THE CARTER
PRESIDENTIAL LIBRARY

Museum Exhibits

a design proposal by
deMartin, Marona, Cranstoun, Downes, Inc.

OVERVIEW

A Overview
B Exhibit Plan
C Traffic Flow
D Exhibit Index

OVERVIEW

The information in this book is by and large given to the description of individual exhibit areas, however to view this design in the context of separate exhibit components is to miss the very essence of the design. This is a total design - a product of the interrelationship of all the parts to each other - the various exhibit treatments building on one another to create a synergism that far exceeds the impact of any single piece.

This is not to suggest that the various exhibit treatments have been forced into a stifling uniformity of design, rather each major exhibit section, as represented by the tabs in this book, are appropriately different in character.

The exhibits offer not only variety of techniques, but carefully orchestrated change of pace. They build on a logical story sequence that carries the visitor from a friendly and somewhat expected initial experience, to an orientation on the office of the Presidency, to a grounding in the issues vital to a modern America and its presidents, to an insight to Jimmy Carter the man, to a comprehensive presentation of the events and achievements of the Carter Presidency, to an opportunity to direct questions of one's choosing to the President himself, in the framework of a town meeting.

The exhibit is designed to appeal to a broad spectrum audience - from the school child to the college student, from the uninformed to the well read. For Georgia school children a package of study aids will be developed to directly relate the Carter Library exhibits to specific curriculums for each grade.

The exhibit forms reflect those of the architecture and the interior space is both respected and enhanced by the positioning of the exhibit components. Protection of original documents and artifacts, a paramount consideration, is effectively realized in the design while still allowing expansive sightlines to the outside. Careful consideration has been given to the realities of maintenance and operation of the exhibits once installed.

While this design has evolved through inspection and evaluation of other presidential libraries, discussion with personnel at those institutions and at the National Archives, the driving thrust and basis for this design has come from a respect and understanding of the Carter Presidency itself.

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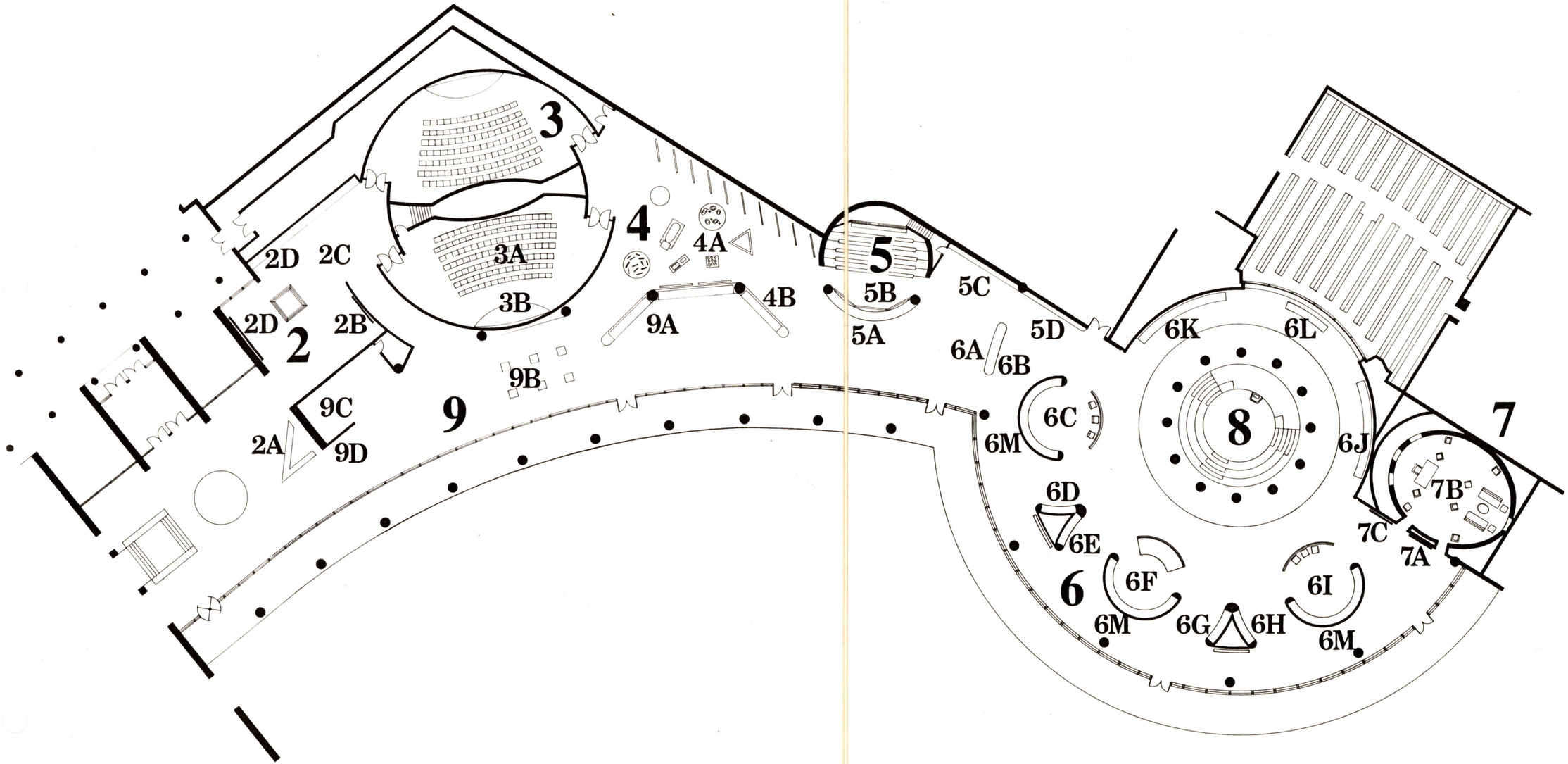
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Exhibit Plan



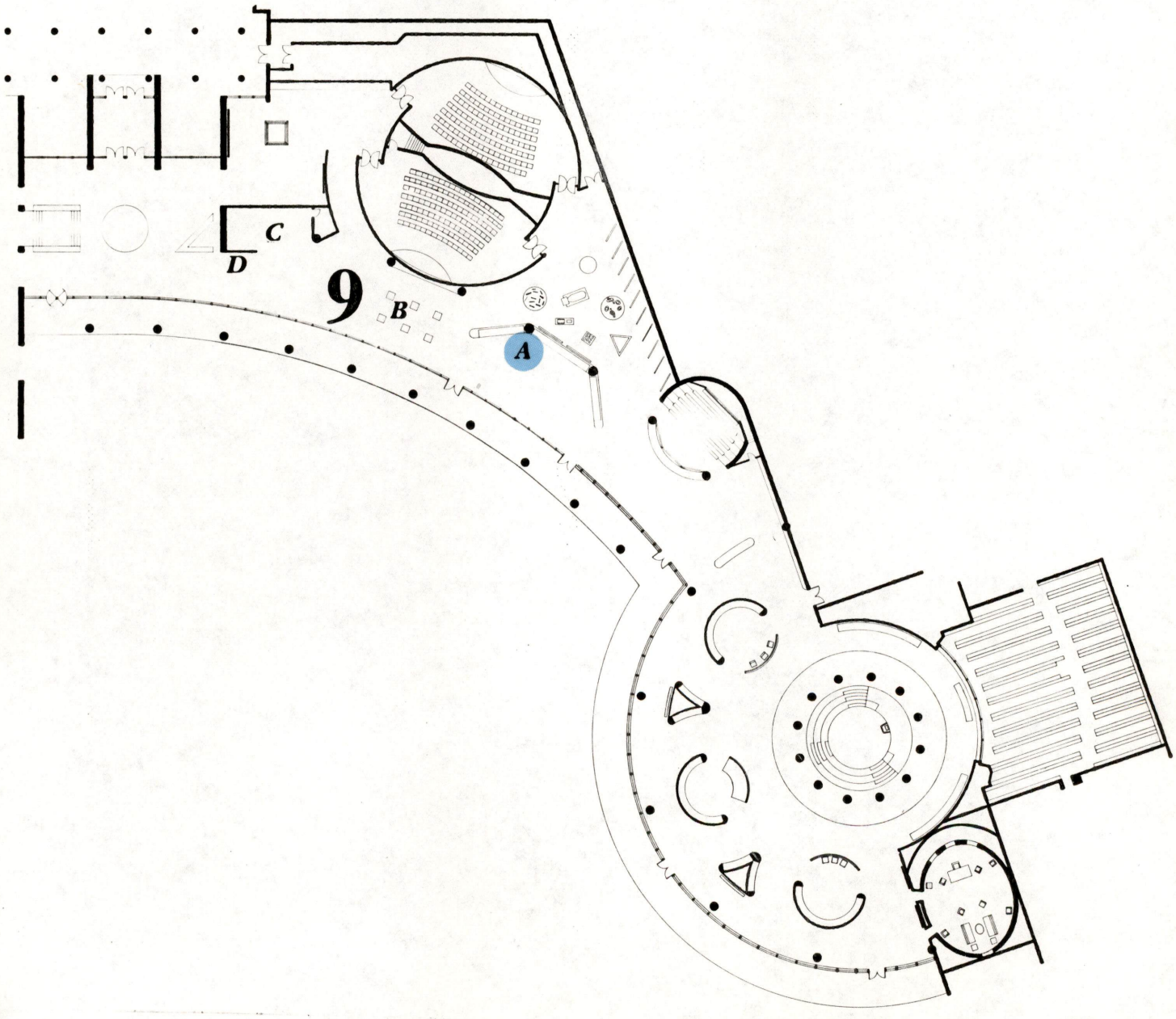
DEPARTURE

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DEPARTURE

A Changing Exhibits



Changing Exhibits

Because the Museum is a vital facilty, space will be provided for changing exhibits to be developed and installed by the curator.

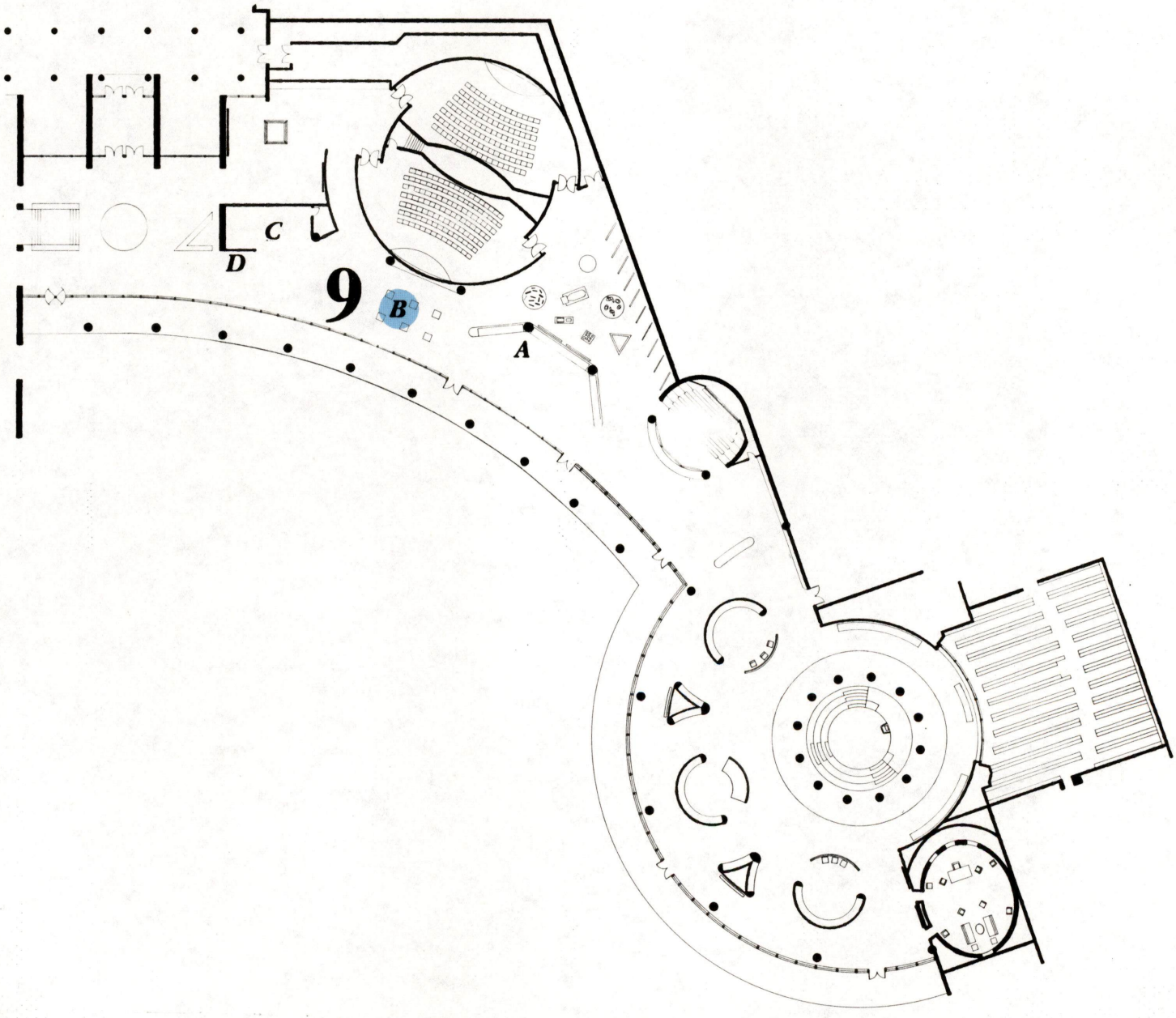
These exhibits will be mounted in a space that provides opportunity for back wall as well as island display set-ups. The walls that define the space effectively separate the visitor traffic moving out from the theatre into the Museum proper and the return flow of visitors moving towards the exit. Because of the surround wall configuration it will also be possible to install exhibits that vary significantly from the appearance of the permanent exhibits without visually detracting from either.

We will work with the Museum staff to identify possible subjects for these changing exhibits and to develop a set of graphic display style and standards guidelines that will help keep this area flexible and in the same general flavor as the rest of the museum exhibits.

9

DEPARTURE

B Gifts to the President



Gifts To The President

As representative of all the American people, the President and his family are presented with gifts by the heads of state of various nations. Some of these gifts are beautiful and unusual pieces of art. In Presidential museums these gifts have proved to be popular and memorable displays.

The "Gifts To The President" display will be mounted both in a grouping of island pedestals and in a large wall case. These will be positioned so as to be a major attraction in the flow of visitors as they leave the exhibits.

The placement of this display immediately before the bookstore will hopefully motivate visitors to think of purchasing a momento of their visit to the Library as a gift for family or friends.

A sampling of some of the gifts that would be suitable to display are:

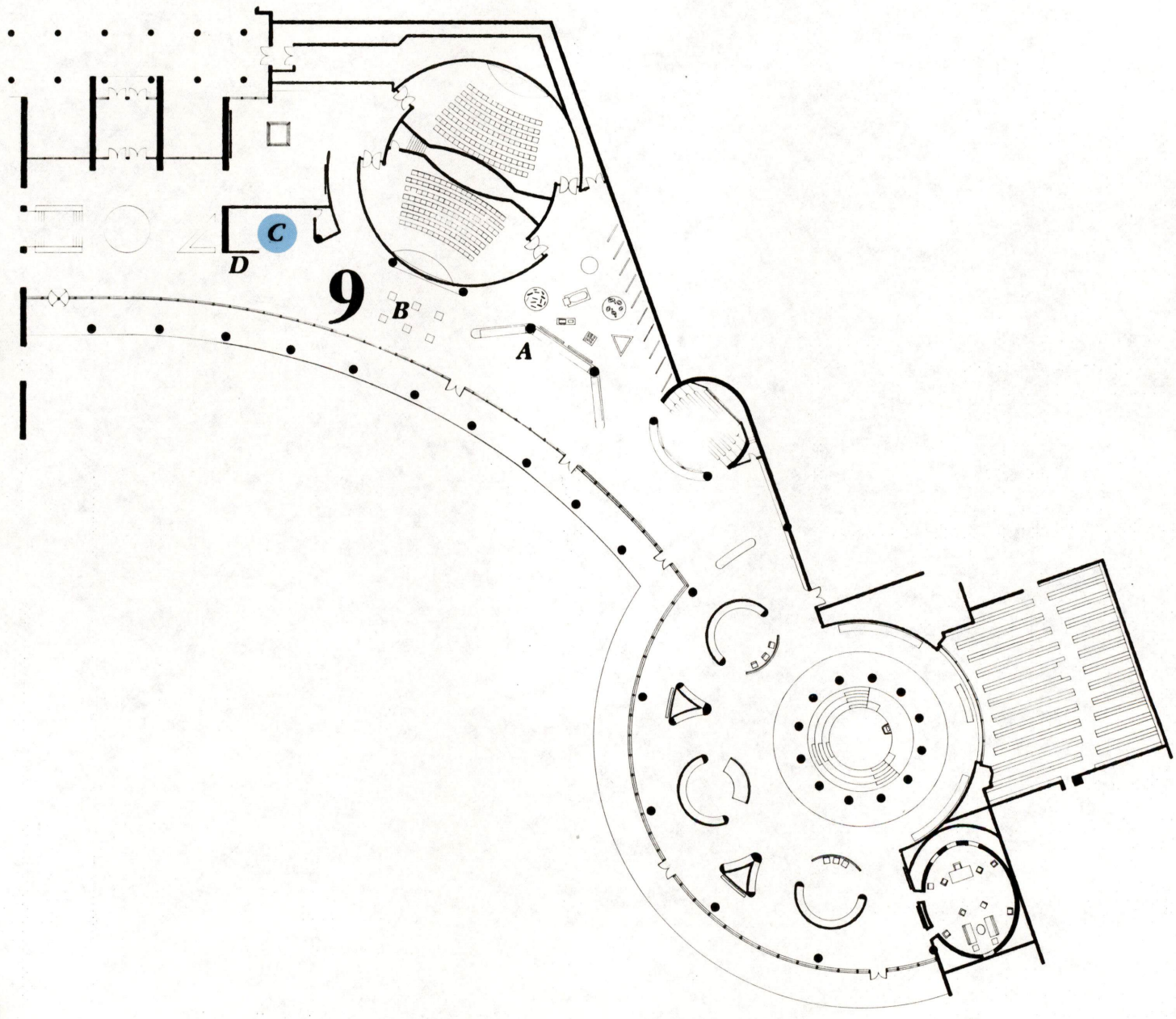
- A tapestry of the Seal of the United States and portrait of George Washington, given by the Shah of Iran.
- A tapestry of woven cat hair given by the Peoples Republic of China.
- A composite painting of President Carter given by the President of Mexico.
- A gold-plated samovar given by the Israeli prime minister.
- 1400 year old Ming vase given by the Peoples Republic of China.
- Commemorative coins from various nations.
- A complete lion's skin given by Kenya's president.
- A gold, mahogony-lined box given by the King of Saudi Arabia.
- Various gifts given by President Sadat.
- Various African and South American tribal and Indian costumes given to Mrs. Carter.

- An onyx and ivory elephant with silver appointments given to Amy Carter by the children of Sri Lanka.

The juxtaposition of gifts to the President from heads of State with that of gifts from the American public can impart an added dimension to this display.

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DEPARTURE

C The Bookstore



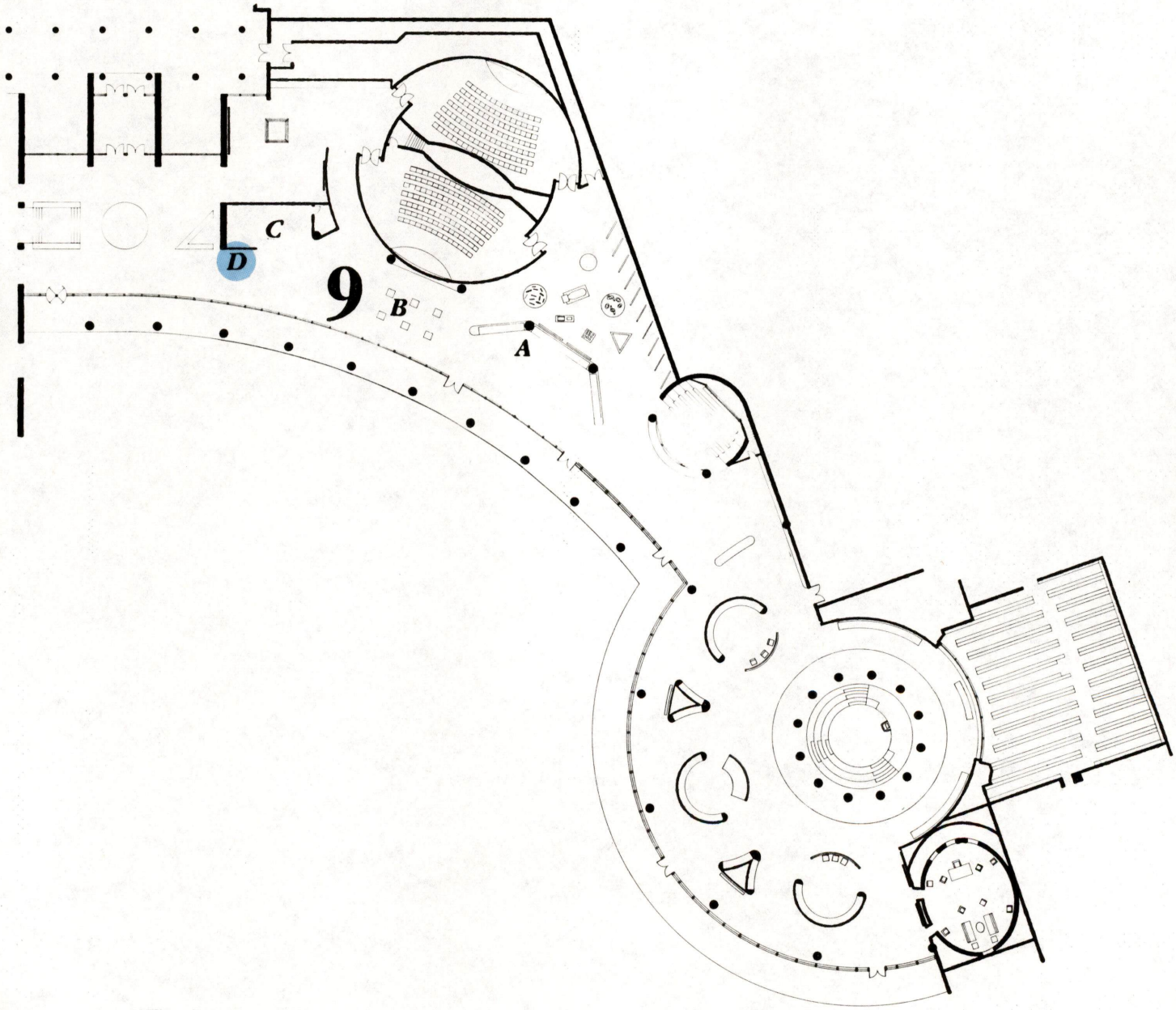
The Book Store

With the suggested reconfiguring of the entrance area, the Book Store is now located at the end of the visitors' tour. This is aesthetically more pleasing and a more logical positioning. We believe that the visitors will be more interested in purchasing books and momentos at the end of a visit rather than at the beginning.

9

DEPARTURE

D The Carter Legacy



The Carter Legacy

Historians will, no doubt, take many years before they reach a consensus on their evaluation of the Carter Presidency, but for the purposes of this exhibit, some general points about the legacy of President Carter can be made.

The final exhibit in the museum - located on the outside wall of the book store on the route most visitors will take to leave the building will be a panel with a portrait of President Carter less formal than the one appearing on the welcoming panel at the beginning of the exhibit.

A few paragraphs of text will leave the visitors with a "final word", a summation of their visit. In general this statement will follow the thrust of President Carter's book, Keeping Faith: the President inherited a Presidency with many problem, but he met those problems unflinchingly and kept his faith in Americans. Specifically, some points should be highlighted:

(1) During the Carter Presidency, America remained at peace - no American citizen lost his life in war.
(2) The Republic endured, the rights of Americans were, in many ways, strengthened, and our public business was conducted honestly, openly and lawfully.
(3) The role of America as champion of human rights values throughout the world was enhanced. President Carter made human rights concerns part of the national agenda.
(4) Serious challenges to our national well being -- in the areas of energy, the environment and economics -- were met, if not always sucessfully, at least honestly.
(5) Significant steps were taken to increase the possiblities for peace -- in the Middle East, with China, with Third World countries, and with the other nuclear superpower, the Soviet Union.

The concluding statement should note that the legacy continues here at the Carter Center of Emory University.

From this exhibit the visitors proceed either to the left out the glass door facing the lake, or to the right, past the Information Counter to the main exit.

An important element in making the Carter Presidential Presidential Library and Museum of enhanced value as an educational resource is the development of an educational outreach program. A proposal for such a program follows.

An Educational Outreach Program

The Carter Presidential Library and Museum will be a unique educational resource that will attract a large number of student tours. The educational nature of this project has been an important consideration in the development of the exhibit elements.

To enhance that value and to make the Museum of even greater interest to teachers and students, we propose developing a series of 4 educational outreach packages. Each package will contain a variety of classroom materials and lesson plans suitable for 1: lower elementary level (K-3), 2: upper elementary level (4-6), 3: junior high school levels (7-9) and 4: high school levels (10-12).

DMCD, working with the Museum staff and educators and curriculum development specialists in the Atlanta area, will develop, write and design the four packages, up through the development of camera-ready art. The Museum staff will handle the printing and distribution of the packages.

The suggested contents of the four kits are:

LOWER ELEMENTARY KIT: This package will include a teaching classroom poster about President Carter and the highlights of his administration, a teacher's guide with pre-visit and post-visit lesson plans, a series of student activity photocopy or ditto masters, and a brochure for teachers describing exhibits at the Museum.

UPPER ELEMENTARY KIT: This package will include a classroom teaching poster focusing on the office of the Presidency and President Carter's administration, a teacher's guide with pre-visit and post-visit lesson plans, a set of overhead transparencies, a series of student activity photocopy or ditto masters, and a brochure for teachers that describes the exhibits at the Museum.

JUNIOR HIGH KIT: This package will include a classroom teaching poster on the history of the Presidency, a photocopy or ditto master of a student handout about President Carter -- his life and his Presidency, a teacher's guide with pre-visit and post-visit lesson plans, a set of overhead transparencies, a series of student activity photocopy or ditto masters, and a brochure for teachers that describes the exhibits at the Museum.

HIGH SCHOOL KIT: This package will include a print of the film "Stewardship: Perspective on the Presidency" (could also be made available on videotape), a discussion guide to the film, a classroom teaching poster on the functions of the Cabinet and federal executive branch, a photocopy or ditto master of a student handout about the Carter Presidency, a teacher's guide with pre-visit and post-visit lesson plans, a set of overhead transparencies, a series of student activity photocopy or ditto masters, and a brochure for teachers that describes the exhibits at the Museum.

The following exhibit elements have been designed with particular attention to their educational use:

1) THE CARTERS OF GEORGIA: This display includes historical information about Georgia from the 1700s through the 1970s. It specifically details the achievements of President Carter's term of office as Georgia governor. This material is keyed to the 7th, 8th and 9th grade history and current events curriculum.

2) STEWARDSHIP: PERSPECTIVE ON THE PRESIDENCY: This film about the Presidency, narrated by Professor James David Barber, is suitable for independent distribution to schools and public broadcasting television. Its analysis of the Presidency through history fits into the curriculum of most 10th and 11th grade history and social studies classes.

3) AMERICA: CONTINUING CHALLENGES: This exhibit on the major issues facing 20th Century Presidents and how each President has responded to them fits into the history and American studies curriculum of the 9th through 11th grades and into the course of study of high school level history and political science classes.

4) THE SOUTHERN HERITAGE: This display traces the history of the South, highlighting Georgia and the emergence of the "New South". It fits into history classes from elementary through high school levels.

5) THE CAMPAIGN and JIMMY CARTER, THE MAN: These two elements fit into the 7th, 8th and 9th grade current events curriculum, as well as 9th and 11th grade American history and civic curriculum. In addition, the materials displayed would be of interest to high school and college speech, rhetoric, political science and communications classes.

6) THE CARTER PRESIDENCY: AN OVERVIEW: The messages of this exhibit -- the conflicting priorities and the demands of the Presidency -- are appropriate for history and social studies students in the 9th through 12th grades. The "timeline" method of presenting the material is an important skill being taught at the elementary and junior high level.

7) The exhibits detailing the crucial episodes of the Carter Presidency -- Energy, Domestic Issues, Foreign Policy, Camp David, SALT, Human Rights and the Iranian Hostage Crisis -- all contain material appropriate for upper elementary through high school history, civics and current events curricula. In addition, graphs, charts, maps and models are used throughout. Working with these media are important skills taught at the elementary and junior high level.

8) A DAY IN THE LIFE OF THE PRESIDENT: This exhibit is specifically designed to be a teaching aid for junior high school and high school social studies classes. In addition, the technique used is part of elementary school skills development curriculum.

9) THE CARTER CABINET AND ADVISORS: This display is useful for junior high school and high school history and government classes since it contains not only information about the men and women who comprised President Carter's Cabinet and group of senior advisors, but also a description of the history and function of the Cabinet and the duties of the Department Secretaries and others who comprise the Cabinet.

10) A TOWN MEETING WITH THE PRESIDENT: This is an exciting interactive exhibit in which students -- elementary through college -- will have an opportunity to interview the President. This is a completely unique educational and historical research tool that has many classroom applications.

Schedule

The time frame available for the design, construction and installation of exhibits is comfortable. An opening in the Spring of 1985 is targeted.

After authorization to proceed DMCD will develop a schedule in concert with the architects. A key initial consideration will be the date by which exhibit locations must be fixed so that electrical power distribution and building lighting can be finalized on the architectural documents. If the construction contract for the exhibit units is to be bid the exhibit design documents should be complete no later than 9 months prior to opening. Completion of camera-ready art can follow 3 months later. The building should be ready to accept exhibits no less than 3 months prior to opening.

Identification of documents and artifacts to be used should be finalized by the early part of 1984. Text development in final draft form should be complete at the time the exhibit design documents are finished. Film production should be targeted for completion no later than the start of exhibit installation.

List Of People Consulted In Developing DMCD Proposal

1) Professor James David Barber
Dean of Political Science
Department, Duke University
Author: The Presidential Character
- One and one half days total of consultation about the Presidency, the Carter Administration and the development of the orientation film.
Professor Barber has agreed to participate as the on-camera narrator and script consultant for the orientation film.

2) Barbara Charles
Staples and Charles, designers of the Ford Presidential Museum
- Discussion re exhibit and construction concepts and design and review procedures.

3) William Jones
Director, Ford Presidential Museum
- Visit and discussion re exhibit design, crowd flow, educational support, review procedures, etc. Toured Ford Museum at Grand Rapids.

4) Harry Middleton
Director, Johnson Presidential Library
- Discussion of exhibit development, audience profile, visitor response, evaluation of exhibit techniques, etc. Since DMCD designed exhibits at Johnson Library no tour was necessary.

5) Dr. James O'Neil
National Archives
- Discussions about theatre design considerations, traffic flow, document preservation criteria, etc.
Dr. O'Neil has supervisory authority over all Presidential Libraries.

6) Gerald M. Rafshoon
Formerly President Carter's media advisor and now a film producer and communications consultant

- Discussions on availability of photographs and film of President Carter's governor's race in 1970, Presidential race in 1974-1976, term as President and 1980 campaign. Spent several hours reveiwing film clips and considering possible inclusion in Museum. Mr. Rafshoon has agreed to work with DMCD to produce the audio-visual show on "Jimmy Carter, The Man", and whatever other audio visual materials are needed.

7) Donald Shavey
Director, President Carter Materials

- Several discussions about availability of documents, photographs and artifacts, and about the procedure for cataloging and retrieving them. Also discussed educational needs of exhibit design and interest in educational outreach programs.

8) Gary Yarrington
Curator, Johnson Presidential Library

- Discussion about artifacts, role of in-house museum curator, handling and preservation of documents and artifacts, and of development of changing exhibits.

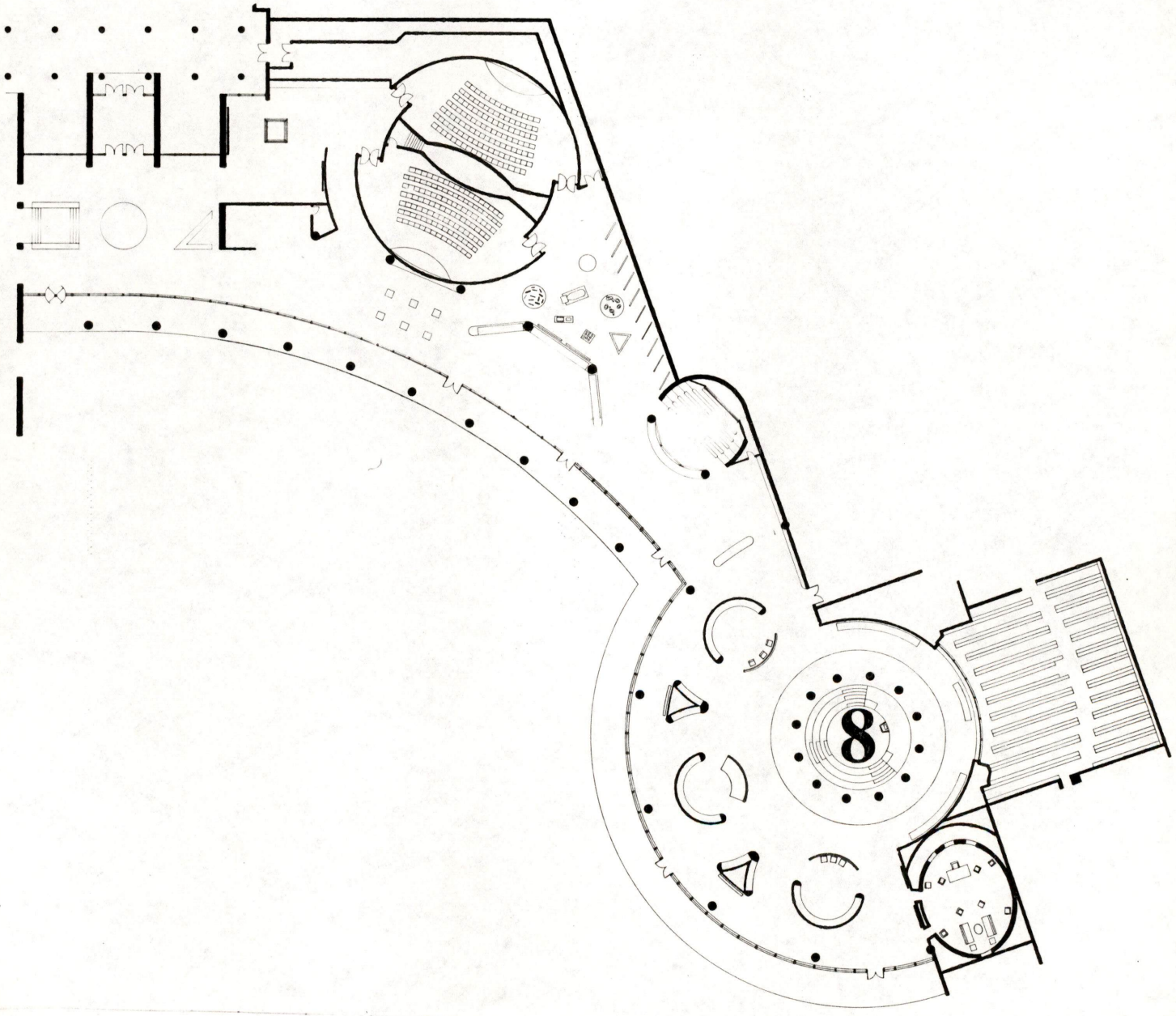
A TOWN MEETING WITH THE PRESIDENT

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A TOWN MEETING WITH THE PRESIDENT



The Setting

The center of the rotunda has been selected as the location for the most innovative exhibit element - The Town Meeting with the President.

The Town Meeting will be an opportunity for visitors to engage in a conversation with President Carter through the use of a unique computer-driven videodisc system. For the first time in any Presidential museum, visitors will be able to ask their own question of the President -- and get an answer to that specific question. The result will be similar to a town meeting in which President Carter fields a wide range of questions from the audience.

To the visitors it will be an impressive finale to their tour -- an opportunity to talk with the President about a subject they choose.

To give this exhibit the prominance it deserves, and to recreate as closely as possible the atmosphere of a real town meeting, the center of the rotunda has been converted into an amphitheatre with three tiers of seating taking up 200° of the circle. The visitors face a low stage in the rotunda. The stage is flanked by two large color video monitors mounted on raised pedestals so that all of the audience can clearly view at least one monitor.

In the center of the stage is the portable podium used by President Carter during his Presidency. This podium is now permanently installed. Behind it is a computer keyboard that is used by the town meeting moderator to feed the visitors' questions to the computer.

When a visitor's question is typed into the system by the moderator the computer finds the segment on a stored videodisc in which the President has recorded an answer to that question, or a similar one, and then activates the video monitors to show the President's response. The whole process, from when the moderator finishes typing in the question to when the President's response begins, takes less than 3 seconds -- about the pause time in a conversation.

The following section describes in greater technical detail the system that will be used for The Town Meeting with the President.

The System

To fully appreciate the communication possiblities that exist in this new medium, it is well not only to consider carefully the purpose of the presentation and the finer production points such as treatment and style, but also to have some understanding of the delivery system itself.

In terms of hardware, the system consists of an IBM Personal Computer controlling a number of industrial videodisc players and appropriate video monitors. For The Town Meeting exhibit, it is suggested that the system initially include twelve videodisc players with the option of adding two more players sometime after the Library opens. This is to allow for any additional interview segments which may be recognized as necessary or desirable once the exhibit has had substantial use by library visitors.

The industrial player rather than the consumer player is specified for this application because of its much faster access time and its superior reliability. In terms of serviceability, it is well to note that for a nominal fee of $160 per year, the manufacturer of the player will provide complete service, parts and labor, on site.

The recommended players have a worst-case access time of 3 seconds and an average access time of approximately 1½ seconds. Since one of the design goals is to have the appropriate response appear on-screen within approximately 3 seconds after the question is entered, it is obvious not only that the high speed industrial player must be employed, but that the computer must process the question and initiate retrieval of the proper message in a very efficient manner. Given the rather complex task of parsing the question in order to identify the concepts and relationships, coupled with the somewhat limited capability of currently available personal computers, optimum program design and execution is required to meet this speed requirement.

In addition to speedy performance, the software must be reasonably easy to modify or update. To this end, and in spite of the possible negative influence on speed, a table-driven concept was employed. To minimize the possible impact on response time, all data contained in the tables is preprocessed and converted to a token form which supports the proprietory program which subsequently processes the entered questions against the table entries.

In designing the table-driven scheme, several features were implemented to provide flexibility without sacrificing speed. While the basic design is based on keywords, the system allows for negation (besides, other than, except, etc.), for combining several words together to form a single concept, and for identifying several concepts in a single question. The system also includes three priority schemes to assure the best possible match between question and responses to a given question and identify them as "most preferred", "next preferred", etc. This in turn facilitates the implementation of a real-time response history which allows the system to answer identical or similar questions without repeating the same response in a given session.

The use of tables gives the system significant flexibility and to a large degree removes the computer programmer from the role of "tuning" the presentation. However, since the tables in effect are the embodiment of the logic which defines all relationships between questions and responses, the creation of the tables is a major task requiring not only a thorough understanding of the underlying program logic but an intimate familiarity with the content of the recorded video segments.

While there is absolutely no doubt that the existing software will support the proposed Town Meeting exhibit very nicely, additional programming must be performed to accommodate the larger video response file. It is also anticipated that working with new subject matter (President Carter) will point out the desireability of minor program enhancements.

While The Town Meeting will undergo months of extensive testing before it is installed, we strongly suggest that a moderator or host be employed, at least in the first months of operation. Such a moderator will not only be more efficient than the general public in typing in questions, but will act as a moderating influence and if necessary will remind the public that the name of the game is not "beat the system", but rather "Talk With The President".

In considering a system such as this, the question of multiple stations arises. While the use of multiple stations

introduces a number of obstacles, all of these can be overcome. However, if one is to avoid increasing the number of videodisc players, one basic restriction remains. Only one station can have access to a given player at any one time. This effect can be reduced significantly by organizing the video segments in such a way that the responses classified as "most preferred", "next preferred", etc., are resident on different players. Thus, if two stations try to access the same response simultaneously, one station will be presented with the "next preferred". If three stations are used, there would be a remote possibility that a given station would be presented with a "third preferred" response even though it may be the first time that particular question has been asked at that station.

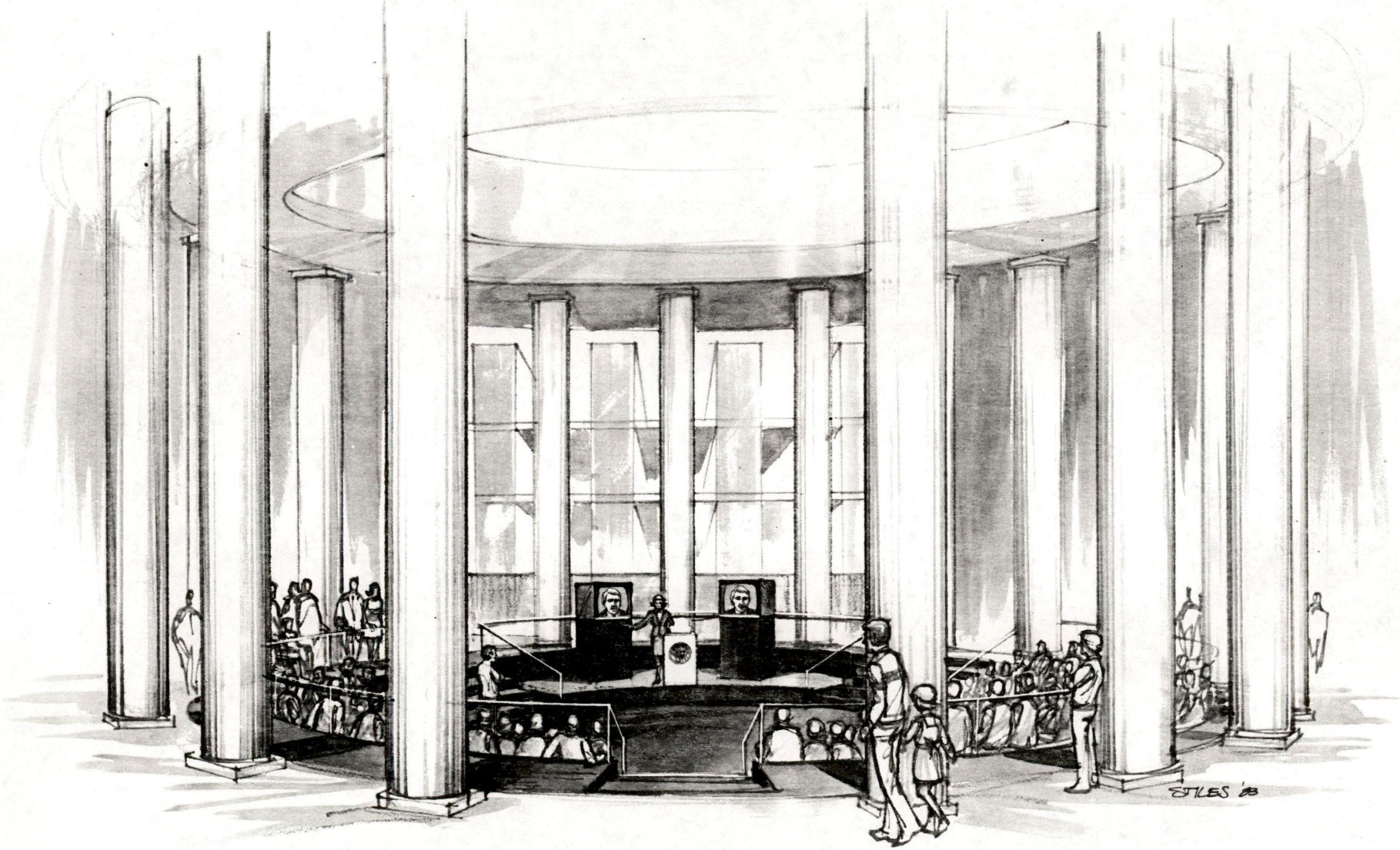
An additional station intended for use by researchers could be included with only minor impact on performance. It could operate from the same system with the same videodisc players without affecting the public presentation provided that the public presentation maintained priority. This would mean that when operating simultaneously with the public station, the research station would be subject to delay or interruption approximately once in every twelve or fourteen occurrences. This too could be minimized by queing the researchers' questions until the response can be presented without conflicting with the public station.

While The Town Meeting exhibit is a major undertaking, the people at ETI who developed the system and who will be responsible for its implementation at the Presidential Library look forward to the task. For a visitor to the Carter Presidential Library, it is difficult to imagine a more rewarding experience than the opportunity to "Talk With The President".

Procedure

The procedure by which the interview material for "The Town Meeting With The President" would be developed is best understood by knowing how such happened with Jacques Lipchitz, subject of the unique pilot program as seen previously in Atlanta.

Attached in a separate binder, Mr. Bruce Bassett, creator of the concept, details the process.


ETTLES '88

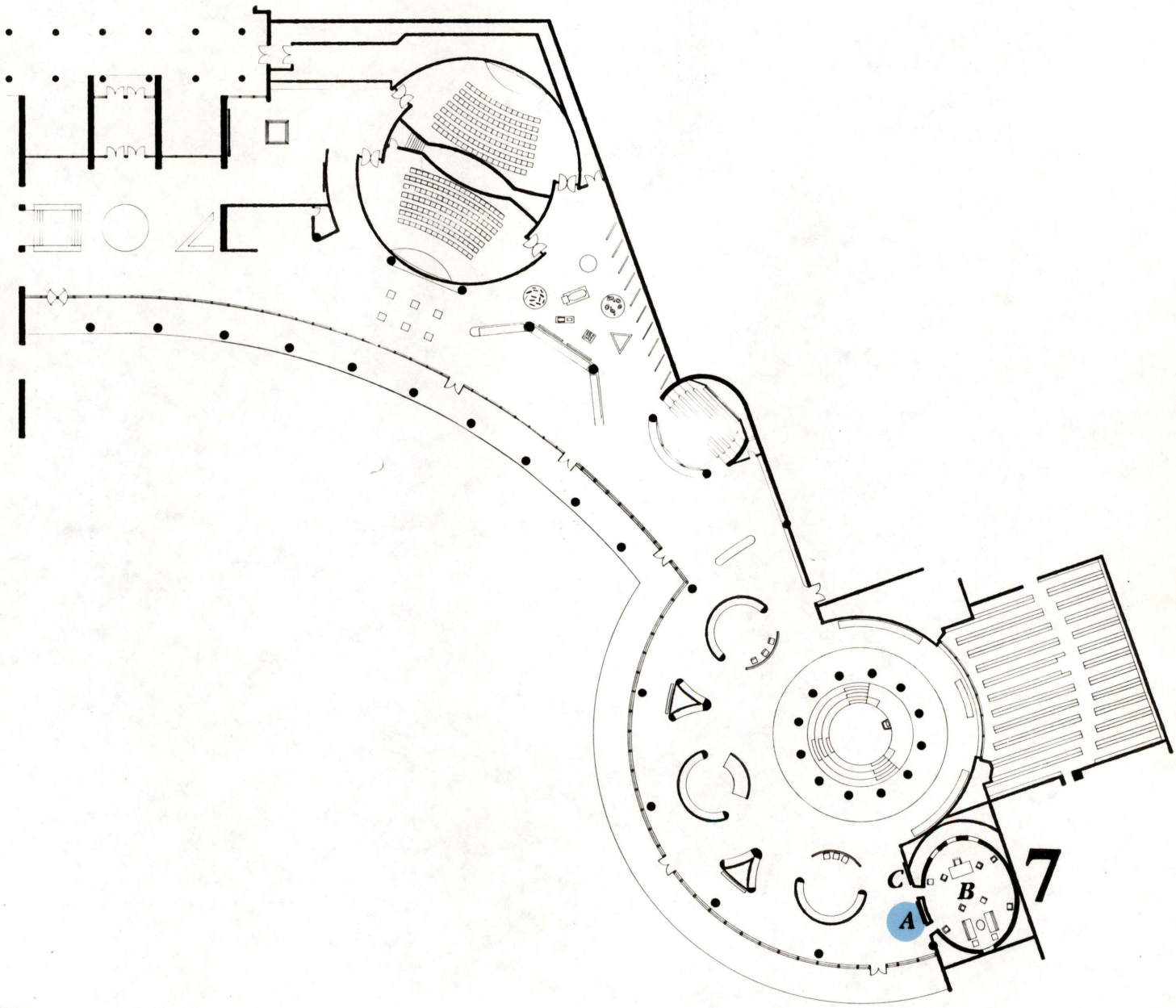
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THE OVAL OFFICE

A A Day in the Life of the President



A Day In The Life Of The President

To complement the earlier timeline of the entire Carter Presidency, this display takes a micro-view of the Office, examining the crowded daily schedule of the President.

Mixing photographs and "appointment book" graphics, the display shows visitors the full workload of the President. A "typical" day -- with foreign and domestic issues, political and social meetings, briefings, decisions, lobbying and appointments -- will be used.

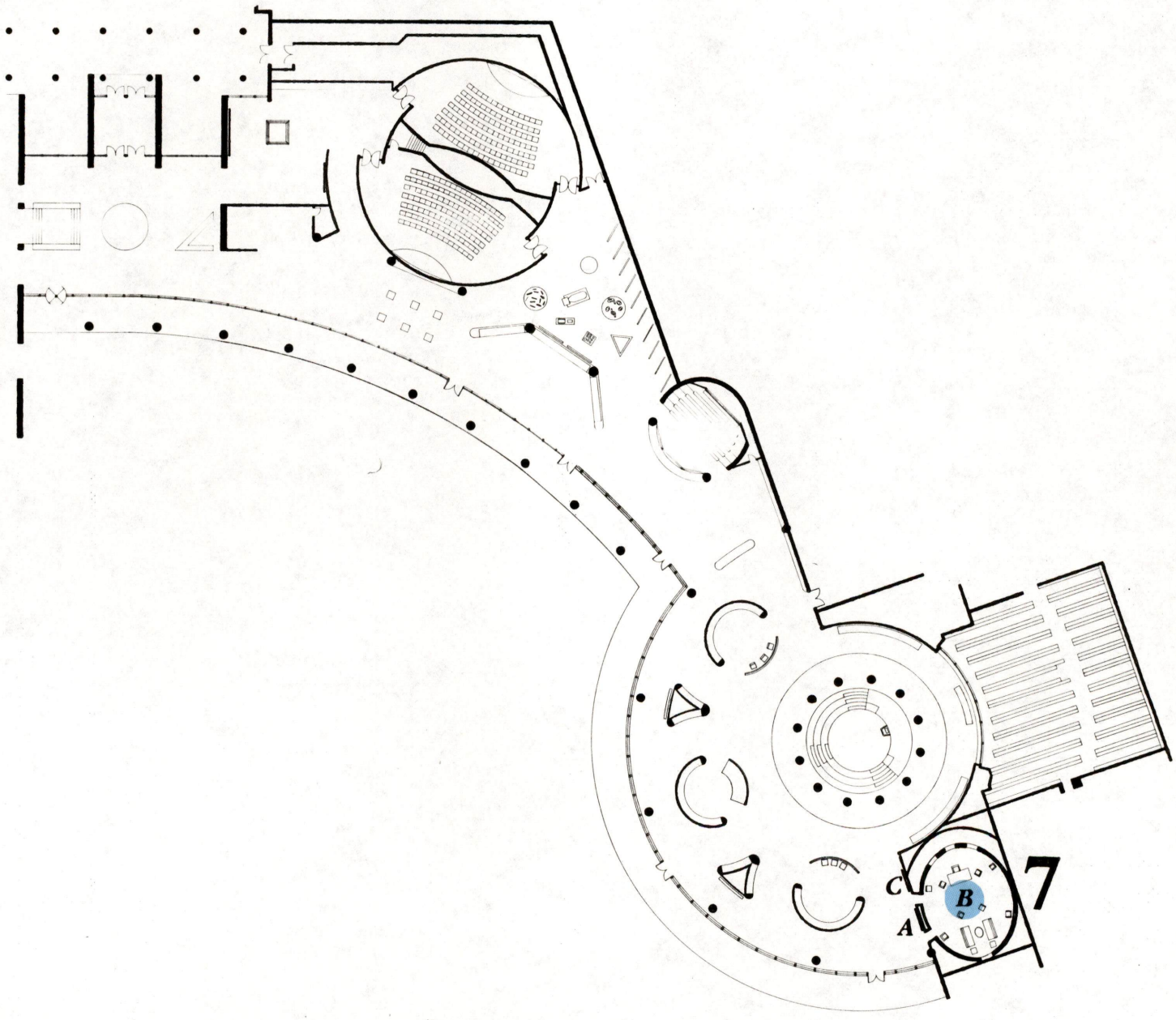
We will borrow heavily from the Presidential Diary and the White House Telephone Log to produce an absolutely accurate account of a single "typical" Presidential day.

This display is set between the entrance and exit to the Oval Office.

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THE OVAL OFFICE

B The Oval Office Recreation



The Oval Office Recreation

While the recreation of the Oval Office is being handled under a separate contract, we suggest that it be complemented by the addition of an audiotape of the President himself describing the office and his feelings about it.

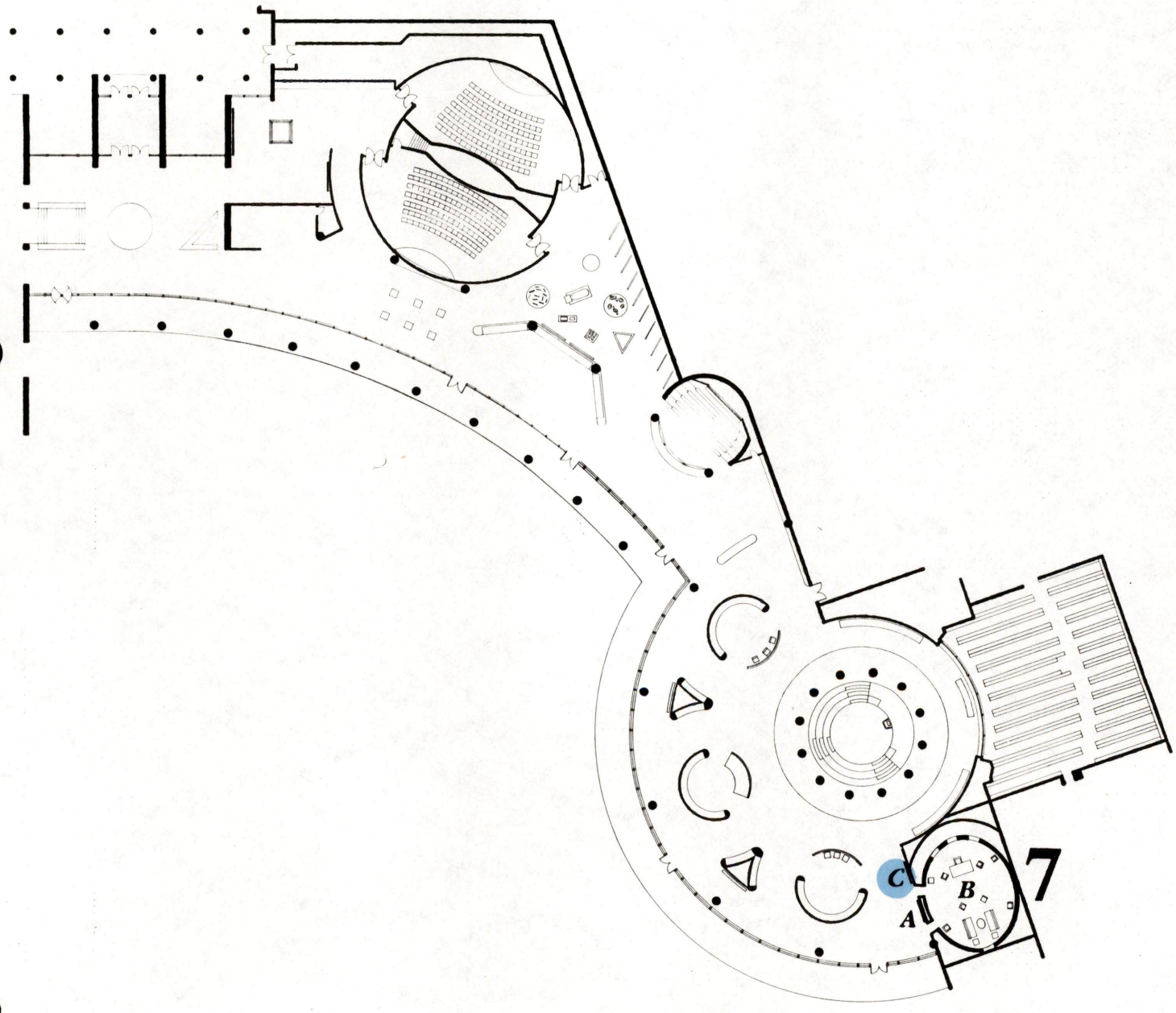
In addition, there will be a railing with illuminated display panels mounted atop that show the President and advisors working in the Oval Office and describes the many interesting artifacts within the Office.

Another display focuses on a collection of photographs of the Oval Office as it appeared during the administrations of previous presidents. This display dramatically shows how the office changes with the man, but also how the room the visitors are looking at has been the center of Presidential power throughout our history.

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THE OVAL OFFICE

C The Carter Cabinet and Advisors



The Carter Cabinet And Advisors

The people elect only the President and the Vice President, and yet, the men and women who serve in the President's Cabinet and on his staff are extremely important in the decision-making process. For historic and educational purposes they should be identified.

This display, which flanks the exit from the Oval Office, is a photographic and text display of the men and women who served in the Cabinet (including original appointments and replacements) and as chief advisors. The display would consist of color photographs of each officer and advisor and a two or three paragraph statement on each.

In addition, to enhance the educational aspect of the exhibit, a photograph and text treatment of the role of the cabinet and the creation and functions of the various executive branch departments represented in the Cabinet will be included in this display.

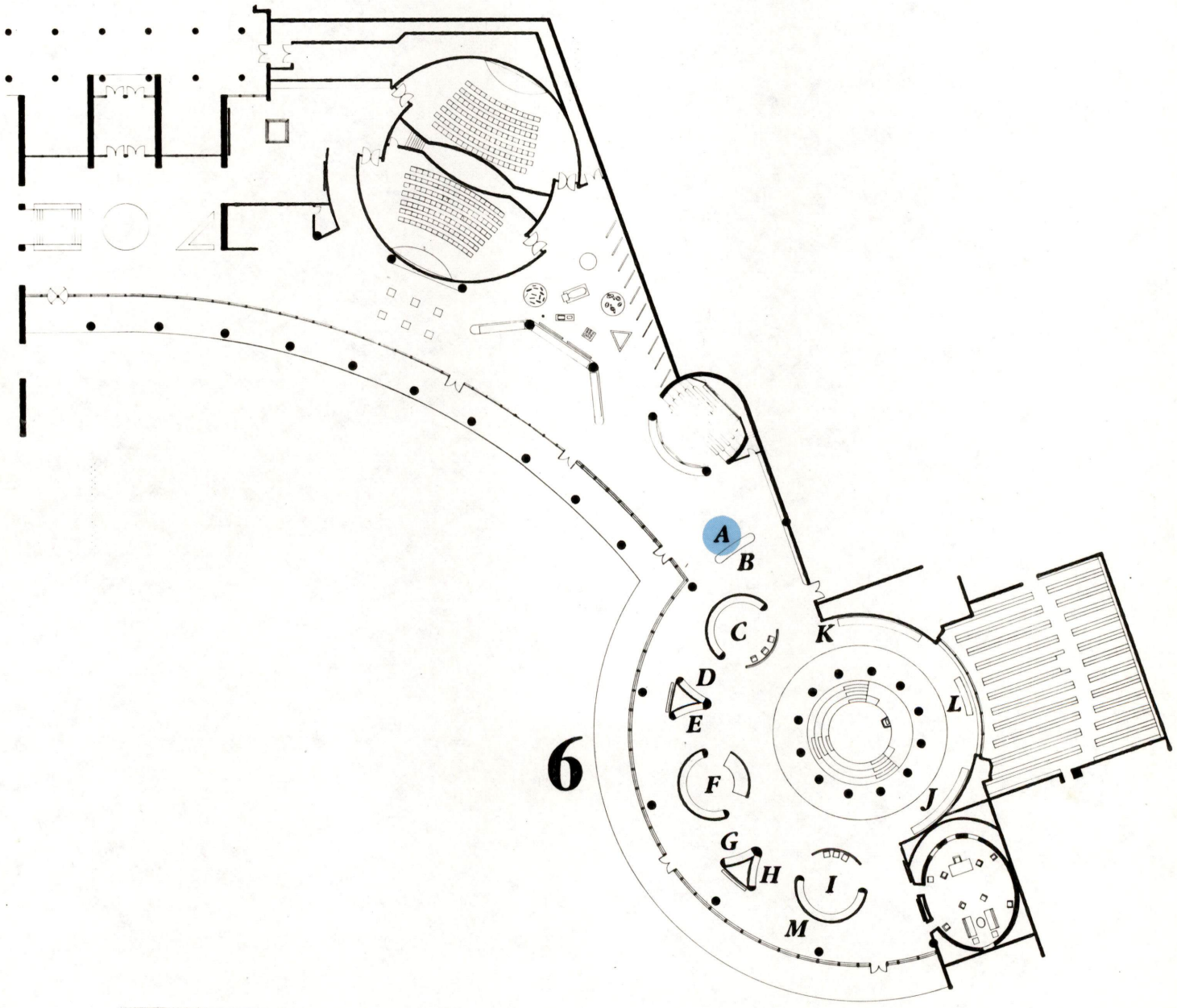
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THE CARTER PRESIDENCY

A A New Spirit



A New Spirit

Not since the inauguration of Andrew Jackson 148 years before have the people been so involved in the beginning of a Presidency.

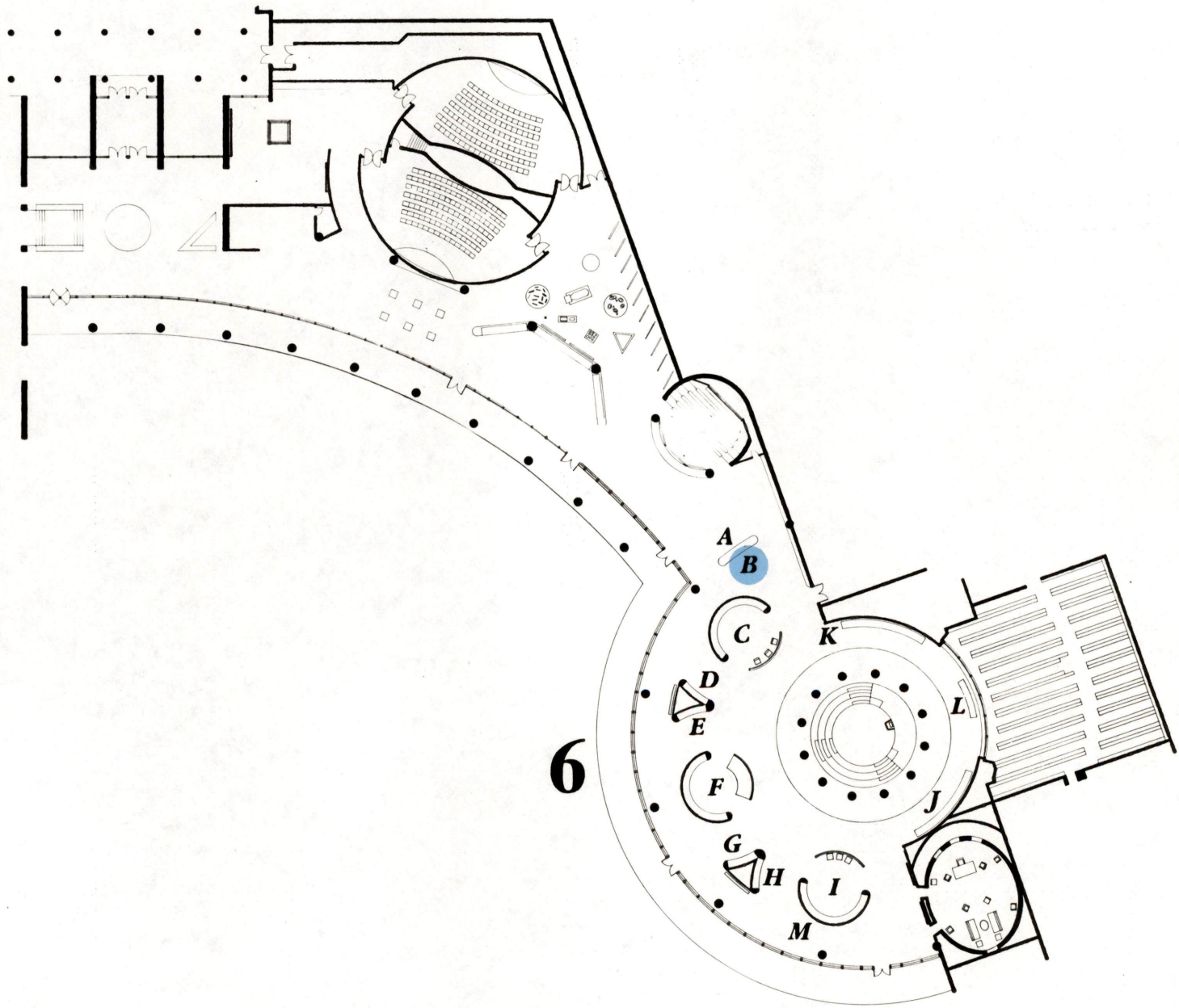
The most dramatic moment of the opening of the Carter Presidency was when the new President and First Lady walked down Pennsylvania Avenue, ushering in a "new spirit" of decency and honesty.

This will be dramatically displayed with a large color photograph of the President and Mrs. Carter walking along the parade route. Superimposed on the panel will be significant passages from the Inaugural Address.

Possible artifacts for this display include the Bible used at the Inauguration, the script copy of the Inaugural Address, and the Chief Justice's cue cards for the oath of office.

This photograph panel serves as the introduction to the various displays and exhibits about the Carter Presidency.

B The Carter Presidency: An Overview

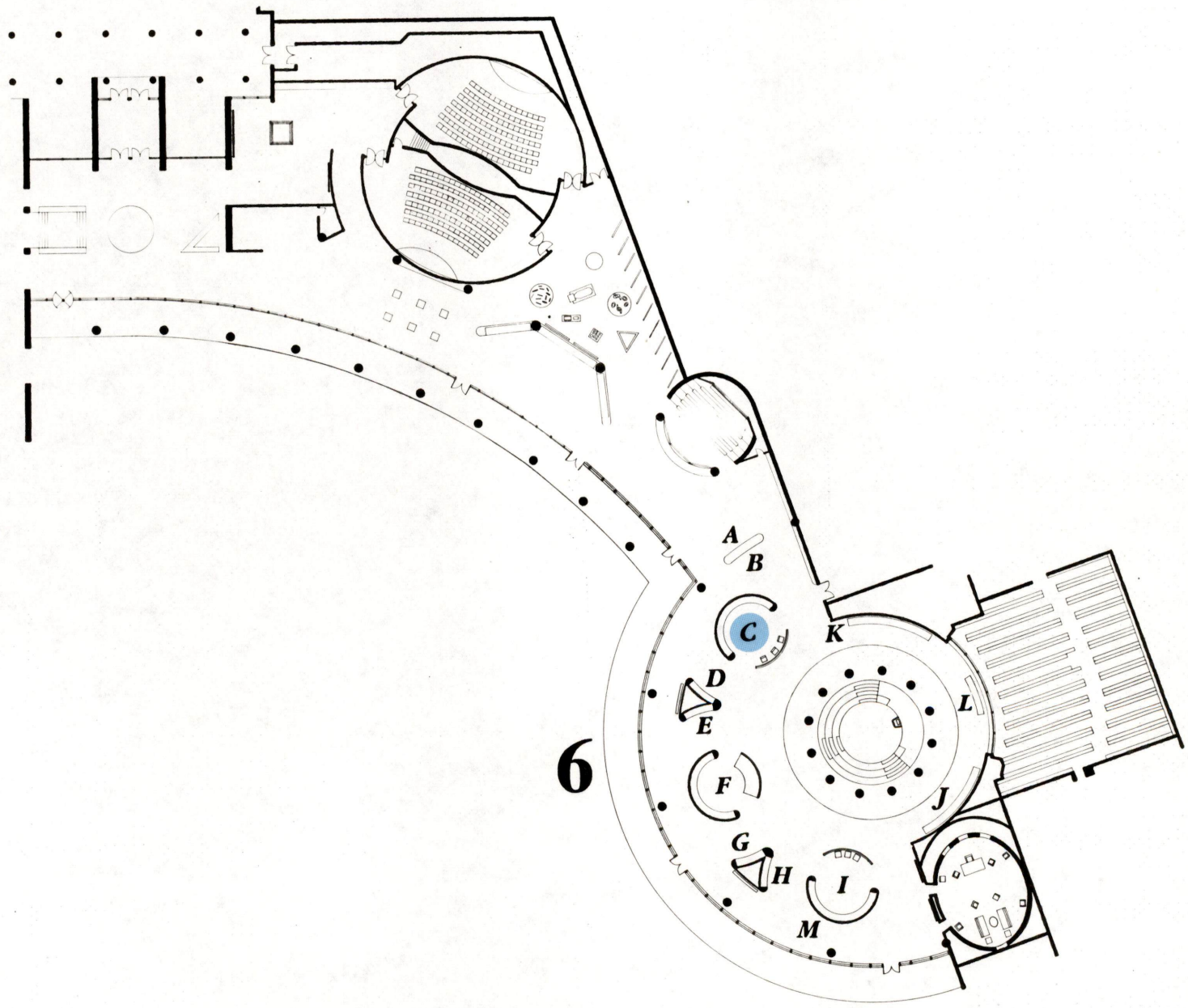


The Carter Presidency: An Overview

On the reverse side of the "New Spirit" photography panel will be a comprehensive timeline display of the Carter Presidency.

Handled in much the same way the "Mayaguez" timeline was handled in the President Ford Museum, this exhibit will emphasize to the visitors that the many critical issues faced by a President do not all fit into neat compartments, they are not all sequential. Rather, crises pile on top of crises, foreign and domestic issues compete for attention, the business of politics crowds upon the business of governing.

After viewing this, the visitors are better equipped to consider the individual displays on the actions of the Carter Presidency. Because of its placement, this exhibit is also in the path of visitors leaving the area that contains exhibits about the Carter Presidency. Even if the visitors don't study this timeline until after they have seen the other exhibits, its value is not lost.


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Energy: The Immediate Challenge

The first challenge facing the Carter Presidency was energy -- oil prices were at their highest point in history, the nation was importing more and more, and the effect on our economy was devastating. The result of this over-reliance on imported energy was that the very economic strength of the nation was being eroded, and our strategic options were being limited. While the problem was obvious, the solutions were very complicated, and not often popular.

Within days after taking office, President Carter determined that the energy crisis needed to be addressed directly -- first by focusing public attention on the issue and then by fashioning a comprehensive public policy that encouraged conservation of energy and the development of new energy supplies. Both objectives proved to be extremely difficult to achieve.

The long history of the Carter Administration's energy initiatives -- the conflicts with special interest groups and Congress -- deserves special attention. We propose giving it that attention by housing an extensive exhibit within the first of three large walk-through circular island displays.

The island is comprised of two elements, the major one being a curved solid wall some 40' in length and of sufficient depth to accomodate a large built-in case. The case is glass fronted for security; lighting is set above and concealed behind a soffit. Original presidential documents, vital to the telling of each story, and of great interest to the viewer, set into this case are shielded from ultra-violet rays by the configuration of this unit and its positioning (back to the window wall). All original documents will be mounted in frames behind ultra-violet transparent shields. The second element that makes up the exhibit island perimeter is a smoked plexiglas wall, 20' in length. This transparent divider maintains a sense of openness while providing valuable sound isolation to and from other exhibit elements. The transparent divider is oriented towards the rotunda. Each of the three island displays are identical in terms of structural configuration but not different in story content and presentation techniques.

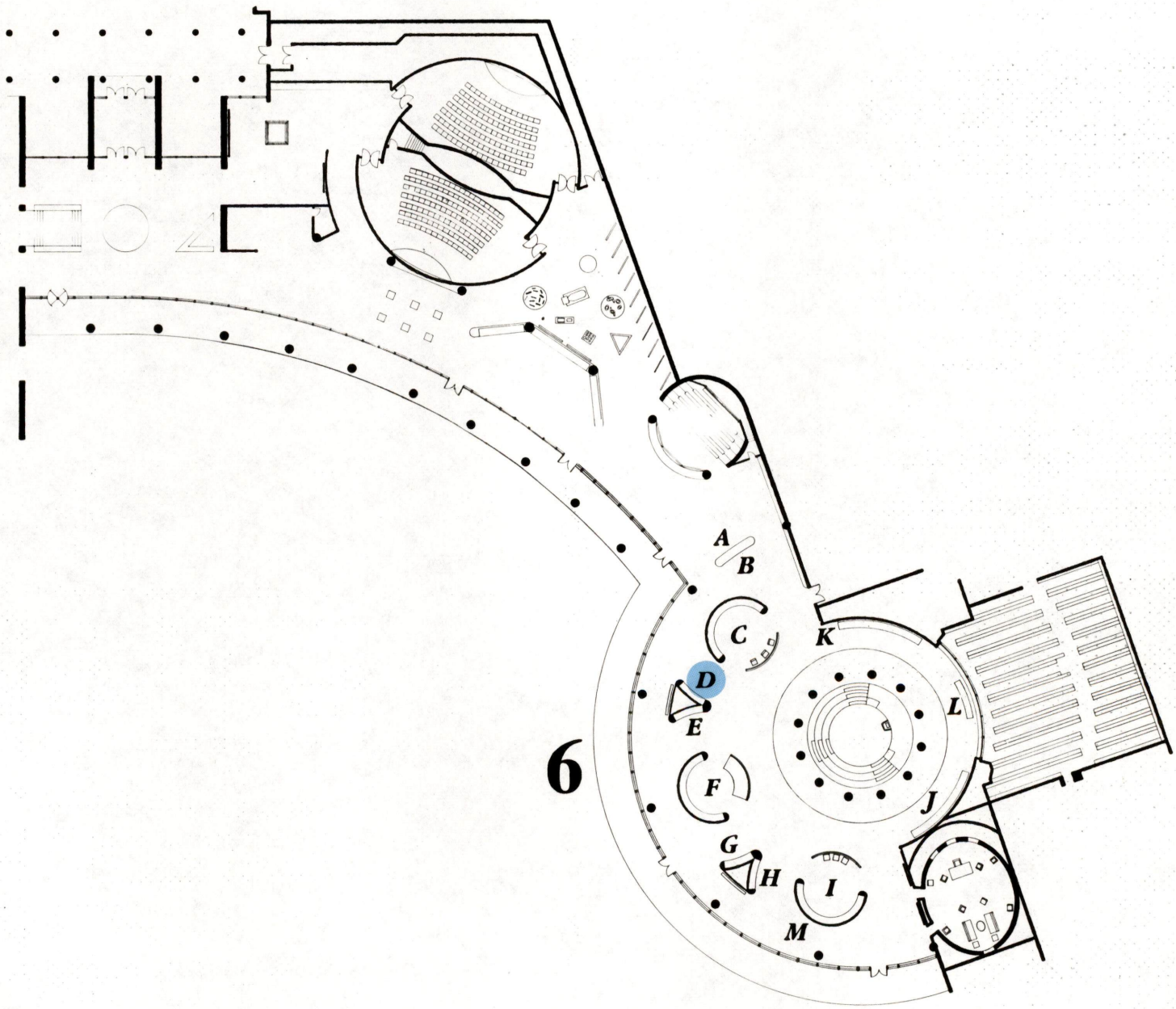
Displays inside the case will incorporate bold photographic and text treatment. Here the sequence of the development of the Carter Administration energy policy, including the complex debate over price deregulation of natural gas and the inter-relationship of American energy policy and the energy decisions of our Western European and Japanese allies, will be detailed. Artifacts for this story could include

the documents creating the Energy Department, Presidential briefing books prepared for the Bonn and Tokyo economic summits (as available under national security regulations), the script of the President's major public addresses to the nation and Congress on the energy situation (particularly the "moral equivalent of war" statement), and the President's sweater used in his first television "fireside chat on energy". A television monitor in the display will be used to show the energy situation as the public saw it during the period -- both "pro" and "con" to the President's efforts. This will be done, for the most part, by segments from network news programs.

Along the smoked plexiglas back wall of the island will be a series of computer terminals and monitors through which the visitors can learn more about the energy situation during the Carter Presidency and today, and can take quizzes on their own knowledge of the current energy situation and their role in it.

The overall theme of this display is that while the energy situation continues to be an important problem for the nation, we have made progress, thanks in large measure to the programs initiated by the Carter Administration. The larger message is a positive one -- that Americans can meet and overcome problems. A secondary message is the recognition that special interests -- in industry, in Congress -- abound and do not always defer to the public good.

From this display about the energy crisis, the visitors move to a series of panels and display cases on the other, often related, domestic issues that faced the Carter Administration.


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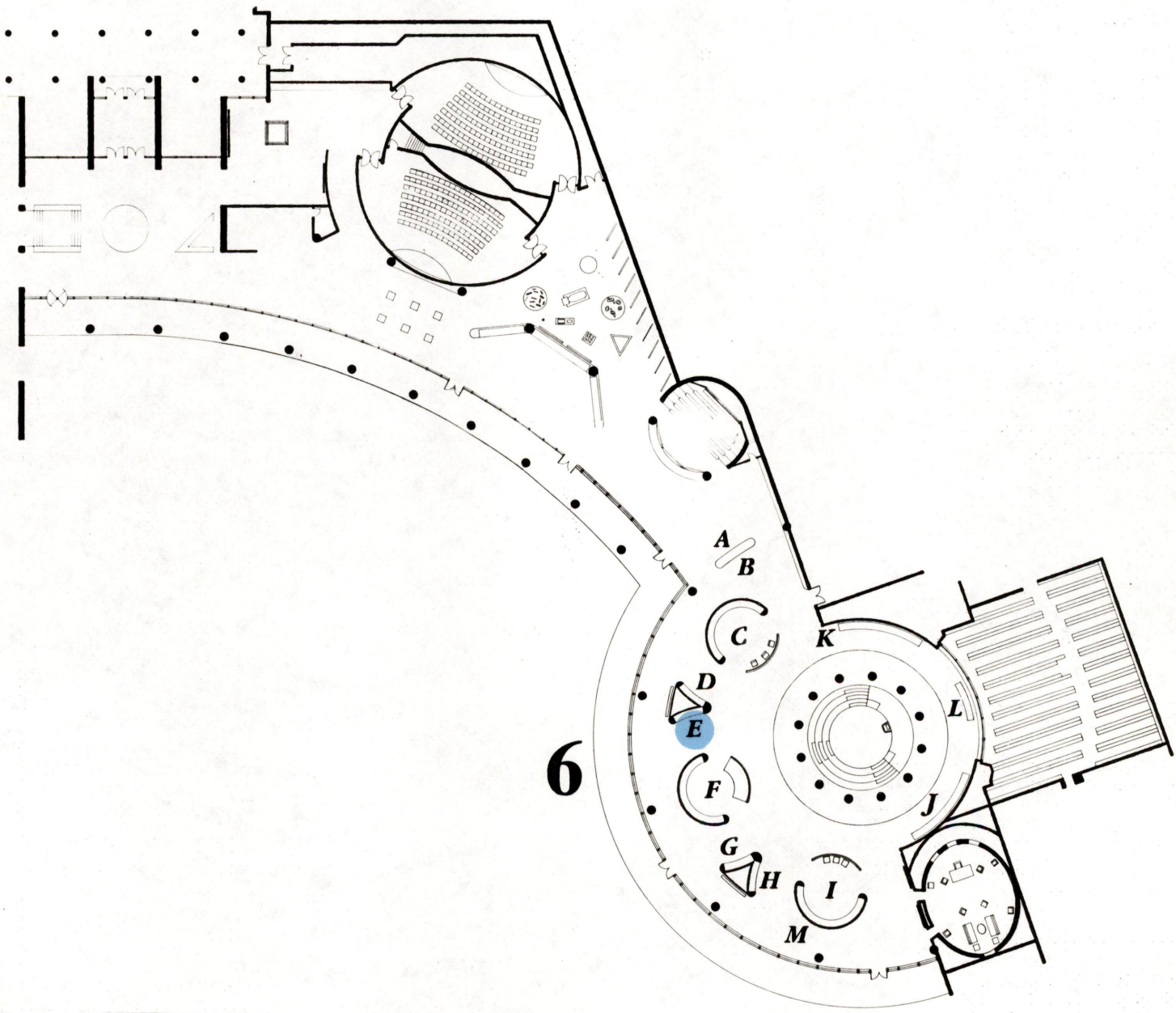
The Domestic Priorities

History often remembers a President for his impact on foreign affairs, but the citizens usually remember a President for the way he handled the day-to-day domestic situations that either he inherited or arose during his term of office. The domestic issues facing the Carter Administration, aside from but often related to energy, were decidely complex.

This exhibit is set in a curved display case with a concave arc to compliment the curved positive form of the adjacent island displays. The story examines the domestic issues other than energy. Photographs, charts, cartoons, graphics, text and documents are used to discuss the issues of inflation and the economy, the initiatives at reorganizing the government, the budget battles with Congress, civil rights, deregulation of industries (airlines, trucking, banks, communications and railroads), creation of the Education Department, health programs, welfare reform, and environment (Superfund, Alaska Lands).

This display is a "record" of the issues faced and the response of the Carter Administration. As such, it is heavy in text and document artifacts. It is specifically designed to be a "newspaper" -- where visitors can go to the areas of greatest interest to them and study those areas in detail, while only glancing over those areas of lesser interest to them.

E On the Same Earth (1)



On The Same Earth (1)

This display is on the reverse side of the Domestic Priorities panel and faces the second island, which is devoted to the Camp David Accords. This panel discusses the relationship of the United States with the other nations of the world during the Carter Presidency.

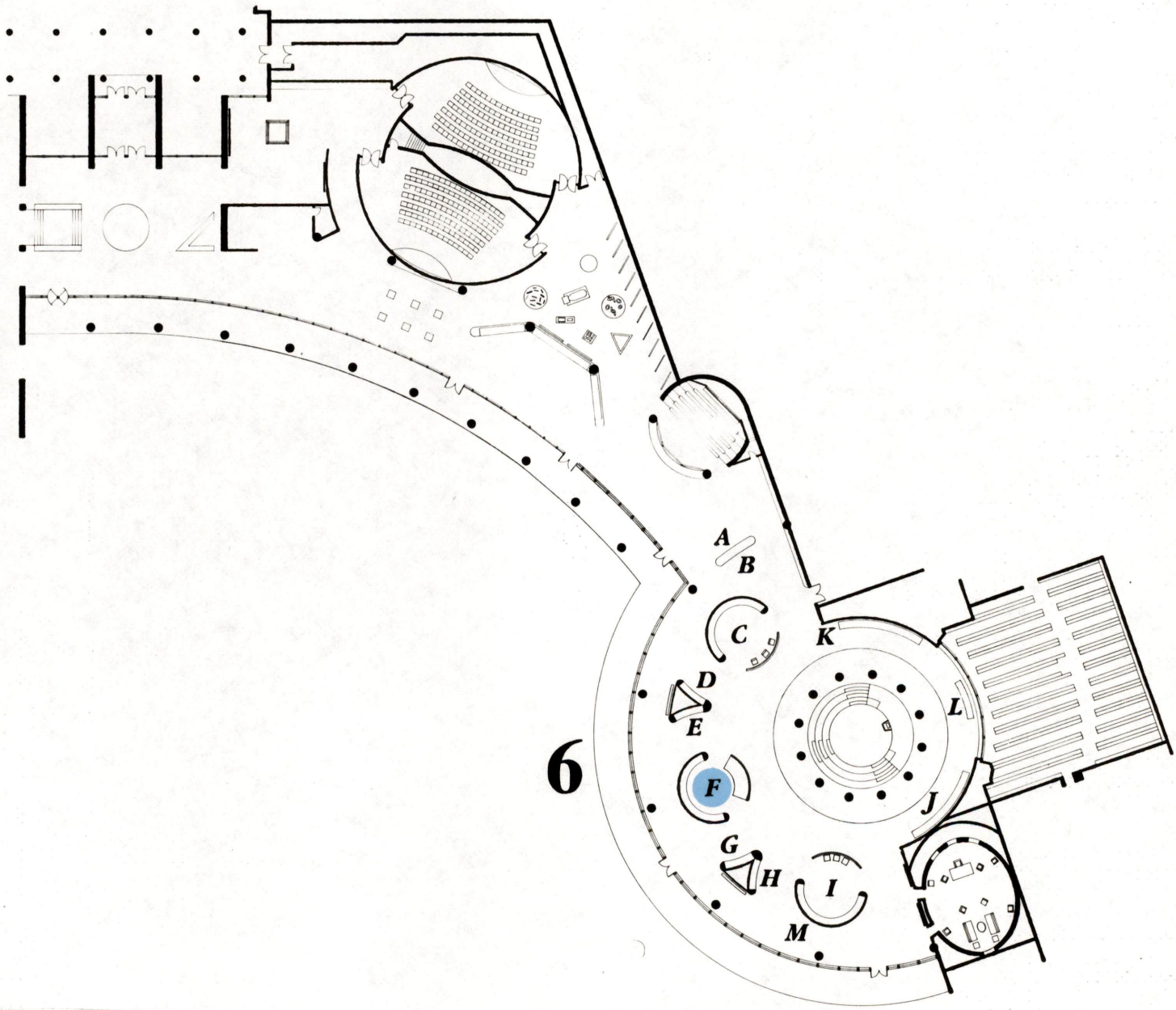
The first subject on this panel is the Panama Canal Treaties -- a practical test of President Carter's commitment to right past wrongs, to apply the same standards of decency we profess at home to our relations with other nations. A step-by-step explanation of the Treaties, their beginnings and the battle to get them confirmed by the Senate is given through photographs, graphics, text and documents.

Adherence to our values was also the basis for our reactions to Soviet involvement in the internal affairs of Afghanistan and Poland; our diplomatic initiates in Africa; our acceptance of refugees from Cuba; our relations with Vietnam; and our actions in the United Nations. Treatment is also given to the Bonn and Tokyo economic summits.

Photographs, documents and speech text will be the main support of the text on this display, although a few artifacts are available.

Those subjects that are not able to fit on this display will be picked up on the other side of the Camp David island, on the panel also titled "On The Same Earth".

F Camp David: The Personal Commitment to Peace



Camp David: The Personal Commitment

The story of Camp David -- and the accords that became "a framework for peace" -- is deserving of dramatic and extensive treatment. The second major island of this exhibit area is devoted to that story.

To be sure, the Camp David story is a complex weave of geography, military stratgey and thousands of years of religious and cultural history. Yet, the story is also a very personal one -- it is the story of three men who (eventually) decided to make personal commitments to peace.

The role of President Carter in this story is, of course, crucial. His willingness to risk his own prestige and the prestige of the nation, and the sheer force of his dedication to the peace process, drove the two sides together. Without President Carter's intense personal commitment the meeting at Camp David either would never have happened, or would have ended inconclusively after only a few days.

Because this is in some ways a personal story of three men we anticipate using very large, closely cropped photographs of the participants and text quotes from each of them to describe the grueling negotiations. Major artifacts will include the bicycles used by the President and Mrs. Carter during the negotiations, the documents signed by the three leaders, momentos from all three participants, and anecdotal materials. (One such could be the story about how President Carter, during a period when Prime Minister Begin was being particularly adamant, presented the Israeli leader with photographs of the three leaders autographed to the Prime Minister's grandchildren, and how that display of personal concern led the Prime Minister to reenter serious discussion of the accord proposal. Copies of those photographs would be appropriate support material for this story.)

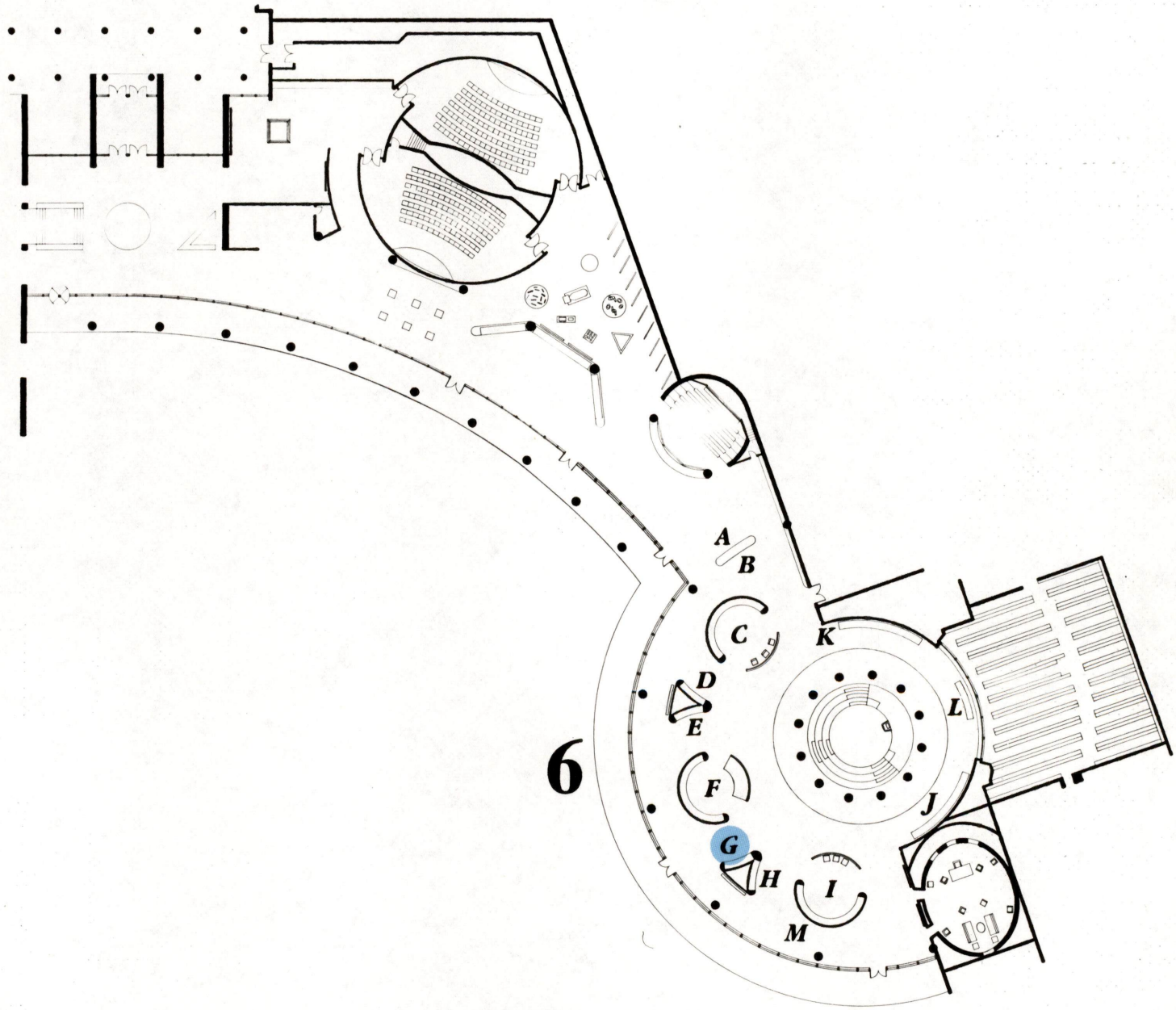
As important as it is to present the Camp David story in personal terms, it is also necessary to give the visitors an understanding of what is at stake in the Middle East. This includes not only an understanding of the history of the region and its link to the United States, but also an appreciation of the geographic and military aspects that were the heart of the Camp David Accords. To do this, set in front of the transparent divider wall will be a large three-dimensional topographic map that incorporates light, animation and a telephone system. The lights and sound will be synchronized to give the visitor a quick history lesson and a reference to crucial areas (the Sinai, the Golan Heights, the West Bank, etc.).

From this island, the visitors move to the display case on other foreign affairs issues -- the continuation of "On The Same Earth".

6

THE CARTER PRESIDENCY

G On the Same Earth (2)



On The Same Earth (2)

Facing the Camp David island and the "On The Same Earth (1)" display, this display continues the treatment of foreign affairs under the Carter Presidency.

It begins with the normalization of relations with the Peoples Republic of China. Text, graphic and photographic treatments will trace the history of the American and Chinese relationship from its beginning in the 19th Century through the early 20th Century, to World War Two, to the rise of communism, and into the 1970s when President Nixon boldly began the process of restoring reality to our dealings with one-fifth of the world's population.

Central to this exhibit will be the successful visit of Deng Xiaoping to the United States.

Artifacts will include documents related to the normalization process, and momentos of Deng's visit. Included here will be photographs of the presentation of gifts to the Carters with a note that the gifts themselves (the cat tapestry and the Ming vases) are on display elsewhere in the museum.

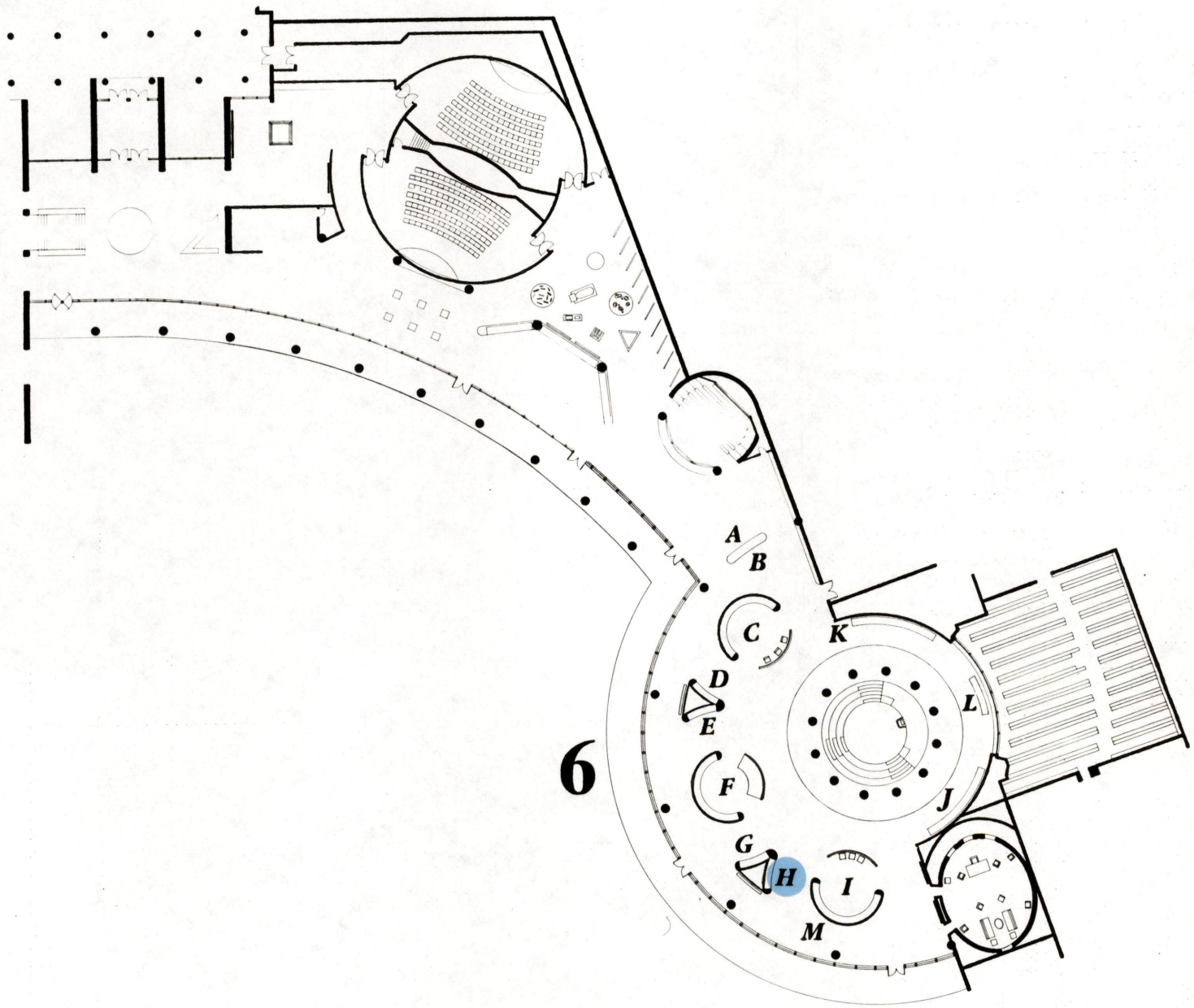
The balance of the display will be dedicated to those other foreign policy issues carried over from the first "On The Same Earth" exhibit.

From this display, the visitor moves to another panel and display case exhibit, this on the issue of SALT and defense spending.

6

THE CARTER PRESIDENCY

H SALT: The Ultimate Priority



SALT: The Ultimate Priority

President Carter has called his efforts on the Strategic Arms Limitation Treaty-II "my most significant and long-lasting work as President". As such, it deserves particular attention.

A stretch of panels and display cases will be devoted to SALT, the related questions of nuclear armaments (neutron bombs, cruise missles, etc.), and the American defense capabilities (the B-1 bomber, the Pentagon budget, etc.). This display will face the final major island, the one devoted to the hostage crisis in Iran. It is the reverse side of the "On The Same Earth (2)" display.

The discussion of the issue will start even before the beginning of the Carter Presidency -- with the Test Ban Treaty signed by President Kennedy, and then follow the development of arms limitation agreements with the Soviet Union (and non-proliferation treaties with other nuclear powers) from then through the Ford Administration and the Vladivostok Agreements.

The key text point to be made is that under President Carter the imperative was not only toward arms limitations, but toward arms reduction. Just six days into his term, President Carter began his negotiations with the Soviet Union -- the only other power with the capability of world destruction.

The display will chronicle the tedious discussions with the Soviets, counterpointed against the ongoing debate within this nation about our own national preparedness and the amount of resources we are willing and able to devote to defense. The key issues of the defense budget, our relationship with our NATA allies vis-a-vis nuclear arms, and the reinstitution of the draft will be detailed.

The display concludes with the signing of SALT-II and the unsuccessful effort to get it ratified by the Senate.

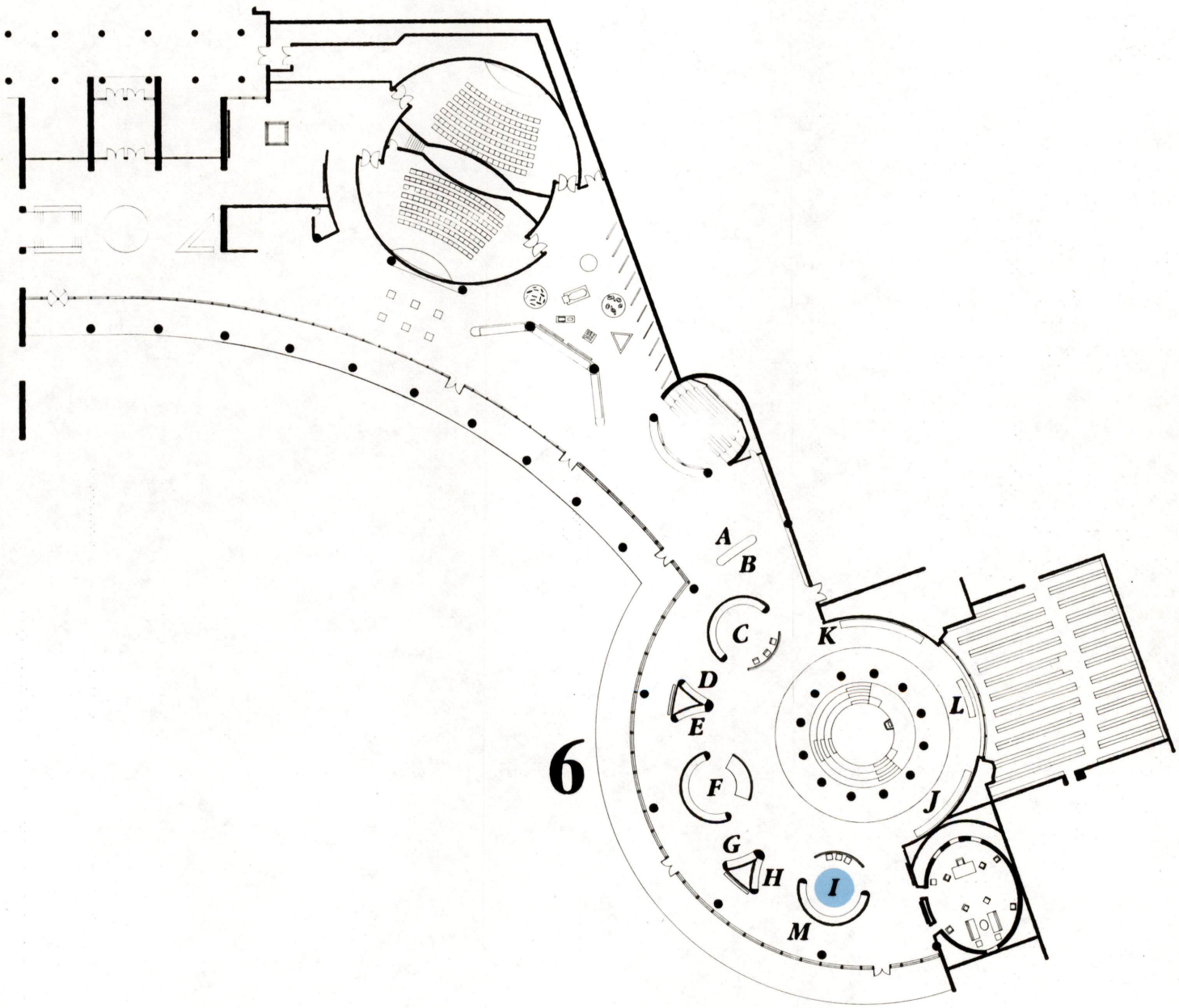
Artifacts include originals of letters to the Soviets and from them, various briefing books (if national security clearance can be arranged), texts of the President's speeches on the subject of the SALT-II ratification, an array of the many promotional materials developed to defeat the effort, and the documents of agreement signed in the Vienna summit. It should be noted that additional coverage of this subject will be given elsewhere in the museum.

From this display, the visitors move to the final major island display, the one dealing with the crisis in Iran.

6

THE CARTER PRESIDENCY

I Crisis: Americans Held Hostage



Crisis: Americans Held Hostage

The takeover of the U.S. embassy in Iran and the holding of American citizens for 444 days was the most dangerous and dramatic situation the Carter Administration faced. Ultimately it proved to be a crippling blow to the President's re-election effort.

But the crisis was also a time of courageous action by the administration and the President. The course of constant diplomatic and economic pressure, and of unparralled restraint, did in the end result in the freeing of all the hostages without injury. The crisis produced the President's darkest hour and his finest hour.

To present this story we devote the final island. On one side is the story as seen by the President. On the other side of is the story as seen by the American people.

The President's side is a series of detailed panels that explain the situation, the events and the results. The first panel traces the history of U.S. involvement with Iran and the Shah, the second shows the fall of the Shah and the rise of Khomeini, the third shows the takeover of the embassy, the fourth shows the U.S. reaction of protest, freezing Iranian assets and beginning the negotiation process, including Hamilton Jordan's secret trips. The fifth shows the Canadian involvement in smuggling out other Americans.

In the center of the display case we have a working telex machine programmed to type out a running commentary on the events - starting with the news of the departure of the Shah, then the takeover, the freezing of Iranian assets, the rescue mission, the various diplomatic initiatives of the U.S. and others, the final day of arrangements through the Algerians, the eventual release, and the meeting of President Carter and the freed Americans in West Germany.

The darkest hour: the tragedy at Desert One will have a separate panel.

Continuing the panels, we cover the creation of FLAG, the American people's reaction to the events, and the impact of the Iranian situation on the 1980 Presidential election.

The last few hours of the Carter Presidency are told dramatically in the opening chapter of Keeping Faith. That chronology, set in pictures and captions in a hour-by-hour count-

down format will be used to present the agony of the final arrangements -- the frustration of delay and the bitter disappointment that the hostages were not freed until after the President left office.

The last panel will be titled "Freedom!" -- the meeting of President Carter and the hostages in West Germany. The reality is that all the hostages were returned safely. The President had kept faith with them and with the promise he made to the American people.

Complementing this treatment will be a collection of artifacts -- telexes, Embassy cables, messages from other governments, Hamilton Jordan's disguises, support letters from FLAG, the yellow ribbons that celebrated the release, and momentos and notes from the hostages to the President.

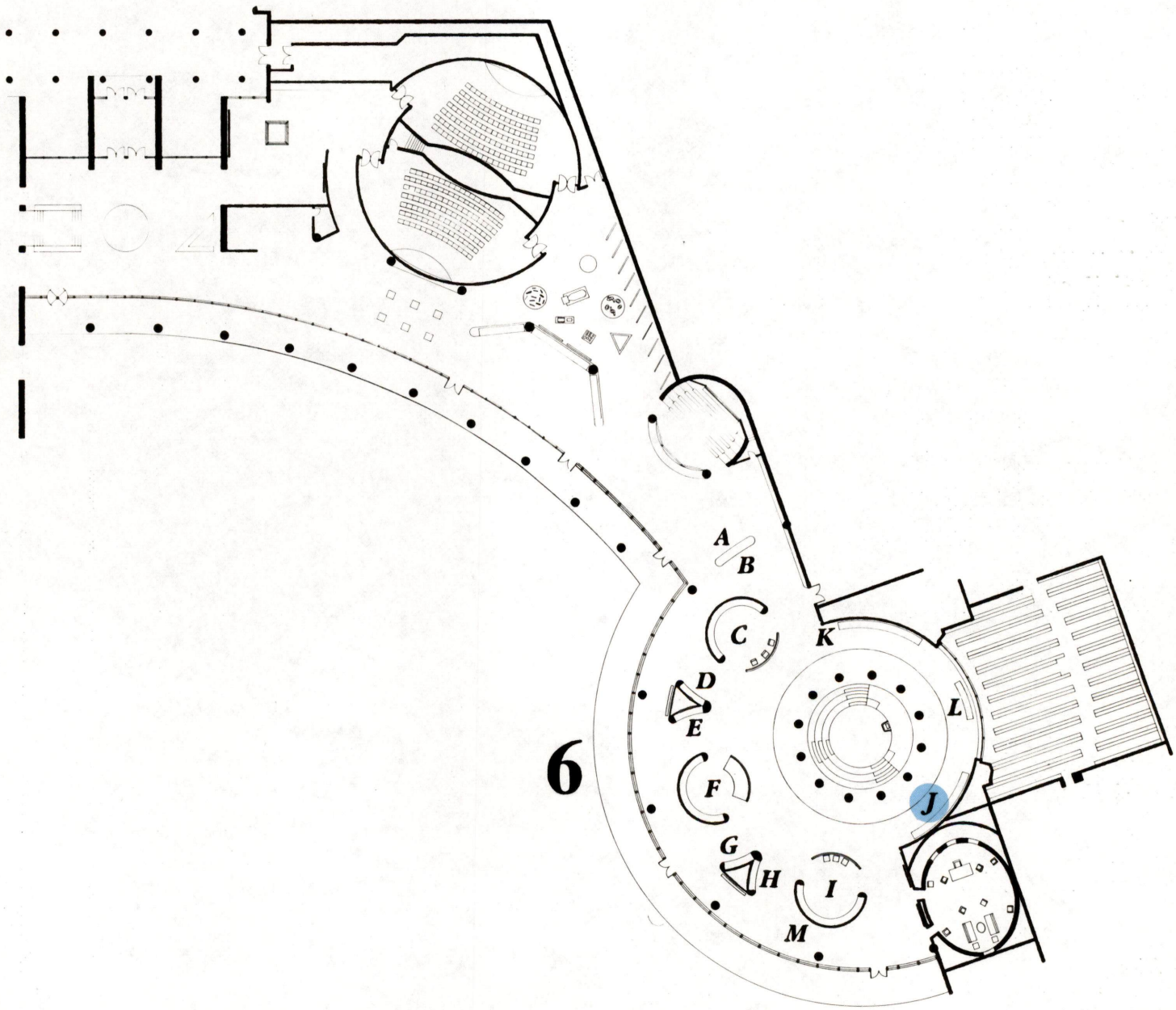
To counterpoint this display of the events from the President's perspective we plan a dramatic presentation of how the American people saw the events -- on their televisions. It is estimated that the nation's networks devoted more airtime to the hostage crisis than to the entire Vietnam War. The impact of this coverage on the attitude of the American people was dramatic.

To make this point, and to show some of the events that took place -- the staged demonstrations, the Christmas visits, the interviews -- we will have a bank of nine large television monitors set against the transparent wall and programmed to display the sampling of news coverage, commentary and dramatic events. The impact will be impressive to the visitors -- it will leave a lasting impression of not only the details of this dramatic episode in our history, but also the overwhelming coverage it received on television.

6

THE CARTER PRESIDENCY

J Shadow Over the Earth: The Nuclear Threat



Shadow Over The Earth: The Nuclear Threat

On the right-hand wall is a statement by the President about the greatest threat to the survival of the world -- nuclear war. It comes from the President's address in April of 1979 to the American Newspaper Publishers:

> "The possiblity of mutual annihilation makes a strategy of peace the only rational choice for both sides...We have a common interest in survival, and we share a common recognition that our survival depends, in a real sense, on each other..."

Below is a case that contains text, captions, photographs, graphics, documents and artifacts detailing the Carter Administration's work in reducing the threat of mutual nuclear annihilation.

The chief artifact is the SALT-II treaty. Others include the various reports on the nuclear threat, letters to and from the Soviets on the subject, and manuscripts of the President's speeches, including comments made during the debate with Governor Reagan.

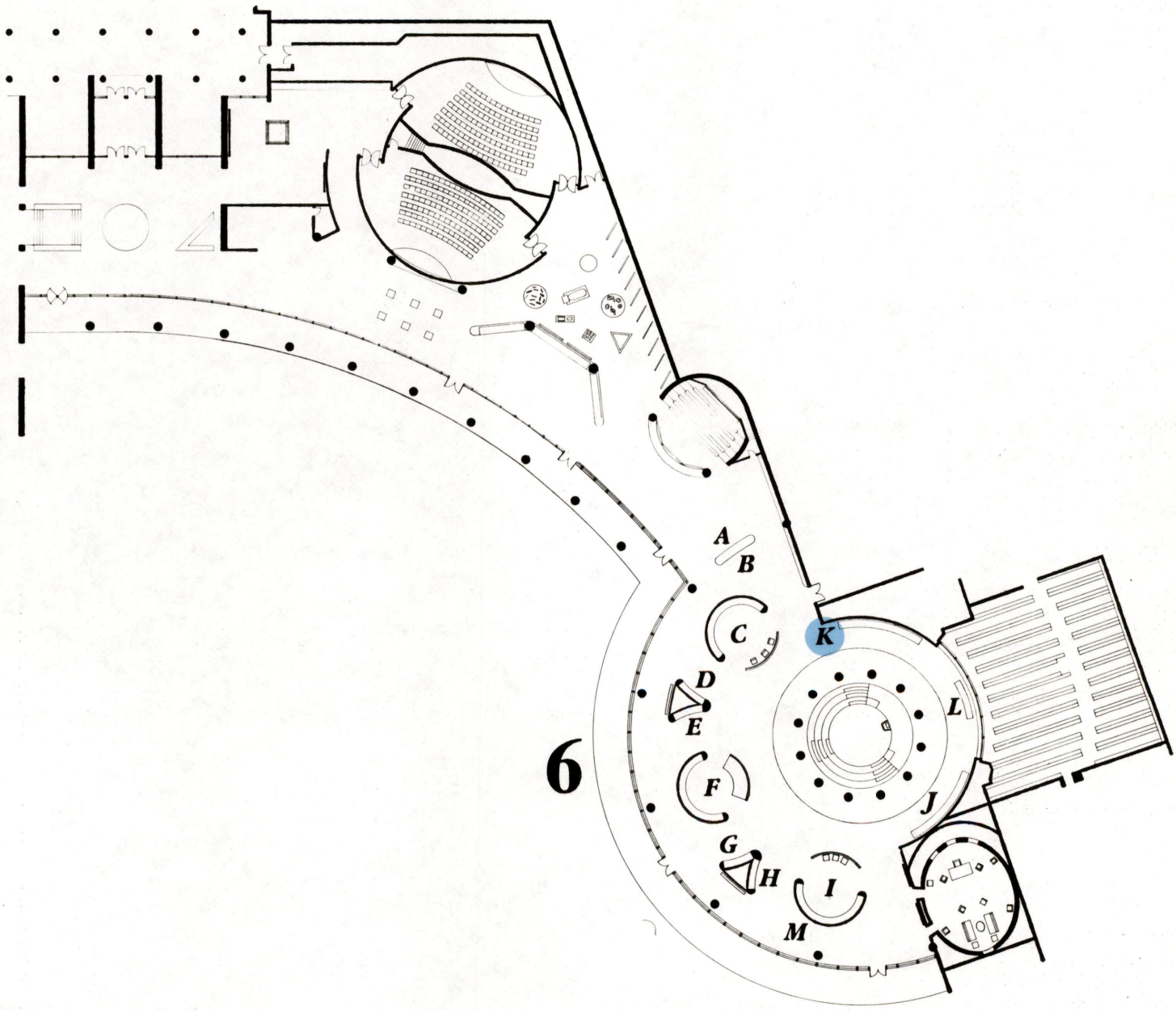
This display also presents an excellent opportunity to develop an educational graphic on the history and current extent of nuclear weapons.

The message is clear: To survive we must work together to reduce, and ultimately eliminate, the power that can destroy us all.

6

THE CARTER PRESIDENCY

K Speaking Out for Human Rights



Speaking Out For Human Rights

The two walls, 30' in height that frame the view into the library stacks, and provide a sense of definition for the rotunda perimeter are the most dramatic wall surfaces in the entire Museum area. On each of these two walls we propose to inscribe President Carter's statments on two of his most important concerns -- human rights and nuclear peril.

Carved into one four-story tall wall is the President's remarks at Notre Dame University in May of 1977:

> "It is a new world that calls for a new American foreign policy -- a policy based on constant decency in its values and on optimism in our historical vision."

Below this critical statement is a display case that details the Carter Presidency's initiatives in the area of human rights -- both at home and, more importantly, abroad.

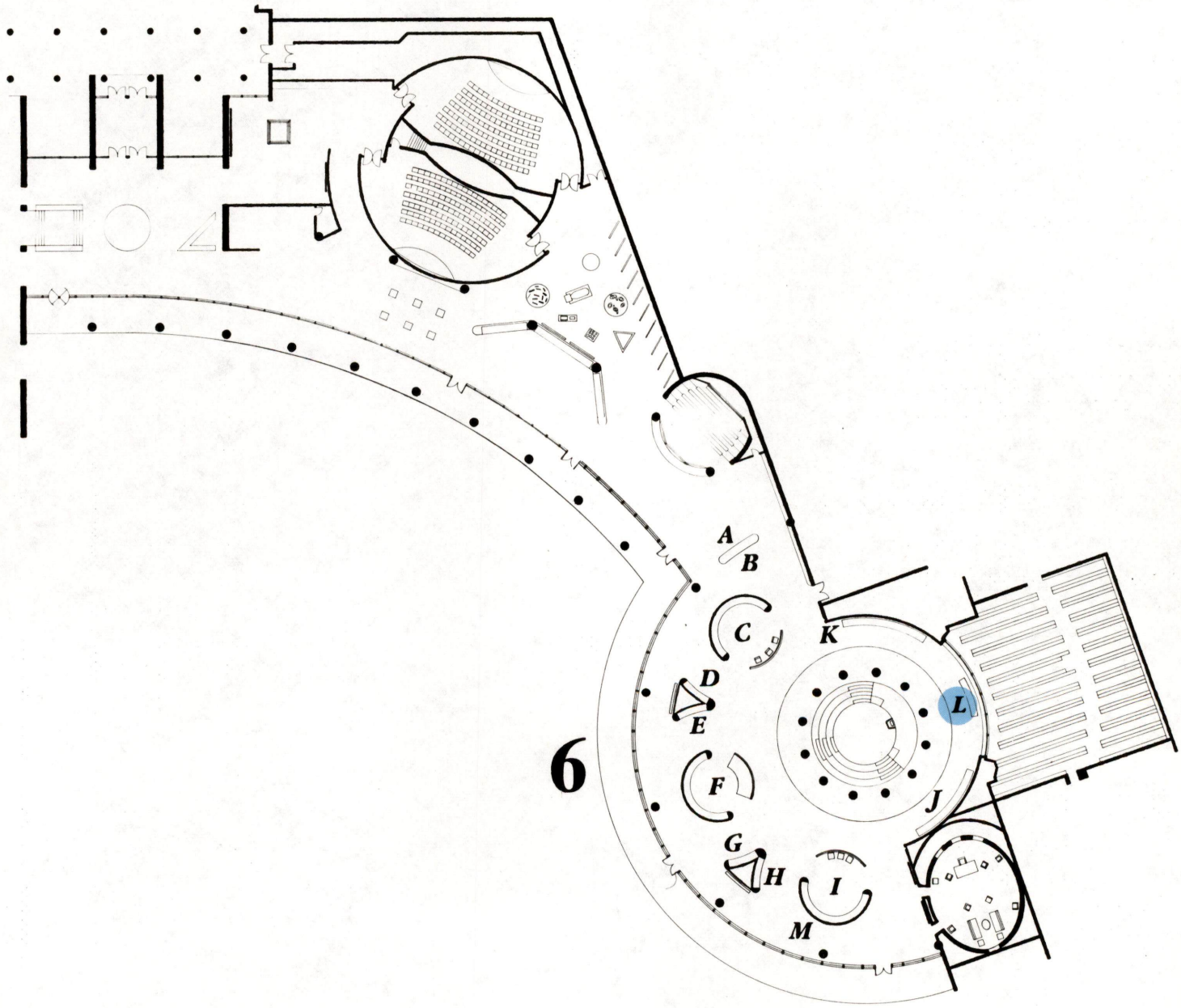
The primary artifact will be the President's manuscript of the Notre Dame speech. Other artifacts will be gleaned from the 42 cubic feet of letters the President received from Americans and others concerning his bold idea of making the nation's foreign affairs follow the same values as its domestic affairs.

Photographs, letters and documents will also support discussion of the various human rights-related actions taken by the Carter Administration -- in Central and South America, in Poland, in Afghanistan, in Africa, and so on.

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THE CARTER PRESIDENCY

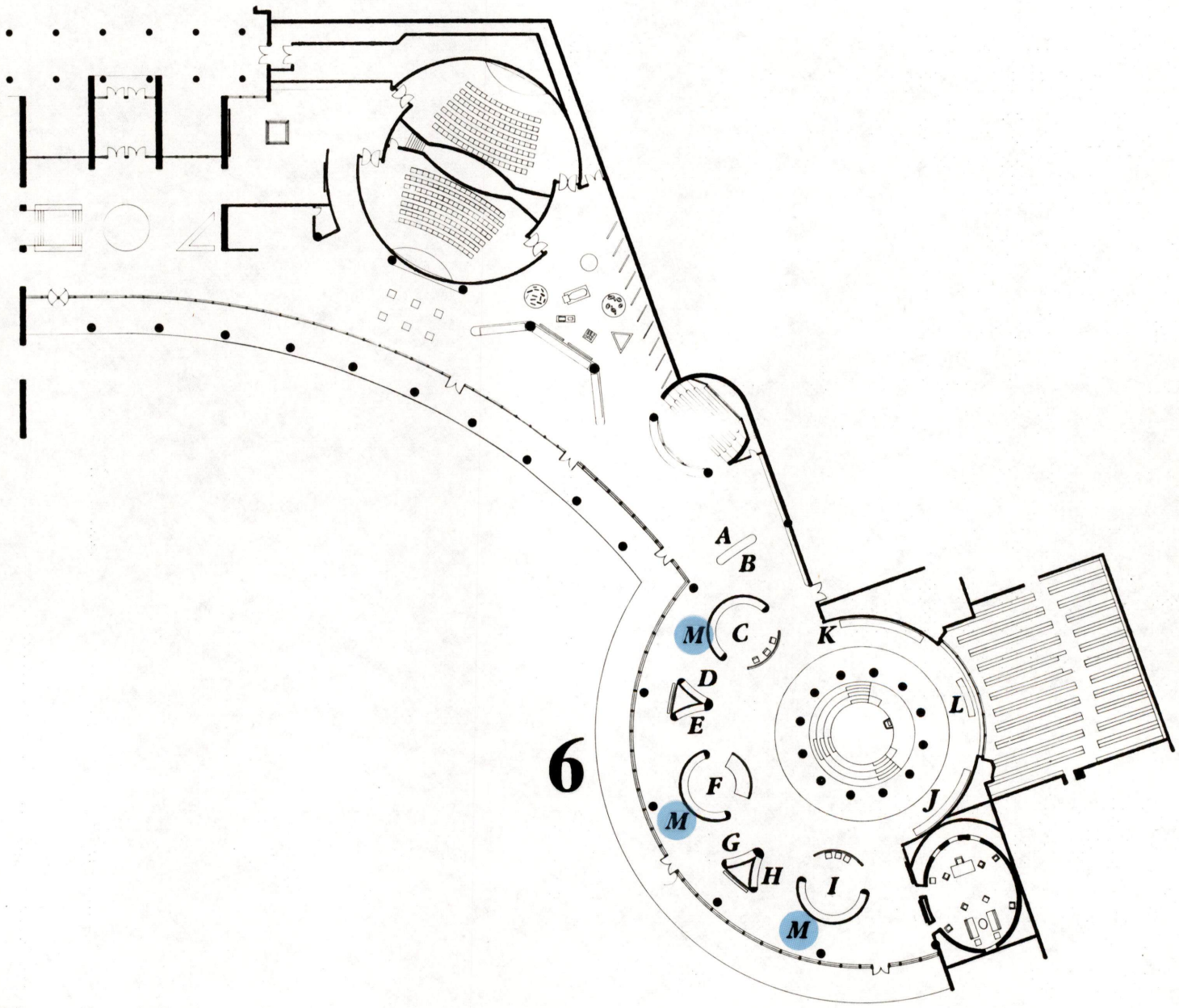
L The Presidential Record



The Presidential Record

Standing in the rotunda, looking up into the stacks of papers in the Library, the visitor can gain some sense of the sheer magnitude of information that is part and parcel of the Carter Administration.

A display case describes the Library and the research work that is going on there. It details the numbers of papers, and other documents and artifacts, that are on file at the facility.


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The Spirit Of...

A President is many things -- chief executive, leader of his party, head of state. The President is also, to a great extent, the definer of the spirit of his times.

President Carter spoke about his view of the spirit of America -- his sense of the role of America as a moral nation, as a nation of achievement, and a nation of peace.

The outer wall of the three large circular island exhibits (on Energy, on Camp David, and on the Hostages) offers an opportunity to convey that message of the spirit of the nation.

Appropriate quotations by the President, addressing each of these aspects, will be represented in dimensional letter form, and will even be highly visible to those who stroll outside in the garden areas.

FROM PLAINS TO THE POTOMAC

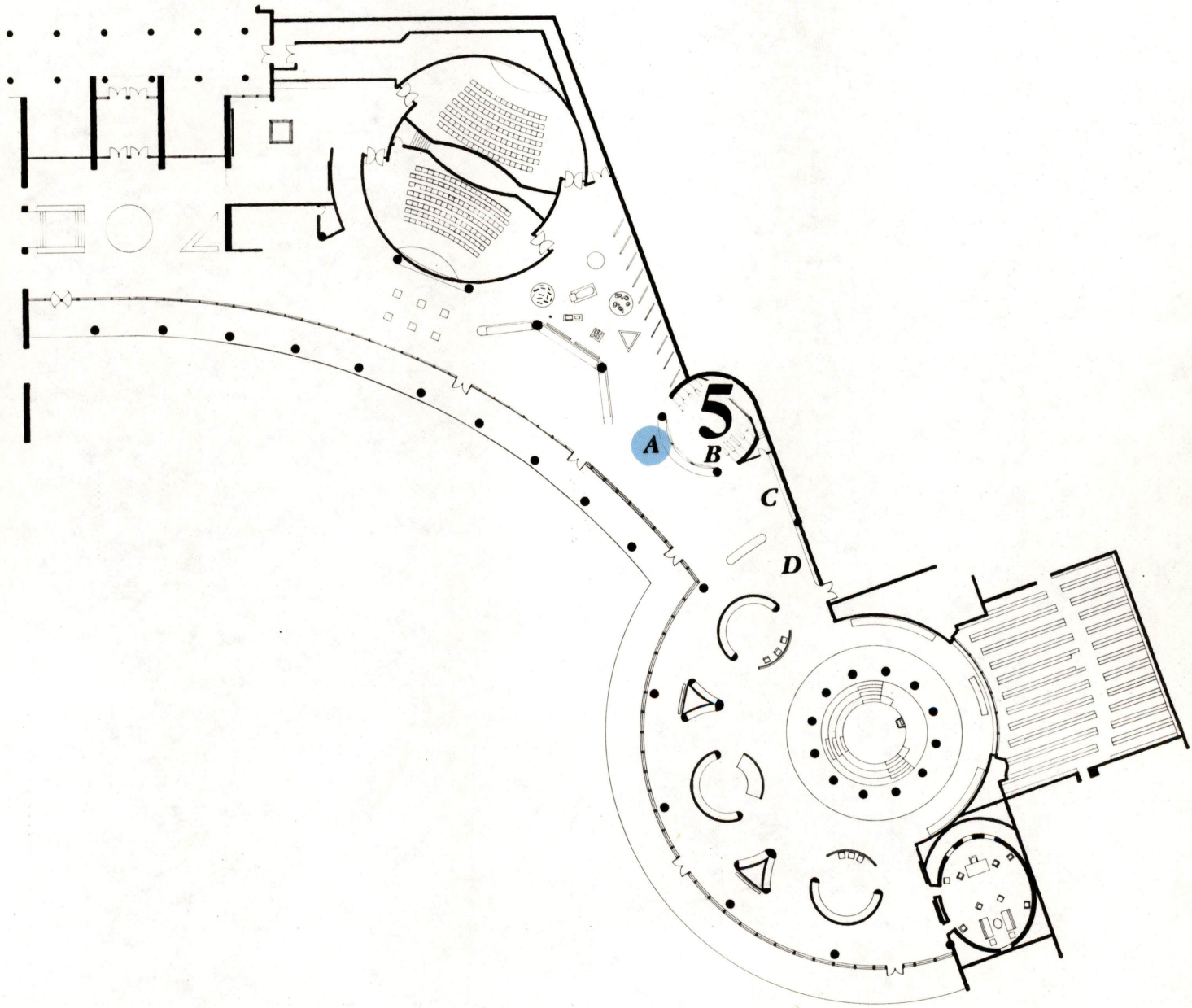
A The Campaigns
B Jimmy Carter, The Man
C The First Lady
D The Vice President

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FROM PLAINS TO THE POTOMAC

A The Campaigns



The Campaigns

From the display on the Southern Heritage visitors move along the outer shell of a mini-theatre. This curved wall is lined with bold photogrpahs, display cases, text blocks and television monitors -- all telling the exciting story of the Presidential campaign of 1976.

The campaign of 1976 -- and the extensive planning and work that preceded it -- is chronicled. Here we rely upon many of the artifacts, photographs and film clips from Gerald M. Rafshoon and others who were part of the early campaign. Later campaign materials are available from a wide variety of sources. The display will follow the chronological order of the campaign -- from the planning sessions in Georgia, to the lonely snows of New Hampshire, through the campaign against President Ford, and finally to election night (and the morning after in Plains).

Artifacts will include the Jordan/Bourne/Rafshoon 1974 election plan memo, the President's manuscript of his announcement statement, various newspaper headlines and articles (including the famous "Jimmy Carter's Running for What?!" from the Atlanta Constitution), posters and buttons, momentos from the Peanut Brigade's foray into New Hampshire, photographs, gifts from supporters, cartoons, family scrapbooks, concession notes or telegrams from primary election opponents, tickets and tally sheets from the Convention (obtained from the Democratic National Committee), the President's Convention speech (1976), Mrs. Carter's Convention Balloting tally sheet, momentos related to the selection of Senator Mondale as Vice Presidential running mate, manuscripts from the debates, certification of election by the Electoral College, President Ford's concession message, and the many congratulatory telegrams following the election. A television monitor will show the announcement of victory (Mississippi's returns reported by NBC; Ohio's reported by CBS and ABC) and the President's victory statement first at Atlanta and then the more dramatic and personal one at Plains the following morning.

From this display on the campaign, the visitor enters a mini-theatre (seats about 85 people) for a film and slide show presentation on the character of President Carter. This theatre can be entered from either side of the campaign display.

It should be noted that the campaign of 1980 will be treated on a panel located between the mini-theatre and the exterior glass wall. As such it aids in the separation of traffic

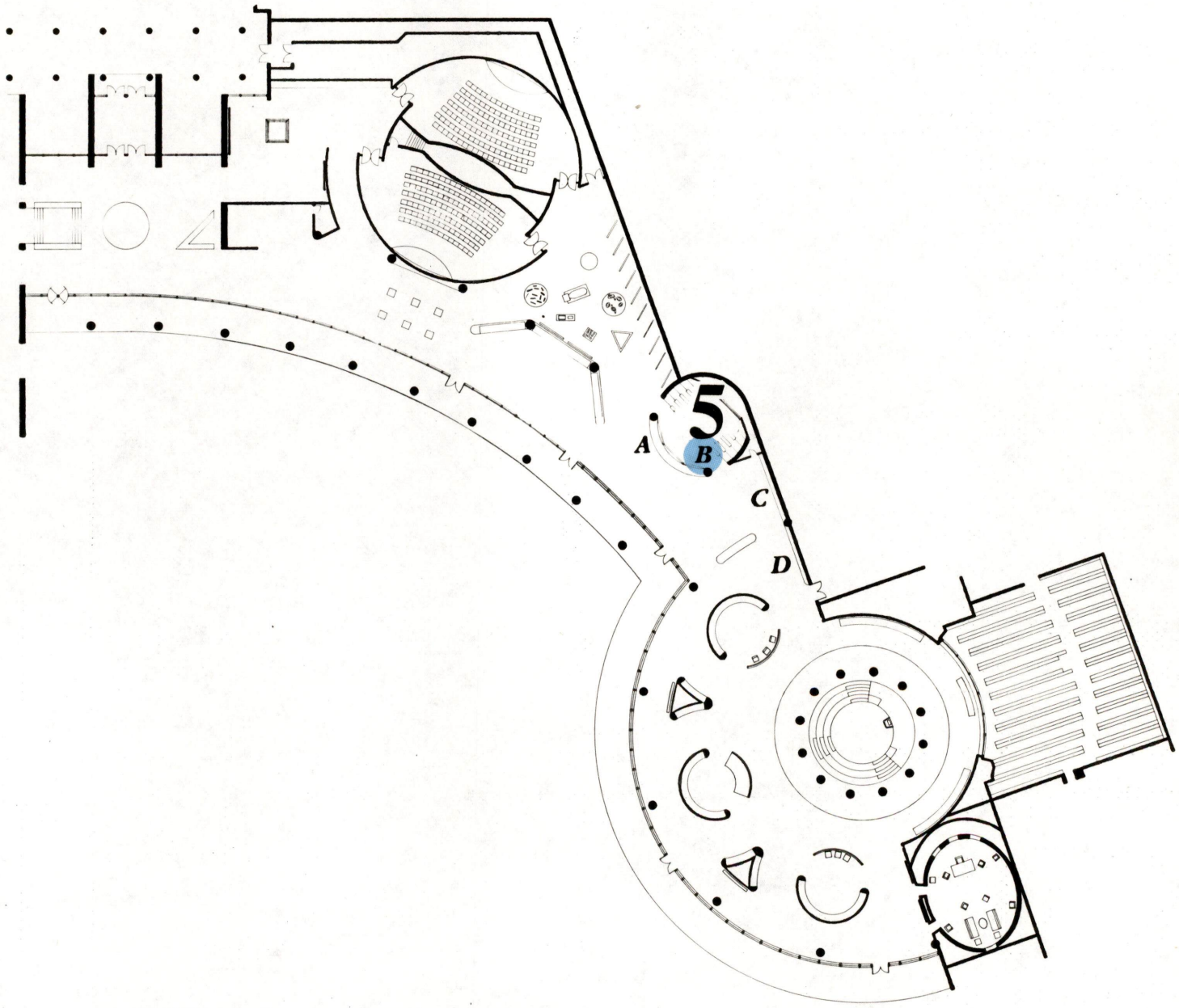
flows and also becomes a display element for the departing visitor.

The campaign of 1980 will focus upon the challenge from Senator Kennedy, the primary victories, the Convention, the frustrating campaign against the Republicans, the debate and the final election night concession. It will note that the campaign was run during the time the President was agonizing over the Iranian situation, but the materials and text will be a straightforward presentation of the events and not an apology for the results. (The 1980 election, particularly as it was influenced by the hostage situation also will be examined in the exhibit on the Iranian crisis.) Artifacts and photographs for the 1980 campaign will be of a similar nature to those for the 1976 campaign.

5

FROM PLAINS TO THE POTOMAC

B Jimmy Carter, The Man



Jimmy Carter, The Man

This display is a 5 minute film and slide show presentation situated in an 80 seat mini-theatre. The presentation will be shown continuously.

Looking at President Carter, determining what ideas, people and experiences have shaped the man, and gaining an understanding of his views is the purpose of this exhibit. This film and slide show presentation studies the President from three vantage points -- first, in his own words; second, in the words of others who know him personally; and third, in the actions and comments of Americans who do not know him personally, but have their own opinions of him, born of the special bond that exists between a President and the people.

Because much of the material for this program covers the pre-campaign, campaign and Presidential years, we have involved Mr. Gerald M. Rafshoon in the production of this presentation. We have already reviewed with him some of the available film footage we anticipate using and will work with him to develop the entire package, using existing film and slides as much as possible.

The theatre will have three screens. This presentation will be a very fast-paced, bright show, using a lot of "action" shots -- the screen will have color, sound and motion at all times.

The presentation opens just as the orientation film closed, in a field in Plains. This time it is the President and not Professor Barber in the field. He is walking along and talking about his childhood, his roots in southern Georgia, and his close relationship with his family (all available from existing film footage).

From there the center and right screen shows a rapid sequence of President Carter campaigning throughout the nation. The scenes are shot very tightly, showing the President relating to people and the people relating to the President. On the left screen are stills of various Americans and a voice-over of their comments about the first time they saw the President on the campaign trail and what they thought. This left screen then dissolves into a film interview with somebody from Plains who knew the President when he was a boy and comments that he was always an acheiver.

This same technique of counterpointing the actions on the segments of the screens against each other continues throughout, but is broken up by an occasional use of the entire screen for certain dramatic visuals.

The President has given an interesting description of himself in his book Why Not the Best?: "I am a Southerner and an American. I am a farmer, an engineer, a father and husband, a Christian, a politician and former governor, a planner, a businessman, a nuclear physicist, a naval officer, a canoeist, and among other things, a lover of Bob Dylan's songs and Dylan Thomas' poetry." Many of these characteristics will be explored in this presentation, all in either the President's own words or the words of those who knew him.

For example, we will include on film Andrew Young's comment about President Carter's record on civil rights and why Young became an ardent support of the President: "I think the stand Jimmy Carter made on civil rights in the 1950s and 1960s was a more courageous stand than my votes in Congress. When he was standing up to the Klan and to the White Citizens Council it was anything but comfortable or popular. I admire him for it."

Others who know and are impressed with President Carter's character will be included: Henry Howell of Virginia, Rev. Martin Luther King, Sr., and the late President Anwar Sadat of Egypt, among others.

The film will also include scenes of the President at the White House, at his Inauguration thanking President Ford for what he had done to bring decency back to the Presidency, and the President after his term of office.

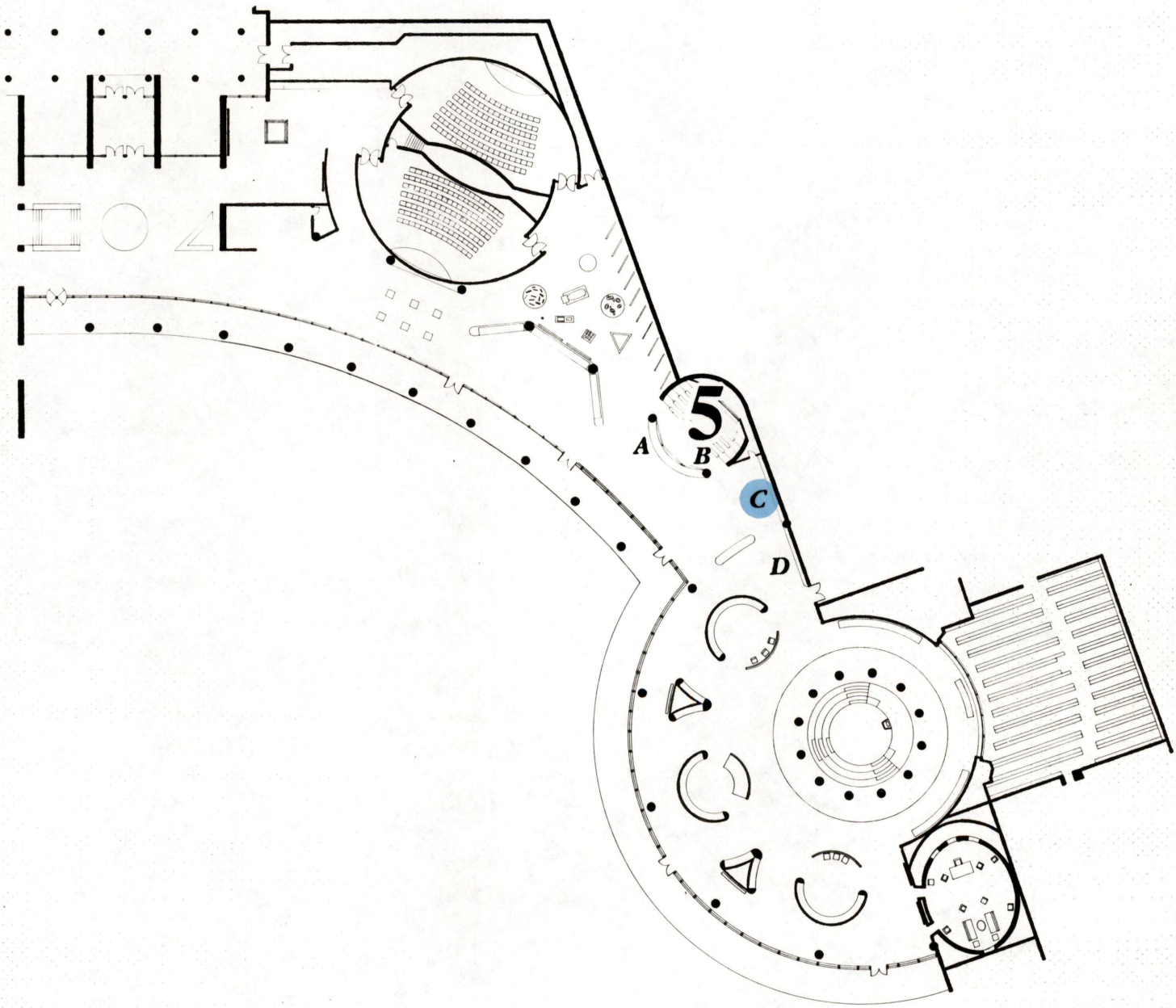
The sense of the presentation will be upbeat and will leave the viewer with a better understanding of the man who led the nation through some very troubled times. It will be an appropriate entry into the exhibits on the episodes of the Carter Presidency.

Before considering the Carter Presidency itself, the visitor next comes to a display about the First Lady.

5

FROM PLAINS TO THE POTOMAC

C The First Lady



The First Lady

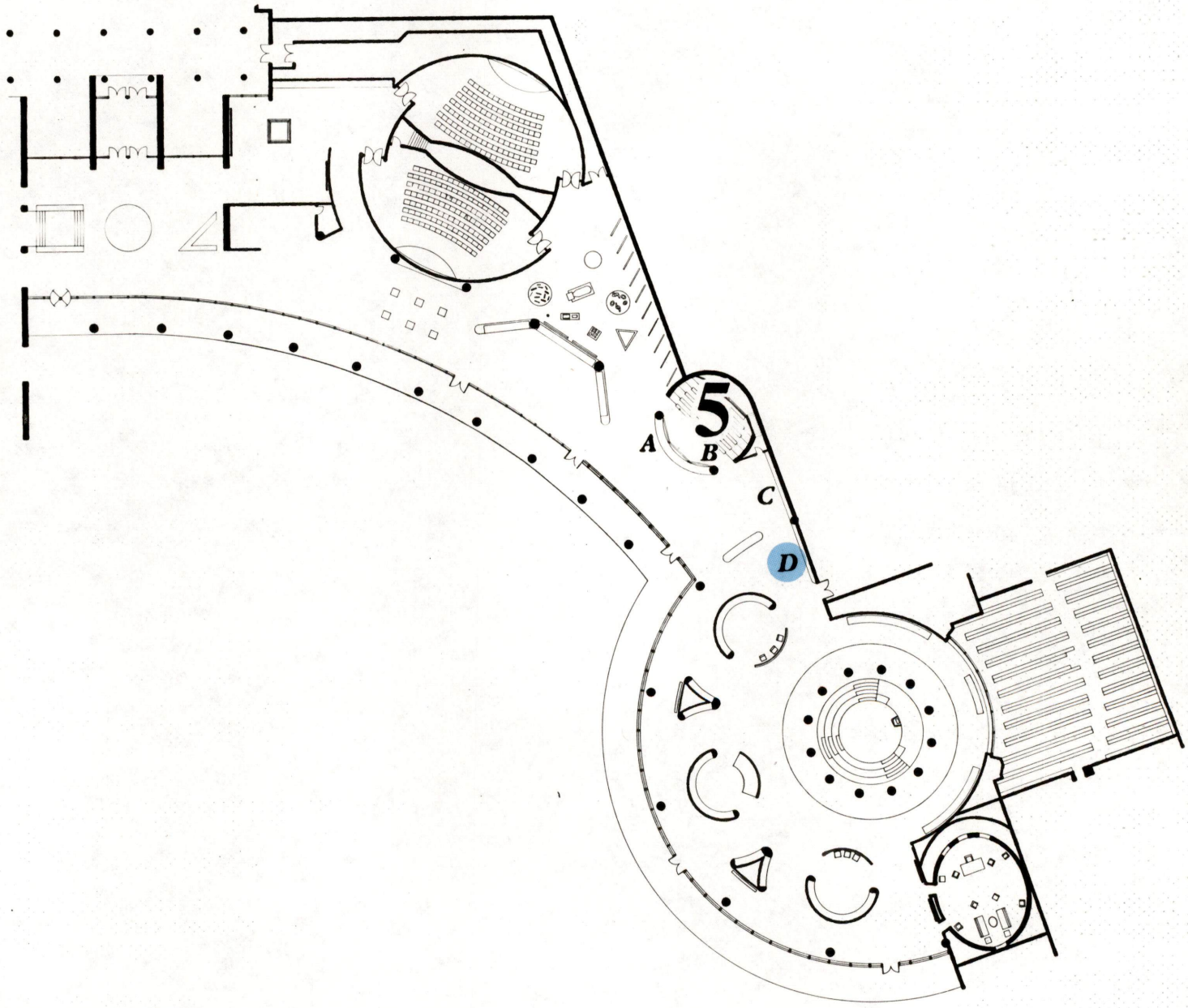
This display uses text, photographs and artifacts to trace the life of Rosalynn Smith Carter from Plains to the White House. It touches upon Mrs. Carter's interest in issues such as mental health and passage of the ERA, and her role as advisor to the President.

Possible artifacts include a photograph inscribed to Mrs. Carter of the President in his Naval Academy uniform, various cards sent to Mrs. Carter after she visited orphanages, and momentos of her life in the White House.

5

FROM PLAINS TO THE POTOMAC

D The Vice President



The Vice President

One of the most important contributions President Carter made to the tradition of the Office of President was the involvement of his Vice President, Walter Mondale, in the functions of government.

Moreso than any other Vice President, Walter Mondale was a partner in government, an active and critical participant in the operations of the Carter White House.

In an subdued manner, through text and photographs, this display traces that partnership from its beginnings in Plains in June 1976, through the campaigns, and on into the White House.

Possible artifacts include correspondence between President Carter and Vice President Mondale.

ISSUES AND THE MODERN PRESIDENCY 4

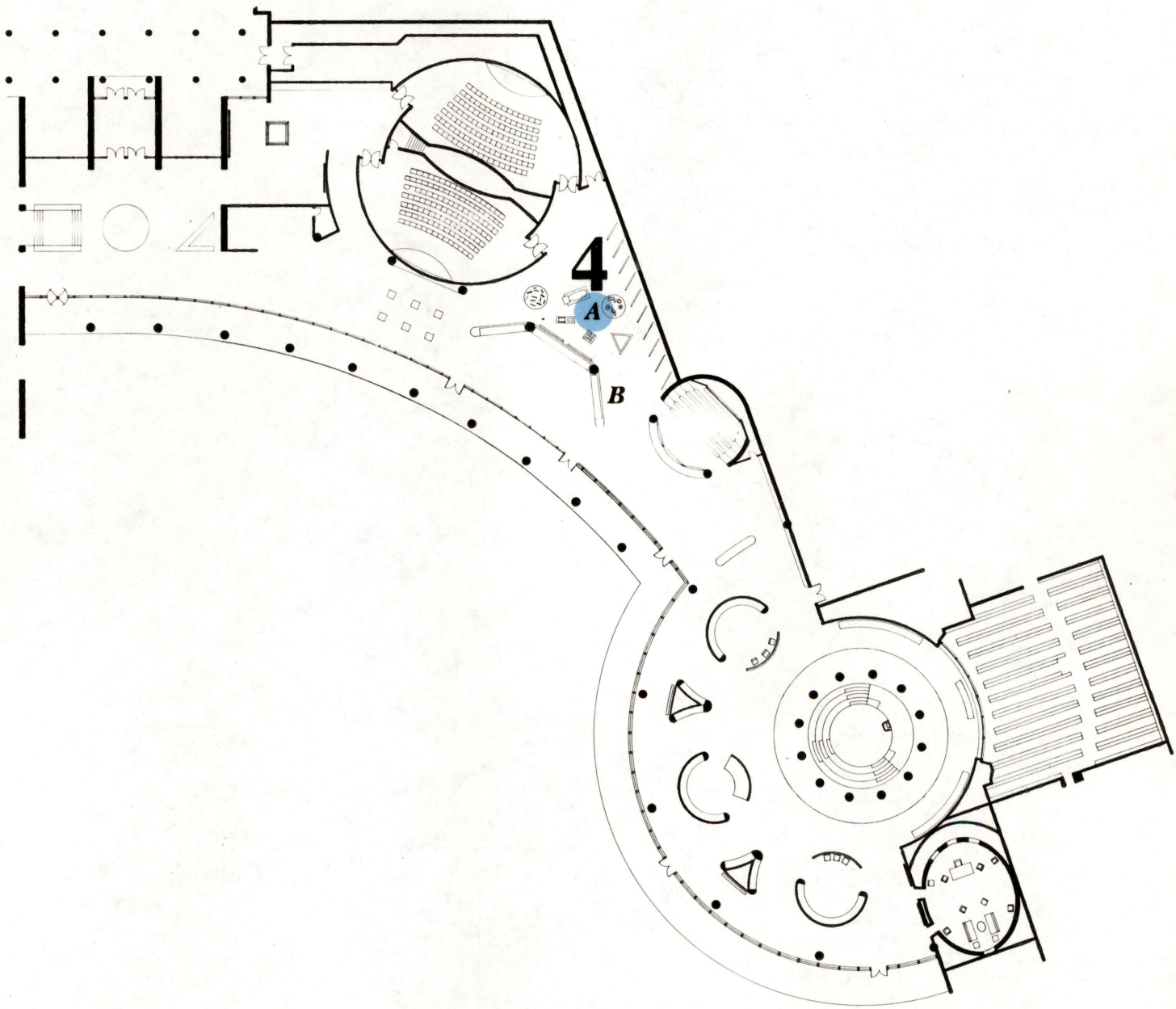
ISSUES AND THE MODERN PRESIDENCY

A America: Continuing Challenges
B The Southern Heritage

4

ISSUES AND THE MODERN PRESIDENCY

A America: Continuing Challenges



America: Continuing Challenges

The orientation film examines the concept of the Presidency and the general themes meriting Presidential concern. This exhibit focuses those concepts and themes into consideration of the major issues that have faced American Presidents in the 20th Century.

Here visitors obtain a sense of the continuum of American Presidents, and a understanding that the critical issues faced by Presidents usually have their beginnings in previous administrations. This display also gives visitors a dramatic appreciation of the issues of American history, particularly during the last 70 years.

To convey this message strikingly dramatic artifacts confront the visitors as they emerge from the theatre. In their path, a field of pedestals invites and demands attention. The configuration is also an effective means of absorbing and diffusing the surge of people leaving the theatre.

The first pedestal holds a replica of the "Little Boy" atomic bomb dropped on Hiroshima in 1945. A simple caption states the problem that has faced every American president since Truman:

> "The explosion of this atomic bomb over Hiroshima on August 6, 1945, forever altered mankind's equation for survival. The President is one of only two men in the world with the authority to unleash enough of these atomic weapons to destroy the planet."

A second pedestal grouping examines a related issue -- the race to build biggest, more accurate, more deadly delivery systems for those atomic weapons. A collection of models of missiles and satellites shows the arms competition and the efforts to halt our rush to terror.

A third pedestal holds a group of protest signs, signifying the relentless movement for increased representation in the affairs of the nation by disenfranchized groups, and the inevitable social upheaval these movements cause.

A fourth pedestal grouping focuses the visitor's attention on three major foreign affairs themes that have been dealt

with by every modern president. The ongoing conflict of values between East and West is symbolized by a representation of the Berlin Wall, the ongoing importance of our relations with China and the Far East is symbolized by a representation of the Great Wall, and our deep but delicate involvement in the Middle East by a representation of the Wailing Wall.

Modern history is marked by the projection of American power and influence abroad. The fifth pedestal displays this in two ways: first by a collection of figures dressed in U.S. military uniforms spanning time from World War I to the Vietnam conflict, and second, by figures representing the American farmer whose surplus feeds millions throughout the world; the American businessman whose overall technology and corporate organization remains the best in the international marketplace, and finally the American Peace Corps volunteer who is exporting America's most cherished values to the world's neediest.

Energy -- an international issue with direct effect on every citizen -- is the theme of the sixth pedestal. Two gasoline pumps, an older with a price of 39¢ a gallon and a modern one with a digital display price nearly $1.50 a gallon, emphasize in a familiar manner the transition of America from a net energy exporter to a net energy importer in only a few decades. Affordable energy, acquired without massive social or environmental costs, has become an imperitive for our nation and a crucial concern of recent Presidents.

A related imperative -- providing a stable and growing economy with jobs and protection against inflation for all -- is treated in a display case. The framing up of a house, symbolic of not only growth in one of the leading sectors of our economy but also our goal of full employment, is the dominant representation.

An adjacent display case depicts a final issue facing modern Presidents -- the prevasive involvement of the federal government in the activities of individual citizens. In some manner, everything we do or use is regulated by an agency in the federal government. Citizens have come resent it in many cases, but have also come to expect, even demand, it in others. The size of the task is crushing. To depict it there is a wall case full of the various federal forms, cards, regulations, rules, controls and guidelines that

are part of the life of everyone of us. An accompanying graphic shows where the thousands of federal agencies are involved in the routine activities of life everyday for each of us. Balancing the demand for service, the growth of bureaucracy and the cost of government-as-provider is a responsiblity the President assumes a large share of.

The final display consists of a case holding two large aquarium tanks. In one tank is a recreation of a polluted pond, the product of ecological abuse. The adjacent tank is a clean pond, the product of a protective attitude toward our environment. The choices of abuse or protection has faced every modern President, as has the more difficult balance between economic development and wilderness protection.

Each of these pedestals and displays is cross-referenced by a graphic key to a series of panels nearby. The first panel shows the line of America's 40 presidents -- from George Washington to Ronald Reagan. The text emphasizes the continuum of Chief Executives who have taken on the "glorious burden". Each has inherited concerns from his predecessors and each has left the same or new concerns for his successors.

The next 10 panels are each devoted to the administration of key modern Presidents -- Theodore Roosevelt, Woodrow Wilson, Franklin Roosevelt, Harry Truman, Dwight Eisenhower, John Kennedy, Lyndon Johnson, Richard Nixon and Gerald Ford. The text on each panel describes an administration and outlines how that administration responded to the major issues represented by the pedestal displays. For example, the issue of American power and influence abroad will be discussed for each administration, but the responsiblity of controlling atomic weapons would be discussed only from the Truman administration on.

The combination of pedestal displays and panels will give the visitors an understanding of what issues faced the Carter administration and from where those issues came.

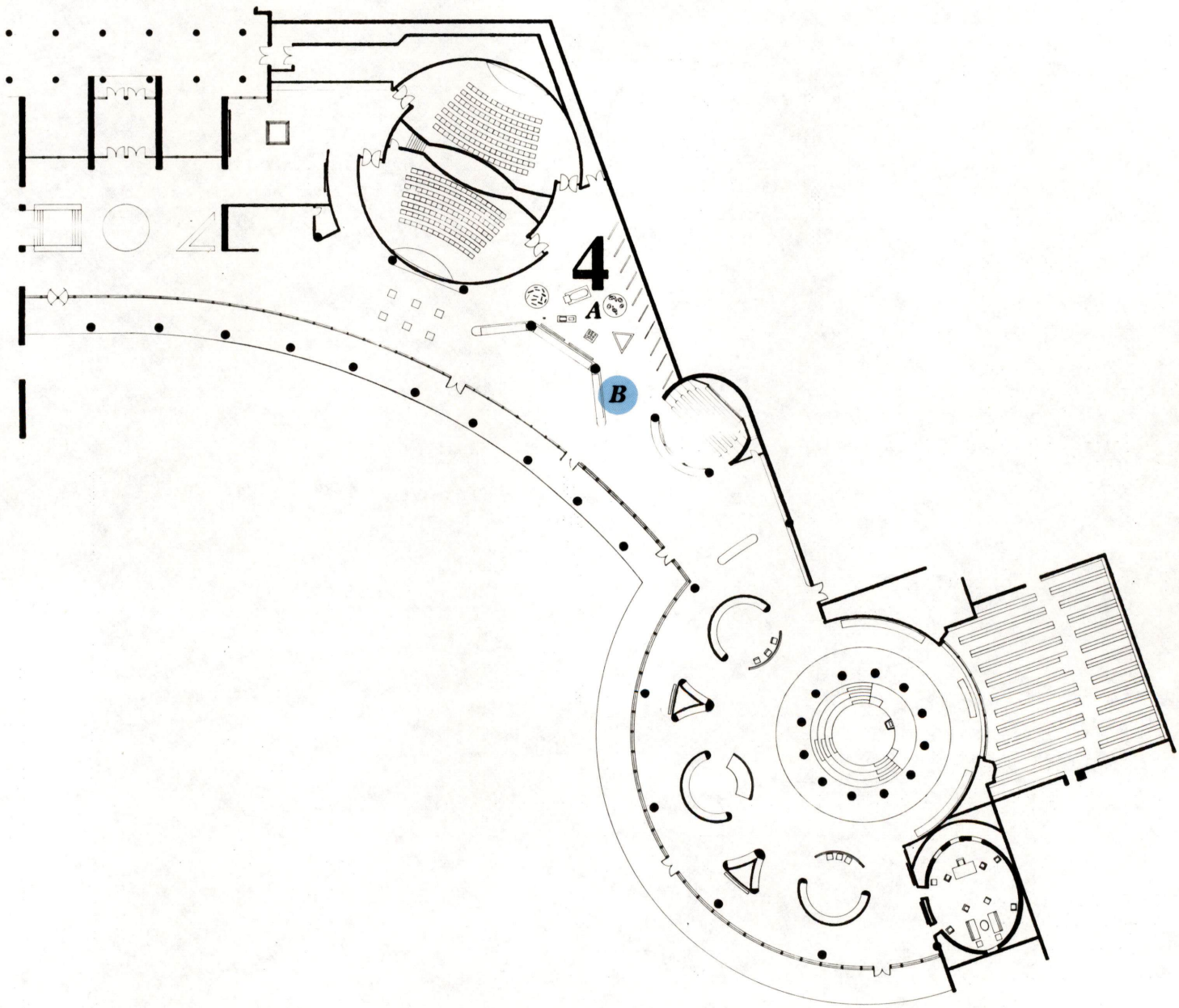
From here the visitors move to an exhibit on the Southern Heritage.

We shall Overcome
Women's Rights Support ERA
Busing For Equal Education
Segregation Forever
Power to the People
Black is Beautiful
Whites Only
Grey Panthers
Right to Life
Freedom of Speech
Freedom of Religion
STYLES '82

4

ISSUES AND THE MODERN PRESIDENCY

B The Southern Heritage



The Southern Heritage

The role of the South in American history and in the history of the Presidency, and the heritage of the South in shaping the character of President Carter are important messages. They are displayed in an exhibit that bridges the area on Presidential issues and the area on President Carter that follows.

This exhibit consists of a photographic mural depicting the South's history with a timeline identifying key events. Significant text points include observation that five of the first seven Presidents were Southerners; that the Supreme Court was dominated by Southerners during its formative years; that Southern Senators and Congressmen have traditionally held powerful leadership positions in Congress; that the Civil War effectively eliminated the South from Presidential consideration for over 100 years; that a "Southern strategy" has been an important part of the political planning of both parties since the 1960s; and, that the election of President Carter marked the end of political discrimination against the South, just as the election of President Kennedy marked the end of political discrimination against Catholics.

Throughout this recounting of the history of the South, the particular contributions of Georgia and Georgians will be highlighted.

Counterpointing this history of the South is the story of the "New South" -- particularly as exemplified by President Carter when he became governor of Georgia. The anecedotes of President Carter's confrontation with the White Citizens Council in the 1950s and with discrimination within the Plains Baptist Church in the 1960s will be recounted. The President's inaugural speech as governor and the national publicity it received will be included, as will the comment made by Hank Aaron at the 1977 Pre-Inaugural Gala at the Kennedy Center that the election of President Carter marks "the end of the Civil War".

The display will conclude with a written quote by President Carter on the future of the South. From this display, the visitors move to the left to a large and colorful examination of the political campaigns that brought President Carter from the relative obscurity, in national political terms, of the Georgia governor's mansion to the White House.

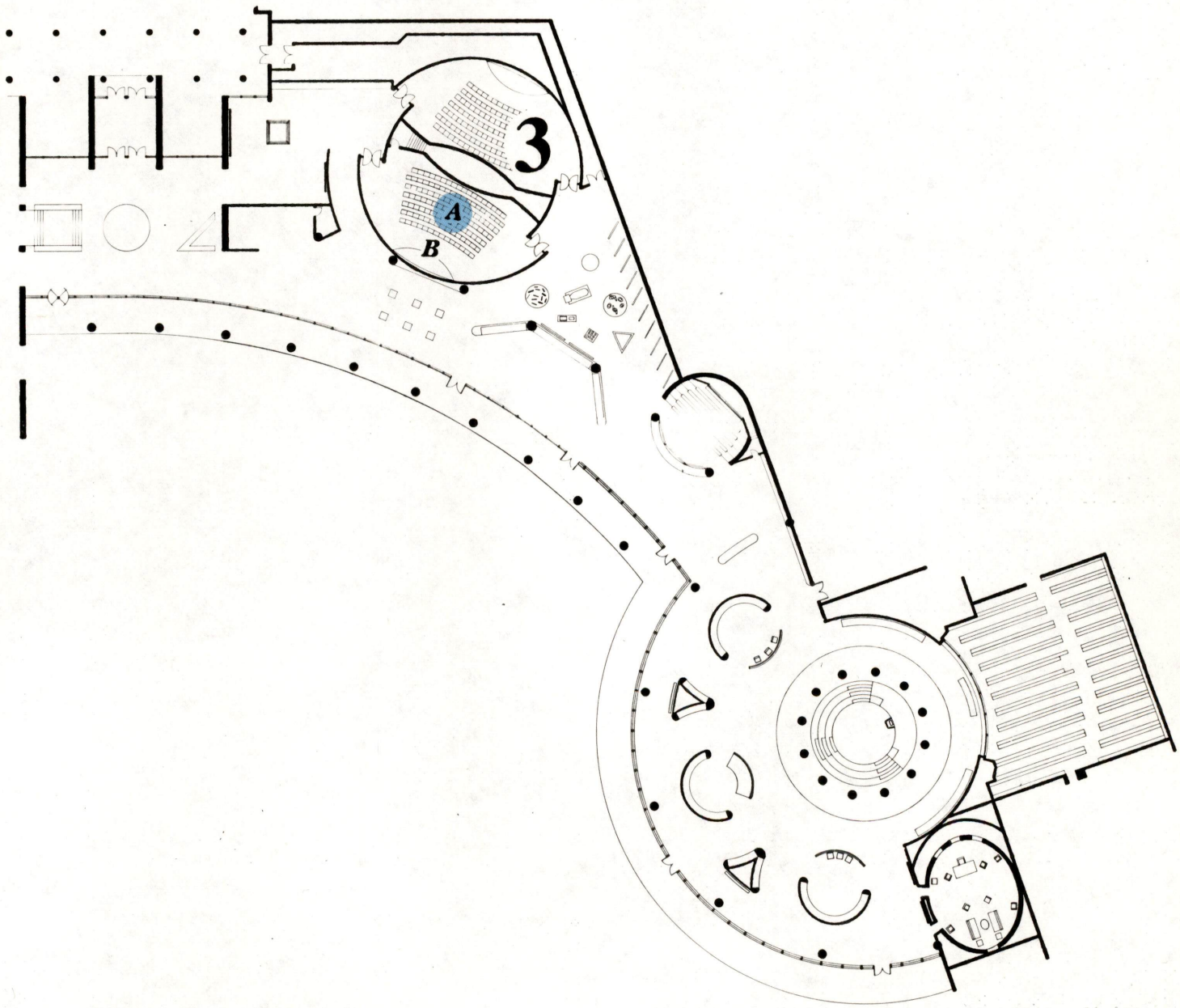
THE EVOLVING PRESIDENCY

A The Theatre
B The Film: "Stewardship: Perspective on the Presidency"

3

THE EVOLVING PRESIDENCY

A The Theatre



The Theatres

Two designs for the orientation theatre are submitted for consideration. The first alternative calls for a single circular theatre with about 250 permanent seats, and the second calls for two smaller theatres (125 permanent seats each). The orientation film and the proposed exhibits are compatible with either the single or twin-theatre plan.

The advantages of the single theatre are that it will give the library and museum a large theatre for special uses (conferences, other film, etc.) and only one set if projectors and screens will be needed. The disadvantages are that on busy days visitors may have to wait up to 20 minutes before viewing the orientation film, and on days of low attendance a large theatre will appear to be uncomfortably empty to the handful of visitors. We feel that it is critical to the visitor experience that he view the orientation film, preferably at the beginning of his tour of the museum. We also feel that all visitors should have an opportunity to see the film, so the theatre(s) should not be used for other functions during tour hours.

The advantages of the twin-theatre approach are that the presentations could be staggered on busy days so that a presentation would start every 10 minutes (assuming a 20-minute film). In this manner, a visitor would have to wait no more than 10 minutes to see the film -- about the length of time he would need to view the complex display on the Carter family that is in the holding area. A second advantage is that on days of low attendance, a smaller theatre would not seem as empty to the visitor. The disadvantages to the twin-theatre concept are that two projectors and screens would have to be purchased, and that there would not be a very large theatre for special events.

We feel that the advantages of the twin-theatre concept outweigh the disadvantages. First: the theatres are meant to present the orientation film to visitors and this purpose should not be slighted for the occasional need to have a very large theatre for other functions. Second: the twin-theatres offer a better means of ensuring that all visitors see the important orientation film before viewing the rest of the exhibits without having to wait for an unduly long period of time. Third; the twin-theatre concept offers a back-up in the event that one projector is inoperable. Fourth: the twin-theatre concept allows for the occasional use of one theatre for the orientation film and the concur-

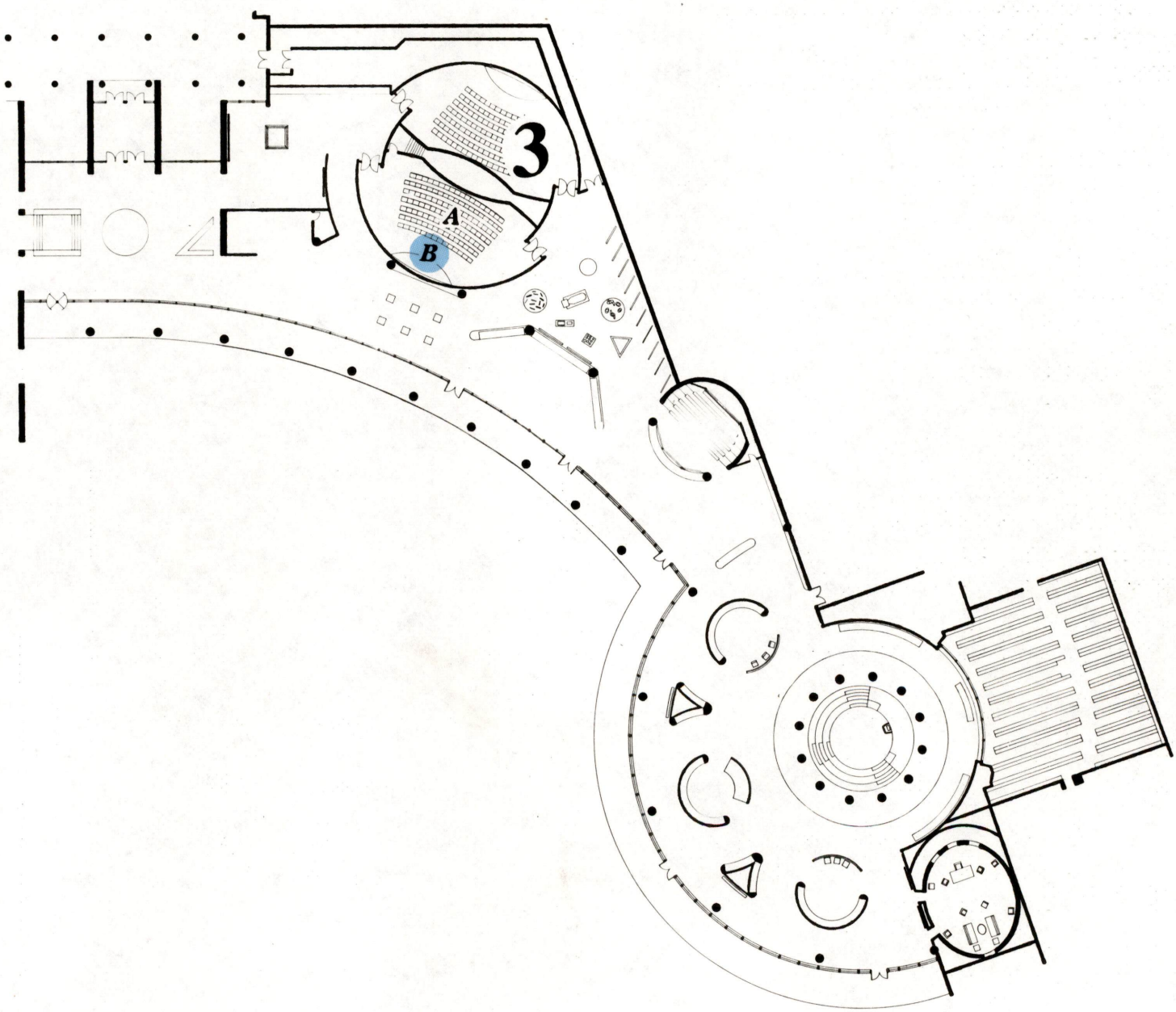
rent use of the second theatre for other purposes (eg: a special tour group, the presentation of another film, etc.).

Whichever design is chosen for the orientation theatre, the holding area, the film and the exhibits that follow will remain the same.

3

THE EVOLVING PRESIDENCY

B The Film: "Stewardship: Perspective on the Presidency"



The Film: "Stewardship: Perspective On The Presidency"

Up to now, orientation films at Presidential libraries have been films about the man. To a large extent they tell the same story that is told in the exhibits that follow it.

An entirely different approach is proposed for the Carter Library. "Stewardship: Perspective On The Presidency" is a film about the Presidency. Informative and reflective, it provokes the visitor to consider the institution of the Presidency in broad and profound terms.

Professor James David Barber, Dean of the Political Science Department at Duke University and a prominent Presidential historian, will narrate this personal look at the Presidency. The proposed treatment (distributed under separate cover) is based upon Professor Barber's article "A Presidency with the People" which appeared in President Carter's Official 1977 Inaugural Book. The film will be written and produced by Zacks and Perrier, Inc., a New York-based film company which will work under the supervision of DMCD.

Professor Barber starts the film at Plains and follows the development of the Office of President from George Washington to Jimmy Carter. He examines the various roles of our Chief Executive -- Preserver and Pathfinder, Navigator, Counselor and Communicator, Listener and Leader. At the end, Professor Barber returns to Plains to point out the close bond that must exist between each citizen and his President.

The film gives the viewer a brief but cohesive view of the sweep of American history as seen through the eyes of our Presidents.

The 16mm film also is designed to lead into the subsequent exhibits, and to orient the visitors to the Carter Presidency.

"Stewardship: Perspective On the Presidency" is a film that can, and should, be used in high school and college history classes, and it is a film that could easily fit into the programming of the public television network.

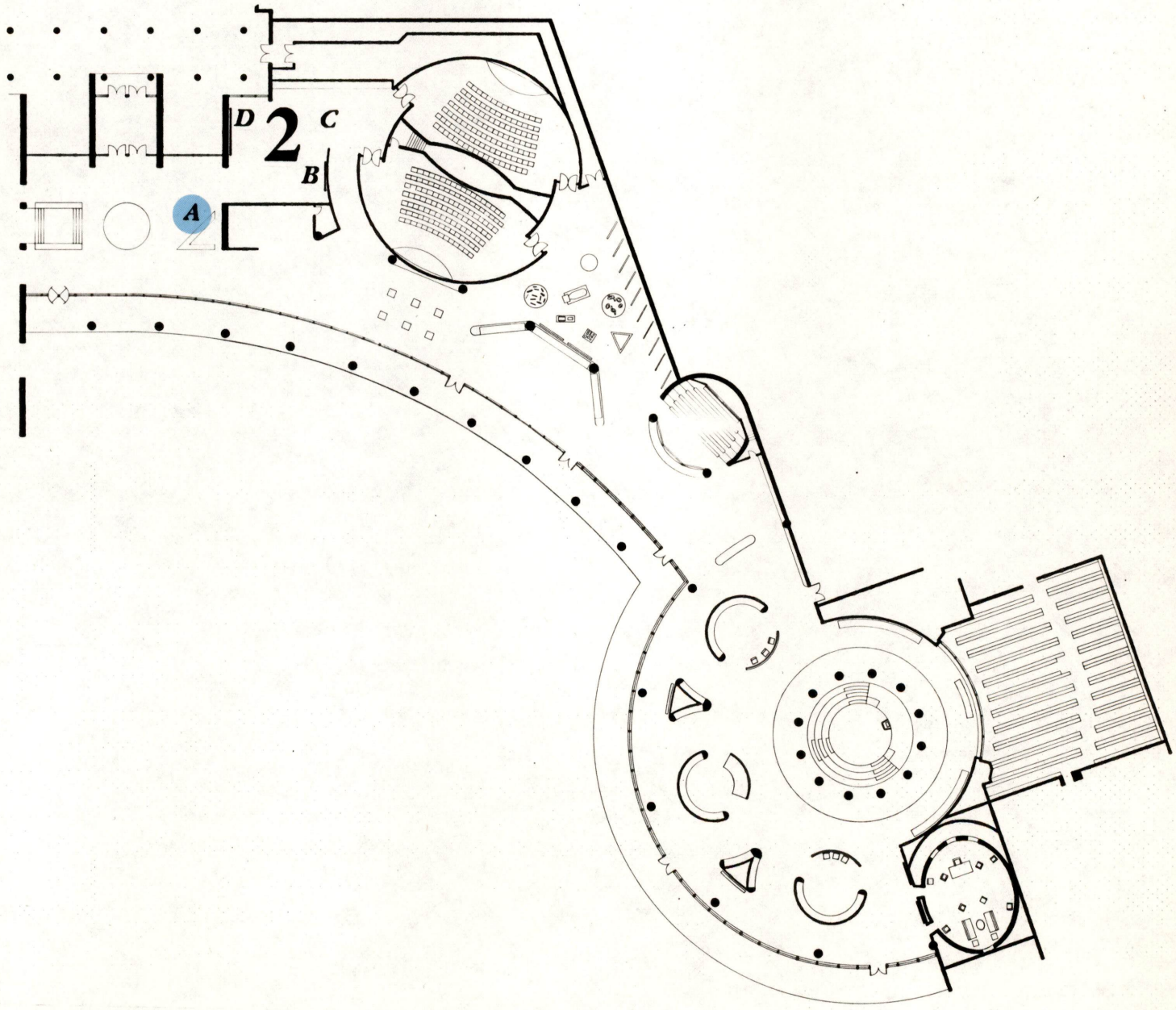
After viewing the film visitors move into a dramatic display of the challenges facing American Presidents of the 20th Century.

ENTRANCE

A Information
B Welcome
C The Holding Area
D The Carters of Georgia

2
ENTRANCE

A Information



Information

Visitors entering a space can be directed effectively by means other than overly intrusive signage.

In the entry space to the Carter Library the reception/ information desk is angled so as to capture the visitor's attention and functionally direct them through the entry portal into the exhibits. The desk is the primary means that separates the entering and exiting visitor traffic flow.

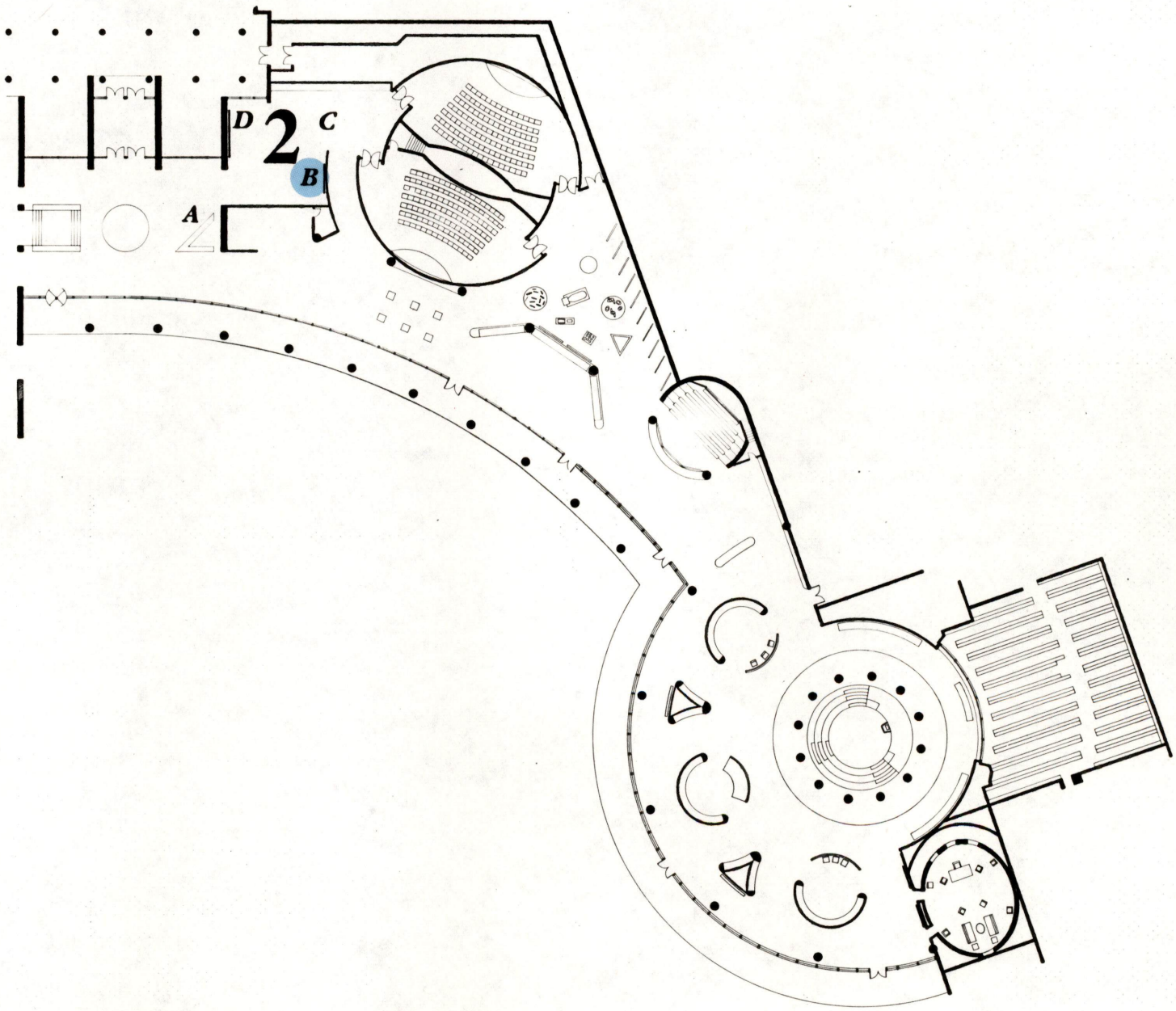
The counter is supervised by an attendant who can provide directions, answer questions and distribute literature.

On the wall above the desk is a brief statement by President Carter. It describes what the President would like the visitors to get from their tour of the building.

The attendant directs visitors to the left to begin the tour.

2
ENTRANCE

B Welcome



Welcome

Upon entering the exhibit space the visitor's eye is drawn to a panel that is "presidential" in character by virtue of its scale, lighting and position. A portrait of President Carter (it could be a painting, photograph, or sculpture) will be juxtaposed with a text panel to communicate a quiet dignity.

The text panel notes that Jimmy Carter was the 39th President of the United States, serving from 1977 to 1981. It points out that he was the first man from the Deep South to be elected President in 128 years, and the first Georgian ever elected President.

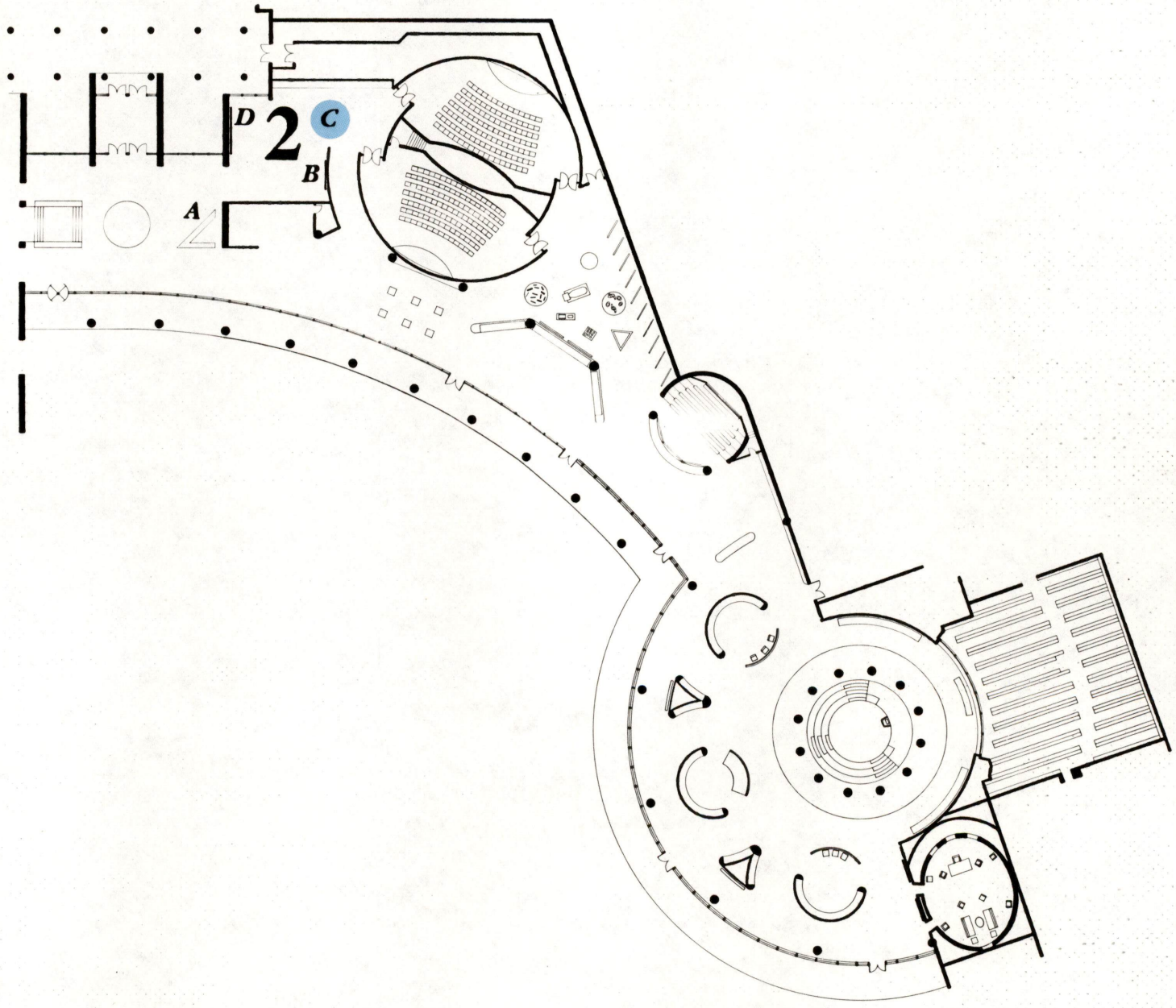
The written statement observes that during the Carter Presidency America remained at peace, reestablished its role of international advocate of human rights, faced serious energy and economic problems, assisted in establishing a framework for peace in the Middle East, and made strides in reducing the threat of nuclear confrontation.

To the left of the visitors is a spacious holding area for the orientation film and a large display on the Carter family.

Visitors can continue through the holding area and bypass the film, if desired.

2
ENTRANCE

C The Holding Area



The Holding Area

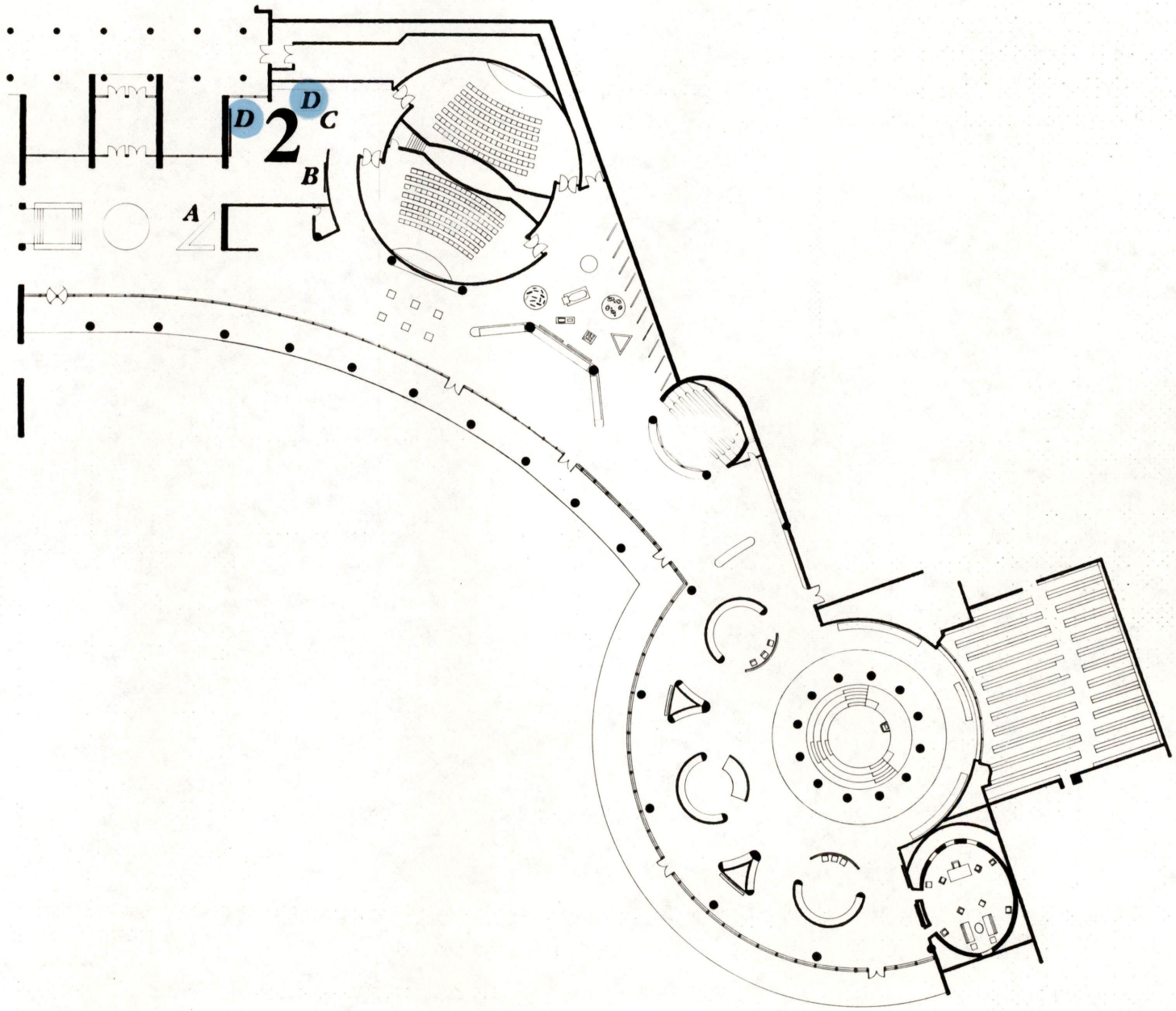
Turning from the presidential portrait, the visitors enter a large holding area where they can await the beginning of the orientation film. This wait is a maximum of 10 minutes if two theatres are used; of 20 minutes if a single theatre is used.

The holding area itself is a generous and open space that features major exhibits on the Carter family (expanded description follows), a floor plan of the Museum exhibits and suggestions as to the best sequence in which to view them along with guidelines as to how best utilize available time. Informal groupings of seats are set in the space.

The holding area opens into the theatres, but there is a bypass which would allow a visitor to enter the main exhibit area without seeing the film first.

2
ENTRANCE

D The Carters of Georgia



The Carters Of Georgia

These exhibits trace the history of the Carter family from the arrival of James Carter of Ireland in North Carolina (and subsequent move to Georgia) in the 1700s to the arrival of President Carter's family at the White House in 1977.

Subject matter covered includes the Carters from the 1720s to the 1920s, Earl and Lillian Carter, the President's boyhood and early schooling, the President's sisters and brother, the President's college and attendance at the Naval Academy, the marriage of Jimmy Carter and Rosalynn Smith, the Carter children, the President's Navy career, the return to Plains in 1953 and the building of the family business, the President's involvement in local political and civic work his election to the State Senate, the gubernatorial races, the President's term as governor of Georgia, the 1976 Presidential campaign and the Carter family at the White House. (Note: Several of these subjects will be covered in greater detail in other exhibits in the Museum.)

The exhibits occupy two walls in the holding area. One exhibit is primarily a wall display, some 20' in length, which is devoted to earlier family history. The second exhibit is a commanding 40' long display case that can effectively showcase a wide range of artifacts. Subject matter in this case dates from the birth of Jimmy Carter, in 1924, through to the presidency.

The wall display uses photographs, text and artifacts obtained from the Georgia State Historical Society. The period of the 1720s to the 1920s is covered in the first panel. The second features a large photograph of the Carter home in Archery and other photographs and artifacts to describe the life of Earl and Lillian Carter from their marriage to the birth of their first son, Jimmy, in 1924.

The initial background in the large display case is a large photograph of the Plains High School as it looked in 1938. Jimmy Carter's boyhood and early schooling are detailed with photographs, text and artifacts covering the period from 1924 to 1941. Special attention will be given to the influence of Miss Julia Coleman. Possible artifacts to be used include yearbooks, report cards, handwritten essays, etc.

Separating the previous panel from the next, will be a treatment of the President's sisters, Gloria and Ruth, and brother, Billy.

Against the background of a large photograph of the U.S. Naval Academy will be detailed President Carter's four years as a midshipman. Possible artifacts include his uniform, letters home, and his commission papers.

The marriage of Jimmy Carter and Rosalynn Smith will be described with photographs and artifacts. If available, Mrs. Carter's wedding dress would be an interesting addition to this display.

The Carter children -- Jack, Chip, Jeff and Amy -- will be shown in baby pictures set off against current photographs.

The President's career in the Navy will be described against the background of a large photograph of a nuclear submarine interior. Letters home, citations, ship's logs, assignment orders and physical artifacts, such as a sextant, can be used to supplement photographs and captions.

A large photograph of the Carter Warehouse will be the backdrop for the Carter's 1953 return to Plains.

The involvement of the President in local and state politics, from 1962 to 1974, will be shown with photographs and text, captions and artifacts. A large photograph of President Carter taking the oath of office as Governor of Georgia will serve as the backdrop. Copies of local and state newspapers headlining the various campaigns (the 1962 contested state senate race, the unsuccessful 1966 governor's race, and the successful 1970 governor's race) will be used to track the progress of the candidate. Artifacts from that period include the gavel of the Sumter County School Board, the judge's order setting aside the initial 1962 state senate primary, the final tally sheet from the 1966 primary, various campaign materials (posters, buttons, etc.) and the telegram from the Georgia Secretary of State confirming the 1970 gubernatorial victory.

The term as governor deserves special attention. Here, against a backdrop of a large photograph of the Georgia State Capitol dome, text and photographs will highlight the major actions of the Carter administration in Atlanta. Newspaper headlines, graphics, photographs and artifacts will be used to detail iniatives in governmental reorganization, health, education, prison reform, and fiscal affairs. Possible artifacts include the governor's desk and the photograph of Dr. Martin Luther King, Jr. which was hung in the Capitol. Much of the material from this period will be obtained from the Georgia State Archives.

The train depot at Plains will be the backdrop for a brief treatment of the 1976 Presidential campaign. Headlines, posters, buttons, peanut artifacts, and photographs will describe the impact of the campaign upon the Georgia town. Other artifacts include Lillian Carter's "Jimmy Won" jersey.

The display concludes with a large color photograph of the Carter family at the White House.

Because this display case will be so full of information, photographs and interesting things to examine, it will hold the visitors attention while they are waiting for the orientation film.

Traffic Flow

An essential factor in developing the exhibit plan was to establish a distinct and separate traffic flow for the entering and departing visitors.

In the schematic architectural plan, as supplied, traffic had to flow into the exhibit area through the same neck that visitors returned. Further, no space was provided for an audience waiting to see the orientation film; if they assembled prior to a showing it would be in the same "neck" that was also subject to entering and exiting visitor traffic.

There is a satisfactory and elegant solution to this problem. If the bookstore is moved from its initially suggested location in the lobby area, to a place at the end of the visitor's tour, it not only is positioned better from a marketing standpoint, but also allows for an entry portal to be created into the exhibit area, from the lobby, in the same place as was allowed for the previous entry into the bookstore. Entering traffic can be directed into the Museum through this portal, totally separated from the returning traffic to the lobby.

The reception desk serves as more than a point of information; it is the means to physically separate the traffic flows. One side of the reception desk is angled so as to present an obvious face to incoming visitors. The angle is also a directional element that steers visitors into the exhibits through the proper entrance.

A holding area, sufficiently spacious to accomodate a theatre charge, is a necessary element. Exhibits (described later in detail) make this a place of real interest as well as a place of assembly.

The need to provide a bypass for the orientation theatre has been established as an absolute must by the GSA. This is a product of the problems at the Kennedy Library where the visitor is forced to wait in the holding, and see the film regardless of preference. It should be noted that the GSA objections to two theatres is not as significant as their concern that a bypass to the theatre be provided. In the DMCD exhibit plan the bypass puts visitors

into the very area that the emerging theatre visitor enters. In the Ford Library the bypass, which was the means most visitors employed to enter the exhibits because of the length and infrequency of the film showings, put the visitor into the middle and not the beginning of the exhibits.

The separation of entering and exiting visitor traffic is maintained through the "Issues and Modern Presidency" area and the "Plains to the Potomac" exhibit.

Upon entering the circular space dedicated to exhibits on the Carter Presidency visitors are free to move through the exhibits in any sequence they choose. The layout of the exhibits however dictates that most will do so in the order that has been suggested at the reception desk and on various information and directional signs.

Returning visitors can be effectively routed back to the lobby in a path that parallels the sweep of the windows. Appropriate exhibits leading up and into the bookstore delineate this path.