



ALPLM Interpretive Plan Executive Summary

An interpretive plan defines the goals, objectives, audiences, mission and vision of a cultural heritage institution. It is used to clarify identity and intent while outlining what the institution wants visitors to take away from an experience. Intentional planning also allows an opportunity for all stakeholders to discuss the themes and subthemes in conjunction with the holistic visitor experience. An interpretive plan becomes a roadmap for future decision-making; it allows all stakeholders to keep focus on what direction the institution has decided to go. The plan will ultimately enhance the museum's offerings.

Many suggestions outlined in this plan originated through extensive conversations about the institution with internal and external stakeholders across the country. The process was collaborative from beginning to end with a sample of staff from throughout the institution meeting for multiple workshops. The plan outlines ALPLM strengths and areas for potential improvement.

The Interpretive Plan Creation (6 months):

1. Interpretive Resource Analysis
2. Audience Analysis
3. Interpretive Priority Analysis
4. Partner Analysis

The plan outlines how the ALPLM has a strong foundation with our current exhibits and resources. The visitor experience is at the core of our mission, and it's crucial to continually assess how we can enrich it. The plan identifies missed opportunities and areas for realignment to ensure we're effectively telling our story and engaging our audience. There are recommendations on how to move forward and priorities for enhancing the visitor experience.

Noted Strengths:

- Vast collection of millions of items
- Multiple spaces for interpretation and programming
- Established mission and core values
- Staff and volunteer resources
- Partnerships and appeal for future partners

Suggested Improvements:

- Soften the façade and increase outdoor signage
- Address functionality in the Gateway (ticketing area)
- Extend interpretation into areas like restrooms, store and café
- Include new ways to display objects in the main exhibit
- Tie together current stories and new stories using Lincoln's character traits

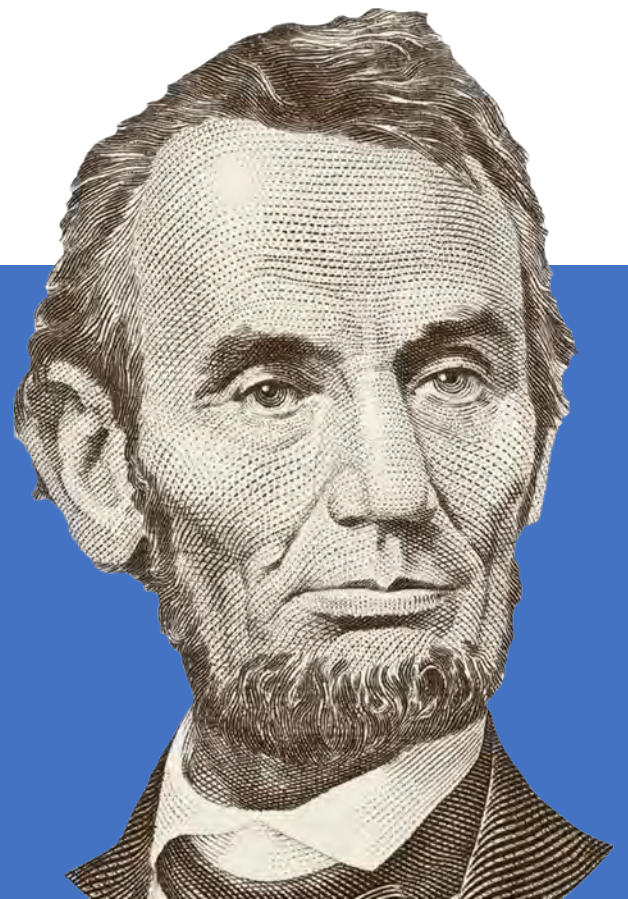
- Increase interactivity of exhibits
- Improving lighting and readability for accessibility
- Become aware of generation differences and diversify delivery to accommodate
- Consider varying the scale of dioramas for interest

We are grateful to the Elizabeth Morse Genius Charitable Trust for their support of this capacity-building opportunity.

6.30.2025

Abraham Lincoln
PRESIDENTIAL LIBRARY AND MUSEUM

INTERPRETIVE PLAN



Abraham Lincoln
PRESIDENTIAL LIBRARY AND MUSEUM



EXHIBIT
CONCEPTS



Mercer
Associates

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Part 1



PROJECT OVERVIEW

The Abraham Lincoln Presidential Library and Museum (ALPLM) is one of the most popular presidential museums in the country. It is located in the historic downtown section of Springfield, Illinois, near many other Lincoln cultural sites. The presidential library was the first to open at the current site on October 14, 2004, and the museum opened on April 19, 2005. The restored Union Station opened in 2007.

The ALPLM is comprised of three separate structures and a public park. Each structure encompasses one city block. Two of the buildings, the museum and the library, are separated by E. Jefferson Street and connected above the street level by an enclosed walkway. Both of these structures were designed by architect Gyo Obata of HOK. The third part of the ALPLM, Union Station and adjacent Union Square Park are located across N 6th Street from the Museum. The ALPLM also owns a parking garage adjacent to the Union Station on the corner of E. Madison Street and N 6th Street.

** For more information see: [Appendix #1: Museum History](#)*

Both the library and the museum entrance welcome the visitor into the facility through an architectural rotunda. From ground level to the entablature, glass panes divided by engaged pilasters reflect the Illinois sky. These elements of the architecture were designed to visually connect the ALPLM to the dome on the Old State Capitol in Springfield, where Lincoln served four terms as a legislator. These entrances are successful in echoing the historic architecture of the capitol, but for lack of on-site interpretation they appear as stand-alone architectural signatures.

Each entrance “drum” projects out of the Egyptian limestone façade that is at once both formidable and memorial like. The monumental scale of the ALPLM creates the impression of authority, and whether intended or not, links the building to the presidential memorials in Washington, D.C.

Within this formal structure, Lincoln’s life and times, his relationships, his leadership, his politics and policies, among the other aspects of his story are told through a series of high-end mostly immersive exhibits. With all that is housed within the walls of the ALPLM it would seem unlikely that anything has been left untold.

There are, however several stories that would enlarge the historic perspective, provide a fuller understanding by giving voice to the individuals that made up the complicated culture that surrounded Lincoln. The goal to inspire civic engagement by means of the exhibits, starts with a look at these tangential relationships and experiences that challenged Lincoln’s perspectives. If added these stories would provide a better understanding of the anatomy of Lincoln’s complex and sometimes perplexing decisions. Ultimately, ALPLM visitors might see themselves in the stories of the individuals that made up Lincoln’s community.

Working within the parameters of the ALPLM’s Main Message for the exhibits, this interpretive plan will also provide guidelines for stories that go deeper, investigating Lincoln’s multifaced character. This “wide and deep” approach would create a paradigm shift for ALPLM’s visitors. Rather than seeing Lincoln as “above and back there”, the way our culture tends to think of historic heroes, visitors would make correlations. In addition to his heroic acts and monumental achievements, Lincoln would become accessible through stories that reveal his humanity, his agency and his ethics among other things.

In addition, post mortem stories of his contributions would be expanded to encompass lesser celebrated initiatives along with major ones that continue (even today) to influence national change.

This relational brand of pedagogy lends itself to a more inclusive environment for all visitors. ALPLM could become a place where visitors feel connected, where the interpretation serves to impact their lives, their choices.

In addition to the current objective of learning the history of Lincoln's life and his presidency, visitors would be inspired by the stories of his character and those of unexpected individuals who strongly influenced him. A sense of personal value as a result of interpretive connectivity, might encourage visitors to consider their own capacity to make a difference, surmount the odds and impact their culture.

In addition to augmenting the current exhibits, this interpretive plan will offer examples for partnerships and community programming that would promote the Mission and expand the ALPLM's visitor base.

Additional areas (see Table of Contents for complete list) discussed in this interpretive plan include:

- *Universal Design*
- *Lighting*
- *The Museum Store*
- *The Museum Café*
- *Artifacts and Object Exhibits*
- *Signage and Visitor Path*

To achieve the goals of the ALPLM Interpretive Plan a process was developed and implemented.

THE PROCESS

This document hereafter referred to as the ALPLM Interpretive Plan has been developed via four phases. To garner the research necessary to develop an Interpretive Plan for ALPLM, specific steps are taken within each phase.

Phase One (Interpretive Resource Analysis and Marketing Initiation)

A marketing initiative is executed:

Meetings conducted with staff and volunteers provide valuable information on the current visitor demographics and the goals for a deeper visitor experience. Listening sessions with individuals from Springfield and Chicago based communities in addition conversations with executives from a variety of organizations offer a better understanding of the untapped range of visitors from throughout the area. Please note: The marketing piece is a separate process; however, survey questions are developed with the Interpretive Planner. The results inform the Interpretive Plan.

Marketing: The research mission is to execute the fielding, facilitation, and result reports for the 3 separate surveys. *Research to be gathered and delivered to interpretive planner in order to develop and execute 2 design workshops.*

- Staff interviews
- Review of current visitor data
- Initial questionnaires (x3) built collaboratively between executive staff, Mercer Associates and Strategy Scout.

Interpretation: Front-end Analysis Workshop and Tour

Resources are identified:

The first step is to survey ALPLM Museum's resources; the staff, aspects of the general area, the specific site, and the facility are considered. The current exhibits; artifacts, replicas, static exhibits, casework, furniture and signage are reviewed. The store, media sources and educational programming, partnerships and shared resources are all figured into the mix that makes the ALPLM a unique destination.

- Site analysis
- Collections/storage
- Personnel resources
- Operations and staff time management

Phase Two (Audience Analysis and Marketing Deliverable)

Marketing:

Deliverable:

- Detailed methodology for survey panel recruitment through paid social media platform.
- Survey results, reporting and insights
- Audience and visitor demographics
- Visitor awareness and perception of current exhibits
- Marketing challenges and opportunities
- Facilitation guide and Execution Recommendations for Focus Groups (based on returned survey data)
- Marketing insights and recommendations

Interpretation: Workshop 1

Workshops are conducted:

Full day charrettes provide an opportunity for staff to openly discuss their ideas and concerns. The role of the interpretive planner involves guiding these discussions from a broad scope of what may initially appear to be random ideas to a cohesive set of well-organized themes, objectives and ultimately messages to be used in the interpretive exhibits.

- Analysis of existing and desired audiences based on owner’s listening sessions and additional marketing research
 - Strategies for desired visitor outcomes
 - A description of the visitor on-site experience
 - Establishing cross-generational interpretation

Phase Three (Interpretive Priority Analysis)

Interpretation: Workshop 2

Information and recommendations are documented:

Charts, plans, and diagrams are used to support the material presented. Throughout the planning process the interpretive plan guides the basis of the exhibits. The conceptual interpretive design is key to establishing the visitor path. Understanding how the visitor will move through the exhibits, what they will see, how they can experience the stories will greatly assist ALPLM Museum in measuring desired visitor outcomes.

Interpretive techniques are considered:

How media, static graphics and objects are used is vital in developing an exhibit that will engage the audience. In the case of the ALPLM, there are some exhibits that need to be updated in order to draw a broader audience. Relevant narratives must be considered for additions to the current exhibits so that the overall interpretive objectives will remain intact. As a part of interpretive planning, a variety of media sources are reviewed as options for the exhibits. A media matrix illustrates recommendations for media options and their locations within the exhibit in keeping with themes and desired visitor experiences.

- Summary of desired outcomes
- Develop interpretive themes, messages, and compelling stories, and provide implementation strategies, which include written recommendations and methods for:
 - Exhibits
 - Discovery Learning-Living history potential
 - Recommendations for Educational Interpretive Programming
 - STEAM recommendations
 - Trunk exhibits (Public schools)
 - Home school support
 - Presentation message and style
 - Interpretive resale
 - Connecting people with resources for exploring APLM

- In so much as it impacts the development of the interpretive themes; assess the current use of space and exhibits.

Phase Four (Partner Analysis)

Options for Visitor Outcomes will be considered:

Understanding the impact of the visitor's experience at ALPLM is primary in establishing the effectiveness of ALPLM Museum's main messages. This information is also vital in determining future planning, programming and exhibit development. Recommendations for effectively measuring the visitor's responses to the exhibits are researched and documented.

Adhering to the above process, this plan, recognized as a living document, has been developed from the results of an ongoing dialog, a series of discussions with ALPLM museum staff, docents, ALPLM board members, executive staff from various organizations and community shareholders.

Organizational and Scholarly Partnerships will be considered:

Includes written recommendations and methods for:

- Scholar in Residence Program and Partnership
- Lecture Series, Symposium Partnership
- Temporary Exhibit and Event Partnership
- Joint Children's Initiative
- Community Partnership with Altruistic Outcome

The research gathered from activities listed above has been developed and shaped the ALPLM Interpretive Plan (presented in two parts). **Part One** includes overviews of the planning process, summations of gathered research, committee workshop results, assessments, facilities and exhibits. ALPLM's resources are addressed and recommendations are provided. Deeper discussions include recognizing visitor characteristics and distinguishing target audiences, and the foundation of interpretive ideas through the development of **The Main Message** for the major exhibit themes and stories.

Part Two of the ALPLM Interpretive Plan provides information on committee workshop results, discusses educational programs and key messages, stories and critical questions. Areas throughout the current exhibits are identified for updated exhibits and the visitor path is discussed. Five types of partnerships are presented with an adaptable matrix.

BUILDING/INSTITUTIONAL HISTORY

The ALPLM is a single institution devoted to the mission of inspiring civic engagement through the diverse lens of Illinois history and sharing with the world the life and legacy of Abraham Lincoln.

The following chart provided by the ALPLM Administration.

ALPLM SQUARE FOOTAGE BY LOCATION				
Building	Sq. Ft.	Sq. Ft. %	Acreage	Acreage %
Museum	95,563	22.3%	2.52	26.8%
Library	76,261	17.8%	1.79	19.0%
Union Station	15,930	3.7%	2.68	28.5%
Parking Garage	240,601	56.2%	2.42	25.7%
TOTAL	428,355	100.0%	9.41	100.0%

The Abraham Lincoln Presidential Library

The Abraham Lincoln Presidential Library, a reference and research library, a 98,000-square-foot building, is the home of the Illinois State Historical Library and its world-renown Henry Horner Lincoln Collection. It houses 12 million books, documents and artifacts, 47,000 of which are artifacts from the Lincoln Collection, the world's largest. This collection includes, among other artifacts, an original copy of the Emancipation Proclamation, the 13th amendment outlawing slavery, the Gettysburg Address, and Lincoln's presidential briefcase, all of which had been stored in a vault for more than 100 years. These, as well as other items, will be on rotating display at the museum.

The library building's three times the size of the old location, allowing for proper maintenance of the priceless artifacts. It also contains approximately six miles of shelves, reading rooms, archival facilities, microfilm and manuscript collections, classrooms, a multi-purpose conference space, offices, interactive displays, exhibits, and other meeting and special event areas.

Non-Lincoln related items in the library include original material from Illinois history from the 1700s through the 1900s, pertaining to governors, statesmen, the Civil War, famous historical figures and common people. The millions of items in the collection include, for example, 150 original copies of "Uncle Tom's Cabin," published in 1857 and the earliest newspaper published in Illinois – 1814, before Illinois was a state. The library is also one of the top resources for genealogical research.

The Abraham Lincoln Presidential Library is a reference and research library, not a “public” library. Materials cannot be checked out as at traditional libraries, they can only be used inside the building.

Taken from: [https://www.lincolnlibraryandmuseum.com/the-library the library](https://www.lincolnlibraryandmuseum.com/the-library-the-library).

The Abraham Lincoln Presidential Museum

Occupying an entire city block in downtown Springfield, Illinois, the Abraham Lincoln Presidential Museum is the largest Presidential Museum. Designed from the inside out, the concept and experience design were created before the building itself. With over 50,000 square feet devoted to state-of-the-art full-immersion exhibits, special effects theaters and displays of original artifacts, it is also the first major Experience Museum of its kind.

The museum was designed, created and produced by a strategic design and production company under the direction of the Illinois Historic Preservation Agency. In 2005 the museum’s interactive and highly immersive exhibits were opened to the public. BRC Imagination Arts created an exhibit experience using high tech, dioramas and theater that engages the visitor in a visual and emotional journey; the life and times of Abraham Lincoln. The museum’s holdings include an original draft of the Gettysburg Address and an outstanding collection of pre-presidential documents and artefacts concerning Lincoln’s life and times. The museum was formally dedicated in 2005 and President George W. Bush and First Lady Laura Bush.

Taken from: <https://www.lincolnlibraryandmuseum.com/the-museum>

Union Station

Union Station and Union Square Park provide educational and rental spaces in a beautiful historic setting. Union Station was opened in 1898 by the Illinois Central Railroad. Architect of Record, Francis T. Bacon designed the station in the Romanesque Revival style. Springfield’s fourth and newest facility, with its gleaming terrazzo floors, had a restaurant, lunch counter, barbershop, shoeshine parlor and small shops to service the hundreds of daily passengers who boarded up to 130 trains, every 24 hours.

The wrought-iron clocks in Union Station were made by the Elgin clock company.

In 1973 the station closed due to low ridership. In 1985, Union Station was restored as a boutique mall, and in 2007 a major restoration took place that included the rebuilding of the clock tower. The cost of the total remodel was 12.5 million dollars. In 2016 the four-year deconstruction and reconstruction of Union Station officially ending on December 31st. Hundreds of union employees worked on the project as the great hall was gutted to the bare walls and rebuilt. Parts of its storied past were restored and utilized, including the original clock that hung at the entrance, a wooden train schedule board and a 90-year-old baggage cart. In 2017 thousands turned out for the Open House of the revitalized Union Station. Union Station was added to the National Register of Historic Places in 1978.

Today the Union Station is a vibrant part of the Abraham Lincoln Presidential Library and Museum. Capacity for the first floor is 150 people. Union Station is used for main events throughout the year. Some examples of events that have and continue to occur at the Station are: Winter Farmer's Market (November through April every other week, the occasional wedding and small conferences. The ALPLM provides security.

*Taken in part from: <https://presidentlincoln.illinois.gov/> and <https://springfieldunionstation.com/about/history>
Special thanks to ALPLM administration.*

Union Square Park

Union Square Park was designed by White & Borgognoni. At the time of its creation a number of buildings around the station were leveled to make space for the park. Union Square Park is a public park with gardens, benches and outdoor performance areas. The pergolas are made from ironwood and the stone in the park came from Minnesota. The gazebo and pergolas were constructed by Massie & Massie of Springfield. The park is Mary Todd Lincoln's flower garden, an Abraham Lincoln standing statue "A Greater Task" by John McCleary and a sitting Abraham Lincoln statue by Mark Luden are featured there. Also located in the park is a Preston Jackson sculpture that memorializes the 1908 Springfield race riot. Union Square Park directly across the street from the museum, is the location of many free events and performances.

<https://presidentlincoln.illinois.gov/Resources/1d6bff76-93c1-416c-8f69-076e1a42e900/Ultimate-Visitor-Guide-4.5.21.pdf> - Special thanks to ALPLM administration.

For additional information on Union Station Facts and Restoration and Union Square Park go to:

<https://presidentlincoln.illinois.gov/exhibits/union-station/>

ALPLM Parking Garage

The ALPLM Parking Garage accommodates visitors with 600 parking spaces plus 26 spaces for tour buses and other large vehicles.

**For more information see: Appendix #2: ALPLM Facts at a Glance*

MISSION STATEMENT AND CORE VALUES

ALPLM Mission

To inspire civic engagement through the diverse lens of Illinois history and sharing with the world the life and legacy of Abraham Lincoln.

Core Values

- Honesty and Integrity
- Intentional Leadership
- Equitable Collaboration
- Learning-Centered
- Transparent Accountability

THE INTERPRETIVE METHOD

The interpretive planning offered here is founded in best practices recommended by the National Association for Interpretation and the National Park Service. The most significant goal of the interpretive planning process is to identify the distinct resources of the ALPLM, understand the main themes and messages inherent to these resources and establish the best methods for engaging and communicating with visitors through these messages. The ALPLM Museum Interpretive Plan includes articulate programming with measurable goals for success. Ultimately desired visitor outcomes will be considered the greatest accomplishment.



Topics for Potential Permanent Exhibits / Marketing Q&: Staff			
"What elements of Lincoln's legacy do you feel are not told well?"			
Faculties indicating the top four areas that should be considered for future exhibits			
Lincoln's Legal Career	Lincoln's Legacy	Lincoln's Legacy	Lincoln's Legacy
Self-Righting Fair Trial Case Honesty in Legal Profession Wife's Role Lincoln's Career and Family Famous Cases on the Trail Black American People President of the Nation	Lincoln's Legacy Honesty in Legal Profession Wife's Role Lincoln's Career and Family Famous Cases on the Trail Black American People President of the Nation	Lincoln's Legacy Honesty in Legal Profession Wife's Role Lincoln's Career and Family Famous Cases on the Trail Black American People President of the Nation	Lincoln's Legacy Honesty in Legal Profession Wife's Role Lincoln's Career and Family Famous Cases on the Trail Black American People President of the Nation

STAFF AND VOLUNTEER RESOURCES

The following represent select members ALPLM's key administrative staff as of 2024. Not all staff members are listed here. The following have been chosen as their work directly interfaces with the museum's exhibits and visitors' experiences.

Christina Shutt – Executive Director

Mark Mahoney - Chief of Staff

Christen Stanley – Chief of Operations

Joe Crain – Director of Community Engagement and Public Programming

Dorothy Hutchinson-Gross – Director of Facilities and Sustainability

Cynthia Klenke – Director of Education

Lance Tawzer – Director of Exhibits and Shows

Jeremy Tedrow – Chief Information Officer

Christopher Wills – Director of Communications

The following museum template descriptions are offered as a foundation checklist for reviewing ALPLM staff positions in relation to the ALPLM's specific needs, culture and goals. The uniqueness of every organization requires well-crafted staff to job descriptions. These are representations from a variety of organizations and serve as examples of the scope of work generally required of museum and visitor center key staff. All meet the standards of museum best practices.

Note: Staff that adhere to the responsibilities within their job descriptions discourages unnecessary redundancy and ultimately enables successful time management.

Museum Director: Directs the museum's operations, to include development, education and public programming, finance, external communications, and staffing. • Manages and leads the full-time staff, volunteers, and consultants. • Establishes and maintains relationships with Board members, donors, and city and state partners. • Oversees the organization's financial status, including developing long and short-range financial plans, monitoring the budget, and ensuring sound financial controls are in place • Leads and participates in all fundraising and development activities, including grant writing and developing relationships with foundations, corporations, and individual donors. • Serves as spokesperson and chief advocate for the Museum. Establishes strong partnerships in the community. Enhances the Museum's public image to expand interest and support. • Provides strong leadership, vision and strategic direction. Develops and implements strategic plans. • Demonstrates knowledge of standards and best practices for museums, non-profits, or similar organizations, as well as a history of involvement in relevant professional organizations. • Supervises adherence to legal compliance, ethical standards, financial sustainability/stability, and property maintenance.

To read more: <http://www.printingmuseum.org/EDJobDescription.pdf/> <https://www.aam-us.org/>

Chief of Staff: Preparing and facilitating critical path meetings including face-to-face meetings and calls with Trustees, donors, the senior leadership team, and other internal and external stakeholders. • The Chief

of Staff is responsible for ensuring the Director's time is leveraged effectively, by engaging the right participants, setting the agenda, and ensuring the Director is well prepared. • Proactively identifying issues and supporting effective communication. • Elevates issues about which the Director should be aware, and, conversely, represents the Director's position to constituents. • Keeps both Director and senior leaders informed of issues and initiatives, and plays a critical role in the efficient flow of information across the Museum. • Facilitates special Director-initiated projects ranging from overseeing a Board retreat to convening thought leaders on various topics • Drafts communications on behalf of the Director • Serves as Board Liaison and Secretary • Works with the Chief of Operations • Oversees the Board calendar, ensuring that all meetings are scheduled and properly attended, managing agendas, content, and materials for Board of Trustees and Board committee meetings.

To read more: <https://aamd.org/museum-careers/current-opportunities/5890>

Chief of Operations: Key member of the leadership team responsible for overseeing museum operations and performance of disciplines and functions that includes establishing and executing organizational priorities on weekly, monthly, and long-term basis. • This position works closely with the Museum Director to lead and implement the strategic planning efforts of the Museum. • Support and guide the Director of Programs for the Education and Vending Management • Site Operations: Overseeing the maintenance and repair of the museum's facilities, including land, buildings, grounds, and equipment. • Works with senior staff to facilitate effective long term planning and strategy • Facilitates intra-departmental collaboration to ensure that all departments are communicating effectively and supporting one another as needed • Monitors resource and personnel allocation to ensure departments are appropriately resourced • Participates in HR decisions regarding senior staff, approves salaries, and participates in key hires and terminations • Works closely with department heads in the creation and monitoring of annual operating budget and long-term capital budget • Troubleshoots and strategizes to address departmental and organizational challenges

To read more: <https://www.moas.org/Chief-Operating-Officer-6-26619.html> <https://www.aam-us.org/>

Director of Community Engagement and Public Programming: Responsible for creating and implementing a comprehensive community engagement strategy that aligns with the museum's goals and mission. • Builds and maintains relationships with key stakeholders, including community members, government officials, and other organizations. • Coordinates and overseeing community outreach efforts, including events, volunteer programs, and other initiatives. • Primary point of contact for the organization and is responsible for representing the organization at community events and meetings. • Gathers and analyzes feedback from the community to inform the organization's decisions and strategies • Works closely with other departments, such as marketing, public relations, and government affairs, to ensure that community engagement efforts are integrated and aligned with the organization's overall goals. • Responsible for developing and managing budgets for community engagement initiatives.

To read more: <https://megainterview.com/director-of-community-engagement/>

Director of Marketing and Guest Experience: Managing the visitor experience, from engagement styles to ticketing systems, and ensuring a positive experience for all visitors. • Guiding the visitor services team, including hiring, training, scheduling, and floor-based support. • Developing and implementing visitor services policies and procedures to ensure a positive visitor experience. • Familiar with emergency procedures

and protocols to respond effectively to safety and security incidents, including evacuations, medical emergencies, or disruptive behavior • Overseeing the museum's ticketing system, including sales, refunds, and customer inquiries. • Generating reports and analytics from sales data; communicating with colleagues. • Coordinating with other departments to plan and execute special events and programs. • Handling visitor complaints and feedback and implementing changes as necessary to improve visitor satisfaction. • Proficiency in multitasking and time management to handle multiple tasks simultaneously. • Proactively anticipate and address various needs, inquiries, and challenges and implement creative solutions.

To read more: <https://www.aam-us.org/>

Director of Facilities and Sustainability: Inspects, performs, and oversees all maintenance, servicing work, and repairs of the facilities and building equipment including plumbing, electrical, HVAC, painting, joinery/carpentry • Ensures facilities are maintained in a clean and attractive state, building systems and equipment are ready for regular business and special events • Prepares reports on preventative maintenance programs for all major aspects of the Museum's buildings and facilities • Ensures the Museum is fully compliant with all City, State and Federal and agency regulations affecting the Museum's plant and buildings and their lawful operation (including elevators, and fire and building permits) • Maintains files of warranties, records, licenses, inspections, service agreements, and contracts for various pieces of equipment • Maintains the inventory, storage, and distribution of equipment and oversees set-up and take-down for events and programs • Provides recommendations for purchases of new equipment and minor capital improvements • Scopes, selects and oversees external contractors, when needed • Collaborates with other appropriate management staff to prepare and implement the facilities budget • Collaborates with the Director of Safety and Security, Curatorial, Education and Public Program colleagues • Liaises with Springfield and regional agencies, consulting architects and engineers on capital building projects, as required • Performs other related duties as assigned.

To read more: <https://bronxmuseum.org/wp-content/uploads/2022/11/Bronx-Museum-Director-of-Facilities-2022.pdf>

Director of Library Services: Establish the vision for public services and coordinates the development and implementation of goals to meet the needs of patrons. • Acts as strategic partner on Executive Leadership Team and collaborates with Museum Director to ensure that operational goals and outcomes are established and met. • Make recommendations to Chief of Operations on operational issues including conducting regular evaluations on the effectiveness of library programs and services in meeting community needs. • Oversee the implementation of high quality and consistent activities, collections, programs, and services. • Recruit, interview, hire, train, coach, develop, evaluate and support librarians and public services teams. • Direct and monitor the development of departmental operating budget and oversee expenditures. • Direct efforts to increase access to and use of library collection including the maintenance of the collection. • Contribute to the review, development, and implementation of Library policies, guidelines, and procedures. • Works with organizations and community partners to envision and coordinate plans to collaborate, improve, and develop services and resources for the community. • Works collaboratively with other library staff on projects, grants, reports, research, and statistics. • Performs other duties as requested.

To read more: https://www.fpl.info/sites/default/files/content/careers/Director%20of%20Library%20Services%20Job%20Description_Final_10.28.2023.pdf

Director of Education: Developing and Implementing Educational Programs: Designing, coordinating, and delivering various innovative educational programs tailored to different age groups and audience types, including school groups, families, adults, and community organizations • Visitor Engagement: Engaging with visitors to facilitate learning and enhance their museum experience. This may include leading tours, giving presentations, and answering questions about the museum’s collections and exhibitions. • Collaboration: Working closely with other museum staff, volunteers, and community partners to ensure the successful delivery of educational programs and events. • Training: Training museum staff and volunteers to deliver educational programs and activities. • Evaluation: Monitoring and evaluating the effectiveness of educational programs, adjusting as necessary to improve visitor engagement and learning outcomes.

To read more: <https://www.aam-us.org/>

Director of Exhibits and Shows: Primarily responsible for the day-to-day management of the exhibitions, theater productions and shows • Manages development of exhibition planning. • Schedules all exhibition-related activities in the museum, documentation, maintains all records for such activities. • Position provides information and images on the exhibitions and collections as requested. • Responsible for executing exhibition contracts, coordinating installation and deinstallation schedules, vendor and contractor management, logistics, design elements, and all arrangements for the installation and deinstallation of the exhibitions in consultation with the Collections Management staff, Museum Director, and Creative Director. • Oversees the maintenance of current exhibitions including technology, lighting, and any needed repairs.

To read more: <https://www.arcsinfo.org/opportunities/career-center/open-positions#:~:text=The%20Registrar>

Chief Information Officer: Oversee core technology systems, including enterprise applications, software development, digital platforms, and IT infrastructure, ensuring they support museum operations efficiently and reliably. • Ensure the reliability, scalability, and security of technology systems, including ticketing, collections management, and web platforms, while identifying operational improvements to address evolving needs. • Lead cross-departmental technology initiatives to improve integration and ensure seamless technology adoption across teams. • Develop and manage the IT budget • Partner with senior leadership to prioritize and align technology investments with organizational goals, ensuring innovation supports—and does not overshadow—the museum’s mission. • Drive innovation through digital engagements, interactive exhibits, and visitor-facing technologies that deepen audience connections with the museum’s content and stories. • Champion the adoption of new tools • Lead change management efforts to foster adaptability and ensure smooth transitions during technology-driven transformations. • Stay informed on emerging technologies to identify opportunities for future innovation and organizational improvement.

To read more: <https://www.911memorial.org/jobs/CIO>

Director of Communications: Create and lead on the execution of a working plan for leading to community support and enthusiasm for the museum • Work with members of the Communications Team on creating and updating public facing materials, including, but not limited to presentation decks, talking points, and collateral. • Museum’s main spokesperson, and an ambassador in the community • Takes the lead, in the creation of comprehensive communication plans and marketing deliverables, partnering with the Director of Community Engagement and Public Programming and Director of Marketing regarding philanthropic support, and all initiatives related to the museum. • Directs PR strategy for the museum including, but not

limited to, fundraising initiatives; special events including education and community engagement programs. • Collaborates on communication strategy with the marketing leadership; donor recognition; and coordination of in-person sponsorship opportunities. • Works regularly to direct segmentation strategy on marketing initiatives, as well as manage relevant press, marketing, and communications contacts. • Creates and oversees the maintenance museum (ALPLM)-wide communications calendar planning touch points for constituents throughout the year, coordinating the outreach efforts of education, development, and marketing. • Determines marketing and communications measurables and regularly reports to Museum Director and other stakeholders. • Supervises other outside marketing consultants.

To read more: <https://flamuseums.org/job-listing/director-of-communications/>

Additional Key Staff

The following represent additional staff whose responsibilities play a major role in the success of the museum through the enhancement of the visitor experience.

Social Media Coordinator: Manage publishing and engagement on Facebook, Twitter, Instagram, and Snapchat with compelling content and diligent community management. • Maintain and safeguard brand voice and message strategy across networks. • Promote the mission, collections, research, exhibitions, events, programs, and initiatives through both organic and paid social media. • Collaborate with the Digital Content Developer and museum staff to gather, write, and edit content. • Participate in the development of ongoing strategy for the museum's social channels. • Actively develop relationships with colleagues inside and outside the museum and establish processes for maintaining social media best practices. • Monitor the brand across all channels, collaborating as appropriate with Public Relations, Marketing, and staff to execute and respond to events as they occur. • Monitor, report, and respond to customer service issues. • Set and track measurable goals. • Implement and maintain institutional social policies and monitor social properties operated by other individuals and departments within the Museum. • Manage, balance, and report on social media budget.

To read more: <https://www.museweb.net/job/social-media-manager-the-field-museum/>

Content Creator: Prepares text, developing print and digital content, institutional messaging, and various other print and digital materials. • Capable of managing multiple deadline-driven projects, ensuring the quality and consistency of each piece and that communications align with the museum's brand and strategy. • Will act as the primary editor for various museum publications, including but not limited to brochures, website development-related materials, exhibition copy, museum presentations, blogs, website, and email content. • Will assess other team members' writing submissions and provide feedback and guidance on necessary revisions. • Will produce content for multiple areas of the museum and will work closely with the Museum Director and other team members to craft engaging and informative copy around exhibitions and events.

To read more: <https://www.vamuseums.org/news/job-listing-museum-editorwriter>

Collections Manager: Assists with the movement of permanent collection artwork, for gallery rotation, conservation assessment, or photography. • Cleans artworks on display and in storage. • In collaboration with

the Museum Director oversees the schedule and day-to-day management of collections technicians and on call preparator staff. • Responsible for the creation, implementation, and management of Collections Management department processes and protocols including but not limited to: storage protocols, access processes, emergency response, art incident checks, rehousing guidelines departmental and work order processes. • Oversees and carries out collections care and maintenance in storage spaces and gallery spaces including routine collection dusting, movement, rehousing, and storage space planning. • Collaborates with preparators and other departments to accomplish simultaneous goals and projects to museum standards and in alignment with best practices. • Special projects as designated by Museum Director.

To read more: https://westmuse.org/job_board/collections-manager

VOLUNTEER, DOCENT, AND INTERN RESOURCES

Over 500 volunteers provide their time and energy to the success of the ALPLM. Volunteer Services continue to recruit and train volunteers at the ALPLM. There are new opportunities for volunteers and there appears to be an ongoing interest in volunteering at the museum. The strength of the ALPLM's volunteer force bodes well when documented in-kind efforts are required on grant applications for the museum.

"If you have the same presenters, programming, speakers and storytellers, you will have the same audience." Insights From Panel Interviews-ALPLM Qualitative Analysis

VOLUNTEER

According to the ALPLM FY 2024 Annual Report: Volunteers continued to make vital contributions of time, energy, and creativity to the ALPLM. A team of hundreds, they welcome school buses, answer visitors' questions, transcribe oral histories, assist with special events, and more. A new feature for fiscal 2024 was the launch of the VolunTEEN program for teenagers who want to contribute to the library and museum. These young people go through the same training as their adult counterparts, but they also team with a mentor who will offer *advice and guidance. The teens contribute to the community while developing self-confidence and learning new skills.*

Taken in part from ALPLM FY 2024 Annual Report

DOCENT

"Acting as a bridge between visitors and the exhibition, the docent is the catalyst for learning in the museum. It is the docent who guides visitors on their journeys of discovery, helping them blend what they already know with what they learn on the tour." Smithsonian quote

The current docent program at the ALPLM is substantial and the programming for the docents is impressive. Training, specific assignments and docent notebooks are among the successful aspects of ALPLM's docent program. Trained volunteer docents greet and guide visitors throughout the museum and the exhibits. Essential to the programming of the museum docents at ALPLM are a large part of the success of the museum.

INTERN

Internships provide valuable experience to a diverse array of students, which helps strengthen the future of the library and museum world. They can also bring new ideas and creativity to an institution. With this in mind, the ALPLM has expanded its internship opportunities. By the summer of 2024, the internship total reached nine – likely a record for the ALPLM. The team included: 4 from the Government Public Service Internship program at the University of Illinois Springfield 4 from Illinois College 1 from the UI Chicago via the CMS Diversity and Inclusion Community Partner Internship Program.

Taken from ALPLM FY 2024 Annual Report

VOLUNTEER, DOCENT, RESOURCES/POTENTIAL

Although ALPLM Museum has an outstanding docent program, being open to fresh ideas can result in continued learning for docents and richer experiences for the visitors. When the ALPLM Children's Exhibits open and new programming is made public and as the number of artifacts on display increases so will the museum's visitorship. It is advisable that there be 1 docent per every 10-15 visitors. This is particularly important when it comes to children. Busy seasons would obviously require additional support. Docents should never lord over a visitor, but their presence is appreciated for information on exhibits, additional history, stories and the location of the gift shop and restrooms.

There are technically three different types of museum volunteers. Docents that cater to the specific needs of visitors are a large part of successful visitor outcomes.

Welcome Docents: This is the individual or individuals that meet you at the door and provide significant general visitor service information and logistics. These individuals should be located at the entrance and near or in the Gift Shop.

Gallery Hosts: These are individuals who are trained to relate the objects in the exhibit galleries to stories. As an example, a host might be the one who tells the story about the competition involving the pioneer women sculptures. These individuals would be stationed in a particular gallery. They could be dressed in period clothing when possible and should rotate with another host on a scheduled basis.

Docents: These are individuals who have been trained to teach about the exhibits. They discuss content and history. They can work with all visitors or targeted groups like school children or the elderly. These individuals can be assigned to a group at the entrance of the museum or they can be waiting in the galleries. With regard to ALPLM it would be advisable to have timed tours leaving from an assigned staging area. There should be docents waiting in the rotunda of the museum for visitors who either skip or are unaware of the Theater Experiences: *Lincoln's Eyes* and *Ghosts of the Library*. Docents should meet with groups of students, chaperones and teachers in a designated staging location so as not to distract or impede other visitors.

In addition, consider placing a “Docent Station” at the entrance of the rotunda in the museum exhibit area. It should be staffed with two to four docents depending on the visitor traffic predictions for the day.

Include signage that informs the visitors that this is the place where they can get:

- **a demonstration on the Google XR Application**
- **information on Lincoln’s character facets along with how they are used in the exhibits**
- **directions to areas throughout the exhibit area,**
- **answers to questions about artifacts or about the story of Lincoln, etc.**
- **additional information or support on current exhibits and events**

This station should appear approachable. Consider giving the “station” a clever name, make it colorful. If it looks like typical museum furniture, visitors will not approach it.

Civic clubs and service organizations (Women’s Club, Rotary, Kiwanis, Jaycees, etc.) may be interested in volunteer service projects. Remember that retirees in your community may have more time available to offer to the exhibition. Approaching special interest groups (community or school) is a great way to recruit volunteers who already have an interest in the museum exhibits. Make an effort to create relationships with civic organizations, teacher sororities, and special interest groups.

Taken in part from the Smithsonian Institutes

INTERN RESOURCES/POTENTIAL

An ongoing, rotating intern program is also recommended. They can offer a new perspective to the museum’s educational programming, and their fresh approach often contributes enthusiasm. Engaging local universities through intern programs create clout for the institution, and opens opportunities for networking. Sustainable relationships between museums and local institutes of learning are not uncommon and should be sought after. The long-term benefits are multifaceted. Local high schools, community colleges, colleges or universities may be interested in participating in an internship arrangement or as a student club service project.

Some universities will offer students credit hours for the work they do at museums. There are several ways in which this can be arranged. In one situation the student would pay the university for the credit hours and the Museum Director, or Education Director would create practicum coursework. In agreement and upon approval by the Academic Dean the student is granted the opportunity to earn credit hours through an on-site internship. (See also section on Partnerships).

Other types of internships may involve part-time paid positions, volunteer services, or opportunities for specific certifications.

Museums and art organizations bear a responsibility to eliminate barriers to employment by providing meaningful opportunities for students to learn about the museum field. However, most museum internships are unpaid, disqualifying those who are unable to work for free. Paid internships provide the next cadre of museum professionals with the training and skills to establish credentials and networks.

<https://www.aam-us.org/2019/02/11/the-power-of-a-paid-internship-creating-pathways-to-careers-in-museums/>



PHYSICAL RESOURCES

Resources refer to anything used to support and enrich interpretation and enhance the visitor experience. The following serves to identify the basic structures and elements that make up the ALPLM.

The ALPLM has a significant variety of physical resources ranging from a large library and museum, artifact and archive collection management and storage areas, to conference rooms and public lease back spaces. Outdoor resources include Union Station and Union Square Park and appointed parking garage all located across the street as part of the ALPLM campus area. Given that the ALPLM is a state agency, staff have access to work spaces around town and in Chicago.

The ALPLM boasts an outstanding object and artifact collection that totals in the millions. The vast collection includes nationally significant holdings, the president's papers; the Gettysburg Address, the Emancipation Proclamation and the Thirteenth Amendment among other treasured documents and letters. President Lincoln's personally related artifacts and those of his family are part of the valuable collection. The ALPLM is also mandated to house objects and artifacts that document and interpret Illinois state history.

Paul Perrot, in *The Smithsonian Experience* (1977) made the definitive statement on why museum objects should be used in exhibits:

"Collections are the *raison d'être* of museums. They are the source from which the museum's unique role in the cultural fabric of society emanates. They are the basis of its contribution to scholarship, the instruments of its education role, and the cause of its public enlightenment."

The opportunity to experience and encounter an authentic object from another time and place is invaluable. A museum object is powerful because it provides a tangible connection to a time, place, event, or person. The museum object is documented as being associated ("being there") with or used by an eminent figure at a particular time and place. The specimen, plant, or animal actually existed in what is now the park, in the recent or distant past. The "real" object communicates directly to the visitor, providing a direct link to another time.

https://www.nps.gov/subjects/museums/upload/MH111_Ch7_UsingObjectsinExhibits.pdf

The visitor resources within the museum include an information and ticketing desk, ample restrooms, a room for nursing mothers, a large café, a gift shop, a large temporary gallery and a soon to open children’s exhibit area. The interpretive exhibit areas consist of full-scale dioramas, standard artifact exhibits, interactives, audio-visual immersive spaces, theater experiences, and a recently installed virtual reality experience via mobile application.

Since its beginning, the ALPLM has provided educational programming, traditional events, and a potential network base for research among other things. While the list is substantive, it is always advisable to consider potential resources. Untapped resources can open doors to fresh ideas and conceivable benefits for future audiences. All recommendations for potential resources take into consideration ALPLM’s interpretive themes and desired visitor outcomes.

THE MUSEUM BUILDING

The Building Exterior/Current



Located on a busy intersection the ALPLM offers no green space directly in front of either the library or the museum buildings. Union Park, across the street, creates a more relaxed accessible space, but it stops at the curb where the road becomes a border dividing the two areas. The elegant architecture, the materials used, and the scale of the library and museum create an impression that the conjoined buildings

function both as a memorial and a bastion of academia. Although very true, this is not the most desired first impression for ALPLM's visitors. This interpretive assumption can create a feeling within the visitor that reverent distance and veneration are the proper ways to experience the museum. This counters the goal of the ALPLM to create exhibits and programs that present Lincoln's life and legacy in a way that is accessible to all visitors. The approach to the museum and library needs to be "softened" to provide a welcome consistent with the stories of Abraham Lincoln's hospitality.

The Building Exterior/Potential

There are significant ways to soften the façade of a building without deconstructing the structure. The most direct way to create a more inviting approach to the museum and library are to add commercial flower boxes. Placing concrete flower boxes along the inside edges of the etched signage walls would create a natural retainer wall. While this will not block the signage for the museum it will create a sheltered space. Consider filling the boxes with boxwoods, hollies or other evergreen container bushes. Adding nationally registered flowers between the greenery; Mister Lincoln Roses, Mary Todd Day Lillies and Lincoln Lilacs would create a strong interpretive link as well as a good source for programming. (*See Partnerships*)

Individual conical or small ornamental tree boxes could be added as well to populate the area. Adding some additional benches would be a welcome convenience for visitors. Place them around the space. Avoid placing the benches in a line, which is too formal. Placing them around the area will appear more relaxing. Sculptures can be added for effect and banners on the windows provide another layer of interpretation. Roll the ALPLM kiosk (*See Idea Bank under Visitor Resources*) out with refreshments, family discovery backpacks, souvenirs, ALPLM event information or any number of things to create a curiosity draw.

All options provided will not only soften the façade and create a more welcome environment, but will also visually link to Union Square Park; a strong interpretive step in unifying all the aspects of the ALPLM



Mr. Lincoln Rose

Mary Todd Daylily

Lincoln Lilac

Organizational Identification and Building Signage/Current

Safety, comfort and a sense of well-being are paramount when considering ways to create the best experience for visitors. Positive or negative visitor outcomes always start prior to the museum visit. In the case of the ALPLM some visitors will fully prepare themselves for a visit at the ALPLM by gathering research from the website. Most visitors will scan the website but not revisit it once they have arrived. There are signs on two sides of the parking garage but depending on the approach they may not be seen until the visitor has driven past the garage. There are many one-way streets, a variety of parking garages and several buildings that are difficult to distinguish from each other in the area. These things make finding the way back to the parking garage very difficult.

There are beautiful free-standing signs that map out the ALPLM campus available on the side of the street where Union Station is located and across N 6th Street on the side where the library and museum are located. These signs identify Union Station, Union Square Park and the main buildings of the ALPLM. Even with the signage, the walking path from the parking garage to the main museum building can be confusing.

There is a general disconnect between the context and apparent themes of the ALPLM and the outdoor areas (Union Station and Union Square Park). This lends itself to some confusion for out-of-town visitors.

It is wise to remember that some visitors are not comfortable seeking directions, or asking questions to gain clarification. Way finding confusion often results in the visitor not seeing all of the exhibits or special areas that the site has to offer. When these things happen, the overall visit will feel less than satisfactory.

Organizational Identification and Building Signage/Potential Information

It is recommended that a comprehensive review and update be conducted regarding both directional and exterior interpretive signage.

- Directional signage should be consistent, simple, easy to read and follow. Signs should be placed at regular intervals along the walk from the parking garage to the museum.
- Way finding signage both for general parking areas and vehicle disability drop-off.
- Clear directions to comfort and visitor information stations for outdoor areas are as imperative as for those indoors. Signage should be consistent with restrooms and comfort stations inside the museum, since the ALPLM involves multiple assets.
- Signs marking all the major “current” attractions at the ALPLM should be consistent in their style and placed in highly visible locations. If banners are used, consider placing them on the garage and in Union Square Park as well as on the museum building.
- There should be cross walks painted on parking lot areas (located outside of the parking garage) to ensure visitor safety.
- Outdoor wayside interpretive signage should be created in a way that compliments the design, font (and palette) used with the exhibits within the Museum. This would include interpretive stories that fall within the purview of the Interpretive Main Message for the museum exhibits.

“Lincoln was known for freedom. For the museum to extend out to Springfield history and walking tour, it would be a logical tie in from his legacy to the city of Springfield. Might find more support locally.” Insights From Panel Interviews-ALPLM Qualitative Analysis

The implementation of a comprehensive Design Standard (whether new or an adaptation of the current design) will connect **all** components of the ALPLM. More importantly it will provide a safer and more thorough experience for your visitors.



ALPLM Pathway Mapping

Here's an idea for providing a pedestrian "map" for visitors to the ALPLM facilities. This should be considered for wider community access linking all parts of the Lincoln in Springfield experiences by means of a simple mapping symbol.

- Consider adding bricks or tiles, marking, or etching the sidewalks from the parking garage (and other major visitor parking areas) to the museum entrance.
- Symbols such as Lincoln's hat or a portion of the ALPLM logo could be made visible on the walkway.

The following are examples from The Freedom Trail in Boston



Rotunda Entrance Hall/Current



The entrance to the museum, through revolving doors, opens up into a vast rotunda. The space is flanked by floor to ceiling windows on one side. Pilasters divide the windows and create the entryways to a semi-circular side aisle that hosts the opening to the store, ticket area and main entrance to the museum. The pilasters are formidable. They are anchored to the floor and rise to where they appear to pierce a narrow entablature that supports a domed ceiling. There is a thin clerestory above the entablature, but most of the light in the space radiates from the large windows.

The pilasters are clad in stone and the ornate floor is decorative with a star shaped symbol in the center of the circular space.

There are lights on the pilasters and in some places, overhead signs have been attached. There is a large graphic black/white banner of Abraham Lincoln with the ALPLM logo on it and a banner of the current temporary exhibit mounted between the pilasters. They fill spaces where the ceiling behind the rotunda connects to the pilasters. A visitor information desk is located near the window side of the room but projects out into the main area. The desk situated on top of the floor design appears as an addition to the space.

Rotunda Entrance Hall/Potential

After the approach to the museum, this space is the second impression the visitors will get of the museum. For all of the floor space and light here, this area becomes confusing. The ticket desk is behind the pilasters and somewhat nondescript, and the visitor information desk is currently in an awkward position adjacent to the entrance. Visitors could become disoriented as to where they should go first. Ideally, the concierge service would be better located at the end of the ticket counter. Building out another section to the ticket counter would be ideal. If not possible, consider moving the visitor information/concierge service desk against the wall on the other side of the main hallway entrance. This way the ticket area would be to the left and the concierge to the right with the main entry hallway between. This will allow visitors more direct access even on the busiest days.

The rotunda/entrance should be elegant and as much as possible it should remain clear of clutter or additional furniture. It should also give a hint as to what the visitor will experience in the museum. There are subtle ways to make this space function more efficiently.

Consider the following:

- The signage for both the ticketing and concierge counters should be prominent and match in size and typeface. Using a brighter color for the signage would help it stand out amidst all the neutral tones in this space.

- Remove the collection box from the rotunda. Place it next to the entrance to the hallway on the hallway side, or consider setting it either inside the store or just outside the store entrance. Its current location is awkward and it could become a stumbling hazard on a crowded day.

“Lincoln was a complex human. Nearly 44% of recorded responses make some reference to tying [the interpretation] back to Lincoln’s complex nature as a human rather than the myth. i.e., ‘complex,’ ‘just human,’ ‘more nuanced than the stories I learned in school.’” Insights From Panel Interviews-ALPLM Qualitative Analysis

- The visual strength of the 12 pilasters circling the rotunda make the pilasters the perfect location for installing the 12 Lincoln Character facets. If there is one, each a different color, mounted to a single pilaster, the eyes of the visitor will scan the room to find them all. This would make a strong first introduction to the story of Abraham Lincoln’s life and legacy. The fact that the facets would also invoke curiosity is beneficial to the museum experience; the visitors start their journey seeking answers. (See Idea Bank below)
- A movable POS Kiosk can be rolled into this area for distributing pre-packaged souvenirs for students during school visits and special events. This will lessen traffic jams and time issues for others visitors to the museum store during these times. The kiosk in this area can also accommodate crowds with information, handouts and giveaways during any number of ALPLM events.



Abraham Lincoln Character Facets for Rotunda

To make a professional installation of Lincoln Character Facets do not use banners. Instead, use professional die cuts, caste or framed pieces, that could be hung just beneath the light fixtures. Use of the same metal material as used on the light fixtures would visually connect the facets to the architecture and appear intentional and professional. Here's a way to engage the greater Springfield community:

Consider sending out an RFP to local artisans and sign makers.

- Offer a brief narrative on what you would like to do.
- Present the specifications needed.
- Provide information on installation surface and infrastructure.
- Have them present concept drawings and references.
- Select the top three and have them produce a mock-up
- Select the best choice and schedule fabrication and installation



The examples shown are from internet advertised businesses.



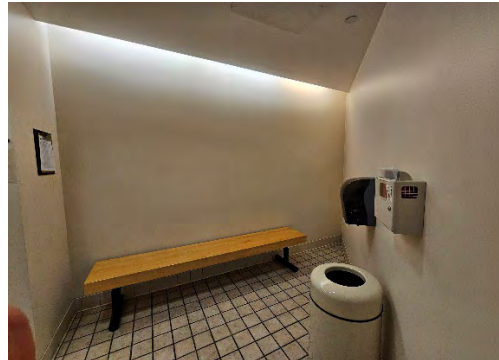


VISITOR SERVICES

Restrooms

Comfort must be the first thing considered when it comes to visitors. ALPLM offers clean and spacious restroom facilities in the museum. Given the size of the museum and the time it takes to experience the theaters and exhibit area, many visitors will likely use one of the two public restroom facilities in the building during their visit.

The current restrooms in the ALPLM are very plain. Cream walls extend up to high ceiling covered in acoustic tiles. The floor is a commercial grade tile, in good shape but dated by its color. According to staff the restrooms have been the same since the Museum opened. An update on the lighting may prove somewhat helpful, however all the restroom facilities in the Museum need to be refreshed. This can be accomplished without major remodeling of the toilets, sinks and other fixtures.



Museums are recognizing the valuable real estate that restrooms take up. Rethinking the space as a potential location for parlaying the museum's interpretation has resulted in accolades from visitors.

Interpretive Dividend: When considering an interpretive update for the restrooms, consider things that connect to the “Main Message” for the exhibits. Interpretation can go beyond palette and treatments in public bathrooms. For the ALPLM considering themes such as those listed below may be a good place to start.

- Bathroom furnishings that were used in the Lincoln White House, and how they were different from those in average housing during that time.
- The story of how plumbing worked in the Lincoln White House. (In addition: The story of the soldiers bathing in the Potomac and how disease was spread. What was learned about the necessity of sanitation and waste management from that period in time.)
- Replicas of historic wall paper, tiles and molding from bathrooms in houses dating from the mid 1800's. What about in Lincoln's Springfield home? Providing architectural replicas from his bathroom there would serve two purposes as it would also be a great way to encourage visitors to go and see Lincoln's house.

- A collection of historic toiletries? What Lincoln and Mary may have used for self-care?
- What an outhouse in Kentucky might have looked like? Possibly a recreation, outhouse staples?

Note the singing sinks and other examples of award-winning restroom designs that museums have used to parlay on their interpretation. <https://www.aam-us.org/2022/07/29/the-best-museum-bathrooms-according-to-museum-people/>



“The museum’s industrial-chic bathrooms pay tribute to its building’s former life as a factory.”



Women’s Restroom at the Kohler Arts Center



Charleston Museum has a display of antique chamber Pots inside the women’s restroom.

The Lincoln Café/Current

The Lincoln Café is a valuable commodity for the ALPLM. Located on the main level down the corridor from the “Journey 1” exhibits, the café is generous in size with a large dining area. It not only serves as an eatery but is used for special after hour community events and gatherings.

The signage for the café is located on the wall above an area that opens up into access points for additional restrooms. A turn to the left gets you to the café entrance. The orientation of the café has the potential of creating a bit of confusion for first time visitors.

The walls along one side are painted a deep rust/crimson and windows facing 6th Street line the opposite side of the café. There is a door that exits directly to the outside of the café opening up to the sidewalk at the corner of 6th and Madison. Another exterior door opens to a patio dining area for use during warm weather. Simple wood, school cafeteria type, tables and chairs fill the dining area. Overall, the café is clean and modest. There is little signage and basically no décor in this space. The overall appearance is dated.

The Lincoln Café offers a variety of food options for visitors. Breakfast foods include muffins, croissants, and breakfast sandwiches. Lunch options provide a selection of cold and hot sandwiches, soups, salads and personal size pizzas and a range of drink choices along with ice cream and simple desserts. There is a children's menu available with kid's fare options.

The food is ordered from the counter and taken to the tables. The menu with all its offerings does not include one food item that relates back to anything within the exhibits or other parts of the museum.

The Lincoln Café/Potential



“Long before he was President of the United States, Abraham Lincoln was known to put on an apron and help his wife cook dinner after a hard day's work. He favored mostly simple food, like corned beef and cabbage, venison and apples.”

Grace Mannon/ <https://www.tasteofhome.com/collection/abraham-lincolns-favorite-foods/>

Interpretive Dividend: The concept of food providing an interpretive link for visitors has proven successful in many museums that offer eateries on the premises. The Lincoln Café can provide an interpretive extension for the museum exhibits through the food served and the café environment. A good place to start in extending specific stories and creating a deeper experience for visitors would be to offer some of Lincoln's favorite foods on the menu.

The following food items have been listed among the foods Lincoln enjoyed the most. Each item has an historical reference, a story that could accompany it. Consider providing a menu that offers the history alongside the specific foods available at the café.

- **Chicken Fricassee** For dinner, Old Abe loved chicken fricassee. It's not so common anymore, but it was a popular dish in the 1800s.
- **Venison:** Game meat was often on the table during the 1800s, and venison was a staple for the Lincolns.

- **Turkey Legs** It wasn't uncommon to gnaw on a turkey leg when Lincoln was alive, and he is reported to have eaten them, too.
- **Corned Beef and Cabbage** The savvy 19th century leader preferred rustic and comforting dishes like corned beef and cabbage, which also graced the menu of his first inaugural meal.
- **Bacon** According to the 16th president's last bodyguard Colonel William H. Crook, "Mr. and Mrs. Lincoln breakfasted at nine. Mr. Lincoln was a hearty eater. He never lost his taste for the things a growing farmer's boy would like. He was particularly fond of bacon."
- **Oysters** Along with his remarks at Gettysburg, Lincoln's second inaugural address has become one of the man's most iconic speeches. But the after-party was a bit of a disaster. At his White House's celebratory ball, Lincoln threw a banquet complete with one of his favorite foods, oysters in both stew and pickled form.
- **Corn Cakes** Whether they're called corn cakes, hoecakes, johnnycakes or corn pone, Mr. Lincoln loved them. He admitted to being able to eat them "as quickly as two women could make them!"
- **Biscuits** Indeed, lunch for our 16th President was frequently as basic as some fruit and a biscuit.
- **Gingerbread Men** There's a well-known tale about Lincoln that centers around gingerbread men. As a child, he shared his delicious cookies with a boy less fortunate than he, and used this story to turn the tables in a famed debate against Stephen Douglas.
- **Blackberry Pie** The inaugural dinner menu for the president's first term was as bare-bones as they come—soup, meat, potatoes and blackberry pie were the only things on offer.
- **Apples and Apple Pie** It's said that Lincoln could make a meal out of an apple and some nuts. "*Mrs. Lincoln always had a sufficiency of this fruit chosen carefully and ready at hand,*" Crook writes in *Memories of the White House* (1911). The health-conscious statesman considered these a dietary staple. "*Apples,*" he said, "*agree with me ... a large per cent of professional men abuse their stomachs by imprudence in drinking and eating, and in that way, health is injured, and life is shortened.*"
- **Almond Cake** Mary Todd Lincoln was known for making an almond cake that her husband enjoyed often. Her recipe was reminiscent of a pound cake but made with egg whites instead of whole eggs.
- **Coffee** Though President Lincoln preferred water with most meals and didn't drink alcohol, he wasn't immune to a hot cup of coffee!

Information taken from:

Grace Mannon/ <https://www.tasteofhome.com/collection/abraham-lincolns-favorite-foods/>

<https://www.mentalfloss.com/article/61607/5-abraham-lincolns-favorite-foods>

<https://www.mashed.com/589687/this-was-the-only-meal-abraham-lincoln-actually-liked-eating/>

[Abraham Lincoln in the Kitchen: A Culinary View of Lincoln's Life and Times](#) Rae Katherine Eighmey

Interpretive Extras to Consider:

- Naming some food items on the menu after Abe Lincoln, Mary Todd, Tad Lincoln or specific events, for example *"Mary Todd Almond Cake"* or *"#16 Turkey Sandwich"*, or *"Kentucky Cabin Johnnycakes"*.
- Use a QR code on the handouts that link to recipes for menu items offered in the café or prepared dishes discussed throughout the exhibits.
- Use a counter standing panel to share with visitors the relationship between the specific foods served in the café and their connections to Lincoln's story. Keep it brief and encourage visitors to watch for interpretive panels throughout the exhibits that provide deeper information regarding the topic of food.
- Provide handouts in the café that illustrate the *"Lincoln Character Facets"* (Abraham Lincoln's health and resiliency, and his sense of hospitality) that relate to stories connected to food and where to find those stories throughout the exhibits.
- Some topics for narratives that would augment current exhibits might be:
 - How were staple food items acquired?
 - Healthy food choices in the mid-1800's
 - The story of the one-acre White House kitchen garden.
 - Stories and recipes from Lincoln's kitchen staff.
 - Preparing for company at the White House: Requested menus for state affairs.
- Two or three wall mounted exhibit vitrines would offer a great place to exhibit cooking utensils not only from Lincoln's kitchen(s) but also historic culinary tools from across Illinois.



The following recommendations are offered for updating the dining area and making it more family friendly in general.

- Use movable signs at eye level that say, *"Café this way"*. Make them colorful (or use the Lincoln cartoon as mentioned below) so that they connect to the updated café. Use them in areas where visitors can become disoriented.

- Paint the walls using a more colorful updated palette.
- Use a corner within the dining space to capture Lincoln's love for humor.
 - If you can get a local artist to create a specific Lincoln cartoon for the wall [kids in mind] it can be licensed by the ALPLM for t-shirts, mugs, kid's gifts and other items.
- Create a movable platform that can be slide into the corner where the cartoon is painted.
 - At designated times or during a specific event encourage "*Stand-up Happy Hour*" where kids take turns on the platform telling jokes, offer half-price or free soda drinks with popcorn making it a family affair.
 - Invite local "*family friendly*" comedians to offer stand-up routines.

Interpretive Dividend: Have ALPLM historians/educators use the platform to tell stories about how Lincoln used humor as a character strength, or offer information on recipes, food preparation and dietary health during the 1800's.

- Consider painting each table a solid color. (Create a palette for the walls and chairs by pulling prominent colors from the images of antique food labels. See below.) The tables do not need not be the same color, nor should they necessarily need to match the walls. If, however complimentary colors (yellow/purple, blue/orange, etc. are used the results will be that all the colors in the room will appear intense and "*alive*".
- Separate out three tables and paint a chess board on them. Lincoln loved to play chess. Have bags or boxes of chess pieces at the ready for visitors to sign out so that they can play a game of chess.
- Use the images of historic food containers and spice labels (Use foods that connect with Lincoln, but also those used across Illinois during the 1800's) and create large posters for display on the remaining walls.

Interpretive Dividend: Images of foods and spices from the 1800's will provide great conversation starters. This is particularly effective in trans-generational interaction. Parents and grandparents can share personal history regarding how foods were used when they were young. Museum educators can parlay the interpretation by providing historic information and questions for parents and teachers to use to engage youngsters. Recipes could be provided as the basis for a scavenger hunt, where kids locate the ingredients throughout the dining area.



Examples of foods, staples and spices from 1800's.

- Create a movable platform that can be slid into the corner of the dining area by using the walls for cartoon images of Lincoln with a speech bubble telling a joke.
 - During designated times or during a specific event encourage *“Stand-up Happy Hour”* where kids take turns on the platform telling jokes, offer half-price or free soda drinks with popcorn making it a family affair.
 - Invite local *“family friendly”* comedians to offer stand-up routines.

Interpretive Dividend: Have ALPLM historians/educators tell stories about how Lincoln used humor as a character strength, or offer information on recipes, food preparation and dietary health during the 1800's.

The ALPLM Gift Store

The ALPLM Gift Store is located in the front section of the museum, next to the entry. Visitors can access the store through the entry rotunda or off the hallway the opens up to the plaza. Windows line one side of the store which faces 6th Street.

The gift store is elegantly furnished with dark hard wood. There are several lit display knitches and ample shelving throughout store, some are freestanding units and others line the walls. Merchandise display systems populate the floor space. A long POS station is positioned along the wall in the entrance/exit area.

Overall, the ALPLM Gift Store has a very formal “feel”. The high-end book shelves and display areas lend to the sensibility of a high-end library. The store with its sophisticated style is an excellent asset for the ALPLM. Consider though, that there are visitors who might see this style as an indicator that the merchandise will be overpriced. Avoid this by softening some of the areas within the store.

Interpretive Resale and Branding:



- Develop a children's area for displaying books, toys, nicer games, kits, and gift items for kids. Create a folding panel/screen backdrop that is colorful and connected to the Children's exhibits. Bring some of the Children's Exhibit design into the store and create a comfortable place for parents with small children. Colorful shelving for this area, and a couple chairs with a small table with sample books for families and kids to peruse will become a gift store "go to" corner.
- There should also be an area for food items and food sampling. These areas should be colorful and inviting while in keeping with the design standards of the exhibits. If not desired in the gift shop, a freestanding display of food merchandise could work well in the Lincoln Café.
- The ALPLM has created a brand name, "*Presidential Perks*" for packaged coffee sold in the store. A long-range goal is to develop ALPLM branding for other foods and related merchandise. Engaging local (Springfield) artisans for hand-made craft and jewelry is an important mission for the ALPLM Gift Store.
- Bottled water sold either in the store or the café should have the ALPLM logo printed on the label.

Interpretive Extras to Consider:

Train your staff to be part of the interpretive team! Encourage your institution to be tightly integrated as an educational entity. Require sales staff to know the stories behind the objects. The store staff should become storytellers. Have them make notes to themselves about current ALPLM exhibits and programming. Ask them to write down:

1. Do you know a story about how specific merchandise in this store is related to character strengths of Abraham Lincoln; his life, his presidency?
2. Do you know a story about the aspects of Illinois history and culture represented by merchandise in this store?
3. Do you know a story about the ideas behind the objects in this store as they relate to the Temporary exhibits, Children's exhibits? (Interpretive resale)

Have staff be accountable for this information. Encourage staff to train interns and docents who work in retail to understand this as a part of the ALPLM's customer service policy. Adopting these practices will allow your visitors the opportunity to enjoy the full range of their ALPLM experience.



IDEA BANK

ALPLM Lincoln Store Remote Kiosk/Cart

Here's an idea for school groups, reunions, special events and high visitor traffic days. Several museums use this to parlay off their main store. This is a great option for ALPLM given the size and the locations of the other components of the ALPLM campus.

- Design and build or purchase a movable retail cart/kiosk. It should be designed to connect with the visual sensibility of the ALPLM exhibits and storyline. Lincoln used trains often, as well as river boats. Physical elements of the Kiosk could resemble either of these.
- Set it up where it can become a point of sale.
- Fill it with souvenirs, gift items, packaged snacks, and other types of goods. Depending on where it will be located and for what event it is being used.
 - Choices of items can relate to seasonal activities, special events or exhibits.
 - You can use the cart to distribute prepackaged souvenir bags for school groups.
 - Use it to distribute or sell snacks and bottled water in Union Square Park for elderly tour groups and families.
 - Use the cart to augment your store sales! Roll the cart into the rotunda or to Union Station to feature a new item such as foods, books or Children's exhibit resale.
 - You may want to fill the cart with seasonal special merchandise that is not available in the store.
 - The cart can also be used to display kids' artworks or provide materials for outdoor interpretive experiences related to various community partnerships and programs.
 - When not in use the cart can be stored inside the museum.



MUSEUM EXHIBITS

General Observations and Comments

Collections

“There is a world-class collection, which gives them opportunity to tell stories. It would be nice to have those items out to tell those stories.” Insights From Panel Interviews-ALPLM Qualitative Analysis

- The ALPLM collection is substantial with approximately 13 million objects.
 - Many objects, according to staff, are not rotated into exhibits for fear of damage.
 - There are objects related to the stories within the exhibits that have never been seen by the public.
 - Consider using viewing vault exhibit cases in the library area. This would enable more documents to be readily available for visitors and scholars with timed access, while maintaining conservation and lowering staffing costs.



National Maritime Museum

- The storage area makes up 19% of the total museum facility space.
- The majority of the collection is related to Illinois history.
- The collection storage facilities are commendable.
 - All storage areas are climate-controlled with up-to-date motorized racking and storage shelving systems in place.

- There are in addition to the standard collection storage there are locked and guarded vaults that contain highly significant documents and artifacts.
- The collections appear to be managed well with proper organization and documentation in place.
- The conservation area functions as a lab-office arrangement. The following are recommended:
 - It is best if conservation areas are not housed in spaces that contain exterior walls with windows. This is due to the concern for UV radiation, pollutants and pests. This is especially true for the preparation and conservation of paper, wood, fibers and textiles. Consider relocating the conservation lab.
 - There appeared to be several projects being worked on simultaneously with a variety of preparation materials setting out. It is recommended that materials be stored between projects to eliminate the concern for cross contamination.

Current Exhibits and Interpretation

“My own hope is that [ALPLM] would no longer be remembered as a pilgrimage site, but as an educational site and an experiential site.” Insights From Panel Interviews-ALPLM Qualitative Analysis

- The visitor experience needs to start strong and end strong.
- Employ interpretation that is governed by the “Main Message for the Exhibits” throughout the exhibits.
 - Use objects to support a deeper interpretation, to illuminate Lincoln’s life, legacy and character.
 - Be vigilant about the juxtaposition of objects and exhibits.
 - Rotating artifacts and objects will inspire return visits.
- The exhibit casework needs to be evaluated.
 - Casework embedded in the walls needs to be addressed for proper circulation.
 - Some cases are set on the floor level which is not ADA compatible or visitor friendly.
 - There are so many different types of cases. Either removal of some or consolidation of like styles needs to be considered.
 - Cases that are not provided at least passive air flow should be renovated if possible or replaced.



0972cc12ab2901e5b3ef9bffd1efffa.com

Use updated technology and casework in existing exhibit areas for a fresh new experience.



Brooklyn Museum Gallery

- A few of the large dioramas and exhibit areas are outdated and should be redesigned. Updated exhibits should include:
 - Interpretive labels within the cases are very difficult to see and read and should be replaced.
 - Panels; narratives and images
 - Object displays; objects, artifacts and replicas
 - Interactives; passive and digital
 - Other methods to ensure visitor engagement
- Some kiosks and interactives are obsolete.
 - Passive interactives would work very well within this museum and should be considered.

- Q&A Panels
- Flip Charts
- Exhibit Drawers
- Touch Stations



<https://psculturestudio.com/projects/monplaisir-palace-a-journey-from-st-petersburg-to-moscow/>



<https://tactilestudio.co/achievements/humboldt-forum-terrible-beauty-exhibition-tactile-interactive-station-museum/>



Getty Image: Urbancow

- The Google VR experience can be difficult for some to execute. Note recommendations regarding a “Docent Station” under “ALPLM Staff and Volunteer Resources”.
- All exhibit narrative material is written in English only
 - For language interpretation, visitors currently use an App. available on their phones.
 - The ALPLM provides a guide written in several languages that offers visitors information on visitor services and museum logistics.
 - Loop Technology and subtitles are available in both theaters for the hearing impaired.
 - The ALPLM is willing to hire an interpreter if needed for special scenarios.
 - The acoustics throughout the exhibits are poor. Ambient sound is an issue.
- There are some areas within the exhibits that are not recommended for visitation by individuals with sensory and other diverse disabilities. The Whispering Gallery with skewed walls and black lights, as well as the Emancipation Proclamation- Illusion Gallery with its ephemeral flashing images and cacophonous sound were trailblazing exhibits during the time of their creation. These galleries effectively engage the visitor in a sensory experience that channels a high-end amusement park type encounter, but by today’s standards they are outdated. Years of research in museum studies with regard to adaptability and access have led to a broader understanding of exhibit design. These areas problematic and need to be addressed to accommodate sensory disabilities and universal access.



Visitor Comfort and Services

- Wheelchairs are provided for visitors with needs, additional information is provided at the ticketing and concierge desk. Docents are assigned to various locations to provide access information to visitors.
- The restrooms are accessible as is the café, and museum store.
- The museum has added a room for mothers who breastfeed their infants. This space also accommodates small children who may be visiting with their mothers.
- Signage is an issue throughout the museum, both wayfinding and interpretive.

- Directional signage for restroom access is not available within the exhibits. Visitors could become disoriented looking for restrooms while in the exhibit area. This needs to be amended with docents and signage as it is not feasible to add additional restrooms.
- There are very few seating/benches allotted given the scale of the exhibit spaces.

**See Appendices #3 and #4 for Smithsonian ADA and AAM Best Practices guideline information*

Physical Elements/ General Comments

Lighting

- There are places throughout the exhibits where lighting is too dim. The galleries are dark which makes panels difficult to read. Current general lighting makes even large type difficult to read. Some lamp and overhead (chandeliers etc.) lighting in dioramas offer a dramatic feature that provides a sense of place. This lighting is acceptable. However, the lighting used to accent the narratives, text rails and object labels needs to be addressed.
- When the casework was first installed the heat generated from the lights were an issue. More efficient exhibit and case lighting is now available. Artifacts can be displayed under brighter light without the risk of heat or light damage. The following should be addressed and amended:
- The galleries are poorly lit making the static exhibits and labels difficult to see and read. Proper lighting levels for different types of exhibits needs to be implemented.
- The gallery and exhibit cases need to be augmented with updated lighting
 - The case lighting needs to be replaced with adjustable lighting to minimize damage to artifacts.
 - Energy reduction dimmers and sensors will dim the lights based on the time of day and visitor traffic. Timers will help preserve the exhibits while reducing ALPLM's exhibit operational costs.
- Consider using natural light where appropriate.
- An exhibit lighting designer should be invited to come and assess the lighting needs and create an updated lighting design. This should include recommendations on case lighting. A full assessment should take place during the second stage of design development and does not fall within the purview of the interpretive plan.

Graphics

- Interpretive Introductory (Intro) panels are limited throughout the ALPLM exhibits. Those that do exist do not appear to be consistent in size and basic design.

- Intro panels provide an overview that enables the visitor to take a fast track through the exhibits if desired. They can serve as touchstones for exhibit navigation as they connect the interpretative narrative to the Main Message for the exhibits. To amend this issue, consider the following:
 - Intro panels need to be either on the wall adjacent to the exhibit or placed as a free-standing panel in a location where the visitors can easily access and read them.
 - They need to be printed in larger type and provide information on that specific part/chapter/section of the story/exhibits.
 - Use the Introductory Panels for pointing out specific topics and objects discussed in that area.
 - Create a design standard, possibly a band across the bottom of each Intro panel, where the Lincoln character facets could be printed. This will alert the visitor that those elements of Lincoln's character can be found in the stories within that area.
- The gallery walls are all painted very dark saturated colors. The dark tones which absorb the light and create a somber effect.
 - The palette feels outdated, visually tired.
 - The wall text is painted a color that is too low in contrast to the wall color. This makes any titles or narratives printed on the wall too difficult to read. Replace the color of the text with a higher contrast, brighter color.
- There are too many design and typeface variations displayed both in the narratives and in other text throughout the exhibits.
 - Remove some that are outdated with attached medallions and other dated materials.
 - Create a design standard for all the narrative panels.
 - Take the information from the removed panels and print it on the updated narrative panels.
 - Some panels are hung too high or too low on the wall does not allow visitors the advantage of accessing the information.

Establish a design standard for the text and label font and size throughout the exhibits.

Do not deviate from that standard.

Structural Recommendations

Circulation

- Logical flow through the exhibition spaces is moderately effective; however, there are exhibits that appear incongruous and displaced. The area around the "slave market" creates a circulation problem. If visitors choose to move around one side, then the other side of the exhibit path is missed. To capture all the exhibits have to offer, in their current state, the visitor must circumvent the slave market diorama twice or back up and reverse their path. It is recommended that this area be reconfigured to allow for better visitor flow.

- Entrance ramps and elevators are available for people with disabilities.
- Clear wayfinding and signage throughout the exhibits will create better circulation.
 - Not all the pathways through the exhibits are as accommodating as they should be.
 - Dim lighting and minimal signage make navigating some of the areas confusing.
 - There are places that do not accommodate folks in wheelchairs who need to “roll up” to read the interpretive panels and labels.
 - Turning a wheelchair around would be difficult in some of the exhibit areas.

** See Appendices #3 and #4 for Smithsonian ADA and AAM Best Practices guideline information*

Temporary Exhibition Space:

- ALPLM offers a large temporary gallery that is adaptable for different exhibit types. Conditioning allows for this space to accommodate both traveling exhibits such as those produced by the Smithsonian as well as exhibits that are designed in-house.
- There appear to be modular wall systems, pedestals, cases, vitrines and other exhibit furniture available for this space. With extremely high ceilings this temporary exhibit space can accommodate large-scale installations.

Union Station & Union Square Park Potential Exhibit/Programming Areas

“I could see something that feels like a very physical contrast to being at the museum. You know, a museum can be really tough for kids because it’s quiet because it’s contemplative, you know. I could be interesting to have something like the train station be sort of the flip of that. ‘Then we’re going to go over to the train station and you’re going to climb Lincoln’s Fort . . .’ something that is more tactile is more movement based.” Insights From Panel Interviews-ALPLM Qualitative Analysis

The Union Station is a great location for auxiliary programming for the ALPLM. Its current use as a lease back space and for a regularly scheduled farmer’s market is effective but opportunities for additional programming do exist. Across the country, historic train depots are creating a myriad of programming options for the community. They are also employing unique lighting and artistic components to expand the experience for visitors.

Consider the following as possible programming options for Union Station and Union Square Park:

- **Candlelight Concerts**
- **Exterior Building - Light Shows**
- **Temporary Exhibits** *(Exhibits would include mobile narrative panels and artifact cases with objects)*
 - *“Whittling, Woodwork and Trim Exhibit”*
 - The history of whittling (connections to region where Lincoln grew up)

- Story of original Union Station interior trim work
 - Examples of high-end 19th Century trim carpentry from Master woodworkers who were based in and around Springfield
 - Wood carving demos for elementary aged kids up to adult aged visitors
 - Auxiliary exhibit of contemporary artistic woodwork from the area
- *“In the Midst of Conflict: The Illinois Central Railroad During the Civil War”*
 - Lincoln’s war strategy regarding the railroad
 - Military transportation usage
 - Underground railroad
 - Medical use
 - Economic connections
- *“Connecting Rails: The Building of the Central Illinois Railroad and Its Cultural Impact on Springfield”*
- **An Annual Seed Exchange Festival** *(Similar to a Farmer’s Market but with a focus on flower and vegetable garden materials, and culinary herbs).*
 - Have vendors set up in tents on the path between the Station and the Park.
 - Have vendors provide:
 - Seeds and starter plants
 - Handmade products made from flowers and herbs
 - Establish a community herb and flower garden in Union Square Park and annually provide cuttings and starter plants for sale.
 - Inside Union Station create a decorative “café” environment based on Mary Todd’s Garden. (This decorated area could be leased out for special parties after hours, such as Mother-Daughter tea parties)
 - Serve culinary treats, brunch, lunch or all three for the public
 - Offer tutorials or living history demo on:
 - drying flowers or herb usage
 - creating perfumes in the 19th Century
 - culinary herb usage
- **Linc-an-Gather:** This would be an event for visitors of all ages that uses the amenities of both Union Square Park and Union Station. The objective is to create an annual event that embraces the idea of Abe Lincoln’s love for fun, family and the outdoors. *(This would be a great partnership event with other “Lincoln” local attractions involved.)*
 - Prepare the park:
 - Consider installing a splash pad in one corner area of the park. There are temporary splash pads that can be leased if a permanent is not an option.
 - Create a chess area with tables and timers for casual or competition play.
 - Create an area that focuses on recreational games from Lincoln’s time.

- Use the inner circle of the park to mark off a human scale board game. Place a large “Character facet” spinner in the center where a parent or teacher can call out “Do you know?” questions. Children can move around the “board” as they learn more about the character of Lincoln.
- Provide vendors and contractors:
 - Invite food vendors to set up around the park.
 - Provide live music on a schedule outside of Union Station.
 - Provide carriage rides (Use buggies similar to those Abe and Mary Lincoln would ride in) around the park.
 - Use the interior of Union Station to host dramatic vignettes of theatrical classics that Lincoln enjoyed. Present these on a timed schedule throughout the day or weekend.

Examples of Train Depot Uses:



Old El Paso & Southwestern Railroad Depot



SecretChicago.com



ar.inspiredpencil.com



www.freepik.com

Developing Tools for Potential Exhibits

Currently, specific exhibit spaces throughout the ALPLM are being considered for a redesign as part of ALPLM Interpretive Plan.

The development of interpretive exhibit key messages, story topics, critical questions, object considerations and interpretive tools will all be discussed in Workshop 2. The results from the workshop along with exhibit site recommendations will include:

- Visitor information
- Educational Goals/Exhibit Threads
- Notes on the Exhibit Path

All of the above will make up the second part of this, ALPLM Interpretive Plan.

ALPLM Potential Partnerships

The third and final part of this interpretive plan will comprise of information on potential partnerships. This will include five matrices that outline the program structure for each type of partnership.



Part 2



VISITORS / TARGET AUDIENCES

To understand what ALPLM's goals and expectations are regarding visitor outcomes, a marketing plan was executed to evaluate visitors, staff and potential organizational partners. Time was spent discussing different ways to assess the visitor. What do we know about the visitors attending the ALPLM now? Based on this, what do potential visitors look like?

Conclusions were reached by looking at several factors including current visitor trends, visitor characteristics based on birth category, visitor behaviors, and visitor's motivation and learning. Studies were discussed openly during the workshop. Staff and docents were surveyed. While considering the mission, priorities and overall goals of the ALPLM, the ALPLM Interpretive Planning Team identified their potential visitors. Once this was accomplished the overall objectives for desired visitor outcomes and the main interpretive message and themes/topics were identified.

Historical Museums are destinations. Having a solid idea as to where visitors originate from, assist museums in planning; from marketing to special events. This is one type of data that allows staff to make informed decisions about the reach of the museum. Where is the message going, and how does this impact the museum's approach to operations and interpretation?

Patterns could also point out individuals who share a common interest in the museum's themes and stories. This data could result in the development of specialized outreach programs. Partnerships in these cases can create opportunities for rural and county museums and organizations while extending the reach of the ALPLM to a broader audience.

Much of this information can be found in the results of the ALPLM Marketing Plan. In addition, and to enable a deeper look into the complexity of museum visitors several exercises took place during the Interpretive Planning Workshops.

They included the following:

- A look at a recent study by the AAM (American Alliance of Museums) on Incidence vs Frequency"
- A discussion on generational visitors
 - A look at the needs and desires of the visitors based on the characteristics of their generation
 - Improvements the ALPLM can make based on generational needs
- A role-playing exercise regarding visitors with specific scenarios to consider

A more detailed look at each of the above are offered below:

The AAM published a survey that captured some significant data regarding visitor's museum attendance using incidence vs frequency. Incidence refers to "has someone been to a museum" and frequency refers to "How often has someone been to a museum in a defined time period? Demographic profiles differ between people who go to museums and people who frequent museums.

Visitors Incidence vs. Frequency

Incidence: Has someone been to a museum?

Frequency: How often has someone been to a museum in a defined time period?

**Demographic profiles differ between people who go to museums
and people who frequent museums.**

*“Understanding the gaps [between incidence and frequency]
gives us a much more nuanced understanding of who museums
are reaching, and how deeply.”*

Information taken from DATA STORY 2024 / Wilkening Consulting, LC / AAM
Annual Survey of Museum – Goers Data Stories are created by Wilkening Consulting on behalf of the AAM
More Data Stories can be found at wilkeningconsulting.com/data-stories

Visitors Incidence vs. Frequency

Education

College Degree 51%
Some College/Tech School/Associate Degree 31%
High School Diploma/ GED or Less 18%

Race & Ethnicity

White (Not Hispanic or Latine) 35%
African American or Black 28%
Hispanic or Latine 31%
Asian or Asian American 46%

Age & Life Stage

Young Adults (Under 40, No Children) 34%
Parents/Guardians of Minor Children 40%
40-59, No Minor Children 31%
60 or Older 27%



Information from DATA STORY 2024 / Wilkening Consulting, LC / AAM

Visitors Incidence vs. Frequency

Education

Among frequent museum-goers, 83% of respondents have a college degree; that 2.3x the rate of college degrees among US adults.

Race & Ethnicity

Among frequent museum-goers, 84% say that they (or a member of their household) identify as white. In contrast, 59% of people living in the US identify as white (not Hispanic or Latine).

Age & Life Stage

For art museums, history organizations, and botanical gardens, it is common for the majority of their frequent museum-goers to be over the age of 60.

Information from DATA STORY 2024 / Wilkening Consulting, LC / AAM

Visitors Incidence vs. Frequency Conclusions: Mind the Gap!

Education From a broader population, among all casual and sporadic museum-goers, 51% have a college degree, and 49% do not. **This suggests that people with a college degree are more likely to visit museums than those without degrees.**

Race & Ethnicity Since 2023, African American, Hispanic and Latine incidence has held steady while incidence has slightly increased among Whites and Asian or Asian Americans. **Increasingly over the past three years, Asian Americans have been the most likely racial or ethnic group to have visited a museum.**

Age & Life Stage It turns out that **adults over 60 are the LEAST likely segment of the population to visit museums (incidence).** This a well documented pattern. **They have been underserved.**

Information from DATA STORY 2024 / Wilkening Consulting, LC / AAM



**Abraham Lincoln
Presidential Library
And Museum**

**Other Historic Sites
EXIT 97B**

**ILLINOIS VISITOR
INFORMATION CENTER**



GENERATIONAL INFORMATION

Museums are operating at a time where visitors make up five possibly six generational learning types. A sound knowledge of the desires and needs of each generation will enable ALPLM to develop interpretive exhibits and programming that will reach visitors of all ages. The following charts were offered during the Interpretive Workshops as spring boards for discussion and exercises that led to applicable information for the ALPLM.

The following “Generational Chart” offers a basic overview of each generation.

Generational Chart

	Traditionalists	Boomers	Gen X	Millennials (Y)	Gen Z
Born	1925-1945	1946-1964	1965-1980	1981-1995	1996-2009
Age today	77+	58-76	42-57	27-41	13-26
Parenting and Childhood	Strong nuclear families, parenting was associated with discipline.	Most Moms are home. Do it because I said so. Larger classrooms; more competition. Freedom, optimism	Divorce rates increase—single parent homes. Latchkey kids. Self-sufficient, first milk carton kids	Parents more involved—helicopter parents—safety. Amber alert. Participation Trophies. Video games and systems.	Parenting style encouraged realistic expectations. Constantly exposed to media. Almost everything has a digital equivalent.
Leadership	Command and control style influenced by strong military associations	Accept poor management and positional leadership. Competitive and value face time.	Prefer leadership styles that are comparatively more autocratic, directive, task-oriented, and transactional	Prefer leadership styles that are democratic, participative, relationship-oriented, and transformational.	View the internet as the authority. Prefer coaching style leadership. Expect positive feedback. Enjoy being on location.
Early Communication	Letter/memo. Rotary phones—phone calls are important, prefer one on one	Telephone/email Used touch tone phones—call anytime. Just fax it to me. Enjoy face-to-face.	Email/Text Used cell phone early. Caller ID/Voice Recorders. Call me only at work. (work/life balance)	Text/social media/Smart Phones (iPhone)/apps. More comfortable with digital communication.	Smartphones/ Apps/Snapchat/ Video/use images and symbols. Prefer face-to-face.
Work Expectations	Good Supportive Manager, Job Satisfaction, Rapport with Colleagues, Caring environment, Job Fulfillment	Job satisfaction, Results-Oriented, Supportive Team, Good Rapport with Colleagues, Self-actualization	Job Satisfaction, Work/Life Balance, Flexibility, Independence, Feedback, and Appreciation, Supportive Manager	Technology, Diversity, Growth Opportunities, Career Development, Connection to Purpose, Active Involvement	Technology, Diversity, Flexible Hours, Independence, Social Responsibility, Authenticity, Acceptance
Meeting Preferences	Enjoy Face to Face, Appreciate Traditions, Like Order	Happy with face-to-face meetings, Love seeing people, shaking hands, Collaboration	Practical, Organized meetings, Value Productivity, Opportunities for Career Growth	Spontaneous, Enjoy Group Discussions, Interactive Activities, On-the-go meals	Optics (social media options) are important, don't care for paper, Shorter Attention Span

Taken from: www.ShawnJohnsonSpeaks.com

This chart indicates what generations of visitors' desire when they attend museums. This Visitor Needs/Generational Impact chart is specific to the ALPLM. Interpretive Planning Team members offered these suggestions from their personal observations.

Recognizing the needs & desires of the visitor: Generational Impact. Identified areas for the improvement by ALPLM team members.

		Age				
Needs & Desires		ELDERS 78+	BOOMERS 63-77	GEN X 43-62	GEN Y 28-42	GEN Z 27-
		- Potential for additional places to sit - Improve readability - Improve lighting in the galleries - Self-guided audio tour available on phone - Printed map of specific areas - Rework areas that impede or are prone to cause visitors to bottleneck	- Docents have adapted quickly to the new App, and can help those who are hesitant - Docents at the ready for visitors asking about interactive areas - Development of a lifelong learning program for this generation to share with the next - Connecting stories with real-life scenarios today and develop add on programming	- Logistics and feedback on App. - Journey 1 & 2 on accessible on App. - Museum map on the App. - Educational programming to use off site - More artifacts presented in an intergenerational way - More interpretive resale in store and institutional takeaways. Use to spark desire to learn more	- More ability to post branded photo on social media - Interactive spaces differentiated for talkers and loners - Helping people understand they can come and go. - Connecting visitors to the park - Improve directional signage	- Children's interpretation in galleries - Need more takeaways - Fun or silly technology, such as photo backdrops and interactive tables - Artifact drawers and replica touch areas - Consider fun foods based on interpretation with kids in mind

Recognizing the needs & desires of the visitor: Generational Impact.

Age						
Needs & Desires		ELDERS 78+	BOOMERS 63-77	GEN X 43-62	GEN Y 28-42	GEN Z 27-
		- Original artifacts - Places to sit & rest - Readable text - Nostalgia throughout the content - Docents to guide - Hear & tell stories - Access to all parts of the exhibits & public services - Virtual artifact collection	- Things for the grandchildren - Children's area - Orientation theater - Docents - Pathfinding - Clear signage (inside and out) - Optional program schedules - Add-on programming - Will to pay for extras	- Seeks options - Traditional & modern allow choice - Social & resourceful - Create events to incorporate into work times - Desires access to optional programming, DIY, distance learning - Take-aways & add-ons - Well-stocked giftshop, with price point range - Object collectors - Very experiential	- QR codes & other programming with digital devices - Geo-mapping - Social media - Photo opportunities, locations & selfies - Adventure in design for moving through the gallery - Interactives & experiential programming - Freedom to come & go - Clear exits & visitor services signage	- Designated area - Educational programs - Living history - Tools for self-guiding - Exhibit drawers - Digital media & interactives - Touch & sensory - Connective experiences - Take-aways - Giftshop interpretive resale

INTERPRETIVE PLANNING TEAM ROLE EXERCISE RESULTS

The use of interpretive role play offered the Interpretive Planning Team an opportunity to consider unique subsets of visitors. These “potential visitors” were offered to spark an understanding of the challenge of connecting to visitors with specific needs and desires. The Interpretive Planning Team was divided into sets of two. Each set received a scenario and a chart to complete. After they completed the task, they shared their conclusions with the group. The following are the results of this exercise.

Staff Observations Based on Visitor Categories Role Exercise

Young teacher from Chicago preparing lessons of leadership for 5th grade, section 8 kids.

What They Most Loved	Feeling They Left With	What More They Desired	What They Felt Was Missing
• Shows • Immersive galleries that provide different experiences for everyone • Security-Kids are in a safe place • Duration of experience fits within a school day • Murals are easy education experience	• Different aspects of leadership • Excitement about experience • Overwhelmed with volume of information available	• Better access to educational resources • More interactives • More in-depth learning • Teaching 19th century experiences in a 21st century environment	• Lack of easily relatable A/A child connections • Better access to food for lunch • Space to focus on experience (staging space for gathering and debriefing)

Staff Observations Based on Visitor Categories Role Exercise

A family of four on vacation from Kentucky visit the museum.

What They Most Loved	Feeling They Left With	What More They Desired	What They Felt Was Missing
• Connect with Journey 1 for the Lincoln connection • As a family enjoyed the 2 shows • May enjoy the game feature of the App. • Family photo with Lincoln family • Activity /Experience close to the sporting venue, gives kids a chance to learn something • Free to come and go • Design is very structured, easier to keep track of wandering kids, only one way to go	• Importance of the story for all of us as it relates to today • Understanding of the connection to the past • Understanding of Kentucky's place in history as it related to the national story • Ethnicity will play a roll in how they feel, connections to the past • Better sense of Lincoln's life and legacy, very visual	• More interactives, specific for kids • More historical actors • Participation, experience need more • Something that interacts with experience some takeaway from the ALPLM • May want more App games for the family unity to connect while visiting • Digital scavenger hunt • More support for post visit synthesizing • Family bathroom like IKEA, different size toilets for families with littles	• Good food • Currently not enough engaging activities • Not enough hands-on materials outside of a specific educational event • More photo memory making with an immediate link to social media • Limited hours, no time in the evening to drop in • Missing the opportunity to dive deep into areas of social diversity as a family to spark conversation • Spontaneous "extra" activities in plaza

Staff Observations Based on Visitor Categories Role Exercise

A group of ambassadors from Japan and Taiwan visit as part of a Human Rights Tour.

What They Most Loved	Feeling They Left With	What More They Desired	What They Felt Was Missing
• Learning about Lincoln • Immersive exhibits • Photos with family and the White House • Gettysburg address in Japanese	• Knowledge • Inspired about Gettysburg and the end of slavery • Humble origins of Lincoln • Devastation of the Civil War • Tragedy of slavery in America	• More about the 13th Amendment • More about everyday people from that time period that helped • What happens next - the influence past Lincoln's death	• Content in their language • More artifacts • More of Human Rights connection to Lincoln today • Slavery and the human trafficking connection to today

Staff Observations Based on Visitor Categories Role Exercise

A local single mom with three children under 10 years old.

What They Most Loved	Feeling They Left With	What More They Desired	What They Felt Was Missing
- Lincoln's eyes - App. experience - Citizen City - Family restroom - Gift shop - Plaza - The cabin - Nursing Suite - Cafe	- Mom feeling "We have to come back here when the kids are older. - Mom and two older kids leave with a sense of satisfaction - Taken care of and delighted by volunteer/staff	- Not much for the 6-year-old and 4-year-old in the Journey galleries. - More bathroom locations - Dedicated kid's exhibit - More real, deeper stories	- Kid's exhibit - Take aways - Likely to leave without knowing we provide free educational programs for kids. - Stories about the African Americans involved

Staff Observations Based on Visitor Categories Role Exercise

A high school history professor (Boomer) from Pennsylvania on a retirement trip.

What They Most Loved	Feeling They Left With	What More They Desired	What They Felt Was Missing
• The labels • Immersive experiences/ environments • Learning new information in an engaging way • Additional content in the App. • Shows • Enjoys content	• Lincoln is represented well	• Autonomy option/ stations vs docents • Suggested travel route • Option for paid guided tour with historian or headphones/iPad App • Places to sit and rest – and wheelchair rental • Place for grandkids to play while they watch	• Package deal with gift shop and café • Choice and ability to move freely • More orientation with the App. • Essentials package in the gift shop • New book • More visible signage, especially for bathrooms • Kid's meal with toy or Bogo

Staff Observations Based on Visitor Categories Role Exercise

Three African American women attending a business conference.

What They Most Loved	Feeling They Left With	What More They Desired	What They Felt Was Missing
• Unique experience • Photo ops • Theaters • App tours • Location/ convenience	• Want to come back with family • Updated perspective on Lincoln • Suggest other conference colleagues to visit	• Space to reflect and recharge • More “real” Lincoln not just facts, context etc. • More time to experience everything • Digital interaction • Locations to contemplate • Shared experiences/social interactions	• More black stories and voices • Deeper level of interpretation • Interactive elements • Locations to contemplate

EDUCATIONAL / LEARNING SUPPORT

John Falks offers five models for identifying the motivation behind a visitors' choosing to go to a museum. Recognizing what motivates visitors is an important step in knowing how to connect to them, make an impact and obtain desired outcomes.

John Falks

“Understanding Museum Visitors’ Motivation and Learning

Explorers: Visitors who are curiosity-driven with a generic interest in the content of the museum. They expect to find something that will grab their attention and fuel their learning. “I remember thinking I wanted to learn my science basics again, like biology and that stuff. ... I thought [before coming], You’re not going to pick up everything, you know, but you are going to learn some things.”

Facilitators: Visitors who are socially motivated. Their visit is focused on primarily enabling the experience and learning of others in their accompanying social group. “[I came] to give [my] kids a chance to see what early life was like ... it’s a good way to spend time with the family in a non-commercial way. They always learn so much.”

Professional/Hobbyists: Visitors who feel a close tie between the museum content and their professional or hobbyist passions. Their visits are typically motivated by a desire to satisfy a specific content-related objective. “I’m starting to put together a saltwater reef tank, so I have a lot of interest in marine life. I’m hoping to pick up some ideas [here at the aquarium].”

Experience Seekers: Visitors who are motivated to visit because they perceive the museum as an important destination. Their satisfaction primarily derives from the mere fact of having ‘been there and done that’. “We were visiting from out-of-town, looking for something fun to do that wouldn’t take all day. This seemed like a good idea; after all, we’re in Los Angeles and someone told us this place just opened up and it’s really neat.”

Rechargers: Visitors who are primarily seeking to have a contemplative, spiritual and/or restorative experience. They see the museum as a refuge from the work-a-day world or as a confirmation of their religious beliefs. “I like art museums. They are so very quiet and relaxing, so different than the noise and clutter of the rest of the city.”

The five categories listed above were discussed during a workshop at the ALPLM. This information was then used as a guideline to better understand current visitors’ motivation and to identify the motivation and learning model they desire of potential visitors.

Visitors are generally passive or active learners when it comes to museums. When the goal is to engage all visitors, as it is with the ALPLM, care needs to be taken to ensure that the exhibits are balanced. This is to say, where “museum” learning is concerned, too much of a good thing is as ineffective as too little. The exhibits at the ALPLM exist primarily dioramas. These stunning works of art are visually appealing but there is little to no opportunity for the visitor to engage their curiosity through interactives and touchable objects. There are relatively few exhibit cases with historic objects given the size of the ALPLM Collection. Consider

larger brighter cases with a variety of objects as well as drawers which allow visitors a close up look.

See Part One ALPLM Interpretive Plan: Museum Exhibits

SCALE

Scale is also an issue and although the gallery spaces at ALPLM vary in size the figures nor the exhibits move outside of human scale. Whereas monumental objects command our space, and human size objects share our space, small objects are considered intimate. By their very scale small things allow the viewer to feel a sense of ownership. Consider scale when attempting to create an environment where visitors feel connected. Juxtaposing scale along with varying the types of exhibits aid in a learning environment that result in desired visitor outcomes.

Monumental



Gallipoli-exhibition-Te-Papa

Human Scale



ALPLM

Intimate Scale



realistic-looking-dioramas-andreas-rousouneliswide-3-2-63cf9cb97f01e

Exhibit Classification

Exhibit classification when used as a tool can aid in creating the best learning environment through balance of exhibits throughout the museum.

Exhibit Classification

Type 1 exhibit – The exhibit moves or has motion and the visitors moves or does something – an interactive exhibit.

Type 2a exhibits – The visitor can do something but the exhibit is inert, such as a hands-on touch table or touching an animal skin.

Type 2b exhibits – The visitor is passive (just looks) while the exhibit does all of the work, such as watching a video, watching a live animal in a zoo or aquarium, or watching a working model.

Type 3 exhibits – The visitor is passive (just looks) and the exhibit is passive (physically does nothing) – looking at collections in cases, looking at flat work graphics and paintings for example.

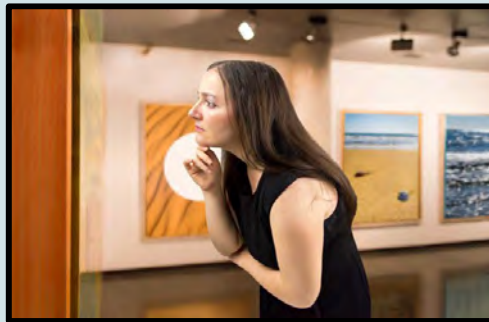


Exhibit Classification Matrix

Exhibit Activity

	Exhibit is Active	Exhibit is Passive	
Visitor is Active	Type 1	Type 2a	High Intrinsic Interest
Visitor is Passive	Type 2b	Type 3	Low Intrinsic Interest

Exhibit Classification Matrix

Intrinsic Interest

High Intrinsic Interest

Original Objects
(the real thing)

Replicas
(such as a replica bowl or tool)

Graphics and Photos

Verbal Description/text

Low Intrinsic Interest



Recommended Exhibit Load

25% Type 1 exhibits
50% Type 2 exhibits
25% Type 3 exhibits

EXHIBIT INTERPRETATION

ALPLM Mission

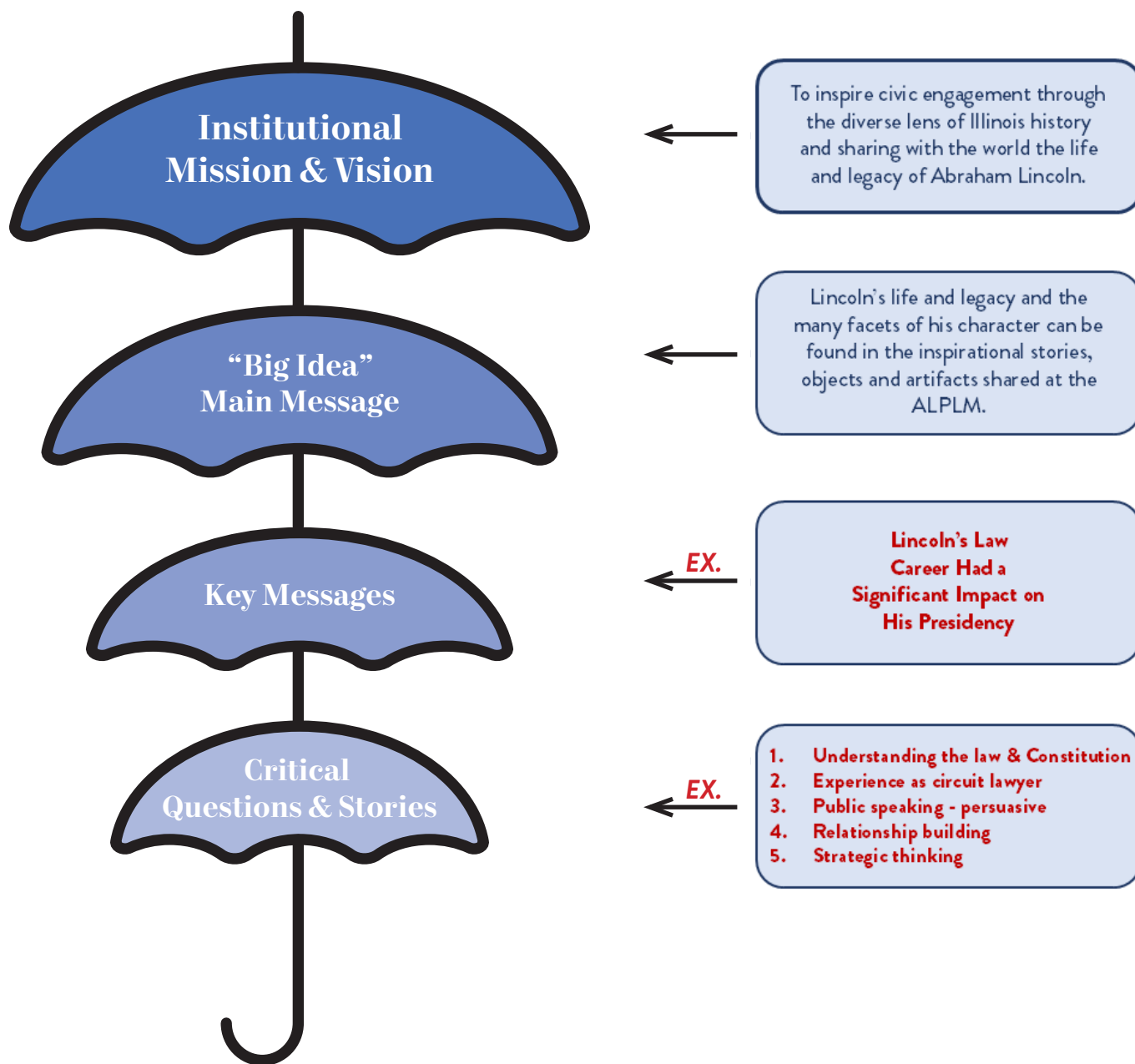
**To inspire civic engagement through the diverse lens of Illinois history
and sharing with the world the life and legacy of Abraham Lincoln.**

Adhering to the Mission of the organization is imperative when developing exhibit interpretation. The ALPLM Institutional Mission addresses the overall goal of the ALPLM (Library, Museum, Union Station, Union Square Park).

Core Values

- **Honesty and Integrity**
- **Intentional Leadership**
- **Equitable Collaboration**
- **Learning-Centered**
- **Transparent Accountability**

The five Core Values list the means by which the Mission of the ALPLM will be implemented. Exhibits designed as autonomous experiences falling outside the mission of the museum can confuse and frustrate visitors. The Main Message or Big Idea is the interpretive fulfillment of the Institutional Mission. The Key Messages (themes) are governed by the Main Message, the Stories and Critical Questions that follow are responsible to the themes and everything remains accountable to the overall Mission.



Interpretive Tools

Every exhibit uses interpretive tools as a means to tell and enhance the stories. Many exhibits will use multiple interpretive tools while others may only rely on one.

Interpretive tools include:

- Narrative Panels and Labels
- Objects, Artifacts and Replicas
- Dioramas
- Immersive Environments
- Digital Interactives
- Passive Interactives
- Virtual Reality
- Audio
- Video/Film
- Living History Demonstrations and Reenactments





INTERPRETIVE THREADS

Interpretive threads are themes or elements that run through all the museum's exhibits and programming. They serve to connect all the messages and "tying" them together Interpretively. They are generally created with a design standard, so that they visually relate. Visitors use them when they desire to find a particular part of the story within the overall exhibits.

Threads serve (among other things) to:

- Visually link the exhibits to the Interpretive Plan
- Offer opportunities for educational programs
- Parlays the exhibits by branding items in the store resulting in interpretive resale
- Can be used for auxiliary programming
- Provide good material for scavenger hunts and children's incentives, or for older students, research links

The ALPLM Interpretive Planning Team worked to develop the "*Facets of Lincoln's Character*". The team chose twelve words describing Lincoln's character. Each trait is represented by a colorful gemstone. A support document was created listing a number of synonyms that support each primary trait. This research is being provided for use in developing future add-on programming.

ABRAHAM LINCOLN CHARACTER FACETS



These gems will serve as interpretive threads. Introductory panels will display a selection of these gemstones. Every intro panel will present different facets based on the stories presented within the gallery. It is recommended that the gemstones be printed across the bottom of each intro panel. A design standard for the display of these facets on the intro panels should be assigned. The gemstones will alert the visitors to look for evidence of Lincoln's character played out in the stories throughout the gallery/museum. Parents and teachers will be encouraged to enter into conversations with their children and students on the ways Lincoln demonstrated his character and how it impacted the situation. It is suggested that all programs and events at every ALPLM location include the use of these gemstones.

Note the recommendation for the development and installation of Lincoln's Character Facets in the entry Rotunda.

See: Idea Bank under Museum Building section Part One Interpretive Plan.

Principles of Lincoln's Character

Worksheet

1. Resilient	2. Caring	3. Authentic	4. Storyteller	5. Studious	6. Honest
Hardy Strong Robust Irrepressible Feisty Spirited Durable Sturdy Pliant	Attentive Sensitive Affectionate Loving Appreciating Tending Overseeing Minding Hospitable	True Reliable Dependable Faithful Trustworthy Genuine Realistic Original Accurate	Narrator Relater Raconteur Minstrel Teller of Tales Bard Fabricator Conversationalist Cleverness	Thoughtful Bookish Scholarly Intellectual Hardworking Learned Educated Knowledgeable Well-read	Truthful Straightforward Sincere Upright Honorable Open Scrupulous Reliable Unassuming
7. Strategic	8. Resolved	9. Deliberate	10. Diplomatic	11. Humorous	12. Devoted
Planned Tactical Deliberate Premeditated Considered Measured Methodical Purposeful Unhurried Careful Painstaking	Determined Set Resolute Committed Firm Definite Tenacious Persevering Stable Steady Secure	Dignified Cautious Stately Conscious Exact Intentional Considered Prudent Vigilant Respectful Heedful	Political Consular Ambassadorial Suave Subtle Tactful Discreet Modest Unobtrusive Restrained Civil	Funny Amusing Entertaining Witty Comical Engaging Fascinating Charming Enjoyable Compelling Mirthful	Enthusiastic Impassioned Loyal Ardent Believer Faithful Advocate Contemplative Meditative Ruminating Humble



IDEA BANK

Abraham Lincoln Character Facets Collection

Here's an idea for parlaying the interpretive character facets (gemstones) into branded ALPLM merchandise. Consider working with a jewelry manufacturer and developing a jewelry line that is designed to represent each facet of Lincoln's

character. Designed to match the word and color of the interpretive gems, these jewelry pieces can be marketed for the character facet they represent. Each "gem" piece can be packaged with the word it represents and a short paragraph of interpretation on Lincoln. The packaging would be trademarked to the ALPLM. Types of unisex jewelry can range from rings, necklaces and bracelets to tac pins. Additional products might include ink pens and other collectible pieces. The logo and product design can be as creative as the ALPLM would prefer, and the price range can go from entry level to mid-range to fine jewelry.

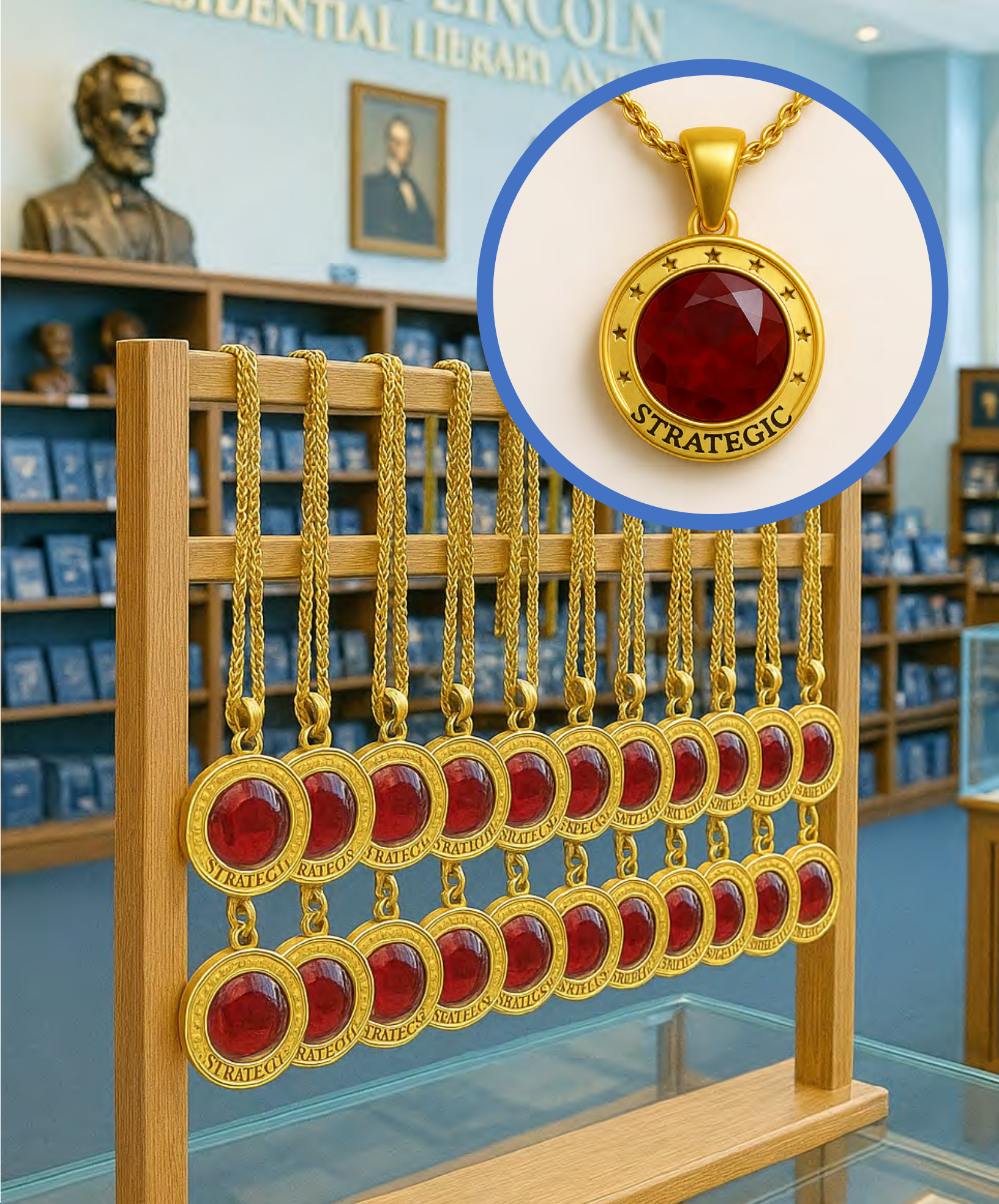
For example, consider the interpretive potential when these "facet" items are given as:

- A good citizen award
- Teacher incentives for students
- An award for resilience, honesty, caring, etc.
- A tribute to peacemaking: a young adult diplomacy award
- An award for speech or debate
- A touchstone recognizing tenacity amid a health crisis
- Awards for reading and other academic achievements
- Awards to mark milestones for young Lincoln scholars



Kawaii Gem Pens





INTERPRETIVE STORIES UPDATING EXHIBITS

“... So how do you bridge the past and the present and how as an institution might you do the work to broaden the aperture on what we know of Lincoln?” Insights From Panel Interviews-ALPLM Qualitative Analysis

The ALPLM marketing efforts resulted in pertinent information regarding both the current exhibits and the subjects “not told well”. The data from the staff survey was reviewed and the results analyzed. Although there were multiple answers, there were four topics that reoccurred several times in the responses. While considering new exhibits at the ALPLM, the following Key Messages and Stories were discussed by the ALPLM Interpretive Planning Team.

Topics for Potential Permanent Exhibits / Marketing Q8: Staff

What elements of Lincoln’s legacy do you feel are not told well?

Results indicating the top four areas that should be considered for future exhibits.

Lincoln’s Legal Career	Lincoln and Indian Relations: Policy/Views	Lincoln’s Legacy: Continued Impact	Lincoln’s Reconstruction Westward Expansion Plans
- Self-Taught Story - Early Years in Law - Impact of Legal Profession 8th Judicial Circuit - Diverse Cases - Story of Lincoln and Stanton - Friends Made on the Circuit - Illinois Supreme Court - Power of Persuasion	- Westward Expansion Laws - Lincoln’s Appointments that Impacted Native Affairs - Dispossession of Native lands - Impact/ Family Stories of Trauma - Black Hawk War Connection - The “Great Father” - Interment Camps/ Navajo 1862 Dakota Uprising	- Homestead Act - Emancipation Long Effects - Morill Land-Grant College Act - Income Tax - Dept. of Agriculture - Secret Service - Pacific Railway Act - Banking - Scientific Community - Immigrant Communities - Charter for Deaf School - Relationships/ Foreign Countries	- Ten Percent Plan: Proclamation of Amnesty and Reconstruction - Ensure a smooth transition for states who had seceded to join the Union - Abolition of Slavery - Pardons for Confederate Soldiers - Emphasis on National Unity - Creating a Union-Sympathetic Population - Supporting Western Development - Five Acts for Western Territories - Preventing Southern Expansion

A second part of the ALPLM Marketing plan, interviews with potential organization partners, resulted in another set of significant data.

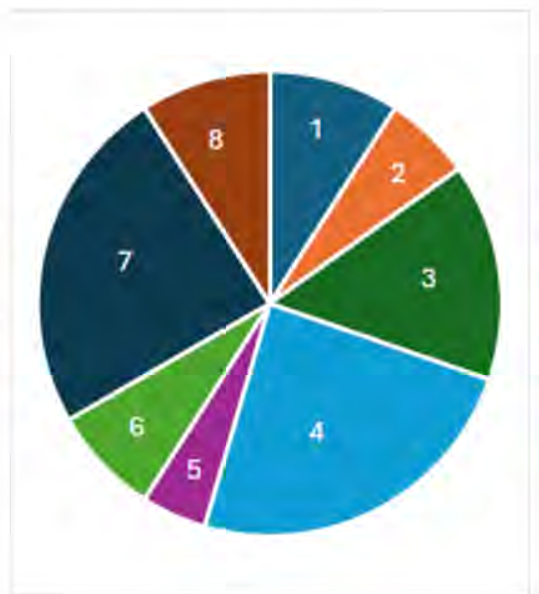
Please note, the individuals surveyed represent cultural, civic, educational and nonprofit organizations and associations. Not all of those interviewed have visited the ALPLM in their lifetime. They all shared a similar interest in the potential of the ALPLM, given its scope, to have a significant impact on other organizations and

the current culture. These individuals were all pleased to have been asked their opinion, and without exception they indicated they would be honored to have their organization enter into a partnership with the ALPLM. Note list in Part Three under Potential Partners.

Potential Exhibit Topics / Executive Summary Focus Groups / Interviews

Which of the following topics should be made available for ALPLM's visitors and why?

1. Racially diverse personal counsel and leadership.
2. Cultivating a culture of diversity.
3. Spirit of inclusion in American Leadership.
4. Untold stories of the women who had an impact on the life and presidency of Lincoln.
5. The significant influence of diversity on the Lincoln legacy.
6. Dressmaker for Mary: The story of Elizabeth Keckley and her regal creations.
7. The shaping of Lincoln: Lessons from rural America
8. Surmounting the odds: The self-care practices of Lincoln.



As the ALPLM Interpretive Planning Team discussed all the data, information from both groups, a number of significant story topics, Messages, were developed. The following charts represent the Messages and Stories that the Team feel should be considered for inclusion within the current exhibits.

PERMANENT EXHIBIT UPDATES: INTERPRETIVE SCHEMATICS

Each of the following Messages and Stories, fall under the umbrella of the Main Message:

Lincoln's life and legacy and the many facets of his character as well as Illinois history can be found in the inspirational stories, objects and artifacts shared at the ALPLM.

ALPLM Interpretive Planning Team Results: New Exhibit Guide Sheet

Key Message	Stories	Critical Questions
The shaping of Lincoln: Lessons from rural America Objects Artifacts from Lincoln's childhood education: • Slate • Books • Letters Cabin related objects: • Homemade goods such as toys, tools, and bedding from Lincoln's childhood years • Farm and garden tools • Clothing and shoes if available Example of a doctor's kit from Lincoln's childhood: • A replica of white snakeroot plant • Recipes for home remedies	Lincoln's Cabin Family Life • Relationship with Relatives • Culture of Rural Life Making Ends Meet • Lincoln's Home Schooling • Community Interdependency • Midwest Sensibilities Rural illness and disease • Doctors • Medicine and Home Cures Working on a Farm • Physical Labor • Sacrifice and Humility • Indentured Servitude New Salem Story • Lincoln's Early Resume • Initiation of Political Career	1. What did rural living teach Lincoln? 2. How did the struggles of rural life and farming prepare Lincoln for a future in government? 3. What did Lincoln learn about relationships from having grown up in a rural area? 4. What did Lincoln's many jobs avail him? Potential Interpretive Tools Interactive of Lincoln's early resume Touch elements: • Replicas from Lincoln's childhood • Weights that are the equivalent of tools used so that visitors can understand the strength needed Threads <u>The Evolution of Lincoln's Opinions</u> Standalone panel relating to the history in this area that tracks Lincoln's evolving thoughts on enslavement and African Americans. How did the trials and the things he witnessed during his difficult youth make Lincoln more compassionate for the disenfranchised? <u>Abraham Lincoln Character Facets</u>



ALPLM Interpretive Planning Team Results: New Exhibit Guide Sheet

Key Message Lincoln's Legal Career and How it Impacted His Presidency	Stories Legal Career Enhanced Lincoln's: • Public Speaking • Diplomatic Mindset • Advocacy and Understanding of the Average Person • Personal Agency • Strategy • Personal Endurance • A Deeper Search for Truth • Storytelling as Defense • Understanding of Law Making • Critical Thinking • Passion for Fairness • Connection Between All People • Critical Thinking/Seeing Multiple Perspectives • Interp. of the Constitution • Mastery of the Written Word	Critical Questions 1. How did Lincoln's law career change him? 2. How was Lincoln more prepared for the Presidency as a result of his law career? 3. What did Lincoln learn about people from his law practice?
Objects • The Emancipation Proclamation • 13th Amendment • Notice of Suspension of Habeas Corpus • Other Documents <i>The original documents would be on exhibit in Document Hall Gallery. Replicas or photos of these and other documents embedded in the narrative panels would work best here.</i> Artifacts Lincoln used during his law career • Briefcase, or document case used for his work. • Journal entries or notes • Letters • Other related available objects	Decisions and Policy Impacted by Legal Experience • Emancipation Proclamation • 13th Amendment • Suspension of Habeas Corpus • Others Personal Relationships/Stories • Judge David Davis • Nance Legins • Stanton	Potential Interpretive Tools Digital Interactive of Lincoln's law cases from various stages in his law career Vitrines and exhibit cases Display of objects listed Threads <u>The Evolution of Lincoln's Opinions</u> Standalone panel relating to the history in this area that tracks Lincoln's evolving thoughts on enslavement and African Americans. How could Lincoln justify representing African Americans on one hand and prosecute them on the other? <u>Abraham Lincoln Character Facets</u>



ALPLM Interpretive Planning Team Results: New Exhibit Guide Sheet

Key Message Stories of the Essential Women Who Made an Impact During the Lincoln Era	Stories • Nancy Hanks and Sarah Bush Lincoln's mother and stepmother • Elizabeth Keckley African American seamstress, business woman, Mary Lincoln's dressmaker • Sojourner Truth African American evangelist and Reformer/ Leader in Abolitionist and Women's Rights movement • Lucretia Mott Quaker abolitionist • Harriet Tubman African American abolitionist and social activist • Treasury Office Women They worked cutting money at the Treasury Dept. • Laura Keene American theater actress and manager • Vinnie Ream American Sculptor who sculpted Lincoln • Myra Bradwell First woman to pass the bar Defends Mary Todd • Kate Warne First female detective/ Pinkerton Agency • Susie King Taylor First African American nurse during American Civil War	Critical Questions 1. How were these women connected to Lincoln? 2. How did each woman make a difference during their lifetime and beyond. 3. What motivated these women? Was there a pivotal moment in their lives?
Objects Two or three items per woman would greatly assist in telling their story. They could be placed next to the figure in a case or in a vitrine mounted on the text rail. Objects seen as attributes would make the best choices, such as: • Seamstress sewing notions • Theater program and tickets • Bible and personal letters • Nurse's cap or apron • Sculpting knife and chisel • Other related objects Note: There are additional stories of essential women that are not listed here. The stories told will be limited to a number of life forms that will fit comfortably in this space. Select the women who will be represented by life forms. Then, consider offering an AV experience for your visitors. In addition to providing an overview of the subject, the film could also share the stories of others not physically featured in the gallery.	Potential Interpretive Tools This area would use human life forms dressed in replicas of attire they would have worn. Vitrines and exhibit cases Use these to exhibit objects specific to each women. Replacement narrative panels could be used on the text rail currently in this gallery A single AV experience should be considered to augment all the narratives.	Threads <u>The Evolution of Lincoln's Opinions</u> Standalone panel relating to the history in this area that tracks Lincoln's evolving thoughts on enslavement and African Americans. Did any of these women directly influence Lincoln's opinions? <u>Abraham Lincoln Character Facets</u>



ALPLM Interpretive Planning Team Results: New Exhibit Guide Sheet

Key Message War on the Homefront	Stories Dynamics at the Whitehouse/Politics - Lincoln Immersed in the War - Effect on Voting - War Correspondence - Letters - Telegraph Contrasting/Comparing North and South - Lee's Two Invasions - Commanders - Tactics and Weapons - Towns as Battlefields Newspaper and Publisher Reports Contributions for the War Effort - Sanitary Fairs /Catholic Charities Agriculture and Trade Economic Woes - Inflation and Rationing - Cost of Food - Goods and Services - Federal Government Resources Group and Individual Impact Stories - Soldiers - Recruitment and Compensation - Illinois Soldiers - Students - Families, Friends and Communities - Story of Mary Lincoln's Family - Willie's Death - Enslaved - Women on the Homefront - Shifting Head of Household - Making Ends Meet Medical Response	Critical Questions - How did war on the Homefront directly impact the Lincoln household? - How did the role of women evolve during this time? - How were the roles of enslaved people impacted by the war? - What happened to the economy during this time? How did rations effect a typical family? - What were the instruments and tactics of warfare? How were towns changed? - How were troops and military campaigns supported? Potential Interpretive Tools Given the wealth of information in this area a digital interactive is recommended. Use it to allow visitors to read letters from soldiers and newspaper articles. Have a section that provides information on Contrasting the North and South. This would cover details on Lee's two invasions and war tactics, etc. Objects and a passive interactive could support stories such as rationing and Sanitary Fairs Threads <u>The Evolution of Lincoln's Opinions</u> Standalone panel relating to the history in this area that tracks Lincoln's evolving thoughts on enslavement and African Americans. Did the early results of war, such as the shifting authority in households and urgent medical needs that were often met by enslaved people have an influence on Lincoln's thoughts? <u>Abraham Lincoln Character Facets</u> 
Objects (In addition to interactive material) War Specific: - Personal letters from soldiers - Objects and information from Civil War Sanitary Fairs - Recruitment documentation - Any number of military objects from the collection Family and Community: - Information on rationing such as ration tickets etc. - Wallpaper with letter written on it - Journal or page from family ledger kept by women Agriculture: - Crop seeds and farm tools - Recipes to manage food rations - Objects related to impact on the enslaved		



ALPLM Interpretive Planning Team Results: New Exhibit Guide Sheet

Key Message

Document Hall: Lincoln's Significant Documents and Charters that Brought About Change

Objects

Objects related to specific documents such as:

- Journals and notes
- Writing tools / pen, inkwell etc.
- Bible
- Maps
- Newspaper articles (positive and negative)
- Copies or original related letters
- Photographs
 - Images of public speeches related to the document
 - Images showing national response during Lincoln's time.

Abraham Lincoln Character Facets



Stories

Documents and letters to consider for display in "Document Hall"

- People of Sangamon County
- Peoria Speech
- Dred Scott Case
- Cooper Union
- 1st Inaugural
- Southern Port Blockade Proclamation
- Naval Order to Commence the War
- Pacific Railroad Act
- Dept of Agriculture Act
- Revenue Act
- Homestead Act
- DC Emancipation Act
- Establishment of the USDA
- Morrill Land Grant
- Conkling Letter
- Thanksgiving Proclamation
- National Banking Acts
- Suspension of Habeas Corpus
- Executive Order for Grant
- Yosemite Grant Act
- Bixby Letter
- 2nd Inaugural
- Peace Terms
- Reconstruction Act

Documents to consider for display in "Sanctuary" section of "Document Hall" located where Lincoln's desk sits.

- Emancipation Proclamation
- Gettysburg Address
- 13th Amendment

Critical Questions

1. What changes did these documents instigate?
2. How prolific was Lincoln in creating and writing documents and charters?
3. How were enslaved people effected by Lincoln's work?
4. How did the Homestead Act impact Native Americans?

Potential Interpretive Tools

This area would involve a hall with panels lined up facing each other on both walls. Each panel would display a copy image of the document with a brief narrative beneath it. If available small related objects could be displayed in panel or text rail mounted vitrines.

At the end of the hall would be the "Sanctuary". Here Lincoln stands at his desk with the EP, Gettysburg Address and 13th Amendment (originals or replicas) displayed in I embedded wall cases opposite of where he stands. On the walls behind him the words (printed as seen on the documents) quietly scroll down the wall.

These spaces are unresolved at this point. There is potential for creating space to sit and possible watch a video presentation as well as engaging in a digital interactive with more extensive background information on each document.

Threads

The Evolution of Lincoln's Opinions

Standalone panel relating to the history in this area that tracks Lincoln's evolving thoughts. Do the documents discussed here indicate changes in Lincoln's thoughts? With the Conkling Letter Lincoln refers to African Americans as invaluable allies. Are these thoughts applicable to other groups, such as Native Americans?

ALPLM Interpretive Planning Team Results: New Exhibit Guide Sheet

Key Message The Photography of Matthew Brady	Stories Advancement in the Technology of Photography During the Lincoln Era - Daguerreotype - Ambrotype - Albumen Print Equipment Used for Various Styles Mathew Brady's Teacher: Samuel Morse - Electric Telegraph - Morse Code Photographing the President (1860) - Impact on Brady's Credibility - Cooper Union Portrait - Influence on Lincoln's Presidency Soldier Portraits Capturing Images on the Battlefield During Combat - Making the War Tangible - The use of 3D stereographs - Staging the Battle Images - Photographing the Dead The Father of Photojournalism - Using Photography for Storytelling - The Power of Photography for Propaganda	Critical Questions - What are the types of photography, and how were photos made in the early to mid-1800's? - How was Lincoln's early political career and later his presidency aided by a portrait? - How did Brady stage images from the Civil War Battlefield and why? Potential Interpretive Tools An embedded wall object case would be recommended for this exhibit. Objects and artifacts should be displayed next to smaller story panels. Objects could sit on shelves or be mounted on the wall inside the case. A large "intro" panel should be placed on the wall "outside" next to the exhibit case. If space allows a touch station with a passive interactive would be optimal. Tether stereographs to the wall with different images permanently installed in them. Let visitors look into them to see some of Brady's Civil War images as they would have been seen during his time. Also, if space allows, a "selfie photo op" station could be set up with a mural backdrop (Lincoln's office). Threads <u>The Evolution of Lincoln's Opinions</u> Standalone panel relating to the history in this area that tracks Lincoln's evolving thoughts. Was Lincoln moved by the images he saw? How did the documentation of the Civil War including his updates via telegraph, shape his thinking in general. <u>Abraham Lincoln Character Facets</u>
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ALPLM Interpretive Planning Team Results: New Exhibit Guide Sheet

Key Message Science and Technology of the Civil War	Stories Weaponry • Repeating Rifle • Gatlin Guns (Crank Style) • Muskets • Canons and Canon Balls Brown Water VS Blue Water Navy Water Related Civil War Technology • Ironclads • Submarines • Torpedoes Buoyancy • Cartesian Divers • Lincoln's Patent Land Related Civil War Technology • Railroad • Steam Engines Fortifications Surveillance • Hot Air Balloon • Balloon Corps Communications • Telegraph • Morse Code • Flag Signals • Electrotyping (Chemical and Electricity) • Smoke Signals • Drums and Bugles Chemical and Biological Warfare Cost of Developing New Technology • Human Casualties Amid Testing	Critical Questions 1. How did both the North and South use science and technology during the Civil War? 2. How did technology have a part in the development of the Navy as we know it today? 3. How did technology assist the President both in tracking the war and in developing strategy? Potential Interpretive Tools This is an exhibit that will be displayed in a wall case. A "touch" area could offer an opportunity to feel the weight of a cannon ball, and a digital interactive on a reader rail could illustrate the science of buoyancy with both "cartesian divers" and Lincoln's patented invention. If there is space in this area, consider a small scaled diorama of the Monitor and the Merrimack. During school visits or at scheduled times a demonstration on a telegraph machine as well as electrotyping would be a visitor draw. Threads <u>The Evolution of Lincoln's Opinions</u> Standalone panel relating to the history in this area that tracks Lincoln's evolving thoughts. With Lincoln's personal interest in invention, how did current war technology measure against his care for the lives of others? Did he develop a greater empathy? <u>Abraham Lincoln Character Facets</u>
Objects Objects related to specific documents such as: • Plans and renderings of boats, submarines, etc. • Copy of Lincoln's Patent paperwork and drawings (Model if available) • Weaponry • Repeating Rifle • Gatlin Guns (Crank Style) • Muskets • Canons and Canon Balls • Other related objects • Photographs • Images of navy battles • Trains loaded with supplies • Lincoln and the telegraph • Balloon Corps		



ALPLM Interpretive Planning Team Results: New Exhibit Guide Sheet

Key Message Medical Science and Practices of the Civil War	Stories Ambulance Corp Field Hospital Lincoln's visits Triage • Battlefield Emergencies • Field Hospital First Line Treatment • Transfusions Doctors Nurses • Clara Burton "Angels of the Battlefield" • Susie King Taylor Story Volunteers Working in Hospitals Medical Procedures and Tools • Amputations • Bone saws • Prosthetics • Bullet Removing Tools • Field Tourniquets Anesthesia • Chloroform • Other Pain Relief Follow-up Therapy for the Recovering Surgical Advancements • Bacteria Awareness • Germ Theory • Diseases • Sanitation Techniques • Plastic Surgery Caring for the Fallen • Embalming	Critical Questions 1. How was triage handled on the battle field? 2. Where did the wounded go after they were treated and how did they get there? 3. Did Lincoln visit the wounded? 4. What surgical procedures were performed regularly? 5. What advancements were made in medicine during this time?
Objects Photographs • Images of Lincoln visiting field hospitals and wounded soldiers • Doctors and nurses • Patients Medical tools • Bone saw • Field tourniquet • Bullet remover • Others Nurse's apron Prosthetics (Arm, Leg) Medical books Chloroform container Field stretcher Hospital cot Printed information on bacteria awareness and diseases prevention.	Potential Interpretive Tools This is an exhibit that will be displayed in a wall case. Objects would be the biggest draw here. A passive interactive could be mounted to the wall nearby where visitors could flip through a number of letters from wounded soldiers. A small-scale diorama of a field hospital would be a good addition here because the objects are all life size and the space is limited. This miniature could be a cut away that allows the visitor to see into the space. It could easily be displayed in the exhibit case next to some medical equipment.	Threads <u>The Evolution of Lincoln's Opinions</u> Standalone panel relating to the history in this area that tracks Lincoln's evolving thoughts. Lincoln often visited wounded soldiers at army field hospitals. He would have witnessed African Americans soldiers as well as those providing care for white wounded soldiers. Did the courage he witnessed change his mind? <u>Abraham Lincoln Character Facets</u> 

ALPLM Interpretive Planning Team Results: New Exhibit Guide Sheet

Key Message Lincoln's Legacy	Stories The stories for this exhibit have not yet been identified by the ALPLM Interpretive Team. This exhibit space will require a redo of the Lying in State Gallery.	Critical Questions Not relevant to this exhibit.
Objects Not yet determined. Abraham Lincoln Character Facets Considering the information that will be gathered here, all of the Character Facets are relative. 	The stories that will be focused on in this space will have to do with any number of charters, laws, organizations, associations, and other things that have continued or occurred over the years as a direct result of Abraham Lincoln's actions. This exhibit area will function as a compendium of Lincoln's legacy. Given the volume of data that is expected, it is recommended that this space be divided into multiple digital interactive stations. The goal being that visitors would be able to discover how Lincoln's life and legacy has and continues to influence our culture, communities and our lives.	Potential Interpretive Tools In addition to multiple interactive stations, four to six free standing exhibit cases should be set around the space. They would be used for artifacts and objects that relate to the information found in the interactive. Threads The Evolution of Lincoln's Opinions is not relevant to this exhibit.

ALPLM Interpretive Planning Team Results: New Exhibit Guide Sheet

Key Message The Illinois Gallery (Rotating Exhibits)	Stories The stories for this exhibit have not yet been identified by the ALPLM Interpretive Team. This exhibit space will be a rotating gallery that will feature stories and artifacts regarding Illinois History.	Critical Questions Not relevant to this exhibit.
Objects Not yet determined.		Potential Interpretive Tools TBD
		Threads The Evolution of Lincoln's Opinions nor the Abraham Lincoln Character Facets are relevant to this exhibit.

Additional Topics

In addition to the permanent exhibits the amount of information available at the ALPLM will allow for opportunities to create temporary exhibits. A section of the staging area for the Holavision Theater could be reworked to create a small temporary exhibit space. Although currently used to host a small exhibit, consideration should be given to making the area more defined as a small gallery. With the addition of a couple walls, cases and intentional gallery lighting the space would become more welcoming and vibrant while still serving to stage visitors. Note the Mapping Section at the end of this Interpretive Plan to see the recommended location.

With this in mind, the team was asked to come up with topics that could support a small exhibit in a temporary space.

Additional Topics List

Key Messages for temporary exhibits, to create programming and use in educational material.

(These topics are mandated by the ALPLM Main Message for Exhibits)

- A Closer Look at Lincoln's Speeches: What Exactly Made Them Special?
- For the Love of Disguises: The Wit and Humor of Lincoln
- Lincoln and His Love of Theater
- Aesop's Fables to the Bible: Books That Influenced Lincoln's Character
- Lincoln and Food: From the Cabin to the Whitehouse
- The Carpentry Skills of Lincoln
- Stovepipe Organizer: "What's under your hat, Abe?"
- A Room of Lincoln Quotes and the History Behind Them
- Lincoln's Relationship with Clergy and Church
- Lincoln and Sports
- Lincoln's Love for Animals
- Fashion During the Mid-1800's
- The History of Banking During the Lincoln Era
- Lincoln Memorials: Across the Nation
- Detailed Look at the Members of Lincoln's Cabinet
- Stories Behind Lincoln's Appearance/ Chronicles On the Impact of His Appearance
- Mid-19th Century Life and Culture
- Music: Illinois Influence, Life and Culture
- Lincoln and Native Americans
- Citizenship
- Illinois: History of Industry or Agriculture
- Story of Hometown Springfield
- Lincoln's Descendants / Include Lincoln's Family Tree
- Lincoln Family Dynamic
- Women Suffrage and Slavery During the Lincoln Era
- Assassination Aftermath
- Civil War Strategy – Group Interactive
- Mary Todd Post Lincoln's Assassination
- Lincoln's Flat Boat and Patent Story
- Lincoln's Funeral Train (Stories About His Funeral)
- Illinois' Contribution to the Civil War: Regiments, Equipment, etc.
- Fun Pop Culture References to Lincoln's Legacy

Untold Stories of Noteworthy Others

There are several individuals that were part of Abraham Lincoln's life and community whose stories should be told. As standalone panels, these individual stories could be located in areas where they would have most likely connected with Lincoln. The Interpretive Planning Team has yet to decide exactly who to represent in this manner, however the individuals selected should be chosen from two distinct categories: Family and Acquaintances.

To enable the process the following is being offered for consideration:

Women Family Members:

The women who had an impact on Lincoln's emotional development throughout his life.

- Nancy Hanks Lincoln – mother
- Sarah Lincoln Grigsby – sister
- Ann Rutledge – friend/sweetheart
- Mary Owens – fiancé
- The older women of New Salem/Springfield (Hannah Armstrong, Elizabeth Abell, Eliza Caldwell Browning, etc.) – mentors/matchmakers
- Mary Todd Lincoln – Wife
- Todd sisters – sisters-in-law who would have stronger influences early on with waning effects in the later years.

Acquaintances:

These individuals should be thought of as those who influenced Lincoln by means of their often quiet and always significant presence in his life.

- Individuals represented could be:
 - Rural acquaintances
 - Lesser-known individuals from legal cases
 - Whitehouse staff members
 - Rita Da Silva
 - Cooks
 - Maids
 - Butlers
 - Gardeners
 - Equine and Animal Caretakers
 - Neighbors from Lincoln's rural, Springfield to Washington DC communities
 - Lincoln's Barber

- Field Hospital Nurses and Volunteers
- Others

General Information:

- The panel that will tell the story of each individual should be **consistent in size and design**. Visitors should be able to spot them as “set apart” narratives.
- Those located in diorama areas should be set on easels or mounted to the wall.
- Others could be placed within the related exhibit areas.
- **In all areas be aware of trip hazards.**
- If an image of the person is not available, use photographs from the locations where they would have lived, worked, etc.
- Any related objects should be small and can be placed on “their” panel in panel mounted vitrines.

Please note: These individual narrative panels need not be placed in the permanent exhibits. Together they would make a powerful exhibit. As an example, consider how they would look if a series of panels lined the wall in the corridor outside the Union Theater.

STATEMENT OF UNIVERSAL DESIGN/ACCESSIBILITY

Ron Mace attributed as the originator of universal design states, “Universal design is the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design.” The exhibits and reworked spaces throughout the ALPLM will be designed to allow visitors of all ages and abilities access.

More specifically, multi-sensory exhibits will meet requirements for those with heightened sensitivity levels. Bilingual panels, braille readers and/or audio will accommodate visitors with specific communication needs. Interactive exhibits should be included for users who are learning disabled or struggle with reading. In addition, the exhibit path, wayfinding, lighting, location of exhibit furniture and displays will accommodate the elderly and the physically disabled.

Part 3

POTENTIAL PARTNERSHIPS

Affiliations with other museums and organizations offer opportunities for the ALPLM to reach visitors using new methods. Conversations with staff from other institutions can build long-term professional relationships within the museum community and other varied organizations. Trusted input from other professionals can draw attention to areas needing improvement, while providing motivation to try new approaches. Museum professionals frequently choose stay close to those organizations that operate under a similar mission. Although this can be beneficial, partnering with organizations with distinct objectives can expand corporate initiative, and ultimately result in more challenging programming base and discourse with visitors.

As a result of the ALPLM Marketing piece several executive staff members from a variety of organizations indicated a desire to engage in a partnership with the ALPLM. Although different from the ALPLM in scope, genre and content, the following organizations and institutions offered that their priorities, goals and objectives are in line with the ALPLM in reference to specific types of partnership programs.

Those who were interviewed have indicated an interest in partnering with the ALPLM in one or two of the following partnership types:

- 1. Shared scholar in residence program**
- 2. Developing and presenting a symposium or lecture series on a subject that connects both or all organizations**
- 3. Development of a joint temporary exhibit shared between organizations and possibly developed to travel**
- 4. A joint children's initiative**
- 5. Community program with an altruistic outcome**

Organization / Institution	Opportunity #1	Opportunity #2
Thomas Jefferson's Monticello	1	2
Springfield Sangamon Growth Alliance	4	
Visit Springfield	1	3
UIS Springfield	1	
Kidzeum	4	
Chicago History Museum	4	

Illinois Holocaust Museum	1	
DuSable Museum	2	3
Conservation Foundation	3	
Illinois School for the Visually Impaired	2	3
Benjamin Harrison Presidential Site	4	1
Naper Settlement	1	3
Gerald R. Ford Presidential Foundation	2	5
BLM Springfield	5	4
Autism Support of Central Illinois	4	

Additional Related Thoughts from the Discussions on Partnerships

- The YMCA has 18K members in Springfield. Consider a Y2U program where parents engage with the YMCA and keep the kids occupied. We could partner with the museum when the museum hosts an event at the YMCA and parents could see the event while the kids are occupied.
- When you get off the train: how about tying it into a walking tour. Logical loop that gets you within walking distance of the Lincoln sites. Tie this into the Springfield Race Riots, similar to the Freedom Trail in Boston.
- Please market the opportunities and experiences within walking distance from the museum.
- Springfield is getting ready to open a large sports complex. Could be an amazing opportunity to partner and attract additional visitors. To host large events in the spring of 2026. The ALPLM has connected with the Sports Park. Need to Geofence the complex during the sports events, and have a presence at the museum at the site.
- Partner with organizations that help humanize Lincoln, like places that are helping parents via grief counseling.
- Asian organizations recommend that the ALPLM check with the Illinois State Capitol to get a calendar that marks the dates when certain groups such as Asian Americans, will gather to celebrate their culture and participate in lobbying. Consider programming at the ALPLM during those times that are of special interests to these visiting groups. For the Asian community, exhibits on dressmaking, flowers and food would be of great interest. The Director would encourage his organization's constituency to attend the exhibit or the event at the ALPLM during their Springfield visit. They mentioned that hundreds are bused into the capital and this is a great way to get Chicagoans into Springfield!

Taken in part from the ALPLM Organizational interviews and the ALPLM Marketing Plan: Strategy Scout

Additional partnership options (if not already in place) for the ALPLM might include:

- Boys and Girls Club of Central Illinois: <https://bgccil.org>
- Organizations that support LGBTQ people: The Trevor Project, Human Rights Campaign (HRC), GLMA: Health Professionals Advancing LGBTQ Equality, and GSA Network.
Local: The Glo Center: <https://www.glocenter.org>
- Organizations that support literacy: Project Springboard, DESE AEL, Springfield Literacy Center, [Ozarks Literacy Council: \(417\)380-8976](#)
- Gallaudet University: Advanced School for the deaf and hard of hearing: [Gallaudet.edu](https://www.gallaudet.edu)
- Title One Schools: <https://www.isbe.net> (List of priority schools)
- Asian American Cultural Center: (217) 333-9300

IMPLIMENTING THE FIVE MODELS: Partnerships at a Glance Five Examples

ALPLM PARTNERSHIP EXAMPLES AT A GLANCE				
Ex. Scholar in Residence Program and Partnership			Mercer Associates, Inc. Interpretive and Strategic Planning	
Potential Project	Partner One	Topics to Consider	Time Frame	Additional
“Lincoln and First Americans: His Affiliations and the Impact Of His Presidency” Objective: To develop a Scholar in Residence Program for the ALPLM that will enable a qualified scholar to conduct independent research. The research goal for this project would be to provide a deeper understanding of the impact Lincoln’s thoughts and affiliations have had over time with regard to First Americans. Research would also include information on the specific impact his Presidency had tribes and sovereign nations from both a public history and Native American perspective. Examples of Native American Scholar in Residence Programs What they provide, what is required: Indigenous Scholars In Residence Program: https://crowcanyon.org/indigenous-scholars-residence-program/ SAR Scholars in Residence: https://sarweb.org/scholars/resident/ Dartmouth Dept. of Native American and Indigenous Studies: https://native-american.dartmouth.edu/research/tribal-scholar-fellowship-program	ALPLM There are specific grants that can be obtained for supporting a scholar in residence fellowship program through the Federal Government and private foundations. The Bureau of Indian Affairs (BIA) might have some good information on programs that result in research into Native American history. The National Museum of American Indian (NMAI) part of the Smithsonian would be another place to contact. While considering this project, it is also recommended that the ALPLM reach out to develop partnerships with sovereign nations. The five civilized tribes in Oklahoma would be a good place to start. Creating a consortia with tribes that have a connection to Lincoln would lend strength to the potential of a shared scholar in residence. In addition, partnerships of this nature would provide a greater depth of research and results.	• The Five Civilized Tribes. • Southern Plains Indians • Sand Creek Massacre • The Dakota Conflict • Indian Territory and the Civil War • Lincoln’s Indian Policy and the Impact of Paternalism	This would be a long-term program/partnership given the time needed for researching and writing grants, developing relationships with tribal nations and acquiring a scholar. Once selected, the scholar’s work would take an average of three months to one year. During this time the scholar would work on site at the ALPLM and possibly travel to partnering tribal nations. The development of a consortia would require as long as it takes to establish a healthy relationship with tribal leaders. Education staff from the ALPLM should reach out to history, culture, and humanities leaders within tribal nations to start this process. Related Character Facets: 	• Several sovereign nations have their own publishing division. A published book of the research findings would be a wonderful asset to all partners. • Scholars in residence often give lectures or workshops at local universities as part of their fellowship. This creates an important community presence. Extra curricular involvement of this nature should be organized ahead of time as part of the fellowship requirements. Fees for lectures and class visits/presentations would be the responsibility of the university. • The research could result in an exhibit at the ALPLM. To enable this the scholar would be responsible for curating the theme, the objects and artifacts. The scholar would work with the education and interpretive staff to see that the exhibit narratives and object labels are vetted so that they meet museum “best practices” standards. <i>You cannot build character and courage by taking away people’s initiative and independence.</i> -Lincoln

ALPLM PARTNERSHIP EXAMPLES AT A GLANCE

Ex. Lecture Series, Symposium Partnership



Potential Project	Partner One	Partner Two	Time Frame	Additional
“Welcome to the White House: The Open-door Culture of Abe Lincoln” Objective: The ALPLM would host a series of lectures and events regarding Lincoln's open-door East Room policy and the general “culture” of the Whitehouse during the Lincoln presidency. How he, unlike those presidents before him allowed African Americans access to the White House. The symposium would also include other aspects of the Lincoln White House “culture” such as the Second Inaugural Levee. How this tradition started with Presidents John Adams and Thomas Jefferson. The intentions, what the process entailed and how “public access” has changed over the years. Additional topics in this vein could include Mary Todd's influence over the choice of food, music, decorative arts, etc. and other things that were used to accommodate the Second Inaugural Levee.	ALPLM The ALPLM would serve as host for this week-long event. Scholarly experts from within the ALPLM along with other presidential, political culture scholars and public historians would be invited to present. A grant would need to be secure stipends for the presenters. The ALPLM will determine the number of speakers, set the agenda, send out the invitations to potential presenter organizations and vet the applicants. Assist in travel arrangements. Along with using the theater to host the lecture series, a temporary exhibit would add additional impact to the event. Objects and artifacts such as formal invitations, menus, serving utensils and dinnerware, other inaugural keepsakes and photos should be considered for this exhibit.	Monticello and other Presidential sites, libraries and museum experts These individuals would come prepared with a presentation that includes: • Images • Links for further details • Visitor takeaways Each selected presenter should also provide ahead of time, items that would be vetted by the ALPLM staff for interpretive resale in the ALPLM Museum Store. Such as: • Books • Replica photos • Related objects	The event itself would take one week with alternating, lectures, and events. The exhibit would stay up for 6 months. Planning should start a year in advance, allowing time for invitations to be written and sent, vetting of those interested and the development of the supporting elements for the project. Related Character Facets: 	• During the week of the Lecture series consider offering accompanying events and activities for visitors such as: • Food tastings in the café. Foods taken from menus used for these historic events. • Live music in the rotunda and theaters. • Flower arranging demo using the images from flower arrangements in the Capitol throughout the years as guides. • ALPLM should consider a community partner (hotel or Air B&B) that would provide a good discount on a bank of rooms to use for the presenters. In exchange the ALPLM might offer museum or store discounts or other incentives. • Coordinate this project with the ALPLM Education department. Contact Universities, Public Schools and Homeschools to create opportunities for student attendance. • Consider a fundraiser or grant to afford transportation where needed. • Create programming to augment this series, consider all learning categories. <i>With malice toward none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation's wounds.”</i> -Lincoln

ALPLM PARTNERSHIP EXAMPLES AT A GLANCE

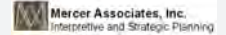
Ex. Temporary Exhibit and Event Partnership



Potential Project	Partner One	Partner Two	Time Frame	Additional
“Buoying Vessels Over Shoals”: Lincoln’s Creative Problem Solving Objective: The story of Lincoln’s work on the river as a teenager and his invention patent for buoying vessels, would be the theme of an interpretive exhibit. This temporary exhibit would provide a great opportunity to generate a strong community educational partnership. The exhibit would serve as the springboard for engaging local kids in a community wide STEAM project. The objective for the project would be to create something that directly solves a problem. There are two ways to approach this: 1. The problem could be singular, meaning all student participants invent/create to solve the same problem. 2. The student can address a problem of their own choosing.	ALPLM The ALPLM would develop the exhibit to be housed in the museum. In addition, a space would be provided for displaying students’ inventions. The ALPLM essentially would host both the Lincoln Inventive Problem - Solving temporary exhibit and the invention fair. Smithsonian Institution A request for an object loan from the Smithsonian Institution would need to be negotiated. A loan agreement for the patent model of Lincoln’s invention and the Patent tag would be essential for the exhibit. If a loan of the original objects is not possible- replicas should be sought. Other related materials; objects and documents from the Smithsonian should be considered.	Partners would involve several local schools, homeschool organizations, and other educational or after school programs. The above organizations would be responsible for: • Recruit students • Work with ALPLM to set the rules, physical limitations and specifications for invention submittals. • Monitoring student work • Partner with ALPLM to develop the criteria for awards and a identify professionals that will make up the jury. • Manage the adjudication schedule. In addition to providing the space tables and logistics support needed, the ALPLM would: • Provide some graphic elements, Create or supply awards or ribbons • Manage the overall community PR for the event.	Temporary exhibits are often planned out 1 to 2 years in advance. (Add another 6 months to a year if the goal is to parlay it into a STEAM project. This would allow time to meet with the school board and educators on how to engage kids). Other things that will be needed for the exhibit: • Creating a grant proposal in partnership with alternate venues. • Developing a budget. • Establishing the interpretive plan for the exhibit. • Artifact procurement, prep and mounting as needed for exhibit. • Fabrication of exhibit design and furniture. • Graphic development of interpretive narratives. • Installation Once fabricated and installed the exhibit should remain in place for up to 6 months. Related Character Facets: 	In order to accommodate a large number of participants, the event can run on several days with displays from different age categories showing each day. This partnership is set up to encourage creative problem solving by means of invention. The same program structure offered here could be used to offer an entirely different event simply by changing the exhibit topic. For example: An exhibit on Lincoln’s evolution of thought on slavery could become the impetus for a call for student papers. Ultimately a weekend event involving civic conversations and debates among students could take place at the ALPLM. Possible names for this event partnership that will work with different creative objectives. This could become an annual or biennial event: • Lincoln Innovators • ALCPS Challenge (Creative Problem Solving) • Stovepipe Thinkers <i>Determine that the thing can and shall be done and then . . .find the way.</i> -Lincoln

ALPLM PARTNERSHIP EXAMPLE AT A GLANCE

Ex. Joint Children's Initiative



Potential Project

"ALPLM Children's Exhibit Opening: A Celebration of Springfield's Young Citizens"

Objective:

To parlay the opening of the ALPLM Children's exhibits into a community wide event that celebrates children and families and the organizations that support them. This would be a citywide partnership.

The park area would be used to set up an information fair on children and family services. Each organization would have their own booth. They would be responsible for setting up their own station, providing accessible information for event visitors and offering takeaways.

Primary partners would offer incentives for unique opportunities or involvement in their programming. These might involve onsite (ALPLM) presentations or shared ticketing with the ALPLM, so that families that attend the Opening event can visit two or three places on the same day.

Partners

ALPLM

The ALPLM would be responsible for organizing and promoting the event. Marketing and other PR support could be provided by organizations such as The Springfield Sangamon Growth Alliance.

The ALPLM would also be responsible for mapping and appointing booth space for the park. State grants should be considered for this event, given that it would involve multiple local and statewide non-profits that provide public services.

Consider employing food trucks near the Depot where families can sit and eat. The inside of the depot could be used as a location for pop-up vendors that sell or promote products for families and children.

Primary Partners

These would be organizations that would offer an experience or event that families could attend in addition to the ALPLM events of the day.

Examples of these type of organizations/businesses are:

Kidzeum
YMCA
Henson Robinson Zoo
Putt-Putt at Knight's Action Park or
Malibu Jack's

Other Organizations

Some of the many organizations that might be considered for the information fair event:

- Children's Advocacy Centers of Illinois
- Compass for Kids
- Operation Snowball
- Community Child Care Connection, Inc.
- Girls on the Run of Central Illinois
- The Baby Fold
- Rutledge Youth Foundation
- Boys and Girls Clubs of Central Illinois
- Brightpoint
- The James Project
- Safe Families for Children
- Parent Place
- United Way of Central Illinois

Examples of Retailers for pop-up booths in the Depot:

- Just Kids
- Little Lincoln's Toy Shop
- Kiddos by Urban Sassafra
- Farmstead Primitive
- Sweet Pea Consignment
- Lulu's
- The Little Things Baby & Gifts
- Build a Bear
- The Beanstalk Boutique

Time Frame

Planning for this event should begin approximately 1 to 1 ½ years out from the public opening of the Children's Exhibit at the ALPLM.

The planning team should consist of specific staff from the ALPLM along with select key staff from local non profits, retail and marketing organizations.

A staff member from each of the "Primary Partner" organizations should be represented on the ALPLM planning team.

Those developing the PR and marketing piece should present a schedule that will allow time for:

- Contacting and securing participants for the ALPLM information fair, as well as creating fliers for those organizations
- Getting the word out to the residents of Springfield
- Getting information out to food truck vendors and pop-up retailers

Related Character Facets:



Additional

Make a map! Provide visitors with a map of the ALPLM facilities, the park with organizations identified, where visitors can find food and retail products. Also provide logistical information on where the other Primary Partner organizations are located and the special incentives they are offering for the event/month. Do not count only on a cell-phone directional. This event will bring in a lot of grandparents. Besides the "map" is a durable good, it becomes a tangible takeaway that will provide future information!

Consider creating a time-based entry for the Children's Exhibit for the public Opening and for the first month following the opening.

Consider using the café to parlay the interpretation of the Children's Exhibit through:

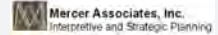
- Menu items named after some of the exhibit elements or Lincoln's attributes touched on in the exhibit area
- Food samples that might include the types of food Lincoln would have eaten as a child

The café will likely be very busy during this event so this would be a great opportunity to use the updated platform (note IP section on café potential) to feature performers that families with children would love.

The best way to predict the future is to create it.
-Lincoln

ALPLM PARTNERSHIP EXAMPLE AT A GLANCE

Ex. Community Partnership with Altruistic Outcome



Potential Project	Partner One	Partner Two	Time Frame	Additional
Roses, Lilacs and Lillies Part One Objective: To create an opportunity to engage the community in a gardening workshop as part of a "grand opening" celebration of the "softening" of the outdoor plaza in front of the ALPLM; the placement of concrete planters filled with Mister Lincoln roses, President Lincoln Lilacs and Mary Todd daylilies. The project would also include an interpretive walking tour in the Botanical Garden. This project would involve staff from the Washington Park Botanical Garden to teach an outdoor workshop on planting and cultivating daylilies. Roses, Lilacs and Lillies Part Two This would involve a community effort to plant Mary Todd Daylilies either at a local school or in a part of the city that would benefit from beautification. The same interpretive material could be provided for this event. Incentives like free passes to the museum could be offered to volunteers.	ALPLM This is a perfect partnership event for Mother's Day. Together the Botanical Garden and the ALPM would plan the event. There could be a kiosk that provides garden related gifts. Provide either QR code or handout interpretation of the history of the Lincoln Rose and the Mary Todd Daylily that would be available to visitors at the event. An additional interpretive panel could be designed for the Botanical Garden's use. If the garden does not include Mister Lincoln Roses, President Lincoln Lilacs and Mary Todd Daylilies perhaps volunteers from the museum could work with the staff from the Botanical to plant them with interpretive signage.	Washington Park Botanical Garden The Botanical Garden with the support of the ALPLM staff could offer an interpretive walk that included flowers that have been connected to the Lincoln's and other Presidents. This might include: - Flowers planted in Mary's garden - Flowers Lincoln would take to Civil War injured - Mary Todd's head pieces, accents for her dresses and flora prints for her gowns. - Flora chosen for decorating the White House for special events - Flora and food; flowers used for edible purposes at State dinners - Official flowers used at the President's inauguration - Flowers used for Lincoln's funeral bier, to decorate the funeral train and the places where he lay in state. (The meaning of the flowers chosen) This exhibit could open the same day as the ALPLM Plaza Celebration.	Roses, Lillies and Lilacs Part One The celebration at the ALPM would be a two-hour event on preferably the Saturday before Mother's Day. The Interpretive Path at the Botanical would be a one - or two-month event. Roses, Lilacs and Lillies Part Two This would be a Saturday morning event. The staff from both organizations would be present. They would bring the supplies, plants and tools and provide guidance. Free hotdogs and soda would be offered along with incentives for volunteers. (see column one) Related Character Facets: 	- This is a perfect partnership event for Mother's Day. Together the Botanical Garden and the ALPM would plan the event. There could be a kiosk that provides garden related gifts and a dual pass to both the ALPLM and the Botanical interpretive garden path exhibit. - A pack of seeds or a daylily bulb could be offered as a gift for Mothers who buy a ticket to the museum during the course of the event. - The Mister Lincoln Rose, was chosen as the official flower of the Daughters of Union Veterans of Civil War https://shuncy.com/article/where-does-the-mary-todd-come-from-for-the-daylily,1861-1865, - Volunteers from the community would have the opportunity to sign up for a community outreach day (Roses, Lilacs and Lillies, Part Two). A sign -up sheet could be made available during the Plaza Celebration. <i>We can complain because rose bushes have thorns, or rejoice because thorn bushes have roses.</i> -Lincoln

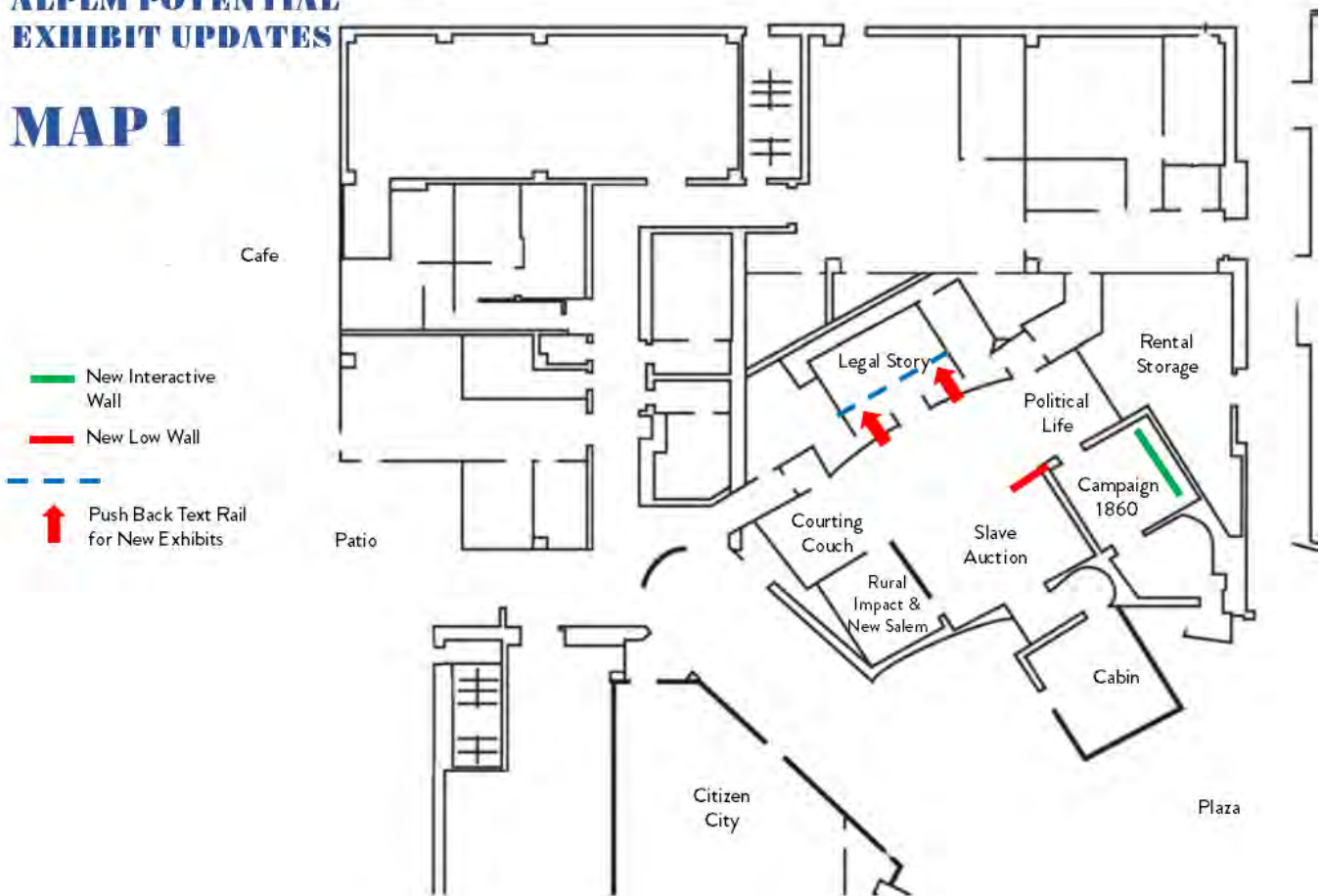


MAPPING

The site plans shown in this section are to be considered initial concepts. They indicate the areas where potential updated exhibits would be placed. Some of the areas shown here would require a remodeling of the current spaces with modifications to the walls, casework, lighting, wiring etc. During the Design Development phase, the concepts shown will be further developed and modifications recommended as needed.

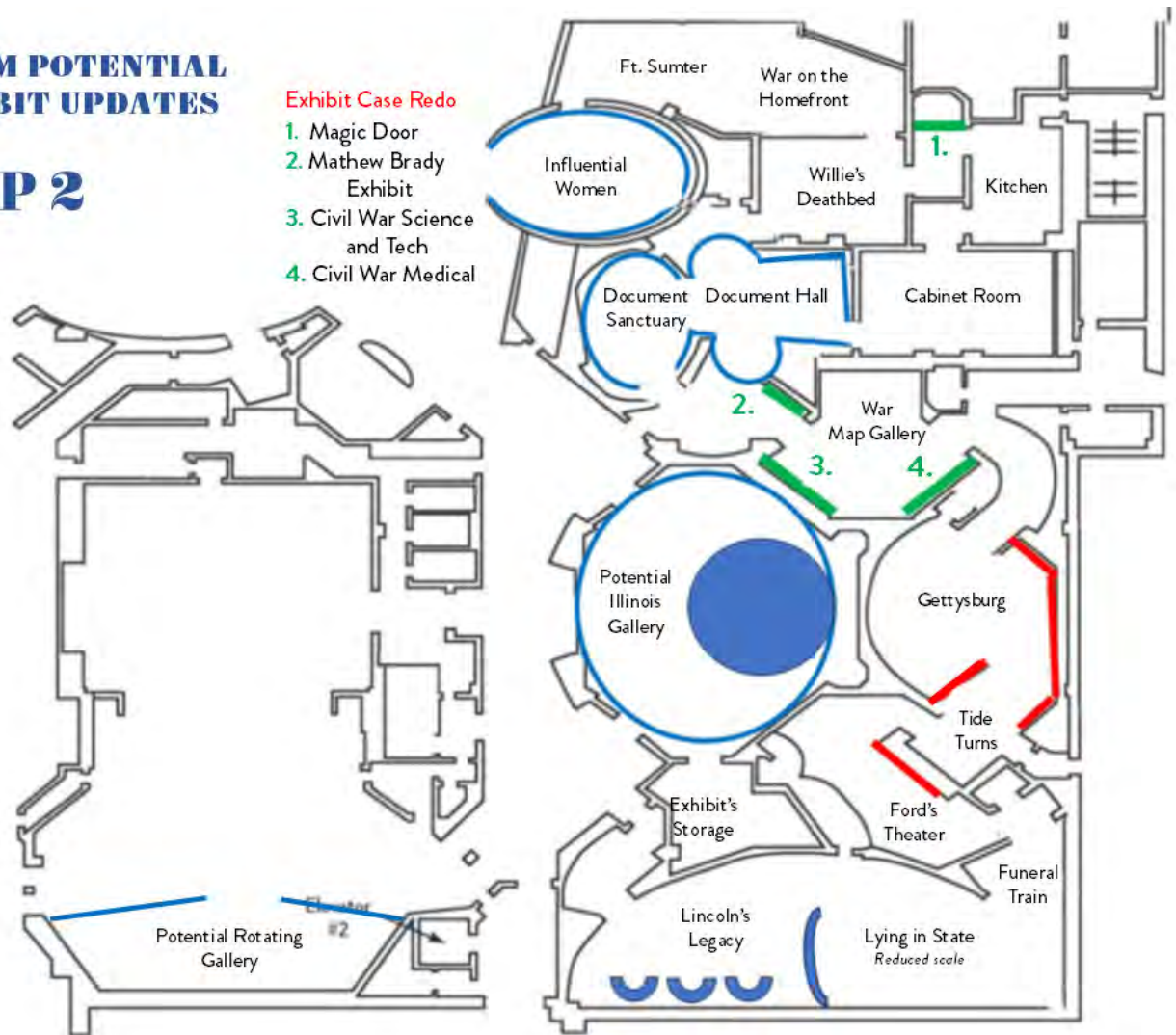
ALPLM POTENTIAL EXHIBIT UPDATES

MAP 1



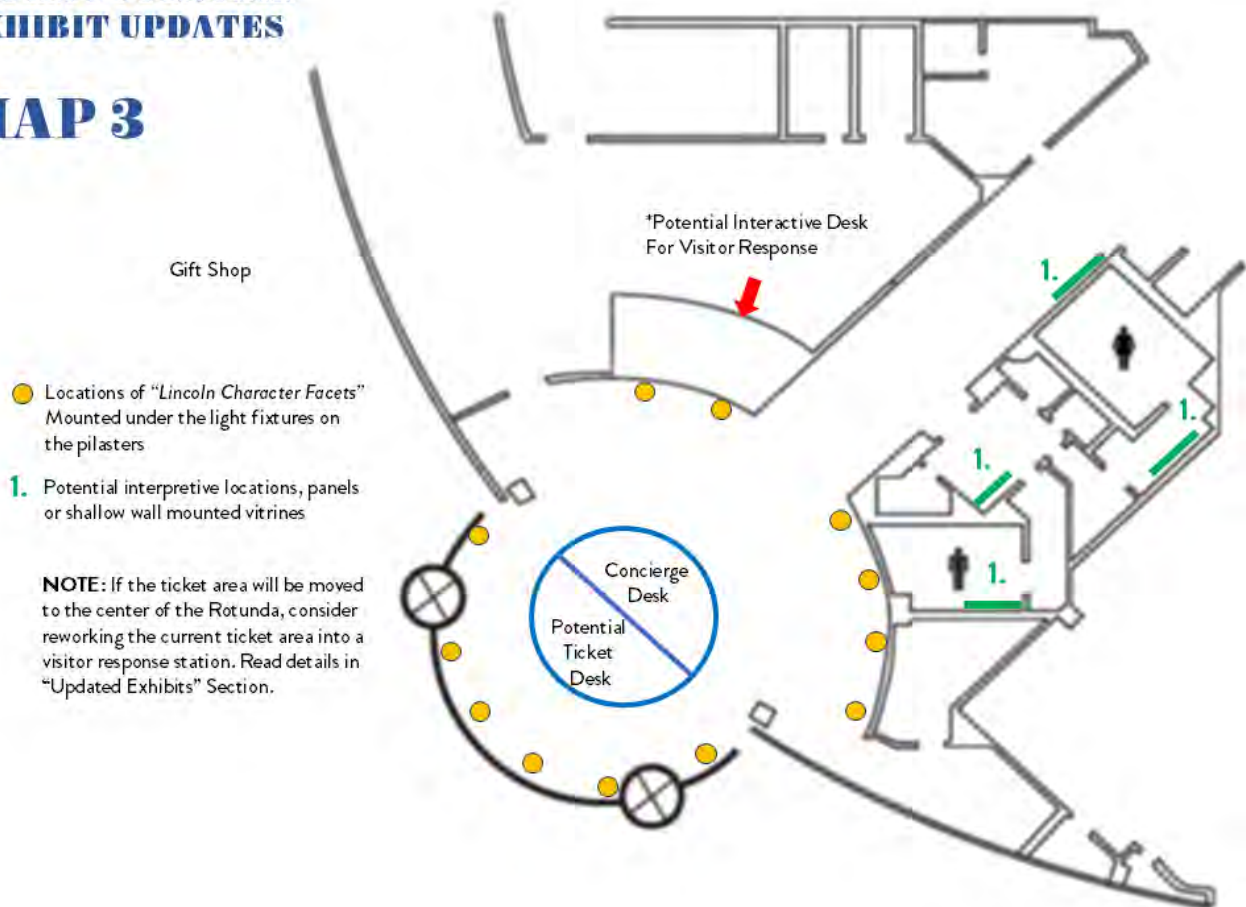
ALPLM POTENTIAL EXHIBIT UPDATES

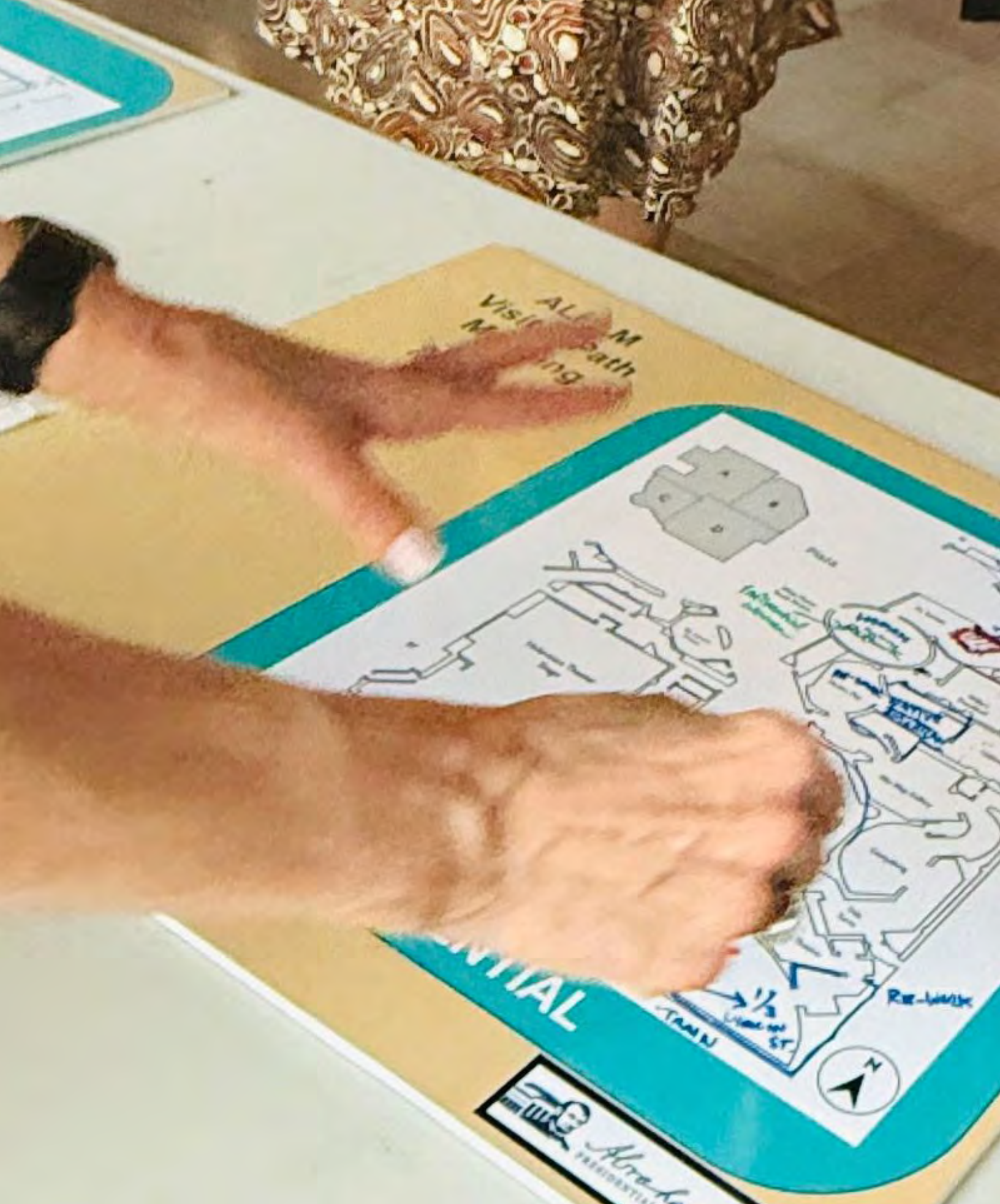
MAP 2



ALPLM POTENTIAL EXHIBIT UPDATES

MAP 3





MATRICES

The following matrices are offered for support regarding scheduling and as an overview on the range of construction that will be needed for updating the permanent exhibits.

Please Note: The ranges refer to the initiation of the project, not the completion.

ALPLM INTERPRETIVE MATRIX *(Recommendations)*

Short- & Long-term Schedule Goals

	SHORT RANGE	MID-RANGE	LONG RANGE
	CURRENT	6 MONTHS to 2 YEARS	3 to 5 Years/ Beyond
Soften Exterior of Building	X		
Initiate "Character Facets"	X		
Redo All Exhibit Intro Panels	X		
Fix Wall and Typeface Color In Exhibits	X		
Redo Rotunda and Visitor Ticketing		X	
Create Wayfinding Signage for Exhibits	X		
Develop Café Exhibits and Narratives		X	
Paint Walls & Install Bathroom Exhibits		X	
Develop Rotating Exhibit Area		X	
Design and Create Museum Kiosk		X	
Design and Update Exhibit Lighting	X		
Update Permanent Exhibits			X
Develop Freestanding Exhibits		X	
Initiate Partnerships		X	X
Initiate Research for Future Exhibits	X		
Union Park/Union Station Programming		X	

ALPLM EXHIBITS MATRIX (Construction Related)

Architectural Modification Needed

	NONE	MINOR	MAJOR	NEW EXPERIENCE		NONE	MINOR	MAJOR	NEW EXPERIENCE
Cabin	X				Cabinet Room	X			
Slave Auction		X			Illusions Corridor			X	X
New Salem		X			Shadow Play			X	X
Courting Couch	X				War Map Room		X		
Law Office		X			Gettysburg			X	
Political Life	X				Tide Turns		X		X
Campaign 1860		X		X	Ford's Theatre		X		
Blue Room				X	Lying in State			X	X
Ft. Sumpter	X				Treasures Gallery			X	X
Whispering Gallery			X	X	Union Theater	X			
Willie's Deathbed	X				Holovision Theater Waiting Area			X	X
Grieving Mary				X	Rotunda Ticketing			X	
Kitchen		X							

LIGHTING RECOMMENDATION

As mentioned under the “Physical Elements/General Comments-Lighting” section of this Interpretive Plan, lighting within the current exhibit areas needs to be addressed. This is a priority one need. It is recommended that the ALPLM contract a lighting consultant and begin the work to improve this aspect of the museum. With proper lighting some updates on wall text, and text rails could be delayed until the new exhibits are developed.

The following specialist in museum space lighting and is recommended for your convenience.

- **Eos Light Media:** John Gower (Project Manager) john@eoslightmedia.com
Eoslightmedia.com



Appendix



Background and History of the ALPLM

Building a world-class center devoted to Abraham Lincoln took almost four times as long as the Civil War that defined his presidency. But the end result, a combination of rigorous scholarship and ground-breaking showmanship, is an institution that tells the Abraham Lincoln story like no other place on earth.

Planning for the complex that would become the Abraham Lincoln Presidential Library and Museum began with a 1990 feasibility study, followed by a comprehensive plan that determined the scope of construction, possible sites, and timeline for completion. State, federal, and municipal funds totaling more than \$30 million were pledged, and the project was officially launched in December 1998 when two firms with international reputations were hired—architects Hellmuth, Obata + Kassabaum and exhibit designers BRC Imagination Arts.

An early decision was made to build the institution in two sections—a library portion, for the study and safekeeping of historical artifacts and documents; and a museum portion, where those historical items could be publicly displayed and tell a compelling story.

BRC designed the museum with interactive exhibits, theaters, a children’s area, and a “Holavision” presentation using ghosts that interact with live actors. A panel of the world’s top Lincoln historians and teachers worked closely with exhibit designers to ensure that the stories told in the museum would be accurate. In an unusual move, the museum was designed from the inside out to ensure that exhibits telling the Lincoln story took center stage.

A groundbreaking ceremony was held February 12, 2001. Construction of the library began in May 2001, followed by construction on the museum a year later. The work included rehabilitation of the 100-year-old former passenger-train station directly west of the Museum to serve as a tourism gateway.

The Library, which opened in 2004, is the former Illinois State Historical Library, and it houses an unparalleled collection of Lincoln-related papers and artifacts, as well as an unrivaled collection on Illinois history.

The Museum was dedicated on April 19, 2005, in a ceremony attended by President George W. Bush, First Lady Laura Bush, then-Senator Barack Obama, and about 25,000 guests from around the world who crowded Springfield’s downtown for the occasion.

The public responded enthusiastically to the Museum, quickly making it the most visited presidential library and museum in the United States. Attendance reached one million visitors on January 6, 2007, and two million on July 4, 2009. No presidential library and museum in the United States had reached the two million visitor mark more quickly. Attendance has now passed four million.

Though the Museum features many inspiring exhibits on Lincoln’s life, visitors are awed by the Museum’s Treasures Gallery, which features a rotating exhibit of the most precious of artifacts related to Abraham Lincoln. Many of the exhibited items are from the Taper Collection, acknowledged as the largest privately held collection of Lincolniana in the world before its purchase by the Abraham Lincoln Presidential Library Foundation in 2007.

In addition to permanent exhibits, temporary exhibits make other collections available to the public. The Museum's Illinois Gallery has hosted special exhibits on Mary Lincoln, the assassination of President Lincoln, and the weapons and medicine of the Civil War.

There is so much to see in the Museum that many visitors make return trips to experience anew some parts and acquaint themselves with areas they may have overlooked. With temporary exhibits, special programs, guest speakers, and theatrical presentations, visitors can expect something new every time they walk through the Museum's doors.

All Information Provided by the ALPLM

APPENDIX #2

ALPLM Facts at a Glance

The Abraham Lincoln Presidential Library and Museum is designed to fully engage the general public in the life and times of America's 16th President. The overall size of the Library and Museum is 200,000 square feet.

- Museum – an entire city block of state-of-the-art, full-immersion experiences and galleries that guide guests into and through the life and times of Abraham Lincoln.
- Library – home to one of the world's largest collections of Lincoln-related materials and the Illinois State Historical Library.
- Union Station – a restored 1890 train depot that houses “All Aboard: America's Love of Railroads,” an exhibit that looks at the history of railroads and offers hands-on play experiences for children.
- Union Square Park – a public park with two Lincoln statues, a gazebo, flowers, benches, outdoor performance areas and a sculpture commemorating a 1908 race riot that shocked the nation.
- Parking Garage – accommodates visitors with 600 parking spaces plus 26 spaces for tour buses and other large passenger vehicles.

Museum

The 100,000-square-foot museum portion of the Abraham Lincoln Presidential Library and Museum redefines the possible in presidential complexes. Using advanced technologies normally reserved for theme parks, yet maintaining rigorous standards of scholarship, the Abraham Lincoln Presidential Museum presents a fully immersive theatrical experience enabling 21st century visitors to inhabit Lincoln's life and times.

They encounter historical settings, interactive exhibits and theatrical special effects that make the history engaging, both intellectually and emotionally.

Rather than duplicate sites important to Lincoln's life, the Museum offers visitors a taste that encourages them to explore the Lincoln landscape of historic sites across Illinois and throughout the country.

The Journey

A linear exhibit that takes visitors from Lincoln's boyhood log cabin through his presidency and assassination, features:

- Slave Auction – depicts a family being torn apart, this is a scene Lincoln almost certainly encountered as a teenager during a trip down the Mississippi River.
- Law Office – Lincoln's 25 years as a lawyer are crucial to his political success, and this scene in his Springfield office also shows that he was a very permissive parent.

- Campaign of 1860 – If there had been television coverage of this most divisive election in U.S. history, it may have looked like this, complete with campaign commercials.
- The White House Blue Room – here Mrs. Lincoln is being fitted for a ball gown by her dressmaker and close friend, Elizabeth Keckley, as she fights her own private war for social acceptance in the nation’s capital.
- Whispering Gallery – the wicked editorial cartoons and whispered comments from citizens in both the North and South surround visitors in this unsettling room that shows how unpopular the new President and First Lady were.
- Rumors in the Kitchen – a reproduction of the Lincoln White House Kitchen where visitors hear black servants whispering rumors ranging from Mary Todd Lincoln’s sanity to the promise of emancipation.
- The War Gallery – a number of displays and interactive exhibits describing the human tragedy and sacrifice of the Civil War. A stunning film compresses four years of conflict into four minutes, complete with an “odometer of death” synchronized to show mounting casualties on both sides.
- Ford’s Theater and Lying in State in the Old State Capitol – these two settings that are key to the assassination story are reproduced in nearly full-scale, one showing the moments before the fatal shot and the other Lincoln’s casket as it was viewed by mourners.

The Treasures Gallery

Showcases a rotating collection of important original Lincoln items, including a handwritten copy of the Gettysburg Address, Lincoln’s stovepipe hat, his glasses and shaving mirror, Mary Todd’s music box and jewelry, among other priceless artifacts.

Union Theater

Features the 17-minute “Lincoln’s Eyes,” a multi-screen, multi-media surround experience introducing the 16th President as seen through the eyes of supporters and detractors.

Ghosts Of The Library

Holavision® Theater show mixes a live actor and special effects to highlight the facility’s world-renowned collection.

Mrs. Lincoln’s Attic

An area just for children with period costumes in their size, plus games and activities from the 1800s.

Illinois Gallery

Where world-class, temporary exhibits are hosted in more than 3,000 square feet of space.

Restaurant

Featuring soups, sandwiches and other menu items in a spacious dining area.

Museum Store

The most successful presidential library gift shop in the country. An average of one out of every six visitors to the Museum purchase a book at the Museum Store.

The Museum exhibits were designed by Bob Rogers of BRC Imagination Arts, Burbank, CA; the architect for the Library/Museum complex is Gyo Obata of Hellmuth, Obata + Kassabaum, Inc., St. Louis, MO.

Library

- 99,800 square feet, including 22,000 square feet of stack storage.
- 27,584 cubic feet of manuscript shelving.
- Capacity for 258,400 reels of microfilm.
- 4,728 cubic feet of audio-visual cabinetry.
- Six miles of compact book shelving.
- 12 million artifacts and documents pertaining to all eras of Illinois history, including a Lincoln collection of more than 52,000 items.
- Multi-purpose conference space, reading rooms, conservation and photography labs, research carrels, and audio-visual listening and viewing areas.

All Information Provided by the ALPLM



APPENDIX #3

ADA and Universal Design Standards: Best Practices for Exhibits and Museums

Taken from NPS Accessibility Guidelines

Typography

- Making fonts accessible is more than choosing the right font. It is also using the font properly: size, line length, leading, letter and word spacing, color, lighting, contrast, etc. Readability of exhibit labels by visitors with various degrees of visual impairment will be enhanced by following these guidelines. If one attribute is reduced—for example, lighting or viewing distance—then other attributes must be increased to compensate for legibility, like increasing the point size and/or contrast.
- Type size: While a 24-point minimum type size is a general rule for exhibit text (including photo captions) viewed at eye level, readability also depends on viewing distance. A person with low vision who can read large-print publications would have to be very close to a 24-point exhibit label.

Accessible Type by Probable Viewing Distance		
Probable Viewing Distance	Interpretive exhibits minimum type size (Helvetica Regular)	
	X-height mm (in)	Set size (point)
Less than 75 mm (3 in)	4.5 (3/16)	24
1 m (39 in)	9 (3/8)	48
2 m (78 in)	19 (3/4)	100
3 m (118 in)	28 (1-1/8)	148
Courtesy Parks Canada, Design Guidelines for Media Accessibility		

- Typeface: Use the most readable typefaces wherever possible, particularly for body copy.

- Accessible sans-serif fonts do not have varied stroke widths. Examples of accessible sans-serif fonts include: Arial, Futura, Helvetica, Optima, Tahoma, Trebuchet, Univers and Frutiger. See visual below.

Examples of accessible sans-serif fonts:

Arial	Frutiger
Futura	Helvetica
Optima	Tahoma
Trebuchet	Univers

- Accessible serif fonts have limited varied stroke width. Examples of accessible serif fonts include NPS Rawlinson and Century. See visual below.

Examples of accessible serif fonts:

NPS Rawlinson
Century

- Type style and spacing:
 - Text set in Caps and Lowercase shall be used in most cases, particularly for body copy.
 - Letter and word spacing shall be adjusted for maximum readability.
 - Avoid overuse of *italic* type.
 - Special effects, such as drop shadows, are acceptable for large display type but not for secondary text or body copy
- Type layout: Flush left, rag right text alignment is easiest to read and should be used in most cases.
- Eye level zone: The smallest type in a vertical exhibit panel should be placed within a zone containing the range of eye level for a person in a wheelchair to a standing adult for a panel that must be approachable, with no physical barriers. This eye-level zone is approximately 40 inches to 60 inches from the floor. Adjustments would have to be made based on lighting conditions, colors, contrasts, layouts, and other design considerations. This typically applies to the body copy and photo caption type. If type cannot be placed at the appropriate eye level, increase readability with a larger type size, more leading, smaller line length, and/or more contrasting color and background.
- Text behind barriers: Some exhibit text panels are inside artifact cases, behind barriers, or otherwise placed so that the visitor cannot approach closely to the panel or are impeded by reflecting glass surfaces between the visitor and the text. For these kinds of text panels, the type size, leading, line

length, and color-background contrast shall be adjusted to maximize readability. Text labels in artifact cases shall be mounted on panels that are placed and angled for maximum readability by a range of people, including people in wheelchairs.

- For more information on typography, see “Publications Guidelines: Visual.”

Color and Contrast

- The contrast between the type and the background (either solid tone or image) should be a minimum of 70-percent.
 - Note: The 70-percent contrast percentage is derived from the directional signage requirements in ADAAG (Americans with Disabilities Act Accessibility Guidelines). These specifications are for signage being viewed from a distance of 75 feet with letter sizes of a minimum of 3 inches high on a sign placed 48 to 60 inches from the floor. This guidance is for signage using one or two words, such as “Service Entrance,” and not for longer text such as in exhibits or publications.
- Red/Green Combinations: Do not use red on green or green on red as the type/background color combination. The largest percentage of people who have color blindness are unable to distinguish these two colors. (See “Publications Guidelines: Visual, Color.”)
- Graphic Image/Text Relationships: The use of graphics behind exhibit text can interfere with readability. Make sure that text is readable against the background image.

Braille

- For the dimensions and position of braille produced in all formats except embossed paper, see ABAAS 703.3 – 703.3.2. For braille specific to signage, also see ABAAS 703.4 in its entirety. Reference BANA’s website for additional information on dimensions and spacing and for standards for braille embossed on paper. The web address current to the 2.3 version of these guidelines is: <http://www.brailleauthority.org/sizespacingofbraille/>
- Do not position braille text below waist height, unless it is intended for children.
- Samples: During the design process, have samples made for review that show font size, typeface, color, and text/background combinations and labels, including braille, in the exhibit.
- Use braille transcribers who hold certification issued by the National Library Service.
- Use proofreaders who hold braille certification issued by the National Library Service to proofread the braille transcription before the final product is produced.

- Additional information applicable to braille produced in exhibits is provided within the “Publications Guidelines: Visual” section.

Exhibit Lighting

For people with low vision, adequate lighting is essential.

- Provide sufficient, even light for exhibit text. Exhibit text in areas where light levels have been reduced for conservation purposes should have no less than 10 foot-candles (fc) of illumination, with a working usable range of between 10 and 30 fc.
- Avoid harsh reflections and glare. This includes finishes for text panels that are highly reflective, such as glossy or metallic surfaces. Consider the effect of glare on exhibit text as viewed from a wheelchair. Avoid high-gloss floor finishes, which can create glare.
- The lighting system shall be flexible enough to allow adjustments on-site.
- Transitions between the floor and walls, columns, or other structures, especially protruding objects and overhead structures, shall be made clearly visible. Finishes for vertical surfaces shall contrast clearly with the floor finish. Floor circulation routes shall have a minimum of 10 foot-candles of illumination.
- Detail lights (for exhibits) and navigational lights (for the building) lights must be coordinated to eliminate shadows, especially on text. Shadows may inadvertently be created by nearby objects, portions of exhibit cases, or the viewer’s own body.
- Windows shall be treated with film to provide balanced light levels and minimize glare.
- Back-lighting shall be avoided when type or illustration is positive [dark] on a light background. Back-lit text panels or cases should not be placed in front of windows or bright lights (courtesy of Design Guidelines for Media Accessibility, by Parks Canada).

Accessible Lighting Levels		
Element	lux (lx)	foot-candles (fc)
Ambient Lighting	50-300	4.65 - 27.9
Text Panels	100-300	9.3 - 27.9
Controls	100	9.3

Accessible Lighting Levels		
Element	lux (lx)	foot-candles (fc)
Directional signage	200-300	18.6 - 27.9
Specimens, objects	100-300	9.3 - 27.9
Ramps, stairs	100-300	9.3 - 27.9
Visitor pathways	100-300	9.3 - 27.9
Courtesy Parks Canada, Design Guidelines for Media Accessibility		

Audio Description

Audio description of the museum exhibit as a whole is strongly encouraged and, in many instances, may be required to facilitate effective communication per Section 504 of the Rehabilitation Act of 1973, as amended. (See “Appendix A: Laws, Regulations, and Policies.”)

Frequently, audio description has been used to provide accessibility to exhibits rather than to make the exhibits themselves accessible. Audio description in general, and audio guidance in particular, is only one of many ways to make exhibits accessible. It is not the only solution to consider when planning, designing, and producing accessible exhibits. Audio description should be used for both accessible and inaccessible components of exhibits.

- Tell the story as already described in the exhibit text and images visually, in a form adapted to the audio media and its consequent time limitations.
- Describe and identify the artifacts, models, and other objects on display in cases that cannot be touched by visitors.
- Provide instructions and interpretive information to enhance the visitor’s experience while using tactile models or interactive exhibits.
- Audio description of video programs used in the exhibits is a requirement of Section 508 of the Rehabilitation Act of 1973, as amended.
- Audio description is particularly needed to orient people exploring tactile maps, models, and objects.
- See “Audiovisual Guidelines: Visual.”

Other

Approachable photographs: Some people have difficulty seeing a large exhibit, mural, or architectural feature in its entirety. Consider providing an approachable photograph of the full scene (courtesy of Design Guidelines for Media Accessibility, by Parks Canada).

Exhibits Guidelines: Hearing

Audio components of exhibits may include products like excerpts from oral histories, visitor-selected sound effects of wildlife, and ambient sound that fills the entire room. These components shall accommodate people who are deaf or hard of hearing by providing assistive listening systems and either open captions displayed at all times or some form of printed alternatives. A printed alternative is only appropriate if the person does not need to look at a specific place at a specific time.

- All video programs containing no audio shall be identified with a label or caption that states there is no audio.
- Hearing guidelines apply to mini-theaters incorporated in museum exhibits.
- Handsets, which include, but are not limited to, audio sticks, sound sticks, and telephone receivers, attached to an exhibit must have volume control and be T-coil compatible. The exhibit must also have a visual format available. A printed transcript is appropriate if the person does not need to look at a specific place at a specific time. Open captions are needed where a person needs to look at a specific place at a specific time, such as, but not limited to, videos. (See ABAAS 704.3 for more information.)
- Provide descriptions of ambient sound tracks that are part of the exhibits. This also informs hearing visitors. Add an induction loop, if it is technically possible. When multiple loops are used within an exhibit, their placement must be carefully planned.
- Provide olfactory experiences, but only within a confined space so that visitors can avoid it if they wish.
- Information desks shall allow for Text Telephone service (TTY) equipment. (See ABAAS 704.4-5.)
- For more information, see “Audiovisual Guidelines: Hearing” and “Publications Guidelines: Visual.”

APPENDIX #4

Additional Information on Accessibility - Resources AAM

- **2010 ADA Standards for Accessible Design**
The U.S. Department of Justice shares 2010 Americans with Disabilities Act (ADA) standards for accessible design.
- **ADA Document Portal**
The American with Disabilities Act National Network provides information, guidance, and training on the Americans with Disabilities Act (ADA) Document Portal. Museums can find personalized resources and assistance through one of the ten regional centers located through the United States.
- **Art Institute of Chicago**
The Art Institute of Chicago provides a webpage devoted to its accessible programs and services.
- **Bullock Museum**
The Bullock Museum provides a webpage about its accessible programs and services, including website accessibility guides.
- **Disability Access Symbols**
Graphic Artists Guild Foundation provides graphics package of 12 major access symbols, available online or on computer disk, designed to help organizations better advertise their accessible programs and facilities.
- **New York Transit Museum**
The New York Transit Museum provides a webpage devoted to its accessible services.
- **Overview of Universal Design**
Center for Universal Design shares articles on what universal design is and how organizations can use this system to make sites more accessible.
- **Portland Art Museum**
The Portland Art Museum provides a webpage devoted to its accessible services.
- **Revised ADA Regulations Implementing Title II and Title III**
The U.S. Department of Justice provides fact sheets summarizing the changes to Americans with Disabilities Act (ADA) regulations effective March 2011.
- **United States Holocaust Memorial Museum**
The United States Holocaust Memorial Museum provides a webpage devoted to its accessible services.
- **Whitney Museum of American Art**
The Whitney Museum of American Art provides a webpage devoted to its accessible services.

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*"Thank you for your consideration. It has
been a pleasure working with each of you."*

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