

Please complete the following sections, highlighting key activities, practices and statistics relevant to your unit since July of 2016, projecting through June of this year. Although the space provided will expand to accommodate text provided, please note that your responses may be edited for length in the final report. You are encouraged to bold any text describing accomplishments or efforts your unit would especially like to have highlighted in the final report.

Please submit your responses by no later than June 6, 2017. If you have questions, please contact Elnora Mitchell, emitch@ufl.edu, 392-2477.

I. Equal Opportunity Compliance

Describe internal and external polices that are followed to encourage non-discrimination practices. What were the results of any assessment, self-assessment, and monitoring of your program services?

The Harn Museum of Art works closely with UF's Human Resource Services to ensure compliance with all UF, State and Federal policies and non-discrimination practices in hiring and promotion. The museum also works closely with UF's ADA office to ensure ADA compliance and that policies are up to date regarding assistive devices and assistance animal companions.

All exhibitions at the museum comply with ADA standards in terms of space requirements between display furniture in order to allow sufficient maneuvering clearance for wheelchairs. Wall labels are printed in 16-20 point and are mounted 48 inches from the floor which is a comfortable viewing location for both those seated and standing.

The Harn's galleries are equipped with automatic door openers to allow physically-impaired visitors to enter and exit the building and access all gallery spaces independently and with ease. To better serve the physically impaired as well as families that visit the museum, the Harn provides a family restroom at the main museum entrance as well as one downstairs near the Camellia Court Café, adjacent to the classrooms and in the Cofrin Asian Art Wing. These facilities increase both comfort and accessibility for diverse visitors.

Continual self-assessment of compliance with ADA standards is conducted using visitor comments and physical inspection. In March 2015, the museum appointed a new Accessibility Coordinator to facilitate these activities. Subsequently, in 2016, the museum completed the Section 504 Self-Evaluation Workbook of the National Endowment for the Arts, and continues to work with "Design for Accessibility: A Cultural Administrator's Handbook" (2003: National Endowment for the Arts and the National Endowment for the Humanities) and other key resources.

II. Equity Accountabilities

List or describe specific programs, visits, outreach activities and statements used to support diversity.

The museum provides diverse cultural perspectives through its exhibition program and accompanying gallery interpretation which engages multiple viewpoints and cultures. Our exhibition program for July 1, 2016 – June 30, 2017 addressed minority groups as well as cultures from around the world. Related programs encouraging the participation of diverse audiences are listed below.

- *Into the Fold: Contemporary Japanese Ceramics* (closed September 18, 2016) highlighted the diversity, creativity, and technical virtuosity of 20th- and 21st-century ceramic artists working in Japan.
- *Dancing in the Moonlight: Zara Masks of Burkina Faso* (closed October 9, 2016) focused on a masking tradition of the Islamized Zara peoples of Burkina Faso, called Lo Gue, or White Masks.
- *Elusive Spirits: African Masquerades* (December 1, 2015 – ongoing) examines the masquerade traditions of west Africa (Nigeria, Mali, Côte d'Ivoire, Burkina Faso, Liberia and Sierra Leone) and Central Africa (DCR, Cameroon).
- *Mirror, Mirror ... Portraits of Frida Kahlo* (June 28, 2016 - April 2, 2017) featured fifty-seven photographs of Mexican artist Frida Kahlo by twenty-seven photographers.
- *Aftermath: The Fallout of War – America & the Middle East* (August 16 – December 31, 2016) brought together the work of twelve contemporary photographers, both American and from the Middle East, who explore the effects of war on civilians and the environment.
- *Intra-Action: Women Artists from the Harn Collection* (September 20, 2016 – July 16, 2017) celebrates 36 international women artists working from the mid-20th century to the present. More than 70 works challenge patriarchal domination, notions of gender, identity and the art world itself.
- *Spotlight: Latin America* (November 8, 2016 – November 12, 2017) celebrates the contributions of 37 artists from the Caribbean, Mexico, Central America and South America.
- *The Art of Cundo Bermúdez* (November 8, 2016 - May 21, 2017) features four prints by Cuban artist Cundo Bermúdez who was best known for his vividly colored paintings celebrating the themes of his native Cuba.
- *ClayCurvyCool* (December 8, 2016 – ongoing) examines ceramics by contemporary Japanese artists.
- *Shore Lines: Art across the Sahel* (February 7, 2017 – June 25, 2017) focuses on paintings and textiles from the Sahel region in Africa.
- *Show Me the Mini* (March 21, 2017 – November 25, 2018) features the art of Asian miniatures in many forms and across time and cultures. Countries represented include China, Japan, Korea, Nepal and India.

The David A. Cofrin Asian Art Wing which opened on March 31, 2012 continues to provide an opportunity to connect with the Asian-American community and also makes the Gainesville community aware of the more than 2,000 works of Asian art in the Harn's collection. The Asian Art Wing has tripled the space of the museum dedicated to Asian art, making the Harn Museum the leading university-based center for the study and preservation of Asian art in the Southeastern

United States. The galleries are dedicated to art from China, India, Japan, Korea, and South and Southeast Asia, and feature masterpieces from the Neolithic period to the present day.

The museum hosts a wide-variety of group tours for K-12 schools in North Central Florida, college classes, at-risk youth programs, homeschool groups, after school programs women's groups and senior citizen groups. In addition to these tours, the following programs geared towards specific ages and/or abilities are presented throughout the year.

Five Family Days were held in 2016-17. Each was based on an exhibition on view and included a cultural or technical theme appropriate for all ages in a family to enjoy together. Family Day activities included hands-on Asian ceramic arts projects and African mask making and masquerade dance. Tot Time, a program offered twice a month for 2-5 year olds and their adult caregivers, combines interactive tours of gallery exhibits with age-appropriate art-making activities.

During this period, home school groups visited the Bishop Study Center to use Educator Resource materials, and participated in museum events.

The museum's partnership with the PACE Center for Girls is now in its seventh year. This program involves at-risk teen girls who participated in professional art programming that incorporates art therapy and education in the school setting as well as at the museum. These twenty-two students visited the Harn, most for the first time, viewed exhibitions, and wrote about and created art, as well as participated in four visits to the PACE school. Through the program, they were introduced to art as an outlet for dealing with life's sometimes challenging and wonderful emotions and as an expression of human experiences throughout time and in all cultures.

A similar program designed for the Reichert House is now in its third year. The Reichert House is an after school program for middle and high school boys, designed to ensure that young men stay in school and develop life skills for success. Reichert House was founded in 1987 with a mission to provide opportunities for Alachua County youth to learn about themselves and how to contribute to society in a positive manner. Harn staff present sessions at Reichert House and at the museum, drawing a close connection between the program's goals and the experience of creative expression and museum visits.

Art for Life, the museum's senior outreach, provided 19 programs to over 300 residents at senior adult living residences. These presentations each utilize a theme based on one work of art and honor the life experiences of people who may not be able to visit the museum. Presentations include art from all time periods and cultures represented in the Harn collection and are done by volunteer docents, many of whom are themselves over 60 years old.

The 12th annual Latin American Film Festival held a screening at the Harn during Hispanic Awareness Month. The opening night film, with an introduction and Q&A by actress Daniela Rincón, was screened at the Harn during the September 2016 Museum Night, and was open and free to the public.

The Access Art: Touch Tours program offers people with and without visual impairments the opportunity to experience art through one-on-one conversation and senses other than sight. This two-part annual program includes an installation of touchable art, made and presented by local artists; and guided tours of the galleries.

In conjunction with the Center for African Studies, the Harn presented *Bits of Borno - Bruised but not Broken, Surviving Boko Haram*, an exhibit of photographs by Fati Abubakar, who lives and photographs in Maiduguri, Nigeria . Another display, *Here and Now: Through a Veteran's Lens*, was made possible through a collaboration with the University of Florida's Center for Arts in Medicine. A Shands Hospital veteran's group created original photographs that coincided with the Harn's exhibition *Aftermath: The Fallout of War – America and the Middle East*.

The museum's education staff develops appropriate accommodations to facilitate access for all students, including individuals in class visits. For a required freshman course titled "What is the Good Life" the museum provides audio tours and makes the tour scripts available in printed formats. The museum's education staff participates in meetings of the UF African American Studies Program, and actively seeks partnerships with the university's programs in Asian Studies, African Studies, Latin American Studies, and other areas representing diverse populations. Museum staff serve on mentorship university programs including the Minority Mentorship Program and that of the Office of Academic Success.

The museum organizes monthly Museum Nights, evening hours at the museum, which include activities, performances and tours relating to the art on view. The activities offered are developed in collaboration with community groups and multiple colleges/centers on UF campus such as the Pride Student Union, National Women's Liberation, Center for Latin American Studies, Mexican American Student Association, Cuban American Student Association, and the Center for African Studies. During the reporting period Museum Nights events included The New Local; Noche de Museo (Hispanic Heritage); Art without Borders (international); (A)lgeria to (Z)imbabwe (African culture and studies). Working with community and UF campus groups to develop programming for these evenings assists in outreach and awareness. The museum also advertises Museum Nights events to diverse audiences across Gainesville and the UF campus through sharing event posts on social media and UF student listserves such as the Center for African Studies, Center for Latin American Studies and Asian American Student Union.

The Harn Museum of Art participates in outreach activities within the Gainesville community. The Harn Museum participated in the 5th Avenue Arts Festival this year as it has in the past. The festival is organized by the Cultural Art Coalition, a non-profit dedicated to the promotion of African American art and culture using art, music and history to instill cultural awareness of the Afro-Centric perspective. The Harn also participated in the Downtown Festival and Art Show, featuring 240 local and national artists, and Jest Fest, organized by the City of Gainesville providing fun activities for children and families. The Harn participated in The Cotton Club to the Cade walking festival for the second year in a row. The walk linked the Cade Museum, a museum of science and innovation, with the Cotton Club, a newly renovated museum and cultural center focusing on African American history in the Gainesville area.

The Harn joined an international arts initiative for the second year, presenting an Art + Feminism Wikipedia Edit-a-thon in partnership with the School of Art + Art History. The event brought students, professors and members of the local and state community together to edit and create Wikipedia articles to better represent women and minorities within the arts.

The museum’s continuing partnership with the Alachua County Library District is realized with Elementary Art Time at the Library, a monthly outreach program at the Alachua County Library District Headquarters in East Gainesville, for 5 - 11 year olds and their adult caregivers. Participants from diverse socio-economic and cultural backgrounds are introduced to the museum through select works of art from the museum’s collection brought to life by art-making activities incorporating age-appropriate themes and concepts. Printmaking, painting, landscapes and cityscapes, and sculpture were highlighted this year.

The fifth University of Florida Confucius Institute was held July 2016, a partnership with the UF International Center and the University of South Florida Confucius Institute. This three-day workshop is for regional kindergarten through grade 12 educators who are teaching about China. Teachers looked at and discussed art exhibits in the museum’s Cofrin Asian Art Wing. They learned Chinese brush painting with instruction by guest artists Nan Liu, participated in teacher-led discussions on lesson planning and attended a lecture by the Harn’s curator of Asian art.

III. Diversity in Services

Provide data, population statistics, cost, awards, participants and staffing that reflects diversity in services.

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Museum paid staff diversity during fiscal year 2017 compares to the Gainesville population (obtained from 2010 census data) as follows:

	MUSEUM	GAINESVILLE	DIFFERENCE
MALE	35.09%	48.40%	-13.31%
FEMALE	64.91%	51.60%	13.31%
CAUCASIAN (NON-HISPANIC)	65.79%	57.80%	7.99%
AFRICAN AMERICAN/AFRICAN	7.90%	23.00%	-15.10%
HISPANIC	12.28%	10.00%	2.28%
ASIAN	11.40%	6.90%	4.5%
OTHER/UNSPECIFIED/TWO OR MORE RACES REPORTED	2.63%	2.90%	-0.27%

Museum volunteers come from diverse backgrounds and experiences, including seniors, Hispanic/Latin American, African American, Asian/Asian American, Veterans, and individuals with disabilities. The museum’s volunteer docent program reflects multiple ethnicities including Eastern

European, Latin American, Indian and Asian. During the reporting period, there was one volunteer who used a wheelchair.

The museum also recruits interns who come from diverse backgrounds and experiences, including persons with citizenship outside the United States, and individuals who are physically impaired, as well as those from outside the customary academic majors associated with museum studies. Our recent volunteers and interns have majored in Political Science, Graphic Design, Tourism, Sports Management, Mathematics, Philosophy, Engineering, English, Psychology, Linguistics, Sociology, Finance, Economics, and Environmental Geosciences. Many of these students are multi-lingual, and they all bring a different skill-set or culture to the program and museum.

IV. New Initiatives

What were your plans for 2017-2018 to support equity and increased diversity?

The Harn Museum continues to embrace equity and increased diversity in all aspects of its operation. The Harn's Human Resource Department looks to partner with diverse groups across campus, including but not limited to: the Office of Black Affairs, the Office of Hispanic-Latino Affairs, the Disability Resource Center, Office of Lesbian, Gay, Bisexual, Transgender, and Queer Affairs, the Office of Asian Pacific Islander American Affairs, as well as the Center for African Studies, to make alumni students aware of employment openings.

One of the goals in the museum's strategic plan is "to foster a sense of belonging and ownership of the museum among our audiences, we will welcome everyone to the museum and actively engage our expanded audiences in the development of experiences that positively impact their lives." This will be achieved through diverse exhibitions and interactive programs, and providing a welcoming environment to visitors of all ages, ethnicities, cultures, religions and abilities. The museum continues to work on increasing the accessibility of the museum to visitors with physical impairments (vision, hearing, mobility) based on recommendations from the ADA audit conducted on the premises in 2012.

The museum continues to follow a revised standard font and size for gallery signage that was implemented in 2013. This revision has improved the legibility of gallery texts and was made in response to the recommendations from the ADA audit. The museum is currently working with the UF ADA Compliance Office and the UF Planning, Design & Construction Division to update the Visitor Service Desk and the Security Desk to fully accommodate visitors with disabilities within the next year.

The museum continues to test the feasibility of lowering our standard hanging height for works of art from 57 inches on center to 54 inches on center. We have already lowered our standard hanging height for wall shelves by 3 inches in order to meet the maximum ADA height of 36 inches from the floor. Our pedestals are a standard 39 inches high which is 3 inches above the ADA recommendation of 36 inches. We continue to look into options for adjusting pedestal heights to meet the recommendation.

The Harn's most recent facilities changes made the visitor experience better. The installation of a new, permanent Visitor Services desk created a more welcoming space for those who visited the Harn, and was

designed to be wheelchair accessible for staff, volunteers and visitors. At the same time, a section of the museum's existing Security Desk counter was lowered to provide accessible interaction with staff there.

The museum continues to expand its use of audio devices and other media to provide access to information on artworks for all visitors, including those with limited or no vision. Audio content includes "verbal descriptions" that make artwork accessible to those with limited vision. With a new program, OnCell, the Harn's audio content is being expanded significantly. New customer service training is in development so that museum staff and volunteers can better assist visitors of all ages and abilities.

The museum continues to maintain and look at new ways to improve lighting and sound in the Chandler Auditorium to better serve those individuals with limited vision and hearing to enable them to more fully enjoy the variety of programs presented at the Harn Museum, including lectures, film and video presentations, and musical performances.

A number of exhibitions discussed above will continue in 2017-2018. These include *Elusive Spirits: African Masquerades*, *Spotlight: Latin America*, *ClayCurvyCool* and *Show Me the Mini*. New exhibitions for 2017-2018 addressing diversity will include a permanent collection exhibition representing art from the United States, Latin America, Europe and Africa (*Poetic and Political*, opens August 15, 2017) and a major loan exhibition on the prints of African-American artist Jacob Lawrence (*History, Labor, Life*, opens February 13, 2018).

To help guide educational and outreach components, the museum continues to organize exhibition advisory committees composed of local leaders and scholars who hold an active interest in educating the community about the themes and topics of each major museum exhibition. Participants include representatives from the UF faculty and students, Harn docent and volunteers, and community groups. Each of these partners provides invaluable input that informs planning, outreach and programs, implemented in coordination with exhibitions.

In summer 2017, the Harn is partnering with the Center for Arts in Medicine to display work focusing on individuals and families facing ALS, or amyotrophic laterals sclerosis, a progressive neurodegenerative disease. One of the participants is an artist living with ALS and the other is an artist who uses began to engage in a drawing practice after the diagnosis of her husband's condition of ALS.

The Director has convened a Diversity working group composed of staff members from across the museum. This Diversity Committee explores ways to increase museum diversity among staff, volunteers and visitors, including discussions of the larger contexts for diversity; fostering the next generation of museum goers and workers; ensuring diverse programming and exhibitions; and external issues and trends.

The Harn's Coordinator of School & Educator Programs has deepened the museum's working relationship with public school administrations and with individual instructors. An annual educator's open house welcomes educators to the museum, and introduces a range of resources. New initiatives in the past year, have seen the Harn supporting curricular goals and instruction of teachers at Eastside High School and Gainesville High School, as well as art instructors throughout the county.

The sixth University of Florida Confucius Institute will be held July 2017, a partnership with the UF International Center and the University of South Florida Confucius Institute. This workshop is for regional

kindergarten through grade 12 educators who are teaching about China. Teachers will look at and discuss art exhibits in the museum's Cofrin Asian Art Wing and works drawn from storage. They will learn about Chinese brush painting, Chinese music and culture, interactive gallery and classroom programs, as well as the connection between traditional practices and modern ones.

The museum continues to explore and develop new program opportunities that combine arts and healthcare. In March 2017, the museum provided its third live video tour. During his treatment for metastatic osteosarcoma, a patient was able to spend time, from his hospital bed, creating a design for the museum's Asian Rock Garden with the help of a UF Health Shands Integrative Medicine Practitioner. The Harn's Asian Rock Garden volunteer team then raked the design in the rock garden. After the patient was released to receive end of life care, he received an interactive tour of the garden via video chat from his home in the Philippines. Visitors can learn more about this partnership and Dan's "unexpected" design at www.harn.ufl.edu/artsinmedicine

V. Accolades

What events afforded you the best results in equity and diversity in this reporting year?

The Access Art: Touch Tours program – offering people with and without visual impairments the opportunity to experience art – is an innovative program serving an audience not always addressed by art museums. The program was well received by visitors and artists, including blind artists, and received welcome press coverage locally and nationally, including in artdaily.org ("Access Art: Touch Tours' provides tactile art experience" - <http://artdaily.com/news/85853/-Access-Art--Touch-Tours--provides-tactile-art-experience#.VzyVhvkrJQI>).

The Harn's K-12 programs, Museum Nights, collaborations with homeschools, Family Days, Tot Time, Story Time and Art Time at the Library are all successful programs in building equity and diversity. These free programs are designed with diverse children and parents in mind, are accessible, and are varied so as to appeal to different audiences. The museum's collaboration with the Latina Women's League in presenting the Gainesville Latino Film Festival is also significant in this regard.

The exhibitions *Elusive Spirits: African Masquerades*, *Aftermath: The Fallout of War – America & the Middle East*, and *Spotlight: Latin America* have been especially effective in serving the goals of equity and diversity. While *Elusive Spirits* and *Spotlight* featured traditional and contemporary aspects of African and Latin American cultures, *Aftermath* provided insights into the conditions and voices of people from Iraq, Afghanistan, Syria, Lebanon, Libya, Palestine and Israel who are caught in war's wake. For *Aftermath*, the Harn worked with Wounded Warriors and the Fisher House Foundation, as well as with individual veterans, to include the voices of veterans – including disabled veterans – in our planning process and in our programming.