



MEMBER GUIDE
OPERATIONS AND PROCEDURES
2019-2020

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CONGRATULATIONS!

Welcome to the Plantation Artists' Guild & Gallery! This is a group of local artists dedicated to supporting and encouraging interaction, education, creativity, and personal growth. The gallery provides opportunities for presentation of Omni Amelia Island Plantation art and Nassau County art to the community.

This guide was prepared to acquaint the artist with our processes and procedures and to clarify duties and responsibilities. We are proud of the gallery and of the work within it. Do your part to help the Gallery continue a great reputation in the community.

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SECTION 1: ACCEPTING NEW MEMBERS

Exhibiting Members

1. New member applications are kept at the front desk. When someone requests an application, they should be given one. When completed, they should be placed in the appropriate folder at the front desk.
2. All new member applications will be processed by the Gallery Director to determine eligibility.
 - a. Omni Plantation residents are automatically approved once interviewed by the gallery director or designee and once an exhibiting member position is available. The gallery director must assure that the new Omni resident applicant understands the requirements of an exhibiting member.
 - b. Other Nassau County residents (non-Omni Plantation residents) may apply to be an exhibiting member when a jury process is announced. The First VP will chair the jury process.
3. All new members must be approved by the Governing Board according to the applicable processes and rules.
4. The Membership Chairperson will assign a mentor and provide appropriate documents to a new member.
5. The Gallery Director will verify that a new member has paid the membership fee and is properly trained.
6. The Gallery Director will ascertain that a new member has worked as a mentored sales staff for at least two workdays prior to hanging art in the gallery.

Supporting Members

Art Lovers

The Gallery offers membership to non-artist and non-exhibiting artists desiring to support and participate in the activities of a fine arts cooperative gallery. These members shall be designated as Art Lover members or Art Lovers. Dues are \$50 individual and \$75 family. Art Lovers receive a red name tag (\$11.50) in the shape of a palette which they are encouraged to wear at all PAGG functions.

Art Lover applications are located on the right side of the sales desk in the designated folder.

Donors

Donors support the gallery through monetary donations.

SECTION 2: COMMITMENT TO WORK AS A GALLERY STAFF PERSON

1. All exhibiting artists, including full-time and part-time residents, must serve on committees to support the business activities of the gallery.
2. The exhibiting artist must serve as sales staff for at least twelve days every year to be qualified to hang art in the gallery. It is preferred that artists serve a day a month, but it is recognized that part-time residents and artists who travel often may not be able to fulfill that requirement and therefore, must sometimes work multiple days a month to make up for months they are not available. At times artists may need to work more than one day a month to assure that the gallery is staffed.
3. Please check with the Calendar Monitor to determine the number of hours required for the various shifts.
4. The exhibiting artist is required to sign on the paper calendar in the back room for their selected workdays.
5. The exhibiting artist must notify the Calendar Monitor of the days selected using email or telephone. Alternatively, the days selected can be entered on the online calendar.
6. Exhibiting artists cannot double sign with another worker for a specific day unless no other vacant day is available that month.
7. If a conflict arises on the day you are scheduled to serve, it is your responsibility to locate a substitute exhibiting artist to fill your day. The Calendar Monitor must be advised of the substitution.
8. Sign up for duty should be scheduled at least one month in advance. This reduces the time the Calendar Monitor must spend on this task. It also reduces the need for emergency phone and email correspondence. It is recommended that you sign up as far in advance as the paper calendar allows.
9. When you arrive for work, it is imperative that you sign the Official Time Record Book with your arrival time and sign out with your departure time at the end of your shift. If you do not follow this procedure, you will not get credit for working.
10. Those members not fulfilling their work requirement will not be allowed to exhibit in the gallery until the matter is resolved. The Calendar Monitor, in conjunction with the Gallery Director, determine whether an exhibiting member is qualified to hang in the current or forthcoming show. This decision is based in part upon the actual recorded hours in the Official Time Record Book.
11. The Gallery Director's committee has full authority to act in all cases of neglect of gallery responsibilities.
12. A member may request a leave of absence for up to one year for extenuating circumstances such as incapacitation due to illness.
13. The exhibiting artist should be familiar with and fulfill the requirements of work as described in this manual.

SECTION 3: CREATING AND DISPLAYING ARTWORK

1. Create and prepare original artwork in a professional manner for exhibition. Artwork can be in watercolor, oil, acrylic, pastel, graphite, photographs, sculpture, etc.
2. Only original pieces created by an exhibiting artist may be hung in the gallery. Copies of other artists' works or reproductions (interchangeably herein called prints) may not be hung.
3. All framed originals that otherwise meet specifications must be hung on the walls. Unframed originals that meet the Gallery Director's packaging specifications will be placed in the "Original Art" floor rack.
4. Artwork edge specifications
 - a. Unframed canvases that meet the Gallery Director's packaging specifications will be placed in the original art floor rack.
 - b. The edges of gallery wrap paintings must be at least 1.5 inches wide and must be adequately finished.
 - c. Other formats must meet professional quality standards and be approved by the Gallery Director whose decision is final.
5. Artwork should be framed in accordance with framing industry standards, i.e., proper joints and installation hardware. A plastic cover glass, such as Plexiglas™ is preferred rather than glass. All framed artwork must have a multi-strand wire attached to two sides on the back and be safe to handle. D rings are the preferred hangars for 2 D work. The wire should be placed one third down the back of the framed/unframed piece. It is strongly suggested that paintings be labeled on the back in permanent pen with the artist's name, title of the piece and the price. Paintings must be dry to the touch.
6. **Unframed original artwork** created on paper or other fragile surfaces that are placed in the original artwork bin must be in appropriately sized, professional, fully transparent bags made for this purpose.
7. Arrangements must be made with the Gallery Director for any painting larger than 30" x 40". All artwork will be hung at the discretion of the Hanging Committee as representatives of the Governing Board. No special consideration will be made for individual persons unless their requests comply with the exhibiting policy for all members. After hanging, there will be no repositioning of artwork without permission of the Gallery Director.
8. **Individual Promotion Materials:** Exhibiting artists are encouraged to place their business cards in the racks provided and to place a short biography in the Artists' biography book. Other promotional materials and their positioning must be approved by the Gallery Director or kept in the back room for customers who request them.
9. Create no religious, political, sexually explicit or abusive artworks for Gallery exhibition.
10. Strive to exhibit newly created artworks for quarterly rehangings in the Gallery's exhibition space.
11. Be familiar with and follow the latest revision of the "Responsibilities of and Rules for an Exhibiting Artist" and amendments approved by the Governing Board for current exhibiting artists.

12. Price artwork knowing that a Gallery commission of 35% is charged on all sales and lessons or workshops. A commission of 32% is paid to Omni Amelia Island Plantation and the 3% balance used to fund gallery expenses.
13. No artwork on display may be removed from the Gallery for outside sale to avoid paying a commission.
14. Follow directions for creating display tags and maintaining the ledger. (See: **Method for Submitting Framed Original work and Matted, Shrink-wrapped Originals.**)

| |
|------------------------------------------------|
| TITLE _____ |
| MEDIUM _____ |
| ARTIST _____ |
| # _____ PRICE \$ _____ |
| PLANTATION ARTIST'S GUILD & GALLERY |

15. The Gallery Director may remove any artwork not conforming to current Gallery standards including originality, presentation and general condition.
16. **Original photographs** exhibited in the gallery are limited to a single print of a single image. Once a photograph has been exhibited and purchased, or removed from a show, a replacement or duplicate of that same image is not allowed to be shown, except in the print racks.
17. **Print racks:** Prints can be displayed that are reproductions of the exhibiting artist's original work. They must be clearly labeled as reproductions. This designation is given to all methods of reproduction including "hand-enhanced" giclees, or multiple image productions of digital images.
 - a. Prints must have a registered tag with a unique identifying number affixed for inventory control and may not be hung or placed in areas designated for originals.

| |
|---------------------------|
| REPRODUCTION PRINT |
| ARTIST |
| CODE |
| PRICE |

- b. Prints must be packaged in professional-purpose, transparent bags.
- c. No more than three copies of a print may be displayed at one time.
- d. The outside dimensions of matted prints must be at least 8 inches by 10 inches to be displayed in the black wire rack.
- e. There may be no more than 15 prints by the same exhibiting artist in the 8 inch by 10 inch black wire rack. Larger prints must be displayed in the V-shaped racks marked for reproductions.

- f. The Gallery Director or designee will monitor the inventory count and adjust the numbers of prints allowed for each exhibiting artist.
18. **Card racks:** Each exhibiting artist can display card packs consisting of a single card or multiple cards.
- a. Each member's packs are to be placed in a single vertical row in the designated gallery card rack (six slots).
 - b. Slots may not be overstuffed, thus creating difficulty for customers sorting through them.
 - c. Cards must have an official inventory label affixed and be packaged in professional purpose, transparent bags or boxes.

| |
|------------------------------------------------------------------------------------------------|
| <p>CARD original reproduction ARTIST CODE PRICE</p> |
|------------------------------------------------------------------------------------------------|

- d. The Gallery Director or designee will monitor the inventory count and adjust the volume of card packs allowed for each exhibiting artist. Unauthorized card racks may not be added by members.
19. **Exhibit cycles:** An exhibiting artist may display a piece of artwork for a period of six months or two show cycles within a year, regardless of order, i.e., one quarter in and one quarter out or two quarters in and two quarters out.
20. **Removal of Artwork:** Other than regularly scheduled rehang dates, unsold artwork in a show cannot be removed unless
- a. Requested by the Gallery Director for non-compliance with the requirements for hanging artwork.
 - b. A customer intends to purchase the art and removes it temporarily for approval with possible return.
 - c. The exhibiting artist is no longer a member in good standing according to the PAGG by-laws.
 - d. Other reasons agreed to by the exhibiting artist and the Gallery Director or as further described below.
21. **Insurance:** Artists are reminded that PAGG does not insure the artwork within the Gallery or outside venues for damage of any kind, such as from natural or intentional causes; thefts or liabilities, etc. While all due care is taken in the handling, transportation and showing of the artwork, any damage to framing or artwork is the artist's responsibility. The Gallery and its representatives bear no responsibility for any damage. Exhibiting artists are encouraged to insure their own work.
22. **Storms:** In the event of threatening storms, artists are expected to remove their work from the Gallery if they so choose and may do so without penalty.

23. **Replacement of Art:** If an exhibiting artist sells a piece of art, they are entitled to and requested to quickly replace the item sold with another piece. A formal inventory tag found at the front desk should be created. A ledger entry should be completed on the artist's page for each piece of art.

If the piece being replaced is significantly different in size from the replacement, the artist must notify the Gallery Director before hanging it. Artists should advise the Gallery Director if they will not replace the sold piece on a timely basis (reasonable amount of time is one week) so the Gallery Director may readjust the space in the Gallery and other artwork can be hung or rearranged to fill the vacant spot. The artist will lose this spot for the remainder of the show.

24. An exhibiting artist in good standing is guaranteed exhibition space for hanging two pieces of reasonable size in each show unless they exceed size limitations. If space permits you may hang more than two pieces (number to be determined by the Gallery Director or the Hanging Committee).
25. **Size limitations:** At the beginning of each rehang period, artists have a maximum space allowance of 28 square feet of wall space (4,032 square inches). This includes the total area of all their pieces, including frames.

Total area of pieces allowed is determined by measuring the distance from frame edge to frame edge, horizontally and vertically. Multiply these numbers to find the total square inches or square feet for each piece. Add the totals for each piece to determine the total area. Make sure the total is below the maximum 4,032 square inch (28 square feet) requirement.

A table follows showing sample calculations for allowable area. The total area in this example is 22.9 square feet which is less than the 28 square feet maximum.

| # of Pieces | Height, inches | Width, inches | Total, sq. in. | Total, sq. ft. |
|-------------|----------------|---------------|----------------|----------------|
| 2 | 24 | 36 | 1,728.0 | 12.0 |
| 3 | 16 | 20 | 960.0 | 6.7 |
| 4 | 11 | 14 | 616.0 | 4.3 |
| | | Totals = | 3,304.0 | 22.9 |

SECTION 4: METHOD FOR SUBMITTING FRAMED ORIGINAL WORK AND MATTED, SHRINK-WRAPPED ORIGINALS

Overview:

This method is compatible with the PAGG's existence as a CoOp. Each member will be responsible for their own inventory sheet and their own display tag.

A Gallery Ledger will be maintained at PAGG for framed original artwork and matted, shrink-wrapped original art.

1. Pre-printed display tags are available for all original work, matted and shrink-wrapped originals, and replacement pieces at all venues.
2. Tags should be printed in black ball point ink. No longhand, Sharpies or colored ink pens may not be used.
3. Pre-printed individual inventory sheets are available at the Gallery sales desk and are to be completed by each member when art is delivered at all art venues.
4. These preprinted forms are to be completed by members prior to or upon submission of their artwork. Each member will maintain their own inventory which will be placed in the Gallery Ledger (white notebook) kept on the Gallery desk. The ledger is tabbed with the names of all exhibiting members for easy reference by the gallery member on duty. Members are encouraged to make a duplicate copy for their own records.
5. At the point of sale, follow the steps for completing the sale and shipping, if applicable. Also, complete the inventory ledger page for the artist whose work was sold with the action (sold), date and price.
6. When a member sells a piece, he or she will record the replacement item on his or her ledger page.

ARTWORK IDENTIFICATION (ID) NUMBERS

ID numbers are important as this is the identifying piece from which the treasurer pays the artists. ID numbers will consist of letters and numbers as follows:

1. OJD1,42 which is code for **O**riginal, **J**ane **D**oe, number of the entry, and show number. Always use a comma (,) to separate the piece number from the show number. Along with the name for each show, the gallery director will always announce the number of the show.
2. A Replacement Piece would be OJD1,42R **O**riginal, **J**ane **D**oe, Piece 1, show 42, **R**eplacement
3. ID numbers must be written on the back of each piece in indelible black ball point ink as done in the previous process.
4. The main job required of the inventory officer is to maintain a stock of inventory forms and tags at all times. The tags are ordered from Staples. While reasonably priced, please be conservative in usage. Inventory sheets can be copied at the gallery, again, being mindful of conserving paper and ink. A *copy only* inventory sheet will be in a folder on the sales desk from which to make new copies.

ACCOMMODATION POLICY

1. Some customers ask whether an accommodation or discount might be available for artwork on display.
 - a. Since an artist might be unavailable for price discussion, accommodation information is placed in the ledger so that a sale can be made while the customer is in the gallery.
 - b. The accommodation information is not to be publicized or offered. It is available solely to aid the salesperson in closing a sale.
2. A column is provided in the ledger showing whether the artist is willing to accommodate a customer by discounting the piece.
3. If the artist is unwilling to discount the piece, the accommodation entry will be the same as the asking price.
4. The artist will calculate the accommodation price and enter it.
5. The actual sale price will be entered in the Show Ledger and on the Tag, to be placed in the plastic box on the front desk.
6. The date of the sale and seller's name should be written in each place.
7. The artist should be contacted and advised of the sale and the negotiated sale price.

SECTION 5: METHOD FOR SUBMITTING PRINTS AND CARDS

1. Each member will manage his or her own inventory of prints and cards in a location of their choice (individual mail folder, home). There will be no master inventory maintained in the Gallery Ledger.
2. Artists are paid based upon sales receipts. No back up will be required of the gallery worker (marking card or print "sold" in the ledger). While this streamlines the sales process for relatively inexpensive items, **the accurate completion of the triplicate sales receipt** is critical. Remembering to place the yellow part of the triplicate sales receipt in the selling artist's mail folder is the only way they are notified of the sale.
3. **Matted originals** will fall under original work and become part of the inventory ledger (white notebook) used for framed original work. The Card/Print Manager will not oversee these original pieces even though they will continue being displayed in a rack.
4. Remember **all originals (except cards) are processed like framed originals on the gallery walls.**

PRINTS/CARDS IDENTIFICATION (ID) NUMBERS

1. Printed tags to be filled out by the member will be available on the sales desk for prints and cards
2. ID # will be for prints – P + members first and last initial + 1 or 2 or 3, etc. for the number of the piece.
3. Ex. John Doe brings in a print. The ID# would be PJD1 for first print in the new process.

4. Bill Doe brings in 3 prints under new system – His ID# is PBD1, PBD2, PBD3
5. Cards will be labeled accordingly except the first letter will be C designating that it is a card. CBD1 for Bill’s card #1.
6. CBD1, CBD2, CBD3 etc. for Bill Doe
7. Prints and cards may be brought in at will provided there is space available.
8. Each member must remove his or her old prints and or cards to make room for his or her new work if crowding is a problem.
9. The Cards and Prints manager will monitor appearance of racks and handle issues individually.

SECTION 6: A DAY AT THE GALLERY AS A STAFF PERSON

A. OPENING THE GALLERY

1. Open the lock box (on right-hand side of the front door) using the combination 4255 or the key provided.
2. After unlocking the door, if you used the gallery key, return the gallery’s key to the lock box, do not take the key inside with you or put it in your pocket.
3. Close the cover and set the lock-box combination to 0000.
4. Enter the building. Find the office light switch to the left of the door behind the artist folders. Then, locate the circuit breaker box near the sink in the back, storage room. Turn Gallery lights “On” (3 red-taped circuit breaker switches). Plug in the spotlight in the rear right window area.
5. Remove the safe key from the cash box (under desk counter) and open the safe (in the storage room).
6. Confirm the cash amount in the Cash Tray by completing the current day’s Reconciliation Form, found on the far left of the front desk in a plastic stand.
7. Place the previous day’s Reconciliation Form in the plastic box under the counter next to the cash box.
8. Place the safe key and the current day’s Reconciliation Form in the cash box, and then place the cash tray on top in the box. Close the lid and keep the cash box under the counter until needed.
9. Check the credit card machine to assure it has enough thermal paper. If it is showing pink on the printouts, locate a replacement roll of thermal paper and insert it. **Note how the paper is inserted before removing the old roll.** Rolls of thermal paper are located in the drawer of the cabinet directly behind the desk counter.
10. Check the thermostat. It should be set between 72 and 75 degrees (temperature in the Gallery should be comfortable).
11. Clean the floor with a dust mop and/or the vacuum cleaner from the storage area.
12. Use the broom and dustpan to clean away dirt from the front door area.
13. “Sign in” with today’s date, your name, and arrival time in the Official Time Record Book on the desk.
14. Put on your name badge. (These may be ordered through the membership chair. They currently are \$11.50.)
15. Open the Artists’ Biography Book to your page. (Your page should conform to current requirements and be submitted to the Member Biography book chair before entering it in

the book.)

16. Check your business cards and replenish them if needed.
17. Reverse “Closed” sign to “Open” on entry door.
18. Move the easel with Gallery sign to the porch (if not too windy or raining).
19. A little soft music on the CD player can enhance the Gallery experience.
20. Call to remind the next day’s gallery worker to ensure the gallery will be open for business the next day.

B. DURING GALLERY HOURS

GREETING GUESTS

1. Stand up and greet all guests with a smile and welcome! Mention that our artists are all local and that we are a cooperative and take turns staffing the gallery.
2. Tell them your name and, if other artists are present, introduce them, too.
3. Refer to the Artists’ Biography Book on the front table if questioned about an artist. Artist’s business cards are available, if requested. Suggest that if the customer sees an artist’s work they like, but not a suitable art piece, they should take a card and contact that artist for a possible commission. Note that some artists do commission work; some do not.
4. Point out our collection of cards, prints and unframed original art in the display racks.

MAKING A SALE

When an artist’s work is sold, package the artwork and complete the sales transaction as described below and thank our customer for their support. Ask if they would like the artist’s business card.

The task of proper sales recording is crucial in this process. Triplicate sales forms must be completed in full making certain that the title, ID#, artist’s name, and the salesperson’s name are included and readable on all copies. These sales receipts are what drives the payment to each artist. Without the accurate completion of this form, there is no way for the treasurer to follow up when there is a question about sales price, etc.

No sales slip means no commission check!

COMPLETING SALES SLIPS

1. Fill out the entire sales slip for all sales. Do this before any other action. Include all requested details of the sale. Failure to do this causes extra work for the Treasurer and potential payment errors for the artists.
2. Make sure the unique, ledger identification number for the piece is entered on the sales slip.

3. Check to confirm that the ledger identification number written on the piece and the display tag conforms to the number written on the sales slip.
4. Sales copies
 - The **white copy** of the sales slip is placed in the daily brown envelope with, if applicable, the merchant copy of the credit card sales slip (with the customer's signature) stapled to the back of the white slip.
 - The **yellow copy** of the sales slip will be placed in the **artist's mail folder**. If more than one artist's name appears on the sales slip, a copy of the sales slip will be made and placed in each artist's mail folder.
 - The **pink copy** of the sales slip is given to the **customer** with, if applicable, the customer copy of the credit card receipt.
5. Record the sale date on the display tag of the artwork and place the display tag in the clear Sales Tag Box on the desk.
6. Find the large brown envelope with a white form attached to its front, on the left side of the front desk. Place all white copies of the receipts with credit card slips stapled to the back of them in the large brown envelope with "The Day's Totals." List the required information on the front for each artist's sale. At the end of the day, place this envelope containing sales slip copies, checks, credit card receipts and cash in the safe along with the cash box. This is the retainer of all invoices and listing of all sales for the day.
7. Call the artist(s) to advise of the sale.
8. Advise the artist that a replacement piece can be substituted, if desired.

COMPLETING CREDIT CARD SALES

1. The credit card machine cannot be used while speaking on the telephone because the line is not a credit card dedicated line. Sales information received over the phone should be recorded on paper. There is a form at the front desk with the required information for the credit card sale: Name, Address, phone number, card, card #, Security # and expiration date. Note the phone number and address must be the same as what is assigned to the card. Also get the number of the customer from which they want a return call. Sometimes the two numbers are different.
2. Subsequently, the information can be entered manually using the credit card machine.
3. Destroy (Shred) the written credit card information to protect the customer after the transaction is approved, unless the item is to be shipped. The person delivering the item to the shipping company (generally the artist) will need the credit card information form.
4. The procedure for credit card sales follows for the First Data FD130 Terminal.
 - a. Press the screen or any key to start the credit card machine.
 - b. The customer inserts a chip card or swipes a non-chip card in the unit on the countertop.
 - c. The artist enters the full sales slip amount including sales tax (unless shipping out of state for which no sales tax is required).
 - d. If the credit card machine requests the already included sales tax amount, ignore this.
 - e. Press the Green Key with a black arrow to bring up the next screen.

- f. Press the Green Key. When the transaction is approved, the machine will produce a receipt. Tear it off and press the Green Key for a second customer copy of the receipt.
 - g. The purchaser must sign the first credit card machine receipt marked “Merchant”.
 - h. This signed receipt should be stapled to the back of the White copy of the sales slip.
 - i. The second credit card receipt is stapled to the Pink copy of the sales slip and given to the customer.
 - j. Record the sale in the appropriate inventory ledgers.
 - k. The yellow copy of the sales slip goes into the artist’s mail folder.
 - l. If more than one artist’s name appears on the sales slip, make copies of the sales slip and place the copies in the artists’ mail folders.
 - m. If there was a “Settle” receipt in the machine at the start of the day, tear it off and place it in the large brown envelope.
- 5. Delete a transaction in the current batch:**
- a. Press the Red Key with a black “X”.
 - b. Key in the invoice number listed on the credit card receipt. (This is **not** the inventory number on the gallery white sales slip.)
 - c. Press the Green Key
 - d. If the amount shown is correct, press the Green Key.
- 6. Void a sale in the current batch:** Repeat the above directions given for how to delete a transaction.
- 7. Refund a sale on a subsequent day – after the sale day has batched:**
- A. A return of artwork with artist’s permission only) From the pink sales slip the customer shows,
 - 1) Hit the green key and then select Other
 - 2) Then select Refund from the list.
 - 3) Enter the amount to be returned, including the tax in the amount.
 - 4) Have the customer insert the credit card originally used. This will trigger the receipt for the customer to sign.
 - 5) A copy for the customer to sign will print. Tear it off and ask the customer to sign it. Keep the signed customer receipt
 - 6) Then hit Enter (Green) for the customer’s copy to print and give it to the customer.
 - 7) Record this as a negative balance on the white Daily Total sheet.
 - 8) Create an invoice from the original pink slip to show money returned. Process as usual but showing a return of the artwork by title and artist and the amount returned.
 - B. **Return of a purchase taken out for approval:** This process is slightly different. Please see the section below about work taken out on approval, “Purchase on a trial basis.”

SHIPPING PROCEDURES

1. All artists are responsible for shipping their artwork purchased, so after the sale is completed, call the artist whose work is to be shipped.
2. Do not charge sales tax on shipped items out of state. Otherwise, complete the sale as usual.
3. IN ADDITION, be sure to have the customer complete a shipping form and a credit card information form. Read each one back to the customer to assure that all information is legible and correct.
4. Place the copy of the sales slip, the shipping form and the credit card information with the artwork in the office where the artist may pick it up. Please place all the information in an envelope so the private information is secure.
5. Obtain the customer's complete
 - A. **Credit card information.** Include as tied to the credit card used
 - Name
 - Address
 - Phone number
 - Credit card name and number
 - Security code number
 - Expiration date
 - Another phone number such as the cell phone of the customer if it is different than the one tied to the credit card. This is for you to be able to call the customer if a question arises during the shipping process.
 - E-mail
 - B. Shipping information:
 - Buyer's (Customer's) info listed above AND
 - Shipping Information: To what address the piece is to be shipped, name of person to whom it is to be shipped, phone number and email for that person. Also if it is a business address, list the business.
6. If customers are reluctant to give you their credit card information, tell them they can take the artwork to UPS or Fed Ex on island. Both are located on Sadler Road. Assure them that we take care in protecting their credit card information.
7. The artist whose work is to be shipped should pick up the artwork and the shipping information as soon as possible and deliver it to UPS.
8. SHRED ALL CREDIT CARD INFORMATION.

PURCHASE OF ARTWORK FROM ANOTHER GALLERY VENUE

The gallery sometimes has sales at other venues such as the Amelia Island Executive Suites or special events

All sales must be completed through the gallery using the procedures described previously.

Customers off site should follow the instructions at each site. Generally, the customer will call the gallery or take to the gallery for processing the title, price, artist of the work selected. The gallery desk worker should take all the customer's information as described in previous sections and complete the sales information as needed.

PURCHASE ON A TRIAL BASIS: If a customer wants to purchase a piece “on a trial basis”.

1. Tell the customer that we have an “all sales are final policy”.
2. Sometimes a customer legitimately wishes to take a piece of artwork from the gallery to determine whether it will “fit” or perhaps suit another person that must also approve the sale. We are not fond of this procedure as there is a risk that the item may be returned damaged or that that it may never be returned, a problematic situation for us. Suggest the customer use a photo and measurements to help them with their decision.
3. If this is unworkable, you may allow them to take the piece out on the following conditions:
 - a) It must be returned within 48 hours (unless other arrangements are made with the exhibiting artist directly). Ask them when they wish to return the piece. Some will say that they will return the work almost immediately. (The sooner the return, the better. While it is away from the gallery, the artist may miss a sale to another customer and there is a risk of damage.)
 - b) Advise the purchaser of their responsibility for damage while the artwork is in their possession.
 - c) The customer must buy the artwork and a notation on the sales slip should indicate the return date and time.
 - d) Directions should be written to explain the situation to the gallery workers on duty for the next two days since the seller may not be present when the item is returned.
 - e) The sales slip notation will also help with the credit card provider, if there is a later dispute over the charge. The sales slip with all areas filled in, including the full address of the purchaser and the card holder (if different) must include the address, zip code and the phone number of the buyer. Also record the credit card type and number, expiration date and security code.
 - f) Make it clear to the customer that their card has been charged and after 48 hours the charge will not be removed from their card, if the artwork is not back in the gallery by the agreed date and time, or if the artwork is not in good condition.
 - g) The sales slip should be placed in the cash box rather than the large brown envelope until the sale is completed. Written instructions should be attached to the sales slip to indicate that the sale will be recorded at a later date.
 - h) The artwork must not be damaged upon its return and should be carefully examined for any sign of damage.

- i) Once the sale is completed, the sale will be recorded on the white form on the large brown envelope. The sales slip will be placed in the large brown envelope. The entry will be recorded in the inventory ledger.
- j) If the customer returns with the artwork that same day, the transaction will be marked “void”, and the sale credited on the credit card machine.
- k) If the customer comes back after the gallery is closed for the day, but before 48 hours, a “return” will be made by the gallery worker who will need the pink sales slip from the customer upon which you will have written clear directions to allow a return by the indicated date.
- l) The worker issuing a return also will remove the “sold” notation from the inventory ledger to show that the artwork is present in the gallery.
- m) The exhibiting artist will be called to advise that the art was returned to the gallery.

OTHER TASKS

1. Keep a record of the number of guests throughout the day on the pad on the right-hand side of the desk.
2. Check the events calendar on the desk and make note of upcoming events and rehangs.
3. Check to make sure you have signed up for subsequent months to work and that those days are on your personal calendar. If adding days to the paper calendar, advise the Calendar Monitor of these days. All entries should be made in ink.
4. Check your own work to make sure it is identified and clean.
5. Discuss positively artwork and artists. Positively reinforce the customer’s choice.
6. If a customer looks interested in a certain piece, do not direct them elsewhere in the gallery. Talk to them about the piece about which they are interested, at least until they move on to another piece. Encourage them to read about the artists in the bio book and to take the card of an artist in whom they have expressed an interest.
7. Any damage to exhibited artwork shall be reported to the Gallery Director and exhibiting artist. Evidence of damage to exhibited artwork shall be written in the Ledger.
8. Browse through the Member Guide to review and refresh your memory of policies and procedures.
9. Feel free to play soft music to enhance the Gallery experience.

C. End of Day at the Gallery

Record the Day’s Receipts

1. Completely fill out the white form attached to the brown envelope. It is better to do this as sales are made. Double check to assure
 - all invoices are entered
 - invoice amounts agree with the list on the envelope
 - all sales invoices are filled in completely
 - the signed credit card merchant’s copy is stapled to the white PAGG sales slip.

2. Double check to be sure you have placed in the large brown envelope
 - white copies of the PAGG sales slips and the merchant copy of the credit card receipts attached to the appropriate invoice,
 - the exact amount of the total cash sales and
 - any checks.
3. If there is an automatically printed batch sales slip from the credit card machine, put it into the large brown envelope.
4. Place the yellow sales slip in the artist's mail folder in the back room by the light switch. Make copies for additional artists that were included on the same sales slip and file them in each of those artists' mail folders.
5. Place the completed large brown envelope including "The Day's Totals" form in the safe along with the cash tray.

Reconcile the Cash Box Again

1. Confirm the amount of cash by reconfirming the current day's Reconciliation Form. ONLY use the cash box for making change.
2. If there is a significant change in the amount or types of cash, complete another form and attach it to the beginning day's form.
3. Leave the current day's Reconciliation Form in the cash tray.
4. Place the cash tray (with Reconciliation Form) in the safe in storage room.
5. Place the safe key in the cash box under the desk counter.

Prepare the Gallery for the Next Day

1. Tidy and clean the gallery and bathrooms. Replenish toilet tissue and paper towels.
2. Check to be sure the water is off and check to assure the sink and back-room wash tub are clean.
3. Empty all trash cans and replace liners. Trash can be taken to the dumpster at the north end of the parking lot.
4. Turn off the music.
5. "Sign out" with leaving time on the Official Time Record Book on desk.
6. Turn off the Gallery lights including the spotlight in the back by the right-corner window.
7. Bring the easel with "Gallery" sign inside and turn the door sign to "Closed".
8. Check the rear door to make sure it is closed and locked.
9. Unlock the key box using combination, 4255, or use the key provided you, to lock the front door.
10. If using the lockbox, place the key in the key box while 4255 code is showing. Spin the combination to all zeros.
11. Slide the external covering lid upward to seal the box.

Section 7: LIST OF OFFICERS AND COMMITTEES

Officers

| | |
|-----------------------|-------------------|
| President | Sherry Ferber |
| First Vice President | Barbara Hopkins |
| Second Vice President | Ed Mosher |
| Treasurer | Gary Rubin |
| Secretary | Vickie Maley |
| Guild Director | Ginger Bender |
| Past President | Rebecca McDannold |

Committees

| | |
|-------------------------------------------------|-----------------|
| Finance | Gary Rubin |
| Historian | Ann Stanhope |
| Hospitality | Brenda Price |
| Membership | Noelle Armond |
| Nominating | TBA |
| Omni Liaison | Al Watson |
| Publicity, Marketing and Community Relations | Susan Hitchcock |

Section 8: COMMUNICATIONS

1. Gallery web site: www.artamelia.com
2. Calendar: <https://teamup.com/ksoe1hwjpnka25zp5>
3. Dropbox site for forms, records, etc. Go to Dropbox. User name is galleryguild@yahoo.com, log in is paggart
4. Facebook: <https://www.facebook.com/plantationartistsguildandgallery>
5. Instagram: If you have an Instagram account Sign in is plantationartgallery
6. Google: <https://sites.google.com/site/paggamelia/>

Plantation Artists' Guild & Gallery, Inc.

Constitution and Bylaws

Constitution

Article I Name

1.1 This organization shall be known as Plantation Artists' Guild & Gallery, Inc. (PAG&G, Inc.)

Article II Purpose

2.1 The purpose of the Plantation Artists' Guild & Gallery, Inc. is to support and encourage its artist members through interaction with fellow artists; to educate through workshops, demonstrations, lectures, and art lessons; and to provide opportunities for presentation of Omni Amelia Island Plantation art to the community.

Article III Meetings and Operations

3.1 Plantation Artists' Guild & Gallery, Inc. membership meetings shall be held the second week in the months of October, January, April and July, also as necessary when needed. Governing Board members shall meet once a month in the first week of the month.

3.2 Plantation Artists Guild & Gallery, Inc. operating year shall begin on November 1st and run through October 31st.

Article IV Membership

4.1 Membership shall be open to Omni Amelia Island Plantation residents, Amelia Island Equity Club members, and guest artist members by invitation. Categories of members are defined in the Membership Policy adopted September 7, 2010.

Article V Dues

5.1 Dues shall be paid annually by October 31. Members whose dues are in arrears by December 1 shall be notified and charged an additional 25%. Their works will be removed from display until dues are paid. If not paid by January 1, those members' names will be removed from the membership roster. There will be no discounts on dues paid at other times in the year.

Article VI Governing Board (elected officers)

6.1 The elected officers (Governing Board) shall be: President, First Vice President, Second Vice President, Secretary, Treasurer and Guild Director.

6.2 Four officers shall constitute a quorum for conducting business in unusual circumstances.

6.3 In the event an officer is unable to serve a full term, the Governing Board shall appoint a member to fill the vacant position.

Article VII election of officers

7.1 The election of officers shall be conducted at the October Annual meeting.

7.2 The Nominating Committee shall be composed of the President as advisor and three members of PAG&G, Inc. The Committee shall designate one of its members as Chairperson. The Committee will prepare a slate of officers (one member for each office) which the chairperson will present at the October Annual meeting. Additional nominations will be accepted from the floor. If there are no nominations from the floor, the full slate will be put to a voice vote from members. If there are nominations from the floor, resulting in more than one member standing for any office, that officer shall be elected by a simple silent majority ballot vote. Guest artist members do not qualify to run for office and may not vote.

Article VIII Governing Board

8.1 The Governing Board shall consist of the President, First Vice President, Second Vice President, Secretary, Treasurer, Guild Director, Past President and Standing Committee Chairpersons.

Article IX Committees

9.1 The activities of the Plantation Artists' Guild & Gallery, Inc. shall, in part, be conducted through the work of standing committees and by such ad hoc committees as shall be deemed necessary.

9.2 The following are the PAG&G, Inc. Standing Committees:

- Finance
- Historian
- Hospitality
- Liaison
- Membership
- Nominating
- Publicity, Marketing and Community Relations

9.3 Standing Committee Chairpersons, with the exception of the Nominating Committee Chairperson, shall be appointed by the President with the approval of the Governing Board.

9.4 The size of committees shall be determined by the Chairperson of each committee based on need, or the Chairperson may serve alone with the exception of Liaison and Nominating.

Article X Quorum for Membership Meetings

10.1 One fourth of the voting members shall constitute a quorum to conduct business at membership meetings, not including meetings to amend The Constitution or Bylaws which then will require two-thirds vote of the voting membership.

Article XI Constitution and Bylaws

11.1 The Constitution and Bylaws may be amended by two-thirds vote of the voting membership.

Bylaws

Article XII Duties of the Officers

12.1 The President shall oversee all the activities of the organization and shall serve as an ex-officio member of all committees, except the Nominating Committee.

12.2 The First Vice President shall preside at meetings in the absence of the President and discharge other duties as deemed necessary by the President.

The First Vice President shall be responsible for the Gallery and create committees to fulfill activities such as hanging work, work schedule, ledger, maintenance and rules and procedures. The First Vice-President will work closely with all members of the Governing Board and shall oversee the daily operations of the Gallery to ensure conformance with policies, process and rules.

- Prepare an Inventory Listing of all Guild and Gallery assets and equipment.
- Ensure Guild and Gallery assets and inventories are maintained
- in an accurate, up-to-date condition.

12.3. The Second Vice President shall be responsible for conducting and/or over-seeing the gallery member special exhibits, shows and venues inside and out of the gallery which represent the gallery. The Second Vice President may create committees to fulfill these activities. These special exhibits, shows and venues are not the ongoing regular gallery exhibits. All art in special exhibits, shows and various venues shall be representative of art in the gallery. The Second Vice President also may procure judges for the purpose of awarding prizes and accolades for exhibits and shows as needed. The Second Vice President shall review and revise, if appropriate, the requirements for participation in the gallery member special exhibits, shows and venues. The Second Vice President shall submit the requirements as necessary to the Governing Board for approval.

12.4 The Secretary shall keep the minutes and attendance at all Governing Board meetings, Governing Board meetings, and Membership meetings. The Secretary shall distribute minutes to the membership and handle other necessary correspondence. In the absence of the Secretary the Second Vice President will take over the duties of the Secretary.

12.5 The Treasurer shall collect all dues, disburse funds, maintain accurate financial records; report monthly to the Governing Board on all monies received and disbursed, and shall chair the Finance Committee.

12.6 The Guild Director shall oversee all aspects of Guild operation and may convene necessary committees to oversee selection of and arrangements for any guest artists; maintain a schedule for the studio; rearrange the Gallery to provide meeting space for special demonstrations, classes, etc.

The Guild Director shall be responsible for planning the activities and events for the year; arrange programs and demonstrations for regular and special meetings; coordinate with appropriate committees for open houses and special shows; maintains schedules for studio. The Guild Director shall work closely with all members of the Governing Board.

Article XIII duties of the Governing Board

13.1 The Governing Board shall assist the President in planning the activities for the year, operation of the Gallery, operation of the Guild and coordinating the work of the various committees. Also, the Governing Board shall approve Presidential decisions and appointments.

Article XIV duties of Committees and Committee Chairpersons

14.1 Finance Committee: Chaired by the Treasurer.

- Receive and deposit all monies due the organization.
- Disburse all monies by check wherever possible.
- Verify all disbursements as properly authorized.
- Ensure all disbursements are accounted for with proper receipts of expenditures.
- Maintain gallery sales records and disburse artist's commissions on a monthly basis.
- Prepare and maintain proper accounting records for all financial transactions of the Guild and Gallery.
- Develop and prepare annual operations budgets.
- Present a monthly statement of finances to Board and membership.
- Prepare and present a complete financial report of the year's transactions at the annual Guild and Gallery meeting. Such report will be examined by at least two Board members prior to presentation.
- Prepare and submit all corporate reports, and sales tax returns.
- Conduct an annual audit. Outsourcing the duties is allowed (such as hire an accountant).

14.2 Historian: Shall keep an album of pictures and written memorabilia, gather, record and preserve information concerning the activities, accomplishments, functions and purposes of PAG&G, Inc.

14.3 Hospitality Committee: Shall provide for refreshments for meetings and special shows on and off Gallery premises as deemed by the Board; work with Guild Director to prepare Gallery for meetings, presentations, etc.

14.4 Liaison Committee: Shall consist of up to seven members which will include the elected officers. An additional committee member may be appointed by the President to serve as Chairperson. The Committee shall meet with the Omni Amelia Island Plantation and its representatives when necessary. The Secretary should take minutes at these meeting and send a summary of what was discussed to all those attending. This committee shall also meet with other organizations as needed.

14.5 Membership Committee: Shall issue Membership Forms and assist in recruiting new members and shall maintain an up-to-date membership directory following the categories of membership defined in the Membership Policy adopted September 7, 2010. (Amended October 18, 2010). The directory shall be brought up to date and distributed annually to the membership

by January 1. An updated version with additions and deletions will be distributed as often as necessary.

14.6 Nominating Committee: Shall ensure that qualified candidates, willing to serve shall be on election ballots for Guild and Gallery elections.

- Poll members to assess capability and willingness to serve on the Governing Board.
- Present to the membership a list of nominees for the Governing Board as prescribed in the Bylaws at least one month prior to the October Annual Guild and Gallery meeting.

14.7 Publicity, Marketing and Community Relations: Shall promote communications within the Guild and Gallery as well as publicity with the community through Omni marketing venues, social media and general public marketing venues.

Article XV Guild and Gallery owned equipment

15.1 Virtually all equipment is owned by the Guild and Gallery with some items loaned by the Omni Amelia Island Plantation, individual members, and friends. Therefore, use of such equipment shall be restricted to Guild and Gallery activities. Maintenance of said equipment and replacement of damaged or lost equipment shall be the responsibility of Plantation Artists' Guild & Gallery, Inc. Condition and maintenance of equipment shall be under the supervision of Gallery Committee Chairperson, office held by the First Vice President and reporting to the Governing Board.

Article XVI Florida Organization

16.1 Said organization is organized exclusively for philanthropic and educational purposes, within the purview of Florida Statutes Chapter 617 and Section 501(c)(6) of the Internal Revenue Service Code, to develop and sustain an interest, appreciation, and enjoyment in and of the arts of the community.

16.2 No part of the net earnings of PAG&G, Inc. shall belong to or be distributed to its members. No salary shall be paid. However, with the approval of the Governing Board, members may be reimbursed for expenses they incur in fulfilling their duties.

16.3 Upon dissolution or other termination of Plantation Artists' Guild & Gallery, Inc., a 501(c)(6) non-profit organization, its entire assets will be distributed equitably. Decisions about distribution will be based upon the PAG&G, Inc. Inventory List which specifies which assets are on loan by Omni Amelia Island Plantation and various Gallery members and friends, as well as assets that are owned by the Guild and Gallery. Inventoried assets that are owned by the Guild and Gallery will be distributed at the discretion of the Governing Board. After all expenses are paid, all remaining cash in the PAG&G, Inc. account will be distributed equally to all active members.

October 15, 2008, Incorporated October 18, 2010 Amended (Charter Guest Members amended also)