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FOR THE
HUMANITIES

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SAMPLE PROPOSAL

This sample of the narrative portion from a grant is provided as an example of a funded proposal. It will give you a sense of how a successful application may be crafted. It is not intended to serve as a model. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants are also strongly encouraged to consult with staff members in the NEH Division of Public Programs well before a grant deadline. This sample proposal does not include a budget, letters of commitment, or resumes. Please note that this document has been converted from a .pdf file, which may cause formatting errors. Images from the original document may have been removed.

Project Title: Lincoln: The Constitution and the Civil War Panel Exhibition

Institution: National Constitution Center

Project Director: Steve Frank

Grant Program: America's Historical and Cultural Organizations

Grant Type: Implementation, GI-50031-08

THE REQUEST

The National Constitution Center (NCC), in collaboration with the American Library Association (ALA), proposes to develop a traveling panel exhibition, *Lincoln: The Constitution and the Civil War* for public libraries throughout the country. This panel exhibition will be based on the content of an original NCC-developed interactive exhibit of the same name and will be formatted to accommodate the space restriction of libraries.

The Lincoln panel exhibit will travel to 25 libraries in 2009 and 2010, and will serve to commemorate the Abraham Lincoln Bicentennial by examining the historical context in which Lincoln served as President. The exhibit interprets the Civil War as a constitutional crisis, thereby casting Lincoln's actions in a fresh and dramatic light.

The total budget for fabrication of the panel exhibit, production of related materials, and tour management and evaluation is $332,042. The National Constitution Center and American Library Association request $271,910 from the National Endowment for the Humanities to fund this project.

PROJECT INTRODUCTION

Lincoln: The Constitution & the Civil War is comprised of seven thematically linked sections, but its theme is simple and direct: Lincoln fought to preserve the Union and end slavery in America with the tools the Constitution gave him; his actions helped to create the nation we are today.

While Lincoln is widely acknowledged as one of America's greatest presidents, his historical reputation is contested, especially among members of the African-American community, an important museum constituency. In developing the gallery exhibition on which the panel show will be based, the exhibit team was sensitive to that fact. Internal staff discussion of Lincoln's contested legacy, a series of town meetings, and input from a panel of community advisers, who comprised a focus group for formative label testing, were integral parts of the development process. The exhibition was also developed in close consultation with a panel of scholarly advisers, including Lonnie Bunch, Harold Holzer, Daniel Farber, Mark Neely, Jr., and Allen Guelzo. As a result, the exhibition introduces visitors to a Lincoln they may not know: a controversial president denounced in his own time as a "tyrant" for his policies on emancipation and civil liberties, and a historical figure who still stirs debate. Was he a calculating politician willing to accommodate slavery, or a principled leader justly celebrated as the Great Emancipator?

The exhibition poses no easy answers. Rather, it encourages visitors to formulate a nuanced view of Lincoln by engaging them with Lincoln's struggle to reconcile his policy preferences with basic American ideals of liberty and equality. The slavery section, for instance, recognizes the various policy options Lincoln at one time embraced, including his plan for voluntary colonization of freed slaves in Africa or the West Indies. In the Civil Liberties section visitors experience the dilemma Lincoln faced between guaranteeing national security and preserving individual liberty. After reading the actual stories of six individuals arrested during the Civil War (including a mother and daughter accused of being spies), visitors are invited to decide whether the arrests were justified, or whether the detainees should be "turned loose."

To develop the Lincoln panel exhibition, the National Constitution Center has again secured the involvement of Lonnie Bunch, Harold Holzer, Daniel Farber, and Allen Guelzo, who will serve as advisors to the project, as well as scholars Matthew Pinsker and Michael Benedict. They will assure that humanities content continues to adhere to the highest scholarly standards. Exhibit content is presented in ways that encourage inquiry-based learning and that readily lend themselves to adaptation for a panel show experience. Questions are posed and visitors are given the tools to answer them. Throughout the exhibit visitors are also encouraged to draw connections between Lincoln's time and our own. For instance, a series of large double-sided graphics at the gallery entrance, which can be adapted for use in the introductory section, foreshadow the big questions about nationhood, equality and civil liberties raised in the exhibition, and invite visitors to think about them in contemporary terms. An 1861 map of the Confederate and Union states headlined with the question "Were we one nation?" is paired with a map of the blue and red states from the 2000 election and the question "Are we one nation?" Paired images of a military arrest during the Civil War and a present-day airport search address the civil liberties issue. A slave-sale broadside and a photograph taken from the Lincoln Memorial of the 1963 March on Washington ask whether, as a nation, we have established "liberty and equality for all."

Each of the three major interpretive sections – **Secession**, **Slavery**, and **Civil Liberties** – organizes content within a recurring framework. An introductory text panel headlined with a question introduces the constitutional crisis treated in that section (**Secession**: Are we a single nation, or a confederacy of sovereign and separate states? **Slavery**: Can slavery be uprooted by constitutional means? **Civil Liberties**: Must civil liberties give way to save the nation?) The introductory section-panel is followed by a "flashpoint" panel about a dramatic incident, such as the firing on Fort Sumter, that precipitates the action. This, in turn, is followed by one or more panels about what Lincoln did. A final panel addresses the outcome of Lincoln's actions and how the issue was resolved. Artifact labels and focus panels provide additional context. The pattern is repeated in each section in order to provide visitors with a framework for understanding. Three aspects of the content organization facilitate adaptation to a panel show. Label copy is concise; the entire exhibition comprises only 6,000 words. The recurring interrogatory format is an organizational structure that lends itself to the more linear structure of a panel exhibition. Finally, each section includes a large "anchor image" reflecting its content, which will be incorporated into the panel show's graphic package.

Because Lincoln was our most eloquent president, the exhibition features his own words as much as possible. They are everywhere – in quotes used as epigraphs on the story panels, in excerpts from his speeches and papers in each of the major exhibition sections, and most movingly, in the concluding section of the exhibition, where visitors will encounter the Gettysburg Address in an evocative graphic format that links past and present.

The exhibition's approach was highly successful in its gallery presentation. The show was a box-office hit at the National Constitution Center, where it was viewed by 176,000 visitors between June 10 and November 4, 2005, which was 20 percent above projected attendance for that period. The exhibition was favorably reviewed (**see Attachment 9** *Journal of American History December 2006)* and was warmly received by visitors, who found it both thought-provoking and engaging. Summative evaluation determined that the overwhelming majority of visitors found the exhibition relevant to their lives. In particular, visitors cited the exhibition's success in helping them draw connections between the past

and present. Asked whether the "issues addressed in the exhibition are relevant today," 92 percent of visitors responded that they were, citing issues of civil liberty, racial inequality and presidential power.

DESCRIPTION

Resources

Besides the exhibition text and graphics, the gallery exhibition provides numerous resources that can be adapted to enrich the panel exhibition and the experience of visitors to the libraries and historical societies where it will be displayed. For instance, to help visitors grasp the thematic organization of the exhibition, each major section used a different background color, which will be echoed in the panel exhibition. Similarly, each section is anchored by a large, iconic graphic designed to convey visually the theme of the section: In the Secession section, the Constitution is being rent in two; in the Slavery section it is in chains, and in the Civil Liberties section it is behind bars. The design not only organized the text within a recurring framework but layered the content and provided it in variety of formats to accommodate visitors with varying needs and levels of interest.

The exhibition could not be all things to all people, but it did have something for almost everyone. For instance, the Secession section featured an actual board game from the Civil War – "The Game of Secession, or Sketches of the Rebellion" – which was recreated in the gallery for our youngest visitors. It was a hit, especially with parents and children, and will be adapted for use in the panel exhibition.

Similarly, key media elements can be adapted for use in the panel exhibition. For instance, "Meet Mr. Lincoln," a touch-screen interactive designed to introduce Lincoln to visitors, has graphic and text elements that will be used to present the story of Lincoln's life before becoming president. A striking series of photographic portraits of Lincoln, depicting in a direct and immediate way the physical toll that the burden of the presidency and the war took on him, will also be repurposed in the panel exhibition.

Most importantly, the panel exhibition will be accompanied by an award-winning online game created as an educational resource and companion to the gallery exhibition. The "Abraham Lincoln's Crossroads" game, which was honored with a MUSE Award by the American Association of Museums, will be an integral piece of the exhibition experience. Libraries and historical societies will be encouraged to offer the game to visitors as part of the exhibition experience. Without mimicking the organization or structure of the physical exhibition, "Crossroads" engages an intended audience of teens and adults with much of the exhibit's interpretive content. Like the exhibition, the interactive game focuses on Lincoln's presidential decision-making. The 13 chronological episodes in "Crossroads" deal with many of the same issues raised in the thematically organized physical exhibition, but they present that content in an interactive format useful as both a stand-alone experience or as a classroom extension of the physical exhibition. (See description of Educational Materials below.)

Venue Selection Criteria

The ALA will invite applications from all public and academic libraries in the U.S. through electronic e-mail lists, the library press, and a mailing to state agencies that can publicize the RFP in their areas. For previous traveling exhibits, the ALA has received up to 158 applications for a 25-site tour; the application and selection process are quite competitive.

The ALA anticipates significant interest from libraries for a traveling exhibition on Abraham Lincoln, in part because of the upcoming bicentennial. The numerous letters of support gathered as part of this application demonstrate intense interest in this exhibition on the part of both public and academic libraries.

Twenty-five libraries will be selected for the tour based upon the following criteria: creative and varied ideas for public programs and evidence of contact with scholars and organizations such as humanities councils, colleges, and other state and regional groups to support programming; commitment to a publicity campaign and to using specialized information channels to reach the widest possible audience for the exhibit; evidence of library administrative support for the project; sufficient available space (at least 1000 square feet); location (wide geographical distribution of the exhibit is desired); and community size and demographics (the exhibit will go to communities of varying sizes and demographics). Libraries are encouraged to present at least two other humanities-oriented programs featuring a scholar as the presenter. For previous ALA-sponsored exhibitions supported by the NEH, library hosts have presented an average of eight public programs. **(Attachment 10: Past library exhibit programs)**

Planning workshop

ALA will present a planning workshop for the exhibition coordinator from each selected library. The primary goal of the planning workshop is to discuss the content of the exhibit and explicate exhibit themes clearly for host libraries.

Planning workshops have been very successful for previous ALA traveling exhibitions. Librarians are enthusiastic about meeting others who will be programming for the same exhibition. They stay in contact with one another, exchange speaker names, ideas and resources, and in general, help to make the tour successful for all libraries. An electronic e-mail discussion group is available for libraries to exchange information and ideas during the tour. The workshop and ongoing communication will assure a high level of humanities programming at each host venue.

Tour management and evaluation

The ALA Public Program Office staff will coordinate exhibition shipping to each site and be available for advice and problem solving throughout the tour. The office will share helpful information gleaned from the tour among the libraries. Through telephone interviews, email messages, site visits, and written reports from libraries, the project staff will assess the success of the *Lincoln: The Constitution and the Civil War* library tour—both as a single project and in relation to previous NEH-funded ALA traveling exhibitions. A one-page evaluation form that can be completed by visitors to the exhibit and submitted with the library's final report will be developed. **(Attachment 11: Library final report form)**

Particular attention will be given to evaluating program content, speakers, audience composition and size, cooperation with schools, and PR efforts. Project staff will be looking for ways to refine current procedures and techniques related to library traveling exhibitions. Each site report will be summarized in interim reports to the NEH, and the success or failure of project objectives and goals will be analyzed in a final project report to the NEH.

Educational and Support Materials
The following materials will help libraries develop local programs with scholars, attract an audience, and transmit the messages and themes found in the exhibit to members of the public of all ages:

Site Support Notebook: Each library will receive a notebook developed by the project team containing scholar lists, suggestions for programs; annotated lists of recommended books, videos, and recordings for different age groups; an annotated list of authoritative web sites related to Lincoln; a press kit; shipping and installation instructions; exhibit diagrams; reporting forms; and other materials. The notebook will also be available on a project web page on the ALA main web site. **(Attachment 12: Table of Contents page from past exhibition Site Support Notebook)**

Media: A dedicated page on the NCC website will be created to provide easy access to web resources and other educational material compiled for the Site Support Notebook

Additionally, the award-winning "Abraham Lincoln's Crossroads" online game will be offered as an integral part of the panel show experience. Host venues will be asked to dedicate at least two computer stations in the exhibit that will link to the game. Designed as companion piece to the exhibition and thematically aligned with its teaching goals "Crossroads," explores key turning points faced by Abraham Lincoln during the Civil War. Like the exhibition, the "Crossroads" game focuses on themes of slavery, nationhood and civil liberties. The visitor is presented with 13 chronological episodes from Lincoln's life and presidency, each leading up to a critical decision point. Two historical advisors (sometimes Lincoln himself) are available at each juncture to provide arguments for choosing one alternative or another. As Lincoln struggles to make tough choices, he asks the visitor questions. This places the burden of leading the country in the hands of the visitor. If the visitor chooses as Lincoln did, Lincoln confirms the choice and describes the events that followed. If the visitor chooses a path different from Lincoln's, he or she receives an alternate response addressing that choice and why Lincoln chose differently. After completing the 13 sections, a conclusion screen displays the number of times the visitor and Lincoln agreed. Based on three scoring ranges, Lincoln provides customized feedback to the visitor. **(Attachment 13: Lincoln Crossroads)**

Curriculum materials: A Teacher's Activity Guide and lesson plans created for the gallery exhibition will be adapted for use by libraries and historical societies presenting the panel exhibition. **(Attachment 14: Teacher's Activity Guide)**.

Brochure: Written by the exhibit curator, the brochure will outline the main themes of the exhibit, and provide a bibliography of multimedia resources.

Poster: Libraries will receive 25 large posters for exhibit publicity.

Banner: Two large nylon publicity banners will travel with each exhibit copy.

AUDIENCE
The primary audience for the traveling exhibition will be out-of-school adults in 25 communities of various sizes across the United States. Most libraries also develop

exhibition related programming for younger age groups. The ALA will encourage libraries applying for the tour to develop a plan to reach the widest possible audience through programming and public relations efforts, and to work with local and regional civic, humanities and other special interest organizations to reach that goal.

Public and academic libraries selected for the tour will be encouraged to work with local schools to incorporate the themes of the exhibit into the curriculum and to arrange for school groups to see the exhibition at the library. Academic libraries selected for the tour will be required to contact local public libraries, open the exhibition and programs to the public in their communities and meet all other tour requirements.

ALA's experience with previous traveling exhibits has shown that exhibits draw the largest audiences to the library and engender more civic participation and media coverage than any other type of library public program. Traveling exhibitions, especially in smaller towns and communities, are special events that help the library to be identified as an important cultural center, and make the subject of the exhibit a community-wide focus for the four weeks the exhibit is in the library, and beyond.

ORGANIZATION PROFILE

National Constitution Center (NCC): Organization Profile

The National Constitution Center (NCC) is one of the nation's most exciting new museums and a leading provider of constitutionally-themed education programs. The Center is a 501(c)(3) nonprofit with an annual operating budget of approximately $16 million and welcomes approximately 1 million visitors each year.

Created through the Constitution Heritage Act of 1988, the NCC addresses the need to better educate Americans about their Constitution and citizenship rights and responsibilities. Opened to the public on July 4, 2003, the $138 million Center is an independent private non-profit that was built through a remarkable public-private partnership. Its mission is to *increase public understanding of, and appreciation for, the Constitution, its history, and its contemporary relevance through an interactive, interpretive facility within Independence National Historical Park and a program of national outreach, so that We the People may better secure the Blessings of Liberty to ourselves and our Posterity.* The Center carries out its mission through more than 100 interactive and multi-media exhibits, artifacts, and educational and outreach programs in its 300,000-square-foot facility. Designed by renowned architect Harry Cobb of Pei Cobb Freed & Partners and world-class exhibit designers Ralph Appelbaum Associates, the Center includes 68,000 square feet of exhibit space, a 340-seat theater, 160,000 square feet of public space, an education center and a 180-seat auditorium.

Forty-four Trustees from varying backgrounds and states govern the Center, and in 2007 President George H.W. Bush was elected Chairman of the Board. President and CEO Joseph M. Torsella leads the staff of 70 full-time and 80 part-time employees, of whom 31% work directly in the humanities. Although not a collections-based institution, the Center owns some significant, rare artifacts, all of which represent humanities content. Most displayed artifacts, however, are on loan from other institutions, such as the National Archives and the Smithsonian. Now in its fifth year of operation, the National Constitution

Center has begun the accreditation process through the American Association of Museums (AAM).

Center program and exhibit offerings are 100% humanities-based, and serve families, students, teachers and adults. The Center offers a permanent exhibition, *The Story of We the People,* and several temporary exhibits each year. Because education is at the heart of the Center's mission, significant resources are devoted to educational outreach and program development for teachers and school students. The Center has welcomed more than 576,000 school children since opening, and each year creates and distributes curriculum materials, a class trip planner, and an activities guide through both the Center itself and its website (www.constitutioncenter.org.)

The National Constitution Center has been acclaimed by national media sources, humanities scholars, and the public. Visitors rate the Center's offerings at four and above on a five-point scale for presentation of humanities content and lessons, and teachers consistently give high numerical rankings and laudatory feedback. The Center continues to receive recognition from local and national organizations for its scholarly presentations and collaborative endeavors.

American Library Association (ALA): Organization Profile
The American Library Association is a nonprofit [501(c)(3)] educational association, incorporated under the laws of the Commonwealth of Massachusetts, with an annual operating budget of approximately $30 million. The Association's mission is to provide leadership for the development, promotion, and improvement of library and information services and the profession of librarianship in order to enhance learning and ensure access to information for all.

ALA fulfills its mission through the work of a large and diverse membership, as well as the efforts of its staff. ALA's 65,323 members (October 2006), include 61,323 individual members, as well as 3,693 organizational and 267 corporate members. Membership in the association is open to "any person, library, or other organization interested in library service and librarianship...." [ALA Constitution, http://www.ala.org/ala/ourassociation/governingdocs/]

ALA is governed by an elected Council and an Executive Board which "acts for the Council in the administration of established policies and programs." ALA members elect the ALA President, who serves a three-year term as President-Elect, President and Immediate Past President, and the ALA Treasurer. Headquartered in Chicago, its operations are directed by an Executive Director and implemented by staff through a structure of programmatic offices and support units. ALA is home to eleven membership divisions, each focused on a type of library or type of library function. It also includes round tables -- groups of members "interested in the same field of librarianship not within the scope of any division." An expansive network of affiliates, chapters and other organizations enables ALA to reach a broad and diverse audience.

ALA is committed to seven Key Action Areas as guiding principles for investment of energies and resources. The Key Action Areas are approved by the ALA Council, the Association's governing body. These Key Action Areas include Diversity, Equitable Access to Information and Library Services, Education and Lifelong Learning, Intellectual Freedom,

Advocacy for Libraries and the Profession, Literacy and Organizational Excellence. This proposal is focused on the following

Education and continuous learning is one of the key action areas adopted by the American Library Association to fulfill its mission of promoting the highest quality library and information services for all people. Promoting continuous, lifelong learning for everyone is integral to that mission. The development and promotion of programs in the humanities for libraries nationwide is one way the ALA, through its Public Programs Office, works to realize this mission.

PROJECT TEAM

National Constitution Center

The National Constitution Center project staff will be responsible for the following aspects of the project:

- writing and editing exhibition script and captions;
- coordinating the review by project scholars of exhibit-related materials;
- providing photographs and other images needed for the exhibition and securing rights to their use;
- providing publicity images and content for press kits
- creating educational material to accompany exhibit
- providing project bibliography
- providing artwork to be used for posters and banners

Dr. Steve Frank is the National Constitution Center's Vice President of Education and Exhibits. A member of the senior management team, Dr. Frank is the Center's resident historian and has overall responsibility for planning, implementing, managing, and evaluating the Center's education and outreach efforts. These include on-site public programs for students, teachers, and families, and outreach programs with educational partners.

A member of the Center's staff since 2001, Dr. Frank played a leadership role on the project team that created its award-winning permanent exhibit, *The Story of We the People,* and was project director for *Lincoln: The Constitution & the Civil War.* He continues to oversee the Center's permanent and changing exhibition programs. Dr. Frank also serves as the Center's chief liaison to the academic community, engaging constitutional scholars in a variety of fields and disciplines with the work of the Center. Before joining the Center, Dr. Frank served as Program Director for the National Museum of American Jewish History, also in Philadelphia. He received his Ph.D. in American history from the University of Michigan and has published in the field of nineteenth-century U.S. social history.

As project director of the *Lincoln* gallery exhibition, Dr. Frank will compose all exhibit text for the panel show.

Lynn Smith Klein is the Registrar at the National Constitution Center and plays an active role in design and development of all exhibitions at the Center. Ms. Klein earned her Master's degree in Art History from Tyler School of Art, Temple University in 2004. Before joining the Center in 2003, Ms. Klein worked in Objects Conservation at the Philadelphia

Museum of Art. For this exhibition, she will oversee image acquisition and graphic design development.

Melissa Carruth will serve as project manager, overseeing all of the exhibit development and serving as primary contact with the design team at Krent, Paffett Carney. Ms. Carruth, the Center's Exhibits Manager, is responsible for all aspects of the Center's permanent exhibit, including content, design elements, and installation and upkeep. Prior to joining the National Constitution Center in 2006, Ms. Carruth worked for seven years in the exhibits department of the Franklin Institute as an exhibit developer. Melissa Carruth holds a Master's degree in Museum Education from the University of the Arts.

Eli J. Lesser, Director of Education at the National Constitution Center, will be responsible for content and design of educational and curriculum materials related to *Lincoln: The Constitution and the Civil War*. Lesser received his master's degree in social studies education from New York University's Steinhardt School of Education and his bachelor's degree in history from the University of Delaware. Prior to joining the Center, Lesser was an educational program developer at the Annenberg Public Policy Center of the University of Pennsylvania. Previously, he taught U.S. and world history at the middle- and high-school level in Delaware and Virginia.

American Library Association

The American Library Association project staff will be responsible for the following aspects of the project:

- issuing RFP to libraries, selecting host libraries, and developing itinerary;
- public relations, including national promotion, press kit materials for local promotions, ALA website;
- training workshop arrangements and production of Site Support Notebook;
- oversight of poster, brochure and banner production;
- distributing materials to library sites;
- managing tour shipping and collecting reports from libraries;
- coordinating communication among libraries throughout the tour concerning programs and other issues.

Susan Brandehoff, program director for traveling exhibitions and media projects in the Public Programs Office at the ALA, will coordinate ALA participation in the project. She has managed "StoryLines America," a public radio-library partnership involving on-air discussion of regional literature, and exhibitions such as "Elizabeth I: Ruler and Legend" with the Newberry Library, "Changing the Face of Medicine" with the National Library of Medicine, and "Forever Free: Abraham Lincoln's Journey to Emancipation" with the Huntington Library, for ALA. She served as managing editor of ALA's *American Libraries* magazine (1980-87) and as managing editor of *Arts of Asia* magazine in Hong Kong (1989-90).

Deb Robertson is director of the Public Programs Office at the American Library Association. Since coming to ALA in 1982, she has held a number of positions in publishing, public relations, and programming. She is responsible for the creation of an endowment for cultural programming in libraries, The Cultural Communities Fund, and has served as project director for numerous library cultural programming projects supported by a wide array of governmental and foundation sources. Ms. Robertson will oversee the project budget in coordination with the ALA Finance Office.

Angela Thullen, program officer, Communications, in the ALA Public Programs Office, will issue the exhibit RFP to the library community, coordinate project publicity within the library community, create PR tools for tour libraries, and support the work of project staff and host libraries in regional and local publicity for the traveling exhibition.

Angela Hanshaw, website coordinator for the ALA Public Programs Office, will create the ALA web site containing the RFP, tour information and the site support notebook, and update it as the tour progresses. She will also investigate ways to make project materials more widely available through the ALA's new "online communities" communications software.

Sofiana Peterson, administrative assistant for the ALA Public Programs Office, will provide major organizational and administrative support for the project, including communication with libraries, planning logistics of the workshop for host libraries, distributing exhibit-related materials to libraries, overseeing exhibit shipping, and overseeing final reports from libraries.

Colleen Barbus , administrative assistant, will create ALA network files for selected libraries, coordinate filing of project materials, and aid Sofiana Peterson in communication with tour libraries.

Exhibit Designer

The National Constitution Center will contract with Krent, Paffett, Carney, Inc. (KPC) in Boston for design and production of the traveling exhibition. KPC designed the original exhibition Lincoln: The Constitution and The Civil War and has a proven track record of creating meaningful and exciting museum exhibitions. For the panel show, KPC has proposed the fabrication of a light-weight, portable, and easily assembled hardware exhibition system that would require approximately 1,000 square feet of floor space. The Project will be managed by Edward Malouf and company founder Nicholas Paffett (full resumes included in Attachments.)

Lincoln Advisory Panel Bios

Lonnie Bunch is Director of the National Museum of African-American History and Culture and past president of the Chicago Historical Society. A historian and educator, Dr. Bunch served as the associate director for curatorial affairs at the National Museum of American History of the Smithsonian Institution from 1989 to 2000. He received his Ph.D. from American University in American and African-American History and was the founding curator of the California African American Museum in Los Angeles. Dr. Bunch serves as a trustee of the American Association of Museums and the Council of the American Association of State & Local History and was appointed by President George W. Bush to the Commission for the Preservation of the White House. Dr. Bunch has published numerous books and magazine articles, including *The American Presidency: A Glorious Burden* (Smithsonian Institute Press, 2000).

Daniel Farber is the Sho Sato Professor of Law at Boalt Hall School of Law, University of California, Berkeley. Prof. Farber is the author most recently of *Lincoln's Constitution* (University of Chicago Press, 2003), the first comprehensive evaluation of Lincoln's legal legacy in over 75 years. Prof. Farber earned his J.D. from the University of Illinois, where

was editor in chief of the *University of Illinois Law Review*. Prior to joining the Berkeley faculty, he taught at the University of Minnesota Law School. Prof. Farber has published numerous books and articles in the areas of constitutional law, including the recent *Desperately Seeking Certainty: The Misguided Quest for Constitutional Foundations* (with Suzanna Sherry, University of Chicago Press, 2002).

Allen C. Guelzo, a leading Lincoln scholar, is Grace F. Kea Professor of American History and Dean of the Templeton Honors College at Eastern University. Dr. Guelzo is the author of numerous books and articles on Lincoln, including *Abraham Lincoln: Redeemer President,* which was awarded the prestigious Lincoln Prize in 2000. His most recent book is *Emancipation: Lincoln's Proclamation and the Future of Race in America* (Simon & Schuster, 2004). Dr. Guelzo's other books include: *The Crisis of the American Republic: A New History of the Civil War and Reconstruction* (St. Martin's Press, 1995) and the prize-winning *For the Union of Evangelical Christendom: The Irony of the Reformed Episcopalians, 1873-1930* (Pennsylvania State University Press, 1994).

Harold Holzer, Vice President for Communications and marketing at the Metropolitan Museum of Art, is one of the country's leading authorities on the political culture of the Civil War era. He is co-chairman of the United States Lincoln Bicentennial Commission, appointed by President Clinton in 2000 and elected co-chairman in 2001. Holzer has authored, co-authored and edited 20 books on Lincoln and the Civil War, including *The Lincoln Image* (1984) with Mark E. Neely, Jr. and Gabor Boritt and *Lincoln on Democracy* (1990) with Mario Cuomo. His most recent books include *Lincoln as I Knew Him* (1999); *The Union Image* (with Mark E. Neely, Jr., 2000); and *Lincoln Seen and Heard* (2000). A former adjunct professor of history at Pace University, Holzer lectures widely before Civil War and Lincoln groups throughout the country. He has three times won the Barondess Award of the Civil War Round Table of New York and is vice chairman of The Lincoln Forum.

Matthew Pinsker has taught courses on U.S. political, legal and diplomatic history at Dickinson College since 2002, where he is the Pohanka Chair in American Civil War History and an Assistant Professor of History. His research focuses on the career of Abraham Lincoln, the Underground Railroad and the history of U.S. campaigns and elections. Prior to Dickinson, Pinsker also taught at several Pennsylvania colleges and universities including Franklin and Marshall College, Millersville University, Gettysburg College and Haverford College. Pinsker's educational background includes a doctorate degree in Modern history from the University of Oxford and an undergraduate degree from Harvard University. He is the author of two books on Abraham Lincoln; *Lincoln's Sanctuary: Abraham Lincoln and the Soldiers' Home* and *Abraham Lincoln: American Presidents Reference Series*, as well as numerous other essays and articles. He is also the recipient of several awards and honors including being named project director for "Landmarks of the Underground Railroad", a National Endowment for Humanities teacher training program for grades K-12.

Michael Les Benedict is a prominent American historian, who taught at Ohio State University from 1970 until his retirement in 2005. He received his B.A. and M.A. degrees from the University of Illinois and his Ph.D. from Rice University. His expertise is principally in constitutional and legal history, civil rights and civil liberties, and the American Civil War and Reconstruction. Benedict brings a decidedly political science approach to his analysis

of historical events. Benedict has contributed several crucial works to the field of Civil War and Reconstruction studies including: The Impeachment and Trial of Andrew Johnson (1973), A Compromise of Principle: Congressional Republicans and Reconstruction, 1863-1869 (1975), Fruits of Victory: Alternatives in Restoring the Union, 1865-1877 (1986), and, more recently, Preserving the Constitution: Essays on Politics and the Constitution in the Reconstruction Era (2006).

WORK PLAN

2008-2009 General Plan of Work

September Traveling exhibit implementation period begins;
National Constitution Center and ALA project staff will meet to discuss project requirements and confirm responsibilities; confirm timelines and deadlines for all phases of project (Philadelphia);
ALA publicizes grant and invites applications from libraries; creates Lincoln exhibition page on ALA web site

October In progress: Project team conference call to discuss translation of exhibition content to panel format; curator begins writing exhibition script and brochure copy;
ALA: begin compilation of Site Support Notebook;
Deadline for library applications;

November Library sites selected;
Scriptwriting continues; images confirmed;
Project team conference call;

December Exhibit and brochure text completed; design;
NEH Council meets; libraries notified and exhibit itinerary set;
Workshop arrangements completed by ALA;
Brochure, poster and banners designed;
Project team conference call;

January Exhibition design completed; exhibition fabricated;
Site Support Notebook completed;
Brochures, posters and banners produced;

February Exhibition planning workshop for tour librarians;
Distribute exhibition support materials to tour libraries;

March Traveling exhibition opens at first site.

SPECIAL REQUIREMENTS

Information on Public Accessibility and Admission

Because the *Lincoln: The Constitution and the Civil War* panel exhibition will tour ALA-affiliated libraries, no admission fees will be charged for the entire duration of the exhibit. Additionally, public programs related to the exhibit will be presented at no cost to the public. Through the venue selection process, the libraries selected to host this exhibition will have admissions policies that comply with the principles expressed in the ALA's *Library Bill of Rights*. Specifically, "books and other library resources should be provided for the interest, information, and enlightenment of all people of the community that the library serves."

Exhibition Walkthrough

Lincoln: The Constitution and the Civil War

Lincoln: The Constitution and the Civil War offers a fresh perspective on Abraham Lincoln's presidency. Organized thematically, the exhibition explores how Lincoln used the Constitution to confront three intertwined crises of the Civil War – the **secession** of Southern states, **slavery**, and wartime **civil liberties**. Visitors will leave the exhibition with a more complete understanding of Abraham Lincoln as president and the Civil War as the nation's gravest constitutional crisis.

The exhibition is organized into six sections each focused on a different aspect of Lincoln's presidency. Each section is approximately 7 feet high and 12 feet wide. The entire exhibition requires approximately 1,000 square feet of floor space or 80 running feet for optimum display. Using the Constitution as the cohesive thread, this exhibition offers a fresh and innovative perspective on Abraham Lincoln that focuses on his struggle to meet the political and constitutional challenges of the Civil War.

Reproductions of significant documents signed by Lincoln, including the Emancipation Proclamation, the Thirteenth Amendment, and the Order to Blockade the Southern Ports – the official start of the Civil War – will add richness and depth to this presentation. Visual reproductions of personal artifacts such as Lincoln's signature top hat and the pen used to sign the Emancipation Proclamation will recreate Lincoln's material world. Finally, visitors will be asked to consider if we have lived up to the ideals Lincoln fought for – equality, freedom, democracy – and will have an opportunity to provide their own views.

Section One

INTRODUCTION

Back in 1787, just 22 years before Abraham Lincoln was born, the Framers of the Constitution left some basic questions about America unanswered:

- Was the "United States" truly one nation, or was it a confederacy of sovereign and separate states?
- How could a country founded on the belief that "all men are created equal" tolerate slavery?
- In a national crisis, would civil liberties be secure?

By 1860 these unresolved questions had become ticking time bombs, ready to explode. In that year Abraham Lincoln's election as the first anti-slavery president brought the nation to the brink of civil war. Even before he was sworn in, seven states of the Deep South renounced their allegiance to the United States, forming "The Confederate States of America." Other slave states were deciding what to do. This exhibition traces Lincoln's struggle to resolve those basic questions that divided Americans at the most perilous moment in the nation's history. The answers would reinvent the Constitution and the promise of American life.

The first section of the exhibit introduces visitors to Lincoln on the eve of his inauguration as president. Lincoln was elected president in November 1860 with less than 40 percent of the vote. Before his inauguration in March, most Americans knew little about him. Most Southerners viewed Lincoln with distrust. But, everybody sought clues to his character. They clamored for facts about his life.

Anchoring this section of the exhibition is an image of Abraham Lincoln as he appeared in a lithograph published in *Leslie's Illustrated Newspaper* in March 1861. This central image is surrounded by smaller vignettes showing scenes from the early life of the president-elect. Accompanying text provides the back-story to Lincoln's election as president. This section continues with a photographic timeline of Lincoln throughout the crucial years of 1858 to 1865. Images range from a young beard-less Lincoln as he appeared in 1858 just prior to the Lincoln-Douglas debates and ending with a striking 1865 image of the war-ravaged president. In this short span, Lincoln's visage changes dramatically.

Sample Images:

--*Frank Leslie's Illustrated Newspaper*, March 5, 1861, Special Collections Department, University of Virginia.

--May 7, 1858 Image of Lincoln taken in Beardstown, Illinois, Corbis Bettman Images.

-- May 1860 full-length portrait of Lincoln taken shortly before he accepted the Republican Nomination for President, Corbis Bettman Images.

--February 9, 1861 Image of Lincoln taken in Springfield, Illinois two days before the president-elect left for Washington, Corbis Bettman Images.

Section 2
OATH OF OFFICE

I, Abraham Lincoln, do solemnly swear that I will faithfully execute the office of President of the United States, and will, to the best of my ability, preserve, protect and defend the Constitution of the United States.

-Lincoln's constitutional oath, March 4, 1861

In **Oath of Office**, visitors meet Lincoln at his inauguration on March 4, 1861, at a time when the Constitution was being challenged and the "United States" was falling apart. As thousands of his countrymen watched, Lincoln promised that the government would not attack the South if the Union was not attacked, but he was about to take a solemn

oath "registered in heaven" to "preserve, protect, and defend" the Constitution and the Union it served. While crowds cheered the new president, what Southerners heard that day were not words of moderation, but a declaration of war.

The anchor image in this section is a striking contemporary photograph of the incomplete Capitol Dome, evoking Lincoln's struggle to complete the work of the Founders. Lincoln's signature stovepipe hat also features prominently in this section and serves to further humanize this sometimes larger-than-life character. Visitors learn that not only did Lincoln wear it to accentuate his already great height, but he found it a practical place to store his notes. In addition, a reproduction of a draft copy of Lincoln's first inaugural speech with handwritten notes shows the great struggle to hit the correct tone. His next-to-last draft closed with a challenge to secessionists: "With *you*, and not with *me*, is the solemn question of 'shall it be peace, or a sword?'"

Sample Images:

-- Capitol Dome, unfinished view. Gleason's Pictorial Drawing-Room Companion, March 13, 1852.

--Abraham Lincoln's Stovepipe Hat, Collection of the Chicago Historical Society.

--Draft of Abraham Lincoln's First Inaugural Address, with handwritten notations from John Nicolay, Collection of Houghton Library, Harvard University.

--President Lincoln Delivering his Inaugural Address in Front of the Capitol at Washington, Prints Old and Rare.

--Chief Justice Roger Taney administering the oath of office to Abraham Lincoln, March 4, 1861, New York Illustrated News, March 16, 1861.

--Arrangements for the Inauguration of the President of the United States, Library of Congress.

Section 3
CRISIS OF SECESSION

We are striving to maintain the government and institutions of our fathers…and transmit them to our children and our children's children forever

- Lincoln's remarks to 148th Ohio Regiment, August 31, 1864

Crisis of Secession asks the question, "Are we a single nation, or a confederacy of sovereign and separate states?" Lincoln's steadfast belief that secession by the Southern states was not only unconstitutional, but undemocratic fuels his motivation to bring the South back.

This section emphasizes the great tension that existed between the North and the South, rendered graphically by a dramatic political cartoon from 1861 in which two figures representing the "Pending Conflict" menace one another with raised clubs. South Carolina becomes the first state to secede. A copy of this Secession Ordinance will be reproduced here to illustrate the Southern belief that the Union was a confederacy of sovereign separate states. Just as they had joined the Union by ratifying the Constitution, the people of each state could vote to withdraw ratification and dissolve the connection. Northerners, however, rejected this doctrine of "state sovereignty." They believed that when they ratified the Constitution, a united people had

established a nation. It could not be broken by a single state. In the end this issue was decided on the battlefield.

Images of the firing on Fort Sumter heighten the drama in this section, highlighting Lincoln's fateful decision to re-supply the fort. The section goes on to explore his use of presidential war powers and the actions he took without the official consent of Congress. Visitors are confronted with the question: Had Lincoln exceeded his constitutional authority? An engaging interactive is included in this section; an actual game about Secession from the 1860's, which was highly popular in the gallery exhibition, is reproduced as a graphic with magnetic game pieces.

Sample Images:

--The Pending Conflict, 1861, Herline & Hensel, 11th & Chestnut St., Philadelphia, Library of Congress Prints & Photographs.

--Fort Sumter under Attack, 1861 Library of Congress Prints & Photographs.

--South Carolina Ordinance of Secession, 1860, The Gilder Lehrman Collection, on deposit at the New-York Historical Society.

--Game of Secession or Sketches of the Rebellion. 1862, McFarland & Thompson, Cornell University Library.

--Order to Blockade the Southern Ports, signed by Abraham Lincoln, The Raab Collection.

--Fort Sumter under Attack, Library of Congress.

--Crowd reading news bulletin about Fort Sumter, The Granger Collection.

--David Gilmour Blythe, *Lincoln Crushing the Dragon of Rebellion*, 1862, Museum of Fine Arts, Boston: Bequest of Martha C. Karolik for the M. and M. Karolik Collection of American Paintings.

Section 4
CRISIS OF SLAVERY

So I say in relation to the principle that all men are created equal, let it be nearly reached as we can.

-Lincoln debating Stephen Douglas at Springfield, Illinois, July 17, 1858

An image of a triumphant Union soldier anchors the **Crisis of Slavery** section. In one hand a sword is held high, in the other he holds an American Flag with a banner reading, "Freedom to the Slave". In this section, visitors confront Lincoln's struggle with the Constitution's nearly fatal flaw and the underlying cause of the Civil War. "I have always hated slavery," Lincoln said, but this institution was rooted deeply in the Constitution and could not be uprooted overnight. Because the authors of the Constitution had left slavery in the hands of individual states, it remained beyond the reach of the federal government. Lincoln's unsuccessful struggle to get the Border States to adopt his plan for gradual, compensated emancipation is depicted in this section with a striking image of a congressional delegation turning their backs on the President. Eventually, the war opened up new possibilities. Lincoln believed the Constitution allowed the president to do in wartime what he could never do in times of peace.

Also included in this section is an examination of the many contemporary thoughts concerning how to best end slavery, including gradual emancipation, colonization, and payment to slave owners. An interactive is included here that asks visitors to "unlock" the problem of slavery by using the two means used by Lincoln – presidential war powers and constitutional amendment.

The signing of the Emancipation Proclamation in 1863 and finally the ratification of the 13th Amendment in 1865 served to end slavery forever and everywhere in the United States.

Sample Images:

--*Freedom to the Slave*, 1864, Granger Collection.
--An Unsatisfactory Interview, date unknown, Browne, Francis F. The Every-day Life of Abraham Lincoln. New York: N.D. Thompson Publishing Co., 1886, University of Chicago.
--Slave Shackles, c. 1850, Lest We Forget: the Black Holocaust Museum.
--Emancipation Proclamation designed by a 14-year-old boy and signed by Abraham Lincoln, the Gilder Lehrman Collection, on deposit at the New-York Historical Society.
--The Thirteenth Amendment, signed by Abraham Lincoln, The Lincoln Museum.
--Pen used to sign the Emancipation Proclamation, Hampton University Museum.
--Inkwell from signing of Emancipation Proclamation, The Lincoln Museum.
--*Consulting the Oracle*, Harper's Weekly, April 13, 1861, Corbis Bettman.

Section 5
CRISIS OF CIVIL LIBERTIES

[U]nder cover of "liberty of speech," "liberty of press," and "habeas corpus," they hoped to keep on foot among us a most efficient corps of spies, informers, suppliers, and aiders and abettors of their cause.

-Lincoln to Erastus Corning, June 12, 1863

Crisis of Civil Liberties begins with the chaos of the Civil War and the perils that Lincoln faced: Saboteurs blew up bridges; mobs blocked the movement of Union Troops; spies lurked in Washington. Dramatic images of the New York City draft riots of 1863 illustrate the magnitude of the challenge Lincoln faced. Clearly the President had to respond. But, what would he do? Visitors learn that to meet the crisis, Lincoln claimed extraordinary powers. He suspended the writ of habeas corpus – the provision in the Constitution that protects citizens against arbitrary arrests – in all the United States. No president had done it before; not president has done it since. By 1863 thousands of civilians had been detained, mostly suspected draft dodgers and deserters and Confederate sympathizers in the Border States and the South. Lincoln refused to back down. "I think the time not unlikely," he said "when I shall be blamed for having made too *few* arrests rather than too *many*." As military arrests mounted some Americans wondered, were their constitutional liberties being lost?

This section asks the questions – how far could a president stretch his war powers without violating the Constitution? What are the appropriate limits of dissent in wartime? We still debate these questions today.

In addition, this section looks at issues of freedom of the press as well as Lincoln's re-election in 1864, which he won in a landslide against George McClellan. For Lincoln the election itself was a great prize. The fact that it had been held in the midst of a civil war showed "how sound and how strong we still are."

Sample Images:
--Draft Lottery in New York City, 1863. Corbis Bettman.
--Draft Recruitment Poster, 1863. The New-York Historical Society.
--Erastus Corning Pamphlet, Collection of the National Constitution Center.
--Printed copy of Abraham Lincoln's Second Inaugural Address, The Lincoln Museum.
--Campaign Lantern from the 1864 Election, The New-York Historical Society.
--1864 Campaign Ticket & Ribbon, The Lincoln Museum.

Section 6
LEGACY
It is for us the living…to be dedicated here to the unfinished work.
-Lincoln's Address at Gettysburg, Pennsylvania, November 19, 1863

The concluding **Legacy** section is dedicated to the Gettysburg Address and to the unfinished work of living up to the ideals Lincoln cherished – equality, freedom, and democracy. A powerful graphic of the field at Gettysburg serves as a backdrop, and morphs from a black and white image of the place as it appeared during the Civil War, to a color image of the field today.

The powerful words of the Gettysburg Address will be printed here. In a place where thousands died, Lincoln spoke about a birth. At a site where brave men fought and died, he challenged *us* to continue *their* struggle. No one knew better than Lincoln that the United States had not yet lived up to the ideal. So, he challenged future generations to take up that cause.

In a space for reflection, visitors will be asked, "Has America lived up the ideals Lincoln fought for – equality, freedom, democracy?" Visitors may record their thoughts on a Post-it note and leave it on the panel.

Sample Images:
--Gettysburg Address, graphic treatment.
--Field at Gettysburg, c. 1865, Granger Collection.
--Field at Gettysburg, recent photograph.

Design Sketches and Samples of Interpretive Text

Please refer to **Attachment 8** for design sketches and interpretive text.

Travel Schedule

In the first week of publicizing the development of *Lincoln: The Constitution and the Civil War*, the National Constitution Center has received fourteen letters of commitment from libraries throughout the country that are interested in hosting the exhibit. This impressive response is a reflection of the remarkable built-in demand for this exhibition on the part of both public and academic libraries. That demand is based both on the timeliness of the exhibit – coinciding with the Lincoln Bicentennial and the Civil War Sesquicentennial – and its relevance. The exhibit's unique constitutional perspective relates Lincoln's actions to the issues we are addressing as a nation today.
(Attachment 6: Letters of Commitment)

Public Programs

For previous ALA-sponsored exhibitions supported by the NEH, host libraries have presented an average of eight public programs. These programs allow the libraries to examine aspects of the exhibit in more detail or focus on a topic related to exhibit themes. Public programs attract audiences that might otherwise not visit the exhibition by presenting content in a unique way.

See **Attachment 10** for examples of past library programs