

SITES Reaches Rural America

through its Museum on Main Street Program

Now in its 16th year, *Museum on Main Street* is an innovative collaboration combining the talents of the Smithsonian and state humanities councils to serve small-town museums and residents of rural America.

The response from small-town America has been overwhelming: new and reinvigorated museums, libraries, and historical societies; surging attendance; and a host of enriching cultural experiences in communities across the nation.

For more information, including how to schedule a show, contact Museum on Main Street (www.museumonmainstreet.org, moms@si.edu, 202.633.5335) or your state humanities council.

Museum on Main Street (MoMS) is a one-of-a-kind program that addresses the compelling cultural needs of rural and small-town America. It combines the prestige and exhibition expertise of the Smithsonian, the programming expertise of state humanities councils, and the remarkable volunteerism and unique histories of small communities.

One-fifth of all Americans live in rural areas and nearly one-half of all U.S. museums are located in small, rural towns. These vital communities enjoy an enviable quality of life. Their museums are often labors of love, filled with collections of artifacts from people and events that have shaped the character of the community. Museum on Main Street provides these institutions with access to resources they may not otherwise have and assists them in making lasting improvements to advance their museums' objectives. To date, MoMS exhibitions have traveled to more than 800 towns in 43 states and territories. See page 98 for a list of participating state council partners.

Museum on Main Street exhibitions focus on broad topics and give host museums the opportunity, with support from state humanities councils, to create their own educational

programs, activities, and exhibitions that center on their local culture and heritage. Consisting of freestanding units and objects, exhibitions are carefully designed to address the space and staffing constraints of small cultural institutions. Exhibition units travel in easy-to-handle wheeled crates and can be assembled and disassembled with minimal effort. Museum staff participate in a series of no-fee program planning and installation workshops and receive comprehensive exhibit support materials, including docent guides, lesson plans, and installation guidelines.

The Museum on Main Street website (www.museumonmainstreet.org) has detailed information, including exhibition tour schedules and educational resources, for potential venues, the general public, and members of the press. State and local MoMS coordinators may also use the site as a key administrative assistance tool. And the Road Reports blog provides a "from-the-field" look at the latest activities and accomplishments of MoMS participants.

Museum on Main Street has been made possible through the generous support of the United States Congress.



Georgia Humanities Council

U.S. Representative Dr. Phil Gingery (GA-11) and Arden Williams, program officer for the Georgia Humanities Council, welcome visitors to the opening of *Key Ingredients: America by Food* at the Haralson County Historical Society in Buchanan, Georgia.



Twin Falls Public Library

Twin Falls, Idaho's Public Library welcomed the Smithsonian during the state's 2008 tour of *Between Fences*. Each of the six host communities on the tour combined their resources to fabricate and share the large banner

Between Fences

We live between fences. We may hardly notice them, but they are dominant features in our landscape and in America's history. Our past is defined by the cutting point of barbed steel and the staccato rhythm of the white picket. Rivals have seized post, rail, board, and wire to stake a claim for home and happiness. The fences that skirt our properties define both ownership and identity.

A cultural history of fences and land use, *Between Fences* examines how neighbors and nations divide and protect, offend and defend through the boundaries they build. Audiences are intrigued by the multiple meanings of this familiar icon as they simultaneously consider personal values and American history. The exhibition also provides institutions and teachers with rich opportunities for local humanities-based

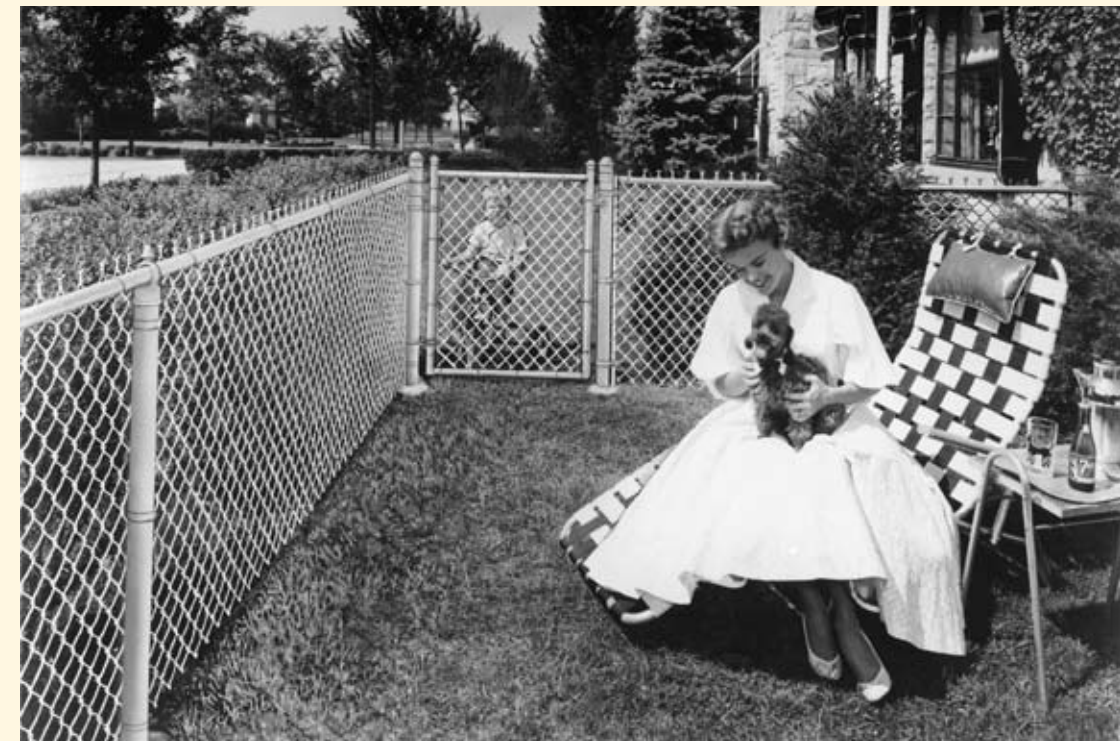


Sarah Bucic, Main Street Delaware City

Delaware City, Delaware welcomed *Between Fences* with a community fence-building project. More than 30 artisans gathered to create different wrought-iron rods to be featured in the fence, which was permanently installed in the city's Battery Park.

programming that encourages exploration of issues that shape American life.

Between Fences is generously supported by the United States Congress.



Ken Hedrich, ©Chicago Historical Society

The fence at the edge of the yard leaves no question about where the private world begins. It sets the stage for a public audience.

Contents

6 freestanding units, panel-hung vitrines, 20 objects, interactives

Supplemental

Poster, brochure, postcards, banner, docent material, curriculum material, educational and promotional resources

Size

600 square feet

Security

Limited

Shipping

SITES-designated carrier
2,700 pounds
15 lightweight crates with handles and wheels

Participation Fee

This is a special program available only through the Museum on Main Street collaboration with state humanities councils. Not available for general booking.

Contents

7 freestanding units, panel-hung vitrines, objects, audio components

Supplemental

Poster, brochure, postcards, banners, docent material, curriculum material, bibliography, film guide; companion website (journeystories.org)

Size

700 square feet

Security

Limited

Shipping

SITES-designated carrier
3,000 pounds
14 lightweight crates with handles and wheels

Participation Fee

This is a special program available only through the Museum on Main Street collaboration with state humanities councils. Not available for general booking.

Mobility is part of our American identity, and journey stories—tales of how we and our ancestors came to this country—are central to the personal heritage of each of us. From Native peoples to new American citizens, everyone has an account of how they arrived on these shores.

Journey Stories examines the intersection between modes of travel and Americans' desire to move. Our transportation history is much more than trains, boats, wagons, cars, and airplanes, however. For most, it reveals a yearning for a promised land, for personal fortune, for stable employment, and for pure enjoyment of the open road. But that sense of freedom is offset by the experiences of African slaves and Native Americans forced to leave their homes.

Focusing on immigration, migration, innovation, and freedom, this complex story lends itself to public humanities programs including local exhibitions about the growth of immigrant communities, the personal narratives of transportation workers, and methods of transportation as depicted in literature, film, and music.

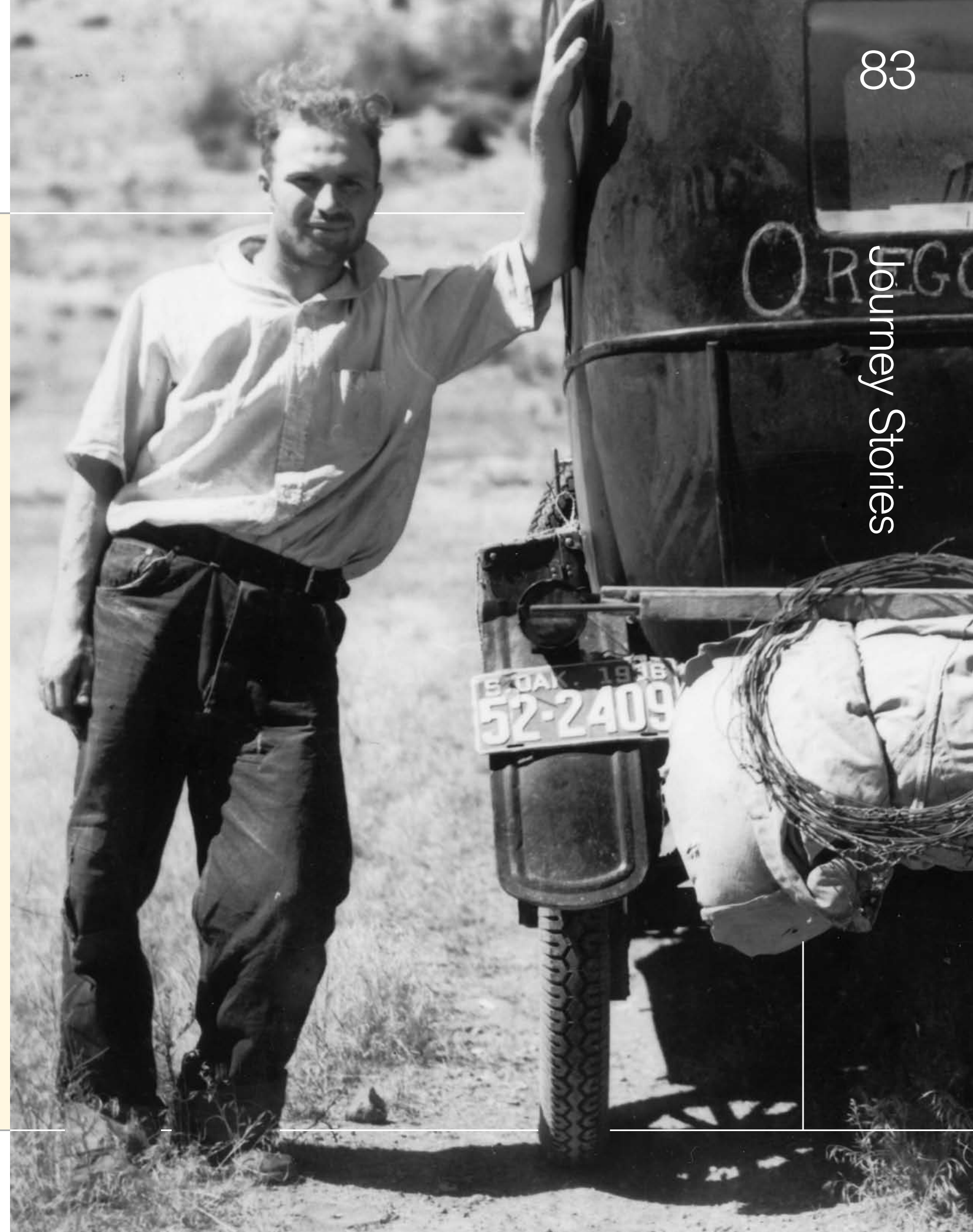
Journey Stories is generously supported by the United States Congress.

Opposite: Vernon Evans, photographed here in 1936, left his drought-stricken farm in search of a new start in Oregon.

The Larson family poses for a photograph before heading out on vacation, June 1970.



Larson family
Opposite: Arthur Rothstein, Library of Congress



Key Ingredients

America by Food

Contents

6 freestanding units,
panel-hung vitrines,
60 objects

Supplemental

Poster, brochure,
postcards, educational
website, banner,
docent material,
curriculum material,
educational and
promotional materials

Size

700 square feet

Security

Limited

Shipping

SITES-designated
carrier
2,800 pounds
16 lightweight crates
with handles
and wheels

Participation Fee

This is a special
program available only
through the Museum
on Main Street
collaboration with state
humanities councils.
Not available for
general booking.

What are kolaces, spaetzle, and pierogies? How do you make burgoo and gumbo? Who brought yams and pigs to America? Most of us eat without giving a thought to the wealth of history and culture that shapes our dining habits and taste preferences. Our recipes, menus, ceremonies, and etiquette are directly affected by our nation's rich immigrant experience, the history and innovations of food preparation technology, and the ever-changing availability of key ingredients.

Key Ingredients: America by Food provides an entertaining and informative overview of our diverse regional cooking and eating traditions, investigating how culture, ethnicity, landscape, and tradition influence the different foods and flavors we enjoy. Food on the American table is rooted in centuries of continuous borrowing

and sharing between people, across generations, across cultures, and across the land.

Host institutions can create activities and events that are both fun and informative: cook-offs, oral history projects, folk demonstrations, publications, chili and barbecue festivals, and companion exhibitions to name a few. The exhibition website (www.keyingredients.org) invites people across the country to share their family recipes and food stories and learn online about other customs.

Key Ingredients is generously supported by the United States Congress.

Diners are all about food, mood, and attitude, with a design rooted deep in Americana.



Darlene Kacmarczyk and Jerry Berta

New Harmonies

Celebrating American Roots Music

Whether called blues, country western, folk, or gospel, the sounds are as sweet as mountain air and as sultry as a summer night in the Mississippi delta. American music, both sacred and secular, reveals distinct cultural identities and records the histories of peoples reshaping themselves in a new and changing world. *New Harmonies: Celebrating American Roots Music* explores the growth of American music, as rich and eclectic as the country itself.

The instruments vary from fiddles to banjos, from accordions to drums, and the origins of the sounds are just as diverse, from Africa to Europe to Native America. Still, all of these rhythms merge, as do the melodies and harmonies, creating completely new sounds—new American music.

The main beat of the exhibition is the ongoing cultural process that has made America the

birthplace of such great music. An inspiring and toe-tapping examination of America's multi-cultural exchange, *New Harmonies* is full of surprises about familiar songs and instruments while exploring the continuity of musical roots—from the flourishing of sacred music to the emergence of commercial folk and country.

New Harmonies: Celebrating American Roots Music is generously supported by the United States Congress.

The Sheldon Museum and Cultural Center in Haines, AK, held a series of performances to complement their showing of New Harmonies. Performers like "Art and Nola" introduced visitors to Alaskan musical traditions.



Sheldon Museum and Cultural Center

Contents

8 freestanding units,
panel-hung vitrines,
musical instruments,
interactives, central
listening station,
3 audio stations

Supplemental

Poster, brochure,
postcards, banners,
docent material,
curriculum material,
discography, film guide

Size

800 square feet

Security

Limited

Shipping

SITES-designated
carrier
3,900 pounds
19 lightweight crates
with handles
and wheels

Participation Fee

This is a special
program available only
through the Museum
on Main Street
collaboration with state
humanities councils.
Not available for
general booking.

Contents

5 freestanding units, objects, audio and video components, interactive flipbooks

Supplemental

Poster, brochure, postcards, banners, docent material, interactive website, bibliography, film guide, educational materials

Size

600 square feet

Security

Limited

Shipping

SITES-designated carrier
Weight and crates
TBD

Tour begins

September 2011

Participation Fee

This is a special program available only through the Museum on Main Street collaboration with state humanities councils. Not available for general booking.

With busy hands and minds, often with sweat on their brows, American workers perform a diverse array of jobs to power our society. Work is part of nearly every American's life, whether for professional satisfaction and personal growth or to ensure the well-being of our families. In offices, factories, on the road, and at home, millions keep the nation going through contributions to industry and American culture.

The Way We Worked, adapted from the original exhibition developed by the National Archives, explores how work became such a central element in American culture by tracing the many changes that affected the workforce and work environments over the past 150 years. The exhibition draws from the Archives' rich collections to tell this compelling story.

The diversity of the American workforce is one of its strengths, providing an opportunity to explore how people of all races and ethnicities identified commonalities and knocked down barriers in the professional world. The exhibition shows how we identify with work—as individuals and as communities.

The exhibition invites visitors to hear people tell their own stories, or view films of various industries. Interactive components convey the experiences of multiple generations of families involved in the same industry. And a companion website encourages communities to create online exhibitions on their local work history.

The Way We Worked is generously supported by the United States Congress.



For many young workers, like this woman at a drive-in restaurant in Rifle, Colorado in 1973, a first job provides a taste of paid employment, a chance to build self-confidence and an opportunity to learn how to get along in the workplace.

Left: David Hiser, National Archives, Records of the Environmental Protection Agency
Opposite: National Archives, Records of the Women's Bureau



Like these women working on a locomotive in Great Falls, Montana in 1919, women were encouraged during World Wars I and II to enter occupations that had traditionally been done by men.

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 tour 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. The exhibitor is 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 otherwise stated.



The great blues “harpist” James Cotton throws heart and soul into his harmonica. Cotton is featured in New Harmonies: Celebrating American Roots Music.

Kenji Oda

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. Each exhibitor is responsible for the 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 TERM

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 exhibitors with planning and budgeting for outgoing shipping to the next venue.

Hosting a SITES Exhibition

AVAILABILITY OF EXHIBITIONS

The exhibitions described in Update, 2010-11, and at 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 3 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). Exhibitors are required to submit a current AAM General 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 or prorated 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.

Ask about special early-bird booking rates, available with select exhibitions.

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



Uinta County Museum, Evanston, Wyoming

Staff and volunteers of the Uinta County Museum in Evanston (WY), transfer crates containing the Museum on Main Street exhibition *Between Fences to the museum*.

are included in exhibition contracts. Please call the Office of Development (202.633.3130) with any questions about fundraising or sponsorship issues.

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 makes 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 six 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 illustrated 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 month 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 instruc-

tions, 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 the 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.

SITES understands that operating costs can be high, however, exhibitors may not charge an additional fee for SITES exhibitions. (Written appeals may be considered.)

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.

Gavin Ashworth, National Museum of the American Indian, Smithsonian Institution



A Song for the Horse Nation has an incredibly "delicate beauty," says The New York Times in its review of the exhibition, seen here at the George Gustav Heye Center in New York.

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 venue 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" 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 prevent fading of panels and photographs.

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.



Worcester Art Museum

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.

One of SITES most popular science exhibitions, *Beyond: Visions of Planetary Landscapes* takes visitors on an unbelievable tour of the solar system.



A birds-eye view of Jim Henson's *Fantastic World*, on display at the Louisiana Art and Science Museum in Baton Rouge.

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 \$515,000 to 103 organizations in 39 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 for more information. Questions? Email sitesgrants@si.edu

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



Delaware Art Museum

Family Day activities for Ancestry and Innovation at the Delaware Art Museum featured hands-on art activities, quilting demonstrations, and storytelling to engage visitors of all ages. With its MetLife grant support, the museum carried out more than 10 outreach initiatives in the Wilmington community.

BEHIND THE SCENES WITH OUR GRANT RECIPIENTS

Jim Henson's Fantastic World made a big impact in Doylestown, Pennsylvania. With the help of a community grant, the James A. Michener Art Museum extended the exhibition's reach by hosting dozens of public programs. Highlights included a teacher's workshop, a panel discussion with the exhibition curator and others, film screenings, and all of the art supplies needed to transform a museum into a "Labyrinth" of creativity.

Of the educator's workshop, one teacher said, "I loved the approaches to looking and listening. It gave me fresh eyes to understanding the way preschoolers view art works . . . it was well worth taking the day to attend. The program stretched my mind."

The Delaware Art Museum jumped at the opportunity to host one of SITES most colorful exhibitions: *Ancestry and Innovation: African American Art from the American Folk Art Museum*. The organization was awarded a grant for hands-on programs highlighting folk art traditions. With free art activities and expert quilting demonstrations, the museum's Family Day resonated with visitors, who learned about the ongoing contributions of black artists to the kaleidoscope of American folk art.



Braithwaite Gallery, Southern Utah University

More than 95 public and private school groups—many from rural communities—took advantage of field trip subsidies from the Braithwaite Gallery at Southern Utah University, which also hosted a StateWide Art Partnership (SWAP) evening for educators that integrated themes from *In Focus: National Geographic Greatest Portraits* into curricula.

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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Astronaut Alan Bean (here with SITES project director Devra Wexler) was the fourth man to set foot on the Moon. Now that he has turned his talent to art, he is generously lending two of his paintings to NASA | ART: 50 Years of Exploration.

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Smithsonian National Board member Valerie Anders and her husband Bill Anders toured Jim Henson's Fantastic World at the Experience Music Project | Science Fiction Museum and Hall of Fame in Seattle with Rep. Jim McDermott (D-WA), (left) in whose district the museum is located.

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Photographer Alfred Wertheimer with Smithsonian National Board member Marna Schnabel at the premier of Elvis at 21. The exhibition, featuring Wertheimer's iconic 1956 images, and sponsored by HISTORY™, began its national tour at the GRAMMY Museum in Los Angeles on what would have been Elvis's 75th birthday.



The Platte County Historical Society Museum in Columbus (NE), took advantage of summer weather to host an outdoor concert in conjunction with its showing of New Harmonies, a Museum on Main Street exhibition. The Nebraska Humanities Council has hosted every MoMS exhibition (seven!) in SITES' program, but who's counting?



Middle-school students show off their dance moves at the Guam Community College in Barrigada where New Harmonies: Celebrating American Roots Music made one of its four stops on its Museum on Main Street tour of the U.S. territory.



Thanks to the generous support of the Smithsonian Women's Committee and collaboration with the National Portrait Gallery, SITES was able to produce and distribute a portfolio version of The Mask of Lincoln to thousands of schools and libraries in conjunction with Lincoln's Bicentennial. Shown here are seventh graders at Corinth (MS) Junior High School with their teacher, Wini Beech.

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Registrar Viki Possoff inspects a colorful horse mask, part of the exhibition *A Song for the Horse Nation*, at the National Museum of the American Indian's Cultural Resource Center in Suitland, MD.

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SITES staffers gather around civil rights pioneer Dr. Dorothy Height, activist Myrlie Evers-Williams, and poet Sonia Sanchez, at the opening of *Freedom's Sisters*, an exhibition that pays tribute to them and 17 other African American women whose work for liberty and equality continues to push aside limitations that constrict Americans.

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William H. Johnson's *Still Life*, painted in 1938, shows the artist's remarkable range and diversity of styles. Oil on burlap.

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Out of this world! Spacesuits like the one pictured here, from the era of the Apollo missions, were a marvel of engineering—weighing up to 175 pounds and comprised of some 26 layers of materials. Stunning, life-size, high-resolution photographs in the exhibition Suited for Space allow visitors to examine the details of spacesuits like never before.

Back cover: William H. Johnson's Ring Around the Rosey, painted in 1944, draws from the artist's childhood memories of the rural South. From the exhibition William H. Johnson: An American Modern. Morgan State University