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Advance Planning

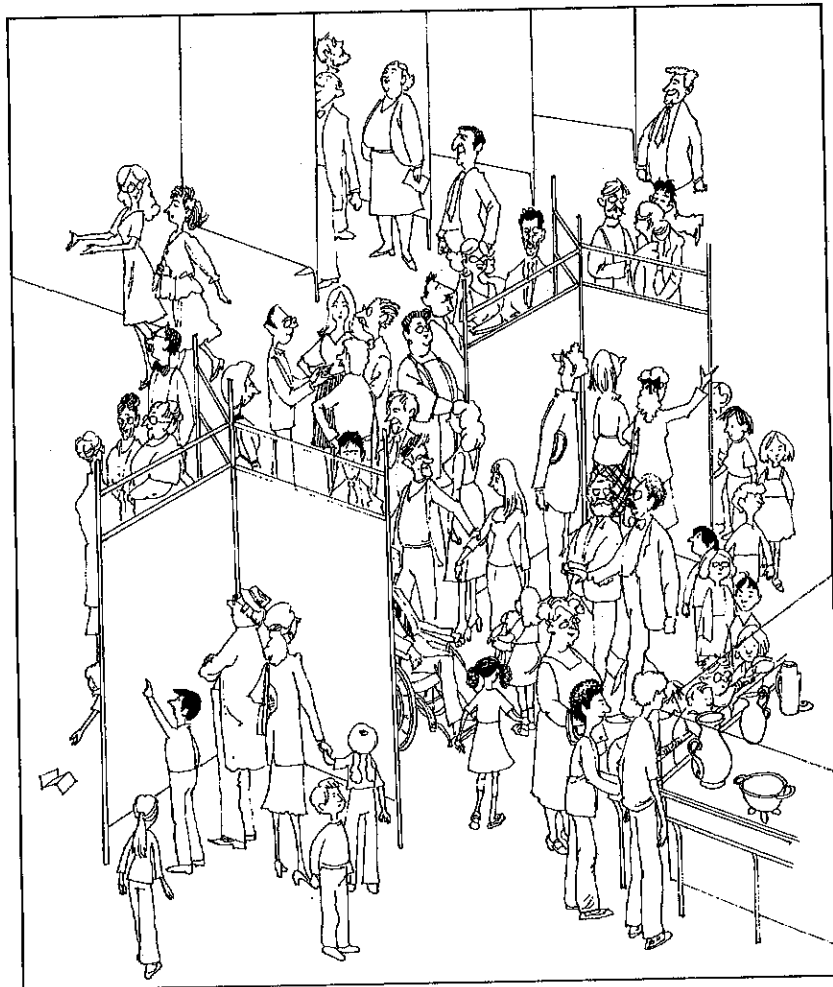


Figure 1

Exhibits are environments in which individuals learn and experience on many levels, both intellectually and emotionally.

■ Understanding the Exhibition Objectives

The success of the exhibition experience depends on many things: its educational objectives, the quality of its objects and graphics, its design and fabrication as well as the knowledge and attitude the viewer brings to it. The first three aspects are the responsibility of the planner, who put it together presumably with thought and purpose. The last, the mindset of the viewer, is the true variable and can be totally unpredictable if ignored. But even here, you, the borrower, have some control. By reviewing the exhibit's content, you and the organizer can determine whether the au-

dience will be specialized or generalized. For example, if the show consists of 19th century Dutch porcelain, it will appeal mainly to those with an interest in either 1) Dutch porcelain, 2) porcelain in general, 3) 19th century Dutch decorative arts, or 4) Dutch cultural history. Attendance here will be limited to a relatively small, distinct group rather than the large numbers attracted to the mysteries surrounding the 18th dynasty of King Tut. If you fully understand the scope of the presentation, then you can effectively plan related activities such as the opening (page 24), public relations and advertising (page 23) and education programs (page 22).

■ Expanding the Exhibition with Your Own Objects

If there is any good reason for doing so, you may wish to add some of your own collection to the exhibition. Including objects from your own collection may enhance the loan material, highlight a local interest or event, expand upon a sub-theme for which your own collection is ideally suited.

Preparing an exhibition is a lot more than simply gathering together several objects and placing them in a pleasing arrangement. When selecting your own things, ask the question: *What do I wish to accomplish?* It may be sharing information, changing attitudes or simply providing an aesthetic experience, or it could be a combination of one or more. Also, what are the special needs and interests of your anticipated audience? If you fail to answer such questions completely, you cannot design valid measuring tools to determine your program's success. Everyone wants to have an effective, successful exhibition. Until those responsible for development, however, become

more analytic and more concerned with objectives and evaluation, a poor product will surely be the end result.

When developing an exhibition or when adding your own collections, be sure there is a theme based on solid, scholarly information and that the subject, if didactic, is appropriate for the visual medium.

In preparing an exhibit it is imperative to check your insurance status, getting all the essential data from your lender as well as from your own insurance agent, so you are sure to have the best possible coverage for both objects on loan and those from your own collection.

Consider that the impact of viewing an object of great beauty, antiquity, or scientific importance, however great, only prepares one for further learning. If the interest is kindled and left unsatisfied, the viewer becomes frustrated and passive. You, therefore, have an obligation to supply sufficient information along with the exhibition (not necessarily through lengthy labels) or to list sources for further study. You may wish to prepare a bibliography or essay, charging a small fee to cover your reproduction costs.

■ Adding Audio-Visual Devices

The use of slides or video in an exhibit environment should supplement as well as reinforce the exhibition and its purposes. To show on video the same objects displayed in the exhibition is meaningless. However, to enlarge details or to compare objects with various types and dimensions of design elements, to demonstrate techniques or uses, or to show in what context they were found are all valid ways to utilize audio-

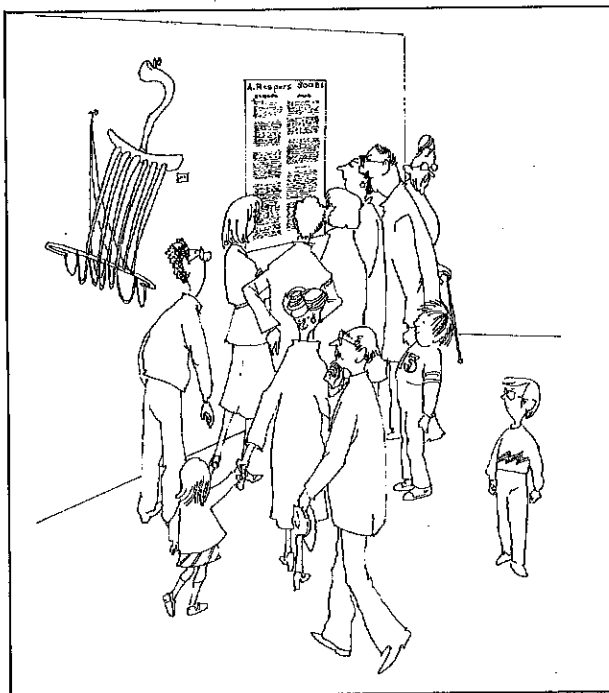


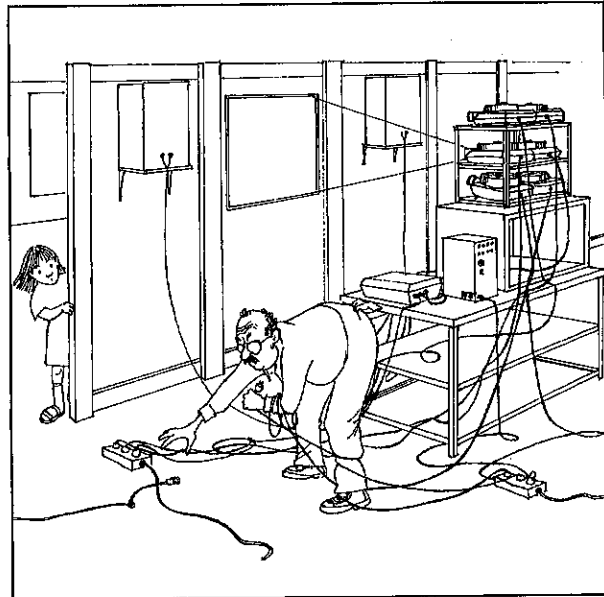
Figure 2

Avoid two to three hundred-word labels to describe the objects. Take another close look at your theme. Something is wrong if it cannot be expressed primarily through objects and pictures. Chances are you are not using the exhibition medium effectively.

visual programs and will benefit the public educationally.

Also, avoid letting the AV dominate the exhibition. The exhibit is what people have come to see. It should be complete without the AV. Should the AV equipment fail as it so often does, the visitor should still have the feeling that the experience has been a complete one. It is good to display a title panel explaining the AV presentation as well as to have available an "out-of-service" sign in case of mechanical failures.

Figure 3 The use of audio-visual techniques can become an end in itself instead of a supplement, involving high costs, extensive maintenance, faddishness and gadgetry that may distract from the featured objects.



■ Planning Your Own Space

There are various types of traveling exhibitions—some contain only three-dimensional objects; some only two-dimensional ones such as paintings, graphics and watercolors; others consist of graphic panels, dioramas and other special installations.

Sometimes exhibitions come complete with exhibit cases. When you contract for the show of your choice, the organizer will give you a fairly detailed description of the size of the exhibit (in running feet for a wall-hung unit; or square feet for one free-standing), its contents, including the number of objects, and the number and sizes of panels. You will also receive information about the number of crates to be shipped and their weight, as well as specific suggestions for installing the exhibit. In many instances the organizer will furnish, in advance, photographs of the objects, indicating size and color. For more complex units, the organizer may send layouts, plans and photographs showing a previous or completed installation.

This information should be in hand at least two months in advance, so that you, your staff or your volunteers can begin planning. If you have a

special area for temporary shows, you already know how to use it. However, if it is not available or cannot accommodate the show, a new area will have to be cleared and secured.

Lighting should be an important consideration in your choice of space. This space will need to have sufficient light from ceiling fixtures or a ceiling that can accommodate temporary fixtures. If the ceiling is not high enough, lights may be attached to the exhibit structure.

The amount of window light or skylights may be an important consideration since many exhibits contain items that could be faded and damaged by sunlight, by ultraviolet rays as well as heat. Many exhibit organizers explicitly state in their contracts that some of the objects must be protected from both direct and indirect sunlight, since ultraviolet rays bounce. You should be aware of any such restrictions ahead of time and be prepared to block out daylight.

As with most traveling exhibitions, certain rules must be adhered to. The safety of the objects, for instance requires that the space must be secured by guards or an electronic surveillance system. Also, while the exhibition is in your care you must allow only your own professional staff

or guest curator to handle the material.

The exhibit should be laid out in such a way so as to permit viewers to move through, around or along the cases and panels with ease. Narrow aisles and constricted areas will block viewing and cause jams, confusion and frustration. Aisles should be wide enough to allow easy exit in case of emergency. Avoid creating a closed passage, or cul-de-sac, where viewers might have a tendency to "pile-up" and then have to retrace their steps along the same passage.

Audio-visual shows should not be viewed across aisles; rather sight lines should be arranged with the screen located suitably for all to see. Their location can be decided on far in advance of the arrival of the exhibit. Remember, also that different projector lenses are available for a great variety of projection distances utilizing a standard-size screen.

□ *A Scale Plan*

A model of the gallery with cases and panels made to scale from paper, balsa wood and cardboard will help determine the best visual arrangement and visitor flow plan. It is advisable to indicate electrical floor and wall outlets on the model as well as on the floor-plan drawing, in order to provide for case lighting if included in the exhibit. A scale drawing of the ceiling made on tissue or translucent paper (a reflected ceiling plan), showing existing lighting fixtures, is important for placing panels and cases in adequate light. This drawing should be done on the same scale as the floor plan. Lay the ceiling plan directly over the floor plan to accurately coordinate your illumination.

The exhibit may contain only two-dimensional items—paintings or drawings, posters, photographs, or mounted textiles. To arrange group-

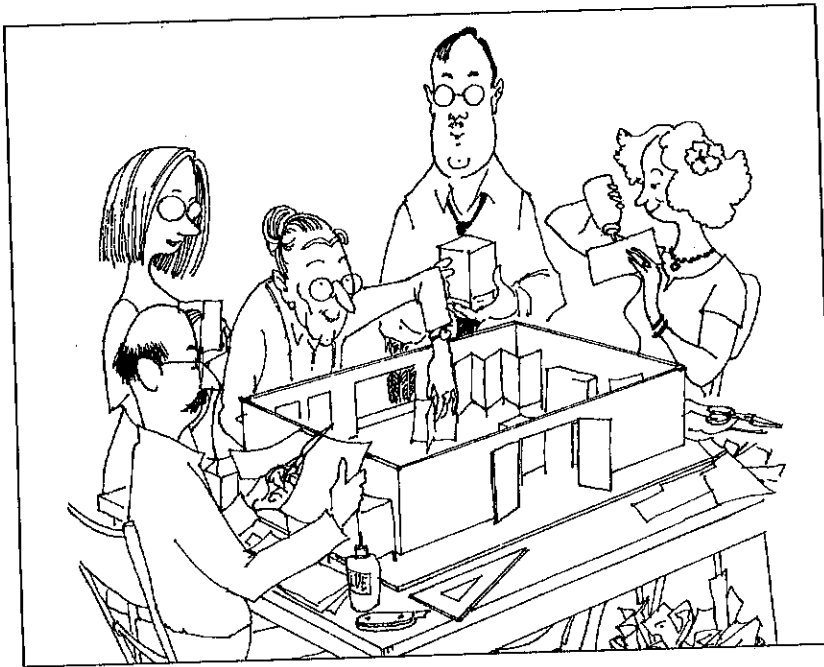


Figure 4

A scale model of your gallery made of cardboard or illustration

board should indicate accurate ceiling height and placement of doorways, windows and major architectural features.

Figure 5

If panels are to be attached to a wall or hung on picture rods or wire, prepare an elevation drawing in the scale of the walls. Cut out paper panels in scale, corresponding to those in the exhibit and place them on the elevation drawings.

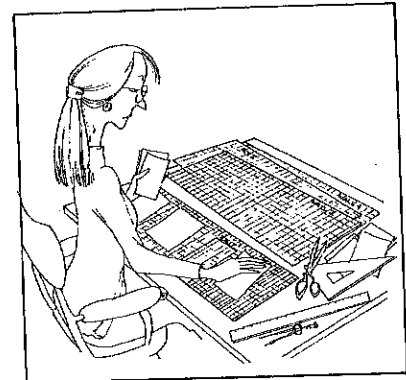
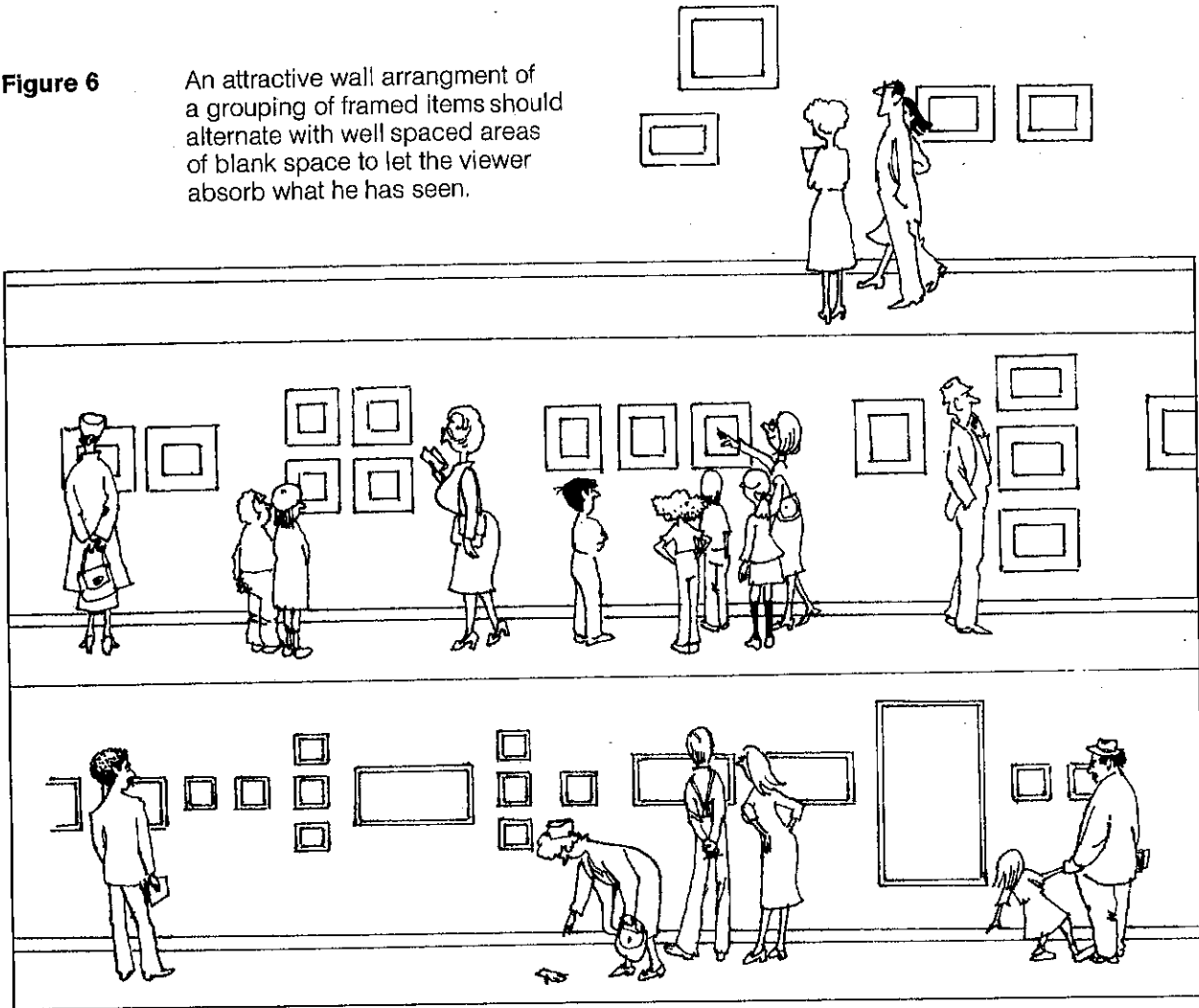


Figure 6

An attractive wall arrangement of a grouping of framed items should alternate with well spaced areas of blank space to let the viewer absorb what he has seen.



ings, make scale cutouts of each article or framed object and place it on a scale elevation drawing of the wall. The lending organization will usually number the framed items in the order in which they suggest they are to be hung. Should you decide to do your own grouping and cluster your framed objects, it must make sense so that objects relate to each other in a logical sequence and carry out the theme of the exhibit.

It is also recommended that you draw a horizontal line, indicating a 5'3" level from the floor, across your scale elevation drawing, as this is the average eye level point used by most museums. However, some exhibits are designed primarily

for children and should, of course, be hung much lower.

If your exhibit includes valuable and fragile three-dimensional objects, you will undoubtedly be required to furnish cases for their protection. Here, too, the organizer will provide a description of each as to size, shape, color and composition and in some instances, a photograph. As before, the first step in arranging this material should be to prepare a scale drawing of each object on graph paper. The scale for this should be larger than that used to plan your gallery space: three inches to the foot is an easy one with which to work.

Figure 7 Each framed picture has an arbitrary "horizon line" within its border: try to follow this horizon line; placing it at an average 5' 3" eye level.

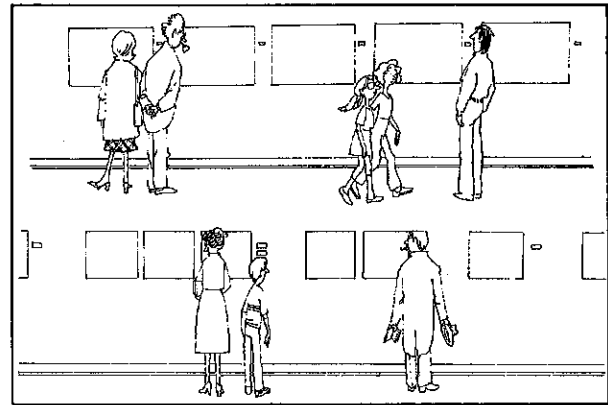
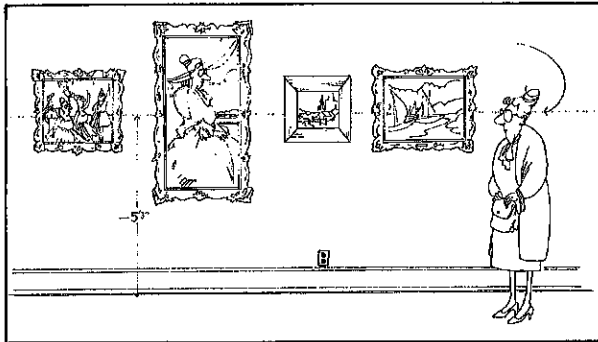


Figure 8 If the frames are the same size, you may use the technique described in Figure 6 by lining them up with equal spacing or you may vary the spaces between pictures for greater interest.

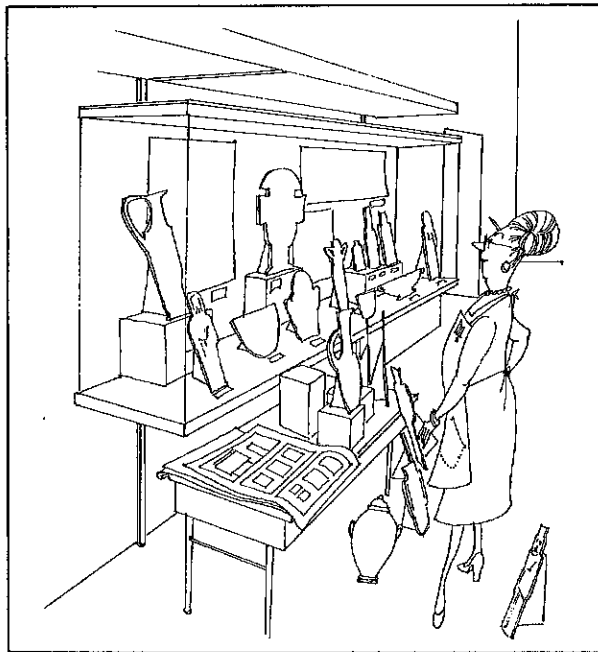


Figure 9 Cardboard boxes used as pedestals with full scale cutouts representing the objects will give you a good idea how to plan an attractive arrangement in the case interior.

If your exhibit cases are not in use, you might even experiment with a full-scale drawing placed against the interior of the case itself. Backing the graph paper with cardboard will stiffen the mock-up, making it easier to work with. Remember also to plan the placement of labels for individual or groups of objects. Maps, charts and even mounted photographs also lend themselves to display in cases, but be sure they are placed so they can be easily seen and read in the final installation.

If an exhibit of objects comes equipped with its own cases, you will usually receive a detailed drawing of each case showing location and arrangement of pedestals, objects and labels. Objects and display furnishings (e.g. pedestals, risers and holding devices) will all be keyed with identification numbers or letters. Follow the directions carefully and you should have no difficulty assembling and installing the exhibit.

If you wish to add your own objects, you should adhere to the same planning procedures. In order to prevent your items from looking out of place or jarring, select cases, if they are

1 Advance Planning

Figure 10 Next, prepare a small drawing in plan as well as elevation, noting measurements and identification of each object in the case.

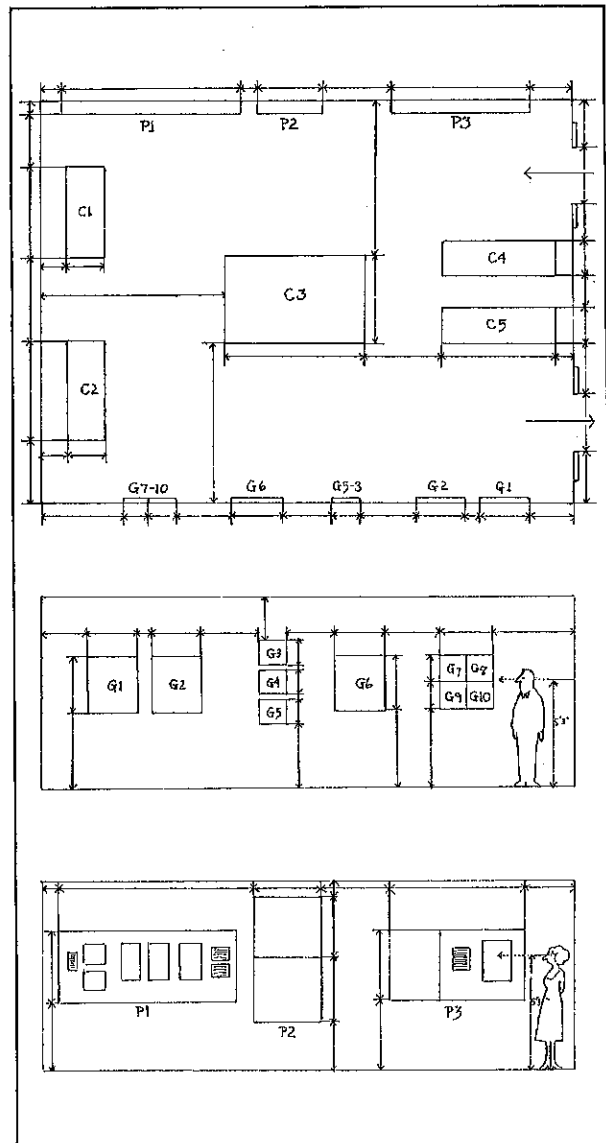
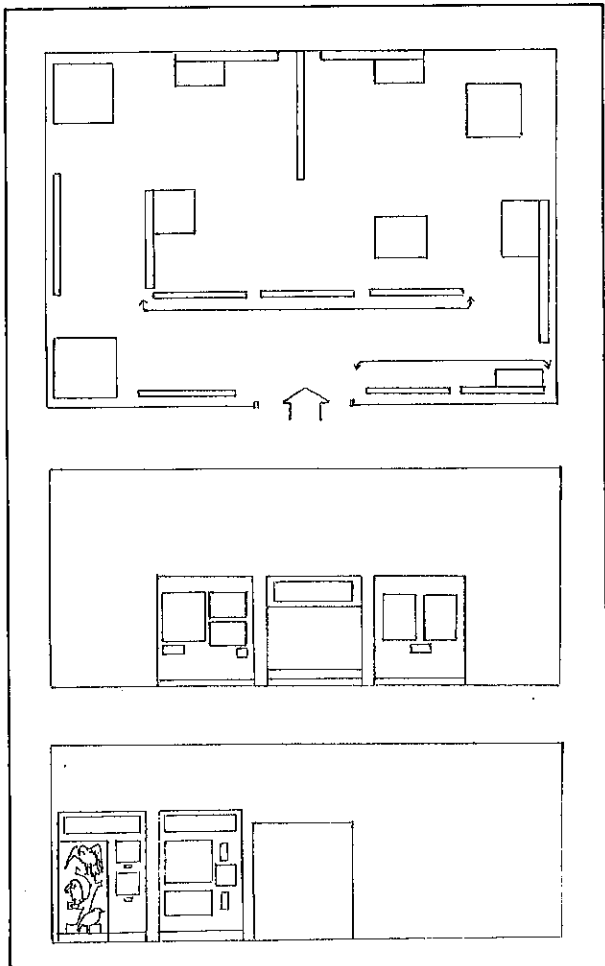


Figure 11 When your installation layout is complete, "scale off" two measurements, one horizontal and one vertical, for each element. Also note the numbers of each object, panel or case.

needed, that are simple and neat. Apply the same background color or at least a complementary color, and choose the same typeface for labels and headings for a well coordinated appearance.

Taking the time to do your own floor plans, elevation drawings, reflected ceiling plan for lighting, scale model of the gallery, and scale exhibit cases and objects will enable you to create an impressive and effective exhibit.

Gallery Check List

Exhibit Essentials

- Number of running feet of panels
- Number of square feet of structure, panels and cases
- Maximum height of elements
- Lighting
- Need to protect objects
- Cases for the objects
- Security
- Number of crates containing exhibit
- Temperature and humidity

Your Space

- ? Total running feet of usable wall
- ? Total square footage of available floor space
- ? Ceiling height
- ? Existing lighting, and if adjustable
- ? Filters, drapes or blinds to block out sunlight
- ? Number and size of cases available
- ? A security system
- ? A secure storage area
- ? Climate control

Where to Go for Assistance

Design

- Department store window and interior display designers
- Theater scenic designers or technicians
- Art students
- Architects or architectural students
- Commercial artists

Fabrication

- Carpenters or cabinetmakers
- High school/college shop personnel or students
- Commercial printers (for label copy)

Lighting

- Commercial photographers
- Theater-lighting specialists or technicians
- Architects or architectural students
- Electricians
- Department store window and interior display persons

A credit line at the entrance or exit should be given to persons or organizations assisting in the installation.

■ Visitor Flow and Security

Exhibits planners attempt to predict the pace and rhythm of people as they move through an exhibition. Both the planner and the designer want to direct the exhibition viewer's movement so that he sees the display with ease and at his own pace, without getting lost, feeling crowded, or frustrated. But, unfortunately, people never move

quite as planned. Therefore you must make allowances for variations in flow and provide for reasonably wide aisles. If a special display, object or audio-visual presentation promises to draw a large crowd, extra space must be allowed so that circulation is not blocked.

An uncontrolled flow of viewers is the more difficult to plan because the layout has to be carefully worked out in relation to both people's

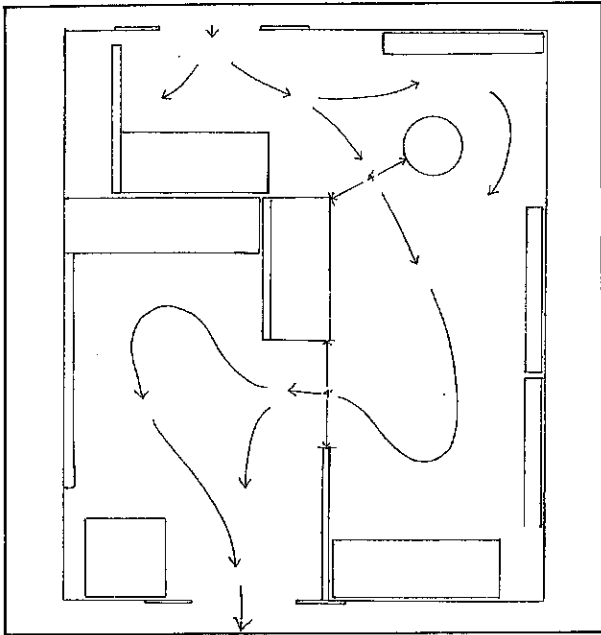


Figure 12 If you install an exhibit with a flow controlled in one direction to display objects in a meaningful sequence, you should provide a minimum aisle width of at least four feet.

movement and points of view. Furthermore, the character of the exhibit (kind of material, objects or subject matter) and backgrounds (size of panels, cases, color) must also be taken into consideration. As with all studied casual effects, they are usually achieved only through painstaking research and preparation during the planning phase.

Exhibit elements require plenty of space for easy circulation, regardless of whether objects are separated or in groups. Baffles (panels and screens) may be erected to restrict from view areas seen at any one time so the visitor can concentrate on independent groups of logically-related objects as he walks through and around the show. If a free circulation arrangement is appropriate, be sure to allow at least eight feet of space between objects.

Figure 13 In an uncontrolled flow the visitor may wander around at will which may be preferable for certain types of exhibits.

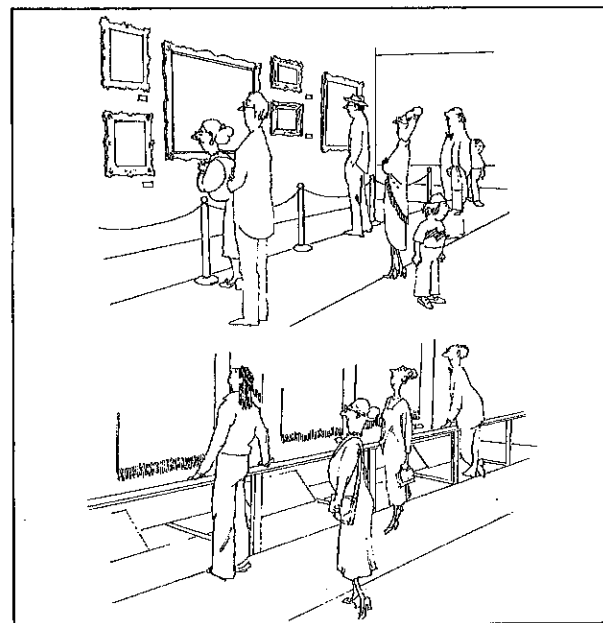
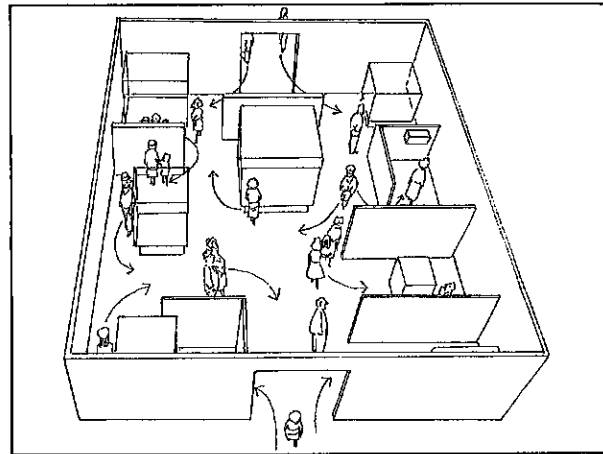


Figure 14 Unframed items such as textiles, sculpture, or even paintings may require some kind of barrier.

Figure 15

Freestanding pedestals set alone or in groups may need a rope barrier. They may also be placed behind vertical glass panes held together with Klem fasteners, sitting on 2 x 4s.

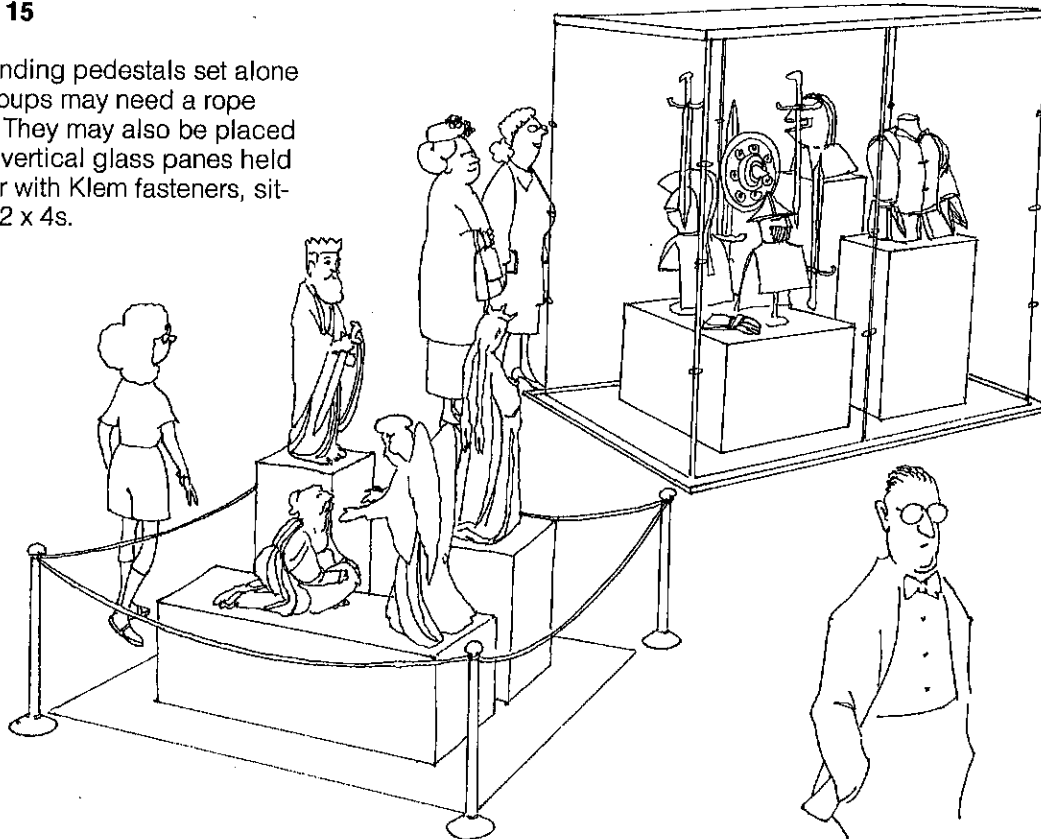
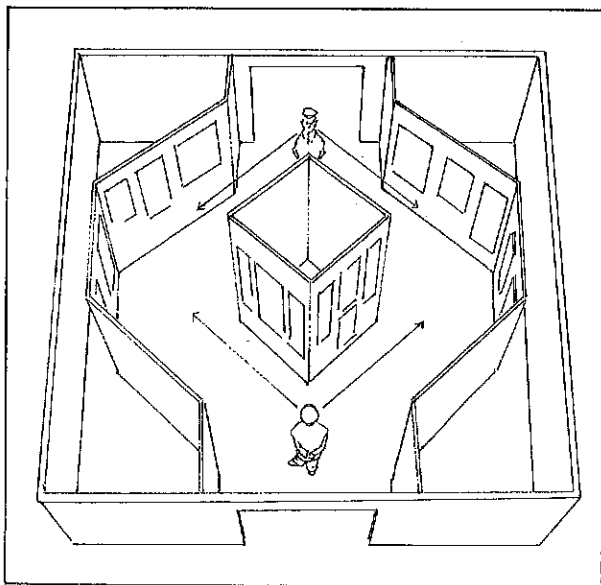


Figure 16

Allow for uninterrupted sight lines in your installation so that a minimum number of guards is required to protect the collection. Avoid creating blind areas that are difficult to observe.



Before finalizing your decisions on sequence, viewing angles and crowd circulation, and gluing the paper cutouts onto the floor plan, there is one important final consideration. This is security. A barrier placed in front of wall-hung objects will decrease your aisle width by three to four feet. Rare, fragile and small items will have to be placed in cases or behind glass. Standing barriers of rope, wood or glass will cut down on your circulation space. All these are factors that will have to be incorporated in your final plans.

Figure 17

A striking title panel, an object well lit, an object placed in front of a bold color, or a large graphic image will capture a viewer's attention.

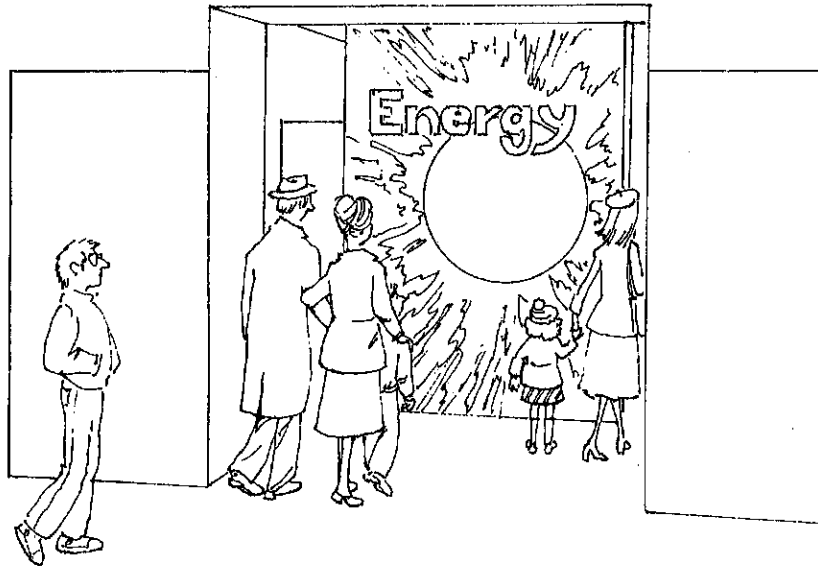


Figure 18

For easy comprehension, design uncluttered wall and case displays, keep labels small and short and use simple maps and charts.

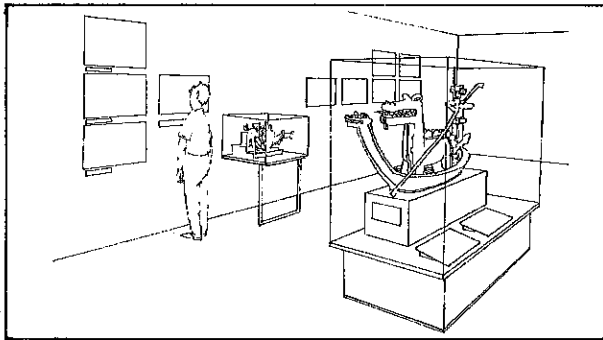
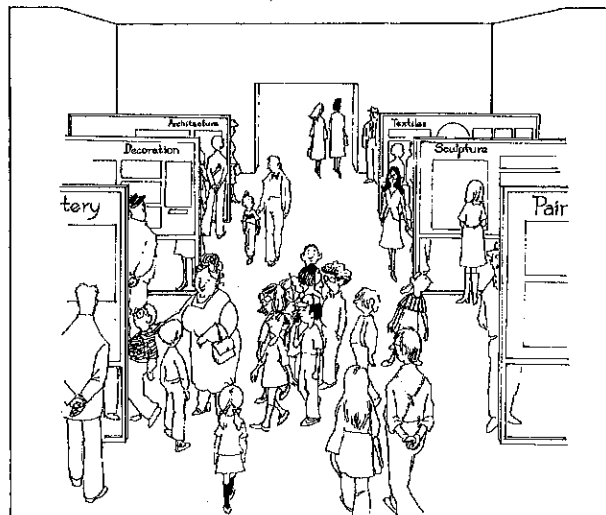


Figure 19

For visual continuity place labels, panels and cases so that the visitor can go easily from one to another.



If a very valuable collection is to be housed in the gallery, security guards may be necessary. Discuss security with your in-house security staff and create an awareness of the significance of the collection to be displayed. If there is no staff, turn to campus or local police. Show them your scale plan and model, and ask for their recommendations for the best possible protection of the exhibit.

■ Design for Communication

Design is the creation of a visual pattern that appeals both to the logic of the mind and to the pleasure of the eye. As the artist-planner sets to work, he or she determines the needs, evaluates

the content and develops an intelligent and aesthetic flow of communication to meet the above requirements.

Every sound design solution should satisfy certain basic principles of function, flow, form and communication. What is the exhibit's *func-*

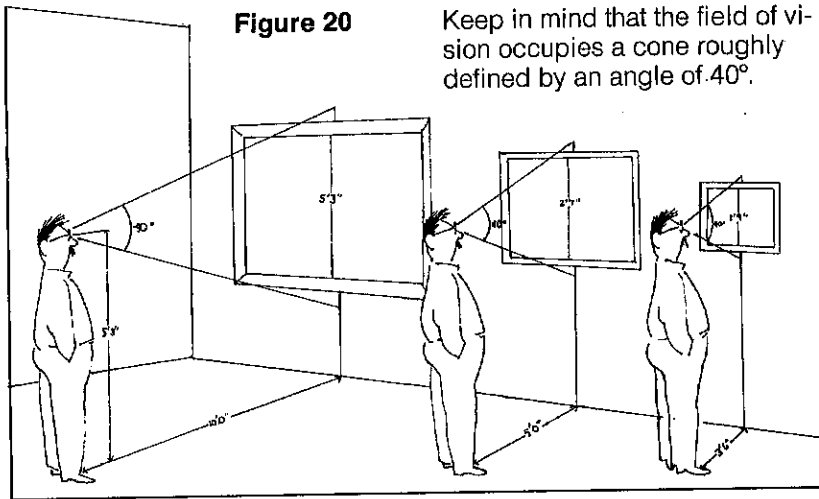


Figure 20

Keep in mind that the field of vision occupies a cone roughly defined by an angle of 40°.

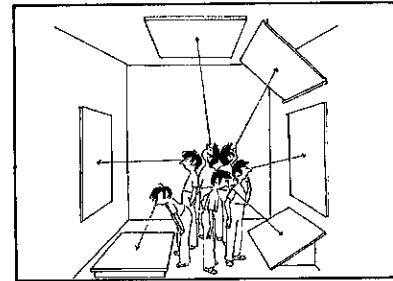


Figure 21

With that in mind objects can be situated so that more than one is seen within the field of vision.

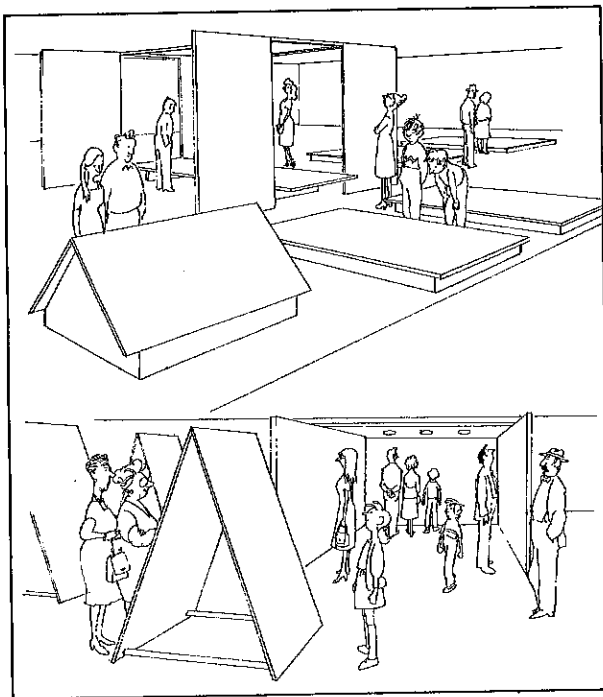


Figure 22

Panels provide additional wall, floor or ceiling planes and perform such functions as support, background and space separation. They have the obvious advantage of being moveable.

How will visitors physically flow through or around the exhibit and in what sequence will they view the contents? What form will it take—whether with structures, panels, cases, empty space(s), lighting, space and color? Does it communicate effectively?

Walls, panels, cases and structural arrangements all serve to place an object within the view of the observer. The most commonly available support surface in most museums and galleries is the wall. You can nail or drill into walls to anchor supports, or you can hang picture wire or rods from a molding and attach a painting, panel, case or object.

□ **Cases**

Cases protect objects and elevate them to a reasonable viewing height. They discourage theft and reduce penetration of dust and insects. Within the case climatic conditions can be controlled, and if required, be altered by inserting hygroscopic (moisture-absorbing) material.

Most cases are constructed of glass with wood or metal as structural elements, or mullions. Some are made of plastic (Lucite, Lexan, Tuffals or Perspex), but a plastic surface needs greater care; with its static-electric properties, plastic attracts dust and requires careful maintenance. For the sake of appearance plastic cases or protective devices must be cleaned daily with non-static

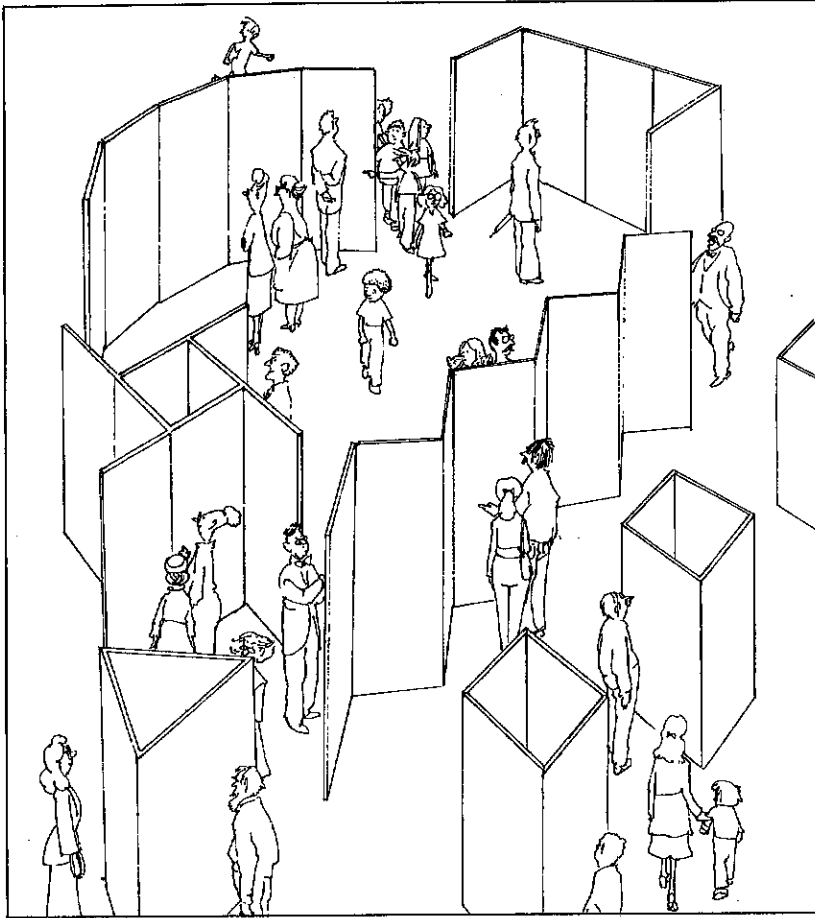


Figure 23

Panels serve as enclosures, support lighting and control circulation. For stability they should be attached at the top or side.

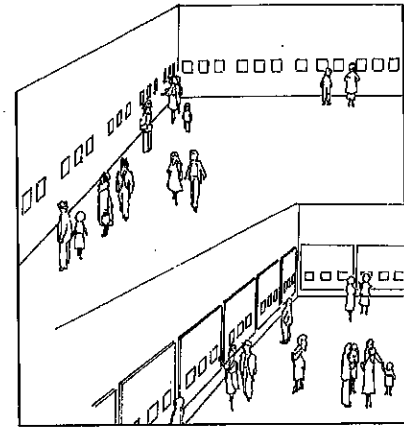


Figure 24

To scale down a large area, change the wall color or add a secondary surface like a painted or cloth-covered panel for a more intimate setting.

cleaning solutions. Plastic also has the unfortunate characteristic of being softer than glass, and therefore scratches more easily.

If cases are used in your exhibit or if glass or plastic is used to cover paintings or graphics, look out for reflections. Glass and plastic must be positioned so they do not shine light into the eyes of the viewer. Reflections and reflected light sources can absolutely destroy a good exhibit.

Bear in mind the following points when installing and placing cases, glass- or plastic-covered graphics:

- Do not place a case or a covered graphic directly opposite a window.

- Do not place a case or a covered graphic facing one another, and especially not two interior illuminated cases.
- Do not place a table case directly under overhead lighting.
- Do not place a table case directly in front of a window.

Some loan exhibits come equipped with cases but because of space and weight considerations no bases are provided. It is, of course, essential for you to know, before deciding upon a particular exhibit, whether if cases are provided, they have bases or supports; and whether they come with their own lighting. You should not contract for



Figure 25

Small objects in a case should be numbered according to the organizer's system. However, if you include your own items, then use your own numbers for greater consistency.

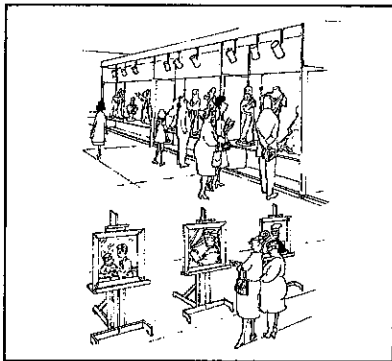
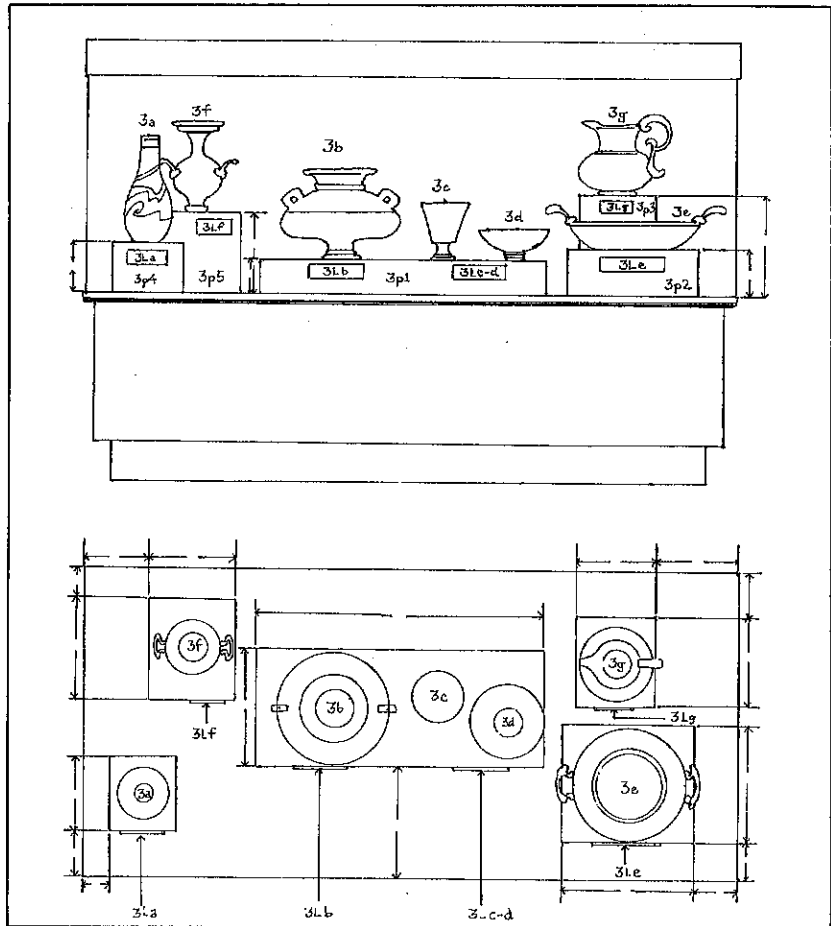


Figure 26

Structures are the mainstay of the exhibit; they can create an intimate environment within the space. They can also highlight an object by setting it apart.



that exhibit if the tasks of providing cases and lighting are beyond your capabilities. But before turning down the exhibit, explore all reasonable sources for assistance, including the ones listed on page 9.*

□ **Structures and Supports**

Structures may be defined as movable exhibit elements which include walls, panels, cases and lighting. They provide stability, pedestals for objects and in some cases, protect against theft. If you use loan exhibits regularly, it would be wise to invest in a commercially-built structural system. Contact several manufacturers regarding a minimal system that will afford you the greatest flexibility at the lowest cost. Be sure to select one

from a well-established firm so that in the years ahead you can still buy parts and continue to add components. When you receive a firm price, look for a sponsor in your community willing to purchase the system. Needless to say, the sponsor should receive prominent acknowledgement. (See page 57 for further description of commercial structural systems and page 160 for names and addresses of exhibit system manufacturers or dealers.)

□ **Color and Light**

Color is a functional as well as aesthetic element in contemporary design. A complex problem, it adheres to no standard rules for its use, but its selection involves such considerations as princi-

*See note on page 20.

ples of aesthetics, physiological perception and psychological effect on the viewer.

Color and lighting play an important role in expressing the mood you want to communicate. Generally, the aim is to create a pleasant environment, neither too dark nor too bright. However, in some instances, a dimly illuminated space may be more suitable for setting the mood you hope to create for the visitor, as long as the objects, graphics and labels are sufficiently lighted for viewing. On the other hand, you may want bright lighting and color for exhibits that deal with such subjects as the solar system, flora and fauna of the desert, Central or South American cultures.

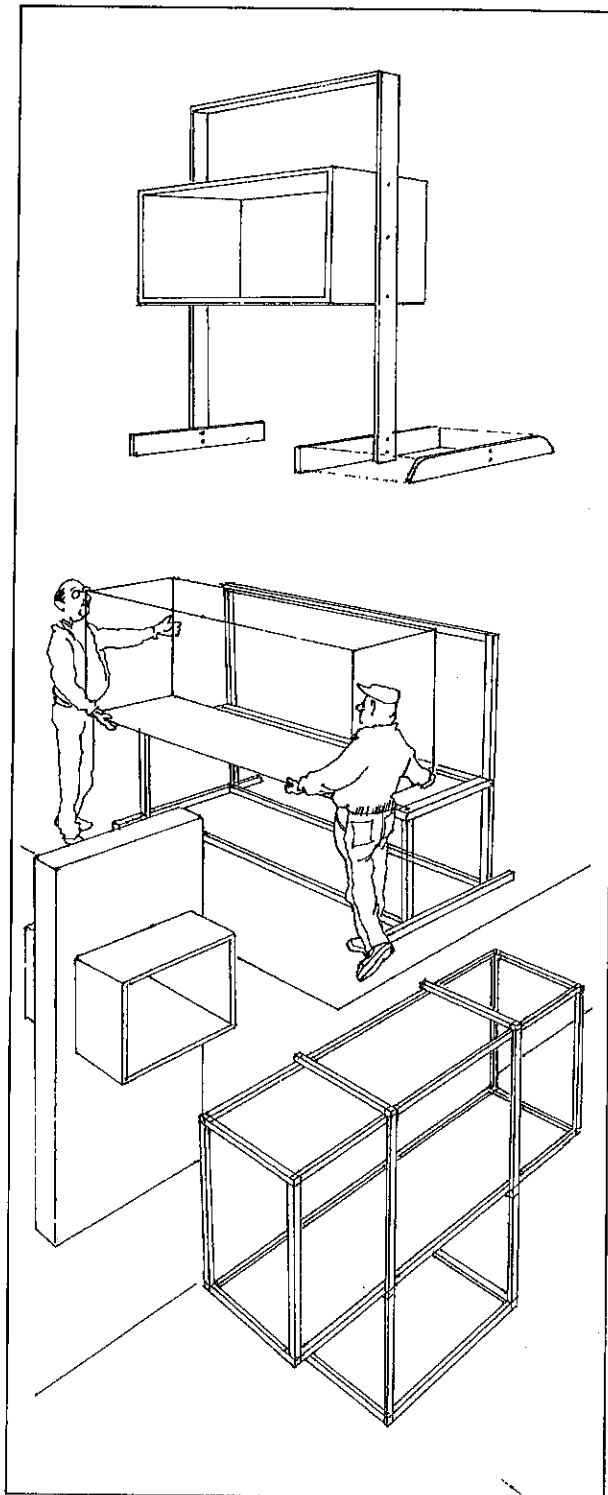
Light should help create the atmosphere of the exhibit, whether it is warm, cool, bright or soft. Some brightness should generally encompass the whole field of view. Shadows should give form and depth to lighted spaces. Glare and distraction need to be eliminated.

If neither an architect nor designer is helping with your installation, ask the exhibit organizers to recommend background colors. For the ultimate environment, apply fresh paint to your gallery! But if the same area is used frequently for loan exhibits, the budget may prohibit a new coat of paint for each show. In that case, select an off-white or neutral shade that will provide a pleasing background for all exhibits.

Some museums and galleries have had success with loosely stretched fabric for a wall covering. It hides nail holes and requires less maintenance than paint. Some have used carpet; however, the expense and the limitation of a "one color" gallery does not allow for much flexibility.

■ Setting Up a Schedule

One of the various difficulties in preparing an exhibition is the time factor. One never seems to have enough time. When you confirm your arrangements with the exhibit organizer you are probably already working against a deadline. When the exhibit arrives, you may have only a few days to install it. This is why all of your planning should be done in advance. As soon as you



have completed the contractual arrangements with the organizer, you should develop a procedure list and schedule. This enables you to work on a timetable and make sure that you and your staff, volunteers or students do not end up by working a full, uninterrupted 48 hours before the opening or, even worse, right up to the arrival of the first guests on opening day.

The opening day is set. In most cases, the installation period is probably very short. You would do well to prepare a task/time schedule and work backwards from the fixed day of opening. Assume we are discussing an exhibit of "Early American Agriculture." Let us also say that it contains 100 objects (metal, ceramics, textiles, wood or leather) as well as five photographic and text panels and three exhibit cases. It covers about 1,500 square feet (or 135 square meters) and it is packed in five crates weighing some 3,000 pounds.

Because this is a medium-large show the organizers have scheduled a period of three weeks to dismantle, ship and reinstall between closing and opening dates. The period breaks down as follows: one week to dismantle at the previous location, one week to ship and one week for you to unpack and install.

If yours is a small organization you know that you will have to carry the main load. This involves many chores, such as: contracting for the exhibit, writing the press release, arranging for the caterer, ordering flowers and printing of invitations, preparing the installation layouts and clearing and painting the gallery and, finally, handling the objects themselves. However, you will need help with moving heavy units and shipping crates. You may also need help unpacking,

filling out the condition report and seeing to all the final details.

In the planning process, the registrar is the one person usually responsible for keeping track of the objects and for noting the object numbers on the drawings. If there is no registrar, this becomes the responsibility of the curator or director. Someone should also see to such necessities as a comfortable rest area for visitors, access for handicapped, signs announcing publications, tours and lectures, and the location of potted plants or other appropriate decorations at the entrance.

Plants may be used also within the gallery to enhance the exhibit. They may subtly help to direct traffic or emphasize a change in the subject. But plan your greenery in advance; don't bring it in as an afterthought. Have extra ones ready to replace those that begin to droop. Plant maintenance is just as important as clean floors and glass.

We recommend that you sit down with your helpers, whether staff or volunteers, and familiarize them with the exhibit in detail. Give them specific assignments with completion dates. The Task/Procedure Schedule will assist you also in deciding what tools, materials and equipment are required for each undertaking and will enable you to order them in advance, saving you from having to scurry around at the last minute in search of a vital piece of equipment.

The schedule shown on page 18 is only a suggestion. You may develop your own by adding tasks or by eliminating some that are not pertinent. The same procedure should be followed for a small show as for a large show.

Experience gained from other institutions' successes and failures can help you with your own exhibits. It is a good idea to attend other temporary, traveling shows. Speak to the director and inquire about the problems and solutions.

With careful planning and scheduling you will find that the experience need not be traumatic. By soliciting help well in advance—from the community, school or your own institution—you should be able to gather a pool of talent to assist you in carrying out the necessary tasks.

Figure 27

Gallery items other than walls, panels or cases are considered structures. They provide stability, raise objects to a desirable height and protect against theft.

1 Advance Planning

Sample Task Procedure Schedule (tasks vary depending upon the facility and type of exhibit)†

<i>Task Procedure</i>	<i>Person or Persons</i>	<i>Materials Required</i>
1. Contracting for the exhibit & getting detailed information from organizer, including insurance status. Check also with your own insurance company regarding loan exhibits.	Director or project coordinator	
Planning supplementary and/or educational programs	Education person	
2. Announcement of exhibit to press members	P.R. Person	Press releases, envelopes, stamps
3. Preparation of preliminary installation plans	Designer	Architect's scale, graph paper, drafting tools, cardboard, X-acto knife, tape, glue
4. Consultation with organizer & outside consultants	Architect, designer, security specialist	
5. Preparation of final installation plans	Designer	Final plan & elevation drawings & scale model
6. Discussion of installation	Staff, volunteers, students & maintenance staff	
7. Preparation of poster & invitation designs	Designer & printer	Design materials, as needed
8. Completion of time schedule for exhibit installation & for publicity	Director or project coordinator	
9. Arrangement of catering, car park, cleaning, photographer & other services, e.g., plants for gallery	P.R. Person	
10. Finalizing individual exhibit case layout	Designer	Drafting tools, as #3
11. Mailing press & opening day invitations—putting up posters	P.R. Person	Letters, printed invitations, envelopes, stamps

† See note on page 20.

12.	Clearing a secure space for the shipping crates and their contents for unpacking	Maintenance staff	
13.	Clearing gallery of previous exhibit	Registrar or maintenance staff	
14.	Preparing gallery for new exhibit, i.e., lighting and painting and cleaning of gallery	Maintenance staff, painters & electricians	Ladders, paint, brushes, drop cloth, lighting fixtures
15.	Delivery of exhibit	Maintenance staff	
16.	Unpacking & checking contents & preparing condition report	Registrar	A secure area, work table, dollies
17.	Installation of major elements	Maintenance staff	Dollies, hand tools, extension cord, work light
18.	Installation of all remaining elements	Registrar, project coordinator or designer	
19.	Photographing of objects & installation	Photographer	Camera, film, tripod, lights, extension cord
20.	Preparation of information & photographs for the press	P.R. Person	Press release, photographs
21.	Final lighting	Designer & electrician or maintenance staff	Ladder
22.	Final cleaning of gallery & case interiors	Maintenance staff & registrar	Brooms, mops, sable brush
23.	Cleaning of glass & closing of cases	Maintenance staff	Glass cleaner, clean cloth, sable brush
24.	Placement of plants in gallery	Staff or designer	Plants
25.	Press preview	P.R. Person	Press kits
26.	Private opening ceremony	Caterer, guest speaker, board members, invited guests	Tables, chairs, decorations
27.	Public opening		
28.	Review of exhibit	By press, visitors	A questionnaire (?)
29.	Review planning process & execution of installation	With entire staff	
30.	Dismantle exhibit—add to condition report	Staff & maintenance staff	Dollies, hand tools, work table