



Museums for America

Sample Application MA-10-14-0230-14
Project Category: Learning Experiences
Funding Level: \$25,001-\$150,000

Museum of the New South

Amount awarded by IMLS:	\$93,348
Amount of cost share:	\$119,022

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Whose story gets told, and who gets to tell it? Levine Museum of the New South will explore that question through a multi-faceted exhibition project that centers on a single children's book, *Tobe: A Six-Year-Old Farmer*. Published in 1939 with dozens of rich black-and-white photographs, *Tobe* was perhaps the first children's book to feature realistic depictions of everyday African Americans. In the exhibition, *Where Is Tobe? Unfolding Stories of Childhood, Race, and Rural Life*, the book's single, seemingly simple story opens up in rich and, often, unpredictable directions. Through an engaging story-driven approach, the exhibition invites visitors to explore highly relevant issues of race and representation.

The book *Tobe* emerged from a simple question: "Why does no one in my books look like me?" One day during the Great Depression in rural Hillsborough, NC, an African American boy asked that question of his neighbor. She, a white schoolteacher, began to wonder the same thing. She set out to write a new kind of children's book, one that told her neighbor's story—of an African American boy living on the farm, milking his cow, working in the tobacco field, picking blackberries, playing with brothers and friends, going to school, and praying with his parents.

Seventy-five years later, Dr. Benjamin Filene, Director of Public History at UNC Greensboro, set out to find the people featured in those photographs and to ask how they understood the book and how it did or didn't reflect their lives. In the resulting process of discovery, one story led to another and then another, revealing a more intricate and human portrait of race, community, and social change than one could have imagined.

IMLS funding would enable a one-year planning process that would convene an exhibition team to complete a concept plan and schematic design for the project. The planning process links the Levine's core interpretive staff with guest curator Filene, an award-winning exhibition designer (Darcie Fohrman), a graphic designer, an illustrator, and community and academic advisors who will play key roles in an iterative development process. After a year of intensive planning, the museum will be ready to move into the project's implementation phase so as to open the exhibition at Levine in 2017 accompanied by a varied set of public programs. The exhibition will then travel to the Greensboro Historical Museum and the Orange County Historical Museum in Hillsborough, NC.

The exhibition will take shape through a dialogue-driven process that engages surviving participants from the book, community stakeholders, scholars, and museum professionals from partner institutions. Front-evaluation surveys, concept testing, and discussion sessions held at each development stage will ensure that team is responsive, informed, and audience-focused throughout the planning process.

Where Is Tobe? represents an innovative approach to storytelling in the gallery, a springboard for community-engaged programming, and an opportunity to offer visitors new ways to understand history and their place within it. The project contributes to an ongoing professional dialogue about community-based exhibition development and suggests new possibilities for how museums can address the sometimes contentious issues of representation and memory. *Where Is Tobe?* offers a model for how to connect engaged storytelling and vibrant programming with key historical and contemporary issues.

PROJECT JUSTIFICATION

What do you propose to do?

Whose story gets told, and who gets to tell it? IMLS funding would enable a one-year planning process that would convene an exhibition team to complete a concept plan and schematic design for a new exhibition at Levine Museum of the New South (LMNS) that explores this question. Entitled *Where Is Tobe? Unfolding Stories of Childhood, Race, and Rural Life*, the exhibition represents an innovative approach to storytelling in the gallery, a springboard for community-engaged programming, and an opportunity to offer visitors new ways to understand history and their place within it. The planning process links the Levine's core interpretive staff with an experienced public historian and guest curator who has already done considerable research for the project, an award-winning exhibition designer, a graphic designer, an illustrator, and community and academic advisors who will play key roles in an iterative development process. After a year of intensive planning, the museum will be ready to move into the project's implementation phase so as to open the exhibition at LMNS in 2017, accompanied by a full set of public programs. The exhibition will then travel to museums in Greensboro and Hillsborough, NC, with the possibility of other locations as well.

Where Is Tobe? takes on highly relevant issues of race and representation through an engaging story-driven approach. The project centers on a single children's book, *Tobe: A Six-Year-Old Farmer*. Published in 1939 with 121 pages and 61 rich black-and-white photographs, *Tobe* was perhaps the first children's book to feature realistic depictions of everyday African Americans. In this exhibition, a single, seemingly simple story unfolds in rich and, often, unpredictable directions that illuminate complex themes with vividness and nuance.

The first story: The book *Tobe* emerged from a simple question: "Why does no one in my books look like me?" One day during the Great Depression in rural Hillsborough, NC, an African American boy asked that question of his neighbor. She, a white schoolteacher, began to wonder the same thing. She set out to write a new kind of children's book, one that told her neighbor's story—of an African American boy living on the farm, milking his cow, working in the tobacco fields, picking blackberries, playing with brothers and friends, going to school, and praying with his parents.

But this simple story is not so simple after all. The boy's real name was not Tobe, and the beautiful pictures, dozens of them, do not show the boy who had first asked the question. When the University of North Carolina Press agreed to publish the book, it hired a photographer from Greensboro, NC, and told him to "find Tobe": to illustrate the book. The photographer wandered the dusty roads of the African American townships south of Greensboro until he found what he was looking for: a winning, photogenic seven-year-old boy, Charles Garner, known as "Windy." Soon, Windy and his parents and his cousins' family were enlisted to fill the book's roles. They became Tobe and his family.

The story is further complicated by the use of the name "Tobe." For many African Americans, "Toby" is considered "a slave name." In a searing scene in the television miniseries *Roots*, Kunte Kinte was forced to take the name, evoking a collective memory of forced assimilation and reduction of personhood.

So whose story is *Tobe*'s? This exhibition looks at the tale through several lenses, each of which brings into focus new actors, new tensions, new meanings, and new questions. The exhibition introduces visitors to:

- The real-life "Tobe" from the book's photographs, Charles "Windy" Garner—whom the exhibition's curator interviewed in Georgia, seventy-five years after the photographer met him on that dirt road. How do his views of his childhood compare with the book's depictions? How did his life unfold after that brief moment frozen in time?
- The photographer, Charles Farrell, who for decades ran a studio in Greensboro, taking thousands of photographs of North Carolina life. How did he shape *Tobe* with his lens?

- The author, schoolteacher Stella Sharpe, who taught generations of schoolchildren in Hillsborough. What story did she set out to tell and why?
- The author's neighbor, Clay McCauley, whose question launched this story and whose descendants still live in Hillsborough. Do they recognize themselves in this tale?
- The book's readers, who found it in libraries across the country. What did the book mean to them?
- Progressive educators who hailed the book as a step forward in racial representation. How did the book reflect the values of its times? Did anyone challenge its sunny depiction of African American life?
- The book itself. How do we read it today, seventy-five years after its publication?

As currently envisioned, each section of the exhibit will use *Tobe* as a front piece that, through multi-media and rich photo illustrations, tells a closely observed story that then opens onto broader historical themes of contemporary resonance.

What need, problem, or challenge will your project addresses?

For a generation, museums have striven to build more inclusive narratives in their galleries. While the field has seen significant progress in this arena, important work remains to be done. Some of this work demands further efforts to surface untold stories. Civil rights pioneers have been justly celebrated, for instance, but what of the experiences of ordinary African Americans earlier in the twentieth century—those who may not have been at the front lines but who built lives within the twin constraints of segregation and, often, poverty? Beyond inclusion lies a key issue at the heart of the historical enterprise: the challenge of representation itself. Our field needs to address not only whose story gets included but who becomes the storyteller, in whose voice the story gets told, and to what effect? Museums have largely failed to convey that history is constructed by a series of choices and that these decisions have *power*.

With our track record of community-engaged work on complex issues, LMNS is ready to tackle this challenge—to create a compelling visitor experience that explores the intertwined histories of race and representation, their contemporary legacies, and the power that comes from seeing oneself as part of history.

Who or what will benefit from your project?

This challenge of representation and memory holds particular currency in Charlotte, the hub of a region that has dramatically rebuilt and reinvented itself over the last quarter century. In 1990, Mecklenburg County had 500,000 residents; today it has surged past a million. Indeed, the South—historically one the United States' most isolated regions—has become a magnet for newcomers from across the country and around the globe; as well, African Americans are returning to the South in record numbers. In this time of flux, what stories do we want to tell each other about who we are and where we came from? How should new arrivals make sense of the legacies of racism that remain just below the surface in our gleaming new cities? LMNS's experience has shown that historical perspective enriches the exploration of such questions and that the museum can serve as a safe place to hold conversations central to our civic life.

These issues hold equal resonance in the two North Carolina cities for which *Tobe* is local history. Hillsborough (where the story originated) and Greensboro (where it was illustrated) have seen their agricultural and industrial economic bases crumble in the last several decades. Both are rebuilding around culture and new light industries. This project offers a way for the cities to revisit the largely overlooked roles that African Americans have played in their local histories and to discuss how rural life should be remembered. In particular, a strong although aging African American community remains in the Goshen township (now incorporated into Greensboro) where the *Tobe* photographs were taken. The book remains a source of pride for the community. Exhibition curator Benjamin Filene, has met with several members of the Goshen United Methodist church (featured in the *Tobe* book), and the exhibit team plans to hold a planning

forum there with congregation members. As well, three people featured in the book (whom Filene has interviewed), will be invited to join a planning session in Charlotte. (A fourth, a younger sibling from Goshen, will also participate.) Filene has also conducted several interviews in Hillsborough and held a well-attended community forum about the project in the public library there.

In each location, the exhibition and programs will be engaging and accessible to the museums' general audiences. As well, particular attention will be paid to building partnerships with teachers who can use the exhibition and its materials to teach visual and media literacy, 21st-century skills that connect to the Common Core standards.

What are your intended results for the project?

We envision a multi-faceted, story-driven exhibition that engages audiences through multiple learning strategies, spurs reflection, and sparks conversation. The exhibition will serve as a gateway for public programming and broader community dialogue. The planning process itself reflects and reinforces these goals, bringing together multiple partners, stakeholders, and professional and disciplinary perspectives to take part in an iterative process of dialogue and development.

How will your project advance your institution's strategic plan?

For the past decade, LMNS has been at the forefront of community-engaged museum work, creating award-winning exhibitions that have explored the experiences of historically marginalized communities and spurred rich dialogues about race and identity. Indeed, our mission is to “engage a broad-based audience in the exploration and appreciation of the diverse history of the U.S. South” and to “provide historical context for contemporary issues and a community forum for thoughtful discussion.” As our 2013-16 Strategic Plan asserts, LMNS aims to become “a model institution in using history as a catalyst for civic engagement and dialogue.” *Where Is Tobe?*, with its collaborative planning process and its emphasis on linking historical and contemporary issues, directly advances the first strategy in the plan: to “identify and/or create programming and exhibits that promote LMNS's roles as civic institution, educational resource and center city attraction.” This project is central to the specific activities envisioned within that goal: “[to] convene community members to foster civic engagement through exhibits, programs, and dialogue on key issues where historical perspective can add value.”

This project extends that work in new directions in both subject matter and process. Although the museum's permanent exhibit, *Cottonfields to Skyscrapers*, addresses aspects of agricultural history, *Where Is Tobe?* is the first exhibition at the museum to focus intimately on the life experiences of rural African Americans, an underserved and underappreciated population in the sprawling metro area. As well, the exhibition extends the museum's work from social history to cultural history—from documenting the lives of ordinary people to exploring how they have been represented by others and how they themselves have understood and represented their experiences. In doing so, *Where Is Tobe?* encourages visitors to reflect on how cultural expressions (not only children's books but a range of contemporary media) shape personal identity and contribute to a collective sense of “who counts,” both in history and in contemporary society. The project also grapples with the thorny issue of (mis)representation, exploring how in shaping a story, media can reinforce romanticized or stereotyped histories.

As well, the project builds on LMNS's extensive experience with collaboration by creating new partnerships with area universities and museums: UNC Greensboro (where guest curator Filene serves as Director of Public History), The Greensboro Historical Museum, the Orange County Historical Society (Hillsborough), and UNC-Chapel Hill's North Carolina Collection. Each of these institutions has an emerging commitment to community-engaged work but has not invested in it as long or as deeply as LMNS. In addition to enriching the exhibition, then, the professional dialogue in this exhibition's planning process will advance public practice in the region.

PROJECT WORK PLAN

What specific activities will you carry out?

The planning phase of this project will encompass additional research; several planning sessions with community stakeholders, scholars, and consultants; evaluation and testing; and the creation of an iterative series of project plans, culminating in completing a narrative walk-through, public programs plan, and schematic design plans.

The project builds on considerable research that has already been completed by the guest curator, Dr. Benjamin Filene, including public records research, exploring the manuscript holdings at UNC-CH, and recording eighteen oral interviews with people featured in the book and their descendants. (Filene and a filmmaker have also begun video interviews for a potential 7-10-minute film.) UNC-CH will host a small panel exhibition, curated by Filene, in its North Carolina Collection Gallery from October 2014-January 2015. UNC-CH holds all the original images from the book, plus 160 alternate, unpublished images taken by photographer Farrell, along with correspondence about the book between Farrell, UNC Press, and author Stella Sharpe. Drawing on these sources and the work completed to date, an initial vision has been crafted for the project that will serve as starting point for discussion in the planning process. For LMNS, we envision an exhibition whose strong narrative center (the book itself) connects to broader historical themes with contemporary resonances. In each section of the exhibition, these issues will be animated by a mix of visitor experiences and thought-provoking questions. Sample themes and activities include:

Living rural life: *Tobe* depicts a world that in only a few decades has become foreign to most visitors, particularly younger ones. What was day-to-day life for rural African Americans in the South in the last century? Through hands-on activities, visitors try out the technologies of work and play featured in the *Tobe* book: the sugar cane mill, the go-cart, the ice cream maker, the (live) rabbit trap (which in the book caught a possum!).

Negotiating race: None of the real-life protagonists behind *Tobe* were activists or protestors. In many ways, their more quiet resistances and accommodations to segregation were more typical than those who made the headlines. Visitors watch a multi-media piece, incorporating oral interviews, about the lived experience of race in the rural South in the 1930s-1950s and the legacies of racism.

Reading Childhood: Why did *Tobe* need to be written? How did others depict experiences of African American children in the years before and after? Visitors sit and read children's books from different decades over the last century to compare how they tell stories of marginalized populations. Display cases show toys from the era, including some that reflect the stereotypes that *Tobe* set out to counter.

Making Place: The photos in *Tobe* represented a real community, just south of Greensboro, called Goshen. Today, Goshen is dominated by a CVS and other big-box stores. How have Southern cities changed in the last half century? Visitors explore a then-and-now computer interactive, in which sliding controls dissolve images of contemporary locations into historical views of the same landscape.

Life Spans: What happened next for the children of *Tobe*? Visitors watch a short film, incorporating original interviews and family photos, about how the surviving subjects of *Tobe* view the book today and how their lives have unfolded since.

Capturing Lives, Telling Stories: The book *Tobe* says as much about its author, photographer, and publisher as about the people whose lives it depicts. Why did the idea of representing ordinary Americans have such resonance during the Great Depression of the 1930s? What are the inherent power dynamics when a white author "captures" the lives of African American families? Visitors look at and listen to other efforts to depict African American life, including WPA "slave narratives" and New Deal photography projects. Visitors interview each other in a video story booth, creating a living record of their experience that they can take home and, as well, an on-the-spot archive.

Each of these themes lends itself to live public programming. At LMNS, programming and exhibitions are co-developed to reinforce each other and to offer multiple opportunities for community engagement.

Programming possibilities that the planning phase will explore and consider for further development include:

Sharing Viewpoints: In these civic dialogue sessions, building on a successful model used for recent LMNS exhibitions, a facilitator leads management teams, civic groups, not-for-profit organizations, and faith-based and grassroots groups in reflective on-site discussions about race, childhood, urban development, and personal memory;

PhotoVoice: Participatory photography and digital storytelling are used to build skills and encourage self-expression among students or community groups;

The Lost Neighborhood Project: This initiative documents the African American communities, mostly unincorporated, that thrived within and around segregated Southern cities in the last century;

Telling My Story: In this curricular unit, students use memoir and self-photography to document their *own* lives, envisioning how other young people will read them 75 years hence;

Then-and-Now Re-photographing: This project uses crowd-sourcing to document change in our cityscapes.

Who will plan, implement, and manage the project?

UNC Greensboro's Director of Public History, Dr. Benjamin Filene, will lead the project, working in close collaboration with exhibition designer Darcie Fohrman and the core interpretive staff at LMNS. Filene served as Senior Exhibit Developer at the Minnesota Historical Society (1997-2006), where he led exhibition teams including designers, media-developers, educators, and fabricators. He served as lead developer on *Open House: If These Walls Could Talk*, winner of a WOW Award for Innovation and an Award of Merit from AASLH. Since coming to UNCG in 2006, Filene has worked with his graduate students to complete a series of community-based, collaborative projects relating to North Carolina history and has consulted on numerous exhibit projects across the country. Fohrman has over forty years of design experience, including such award-winning exhibitions as *Daniel's Story: Remember the Children* at the United States Holocaust Memorial Museum and *Revealing Bodies* at the Exploratorium in San Francisco. She has completed several major projects with LMNS, including *COURAGE: The Carolina Story that Changed America*, which received AAM's Excellence in Exhibition Award and the AASLH Award for Best Exhibition. The core team for *Where Is Tobe?* will also include LMNS's Vice President for Education, Janeen Bryant, who will guide the planning of public programs and will convene community stakeholders from the Charlotte region, and staff historian Dr. Tom Hanchett, who will participate in planning sessions and review historical content. Vice President for Exhibitions Kate Baillon van Rensburg and Chief Operating Officer Steve Bentley will oversee project management, staff coordination, and budgets, while Vice President for Marketing and Communications Ashley Thurmond will serve as an additional audience advocate. President Emily Zimmern will provide feedback throughout the planning process. While Fohrman will complete the exhibit floor plan, we will enlist an illustrator to create "look and feel" renderings to advance the team's shared understanding of the visitor experience in the gallery. As well, a graphic designer will shape the design treatment for images and text during this initial planning phase. Carol Giorsi-Hart, Brandie Fields, and Robert Anthony will participate in planning sessions as directors of the partner institutions that have local connections to the *Tobe* story: the Greensboro Historical Museum, the Orange County Historical Museum, and the North Carolina Collection at UNC-CH. Dr. Laurie Langbauer, Professor of English at UNC-CH and a specialist in the history of children's literature, will participate in two of the group discussion meetings and will provide written feedback on draft materials.

When and in what sequence will your activities occur?

The timeline for the project is as follows:

December 2014-January 2015: core team meets (partial day) at UNC-Chapel Hill to review UNC's *Tobe*-related collection and review the small panel show at the university's North Carolina Collections Gallery and (partial day) at Goshen United Methodist Church in Greensboro (a surviving site featured in the

Tobe book) and Greensboro Historical Museum; hold first full meeting (two days) at LMNS with full team, community stakeholders, and LMNS Board task force; continue archival and community-based research; complete final interviews; complete oral history transcriptions.

February-March: create first full draft of exhibit theme statement/concept document; create first bubble diagrams reflecting exhibition themes, layout, and relationships; write first “look-and-feel” description for exhibition design; identify priorities for public programming.

April: share revised draft of planning document (including exhibition concept, design, and public programming) at meeting at LMNS with full team plus four interviewees linked to the original *Tobe* book (1st day) and with representatives of Greensboro Historical Museum, Orange County Historical Museum, UNC’s North Carolina Collection (2nd day), and the outside scholar, followed by a debriefing meeting with core team (3rd day).

May-June: conduct visitor testing (described below); complete revisions to design concept plan.

June-August: draft narrative walk-through of visitor experience (including interactives and audio-visual components) and schematic floor plan; revise public programs plan.

September-October: complete design renderings of exhibit; draft sample graphics for exhibition panels, select sample color palette, and draft title design; hold final meeting with community stakeholders and institutional partners (1st day) and full team (2nd and 3rd days)

October-November: complete revisions to narrative walk-through, floor plan, graphics treatment, and public programs plan.

What financial, personnel, and other resources will you need to carry out the activities?

\$94,398 from IMLS, combined with a Research Assignment for spring 2015 from UNC Greensboro to cover Dr. Filene’s time and the ready access to images and collections provided by UNC-CH, will enable us to complete the planning for the exhibition and programming in one year. At the end of this phase, we will be well positioned to apply for implementation grants and to conduct additional fund-raising from private, corporate, and foundation sources.

What resources will your institution contribute to the project?

LMNS will devote significant staff time to this project, drawing on every level of the organization. As well, we will deploy our considerable experience at convening community stakeholders and facilitating listening sessions, many of which will be held at LMNS. Groups to be invited include residents of formerly rural areas of Mecklenburg and surrounding counties; congregants of churches in rural communities; young people (elementary- through high school-aged); teachers, including literacy facilitators; local scholars and local griots.

How will you track your progress toward achieving your intended results?

The planning process will be highly iterative: every stage features a cycle in which ideas and approaches are drafted, commented upon, revised, re-commented upon, and revised again. Central to this process are three project milestone meetings in which community stakeholders respond to project ideas. These are not simply “sign off” or “rubber stamp” moments but are generative parts of the process. As well, we have built in multiple occasions to test ideas with visitors to assess their viability (described below).

How and with whom will you share your project’s results?

Since the project represents a partnership between LMNS and UNCG (where Filene runs the Museum Studies graduate program), the Greensboro Historical Museum, the Orange County Historical Society, and UNC-CH, lessons learned from the development process will spread across the region as it unfolds. After the project is completed, we will be eager to share our experiences with professional associations (the core team is active in AAM, the National Association for Museum Exhibition, AASLH, the National Council on Public History, the Southeastern Museums Conference, the Society for North Carolina Archivists, and the

North Carolina Museums Council) and their professional journals. As well, Filene intends eventually to write about the project, perhaps in an academic format or as a trade press book.

PROJECT RESULTS

What knowledge, skills, behaviors, and/or attitudes do you expect to change and among whom?

The *Where Is Tobe?* exhibition aims to help visitors appreciate overlooked aspects of twentieth-century African American history, wrestle with the complex legacies of children's literature, and recognize the power of historical representation and public memory to shape identity. The planning process intends to lay the groundwork for the exhibition's eventual success by solidifying support and cooperation for the project among the families and communities with direct ties to the *Tobe* story (among whom Dr. Filene has already built many relationships); building engagement among stakeholders in the Charlotte region; and fostering partnerships between LMNS and its fellow cultural institutions in Greensboro, Hillsborough, and Chapel Hill. The planning phase will also yield new frameworks for teachers to use in teaching media literacy—how to gather information, read it skillfully, and deploy critical thinking skills and analysis; activities will include comparing evidence in the book to contemporary media examples.

How will you measure success in achieving your intended results?

Evaluation and testing run throughout this planning process, ensuring that the team is responsive, informed, and audience-focused at every stage. The initial round of front-evaluation will focus on the small panel show that Filene will open at UNC-CH's North Carolina Collection gallery in October 2014. As part of the project kick-off, the core team will conduct surveys in Chapel Hill to gauge audience reactions to the project's themes and visual imagery. In the spring, after the UNC exhibit closes, we will bring some of the panels to LMNS and place them temporarily in the museum's lobby so as to continue conversations with visitors, working to assess their comprehension of the show's premise and their emotional engagement with the book. Meanwhile, we will be evaluating exhibition concepts through the series of three sessions that we have planned with community stakeholders and two with partner museum professionals and an outside scholar. After we have completed the first full draft of our concept plan, we will conduct a front-end evaluation survey (fifty randomized responses), in which we gauge visitors' preconceptions, hopes, and expectations for a show on this subject matter; test the exhibition title; and evaluate draft introductory label text for ease of comprehension of the exhibition premise. Filene and the Vice President for Education Bryant will write a report summarizing the findings and will share it with the team to inform subsequent revisions to the plans.

What project results will be of value to the field?

The project will contribute to a national professional dialogue about community-based exhibition development. The process of engagement central to this project will help refine LMNS's already renowned approach, offering the field a further model for innovative work. As well, this project will advance discussion of how museums can handle sometimes contentious issues of historical representation and memory, presenting a model for how to merge engaged storytelling and vibrant programming with complex historical and contemporary issues.

How will you sustain the benefits of your project?

After planning is completed, the team will be ready to move directly into implementation phase. After the exhibit itself opens, the *Where Is Tobe?* project promises to have extended reach. The exhibition will definitely travel to the Greensboro Historical Museum and the Orange County Historical Museum. Other venues are a possibility (the North Carolina Museum of History and the Mebane [NC] Historical Society have expressed interest), and the project lends itself to a smaller version that could travel to libraries. An exhibition website will document the project and have an extended life of its own even after the original installation closes. Finally, we anticipate that the regional partnerships formed through this project will generate additional fruitful initiatives into the future.

Schedule of Completion

	Dec 2014	Jan –Feb 2015	Mar	Apr	May	June	July-Aug	Sept	Oct	Nov
Interpretive Development	Research interviews; Transcribe oral histories	Research and interviews; Transcribe oral histories	First full draft of exhibition theme statement/concept document	Revised draft exhibition concept plan			Draft narrative walk-through of visitor experience			Final revisions to narrative walk-through
Design			First bubble diagrams reflecting exhibition themes, layout, relationships; First “look-and-feel” description for exhibition design	Full draft of design approach		Revised design concept plan	Draft schematic floor plan locating all components		Complete design renderings ; draft design treatment for images and text, draft title design, color palette	Final revisions to floor plan
Public Programming			Identify priorities for programming	Draft public programs plan			Revise public programs plan			Final revisions to public programs plan
Evaluation and Convenings	Core team meets at UNC-Chapel Hill (testing), Goshen United Methodist Church, and Greensboro Historical Museum	Presentation/feedback meetings at LMNS: including community stakeholders, LMNS Board task force		Presentation/feedback at LMNS: full team plus four interviewees linked to original <i>Tobe</i> book, representatives of Greensboro Historical Museum, Orange County Historical Museum, UNC’s North Carolina Collection, and outside scholar	Conduct visitor testing	Conduct visitor testing		Presentation/feedback with community stakeholders, institutional partners, and full team		