetening
- Index all text and documents
- Complete/revise programming

January 1998 to May 1998

- Make final revisions in script and programming based on course testing and Internet feedback
- Press beta version
- Test beta version
- Censer tests in his GMU history methods course; other course testing continues
- "Golden Master" to publisher for production and release
- Put portions on World Wide Web for public access