

**Crates:** The total number of crates required to pack and ship the exhibition (and which must be stored while the exhibition is on view). Crates may contain exhibition structure in addition to objects.

**Fully booked:** The exhibition is fully booked at press time.

**Outgoing shipping:** For SITES exhibitions that are not prorated, the exhibitor is responsible for arranging and paying for outgoing shipping to the next venue on the tour. SITES provides shipping instructions and guidelines for selecting a carrier. Lift gate required. Exhibitor responsible for movement of crates from truck to gallery space.

**Participation fee:** The cost to each exhibitor on the tour. The fee covers SITES administrative and organizational expenses that are not provided by federal appropriations or grants. A deposit of 25 percent is required for all exhibitions. All outgoing or prorated shipping costs are additional, unless stated.

*Visitors to Jim Henson's Fantastic World can trace the evolution of concept drawings to three-dimensional figures. Puppet designer Caroly Wilcox used fur, fleece, polyurethane foam, and ostrich feathers to transform Henson's 1971 ink on paper drawing into Mahma Mahna. For TV productions, the jazzy hipster was paired with back-up singers, the Snowths.*



John E. Barrett. © The Muppets Studio, LLC

**Prorated, SITES-designated carrier:** To make shipping costs more equitable for selected exhibitions, SITES prorates anticipated shipping costs equally among exhibitors for the entire tour. SITES handles shipping arrangements by designating a specific carrier to transport the exhibition on a space-reservation or exclusive-use basis, and bills each exhibitor in the month that the exhibition opens. For exhibitions that require climate-controlled transportation, the minimum space reservation is usually one-half truck. Exhibitor responsible for movement of crates from truck to gallery space. Please call the Office of the Registrar (202.633.3170) for more information.

**Security:** The minimum level required to host this exhibition. Please see pages 92–93 for complete details about each security rating.

**Size:** The minimum gallery space required for installation, determined by combining the linear measure of the exhibition elements with one foot between each item, or by utilizing minimum square feet estimates from exhibition designers.

**Shipping terms:** See page 91 for more information about shipping, fees, and policies.

**Tour dates:** Tour opening dates are noted for exhibitions that have not yet begun circulating. For exhibitions currently on tour, the ending dates are provided.

**Weight:** The total shipping weight of the packed exhibition, provided to assist with planning and budgeting for outgoing shipping to the next venue.

## AVAILABILITY OF EXHIBITIONS

The exhibitions described in *Update, 2008-2009* and at [www.sites.si.edu](http://www.sites.si.edu) represent SITES' current program. Unless they are identified as "fully booked" or are in the earliest stages of planning, the exhibitions are available to be scheduled by organizations that meet the security requirements (see pages 92–93).

## BOOKING PERIODS

Bookings are for predetermined periods of time, from 6 to 12 weeks, as noted in each exhibition description. A minimum of three weeks is set between booking periods to allow for de-installation, condition reporting, repacking, shipping, and at the next venue, unpacking, condition reporting, and installation. Tour schedules indicating confirmed bookings and open dates are available for all exhibitions except those still in the earliest planning stages.

## SCHEDULING AN EXHIBITION

To reserve a booking period, please contact the scheduling representative listed with the exhibition description or the Office of Scheduling & Exhibitor Relations (202.633.3140, [sites\\_schedule@si.edu](mailto:sites_schedule@si.edu)). Exhibitors are required to submit a current AAM standard facility report (see "Security Requirements" on pages 92–93) for evaluation prior to receiving a contract.

## COSTS

Exhibitors pay a participation fee to SITES for each booking period of an exhibition and, in most cases, pay for outgoing shipping to the next location on the tour. All exhibitions require a deposit of 25 percent of the participation fee. All expenses for installing, promoting, and presenting programs are the responsibility of the exhibitor.

## EXHIBITION CONTRACTS

Each exhibition contract presents the terms for that particular exhibition. The contract details

booking dates; participation fee and deposit; security, shipping, and special handling requirements; credit citations; sponsorship agreements (if applicable); and Smithsonian Institution policies. Exhibitors must sign and return contracts and deposits within 30 days of receipt. Failure to do so will result in forfeiture of the booking for that time period.

## CANCELLATIONS

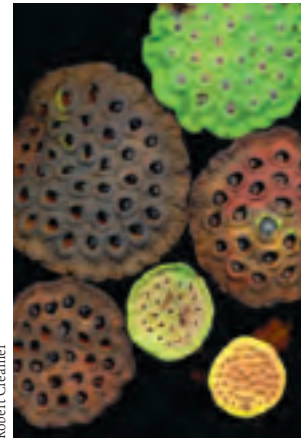
In the event of cancellation, exhibitors are obligated to pay the entire exhibition fee and any other costs (e.g., shipping or storage) arising out of the cancellation, unless a replacement booking is arranged by SITES. Once a contract for an exhibition is signed, the booking period is reserved and all other organizations are prevented from booking that time slot. Cancellations are unfair to others and are not permitted without penalty. Extenuating circumstances will always be considered.

## CREDITS

SITES provides specific text for credits in each exhibition contract. This language identifies SITES and the exhibition's organizational partners and financial sponsors and must be used in all acknowledgments, printed and electronic matter (advertising, press releases, catalogues, publications, leaflets, websites, etc.), and at the exhibition itself.

## FUNDRAISING & SPONSORSHIP

We encourage host organizations to seek local support for SITES exhibitions, and we provide guidelines for fundraising and working with national sponsors (as applicable). SITES may request that exhibitors provide certain benefits to national sponsors; details about these benefits are included in exhibition contracts. Please call the Office of Development (202.633.3130) with any questions about fundraising or sponsorship issues.



Robert Creamer

*Deep negative space brings out incredible detail in these objects, a much-talked about topic at the 2006 opening of Transitions: Photographs by Robert Creamer at the Smithsonian's National Museum of Natural History.*

**PUBLICITY**

SITES initiates a national publicity campaign for each exhibition's launch, but local promotion is primarily the responsibility of each exhibitor. SITES provides sample press releases, media information, and visuals to each exhibitor. Some exhibitions are accompanied by a digital graphics package containing design templates for ads, invitations, postcards, posters, or other printed materials, which exhibitors may personalize, print, and distribute. Press coverage documentation must be submitted to SITES at the close of each booking.

**ADVANCE MATERIALS**

SITES' advance materials (AdMat) are designed with your staff in mind. Each exhibition is accompanied by digital files and a binder of essential resource information to help you plan, care for, and implement a successful presentation. Registrars and art handlers rely on crate specs, illustrated checklists, and design layouts, while educators adapt script materials, bibliographies, and other resource information to develop innovative public programs as well as docent and teacher training activities. PR staff make use of extensive publicity materials, shop managers receive merchandise suggestions and ordering information, and development personnel get tips on pursuing local financial support.

These resources, including samples of printed exhibition materials, generally arrive at least four months prior to the opening date but can be mailed earlier upon request, pending availability. Replacement materials or additional copies involve time and expense for SITES; therefore SITES reserves the right to bill exhibitors for actual production and/or procurement costs for such requests.

**PUBLICATIONS**

SITES publishes catalogues, brochures, and/or posters for some, but not all exhibitions. Printed materials published by others may also be provided for certain exhibitions. These publications are included in the participation fee and become the property of each exhibitor. They may be distributed at the exhibitor's discretion and, in most cases, additional copies may be purchased from SITES.

**INSURANCE**

All exhibitions are insured by SITES and are covered by the Smithsonian's all-risk, wall-to-wall fine arts insurance policy, subject to the following standard exclusions: wear and tear, gradual deterioration, insects, vermin, or inherent vice; repairing, restoration, or retouching process; hostile or warlike action, terrorism, insurrection, rebellion, etc.; nuclear reaction, nuclear radiation, or radioactive contamination. Exhibition items may include one-of-a-kind objects, works of art, computers, video monitors, disc players or other technical equipment, as well as exhibition structures, cases, or furniture. Exhibitors must also show evidence of commercial general liability insurance coverage. For specific details, call the Office of the Registrar (202.633.3170).

**INSTALLATION**

SITES provides detailed support materials for planning installations, including checklists, crate content lists, and instructions tailored for each exhibition. Exhibitors must provide equipment and staff or other qualified persons to receive, install, de-install, and release the exhibition. As a rule, SITES staff does not travel with exhibitions, although for certain exhibitions SITES sends staff to assist with installation or de-installation. All exhibition components such as cases, vitrines, mounts, text panels, and labels are included as applicable. Except as noted, self-supporting structural systems and walls are not provided.

**CONDITION REPORTS**

SITES provides forms and instructions so that exhibitors can meet their requirement to report the condition of the exhibition within 48 hours of unpacking, and again upon repacking. Cumulative condition report book(s) also travel with each exhibition and must be completed for each object and structural element. Unless other arrangements are made, the exhibition must acclimatize for at least 24 hours before unpacking. Any visible damage to an object and/or improper packing must be documented with photographs before the object is removed from its crate. Frames may not be opened nor other damages repaired without express permission from SITES' registrars. If any loss or damage occurs while the exhibition is on view, immediately call the

Office of the Registrar (202.633.3170) and ask to speak with the exhibition's registrar. Failure to file a condition report or to notify SITES of damage or loss may result in an exhibitor being considered negligent, and thus liable for the full cost of the damage or loss.

### CRATES

SITES exhibitions travel in custom-built crates, which are designed to facilitate ease of handling and installation. Crates must be stored in a secure area that meets the environmental conditions required for the exhibition. Crates should be carefully examined for damage before they are unpacked. External crate damage must be reported and should also be documented with photographs.

### SHIPPING

Exhibitors are responsible for the cost of outgoing shipping for most exhibitions. For these SITES exhibitions, the exhibitor makes shipping arrangements to the next venue on the tour, according to specified dates, and pays all freight charges. SITES provides shipping instructions during the first week of the scheduled booking. Exhibitors outside the contiguous U.S. must pay customs fees, incoming shipping from the U.S. port of exit, and all return shipping costs to the next exhibitor in the U.S.

For other SITES exhibitions, the cost of shipping is prorated. SITES handles the shipping arrangements and the cost is shared by all exhibitors. For these prorated exhibitions, the designated carrier contacts the exhibitor directly, generally at least two weeks prior to the closing date.

If shipping instructions are not received when expected, immediately call the Office of the Registrar (202.633.3170) and ask to speak to the exhibition's registrar.

If the exhibition has not arrived five working days prior to the opening date, call SITES immediately. Adjustments cannot be considered if SITES is not given this designated period to trace the exhibition. "Opening date" refers to the opening date on the contract.

If the exhibition is late arriving at the next booking due to a failure in following instructions, the outgoing shipper may have to pay all or a portion of the next exhibitor's fee. Exhibitors will also be responsible for the cost of extra shipments if the exhibition is sent to the wrong

location, or if tardy shipments result in increased charges for premium shipping.

### RESTRICTIONS

No commercial or political use may be made of SITES exhibitions. The Smithsonian's traveling exhibitions may be used for educational purposes only.

The complete exhibition must be displayed unless SITES has provided permission to do otherwise. Requests for waivers must be submitted in writing.

The exhibition and/or crates cannot be placed in any location or area other than as stipulated in facility report.

No smoking, food, or drinks are allowed in display, staging, or storage space containing SITES exhibitions.

Access to a SITES exhibition shall not be denied to anyone on the basis of race, color, national origin, or physical or cognitive disability.

### INFORMATION

To schedule or request general information about an exhibition, please contact the scheduling representative listed with the exhibition description or the Office of Scheduling and Exhibitor Relations (202.633.3140, sites\_schedule@si.edu).

For an exhibition checklist or specific content and design information, please contact the project director listed with the exhibition description.



"Many visitors regarded More Than Words as galleries of little treasures," said Georgia Museum of Art curator Ashley Callahan. One such gem is Moses Soyer's (1899-1974) illustrated letter to his son David, at summer camp in the Catskills in 1940.

# Security Requirements

SITES exhibitions require different levels of security and environmental conditions depending on the nature of their contents. The type of security required for each exhibition is indicated with its description. General guidelines for each level of security are given below for gallery spaces as well as for crate storage and staging areas. These are minimum requirements. Certain exhibitions may carry additional conditions which are provided in detail to interested exhibitors and then stipulated in the exhibition contract. Failure to provide security equal to or greater than that required for a particular exhibition may be considered negligence and may result in your liability for loss or damages.

Prior to booking an exhibition, an exhibitor must submit a current AAM general facility report, or confirm or update previously submitted information, including floor plans indicating the gallery in which the exhibition will be placed, specific gallery environmental readings, and other visual documentation. SITES registrarial staff is happy to answer any questions about security requirements. Please call the Office of the Registrar (202.633.3170) and ask to speak to the exhibition's registrar.

## HIGH SECURITY

High security is required for exhibitions containing objects that are of special cultural significance, highly valuable, sensitive to light or climatic changes in humidity and temperature, or of an especially fragile nature. This includes archaeological artifacts, antiques, works of art, and original materials, especially those made of paper, wood, textiles, jewels, gold, silver, and other precious metals. Exhibitions that include significant numbers of technical, audiovisual, or interactive elements may also be designated high security. The following conditions must be met by organizations desiring to display high-security exhibitions:

## Space

- Limited-access gallery of sufficient area and ceiling height to accommodate the exhibition. Locked, environmentally stable interior exhibition storage and staging areas.

## Protection

- Trained, professional guards in sufficient number to protect objects adequately throughout the time that the exhibition is on site: during unpacking, installation, deinstallation, and re-packing as well as during the actual showing of the exhibition to provide crowd control. Guards need not be armed.
- Provisions to prevent the public from touching non-enclosed objects through an appropriate hanging system, the use of stanchions, rails, platforms, electronic devices, and/or guard supervision.
- Locked and/or alarmed cases for small objects. Acrylic cases are acceptable for high-security exhibitions, provided they are no less than 3/8-inch thickness, are adequately alarmed (impact and/or tamper), and are secured to the walls or base cabinets.
- Handling of objects during unpacking, installation, and repacking by curatorial, registrarial, or conservation staff, or by trained and experienced museum professionals.
- Exhibition area must be locked and secure during closing hours. Alarm and/or guard surveillance during closing hours is required.
- Fire systems and other fire protection devices according to local ordinances and subject to SITES' approval.

## Environmental Controls

- Temperature and light controls are required for all exhibitions in this category. Light, temperature, and humidity must be adjustable to specified levels when required. Standard levels are 68 to 72 degrees Fahrenheit, and 45 to 50 percent relative humidity. Light levels may be specified between 3 and 15 foot-candles. Direct sunlight should be diffused or eliminated to



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The U.S. Postal Service turned to artist Rafael Lopez, an avid merengue dancer, to capture the exuberance of the national dance of the Dominican Republic. Learn stories behind the stamps in Trailblazers & Trendsetters.

*Lasting Light: 125 Years of Grand Canyon Photography is a tour de force of landscape and action photography. Riding backward in the cockpit of a two-person kayak, Sue Bennett took this high-energy shot in 1998.*



Sue Bennett

prevent fading of panels and photographs.

Adjustable light levels may be required.

- Moderate, stable temperature and humidity may be required.

#### **MODERATE SECURITY**

Moderate security is required for most SITES exhibitions that contain original works of art, prints, graphics, photographs, and in some cases, artifacts and specimens. Moderate-security exhibitions may be freestanding or contain wall-hung elements; they may also include other structural elements or audiovisual components. The following conditions must be met by organizations desiring to display moderate-security exhibitions:

##### **Space**

- Limited-access, gallery-type area. An open mall, hallway, or lounge area is not acceptable.
- Locked, environmentally stable interior exhibition storage and staging areas.

##### **Protection**

- Guards or other trained personnel, in sufficient numbers to assure the safety of exhibition components, whose sole duty is the supervision of the exhibition while it is on display.
- As warranted, locked and/or alarmed cases for small objects. Acrylic cases are acceptable for moderate-security exhibitions, provided they are no less than 3/8-inch thickness, adequately alarmed (impact and/or tamper), and secured to the walls or base cabinets.
- Exhibition area must be locked and secure during closing hours. Alarm and/or guards during night hours are preferred but not required.
- Handling of objects, if not actually by a registrar or curator, must be by preparator, exhibition technician, or other persons trained in handling museum objects.
- Fire protection according to local ordinances and subject to SITES' approval.

#### **Environmental Controls**

- Temperature and light controls are required. Humidity control may be required. Standard levels are 68 to 72 degrees Fahrenheit, and 45 to 50 percent relative humidity. Light levels may be specified between 5 and 15 foot-candles. Direct sunlight should be diffused or eliminated to prevent fading of panels and photographs.

#### **LIMITED SECURITY**

Limited security is the minimum level of protection and care required for certain SITES exhibitions. These include panel exhibitions containing no original artifacts or materials, and some photography exhibitions considered less of a security risk. Limited-security exhibitions may be freestanding or wall-hung. The following conditions must be met by organizations desiring to display limited-security exhibitions:

##### **Space**

- Exhibitions may be displayed in a gallery or lounge area, not in a hallway. No SITES exhibition is to be displayed outdoors or in a tent or a temporary building.
- Secure storage for crates.

##### **Protection**

- Supervision by guard, volunteer, student, or receptionist. Someone must be in the room with the exhibition at all times and may be performing other duties as well as watching the exhibition. No SITES exhibition is to be left unguarded at any time while open to the public.
- Exhibition area must be locked and secure during closing hours.
- Fire protection according to local ordinances and subject to SITES' approval.

#### **Environmental Controls**

- Direct sunlight should be diffused or eliminated to prevent fading of panels and photographs.

# SITES Supports Public Outreach with Smithsonian Community Grants

In keeping with the Smithsonian's commitment to public outreach, SITES is delighted to help exhibitors engage their communities with imaginative activities and events. Eligible exhibitors may apply for up to \$5,000 for expenses related to public educational programming produced in conjunction with a SITES exhibition. To date, SITES has awarded nearly \$300,000 to 64 organizations in 27 states for such programs as lecture series, symposia, family days, school tours/workshops, and art and dance classes.

Please visit [www.sites.si.edu/funding/grant2.htm](http://www.sites.si.edu/funding/grant2.htm) for more information. Questions? Email [sitesgrants@si.edu](mailto:sitesgrants@si.edu).

The Smithsonian Community Grant program is funded by [MeLife Foundation](#).



Puppet Play, performed every weekend afternoon that Jim Henson's *Fantastic World* was on view at the Arkansas Arts Center, drew its own crowd through media exposure and word-of-mouth.

## BEHIND THE SCENES WITH OUR GRANT RECIPIENTS

Last year, the Spartanburg County Public Library in South Carolina received a \$4,874 community grant in conjunction with *Feast Your Eyes: The Unexpected Beauty of Vegetable Gardens*. The grant funded several programs including Growing Healthy Kids, Vegetables 101, Book Worms Demo Garden, and a local food summit.

*"This program has been a huge success, and local sponsors were eager to support it. The exhibition really came to life! The opportunity would never have been possible without the Smithsonian Community Grant Program and MeLife."*

—Spartanburg (SC) County Public Library

In 2007, the Arkansas Arts Center in Little Rock was awarded a \$4,000 community grant to build a full-scale puppet theater to accompany *Jim Henson's Fantastic World*. For nearly three months, visitors of all ages learned basic puppetry techniques from a professional puppeteer and performed before family and friends. This was truly the hottest ticket in town with more than 13,000 people attending the impromptu performances.

*"The puppet theater took on a life of its own, in a programmatic sense. It became the keystone of all our programming for Jim Henson's Fantastic World."*

—Arkansas Arts Center, Little Rock, AR

*As part of Feast Your Eyes public programming, home schoolers planted vegetables in the Book Worms Demo Garden that the Spartanburg County Public Library built in the Children's Reading Garden.*



# Thanks to Supporters and Friends

SITES exhibitions would not be possible without our many supporters and friends. We are especially grateful to the United States Congress, the Smithsonian National Board, the Smithsonian Institution Special Exhibition Fund, the Educational Outreach Fund, the Smithsonian Women's Committee, the Smithsonian Latino Center, and all of our colleagues at the Smithsonian Institution, too numerous to list here.

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*Smithsonian National Board Member Gay Wray (far right) helps SITES staffers organize gift bags for the special Grandparents/Grandchildren Day that she hosted at the Arizona Museum for Youth for Jim Henson's Fantastic World.*

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*The Washington, DC, press announcement of Freedom's Sisters honored Dr. Dorothy Height and Sonia Sanchez (in purple and in red), shown here with representatives from project sponsor Ford Motor Company Fund, museum partner Cincinnati Museum Center, and SITES.*

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*In partnership with the National Atmospheric and Oceanic Administration, SITES produced a special poster exhibit, From Sea to Shining Sea: 200 Years of Charting America's Coasts, for display in 200 maritime museums, ports, lighthouses, libraries, and schools to commemorate the bicentennial of the Coast Survey. SITES Director Anna Cohn (left) and representatives from NOAA (right) celebrate with Congressman Jim Oberstar (MN-8).*



*First Lady Laura Bush visited First Ladies: Political Role and Public Image while it was on view at the National Constitution Center in Philadelphia.*

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*The meticulously restored Opera House at the MSU Riley Center in Meridian, MS, drew more than 1,000 guests to the gala concert launching the statewide Museum on Main Street tour of New Harmonies: Celebrating American Roots Music.*



*Cooking demonstrations of all food types and time periods highlight local programs for Key Ingredients: America by Food, a Museum on Main Street exhibition. The Washington County Rural Heritage Museum in Boonsboro kicked off the Maryland tour by taking visitors back to a colonial kitchen.*

The main SITES telephone number is 202.633.3168. To contact individuals, refer to their direct phone numbers; otherwise, call the applicable department. The main SITES fax number is 202.633.5347.

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*SITES Director of Exhibits Freddie Adelman didn't have to travel far, for a change, to help launch Maryland's statewide tour of Key Ingredients: America by Food. The opening in Boonsboro featured wagon rides, colonial cooking demonstrations, and recipe swaps.*

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*On site in Nashville, Marquette Folley and Ruth Trevarrow interview exhibit designer Antonio Alcalá and curator Jim Sherraden for a podcast to accompany American Letterpress: The Art of Hatch Show Print.*

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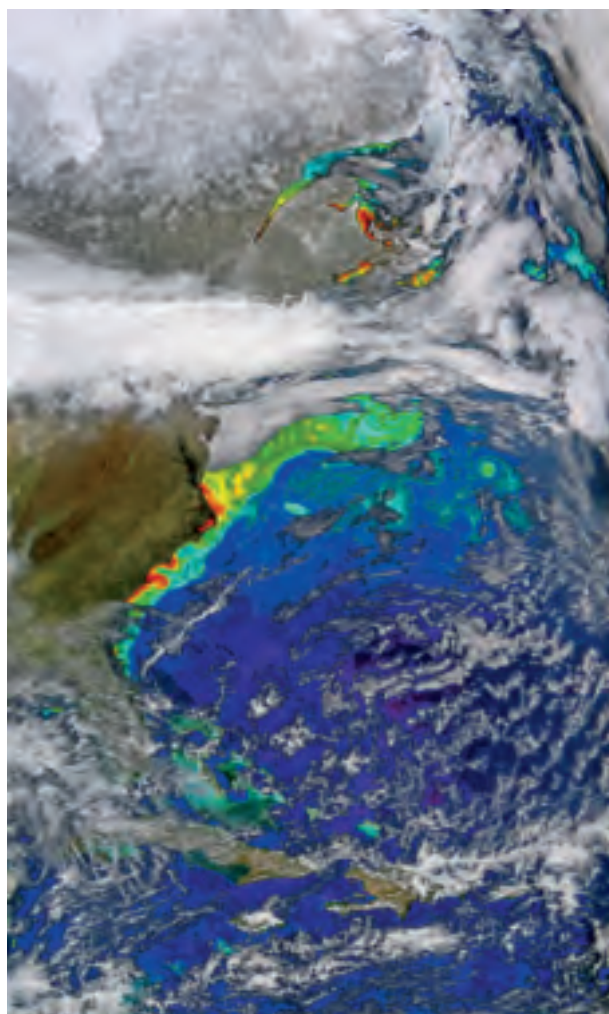
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SeaWiFS Project, NASA/GSFC, and GeoEye

*A river of warm ocean water, the Gulf Stream is visible moving northward in the Atlantic Ocean. Earth from Space reveals the wonders of our planet as they've never been seen before.*

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Randy Prentice

*“That edge of the Canyon looks like a jigsaw puzzle piece . . . To me it [was] that extra element that would make it different and unique,” says Randy Prentice, one of 26 photographers featured in Lasting Light: 125 Years of Grand Canyon Photography.*

*Back cover: Using digital imagery from Voyager I, artist Michael Benson produced this astonishing detail of the surface of Jupiter’s moon, Io. This is just one of 35 stunning views of our solar system presented in Beyond: Visions of Planetary Landscapes.*

NASA/PL/PIRL/U.ofArizona/USGS/Michael Benson, Kinetikon Pictures



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# Just Under the Wire

National Museum of Natural History



*It was too late to include these brand-new exhibitions in the pages of Update. Check our website for more details in the coming months, and let us know your interest in hosting any of the following:*

## Ichthyo

Originally created to preserve a record of scientific examples dating from the 19th century, the Smithsonian's National Museum of Natural History's X-rays of its fish specimens provide a glimpse into more than biological architecture. The radiographic images convey a level of detail reminiscent of fine engravings and reveal the hidden wonders of the creatures of the deep.

Approximately 40 digital prints; moderate security; tour projected to begin in late 2009.

Morgan State University



## William H. Johnson

Morgan State University's James E. Lewis Museum shares its collection of works on canvas and paper by William H. Johnson (1901–1970), one of the 20th century's significant painters. Never before traveled as a group, the works offer an opportunity to examine the African American aesthetic and its influence on modern art.

20 paintings and works on paper; high security; tour projected to begin in 2011.

American Folk Art Museum



## Martín Ramírez: The Last Works

In 2008 the American Folk Art Museum in New York will unveil, for the first time ever, a selection of newly discovered late drawings by 20th-century Mexican American self-taught master Martín Ramírez (1895–1963). These previously unknown works were brought to the museum's attention after its retrospective of the artist's work toured through early 2007.

30 drawings; high security; tour projected to begin in 2009 or 2010.

National Air & Space Museum



## The Spacesuit

How do astronauts breathe, eat, drink, keep warm or cool, communicate, and go to the bathroom in space? This exhibition answers every kid's (and adult's) questions with captivating text that explains the design solutions of spacesuits, gloves, and helmets from the National Air and Space Museum.

Approx. 5–10 objects, plus large-format digital photographs, x-rays, text; moderate security; tour projected to begin in 2009 or 2010.

*From top to bottom: X-ray of Mojarra specimen; Sowing, tempera, 1940, by W.H. Johnson; Untitled (Rabbit/Deer), mixed media on paper, 22 5/8 x 20, c. 1960-1963, by Martín Ramírez (1895-1963), © 2008 Estate of Martín Ramírez, photo by Ellen McDermott; Jack Schmitt's Apollo 17 A7-LB suit.*

