



Samuel P. Harn Museum of Art

Visitor Services
A Training and Resource Manual
(2015)

Samuel P. Harn Museum of Art

Visitor Services Manual

Preface

At the *Samuel P. Harn Museum of Art*, Visitor Services is an area where you will be expected to interact with staff, museum visitors and staff visitors in a friendly, efficient and professional manner. There may be times when you are solely responsible for all activities at the Visitor Services desk.

This Manual sets forth the rules and procedures that govern your work as a Visitor Services team member at the *Harn Museum of Art*. It provides instruction to enable you to carry out your visitor services functions and duties.

This Manual cancels and supersedes all previous editions. To avoid confusion, all earlier versions of the Visitor Services Manual should be discarded.

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Introduction

The Visitor Services Volunteer Position

As a Harn Museum volunteer, you are part of a team of people that help create educational, enjoyable and welcoming experiences for museum visitors. Your formal title is Visitor Services Volunteer and your primary responsibility is to provide support at the Visitor Information Desk through greeting visitors, orienting guests to the museum, promoting public and always-on programs, and answering phone inquiries when necessary. This position supplies essential help for the Visitor Services staff during public hours. Visitor Services Volunteers are one of two volunteer groups that complete the Visitor Services volunteer team. The second part of the team are Gallery Guides. When it is found necessary to distinguish between the two groups, you will be referred to as “Volunteers” versus “Gallery Guides.”

The Gallery Guide Position

Gallery Guides are trained student volunteers stationed throughout the museum engaging our visitors through brief in-gallery discussions about the exhibitions on view. You will greet guests and offer assistance and information both at the Visitor Information Desk and in the galleries. Your primary responsibility is to provide friendly, informative, and personal experiences to museum visitors. This will be accomplished through preparation and presentation of your “Art Blast” (to be discussed later in this manual) and remaining knowledgeable of public programs and Bishop Study Center resources.

The Visitor Services Intern Position

The Visitor Services Intern will work with the Visitor Services Manager to enhance and strengthen customer satisfaction at the Harn Museum. At times you will be asked to stand in for the Visitor Services Manager at the front desk, and will greet visitors, answer phones, and facilitate smooth communication between staff and external customers. You will be responsible for providing local area information and specific museum information, including museum etiquette. You will also help with the development and organization of the Gallery Guide program, in terms of training, recruitment, scheduling and gathering feedback on visitor interactions. Other specific projects will be assigned on a semester basis.

Visitor Services Department Organization

You are a part of the Visitor Services Department, which falls under the Education Department. The chain of command runs from the Director of the *Harn Museum of Art*, to the Director of Education, to the Visitor Services Manager, to you. The Visitor Services Manager is your direct supervisor. If the Visitor Services Manager is unavailable, your questions can be directed to the Volunteer Coordinator.

You will also receive ongoing support and communication regularly from the Volunteer Coordinator regarding resources available to you (campus and museum). S/he will also send email notifications to all volunteers concerning *Harn* policy changes, dress code reminders, tour invitations and other volunteer related information.

Do not hesitate to contact the Visitor Services Manager should you have any questions concerning your volunteering here, problems with scheduling, problems with your co-workers, or with other members of the staff.

Confidentiality

As a volunteer/staff member of the *Harn*, you will learn a lot about the behind-the-scenes aspects of the museum and this can be a rewarding experience. Some of what you learn should not be discussed with the public. Questions about art storage, how security operates, and Visitor Services training manuals and documents should be met with polite evasiveness. Notify the Visitor Services Manager should a visitor persist in asking about these topics.

In addition, do not discuss with any visitor the following:

- Home telephone numbers of the staff. There is a file box at the Visitor Information desk labeled “Business Cards.” This is the only contact information that is acceptable to give to the public.
- The times outside of public hours when the Museum is open to staff.
- The location of archival and art storage (requests to view specific works must be submitted in writing to the Curatorial Department).
- Information regarding deliveries or shipments.
- Information about donations or cost of artwork.
- Staff schedules are confidential. For example, a caller might ask: “When do you expect Rebecca to be in today?” In this case, please explain that we do not have Rebecca’s schedule and either transfer the caller to Coral or Mary Yawn (if Coral is unavailable). Never send a call directly to Rebecca’s extension.
- Do not inquire about the nature of staff appointments. For example, do not ask a visitor who has an appointment with a staff member what the appointment or meeting is for.

YOUR DAY AT THE HARN MUSEUM OF ART

Museum Hours

The Harn is open to the public Tuesday through Sunday. Museum public hours are:

- Tuesday 11:00AM – 5:00PM
- Wednesday 11:00AM – 5:00PM
- Thursday* 11:00AM – 5:00PM
- Friday 11:00AM – 5:00PM
- Saturday 10:00AM – 5:00PM
- Sunday 1:00PM – 5:00PM
- Monday CLOSED

*Every second Thursday of the month the Harn is open until 9:00pm for *Museum Nights*.

Your Work Hours

Visitor Services team members must work the schedule defined by the Visitor Services Manager. You must obtain advanced approval for any variations to your normal schedule. For payroll and scheduling purposes, the university's workweek begins at 12:01 am each Friday and ends on the following Thursday at 12:00am. This workweek will be reflected in the Visitor Services Schedule that is sent to all team members on a weekly basis.

A typical shift will be no longer than 4 hours. In accordance with university policy, if you work 4 or more hours, you will receive a 15 minute break. Any shift less than four hours is not allotted a break.

Identification Badges and Signing In and Out

You do not wear a uniform, so it is important to wear and display your volunteer badge prominently so that members of the public can easily identify you as a representative of the museum. You should wear your badge at all times even when you are in non-public areas (Administration, Kitchen, Curatorial, Registration, and Second Floor Asian), so that security and other staff can easily identify you as someone with legitimate purpose and a reason for being there. When entering non-public areas, with the exception of the Kitchen, you must also be escorted by a *Harn* staff member at all times.

When arriving for your shift, you will check-in at the Security Desk and sign yourself in on the Volunteer Sign-In Sheet. The security guard attending the desk will then provide you with your white volunteer badge. Upon exiting the museum, you should return your badge and sign-out. It is important that you sign in and out, as the Volunteer Sign-In Sheet is used for attendance tracking and as reference for identifying which staff/volunteers are in the building during emergency situations.

Punctuality

Being on time is a requirement, not an option. If a personal emergency or sickness prevents you either from arriving on time or being absent for the day, call (352) 392-9826 ext. 2146 or email the Visitor Services Manager at lmoore@harn.ufl.edu no later than an hour before your scheduled shift to explain your situation. Frequent tardiness or failure to notify the Visitor Services Manager of the reasons you will be late or absent will call in to question of whether your position is still beneficial to both parties.

Requesting Leave

All leave requests **must be submitted no later than two weeks prior to the date you are requesting off.**

The Visitor Services Department will only accept leave requests submitted in the following manners:

- Electronic Leave requests sent to lmoore@harn.ufl.edu; and
- Written Leave requests

To Submit a Leave Request:

- Submit an email to **lmoore@harn.ufl.edu no less than two weeks prior to the date you would like off.**
- OR Submit a typed note to the Visitor Services Manager either in-person or place it in their mailbox in the Administration mailroom **no less than two weeks prior to the date you would like off.**
- Await an electronic confirmation either approving or denying your request.
- If you do not receive an electronic confirmation 72 hours from the date on which you submitted the leave request, send an inquiry asking for a decision regarding your leave request.
- Please note that it is your responsibility to both: (1) follow up if you do not receive a conformation or denial; and (2) check the schedule to make sure you appear in the leave column.

Dress Code

University of Florida: It is clearly expected that all employees will dress professionally and in a manner consistent with the university's public agency corporate environment.

Harn and Visitor Services Department: All staff/volunteers at the *Harn Museum of Art* are expected to dress neatly and in a professional manner appropriate to their duties. Men are not required to wear a suit however; we do require you to wear dress shirt, dress trousers and dress shoes. Similarly, women should dress in a professional, business-like fashion: dresses, skirt and blouse, dress slacks or pantsuits are all acceptable wear. Jeans, short miniskirts, short shorts, cutoffs, T-shirts, tank or midriff tops, flips flops, sneakers, athletic gear or other sports or casual wear are not appropriate attire.

Parking

Transportation and Parking Services is responsible for the regulation of vehicles for academic personnel, staff, students, and commercial organizations. It issues parking decals, processes parking fines and appeals, manages the Health Science Center visitor parking facility, and maintains parking lots and signs. The Harn Museum has no control over the issuing of parking tickets. Any parking complaints or ticket appeals should be directed to UF Transportation and Parking Services.

Staff and Volunteer Parking: Decals or permits are required for all vehicles, including mopeds and motorcycles, in order to park on campus between 7:30am and 4:30pm, Monday through Friday. If you are a University of Florida student or staff with a parking decal (any color), you are permitted to park in the Cultural Plaza parking lot and garage. UF students and staff are not eligible to receive a volunteer parking pass. If you are not a UF student or staff person, a volunteer pass is available for the duration of your time at the museum. Please contact the Volunteer Coordinator for further information about ordering a volunteer parking pass. For more information about Volunteer parking locations, see the *Volunteer Handbook* provided to you by the Volunteer Coordinator.

Museum Visitor Parking: The gated area directly in front of the museum is reserved for visitors to the Harn Museum, Florida Museum of Natural History, and the Phillips Center for Performing Arts. A \$4.00 per day fee for the gated lot is enforced Monday thru Friday 10am-3:30pm. The “All UF Decal” Lot at the Cultural Plaza is UF permit parking only Monday thru Friday 7:30am to 3:30pm. This lot is strictly enforced and visitors run the risk of receiving a parking ticket if they do not have a UF parking decal. Restrictions on all Cultural Plaza Parking lots are lifted by 3:30pm Monday thru Friday. **Parking is free on Saturdays and Sundays.**

Museum Collections

The *Harn*’s collections consist of more than 9,000 works of art in 5 major collecting areas and 3 additional collections. These works of art are displayed in exhibitions at the *Harn* and at other art institutions as a part of our traveling exhibitions and art-loaning programs.

Five Main Collecting Areas:

African

The African collection spans work created from 445 B.C.E to the 21st century and includes sculpture, paintings, metalwork, ceramics and textiles. The collection is strongest in West African art (representing the Yoruba, Igbo, and Edo peoples for example) and has significant examples of art from East, Central, and Southern Africa.

Asian

Objects in the Asian collection span a wide chronological range from Neolithic times to the 20th century, and encompasses a diverse range of media and genres, from paintings and prints to sculptures, ceramics, and assorted decorative arts. The Asian collection includes Chinese art, Japanese and Korean art, Indian, Himalayan and Southeast Asian art.

Modern (ca.1850-1945)

The Modern collection represents art of the Americas and Europe from the mid-19th century through the first half of the 20th century and includes paintings, sculpture, prints and drawings. A major strength of the collection is its representation of American art from the 1920s through the 1940s.

Contemporary (after 1945)

The Contemporary collection is global in scope and includes paintings, drawings, prints, photographs, sculptures and works in various other media created from approximately 1945 to the present day. The collection is strongest in American art primarily from the 1970s forward.

Photography

The *Harn*'s photographic holdings range from the 19th century topographic works to contemporary masters. The Photography collection's strongest holding features over 160 works by Jerry Uelsmann, the innovative experimenter who established the University of Florida as a center for photographic studies.

Three Additional Collections:

Pre-Columbian

The Pre-Columbian collection represents diverse cultures of the Americas dating from 1500 B.C.E. to 1500 C.E. and is composed primarily of objects from Mesoamerica, Central America, and the central Andean region of Peru.

Oceanic

Most works in the Oceanic collection come from various regions of New Guinea, and include sculpture, masks, costumes, and domestic furnishings. Ethnic groups represented include the Iatmul, Abelam, and Sawos.

European Prints

The *Harn* has an extensive collection of European prints dating c.1500-1950 from Belgium, England, France, Germany, Holland, Italy, and Spain. These include prints in various media such as engravings, etchings, lithographs and woodcuts.

Your Post

Your posts (Galleries, BSC, or Information Desk) will be assigned by the Visitor Services Manager when you arrive for your shift. If s/he is not available, all assigned posts can be found in the "Daily Outline" document. This document can be found on the desktop of the Visitor Information Desk computer.

Galleries

This post will be assigned only to Gallery Guides and will be their primary post. While in the galleries your primary responsibility will be to be available for visitor questions. Questions will range from inquiries about the art, the layout of the museum, location of restrooms, public programs, campus and the Gainesville area, and even personal questions.

Part of your ongoing training will include how to analyze and talk about art with the general public. This training will include how to present an “Art Blast” in-gallery discussion. An “Art Blast” is a 5 to 10 minute impromptu presentation to one or a few guests on one artwork or artist that is part of the permanent collection. The work is chosen by you and approved by the Visitor Services Manager.

Bishop Study Center

The Bishop Study Center (BSC) is an interactive space in the museum that contains a number of multimedia and hands-on resources for exploration, play and extended study in art and culture related to *Harn* exhibitions and the collection. Resources continue to expand in conjunction with the museum's changing exhibitions. BSC resources include: Art-making activities, an extensive library, Hands-on Collection, Family Gallery Activities, Computers, Newspapers, Magazines, and Art Periodicals, and the Educator Resources Program. You will learn more about these resources through training with the Bishop Study Center Assistant.

Volunteers and Gallery Guides will occasionally be called upon to cover BSC staff lunches or breaks in the Bishop Study Center. You will be directed by the Visitor Services Manager when you are needed for this purpose.

Gallery Guides will spend about one hour per week in the BSC as part of their responsibilities. This time will be used to study the collection using Harn approved resources available in the library. A list of “Suggested Readings” is always available at the Visitor Information Desk in the Art Information Binder (to be discussed later), but you may explore the resources based on your own interests.

Visitor Information Desk

Visitor Attendance

The Visitor Services Department is responsible for tracking and recording museum visitor attendance. A manual tally counter is kept at both the Visitor Information desk and the Pavilion Security desk for this purpose. Attendance is tracked and recorded on the *Attendance Record* document in the *Information Desk* binder. This *Attendance Record* is prepared at the beginning of each week by the Visitor Services Manager and all scheduled events are already entered into the document.

Attendance Categories

General Attendance:

Includes **all** general public visitors, volunteers, gallery guides, interns and docents. Does **not** include Harn staff members. Does **not** include “special event” or scheduled tour attendees.

General Attendance is recorded on an hourly basis. Each hourly count will be the combined total of visitors entering the museum from the Main Entrance and the downstairs Pavilion doors. Every hour the security guard at the Pavilion desk will radio the Pavilion count to the Visitor Services Manager or the guard at the Security desk. The General Attendance hourly counts are totaled at the end of every day. The daily totals are then combined for the weekly total.

Special Events

Special Events include, but are not limited to, museum rental events, lectures, gallery talks, Tot Time and Story Time. A good rule of thumb is, any public program scheduled by the *Harn* or any group visit that is not primarily a tour is considered a special event.

Tours

All scheduled tour groups are recorded separately from the general attendance count. The total count for tours includes all visitors and any docents in attendance or leading the tour. All tour counts are totaled at the end of each week. It is not necessary to get a tour count on an unscheduled group coming in for a visit. Unscheduled groups will be included in the general attendance category.

Rack Cards, Brochures, and Museum Map

The Information Desk has various rack cards and brochures available for visitors. Make sure you are informed of what we have to offer so you are able to refer a visitor to the most useful handout. If you notice the rack card holder is empty of any particular handout, contact the Visitor Services Manager for refills. The primary storage space for additional rack cards and brochures is in the Security office and can be accessed by the Visitor Services Manager, Lead Senior Security Guard or Security Desk Supervisor.

Art Information Binder

The Art Information Binder is located at the Visitor Information Desk. The documents (Exhibition Fact Sheets, Permanent Collection Checklists, Suggestions for Gallery Guide Readings, etc.) contained in this resource are internal documents only. Feel free to read them during slow hours or while in the Bishop Study Center. They can also be used as a quick resource for answering visitor questions while posted at the Information desk. This resource is updated on a bi-monthly basis.

Membership

Starting this year, the Harn Museum of Art is offering previous Harn members and new members free membership! Rather than paying dues upfront, Harn members will now be able to define their own generosity to the Harn. They will be able to donate online, by check, or over the phone by calling the Annual Giving and Alumni Affairs Coordinator.

After signing up for a free one-year membership at the Harn Museum of Art members will receive:

- One 12-month membership with exclusive digital member card application (iOS and Android), reciprocal memberships at 800 museums throughout North America through the *College and University Art Museum* (CUAM) and the *North American Reciprocal Membership* (NARM) programs
- Evites for one to member pARTies
- 10% discount on Harn Museum Store purchases with 20% Store discount days a few times a year.
- E-issues of *InForm*

If you or a visitor has any additional questions, please check the FAQs document in the Membership binder at the Visitor Information desk or contact the Annual Giving and Alumni Affairs Coordinator.

“What is the Good Life?”

“What is the Good Life?” or, as it is commonly referred to, “Good Life” is a freshman course at UF. The course serves as an introduction to the Humanities and is a reflection on the human condition through the unique opportunities available to the students at the University of Florida. As part of the course requirements, the students must partake in either a cellphone audio guide or docent-led tour at the Harn. To receive credit for the tour each student must check-in at the Visitor Information desk. ***Directions for the Check-In procedure are available at the Information desk.***

Use of Information Desk Phone

There is a telephone located at the Visitor Information Desk. It is not to be used for personal or visitor use. If a visitor needs to make a call, direct them to the complimentary payphone next to the water fountains in the Galleria. Your use of the phone is to contact internal staff members to announce staff guest arrivals, contact the Security desk, or answer internal and external calls. All Visitor Services volunteers/staff will be trained on how to operate the phone before being expected to answer or make calls.

General Phone Etiquette:

- If the phone is ringing, your obligation is to the visitor in your presence. If you are on the phone when a visitor enters the museum, acknowledge them and politely ask the person on the phone to hold for a moment.
- Phone greetings need to be pleasant, sincere, and brief. Make sure you are calm and relaxed before answering. When greeting someone over the phone, make certain to state that they have contacted the Harn Museum Visitor Services desk and give your name. You want the greeting to be natural, which also makes it easier to sound pleasant consistently. Avoid slogans.
- **Speak slowly and clearly.**

Computer

The Visitor Information desk computer is to be used for Harn related activity only. It can be used to answer a visitor question or to look up Gainesville area information for a guest. There are 4 major uses for the computer:

- Accessing the **Harn Calendar** – this calendar can be found through Microsoft Outlook and contains all the tours, programs, meetings and special events happening at the museum on any given day. It is updated almost daily and should be referenced at the beginning of your shift.
- Accessing the “What is the Good Life?” check-in webpage. More information on the “Good Life” program can be found in the previous section of this manual titled ***“What is the Good Life?”***
- Accessing the VIS/SVCS Exhibition Calendar - this calendar can be found through Microsoft Outlook and contains all the dates for the current and upcoming exhibitions.
- Accessing the Harn Website

Gallery Guide Interaction Log

The Gallery Guide Interaction Log binder can be found at the Visitor Information desk. The Interaction Logs primary use is to track where each individual Gallery Guide has been posted during their shifts. It allows the Visitor Services Manager to equally balance their time between the BSC, Galleries and the Information desk.

The Interaction Log is also a tool for logging interactions with visitors in the Galleries. The Visitor Services Department uses this information to understand what our visitors need from us and the questions that they are asking. It is important that Gallery Guides fill in their individual sheet after every shift.

Money Handling

On occasion, a visitor will want to pay registration fees for Art Camp or Adult Classes, or donate to the museum by check. All money handling is to be done by a Harn staff member only. In case the Visitor Services Manager is not available, direct the visitor to the Security Desk.

VISITOR SERVICES BEST PRACTICES

At all times, when conducting yourself in public, remember that you are representing the museum and that you are the first and last point of contact for our visitors. *Their visit begins and ends with you.* You are giving people their first impression of the museum as an institution; high standards of personal engagement and public presentation are essential to your job-goals as a frontline staff member or volunteer. *It is important to note that the majority of visitors are more likely to remember how they felt rather than what they saw.* This section will outline those expectations and training goals, and provide tips and practices for you to use in your public interactions to insure the most positive and impactful outcome for all visitors.

In some way, you already know what the customer service standards are.

I am sure that you have had experiences in stores, museums and restaurants where you have genuinely been impressed with the customer service you received. Alternately, we have all had those experiences that have left us less than satisfied or even frustrated by the way we found things and by the conduct of staff. We as one entity should aim for a high level of customer service. No matter your mood you must put on a *smile* for every visitor and try to create a genuinely special moment for them.

Do not see this document as a script. Visitor Services staff/volunteers enjoy the discretion to proceed as they judge fit or as the situation demands. Most importantly, what I want you to do is amp your own personalities and do whatever it is you do best in order to reach people.

Public Presentation

Customers are standing and you should as well.

- The comfort of working the front desk is that you are allowed time to sit, but the rule of thumb is that if a visitor enters the museum or approaches you to ask a question you should stand and politely greet them. The same should be said for when you are in the galleries. You may sit down on occasion, but the rule of thumb is that if there are visitors in your assigned galleries you should stand and move about.
- Keep your personal space tidy and free of clutter. Visitors and staff members can see more than you think.
- Personal effects, coats, purses, etc. should be stored away in a locker in the security office.
- Food and drink should never be consumed at the front desk.

Your continued attentiveness is crucial.

- Do not wait for a visitor to go out of their way to find you or get your attention.
- Do not expect to be occupied with any other activity than actively engaging visitors, and maintaining a highly visible, approachable, but also authoritative presence.
- Recognize “regulars” and greet them personally. Our goal is to create a welcoming environment for all, including our vendors, delivery personnel, and contractors. Any individual who walks through our doors is someone who can spread the word about the Harn, whether it is a good or bad impression. Ask yourself how you would like to be dealt with and apply that to your interactions with all our visitors.

- Personal conversations with other staff members should be curtailed as soon as a visitor is in your orbit, or as soon as it becomes apparent that they should be brought into your orbit. Security and other visitor services staff should not linger at the Visitor Information desk, unless on duty specifically at the Visitor Information desk. Similarly, Visitor Services staff/volunteers should not linger at the Security or Pavilion Desks.
- Always avoid long conversations with security guards in the galleries. They have a responsibility to ensure the safety of the art and our patrons and cannot afford to be distracted from their duties.
- Use of any cell phone or personal electronic device not approved by the Visitor Services Manager is **prohibited**.

Customer Interactions

Focus on the visitor that is in front of you.

- Orient visitors toward you, if they are not already, by standing, smiling, projecting, welcoming and establishing eye contact.
- Greet each visitor with a warm “Welcome to the Harn!” Convey enthusiasm.
- Read the body language of every visitor. We are free to the public; therefore visitors are not obligated to stop at the Information desk. If they shy away or walk towards the galleries with a purpose do not force conversation on them. Engage an open visitor in light but personal chit-chat – “how are you?”, “is this your first visit?”
- You’re trying to make visitors feel comfortable, at ease, and happy to be here, but also feeling them out about desires and concerns. Anticipation of their needs and sincere personal interactions can go a long way.
- Keep with the customer’s pace, listen and be responsive to their gestures.
- Speak clearly and slowly while maintaining a natural, relaxed demeanor. Do not rush the visitor. *Smile*.
- Many of us are focused on the task at hand and it is easy to forget that our visitors are our lifeblood. If we didn’t have them, our jobs would be unnecessary. Their happiness is essential to our success as an institution.
- The museum should be a place for open conversation between staff and visitors. You should always be open, inviting, and interested in engaging with visitors.

Choose to talk about the program or information that you think would most please the visitor, or even surprise them.

- If there are no live programs or tours happening that day, talk about any audio guides.
- If you are pressed for time or their attention, and find that you can only really tell them about one thing, simply choose to talk about the program or facet that you think would please them most and give basic directions using the map.
- Docent lead tours should be the highest priority when talking about the days programming for adults. (See “Tours”)
- Families should be made aware of the Bishop Study Center and any exhibitions that may interest children. It is also important to have a basic orientation of the BSC so you are aware of and can confidently talk about the activities provided.

You cannot thoroughly orientate or explain navigation in every case; your real task is to have the customer walk away feeling the museum is navigable.

- Remember – in speech as well as text, if you overload people with information that they cannot immediately grasp, they will remember little of it.
- Communicating details of navigation and facilities is really happening throughout your interaction – when you mention programs and exhibitions, you are also noting locations and access, *concisely*.
- We have seen that the largest problem in visitor navigation is access to the Rock Garden, Pavilion balcony, and the Pavilion hallway. Do not exhaust yourself with giving precise directions on accessing; rather, mention it's there and that a staff member or volunteer in the galleries will help direct them in the specific gallery.

There is nothing common about common sense.

- While one might believe everyone knows what is acceptable behavior in an art museum, this knowledge might be something we take for granted. Remember that many customs/norms are culturally, economically, and/or socially defined and may not be universal. In this way, museums can be intimidating.
- If someone breaks a rule that seems like common knowledge, approach the situation with compassion and respect. (See “Basic Rules and Policies for Visitors”)

Hospitality, Focus, Concern

- In having messaging points, you are being tasked to say certain things at certain times, but you want to avoid simply broadcasting a series of unconnected statements. The connective material that dictates and binds all the things that you say should be your apparent focus or concern for their having a *full and enjoyable visit*.
- In fostering a *conversation* with each customer, I encourage you to develop a way of speaking that is *concise, illustrative and suggestive*.
- If you have to break bad news to a visitor (i.e.: step back from the artwork, that work is not hanging, we're closed...) try to frame it in the most positive way. For example, “I am glad you're interested in seeing the Pre-Columbian collection, but unfortunately it is not on display at this time. Are there any other artists you're interested in? I would suggest you check out of the African collection.”

Teamwork

Teamwork can go a long way in creating a strong working environment.

- We should always aim to be honest and respectful with all staff members and volunteers.
- Visitor Services as a whole can operate more efficiently with the idea that as a team we can make things happen. We must have the idea in mind to be approachable and always willing to work together with other departments.

BASIC RULES AND POLICIES FOR VISITORS

Touching the Artwork

We ask visitors to stay at least eight inches away from the paintings and to not gesture any closer than that to the canvas. Sculpture can be a particular problem. While most visitors would never intentionally touch a painting, many are prone to touching sculpture.

Food or Drink

Eating, drinking, and gum chewing is not allowed except at special events where it is restricted to certain galleries. These exceptions are outlined by the Security and Museum Rentals Department. Food, drink, cartons or bottles, including bottled water, must be left at the Security Desk before visitors are allowed in the galleries. Food and drink **may** be carried between the Galleria area and the Café, but must be taken straight through the Promenade. A guest carrying food or drink is not to enter the Pavilion gallery space.

If a visitor is under physician's orders to frequently or continually sip water, the visitor must fill out a "Gallery Exception Form" at the Security Desk before entering the galleries.

Items That Must Be Checked

- All backpacks or hand-held or shoulder bags larger than 11 ¼ inches by 15 ¼ inches (see bag size reference box at Security desk) must be checked in at the Security Desk before entering the following areas: Galleries, Bishop Study Center, Director's Conference Room, and Auditorium. This policy includes child backpack-type carriers. Bags larger than 11 ¼ inches by 15 ¼ inches that protrude behind the person's back can cause damage if the person inadvertently backs into a piece of artwork.

Any bags that are smaller than the above size restriction must be carried in one of the following ways:

- 1.) Carried on the individual's front.
- 2.) Worn on one shoulder without protruding behind the person's back.
- 3.) Carried down at the person's side.

If a visitor does not agree to the above options, then the backpack must be checked in at the Security Desk.

- All umbrellas. These can cause damage by inadvertently opening or bringing moisture into the galleries when wet.
- Tripods and easels.
- All packages.

Checked items are secured in a locker in the Security office and the visitor is given the key to the locker. If the item is too large for the lockers the visitor is given a checked bag tag and the corresponding pin is clipped to the item. If a visitor's bag is over the size restrictions, but they would like to still carry certain personal items, small, opaque plastic bags are available at the Security desk.

Visitors or classes who are going directly to the Classrooms and/or Café may carry large bags, backpacks, and umbrellas straight through the Promenade to the Pavilion elevator or stairs. They are not to enter in to the Pavilion gallery space. These visitors or classes will either be escorted by Security or announced by the Security Desk or the Visitor Services Manager to the guard at the Pavilion Desk. ***If visiting the galleries afterwards, visitors/classes MUST turn in bags at the Security Desk.***

If there is any question or dispute by a visitor regarding whether a bag or item is to be checked, call the Visitor Services Manager or direct them to the Security Desk. The Visitor Services Manager or a Senior Security Guard has the final decision.

Photography or Video

Hand-held cameras and recorders are permitted in the galleries, however camera bags that are greater than 11 ¼ inches by 15 ¼ inches, tripods, monopods including selfie-sticks, and large-format cameras are prohibited (unless approved by the Department of Marketing and Public Relations and escorted by staff) and must be left at the Security desk.

Flash photography is not allowed. It is damaging to paintings and works on paper that must be protected from too much light. On occasion, photography will be prohibited in certain special exhibitions. You will be informed of these restrictions before the opening of the exhibition.

You are not responsible for approaching a visitor when this infraction is made. That is the responsibility of Security. You will only be responsible for informing visitors when they ask if photography or video is allowed or if the violation happens while you are interacting with the guest.

Painting or Drawing in the Galleries

Drawing in pencil or charcoal on a portable sketchpad is permitted. Pens are not permitted for use in the galleries. Classes or tours will be provided with pencils at the Visitor Information Desk. Other requests should be directed to the Department of Education. Paints are not permitted unless prior approval is obtained from the Museum Director.

Perimeter Doors, Windows and Curtains

The temperature and humidity inside the building is regulated to provide the proper indoor environmental conditions for paintings and works on paper. For this reason exterior doors may not be propped open. Curtains and shades covering the windows are there to maintain proper light levels in the room. They should not be removed or adjusted by the visitor.

Access to Non-Public Areas and Galleries during Non-Public Hours

Visitors are not allowed in the galleries outside of public hours or in non-public areas (Administration, Kitchen, Curatorial, Registration, 2nd Floor Asian Wing, Mechanical Rooms or Storage Areas) unless a member of Harn staff accompanies them at all times. Volunteers, docents, and interns may not act as an escort for a staff visitor, unless there is written approval from the Director of Finance and Operations. ***An exception to this rule is a docent leading an Education/Operations Department approved tour.***

If you witness a visitor attempting to enter a non-public area please notify the Visitor Services Manager or Security immediately.

Difficult/Disturbed Visitors

Do not hesitate to contact the Visitor Services Manager or a security guard should you notice someone in the gallery behaving in a strange or unusual fashion. Your prompt response to such behavior can be invaluable. Unusual behaviors include attempting to investigate non-public areas, closets, and security equipment, or hostile and threatening behavior toward another visitor or a member of the staff. When dealing with these circumstances, try to remain calm. Avoid arguing. If the person insists on filing a formal complaint, direct them to the Visitor Services Manager or the Lead Senior Security Guard. As always, if you are unsure of what to do in situations of this kind, contact the Visitor Services Manager.

Lost and Found

The Lost and Found is located at the Security Desk in the Galleria. Turn in all items that you find in the galleries or direct any visitor inquiries to the Security Desk.

Museum Nights, Tours, Public Programs, and Special Events

Tours

The Harn offers various tours for audiences of all ages, including docent-guided group tours, self-guided group tours, and school tours. Our regularly scheduled docent tours are Saturdays and Sundays at 2pm on a drop-in basis. All tours are offered at no charge. If a guest would like to schedule a tour, they can contact the Education Program Assistant.

Museum Nights

Museum Nights is a regularly scheduled event that takes place on the evening of the second Thursday of every month. These events involve “Art Blast” tours by docents, lectures, activities, and performances that relate to the exhibitions on view at the *Harn Museum of Art*. These events also include free food.

Public Programs

The *Harn* offers a variety of public programs including, but not limited to, Adult Programs (Gallery Talks, Lectures, & Others), Family Programs (Family Day, Art Time, Story Time and Tot Time), School and Teacher Programs, and Art Camps. All of these will be discussed and literature handed out during training. Any questions about Public Programs can be directed to the Visitor Services Manager or the coordinating Education Department staff member.

Special Events

On occasion, all or parts of the building is rented out for private use or used by the *Harn* for receptions, dinners, or other celebratory events. Visitor Services will only work those events that are sponsored by the Harn. Determining whether it is necessary for Visitor Services staff to work a particular evening public program will be done on a case-by-case basis.

Working these events is much like that during normal hours except that food and drink are allowed in certain galleries (usually, the Promenade, Galleria, and occasionally Auditorium). Certain events may require you to dress in business attire. Any uncertainty you have regarding appropriate attire for these events should be discussed with the Visitor Services Manager well before you arrive for that event.

Remember that you are not a guest at these events. You may not consume food or drink while you are working these events. Caterers may offer you food or drink, but do not accept it while you are on the floor.

EMERGENCIES

In the event of an emergency, i.e., Fire, Bomb Threat, etc., the following procedures should be followed:

Personnel working in the ground floor, Preparation area, should exit the west emergency exit door ground floor or the loading dock, except when the fire is at that location. Then they need to go up the stairwell and exit room 130. Do not use elevators.

Those working in the curatorial area should exit through room 130.

Those working on the northeast side in the administration area should exit through the exit door next to room #120.

Those working on the southeast side in administration will exit through the door on the southeast side across from room #114.

People in the auditorium should exit through the exit door in that area there is one on the southeast side of the auditorium.

Personnel in the pavilion should exit through fire exits located on the southeast end of the building and also on the northwest side of the building and/or down the stair to the exit doors. *The balcony doors are **not** fire exits.*

Personnel working in the classrooms should exit through the exit door in the classroom.

Personnel working in the café should exit out the three sets of exit doors in the café.

If fire alarm sounds personnel in the downstairs area must use the exit doors located in the downstairs area. No one is to try to use the elevator or come back up the stairs.

Always use the exit doors closest to your location.

If an emergency should occur while the museum is open to the public, it is the responsibility of security staff to make sure everyone leaves the building in an orderly fashion.

Security personnel will assist the fire department, paramedics, and police in the performance of their duties as they are requested to do so.

All staff members should meet in the parking lot east of the museum at the bike racks.

Fire Alarm/Building Evacuation

To Report a Fire:

- Stay calm.
- Pull the fire alarm and call 911.
- Remain calm while talking to the operator. Be prepared to answer several questions as to location, size of fire, your name, number of persons in building (if known) and any injuries. Remain on the line until the operator is finished.
- If time allows and it is safe to do so, contact security at extension 2111 or cell phone 352-231-3418 describing the location and size of the fire.

When the Building Fire Alarm System Sounds:

- Stay calm.
- Immediately begin to evacuate the area.
- If accessible, grab important personal items such as keys, purse, wallet and cellphone. If not immediately accessible, DO NOT return to your area to retrieve these items, exit the building immediately. Do not attempt to save possessions at the risk of personal injury.
- If electrical equipment is on fire and it is safe to do so, pull the electrical plug.
- Proceed to the nearest exit, unless instructed by security to do otherwise.
- Assume smoke and/or fumes are hazardous.
- If you see or smell smoke, stay low to the floor. Crawl if necessary. If your clothes or those of another are on fire, STOP, DROP AND ROLL.
- If circumstances permit, secure your area by closing doors.
- Insure all stairwell doors in your means of egress are also closed.
- As you are evacuating, inform co-workers, students, volunteers and visitors that they must evacuate immediately.
- Exit through the closest fire exit.
- Never allow the fire to come between you and the exit.
- Do not break windows/glass unless absolutely necessary for evacuation. Oxygen feeds a fire. Before opening any door, touch it near the top. If the door is hot or if smoke is visible, do not open the door.
- If confined by fire, call 911 and inform them you are still in the building, provide them with your location (floor and room number). Wait for assistance.
- Once out of the building meet at the front of the Harn Museum (east entrance) at the parking booth. Do not congregate at the doors; keep a safe distance away from the building (approximately 100 feet).
- Remain orderly, reporting to your supervisor and to the front desk attendant.
- Attempt to determine if all occupants in your area have evacuated, reporting any workers that are not accounted for. Do not leave the premises until instructed to do so.

DO NOT:

- Do not stop to investigate if the alarm is real or false. Always evacuate.
- Do not use the elevator to evacuate the building.
- Do not wait to shut down your computer.
- Do not return to your work area to retrieve personal belongings.
- Do not attempt to extinguish the fire with a portable fire extinguisher unless you have been trained in its use and the fire is small.
- DO NOT RE-ENTER THE BUILDING FOR ANY REASON, until the all clear signal is given.

- As you evacuate the building it is not your responsibility to insure other occupants evacuate. Your own safety is the highest priority.
- Do not open windows or leave doors open to assist with ventilation. Firefighters will ventilate the building if necessary.

Report any fire, no matter how small to the security department. Security will then notify the fire department, as required by law.

All personnel (paid and unpaid) should:

- Understand and study the evacuation plan.
- Recognize the sound of the evacuation alarm.
- Know at least two ways out of the building from your regular workspace.

Bomb Threats and Suspicious Objects

It is possible (although unlikely) that any staff member might receive a threatening telephone call, letter or suspicious parcel or discover a suspicious object somewhere on the premises.

If you receive a telephone or bomb threat:

- Stay calm.
- Listen carefully, be polite, and show interest. Gather as much information as you can and try to remember as many details about the call and caller as you can.
- If possible, write a note to a colleague to call security at 2111 or 352-231-3418 or as soon as the call is terminated, notify security immediately. Security will immediately contact 911.
- Do not discuss the threat with other staff or the news media. Promptly complete a Phone Threat Report (see next page for form), writing down as many details as you can remember. This information will be needed by security and police interviewers.
- Be guided by security. If evacuation is ordered, proceed to the designated assembly area at the front entrance of the Harn Museum (east entrance) at the parking booth or as directed by security and/or the police. Report to your supervisor and the front desk attendant. Do not leave the premises until instructed to do so.
- When exiting the premises, be mindful of your surroundings, noting anything that is unusual or packages that you do not recognize in your area. Report any unusual packages to security immediately, providing information regarding location, appearance, and other pertinent information. DO NOT touch the package.

If you receive a written threat or a suspicious parcel, or if you find a suspicious object on the premises:

- Stay calm.
- Do not handle and prevent others from handling or going near the parcel.
- Notify security immediately at extension 21111 or 352-231-3418. Provide the following information: the location of the parcel, your name and the extension from which you are calling. Security will notify appropriate law enforcement and public safety agencies.
- Promptly write down everything you can remember about receiving the letter or parcel or finding the object.
- Do not discuss the threat with anyone other than security and the police.
- Be guided by security. If evacuation is ordered, note but do not touch anything unusual or out of place in your work area; report it to security immediately. Proceed to the designated assembly area at the front entrance of the Harn Museum (east entrance) by the parking booth or as directed by security and/or the police. Report to your supervisor and the front desk attendance. Do not leave the premises until instructed to do so.

Harn Museum of Art Exhibition Planning Process

(Revised March 2016)

The Exhibition Program advances the Harn's mission to promote the power of the arts to inspire and educate people and enrich their lives. To this purpose the curators organize a variety of challenging, innovative exhibitions that advance teaching and research and serve as catalysts for creative engagement between the university and diverse local, state, national and international audiences.

EXHIBITION PROPOSAL

The curator identifies a potential exhibition project (original or loan) for a specific gallery and time slot. The curator presents the exhibition to the other curators at a curatorial department meeting.

If the project receives support, it is proposed to the Director. If the Director agrees that this is a viable project, the exhibition is added to the Exhibition Calendar which is posted to the M-Drive (<M:\EXHIBITIONS\4-Exhibition Calendars\2013-2018 Exhibition Calendar.xlsx>). Certain types of exhibitions require an additional approval meeting. Please see below for more details.

Note: If staff members from other departments wish to propose an exhibition for the Harn schedule, they should forward the relevant materials to the curators for consideration at a curatorial department meeting. If a curator is interested in working on the project, it will go forward. If no curator is willing or able to adopt the project, it will not go forward.

EXHIBITION APPROVAL

The approval process depends on the type of exhibition that is being considered. Below are two methods for approval and the types of exhibitions that fall under each type of approval.

A. Approval by the Director and curators

Exhibition proposals for the permanent collection galleries, Bishop Gallery, Rotunda and Foyers (Langley and Harn Grandchildren) require approval by the Director and curators.

These exhibitions typically do not require approval by the Exhibition Approval Committee. Exceptions include projects involving multiple lenders or projects for which major fundraising is needed (see below).

Once approved by the Director and curators, the curator completes an Exhibition Fact Sheet (see the attached template) for presentation at an upcoming Exhibition Committee meeting.

B. Approval by the Exhibition Approval Committee

All Exhibition Hall shows require approval by the Exhibition Approval Committee. The committee includes the Director, Curators, Director of Development, Director of Marketing and PR, Director of Education, Education Coordinator of Gallery Interpretation and School and Educator Programs, Registrar and Accounting Coordinator.

For in-house Exhibition Hall shows drawn mainly from the permanent collection, the approval meeting and discussion may be held as part of the regular Exhibition Committee Meeting cycle. However, if major fund raising is needed, a separate meeting of the Exhibition Approval Committee should be held as soon as possible (see below).

The following types of exhibitions require a separate meeting of the Approval Committee:

- Major loan shows, regardless of the gallery space within the museum
- Harn original exhibitions, regardless of the gallery, involving multiple lenders
- Major exhibitions drawn from the Harn collection for which major fundraising is needed
- Major exhibitions drawn from the Harn collection that are planned far enough in advance (i.e. at least 12 months) to warrant the extra approval meeting

Following approval, the curator presents the exhibition to the full Exhibition Committee at a future meeting.

Using the Exhibition Fact Sheet template (attached), the curator writes up an exhibition proposal that is circulated in advance of the approval meeting. If a committee member is not able to attend or to send an alternate, comments may be sent by email prior to the meeting.

EXHIBITION COMMITTEE

The Exhibition Committee is a forum for disseminating and exchanging information. It is not a deliberative body for deciding what exhibitions are scheduled. Committee members include the Director, Curators, Registrars, Chief Preparator, Director of Education, Education Coordinator of Gallery Interpretation and School and Educator Programs, Visitor Engagement and Volunteer Coordinator, Visitor Services Manager, Director and Coordinator of Marketing & PR, Store Manager, Director of Finance and Operations, Accounting Coordinator, Museum Rentals Coordinator, Director of Development, and Annual Giving and Alumni Affairs Coordinator.

A. Exhibition Hall shows and other major exhibitions

Following approval of an exhibition, the curator updates the Fact Sheet to reflect feedback and suggestions from the approval meeting.

The curator presents the exhibition to the Exhibition Committee from **1 to 3 years in advance of the opening date**. This presentation includes the updated Fact Sheet, images, themes, sample publications, etc. The curator invites questions, suggestions and ideas from staff at this time.

Following this presentation, committee members complete their departmental sections of the Fact Sheet as a way to communicate goals and plans for fundraising, marketing, programming and installation. The Fact Sheet template is posted to the M-Drive (<M:\EXHIBITIONS\6-Fact Sheets - Evaluations\1-Templates- Eval and Fact Sheet\EXH FACT SHEET 2015 Template.docx>).

The completed Fact Sheet is shared and discussed at an upcoming regularly scheduled committee meeting and is saved to a shared file on the M-Drive for reference and update by all participants.

B. Permanent collection galleries, Bishop Gallery, Rotunda and foyers

The curator prepares an Exhibition Fact Sheet and presents it along with images, themes, sample publications, etc. to members of the Exhibition Committee **at least 6 months in advance of the opening date**. The curator invites questions, suggestions and ideas for involvement from other staff members at this time.

Following the meeting, the curator updates the Fact Sheet to incorporate ideas and suggestions and posts it to a shared file on the M-Drive for reference by all participants.

EXHIBITION PLANNING AND IMPLEMENTATION

Production Schedules and Budgets

Using the Fact Sheet and Planning Worksheet Templates as guides, the curator in charge will work with staff from other departments (Registration, Education, PR, and Development) to develop production schedules and budgets for different aspects of the project.

A list of Planning Worksheet Templates is provided at the end of this document. The worksheet templates are available on the M-Drive (<M:\EXHIBITIONS\8-Exhibition Planning and Worksheets\Exh Planning Worksheets 2015.docx>)

Note: Not all exhibition projects will proceed according to the same schedules. Large, complicated exhibitions may need more time built in for various tasks. Smaller, simpler exhibitions may be realized with shorter periods for tasks. Likewise, exhibitions drawn from the permanent collection may require different schedules than those borrowed from outside institutions. Exhibitions involving living artists may also require special schedules.

External Advisors

- Faculty Input: In support of the museum's goal to integrate its programs into the academic fabric of UF, curators will seek faculty input early in the planning phase of original Exhibition Hall shows and select major loan shows.
- External Exhibition Advisory Committees: In an effort to more fully engage faculty, students and the community in the Harn's exhibition program, curators will collaborate with Education staff to form external advisory committees for original Exhibition Hall shows and select major loan shows. Members will include faculty, students, community representatives and museum staff. These advisory committees will brainstorm about programming ideas, community outreach, PR/Marketing ideas, and fundraising.

Exhibition Updates

To ensure smooth implementation of the project, the curator and other relevant staff provide brief updates as needed to the Exhibition Committee at regularly scheduled meetings. If plans for a project change significantly between meetings, the curator may meet with relevant staff to discuss the changes and will notify the entire committee by email.

Exhibition Evaluation

Following the close of an exhibition, committee members complete their departmental sections of the Exhibition Evaluation form. A template is available on the M-Drive (<M:\EXHIBITIONS\6-Fact Sheets - Evaluations\1-Templates- Eval and Fact Sheet\EXH EVALUATION FORM 2015.doc>).

The completed Exhibition Evaluation is shared and discussed at an upcoming regularly scheduled committee meeting and is saved to a shared file on the M-Drive for reference.

If the exhibition travelled to other institutions, the Evaluation-Travelling Addendum will be filled out and shared with the committee once that portion is complete. A template is available on the M-Drive

<M:\EXHIBITIONS\6-Fact Sheets - Evaluations\1-Templates- Eval and Fact Sheet\EXH EVALUATION FORM Travelling Addendum 2016.doc>.

EXHIBITION FACT SHEET

Form available: ([M:\EXHIBITIONS\6-Fact Sheets - Evaluations\1-Templates- Eval and Fact Sheet\EXH FACT SHEET 2015 Template.docx](#)).

Today's Date:

Date of Approval Meeting: (Exhibition Hall shows only)

Date Presented to Exhibition Committee:

Update Meeting:

Curator:

Exhibition Title:

Originating Institution:

Potential for Travel:

Exhibition Dates:

Gallery:

Justification:

Curatorial Goals:

Collaborative Opportunities: (UF Campus and Community)

Brief Exhibition Description:

Main Themes & concepts:

Contents (# and type):

Object Checklist: Attach or provide link to file on public drive_____

Installation Needs:

Gallery Map: Attach or provide link to file on public drive_____

Interpretive Materials:

Interpretation Goals: (to be completed by the curator and Education following the Fact Sheet Discussion and Advisory Committee meetings)

Publication Details:

Major Budget Items:

Curator's Programming Suggestions:

Special Concerns:

Detailed Exhibition Description (when available):

DEPARTMENTAL SECTIONS

This section repeated for Registration, Education-Docents, Education – Community, Education – Academic, Education-BSC, Marketing/PR, Visitor Services, Store, Development, Director

GOALS:**COLLABORATIVE OPPORTUNITIES:**

(UF Campus and Community)

SPECIAL CIRCUMSTANCES:

(Special needs, concerns, additional staffing needs, etc.)

STRATEGIES:**PHOTOGRAPHY GUIDELINES:****MAJOR BUDGET ITEMS:****COMMENTS:**

Exhibition Planning Worksheets

(July 2012)

The following exhibition planning worksheets are posted to the M-Drive
<M:\EXHIBITIONS\8-Exhibition Planning and Worksheets\Exh Planning Worksheets 2015.docx>

1. Installation Planning Worksheet
2. Preliminary Installation Budget
3. PR/Marketing Worksheet
4. Education Worksheet
5. Development Worksheet

Exhibition Planning Worksheets

1. Installation Planning Worksheet (page 2)
2. Preliminary Installation Budget (page 3)
3. PR/Marketing Worksheet (pages 4-6)
4. Education Worksheet (pages 7-8)
5. Development Worksheet (page 9)

Note: These templates are available on the M-Drive ([M:\EXHIBITIONS\8-Exhibition Planning and Worksheets\Exh Planning Worksheets 2015.docx](#)).

Samuel P. Harn Museum of Art

Exhibition Installation Worksheet

Exhibition Title:

Exh. Dates:

Task	Owner	Due Date	Completed?
Final Object Checklist to Registration; Title Finalized	Curatorial		
Checklist Entered in TMS	Registration		
Request for Loan Agreements to Registration (ASAP)	Curatorial		
Loan Contracts to Registration (for traveling shows)	Curatorial/ Registration		
Technical Installation meeting with Prep staff Invite IT: Y/N	Curatorial/ Registration		
Complete List of Installation Needs to Registration – Furniture, Mounts, Special Needs (6-9 months)	Curatorial		
Shipping and Courier Info/Contacts to Registration (4-6 months)	Curatorial/ Registration		
Text due to Readers for Editing	Curatorial		
Finalized Label Text Printed and Given to Registration (4-8 wks)	Curatorial		
Final Floorplan to Registration (4-5 wks)	Curatorial		
Paint and Vinyl Colors, Text, and Size Selected (4-5 wks)	Curatorial		
Outsourcing Vinyl: Y/N Due Date of Final Images to Printer	Curatorial		
Deinstallation of Previous Exhibition Begins:	Registration		
Lighting	Curatorial/ Registration		
Other:			

Exhibition: _____

Today's date: _____ Exhibition dates: _____

Preliminary Installation Budget

Estimated Cost

Loan fees

Shipping

Vehicle Rental

Courier Fees

Research Travel

Exhibition Supplies

-Wall or furniture construction

-Paint, vinyl, misc. hardware

-Other

Exhibition Equipment

Equipment Rental

Matting and framing

Insurance Rider

Professional Fees

Extra Signage

Personnel (not funded through State)

Other

TOTAL:

Exhibition: _____

Today's date: _____ Exhibition dates: _____

PR/Marketing Worksheet

Production Schedule: Catalogue (Harn/non-UF Press)	Suggested time before opening	Date
Meeting to discuss initial publication plans	24 months	_____
Publication specs determined. RFP for printer, designer, editor	20 months	_____
Initial inquiries, invitations sent to publication contributors	20 months	_____
Names of contributors and contents of publication confirmed	18 months	_____
First draft of essays due to curator for review	12 months	_____
List of images due to PR (non-HMA collection) or Registration (HMA collection) for reproduction rights	12 months	_____
Essays due to editor	10 months	_____
Photography completed	10 months	_____
Publication text and images due to designer	8 months	_____
Design proof ready for review	6 months	_____
Designed publication to editor	4 months	_____
Design files to the printer	3 months	_____
Delivery	1 month	_____

Production Schedule: brochure	before opening	Date
Meeting to discuss initial publication plans	18 months	_____
Publication specs determined	12 months	_____
Initial inquiries, invitations sent to publication contributors	12 months	_____
Essay from curator/contributor	4 months	_____

List of images due to PR (non-HMA collection) or Registration (HMA collection) for reproduction rights	4 months	_____
Photography completed	3 months	_____
Publication text and images due to designer	3 months	_____
Design proof ready for review	2 months	_____
Design files to the printer	1 month	_____
Delivery	3 weeks	_____

Publication Specifications

Catalogue or brochure or other	_____
Desired number of pages	_____
Number of images	_____
Overall size	_____
Binding (hard or soft)	_____
Number of copies	_____
Special features	_____

Preliminary Publication Budget

Estimated Cost

Essayist fees	_____
Photography fees	_____
Reproduction rights fees	_____
Editing fees	_____
Design fees	_____
Printing costs	_____
Press check costs	_____

Shipping	_____
Fed Ex costs	_____
Distribution costs	_____
Other special costs	_____

Production Schedule: Advertising	Suggested time before opening	Date
Meeting to review advertising plans	12 months	_____
Main exhibition hall show materials for national release	8 months	_____
4 – 6 images with copyright secured	6 months	_____
Material submitted for Inform/local release	4 months	_____
Newspaper and magazine ads prepared and submitted by PR	1 month	_____
Announcement cards, posters, etc. designed and printed by PR	1 month	_____

Exhibition: _____

Today's date: _____ Exhibition dates: _____

Education Worksheet

(Revised June 2015)

Production Schedule	Suggested time before opening	Date
Brainstorming meeting to discuss faculty connections	18-24 months	_____
Meeting to discuss UF funding opportunities	12-18 months	_____
Meeting to review educational programs and review in-gallery educational components (i.e. family guide, cell phone tour, etc.)	6-12 months	_____
Initial inquiries, invitations to program participants	6-12 months	_____
Final checklist to Education	4-6 months	_____
Date, location, and participants in programs confirmed	3-5 months	_____
Final travel arrangements, lodging, vendor paperwork, etc	1-2 months	_____
Gallery interpretation to Education for review	6-10 weeks	_____
Final gallery interpretation to Education	4-8 weeks	_____
Special program needs (work orders, rentals, presenter's technology needs, etc.) confirmed	2-4 weeks	_____
Curator and Docent Program Manager discuss docent training	2-3 weeks	_____
Docent Training	1 day before	_____
Types of Desired Programs (check all that apply)		
Artist demonstration or performance		_____
Outside lecture/gallery talk		_____
UF faculty lecture/gallery talk		_____
Curator gallery talk		_____
Academic connections with UF/SFC (courses, etc		_____

Symposium or panel discussion	_____
Museum Nights	_____
Cell phone tour	_____
Family Guide	_____
Other programs (workshops, performances, etc.)	_____

Preliminary Program Budget	Estimated Cost
-----------------------------------	-----------------------

Artist/Performer fees	_____
Lecturer fees	_____
Artist/Lecturer travel costs (airfare, lodging, meals)	_____
Hospitality costs	_____
Program materials (list type and cost)	_____
Other costs	_____
TOTAL:	_____

Note: Not all exhibition projects will proceed according to the same schedules. Large, complicated exhibitions may need more time built in for various tasks. Smaller, simpler exhibitions may be realized with shorter periods for tasks. Likewise, exhibitions drawn from the permanent collection may require different schedules than those borrowed from outside institutions. Exhibitions involving living artists may also require special schedules.

Exhibition: _____

Today's date: _____ Exhibition dates: _____

Development Worksheet

Production Schedule	Suggested time before opening	Date
Meeting to discuss budget, grants and sponsorship	9-18 months	_____
Potential sponsors contacted by Development	9-18 months	_____
Meeting to review budget, grants, and sponsorship	6 months	_____
Finalized sponsorship for title wall	4 weeks	_____

Possible Sources of Financial Support (check all that apply)

Harn endowments	_____
External grants	_____
Corporate sponsorship	_____
Private sponsorship	_____
Other	_____

List all external grant possibilities and application deadlines

List all possible corporate and private sponsors and dates for contacting.

List any important events on the Harn and UF schedules that coincide with the exhibition.

EXHIBITION EVALUATION

Exhibition evaluations should be completed for each Exhibition Hall show within 3 months of the closing date. Each department is responsible for providing information as noted below. An electronic copy of the completed evaluation will be posted to the M drive and a hardcopy will be filed in the Exhibition Files.

Attachments: Exhibition Fact Sheet, Exhibition Checklist, Budget from COT, Selection of completed Visitor Response Cards

Note: For Harn traveling exhibitions, the curator will add an addendum.

Curator:

Exhibition Title:

Originating Institution:

Exhibition Dates:

Gallery:

Total Attendance:

For specific program attendance, see below under EDUCATION.

DIRECTOR

In what ways did the exhibition exceed, meet, or fail to meet Goals as stated on the EXHIBITION FACT SHEET?

How did the exhibition benefit the museum and the university?

What was the strength of the exhibition?

What new opportunities were identified?

Were there any obstacles?

What would you do differently?

Do you have any comment on the exhibition budget and funding?

CURATORIAL

Note any updates to the Exhibition Contents and Description since completion of the EXHIBITION FACT SHEET.

In what ways did you exceed, meet, or fail to meet Goals as stated on the EXHIBITION FACT SHEET? How did your goals change (if applicable)?

In what ways did you exceed, achieve, or fail to achieve the Collaborative Opportunities as listed on the EXHIBITION FACT SHEET?

How did the exhibition benefit the museum and the university?

What was the strength of the exhibition?

What new opportunities were identified?

Were there any obstacles?

What would you do differently?

Do you have any comment on the exhibition budget and funding?

For traveling exhibitions, please add an addendum.

REGISTRATION/PREP

In what ways did you exceed, meet, or fail to meet Goals as stated on the EXHIBITION FACT SHEET? How did your goals change (if applicable)?

In what ways did you exceed, achieve, or fail to achieve the Collaborative Opportunities as listed on the EXHIBITION FACT SHEET?

If applicable: Did artist assist with installation? If so, elaborate:

Comment on any unforeseen tasks or construction not already listed on the FACT SHEET.

How did the exhibition benefit the museum and the university?

What was the strength of the exhibition?

What new opportunities were identified?

Were there any obstacles?

What would you do differently?

Do you have any comment on the exhibition budget and funding?

EDUCATION – PUBLIC PROGRAMS & VISITOR ENGAGEMENT **(including BSC)**

List of Public Programs

Tour Groups (including Docent-led and Curator-led tours):
(Please include the total number of tours in each category, with attendance broken down by children & adults; i.e. “14 tours serving 120 children & 32 adults”)

Gallery Talks, including attendance

Tot Time (with attendance broken down by children and adults):

Family Program/Family Days (with attendance broken down by children and adults):

Other Community Programs:

In what ways did you exceed, meet, or fail to meet Goals as stated on the EXHIBITION FACT SHEET? How did your goals change (if applicable)?

In what ways did you exceed, achieve, or fail to achieve the Collaborative Opportunities as listed on the EXHIBITION FACT SHEET?

Did you engage your Target Audience as stated on the EXHIBITION FACT SHEET? How?

Comment on the success of your Public Programming Strategies as stated on the EXHIBITION FACT SHEET.

How did the exhibition benefit the museum and the university?

What was the strength of the exhibition?

What new opportunities were identified?

Were there any obstacles?

What would you do differently?

Do you have any comment on the exhibition budget and funding?

EDUCATION-SCHOOLS & EDUCATOR PROGRAMS (and DOCENTS)

Teacher/Educator Workshops (if applicable), including attendance:

List Docent Training sessions for this exhibition.

List other Docent activities for this exhibition.

In what ways did you exceed, meet, or fail to meet Goals as stated on the EXHIBITION FACT SHEET? How did your goals change (if applicable)?

In what ways did you exceed, achieve, or fail to achieve the Collaborative Opportunities as listed on the EXHIBITION FACT SHEET?

Comment on the success of your Docent Program Strategies as stated on the EXHIBITION FACT SHEET.

How did the exhibition benefit the museum and the university?

What was the strength of the exhibition?

What new opportunities were identified?

Were there any obstacles?

What would you do differently?

Do you have any comment on the exhibition budget and funding?

EDUCATION-ACADEMIC PROGRAMS

List of Academic Programs

Faculty talks/tours:

Faculty course connections:

Conference/Symposium/Panel:

Intern Program connections:

Muse Program:

Special Museum Nights programming (if applicable):

In what ways did you exceed, meet, or fail to meet Goals as stated on the EXHIBITION FACT SHEET? How did your goals change (if applicable)?

In what ways did you exceed, achieve, or fail to achieve the Collaborative Opportunities as listed on the EXHIBITION FACT SHEET?

Did you engage your Target Audience as stated on the EXHIBITION FACT SHEET? How?

Comment on the success of your Academic Programming Strategies as stated on the EXHIBITION FACT SHEET.

How did the exhibition benefit the museum and the university?

What was the strength of the exhibition?

What new opportunities were identified?

Were there any obstacles?

What would you do differently?

Do you have any comment on the exhibition budget and funding?

VISITOR SERVICES

Visitor Services List

List number of Gallery Guides and their UF affiliation and major.

Narrative

In what ways did you exceed, meet, or fail to meet Goals as stated on the EXHIBITION FACT SHEET? How did your goals change (if applicable)?

In what ways did you exceed, achieve, or fail to achieve the Collaborative Opportunities as listed on the EXHIBITION FACT SHEET?

Comment on the success of your Gallery Guides Strategies as stated on the EXHIBITION FACT SHEET.

Describe how any special concerns pertaining to Gallery Safety (such as special needs, additional staffing, contract specifications) were addressed and comment on outcomes.

How did the exhibition benefit the museum and the university?

What was the strength of the exhibition?

What new opportunities were identified?

Were there any obstacles?

What would you do differently?

Do you have any comment on the exhibition budget and funding?

PR/MARKETING

PR/Marketing List

List Paid Advertisements (newspaper, magazine, radio, TV, email), including sources, dates and circulation.

List Earned Media including sources, dates and circulation.

List Promotional Printing (post cards, bookmarks, etc.), including number printed and where sent.

List Event Marketing including dates, events & special audiences.

List Promotions (for membership, store or café).

List Outreach attendance.

List Web Analytics (for exhibition web site or exhibition section of our web site).

List Off Site Attendance (if exhibition travels).

List Audience Development Activities (if applicable).

List Gallery Brochures and include number printed, number left over, distribution and price.

List Publications. Please specify publisher (Harn or other), contributors/authors and affiliations, press run, distributor (and plan beyond Harn), publication budget, retail price.

Narrative

In what ways did you exceed, meet, or fail to meet Goals as stated on the EXHIBITION FACT SHEET? How did your goals change (if applicable)?

In what ways did you exceed, achieve, or fail to achieve the Collaborative Opportunities as listed on the EXHIBITION FACT SHEET?

Did you engage your Target Audience (Primary and Secondary) as stated on the EXHIBITION FACT SHEET? How?

Comment on the success of your PR Strategies as stated on the EXHIBITION FACT SHEET.

How did the exhibition benefit the museum and the university?

What was the strength of the exhibition?

What new opportunities were identified?

Were there any obstacles?

What would you do differently?

Do you have any comment on the exhibition budget and funding?

STORE

Exhibition Evaluation Data

Sales Per Visitor:

Attendance:

Overall Sales:

Total

Overall Sales:	Gross Profit:
-----------------------	----------------------

Total

Related Sales:	Gross Profit:
-----------------------	----------------------

Top 10 Best Sellers

Item	Cost of Sold	Sales	Gross Profit	#ordered	#sold

Unsuccessful Items Remaining In Inventory

Item	Cost of Sold	Sales	Gross Profit	#ordered	#sold

Store Lists

List exhibition-related sales by Store Events.

List exhibition-related sales by Promotions.

Narrative

In what ways did you exceed, meet, or fail to meet Goals as stated on the EXHIBITION FACT SHEET? How did your goals change (if applicable)?

In what ways did you exceed, achieve, or fail to achieve the Collaborative Opportunities as listed on the EXHIBITION FACT SHEET?

Did you engage your Target Audience as stated on the EXHIBITION FACT SHEET? How?

Comment on the success of your Store Strategies as stated on the EXHIBITION FACT SHEET.

How did the exhibition benefit the museum and the university?

What were the strengths of the exhibition?

What new opportunities were identified?

Were there any obstacles?

What would you do differently?

Do you have any comment on the exhibition budget and funding?

DEVELOPMENT

Development Lists

List all Sponsors or Contributors.

List final Credit Lines.

List Member Events including attendance.

List other development events including attendance.

List number of new members who joined at opening event.

Narrative

In what ways did you exceed, meet, or fail to meet your Fundraising Goals as stated on the EXHIBITION FACT SHEET? How did your goals change (if applicable)?

Comment on the success of your Development Strategies as stated on the EXHIBITION FACT SHEET.

How did the exhibition benefit the museum and the university?

What was the strength of the exhibition?

What new opportunities were identified?

Were there any obstacles?

What would you do differently?

Do you have any comment on the exhibition budget and funding?

REACTION CARD COMMENTS

EXHIBITION EVALUATION

Traveling Addendum

Curator:

Exhibition Title:

Originating Institution:

List of Venues and Exhibition Dates:

Attendance by Venue:

DIRECTOR

In what ways did the travelling exhibition exceed, meet, or fail to meet your expectations?

What were the opportunities and challenges presented by the exhibition?

CURATORIAL

In what ways did the travelling exhibition exceed, meet, or fail to meet your expectations?

What were the opportunities and challenges presented by the exhibition?

REGISTRATION/PREP

In what ways did the travelling exhibition exceed, meet, or fail to meet your expectations?

What were the opportunities and challenges presented by the exhibition?

Attach press articles and reviews

EXHIBITION FACT SHEET

Today's Date:

Date of Approval Meeting:
(Exhibition Hall shows only)

Date Presented to Exhibition Committee:
Update Meeting:

Curator:

Exhibition Title:

Originating Institution:

Potential for Travel:

Exhibition Dates:

Gallery:

Justification:

Curatorial Goals:

Collaborative Opportunities:
(UF Campus and Community)

Brief Exhibition Description:

Main Themes & concepts:

Contents (# and type):

Object Checklist: Attach or provide link to file on public drive_____

Installation Needs:

Gallery Map: Attach or provide link to file on public drive_____

Interpretive Materials:

Interpretation Goals: (to be completed by the curator and Education following the Fact Sheet Discussion and Advisory Committee meetings)

Publication Details:

Major Budget Items:

Curator's Programming Suggestions:

Special Concerns:

Detailed Exhibition Description (when available):

REGISTRATION

GOALS:

COLLABORATIVE OPPORTUNITIES:
(UF Campus and Community)

SPECIAL CIRCUMSTANCES:
(Special needs, concerns, additional staffing needs, etc.)

PHOTOGRAPHY GUIDELINES:

MAJOR BUDGET ITEMS:

EDUCATION

GOALS:

COLLABORATIVE OPPORTUNITIES:

MAJOR BUDGET ITEMS:

ACADEMIC PROGRAMS

STRATEGIES/ACADEMIC PROGRAMS:
(Faculty talks/tours, Faculty course connections, Conference/Symposium/Panel, Intern Program, Muse Program, Student Groups, Museum Nights, etc.)

Faculty course connections

Intern Program

Muse Program

Student Groups

PUBLIC PROGRAMS

STRATEGIES/ PUBLIC PROGRAMS:

(Tours, Lectures, Films, Workshops, Museum Nights, Family Programs, Tot Time, etc.)

Gallery Talks

Lectures

Conference/Symposium/Panel

Films

Workshops

Museum Nights

Performances

Family Programs

Tours

ALWAYS-ON PROGRAMMING (in BSC & Galleries)

BSC Display

BSC Check-out

Gallery Guide

In-gallery Interactive

EDUCATION STRATEGIES/ DOCENT PROGRAM:

Educator Programs

School Programs

Tours

Docent Training

VISITOR SERVICES

GOALS:

COLLABORATIVE OPPORTUNITIES:
(UF Campus and Community)

STRATEGIES/ GALLERY GUIDES:

GALLERY SAFETY:
(List special needs, additional staffing, contract specifications, etc.)

MAJOR BUDGET ITEMS:

PR/MARKETING

GOALS:

TARGET AUDIENCE:
(Primary and Secondary Audience)

COLLABORATIVE OPPORTUNITIES:
(UF Campus and Community)

STRATEGIES/ PR:
(Paid advertisements, Reviews, Special web features, Social Media, Promotional Printing, Event Marketing, Promotions, etc.)

AUDIENCE DEVELOPMENT ACTIVITIES:

GALLERY BROCHURES:

PUBLICATION:

MAJOR BUDGET ITEMS:

STORE

GOALS:

TARGET AUDIENCE:

COLLABORATIVE OPPORTUNITIES:
(UF Campus and Community)

STRATEGIES/ STORE:
(Products, Events, Promotions, etc.)

MAJOR BUDGET ITEMS:

DEVELOPMENT

FUNDRAISING GOALS:
(Corporate, Foundation, Government Prospects; Sponsorship Possibilities; etc.)

STRATEGIES/ DEVELOPMENT:
(Events, Member and Social Events, Membership Promotions, etc.)

SPONSOR CREDIT LINES:

MAJOR BUDGET ITEMS:

MUSEUM DIRECTOR

COMMENTS: