Shawnee Tribe Cultural Center
Exhibition Guidelines 2020

HISTORY

The Shawnee Tribe has a complex history of migration, removal, and sovereignty. In 2020, roughly 3,100 citizens are enrolled in the tribe. There is no singular narrative that describes Shawnee history or culture. Shawnee people once lived in their ancestral homelands of the Middle Ohio Valley. Beginning in the sixteenth century, waves of European settlers infringed upon Shawnee lifeways. The Shawnee Tribe is one of the many tribes that were forced to move westward. After settling on the Kansas Reservation in 1869, the Shawnee Tribe was forced to enter into an agreement with the Cherokee Nation, in which Shawnees became citizens of the Cherokee Nation. The Shawnee Tribe maintained separate communities with their own cultural and political identities. Efforts began in the 1980s to separate from the Cherokee Nation. The Shawnee Tribe was officially designated as a federally recognized sovereign nation in 2000.

Upon recognition, many Shawnee people enrolled in the Tribe, while others remain enrolled with the Cherokees and other tribes. Enrollment continues to increase, as Shawnees and their descendants become citizens of the Tribe. Shawnee people are spread throughout the United States of America. Traditions and history are preserved in disparate places, which is challenging for citizens to learn about and share their history and culture. Shawnee history has been recorded and written about by many, but Shawnee Tribe citizens have not had a venue in which to tell their own story until the creation of the Shawnee Tribe Cultural Center.

The Shawnee Tribe's new Cultural Center aims to provide tribal citizens and the public with accurate and accessible cultural information and opportunities to explore Shawnee culture. Exhibits, programs, and our store shares the Shawnee language and history, celebrates customs, and builds community respect for Native heritage. For example, hands-on exploration of the science, technology, engineering, art, and math of ancient pottery in the inaugural award-winning exhibit connects people of all ages to Shawnee ancestral knowledge and encourages a new generation of potters. Ancient pottery is just one story. There are so many to share.

In formative evaluation conducted by STCC, community members helped determine short-term exhibit and program topics. In further evaluation, participants, and members of the STCC Kid's Committee expressed the need for tribal citizens and community members to be able to directly contribute to exhibits and programs. In October 2018, STCC applied for an Institute of Museum and Library Services (IMLS) Native American/Native Hawaiian Museum Services grant for the Our Stories Project. The goals of this project are to develop guidelines and generate

content for the Shawnee Tribe Culture Center's first entirely community-curated exhibit. These guidelines have been developed in partnership with the community curators.

AUTHORITY

Currently, the cultural center is governed by the Business Council. The center may remain a tribal organization or it may become a separate nonprofit. Each has pros and cons. For the foreseeable future, since nonprofit status takes about a year to get approved from the time of application, the cultural center will be governed by the Business Council, as a part of the Tribe.

The Shawnee Tribe Cultural Center or Business Council may establish advisory committees to help guide mission related activities and to review core functions, such as public programs, exhibits, and strategic planning. Please see the officially adopted STCC Committee Guidelines.

COMPLIANCE WITH LAWS

All exhibited materials and exhibition activities will comply with state, federal, and tribal laws, and any applicable international treaties, that govern antiquities management, wildlife protection, and the treatment of human remains. These include but are not limited to the U.S. Antiquities Act of 1906, the National Historic Preservation Act of 1969, the National Environmental Policy Act of 1969, the Archaeological and Historic Preservation Act of 1974, the Archaeological Resources Protections Act of 1979, the Alaska Historic Preservation Act of 1971, the Native American Grave Protection and Repatriation Act of 1990 (NAGPRA), the Migratory Bird Act of 1918, the Marine Mammal Protection Act of 1970, and the Endangered Species Act of 1973. All exhibits will also comply with any Shawnee Tribe Policies regarding the display and dispersal of information.

VISITOR EXPERIENCE AND PHOTOGRAPHY

We want visitors to feel welcome and be able to experience the culture center at their own pace. We develop exhibits that are relevant to our audiences and offer an engaging, thoughtful, accurate exhibits. We aim to encourage visitor participation in exhibits, where patrons can contribute to the exhibit and not just view the exhibit.

Participating in social media by taking and sharing photographs is a common visitor activity. Visitors are allowed to photograph the center and its contents for personal use. All other requests to photograph exhibits (for non-profit and commercial purposes) will be forwarded to the director, who will determine whether the intended use is in keeping with the mission, the physical and spiritual care of the objects, the values of the Shawnee people and the contractual obligations to object and exhibit lenders. The center also reserves the right to take photographs of loaned exhibits installed in its gallery for use in promotion.

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BEST PRACTICES

STCC aims to follow best practices as set by the American Alliance of Museums, and the American Association of State and Local History among other professional associations. STCC maintains a professional staff with training certifications, and degrees in museum studies and other applicable degrees.

Part of best practices is obtaining necessary forms, such as image use agreement, loan form, and personal image release for images and objects used in exhibits.

EXHIBIT TEAM ROLES

Staff

The staff's relationship with administration, Council, stakeholders, and the public is critical in determining the effectiveness of the organization. In the broadest sense, the staff represents the center—their most important responsibility—and they are the leading advocates for the center.

Staff have a responsibility to guide visitors in the appreciation of cultural knowledge, the importance of providing public access, and the center's overall mission. When working with community curators, staff play a pivotal role in providing leadership and professional encouragement, and this spirit of collaboration must extend to community curators.

Staff are professionally trained and understand principles of exhibit design, object display, object mounting, and object handling, as such staff has a fundamental role in ensuring that objects are properly preserved, stored, and exhibited with the safety of the object and visitors in mind. Staff are responsible for object handling and installation of exhibits.

The inclusion of digital components in exhibits is encouraged. Digital content is generally managed by the staff and hosted by the center's assets, such as a server or website. Staff has access to digital tools required for editing, uploading and maintaining digital resources.

Staff is ultimately responsible for the interpretation and educational components of exhibits because of their unique relationship with all stakeholders of the organization, knowledge of best practices, and comprehension of the tribe's resources. When working with community curators, staff will listen, consider, make determinations, and respectfully communicate those decisions about exhibit content with community stakeholders.

Staff is responsible for marketing and communications and have the authority to speak publicly for the center. The creation of store merchandise to promote exhibitions is at the discretion of the staff in consideration of the budget.

Community Curators

Community curators fill an important role in offering different perspectives and knowledge. Community curators may work with the cultural center to create exhibit content, including digital content as well as physical displays. Community curators serve the public good by contributing to learning and dialogue, and by presenting diverse ideas and beliefs. They conceive exhibition ideas, research content, select potential objects and images, write text, create audio and video files, formulate interactive or dimensional components, and work with staff to develop a final product. It is the responsibility of community curators to learn about exhibit development and production. STCC has documents and resources, and may be able to offer presentations or workshops, to help guide community members in formulating contributions to STCC exhibits and programs.

Community curators may submit proposals to the director. Staff will work with any applicable committees to determine whether to pursue a proposed exhibit or program based on the STCC project evaluation form. Community curators may be included in exhibit design, production and installation as determined by STCC staff.

CONFLICT OF INTEREST

When staff or volunteers are presented with activities or relationships that might involve a conflict of interest (actual, potential, or perceived), or with behavior that might cause detriment to the center, their professional responsibilities must take precedence over personal concerns and gain. Generally, one must ask:

- Is the action consistent with established best practices?
- Could the action give the appearance of impropriety?
- Will the action bring discredit to the center, council members, tribal citizens, or its
- employees in the event of public disclosure?
- Is the action defensible to the tribe's administrator, council members, employees, or the general public?
- Does the action meet the staff member or volunteer's personal code of behavior?

Generally, staff members are not allowed to accept gifts except as a donation to the center.

Because the center maintains exhibits with objects, staff may receive inquiries about object valuation. Staff may offer advice about objects or collections, but they may not authenticate or offer valuations. They may direct inquiries to the American Society of Appraisers.

As the center is not a collecting institution, ethics of collecting have not been detailed in these guidelines, however, all staff should follow best practices as outlined by professional museum organizations, and this would include established conflicts of interest about personal collections.

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Please see the STCC Ethics Policy for additional policy.

CRITERIA FOR INCLUSION

Exhibits at the cultural center need to reflect the cultural center's mission statement – "To be the place for Shawnees to tell the story of the Shawnee past, how that informs and shapes Shawnees today, and who we see ourselves becoming tomorrow".

Shawnees did not, do not, and will not live in a bubble, thus exhibits that include other cultures in relation to Shawnee people, or exhibits about other cultures with inclusion of Shawnee culture are encouraged. However, STCC will generally not include exhibits that exclusively represent the heritage of other indigenous peoples.

The geographic scope of STCC exhibits encompasses the Shawnee homelands and all the places ancestors have travelled to and inhabited, both in the historic and contemporary sense. The Shawnee Tribe Geographic History Map is an excellent tool to reference, available upon request. The geographic scope could be quite wide, as Shawnees today and in the future will reside in many places.

The following criteria will be considered as exhibit proposals are considered, although not all exhibits will meet all criteria. STCC reserves the right to approve or disapprove all exhibit content.

- The exhibit presents a clear message with accurate information, to the best of one's knowledge and resources.

- The exhibit topic is suitable for public dissemination and accommodates different learning styles and preferences to make them accessible to many people.

- The exhibit does not include cultural information that is unsuitable for public dissemination.

- The exhibit content is appropriate for our visitors. Our visitors include people from young to old, with varying preferred learning styles, and with varying levels of abilities. Generally, text should be written at an elementary grade level.

- Content is presented in multiple formats, including objects, touch objects, video or audio, interactive activity, and other components.

- The exhibit does not promote the partisan political or social doctrines of any single person or group.

- The exhibit does not promote the financial profit of any individual, organization, or commercial enterprise.

SELECTION OF OBJECTS

STCC is not a museum and generally does not maintain collections, except in relation to exhibitions. As such, most objects included in exhibitions are loaned to the center. The center maintains a professional staff and follows best practices and generally can meet requirements for borrowing objects. The center has a standard loan form for lenders and may negotiate loans as needed. STCC will not borrow objects if it cannot meet the loan conditions. Objects being considered for exhibition will be reviewed for their vulnerability, preservation needs, spiritual care, and access restrictions.

Although the center recognizes the importance of displaying original artifacts, photographs, and manuscripts, staff may substitute replica items for very fragile and/or valuable objects as well as culturally sensitive objects. All replicas will be clearly labeled as facsimiles. To determine whether displaying a 3D replica of a funerary object or sacred object is appropriate, STCC staff will consult with the NAGPRA coordinator and the Chief of the Tribe, who may direct further consultation with the Business Council or Culture Bearers.

The following materials will not be exhibited by the Shawnee Tribe Cultural Center:

- Human remains, including photographs, drawing, casts or 3D replications of such remains
- Funerary Objects
- Sacred or culturally sensitive objects that are deemed inappropriate for display
- Sacred or culturally sensitive items from another cultural group, unless the museum had the express written consent of that group

EXHIBIT LOCATIONS

Exhibits may be at the Cultural Center, presented on the center's website, consist of a video presentation in-house and/or online, a traveling banner exhibit, an installation, performance, other media as well as a combination of these options. Our philosophy is that exhibits are an experience in which people are engaged to learn about and participate in Shawnee culture.

The Center's facility was envisioned in 2016 and construction completed in September 2018. The construction was funded by a HUD Indian Community Block Development grant (ICDBG). The exhibit space consists of three spaces. It was designed that one space is an exhibit space, one space an activity room, and one space a video viewing room. For the first two exhibits, this arrangement works, but exhibits do not have to be designed this way. Due to this design plan there are some constraints within the spaces. Except for the video viewing room, the exhibit space and activity room were designed as an open concept space. There are no walls or doors

separating them. STCC has installed the Shawnee case, which visually separates the activity space from the exhibit space and created a movable title wall with inset television. The reception desk sits between the two spaces. The square footage for the exhibit space is 908 sq. ft, the square footage for the activity room is 639 sq. ft., and the video viewing room is 223 sq. ft.

Space Modification

No space will be permanently modified without consultation with an engineer/architect. Even with consultation, a permanent modification would be an extreme step taken by STCC at a time the center felt in need of certain renovations or adaptations of the current space. Temporary walls/dividers may be erected with the help of STCC staff or through a third-party contractor that STCC approves. HVAC and fire suppression, among many other factors, need to be considered for all modifications. If modifications are built and/or designed by STCC then STCC may retain the ownership of these modifications/temporary structures. Temporary structures/modification brought in by the exhibitor will need to be removed by the exhibitor at the end of the exhibition unless a prior agreement was arranged with STCC.

Paint

Color can enhance an exhibit and it may be desired to have painted elements, such as an accent wall or painted pedestals or exhibit cases. There are many ways to incorporate color without painting walls or exhibit furniture. Any painting or color modifications need to be approved by STCC and scheduled well in advance. Paint used needs to be low VOC and unless otherwise agreed upon. The space needs appropriate time to de-fumigate before objects are installed as prescribed by best practices (typically 1 week). Our current color scheme is neutral with some architectural highlight colors (gold stars). We feel that these tones offer a professional-looking space.

Flooring

Details about flooring can be found in the Project Manual or O&M Manual. The vinyl flooring is original to the building (2018) and has minimal wear. However, all efforts should be made to not damage the flooring. For example, large installation pieces may need additional floor covering to protect the gallery floors as much as possible. Under the floor is the center's concrete foundation, which includes rebar. As drilling into the floor to affix something would be a permanent modification (see above section on building modifications), professionals should do the work or be consulted.

Store

The Store is a well-defined space in the center. Merchandise will only be displayed in the designated store space. It is important to delineate exhibit and artifact spaces from areas that contain goods for sale. For special events, such as Art Markets, vendors may be set-up in the exhibit space as allows. Our mission is to celebrate Shawnee culture, but not necessarily to promote or advance individuals. It is possible that artwork may be sold as part of an exhibit, however, activities are governed not only by this policy, but by our other policies as well, including ethics policy and store policy.

Mobile Unit

STCC has designed mobile units based on in-house exhibits, although they can be independent of gallery exhibits. The in-house exhibit is broken into sections that can travel as independent units or as a whole group. By having exhibits separated into sections, spaces and groups from small to large can be served. Thus far, each mobile unit consists of two or three banners (text panels) and an interactive activity. STCC has begun plans to develop virtual tours in addition to the mobile unit, these tours expand the reach of STCC's exhibition content. Tour script can be developed between STCC staff and community curators or only with staff input.

If an exhibit is planned for use in STCC's mobile unit, STCC will provide specs for banner production as well as time allotments for printing/production. All artifacts must have a secure travel case to ensure they arrive at the destination securely, be covered by insurance when applicable and handled by staff to persons designated by staff with object handling training. STCC staff can work with exhibitors to translate an in-gallery exhibition to a mobile unit exhibit. When planning an exhibition at STCC, consider the ways in which the information can be repackaged into a mobile unit display to reach audiences outside our immediate area.

Website

Website exhibits typically replicate, to some extent, gallery exhibits. Thus far, some of the images, main exhibit text, and any activities that can be downloaded are included. The website also allows for expansion of gallery text or other information. This will also provide an archived version of the exhibit. Website only exhibits are also possible.

Outside

The outside of the building currently includes grass, some landscaping, three small garden beds, and the faux fireplace. It is still desired to have a prairie lawn rather than the grass. Where the cultural center sits used to be a pond. The lawn was a parking lot. The fauna to the area has

been a bit displaced and needs a home rather than our building. Providing a natural habitat may be beneficial to lowering the number of crickets and such that come into our facility.

It was also desired to have some outdoor gathering area, such as a small covered pavilion to host workshops.

Exhibits outside the cultural center may be beneficial as we have guests 24/7 as we are situated next to a Turnpike rest area. STCC has plans to create some outdoor exhibit signage, with the option for some signs to change and mimic indoor exhibition content to allow outdoor visitors with an enriching experience. We have visitors 24/7 from the rest area. Thus, any exhibits would need to be somewhat indestructible and installed knowing they may be vandalized or stolen at the owner's risk. As such, expensive bronze sculpture or other irreplaceable items may not be desired.

EXHIBIT SCHEDULES

Exhibits are generally developed about 3 years in advance of their installation. For shorter timelines or temporary exhibitions inquire with the Director and Exhibits and Programs Manager. Exhibits are created and installed as staff time and budget allows.

EXHIBIT DEVELOPMENT

In House

STCC staff members use their areas of expertise to best display objects at the center and to interpret them for the public. This involves extensive research to discover the importance of these objects to the Shawnee Tribe, tribal significance of various objects and concepts as well as how to best integrate exhibit content in an educational and informative manner. This ranges from text panels, question and answer flip cards, video's, activities that exemplify an activity and dioramas. While STCC strives to develop exhibit content that aligns with community interests, staff reserve the right to pursue exhibit development of content as it is made available to them and based on the availability of information on subject areas. All in-house exhibits abide by these established guidelines and are given approval by the Shawnee Tribe Chief and Business Council. Research, design, and installation are all done in-house by STCC staff members unless otherwise necessary for the exhibit content and development. STCC frequently receives feedback from the Shawnee Language Program on the use and integration of Shawnee words and phrases for exhibit content. The kids committee is also a vital part of in-house exhibit development, having early suggestions and recommendations based on presentations made to the committee by STCC staff. Changes and adjustments to exhibit

development based on these outside reviews are given priority and integrated into exhibit content as STCC is able.

Community

Community curators are encouraged and supported at STCC. Depending on the level of expertise of the community curator, STCC's involvement will vary. For an individual with no experience in telling their story in museum style exhibits, STCC will assist in walking them through the process, developing exhibit text and creating a list of desired photos and objects. STCC will strive to tell the community curator's story in their own words as much as possible, though STCC does retain the final editing authority for clarity, length and feedback from the kids committee or tribal member feedback. STCC retains the right to a final say and involvement in the design of exhibit content to ensure it maintains standards put forth by STCC, especially regarding ADA requirements. For a community curator with some experience relating their story in museum style exhibitions or other public formats, STCC will support the community curator on an as needed basis. Similar to less experience community curators STCC will retain the right to edit or adjust the final content as it makes sense for display and use in the center. STCC will request the community curator present their information to the kids committee and take any suggestions or ideas into consideration as they develop their exhibit content.

Available for community curators is a PDF packet with information regarding how to write for an exhibit, design principles and overall design principles. This is a guiding document that helps both experienced and inexperience community curators to know what STCC expects and provides examples of industry standards.

INTERPRETATION

STCC interprets topics relating and relevant to the Shawnee Tribe and Shawnee citizens. While these topics can be broad, they must relate back to the tribe and the center's mission to "To be the place for Shawnees to tell the story of the Shawnee past, how that informs and shapes Shawnees today, and who we see ourselves becoming tomorrow." Topics can range from contemporary, historic, family/individual history, arts, material culture, and others as long as they relate back to the Shawnee Tribe.

Interpretation and exhibit content will promote Shawnee culture and traditions while not avoiding difficult topics relating to Shawnee history. STCC will not promote detrimental or derogatory comments or conceptions about Shawnee citizens or other Native American cultures or undermine the rights of people or promote prejudiced ideologies. Intellectual

property rights will be respected and cited no matter the content, and especially regarding tribal and native concepts. Curators, staff or community, ensure the integrity and objectivity of their scholarship and research projects by compiling reference materials and supporting documentation, keeping abreast of current scholarship, and unfailingly acknowledging the scholarly and artistic contributions of others. More specifically, curators must establish intellectual control. They ensure that research conducted is accurate, organized and retrievable.

The design of the center is such that there are two main galleries with no real distinction between the two. Thus, a single concept can be interpreted throughout the center or can be broken up into sections and use the two galleries to make this distinction clear. Temporary walls or dividers can be used to emphasize separation of exhibit content or concepts on an as needed basis in conversation with STCC staff. All interpretation must comply with ADA standards, see the accessibility section under exhibit design for further reference. This ensures all visitors can enjoy content present at STCC. As noted in the Selection of Objects section STCC will have the final approval of objects displayed in the center. This will ensure that staff are able to care and maintain the safety of objects displayed while also ensuring the quality, culturally sensitive objects/images and other concerns are all addressed. STCC can provide prior exhibit style guides which list design elements such as font type used, font size and panel hierarchy (sizes for title, subtitle, body, citations) for reference purposes.

EXHIBIT DESIGN

Accessibility

Exhibitions held at STCC will align with the Americans with Disabilities Act. While the law may outline specific details, it is important to consider that not everyone is alike, and accessibility for one person may be different from another. A great resource is https://inclusivehistorian.com/accessibility/ From sensory to mobility, there are many factors to consider. For example, spacing must allow an individual to pass between exhibition cases and materials. While 36 inches between objects is the law, anything less than 42 inches may be difficult to maneuver.

Font sizes in exhibition text are important to consider. For text on STCC walls, font may be no smaller than 36 pt. Futura or equivalent to allow all visitors easy reading. Text must be at a level that anyone can easily read it, from children to adults and everything in between, no higher than 56 inches on center for text panels. Following ADA compliance lighting levels must also be at appropriate levels to allow visitors to move about without feeling the space is too dim or too bright, while also taking into consideration of the appropriate light levels on the objects.

Guidelines for object light levels can be found in numerous sources, including the National Park Service Museum Handbook.

Audio components will need to have closed captions. We recommend playing audio through headphone equipment which allows the visitor to adjust the volume as necessary. For further reference on ADA compliancy please check out the ADA website at: https://www.ada.gov/2010_regs.htm.

Lighting

Exhibits will utilize STCC's Juno track lighting system. STCC owns several light options that can be changed out upon consultation. All lighting adjustment will be performed with the assistance of STCC staff. For any additional lighting solutions STCC staff must be involved and advised well in advance to determining what is acceptable for the space, as well as within STCC's budgetary constraints. Due to the height of STCC's track lighting system, objects on display have minimal exposure to light lumens. In the future, it may be that STCC has exhibit cases that may contain internal lights. Internal lighting should only be fitted by professional exhibit case manufacturers. To appropriately care for objects please consult the National Park Service Museum Handbook.

Electrical

STCC has several wall outlets as well as floor outlets in each gallery (excluding the video viewing room which only has wall outlets). These may be used to power electronic exhibition elements. STCC has several surge protectors to be utilized with the building's wall outlets. The floor outlets may be used in exhibitions with appropriate cautions taken to avoid trip hazards or possible electrocution. For example, the object they power must be right above (as is the case with the title wall in our main gallery) or have a larger encasing (like the fire hearth in the inaugural exhibition) covering and keeping the cords out of the way of visiting patrons, staff, or cleaning contractors.

Graphic Design

The professional appearance of exhibitions is just as important as the exhibit content. Many of us likely have visited museums and historical societies that print out exhibit text on 8.5 inch by 11 inch sheets of paper in black Times New Roman font that is then stuck on the wall with tape or laid in the case. STCC will not do this, unless in a direct, intentional choice between exhibitor and STCC. Likewise, arranging 'interesting' artifacts artfully in a case is not adequate. Not all objects require the same level of interpretation, as sometimes objects speak for themselves

(see STCC's Shawnee Wall). Traditional practice of a label per object does not always suit the needs of STCC exhibits. STCC encourages and promotes a philosophy of including different learning styles or the type of experience we are aiming to offer. Here is an example (traditional museum practice):

 Do not do this.

What should exhibits *look* like? There are many options. What may work today may be different tomorrow. Based on our observations, visitors want an immersive experience. What STCC offers now, may be different in the future as visitor needs and exhibit display methods change and adapt. How our stakeholders and governance see our role and services, greatly varies and will take shape in the coming years.

STCC will maintain all digital files of all graphic design elements used in exhibitions, both in the raw format and in PDF. Files are retained not only for future reference, but also for the exhibit archive. STCC staff can provide template forms from earlier exhibition content to help in guiding new designs. STCC will have final say over all exhibit materials, designed in house or via outside contractor. There are minimal specifications as yet, generally we have found the Futura typeface works well for body text. Typefaces need to be legible for different people from young to old and with different abilities, typically a sans serif font. Whenever possible, find another way or an additional way besides text to convey the story. Being adaptive to learning styles is important.

EVALUATION
STCC conducts different types of evaluation including formative and summative evaluation. Formative evaluation includes completing a project evaluation form by staff and committee

evaluations. Summative evaluation includes evaluation by staff, stakeholders and visitors and includes on site surveys, online surveys, and observation assessment. This evaluation is meant to help guide future and current exhibit content. STCC staff may use this evaluation, and topics brought forward and emphasized through evaluation, to determine the appropriateness of proposed future exhibits.

EXHIBIT REVIEW

Kid's Committee

STCC Kid's Committee (Weta'pemotha'ta) meets several times during the academic year. The committee typically meets the 2nd Saturday of the month with meetings ranging from every month to only 2-4 meetings per academic year. All exhibit content will be reviewed and commented on by the Kid's Committee prior to be created. In some cases, as when there are multiple exhibitions to choose from, the Kids committee will have a voice in deciding which exhibition STCC moves forward with.

Other committees

Please see the STCC Committee Guidelines. While the Kid's Committee is the only functioning committee, other committees have been defined by STCC and approved by the Business Council.

FUNDING

There are many costs associated with exhibits, including supplies, shipping, production, installation, deinstallation, promotion, staff time, expendable supplies, etc. The current status of STCC not being a non-profit greatly limits outside funding opportunities. As such, exhibits will be rotated as staff and funds allow. Exhibits should not be stagnant or planned as permanent. Based on current resources, most exhibits are scheduled annually. If in the future more staff and funds are available, they could be changed or updated more, such as three times a year. Updating more than four times a year is generally not feasible for most organizations.

With the immediate future in mind, STCC has the next three exhibits planned through 2022, the final being the Our Stories community-curated exhibit. The Our Stories exhibit may be funded through the Institute of Museum and Library Services. In this exhibit, because the exhibit space is being divided into sections, it can be changed periodically so the exhibit evolves over the period of two or three years with fairly minimal costs. The Our Stories exhibit will likely continue through 2024, depending on community participation.

SECURITY AND INSURANCE

STCC has an alarm and surveillance system, fire suppression, emergency procedures handbook, and most digital files are backed up offsite. While measures have been taken to protect the facility and contents, there is always a risk of damage or loss. Following best practices and engaging in risk management is very important. However, STCC has a very small staff (currently 2) and from professional experience, operating an organization, completing grant funded projects, and serving stakeholders often comes at the expense of being able to have the time to engage in risk management and best practices activities. It is important for the governing authority of STTC to acknowledge the responsibilities of what it is involved in risk management and to provide resources to complete best practice activities. These activities include, and are not limited to: Integrated Pest Management (see approved policy), awareness of local fire codes and implementation (e.g. objects not within 18 inches of ceiling in archives), security protocols (2 people should be present to be open to the public, which is currently not happening), facility maintenance and operations (MSDS), financial policies and procedures, human resources, professional training (collections and exhibits professionals), etc.

Insurance for the facility and contents of STCC is currently though Brown & Brown Insurance. Lender's must complete a loan form which details that: the insurance policy does not necessarily provide for replacement of objects at current market value. The insurance policy contains certain standard exclusions and liability limits. Recovery of assets in the event of loss or damage shall be limited to such amount as is paid under the insurance policy. The lender releases the staff and council members from any claims for such loss or damage above those paid by the policy. Lenders who desire full-replacement coverage should purchase their own additional insurance. If so, the center must be given a certificate of insurance that names the museum as "additional assured" for the duration of the loan, or by signing this form the lender waives subrogation against the center. The center does not accept responsibility for any error or deficiency in information that a lender furnishes to their insurance carriers, nor for any lapses in a lender's coverage.

SAFETY

There are many concerns regarding visitor, volunteer and staff safety. STCC is committed to designing and constructing spaces that meet all applicable fire protection and life safety codes and standards. STCC will comply the laws and regulations from the U.S. Department of Labor's Occupational Safety and Health Administration, the National Fire Protection Association (NFPA) and Environmental Protection Agency (EPA).

Safety concerns range from objects treated with pesticides or preserved with arsenic, to fall and slip hazards. STCC also takes into consideration nationwide health concerns, such as the Covid-19 pandemic and takes steps to ensure both staff and public safety during such times.

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Local weather concerns are also taken into account with STCC having a small storm shelter and taking steps as needed for normal, yearly weather concerns such as reduced hours or closure.

PROMOTION

STCC promotes exhibitions in a variety of formats including:

Social Media

Tribal Newsletter

Press Releases

TV News stories

Store Merchandise

Flyers

Advertisement in newspapers, radio, or television

Highway Billboards

MAINTENANCE AND PRESERVATION

STCC is not responsible for repairing objects during their time at the center. If an object is loaned to STCC photographs of the condition it is in upon reception will be taken and filed and any damage will be marked and shared with the owner for verification. Objects will be maintained on site in their original condition with regular checks during gallery cleanings and walk throughs. If an object is damaged during its time at STCC the owner will be immediately notified, the object taken off display and any repairs or return of the object will be coordinated with the owner.

Objects delivered to STCC prior to their exhibition period will be documented as to their original condition and stored in our climate-controlled archives room until exhibition. This is where the object will be stored once they come off exhibit until the return of the objects can be coordinated between STCC and the owner. While the objects are on display, they will be contained within casework, further protecting them from disturbances unless otherwise specified in the loan paperwork or the object type (2-dimensional artwork hung directly on the wall, open dioramas, etc.).

STCC maintains records of all exhibits hosted on site, whether they are developed in house or via community curators. For our in-house exhibits this means we keep all design files, text files, images and image permissions as well as a record of objects loaned, and loan paperwork associated with the exhibit. For community curator exhibits we would require loan object paperwork, image permission forms and the ability to photograph the exhibit, at the minimum

to maintain our records, though ideally we would also have copies of the design files and text files to allow us to create online exhibits and or virtual tours of the exhibits.

DISPUTE RESOLUTION (to be filled in)

Currently, the tribe does not have a human resource policy or other guiding procedures. Disputes are brought to the attention of the Tribal Administrator, who consults with the Chief. As STCC may be a nonprofit in the future, guidelines and procedures may change.