RUSSELL LOWKE, AUGUST 14TH, 2001

PROPOSAL TO BE SUBMITTED TO:

National Endowment for the Humanities — Special Projects

ATTN: Bonnie Gould, ph 1 202 606 8307

PROJECT TITLE: The Crescent & The Cross

INSTITUTION: Higgins Armory Museum

PROJECT DIRECTOR: Russell J Lowke

GRANT PROGRAMS: Special Projects

GRANT TYPE: Planning Grant

Kent dur Russell

Executive Director/CEO

The Higgins Armory Museum

100 Barber Avenue,

Worcester, MA 01606-2444

August 10th, 2001

Bonnie Gould

Senior Program Officer — Division Of Public Programs

National Endowment for the Humanities

1100 Pennsylvania Avenue, N.W.,

Washington, DC 20506

Dear Bonnie Gould,

It was a pleasure talking to you on the phone yesterday. As discussed, I have enclosed the proposal on the Crusades titled *The Crescent & The Cross*. I very much look forward to your response. After our discussion, I was more convinced than ever that The Higgins Armory is ideally suited to working with the National Endowment for the Humanities to deliver this high quality, content rich educational resource to classrooms across America. *The Crescent & The Cross* will appeal to diverse audiences and grows out of sound scholarship. This stimulating project should be a highly enriching experience for all those involved.

Yours sincerely,

Kent dur Russell

Executive Director/CEO

The Higgins Armory Museum

The Crescent & The Cross

An Educational Interactive Website & CD ROM

to supplement World History Education that explores both Islamic and

Western Perspectives of the Crusades in the Holy Land 1095 – 1295 CE.

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APPENDICES

1.0 OVERVIEW

The Higgins Armory Museum, a nationally recognized history museum, is endeavoring to raise $73,836 to plan a premier interactive online public program focusing on the historical era of the Crusades called *The Crescent & The Cross*. Sixty percent of the budget, $44,300, is requested from the National Endowment for the Humanities (NEH). The project will be targeted at high school students and will be accessible by CD ROM[1]., and online directly. It will be ideal as a self paced educational resource in schools to support the National Standards for World History.[2]

The invasion of the Holy Land and subsequent establishment of Christian states, commonly known as the Crusades, was a pivotal period of history that formed ethnic antagonisms that still influence modern Middle East politics. It was largely during this time that strong ethnic antagonisms were developed between Muslims, Christians, and Jews, who hitherto had lived largely in mutual toleration. Surprisingly, however, this era is largely overlooked in world history classrooms and, thus, in the public conscience. Were an instructor, recognizing the importance of the Crusades, to attempt to expand instruction on this subject in his or her classroom, support materials accessible to secondary education are very limited in scope and depth and overall appeal.

The Higgins Museum, with the largest collection in the Western hemisphere of armor and weapons and with its close proximity to the Medieval scholars at Harvard University, is ideally placed to create a novel, widely available historical resource designed to explain interactively the Crusades in an engaging, accurate, and culturally diverse manner. *The Crescent & The Cross* will introduce the different participants and firsthand viewpoints of the Crusades without the bias normally found in treatments of this stilll-controversial epoch. The associated soundtrack will be comprised of music contemporary to the period, and will include rich graphics and vivid reconstruction of the Saracen and Middle Eastern world as it existed a thousand years ago.

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[1] The single CD ROM will work on either Macintosh or Windows platform
[2] National Center for History in the Schools, 1996

2.0 HISTORICAL SIGNIFICANCE

The Middle East has seen five major wars in the last fifty years, usually between diverse and mutually antagonistic ethnic groups, and indeed appears on the verge of erupting yet again. Much of the continuing tension in this area is rooted in a bloody and often overlooked period in both Western and Islamic history, a conflict which is far more recent than the Jewish Diaspora under Rome in the first century C.E. The occupation during the Middle Ages of the Holy Land by the Christian West, a series of events now known as the Crusades, began in 1095 with the proclamation of Holy War by Pope Urban II. Remarkably, within ten years, much of what is now Israel, Jordan, Syria, and Lebanon was conquered by Christian forces and formed into the Latin States, which were to endure for over two centuries.

The victories of the Crusades, however, were bought at great cost to the underlying political fabric of the region. At the time of the first Crusade, Christians, Jews and Muslims had been coexisting in the same communities for several centuries. There were numerous Christian communities (including Nestorians, Maronites, Assyrians, Armenians, Copts and Jacobites) in almost every region of the middle East, while the Muslim population was slightly greater than 50%.[3] This ended abruptly with the Crusades. Inhuman conduct, such as the unnecessary slaughter of the entire Islamic and Jewish populations of Jerusalem by the forces of Christendom, caused a fundamental realignment of beliefs, especially among Muslims. Before the Crusades, Muslims usually tolerated Christians as neighbors; after, they often reviled Christians as barbarians.

The impact that these events have had on Islamic and Western thought cannot be overestimated. To this day, fundamentalist Muslims do not consider the Crusades as an episode in history; the attitudes of the Muslim world towards the West are still influenced by events that

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[3] Richard Bulliet, "Conversion to Islam in the Medieval Period" (Cambridge: Harvard University Press, 1979), 23

occurred seven centuries ago. Arab political and religious dialogue frequently refers to Saladin, the fall of Jerusalem, and Jerusalem's recapture. Indeed, Israel is regarded as a reborn Crusader state; certainly, the struggle between Jerusalem and Damascus continues. President Nasser of Egypt has been regularly compared to Saladin, who, like him, had united Syria and Egypt., and Saddam Hussein of Iraq frequently places himself beside Saladin in political propaganda. The Turkish gunman who fired on the Pope on 13 May 1981 expressed himself in these terms: "I have decided to kill John Paul II, supreme commander of the Crusades."

In contrast, the Crusades have had a more uneven impact on European thought. On the one hand, the concept of "pilgrimage", "knighthood", "chivalry", "righteousness", "holy war" and indeed the word "Crusade" itself are a reflection of this time. The Crusades mark the first instance of European expansion and colonialism, and the first attempt to take a military initiative far from home and carry culture and religion abroad. This habit would later prove itself a hallmark of European culture. On the other hand, the actual events of the Crusades — one of the most crucial events of the Medieval period — remain ambiguous and obscured. At best, the Crusades are dismissed as a somewhat regrettable lapse, the product of an unfortunate outburst of religious enthusiasm. At worst, they are entirely forgotten. For example, most Americans associate Richard the Lion Heart with the tale of Robin Hood, not with his pivotal role in the Third Crusade, where Saladin's defeat of King Richard was the death knell for the Latin kingdoms. Nevertheless, the Crusades were launched to support a cause that has been portrayed with equal force as the most noble and the most ignoble, and over the years men have turned to them alternately for inspiration or as an object lesson in human corruptibility.

Shockingly, in light of the above, the Crusades and their continuing influence on world events is largely overlooked in history classes taught in the United States. Resources on the Crusades are not easily accessible, nor are they as frequent as general history on the Middle Ages.

Thus, I propose to construct a computer based interactive guide that will be accessible both by CD-ROM and online, providing easily accessible teaching materials to schools which support the National Standards for World History as a teaching supplement.[4]

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[4] (National Center for History in the Schools, 1996)

3.0 THE CRUSADES IN CLASSROOMS TODAY

What are high school students learning from their textbooks about the role of religion and the Crusades in history?

Many textbooks, particularly those considered for adoption in larger school districts or states, downplay the role of religion in history to prevent controversy. Because religious beliefs have dictated social motivations and political decisions relentlessly through history, even the most timid of textbooks mentions these currents, but coverage is often diminished to the point of misrepresentation. For example, a recent report[5] states that "nebulous or inadequate explanations about religion abound in history textbooks. The strength of religion in shaping human thought is not often explained, and its role as a motivating agent of culture, politics, and ethics often remains under examined. Textbooks try to sidestep religious inspired hatred, especially in cases such as the Holocaust and the Crusades." Thus, a massive gap in history education prevents students from adequately understanding the past or the present in the Middle East.

Christopher Bellitto[6] compares the clarity and historical accuracy of four high school World and European history textbooks: "Exploring World History", "History and Life", "History of the World" and "Links Across Time and Place." These are among the leading high school history texts used in the last ten years, and illustrate what American high school students study. Bellitto finds that a European bias against Islam is prevalent in the discussion of the Crusades. Islam was rarely dealt with on its own terms, independent of its relationship to Christendom. He confirms that all four texts generally oversimplify, and devote little space to the Crusades. He notes that "there is nothing that requires students to follow up on assumptions behind [use of] the word 'infidel' or on the irony involved in Christians' looting the Holy City." Bellitto deduces that

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[5] American Textbook Council called "Religion in the Classroom: What the Textbooks Tell Us" 1995
[6] "Incomplete Pictures: Religion in High-School Textbooks on European History," (1996)

textbook coverage of the Crusades is a major flaw in the coverage of religion as a historical force, and should be considerably reworked. His closing statement: "To ignore or misrepresent religion because the topic has become a political minefield is a distortion of history, an abdication of our duty as teachers to tell the whole story, and a disservice to our students."

While the Crusades are mentioned in nearly every world history textbook, generally the depth and breath of coverage is inadequate. The Crusades are usually taught as a component of Medieval European History; however, a more complete description would include the experiences of both Crusaders and Muslims involved in this conflict. *The Crescent & The Cross* will be used in World History, Medieval History, and Middle East History courses. Using this interactive guide, students and educators will be introduced to the different participants and firsthand viewpoints of this pivotal age.

4.0 ROLE OF TECHNOLOGY

With the increasing availability of computers in almost all schools today, previously unimagined methods of instruction and learning that fuse the interactive aspects of games with the knowledge content of books and music are now possible. *Power On: New Tools for Teaching and Learning* [7] reports that "individuals recall 30% of what they hear, 50% of what they see, almost 80% of what they see and hear, and over 90% of what they see, hear, and interact with." It is increasingly clear that technologies which engage students as active learners can greatly assist teachers convey complex intellectual concepts.

Computers have become increasingly common in schools, as has access to the World Wide Web. Now, however, quality software, either as a workstation specific CD-ROM or as an online interactive service that complements traditional instruction is becoming the limiting factor in fully exploiting the presence of computers. For example, a recent Presidential panel recommends that schools implement the following:[8]

> 1) *Focus on learning with technology, not about technology...* it is important to distinguish between technology as a subject area and the use of technology to facilitate learning about any subject area... it is important that technology be integrated throughout the K-12 curriculum, and not simply used to impart technology-related knowledge and skills.
> 2) *Emphasize content and pedagogy, not just hardware...* the development and utilization of useful educational software and information resources, and the adaptation of curricula to make effective use of technology, are likely to represent more formidable challenges [than acquiring modern computing and networking hardware.]
> 3) *Give special attention to professional development.* The substantial investment in hardware, infrastructure, software and content that i recommended in this report will largely be wasted if K-12 teachers are not provided with the preparation and support they will need to effectively integrate information technologies into their teaching.

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[7] Office of Technology Assessment, 1988
[8] Panel on Educational Technology,1997 "Report to the President on the Use of Technology to Strengthen K-12 Education in the United States."

Similarly, the NEH also stated in a recent report similar goals for promoting humanities education in the digital age:[9] "(1) Preserve and create high quality educational content; (2) Identify and disseminate high quality educational content; (3) Empower teachers to take full advantage of new technologies."

This project as envisioned embraces these goals. The technology facilitates both teaching and learning the rich content area of the era of the Crusades 1095 - 1295 CE. Unlike passive media like TV or print, interactive constructs allow decision-making by the participant. Since people naturally choose experiences that they find meaningful and enjoyable, personal navigation through *The Cross & The Crescent* will greatly increases its effectiveness as an educational tool in describing this time period.

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[9] NEH in the Digital Age: A Report to Congress and the Country, 1997.

5.0 GOALS

• To provide an independent and scholarly resource targeted to high schools that takes a balanced and comprehensive approach to the Crusades, and presents the cultural, ideological, social, religious, and political beliefs of the era accurately.

• To complement present textbooks by adding substantive depth to the ways in which Muslim and Christian cultures interacted and influenced each other in the Middle Ages.

• To teach students about the military ethos, weapons, technology and strategies used by the Crusaders and Muslims.

6.0 OBJECTIVES

Our primary objective is to create a new, interactive tool that will be usable as a free standing workstation, a CD-ROM driven program on a personal computer, or directly accessible as a website. Using primary texts and sources, combined with contemporary computer graphics and modeling, the history of the Crusades and its continuing impact on the political situation between the West and the Middle East will be chronicled. Our long term objective is to have 12% of American high schools adopt *The Crescent & The Cross* into their World History, Medieval History or Middle Eastern History classes a year and a half after completion of the final project. To support this goal, publicity to support this project will include announcements, flyers, press releases and general distribution (for more detail, see 11.1 Publicity).

7.0 DESCRIPTION OF FINAL PROJECT

The Crescent & The Cross interactive guide, as designed, will be substantial in size, comprised of approximately 200 printable pages. There will be a variety of experiences available for users, ranging from briefly using an engaging interactive feature, to spending an hour investigating the experiences of one of the historical individuals. There are many stories of the participants and how their lives intersected in the historical context of the time periods examined. The interactive guide will contain quicktime and flash animations, interviews with scholars, interactive geographical maps, Quicktime 3D, digitized relics and locations. For technical detail on the project look at Appendix 14.0 Technical Specifications.

Our design stresses the vigorous use of primary sources and eye witness accounts. For example, all five surviving accounts of the speech of pope Urban II at the council of Clermont that began the drive towards Crusade will be included.

7.1 INTERFACE DESIGN & USABILITY TESTING

The relationship between user-centered design, ease of use, and successful communication of the material is fundamental to creating a resource that will be not only engaging on first usage but will remain a valuable tool years later for learning about the Crusades. Thus, we emphasize interface design and incorporate integrated design planning from the onset of the project. Both the casual user who might spend a brief time at the website and the intent student who explores the material thoroughly have been considered in structuring the materials on this CD-ROM. The interactive linkages will be organized consistently and easy to navigate, promoting wide and deep exploration without confusion. Of course, successfully engaging the reader involves not only the interface design but also the editorial approach to the material. As The *Crescent & The Cross* is also planned for use as a touch screen kiosk, all the controls will be large and easily controlled by

fingers on a screen.

Throughout the development cycle of the *The Crescent & The Cross* there will be Usability Testing performed using sample members of the target audience. This testing will be most intensive after completion of the prototype. Usability Testing will ensure that the product is indeed easy to navigate, and that the interfaces work in such a manner that target users (students) understand the information being conveyed.

7.2 THE MODULES

There are six main chapters in *The Crescent & The Cross*. Each chapter is then divided into sub headings. See Appendix 15.0 Content Overview for samples of chapter content. Though the project is still under development, the grand overview is described here. Many issues that have been largely neglected in previous treatments of the Crusades are addressed in depth. For example, the topic of Women's Experiences during the Crusades will be covered in detail for each chapter, particularly in segment 2.7 Women Crusaders.

What follows is a specific outline of each module of *The Crescent & The Cross*.

7.2.1 INTRODUCTION, LEAD-IN ANIMATION.

At the beginning of the Interactive the user is presented with a short lead-in Flash animation, which uses period music and a mosaic of images: maps, photographs of castles, depictions of the battles and people of the Crusades. The animation will include the title *The Crescent & The Cross*, introducing the work, and would also present the banners of the various establishments involved in the creation of the product, such as the NEH, Higgins and the Tower of London. At any time the user may click to skip though the lead in introduction and proceed to the main menu.

7.2.2 PERPETUAL CONTROLS

At all times there will be a movable pallet that shows the perpetual controls which are always available to the user in any window of *The Cross & The Crescent*. The buttons on the pallet are: return to *Menu*, skip *Back* to last segment shown, skip *Forward* to next segment, *Quit* the program.

7.2.3 MAIN MENU & SUB MENU

The Main Menu is a focal point from which the user can branch to the various chapters and interactions. A dial exists here for access to each of the six chapters, the character profiles, the maps, the relics, the quiz section and the two interactive games. There is an image center screen of the area currently selected with the dial. When the user clicks left or right on the dial the image changes and the dial turns in the corresponding direction – thereby selecting where the user wishes to explore. Clicking on the image will take the user to that segment.

7.2.4 GENERAL DISPLAY

A consistent interface will be used to navigate the bulk of the content in each chapter. This interface will be based on a reusable multipurpose animation engine for showing graphics and dealing with various media, from music to short movies. Text is conveyed in large type, easy-to-read segments, accompanied by voice over and supporting images. Pages will play automatically but the user may click backward and forward through them as desired. The user may also jump through chapter segments or simply skip to the end where the quiz is. Content will be cross linked where possible, accessing areas such as Maps, Profiles, Relics, Glossary and other Chapters where appropriate. For information on the currently proposed content see Appendix 15.0 Content Overview.

7.2.5 QUIZ

At the end of each chapter there is a Quiz that can be activated or deactivated seamlessly by the system administrator. In schools, this allows students to be tested informally on their knowledge, but the disabling of these quizzes allows the re-application of The Cross & The Crescent as a museum kiosk program or online website. In these short tests, the user is presented with a number of questions concerning the chapter they have just seen. There will be five types of quiz questions, the two most important being multiple choice and click and drag associations. After answering the questions the user is evaluated and presented with links to the segments they need to review (if any). As the intent of this project is complementary to but also comparable to that of a textbook, this testing will be informal and is not designed to be recorded. Each segment has a large bank of possible questions so multiple screenings of the same material will continue to have novelty.

7.2.6 PROFILES & RELICS

The profile section shows information on important persons and existing relics involved with the Crusades. Such people as: Pope Urban II, Peter the Hermit, Anna Comnena (royal scholar), Godfrey of Bouillon, Baldwin I, Saladin, Richard Lionhearted, Philip II, Louis IX and Frederick Barbarossa, to name a few. Around 30 profiles will be included in this section. Each profile has a graphic for the person, descriptive text of what the person did, and general voice over and sound effects.

The relics would use the same basic interface as the profile section, only information would be on various historical pieces, such as those owned by the Higgins Armory. and the Tower of London. Each relic would be displayed using QuickTime 3D, which allows the user to click drag an object and view it from any angle.   Users will be able to manipulate and closely examine the

relics and user controlled magnification provides the ability to closely inspect an object. The virtual handling used in Quicktime 3D often allows much closer inspection of an object than even real life viewing would, as actual handling is almost always limited by preservation concerns. Similar technique are also used to show rooms, houses, and indeed entire terrain of historical significance.

7.2.7 MAPS

A scrollable, zoom-able map would allow the user to look at Europe, Egypt and the Holy Land, a timeline device can be used to view any of the following periods: The First Crusade, Latin States in the Holy Land, The Second Crusade, The Third Crusade, The Fourth Crusade. Other local maps will include: The Siege of Antioch, The Castle of Saone, The Battle of Hattin, The Battle of Asuf, The Krak des Chevaliers. Key points and names would include rollovers and link to the chapter content. Exploration of images and maps is through pop up windows offering detailed information; audio files to let users hear characters' stories in stylistic voices; and user controlled slide-shows and animations will illustrate geographic movement. For detail on the timeline associated with the main map see Appendix 15.1 Historical Timeline.

7.2.8 INTERACTIVE GAMES

Students often learn best through hands on experimentation and role-playing. As turning points in history are often decided by combat and battles, we will incorporate a turn based strategic game acting out a conflicts of the Crusades. By changing variables in the simulator the battles of Hattin, Asuf and the Siege of Antioch will be simulated. The student can play either side, Saracen or Crusader, and can play against the computer or another student. Games are particularly popular with the male audience aged twelve to twenty five and can be a very effective educational

tool. These reenactments allow a user to experience and experiment first hand with the various tactics each side used, with prominent links allowing close up inspection of terrain locations and personnel. In addition to the direct appeal of this aspect of the program, each game will conclude with a comparison/contrast summary of the differences between what actually happened and the choices that the student made and the probable ramifications of the student's choices on history.

Another game that, as with all aspect of The Cross & The Crescent will be optional, might also be a turn based game, but simulating melee – hand to hand combat. The player chooses a Knight or Saracen and what armor and weapons to use. Combat is then simulated again against a computer or player controlled opponent. In each turn the player selects from a series of moves depending upon their equipment. After making selections various outcome occur. In this simulation players would learn the advantages and disadvantages of the wide variety of arms and armor used during period. The simulation would utilize the massive array of arms and armor relics collected by Higgins and The Tower of London.

7.2.9 LINKED GLOSSARY

A perpetual linked glossary will provide quick access to key terms, names and places throughout *The Crescent & The Cross*. Choosing a linked word causes a floating window to appear that contains a description of that term. For suggested glossary words see Appendix 15.2 Glossary Terms.

8.0 PEOPLE

The Higgins Armory has assembled a project team consisting of technical experts, senior museum educators, consulting scholars, and communications and fundraising staff. These people will be responsible for the operations and oversight of *The Crescent & The Cross* project. This team will synthesize the intellectual content with the technical and design elements and be responsible for creation of all products — the technical plan, site architecture, design specification document, and prototype of the site. The team will flesh out functionality of site, the user experience, and coordinate evaluation, editorial input, and decisions. A core group of scholars with expertise in Medieval History will work closely with the designer and project manager to shape content to be on the site, and to provide ongoing evaluation. The team is an international and varied group from the U.S.A., U.K., South Africa, Australia, and France. One of our designers, Reginald Dujour, is Islamic. For resumes of other people who would become involved during the final project, see Appendix 14.5 Other Resumes.

DR. NATHANIEL L. TAYLOR is Principal Investigator and Content Creation Specialist of the project. Dr. Taylor is a lecturer on History and Literature, Harvard University. Professor Taylor is a specialist in medieval history, whose research interests and scholarly publications focus on religion and power in the European Middle Ages.

RUSSELL J. LOWKE will serve as project manager and programmer for the prototype. He will be responsible for coordination of the planning project and will have a key role in conceptual planning, creating technical specifications and specifying solutions to technical challenges. Russell has been a multimedia developer since 1991 and principle programmer for over 30 completed works, the most well known being Jewels of the Oracle, the hit CD ROM game that won international recognition with, "Best of show" at MacWorld Expo San Francisco '95. Russell was Lead Architect on Houghton Mifflin's "Spelling Spree!", a commercial and school distributed CD-ROM title that teaches spelling for grades K-6 and is a highly experienced software developer who has produced numerous wide distribution CD ROMs that are engaging to the public. He has a knack for building high-caliber teams and his expertise and passion for creating high quality interactive products has thrilled clients such as: Voltswagon, Motorola, Kids Television Network, The Princeton Review , New England Research Institute (NERI), Prentice Hall, Intel, Shomega, Discis, The Cott Group, Global Strategy, Applied Learning, Toshiba Australia , Commonwealth Bank, NSW Lotteries, Woodside Petroleum, Barneyscan Corporation and Houghton Mifflin.

PETER GIFFORD is the principal designer, working closely with the project manager to build and design the prototype and guide all facets of the product. Peter is an internationally recognized graphic designer who has created a huge range of print, motion, online and corporate projects, including even a postage stamp. He recently designed the fully interactive, Flash-driven site http://www.realmyst.com/ to promote Realmyst, the interactive 3D edition of the best selling game. He has completed work for clients including Cyan, Telstra, Momentum, Meadow Lea, Suncorp Metway, Adimex, the Australian Tourist Commision, Australia Post and major Australian television networks.

REGINALD DUJOUR will create game animations and consult on the project design. Reginald has been in the game industry for the past six years heading-up some of the best development and graphic houses in the industry. He was the principal designer for the Marathon trilogy and has also worked on numerous other games such as Shadow Wraith, Souls in the Systems, Diamonds 3D, Ares, Dark Vengeance. Reginald has received several awards for his accomplishments in graphic design and multi-media.

MARY ANNE RICHMAN will be creating the formal marketing, publicity, fundraising and distribution plan during the planning process. Mary began her 20 year career in the meeting and special events business in South Africa after receiving her degree in Graphic Design from Johannesburg College of Art. As President of Paton Tupper Audio Visuals, one of the largest production houses in South Africa, her projects included multi-image, video and extravaganza using live theater, sets, lasers, pyrotechnics and special events. Mary-Anne furthered her career in the United States, and has worked as a staff member and freelancer for several of New England's top production companies. She has produced work for the following companies: Sycamore Networks, Ennovate Networks, Opticom, Narad Networks, Astral Point, Top Layer Networks, Rational Software, The Foxboro Company, Codex, Digital Equipment Corporation, Coleco, NYNEX Service Company, Bank of New England, Honeywell Bull, New England Telephone, Jordan Marsh, The Beacon Companies, New England Development, Polaroid, StrideRite, Keds, Baybanks, Gillette, Hewlett-Packard, Franklin Sports, Reebok, Spalding Sports, Liberty Mutual Insurance, Parker Brothers, State Street Bank, Stratus Computers, Aetna Insurance, Chipcom, Shiva, Cascade Communications, Ascend Communications, Concord Communications, Banyan Systems, Xylogics, Prominet, 3Com, PC Docs, R.R. Donnelly, Houghton Mifflin and many more.

DR. JEFFERY L. FORGENG is curator for Arms & Armor Higgins Armory Museum in Worcester. He is in the final stages of a collaborative edition, of a manuscript treatise on games. The text, dating to c.1665 and written by the naturalist Francis Willughby, is the earliest comprehensive study of games known to have been written in Europe. The edition is scheduled for publication by Ashgate in 2002. Dr. Forgeng is also working on an edition of Royal Armories manuscript I.33, a 13th-century treatise on fencing with sword and buckler that appears to be the oldest surviving European martial arts manual.

DR. JONATHAN PHILLIPS is a content specialist and will review and make suggestions on material developed for *The Crescent & The Cross*. He is Lecturer in Medieval History at Royal Holloway and Bedford New College, University of London. He has written on the diplomatic relations between the Latin Christian settlers in the Levant and western Europe at the time of the crusades and is working on a study of the Second Crusade (1145–49). He has published many books on the Crusades and is editor of "The First Crusade: Origins and Impact" released by Manchester University Press.

9.0 PLAN OF WORK

We have an extraordinarily well qualified team of scholars, interactive media and technology experts to ensure the success of this planning project. At the conclusion of the planning project the following products will have been created:

(1) An online prototype showing navigation for chapters, relics & profiles, presentation of primary objects, sample interactivity, sample quiz questions, a rough mockup of the games and conceptual model of the interactive.

(2) Story boards detailing areas of functionality not in the prototype (if there are any).

(3) A detailed content outline including themes and background to be covered.

(4) A list of primary documents and artifacts that we expect to use.

(5) Publicity plan.

(6) Funding plan.

(7) A schedule for the implementation work.

(8) List of all team members and their responsibilities

9.1 PLANNING PROJECT SCHEDULE

The panning project is anticipated to take three months to develop, as of March 2002.

Content Creation: Dr. Nathaniel L. Taylor, Dr. Jeffery L. Forgeng & Dr. Jonathan Phillips

| Tasks: | Detailed content outline and Draft content summaries: | 9 weeks | March & April |
| | Primary documents and artifacts with copyright facts: | 2 weeks | May |

Project Manager / Programmer: Russell J Lowke

Tasks:	Coordinating prototype development:	2 weeks	March, April & May
	Programming internet prototype:	8 weeks	March & April
	Functionality Story boards:	1 week	May
	Schedule for the implementation of work:	1 week	May

Principal Designer: Peter Gifford

| Tasks: | Designing internet prototype: | 6 weeks | March & April |
| | Functionality story boards: | 2 weeks | May |

Animator & Designer: Reginald Dujour

| Tasks: | Creating animations for Game mockups | 2 weeks | April |
| | Designing internet prototype: | 2 weeks | April |

Marketing, Funding & Publicist: Mary Anne Richman

| Tasks: | Publicity Plan | 2 weeks | May |
| | Funding Plan | 2 weeks | March, April & May |

10.0 EVALUATION

Successful evaluation of The Crescent & The Cross *will be established as:*

• The site will contain a built-in area for comments, evaluation, and critiques that will always be available. Periodic review of critiques will constitute part of the on-going assessment of the site after it is up and running. Gathering voluntary feedback from online visitors is very easy and the Higgins Armory Museum is aware of current issues about Internet privacy.[10]

• Users' movements through the site will be tracked and evaluated to provide feedback on whether the site is being used as expected.

• Periodic assessments will be made by site managers to determine if the site is providing users with what they want and need in appropriate ways.

• Selected scholars and technical consultants will test and review the site during development.

• Pre-testing of the site by small groups selected from the target audiences will help inform the design and development of the site.

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[10] Information gathered about visitors (except for standard log reports) is given on a voluntary basis. It is made clear how the information will be used and users' wishes are fully respected.

11.0 DISSEMINATION

Aside from the CD ROM, accessibility of the *The Crescent & The Cross* to anyone with an internet connection multiplies the possibilities for reaching otherwise hard to reach audiences. As the internet allows remote access, users of the site will not be restricted by weather, geography, health, time, or transportation. Audiences will not have to travel to places such as universities or theaters, anyone can have access if they can log into the internet, including those who have restricted movements such as the handicapped and the elderly. Twenty-four-hour access will make it possible for the site to fit the schedule of users rather than visa versa, making the site attractive for people with odd or demanding time requirements. An on-line teaching guide will help teachers to integrate the interactive into their own curricula, making it more practical and engaging for educational audiences.

11.1 PUBLICITY

Creating a formal publicity plan which addresses all areas will be a key product of the planning process. This plan will employ a combination of traditional and internet based publicity, described below. A single publicity strategy will not be sufficient to reach all of the target audiences. Publicity will include:

• Announcements, Displays and flyers at conferences frequented by target audience members. Speaking/training sessions at national conferences and meetings aimed at: educators, librarians, historians, museum personnel, students and antiquarians. The conferences will include the annual meetings of The American Historical Association for State and Local History, the American Association of Museums, the American Historical Association, the Organization of American Historians, the American Library Association, the National Council for the Social Studies, and the Modern Language Association. CD-ROMs will be available for sale at these conferences.
• Printed and email press releases, to schools, newspapers, radio stations and television stations.
• Carefully scripting page titles, matatags, and descriptions so the site comes up on the first page of search results in all major search engines like Yahoo and AltaVista..
• Developing links from other high volume online sites and sites that serve as directories to sites of interest to a particular target audience.

11.2 REUSABLE SHELL

The programmed source code for *The Crescent & The Cross* is itself a highly reusable resource. It is in effect a flexible shell that could be repurposed to present and teach any era of history – rather than "reinventing the wheel" with every new subject. Once created it could be used again and again evolving with each project. Other subjects might be: The Civil War, The American War of Independence, Ancient Rome,The First World War, The Second World War, The Colonial Era, The Wild West... indeed the list of possibilities is endless.

In particular the code for the strategic interactive game is extremely flexible. It's reuse could cover battles from the ancient world through to the beginning of the Napoleonic era, when gunpowder started to change the way battles were fought.

11.3 PUBLISHED DISTRIBUTION

For wide distribution there is the possibility of inclusion of the CD ROM in the back a text book(s). This adds greater value to the book and wider distribution for the CD. In particular Welcome Rain Publishing in New York are interested in including the CD ROM in the back of the Chrsalis book *Chronicles of the Crusades,* edited by Elizabeth Hallam. This would greatly increase physical distribution of the CD ROM. Welcome Rain handles the distribution of the *Chronicles of the Crusades* in the United States, which has the largest market for the Crusades subject.

11.4 TELEVISION & RADIO

A television documentary or radio program is another powerful dissemination tool. We will explore with several major publishers their interest in publishing an anthology drawing on the content of *The Crescent & The Cross.*

12.0 HIGGINS ARMORY MUSEUM

The Higgins Museum, with the largest collection in the Western hemisphere of armor and weapons and with its close proximity to the Medieval scholars at Harvard University, is ideally placed to create a novel, widely available historical resource designed to explain interactively the Crusades in an engaging, accurate, and culturally diverse manner.

Furthermore, the Higgins Museum has extensive experience in online and CD ROM interactives. In the past six years the Higgins Museum has been a leader in the use of digital technology. Our *Shields of Faith: Russian Icons of the 16th to 20th centuries* project has been funded by multiple national foundations and is being watched closely by the museum community. In 1997 our online site was cited by two different reviewers in *Museum News* as one of the best museum online sites. We were one of 15 museums invited to demonstrate technology projects at the Smithsonian's *Museums for a New Millennium* Symposium in 1996. The Museum's approach to technology projects has always been strongly collaborative.

13.0 BUDGET

The Higgins Armory Museum, a nationally recognized history museum, is endeavoring to raise $73,836 to plan a premier interactive online public program focusing on the historical era of the Crusades called *The Crescent & The Cross*. Sixty percent of the budget, $44,300, is requested from the NEH. The project is be developed through the Higgins Armory Museum, and with the aid of Harvard scholars and the Tower of London.

Additional funding for the plan and final project will be raised from private and public foundations. We are planning to apply to the Spencer Foundation, the Ford Foundation, the MacArthur Foundation, Alfred P. Sloan Foundation, Getty Foundation, Kress Foundation, Mellon Foundation and other large public foundations interested in education, new technology, and outreach. We will also apply to the Massachusetts Cultural Council, the Institute of Museum Services and the smaller private foundations of families and individuals with similar funding goals.

13.1 BUDGET FOR PLANNING PROGRAM

Salaries and Wages

Dr. Nathaniel L. Taylor / Principal I.	2 months	= $XX,000.00
Russell J. Lowke / P. Manager & Prog.	3 months	= $XX,000.00
Peter Gifford / Principal Designer	2 months	= $XX,000.00
Reginald Dujour / Anim. & Design	1 month	= $X,000.00

Fringe Benefits

12% of $XX,000   = $X,000

Consultant Fees

Dr. Jonathan Phillips / Content	1 week @ $350/day	= $X,XXX.00
Dr. Jeffery L. Forgeng / Content	General Overview	= $X,XXX.00
Mary Anne Richman / Marketing	Publicity & Funding Plans	= $X,XXX.00

Supplies and Materials

Books	= $XXX.00
Stationary	= $XXX.00

Services

Long Distance Telephone	est. 40 toll calls @ $3.00	= $XXX.00
TOTAL DIRECT COSTS		= $XX,XXX.00

Indirect Costs

20% of $61,530.00   = $XX,XXX.00

TOTAL PROJECT COSTS (Direct & Indirect)   = $XXX,XXX.00

APPENDICES

14.0 TECHNICAL SPECIFICATIONS

The Crescent & The Cross website will be programmed using a combination if HTML, Director 8.5 (also known as shockwave) and Flash 5. Shockwave, is a Macromedia product, the same company that makes Flash. The end user will need to have the Shockwave plugin installed in their browser to view the content.[11] Shockwave is used for many complicated online interactives, particularly games. Approximately 30% of browsers already have this plug in installed. The Flash plugin is incorporated into the Shockwave plugin and is automatically installed with Shockwave. The whole project shall be built in Shockwave with assets such as pictures (.GIF, .JPG formats), audio (.SWA format), animations (Flash .SWF format) embedded into the shell. The user will be presented with a continuous experience running from a single online page, all presentation occurring within the Shockwave window. The project text will be formatted for screen display, and also as an Acrobat .PDF format. This way when the user prints material they will have a neatly formatted, consistent page — suitable for the classroom.

Director 8.5 (shockwave) is the tool for developing CD ROMs and Touch screen Kiosks. Thus, as the project will be written using Shockwave as its primary base it will be easily transferrable to CD ROM. The single CD will work as a stand alone on either Macintosh and Windows platforms. When playing from the CD ROM there will be minimum wait while media spools, providing a premium user experience.

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[11] this plug in is available for free from http://sdc.shockwave.com/shockwave/download/

14.1 SYSTEM REQUIREMENTS

Anticipated system requirements for *The Crescent & The Cross* are:

PC: Windows® 2000, 98, 95 and NT 4.0. Pentium®233 or equivalent, 32 MB RAM, 4X CD ROM drive.

Macintosh: G3 Processor or higher, Mac OS 8.1 or higher, 64 MB RAM, 4X CD-ROM drive. Mouse and keyboard. Monitor capable of 640x480 resolution in 16bit color.

14.2 MUSIC & SOUND EFFECTS

Contractors would be used to find, create and manage audio. Music and sound effects that could not be sourced from stock CDs would be generated.

14.3 COPYRIGHT CLEARANCE

Each image to be used, and each body of text to be taken, from any particular source will have to be handled individually to clear copyright. Copyright clearance will have different costs depending on circulation and distribution. Web distribution will have higher costs than that of CD ROM distribution due to the nature of it being over a world wide area (World Rights). Fortunately the images will be screen quality (not publication quality) replications at 72 dpi. The average cost for each image should be around $40 to $80, but deals can be made on groups of images. For Copyright & Permissions on any content sourced from "Chronicles of the Crusades" contact Terry Forshaw or Colin Gower of Chrsalis books (Tel: 011 44 207 700 7799, Fax: 700 3918)

14.4 QUALITY ASSURANCE

Quality Assurance (Q.A.) is performed at the end of the final project and any bugs or issues found are then dealt with by the programmers. External Q.A. testing for the final project will be handled by Software Quality Assurance services at Vanteon (Tel: C. Nesta 617 332 0202 X 182). Vanteon would perform the majority of compatibility testing, ensuring that the interactive performs correctly on the Windows and Macintosh platforms. They would also perform feature testing to ensure that all the the features specified in story boards have been implemented. Vanteon charges from $60 to $90 per hour / per lab. Anticipated cost for test of final product would be around $8000.00.

14.5 OTHER RESUMES

KEVIN HAYS is one of the most experienced multi-media directors in the New England area. He has also has been recognized with numerous awards for his work as a programmer and soundtrack producer for multi-media presentations. With a degree in Audio Visual Production from New England School of Photography and coursework in sculpture, photography and electronic technical service, Mr. Hays brings a broad background of technical and artistic training to every project. He has over 20 years experience in the production field and has been a principal at MARS Productions since 1990. As Multi Media Director at MARS, Kevin is responsible for the design, program and implementation of all the interactive, online, and multi media productions. As a software developer Kevin has designed, developed and marketed MARS Productions software.

MICHAEL ENGLISH has over ten years experience in editing and design for film, broadcast and multimedia, Michael has had the opportunity to work on corporate, educational, and artistic projects. As graduate of the School of the Museum of Fine Arts in Boston, he has a

strong foundation in the visual arts. His training includes design, video, film and sound as well as the fine arts of drawing and painting. Recently Michael has worked as lead designer for *Creative Arts*, the corporate communications wing of Foxwoods Resort Casino in Connecticut. His freelance work includes clients such as German Television, The Smithsonian Institution, Ocean Spray Corporation and Leviton Electrical.

14.6 ONLINE SAMPLES

http://www.becominghuman.org/

http://www.realmyst.com/

http://www.myst3.com/

http://www.universalhead.com/

http://www.mocaz.com/

http://www.bionicmonkey.com/

http://www.higgins.org/

15.0 CONTENT OVERVIEW

Chapter One. The First Crusade "It is the will of God", 1096 - 1099

1.1 The Muslim world at the time of the First Crusade,   1.2 The Christian world at the time of the First Crusade - Feudal society, exportation of war,   1.3 Holy War and the Jihad. "the aim of Christianity is not to fill the earth but to fill heaven",   1.4 Pope Urban II, the council of Clermont. Indulgences, penance or from sins.,   1.5 Anna Comnena, royal scholar.,   1.6 The People's Crusade and the Jews,   1.7 Preparing for Crusade, how they paid their way,   1.8 Frankish medicine,   1.9 Godfrey of Bouillon,   1.10 Balwin I, king of Jerusalem,   1.11 Holy Sepulchre and Holy Lance.

Chapter Two. The Second Crusade, 1147 - 1149

2.1 The Turkish armies,   2.2 Bernard of Clairvaux,   2.3 The Wends,   2.4 The common market of Islam,   2.5 "We who had been occidentals have become orientals",   2.6 Eleanor of Aquitaine,   2.7 Women Crusaders,   2.8 Nur ad-Din

Chapter Three. The Third Crusade 1189-1192

3.1 Saladin,   3.2 Financing the crusades,   3.3 Holy Relics,   3.4 Frederick Barbarossa,   3.5 Richard 1 and Philip II,   3.6 Food in the Holy Land,   3.7 The siege of Acre,   3.8 Muslim fortifications,   3.9 The Assassins

Chapter Four. The Fourth Crusade

4.1 Venice and the Venetians,   4.2 Innocent III,   4.3 Use and abuse of excommunication,   4.4 The Comnenus dynasty,   4.5 The naval power of the city of Venice,   4.6 Byzantine politics,   4.7

15.1 HISTORICAL TIMELINE

330   The City of Constantinople is "Founded" by Emperor Constantine on the site of the city of Byzantium.

638   The Muslim Arabs, unsder leadership of Caliph Umar, take control of the city of Jerusalem.

1070   Seljuk Turks take the city of Jerusalem.

1071   Battle of Manzikert. The Turks defeat the Byzantine Emperor Romanus IV and take control of Anatolia.

1081   Alexius Commenus I becomes Emperor of the Byzantine empire, which is still based in Costantinople.

1088   The Christian Patriarch of Jerusalem sends aa letter to the Pope detailing what he considers to be persecution of Christians by the Muslim Turks.

1095   Alexius Comnenus I appeals to the Pope for help. Pope Urban II calls the First Crusade.

1096   The First Crusade is launched.

1099   Jerusalem is captured by the Crusaders.

1100   Baldwin becomes the king of the Latin kingdom of Jerusalem

1147   The Second Crusade, led by Conrad II and Louis VII.

1171   Saladin takes control of Egypt: The beginning of the Ayyububid Dynasty.

1187   Saladin defeats the Crusaders at the Battle of Hattin and later captures Jerusalem.

1189   The Third Crusade, led by Frederick Barbarossa and Richard the Lion Heart.

1193   The death of Saladin.

1204   The Fourth Crusade, the Doge Dandolo of Venice leads the Crusaders to sack Constantinople.

1218   The Fifth Crusade.

1249   The Seventh Crusade.

1291   The last Crusader stronghold falls to the Mamluks.

15.2 GLOSSARY TERMS

Key Terms

al-Aqsa Mosque, Adhan, Allahu Akbar, Armenian, Ascetics, Assyrians, Caliph, Copts, Dome of the Rock, Eastern Christians, Franks, Hajj, al-Haram al-Sharif, Jacobites, Jizyah, Khalifah, Kurds, Latin Kingdoms, Maronites, Masjid, Minbar, Mu'adhin, Mujahid, Nestorian, Occidental, Orientals, Qadi, Saracens, Sufi, Templars, Turks, Zoroastrain.

Key Names and Places

Alice Knyvet, Baghdad, Cairo, Damascus, Genoa, al-Harawi, Jerusalem, Levant, Mas'ud, Mas'udi Princess, Mecca/Makkah, Melisende, Pope Urban II, Pichard the Lionhearted, Saladin, Salah al-Din, Saljuqah, Seljuks, Shajarat al-Durr, Sham, Sitt al-Sham, Syria, Urban II, Venice, Zengi/Zenji.