## 

## INSTALLATION INSTRUCTIONS TEMPLATE

## TIME-BASED MEDIA WORKS OF ART

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| **ARTIST:**  **TITLE:**  **DATE:**  **OWNER:**  **REF NO: Accession number/database number/loan reference number** |
| **DESCRIPTION:**  **Number of channels/media type/primary mode of presentation/ media format/ sound/ colour**  **Description of what the installation looks and sounds like when operating correctly**  **General dimensions for the installation**  **Installation photographs, if available**  **Supplementary documentation: list photographs/plans/video if available.** |
| **EXHIBITION FORMAT DETAILS**  **Media format**  **NTSC/PAL/SECAM**  **Duration – if looped indicate duration of black on loop**  **If more than one channel indicate whether synchronised**  **For slide-based works indicate: if the slides are mounted/stock details**  **For films indicate: if shown on a loop/type of stock used/presence of coating**  **For video discs indicate: frame accurate searching enabled/authored commands/structure of disc (titles, chapters)**  **For audio works indicate: stereo/mono/Dolby 5.1 etc**  **For computer-based works: indicate the file name and location of any executable files, etc.**  **Details of available backups and spares** |
| **EQUIPMENT LIST**  **List all equipment necessary for the proper display of the artwork, noting description, make, model, supplier, etc.**  **Note which equipment is included in the acquisition of the work and which will need to be purchased or rented for display or loan.**  **Note which equipment is dedicated vs. non-dedicated (see *Pre-Acquisition Guidelines for description)*** |
| **STAFF AND TIME REQUIREMENTS**  **Note the number of people necessary for proper installation and necessary skill sets. Indicate the amount of time necessary to complete the installation.** |
| **DETAILS OF THE INSTALLATION SPACE**  **Attach numbered plans showing:**  **Physical space requirements**   * **entrance/exit** * **public flow** * **position of benches** * **corridors to limit light or sound spill** * **ceiling height** * **flooring specifications** * **ceiling details if false ceiling is required** * **wall and ceiling colour** * **space between plinths and height from the ground** * **special requirements for proximity to other art works (e.g. sound bleed, light bleed)** * **any other construction required** * **details such as skirting, etc.**   **Equipment and projection specifications**   * **position of equipment (speakers/projectors/players etc)** * **position of equipment cupboard and access to equipment cupboard** * **projection distances** * **screens** * **size of image** * **height of image including height from the ground**   **Audio and lighting specifications**   * **sound insulation details and position** * **acoustic specification – including sound levels** * **lighting requirements** |
| **OTHER MATERIALS REQUIRED FOR THE INSTALLATION**   * **cable specifications (attach wiring diagram)** * **brackets** * **ceiling support of any suspended objects** * **equipment cupboard – with shelving** * **benches** * **plinths** * **special signage** * **exit signs** * **barriers** * **special high reflectance paints** * **screens** |
| **SPARES AND CONSUMABLES**  **Lamps/ filters**  **Backup equipment** |
| TECHNICAL KNOWLEDGE NEEDED FOR THE INSTALLATION **Describe the degree of knowledge necessary for technicians, including construction, particular technologies, electrical systems, computer programming etc. This is especially important to note when lending the work, as borrowing institutions may not have the expertise on staff.** |
| **ELECTRICIANS NOTES**  **Some electrical elements may be integral in representing a key quality in the installation. Designate these elements so that they are not modified by electricians without prior approval by the artist, collector or appropriate museum staff member.**  **POWER REQUIREMENTS**  **240 Volt/110 volt?**  **Number of sockets**  **Approximate rating in amps**  **Power conditioning required**  **Number of constant power supplies (in equipment room/in the space)**  **Number of supplies which will be switched off nightly from central switch (in the equipment room/in the space)**  **Light in equipment cupboard** |
| **SYNCHRONISATION DETAILS ( if applicable)**  **Time code reference**  **Special authoring requirements**  **System used**  **Degree of accuracy** |
| **KEY OPERATIONAL NOTES**  **Switch on and off procedures** |
| **MAINTENANCE REQUIREMENTS**  **Nature and frequency of maintenance**  **Number of people required**  **Skill level**  **Details of likely operational failures** |
| **HEALTH AND SAFETY DETAILS**  **Some institutions perform risk assessments of time base media collections. In addition to risks of equipment and media obsolescence, health and safety risks may include exposure to high voltage or risk of implosion from exposed cathode ray tubes.**  **Are any of the components potentially dangerous to the installation crew? If so, describe the necessary precautions.**  **Are any components potentially dangerous to the public? Consider - light levels/entrance and exit arrangements/sound levels etc** |
| SIGNIFICANT FACTORS TO CONSIDER DURING INSTALLATION **Some aspects of media installations may benefit from special notation in the Installation Instructions, especially when lending:**   * **Has any of the equipment been modified by the artist?** * **Is any of the equipment no longer easily available?** * **Are any of the components sculptural objects requiring different skills in the crew?** * **Do any components require the wearing of gloves?** * **What is most likely to go wrong?** |
| KEY QUALITIES:ARTIST & CURATORIAL REMARKS **It is best to have the artist sign off on the Installation Instructions and have them describe which aspects of the work are key to a successful installation, whether it be straightforward screen size and ratio or more subtle indications such as sound levels (“just loud enough to be uncomfortable”). In addition, notes from an artist interview and a curatorial statement will inform which aspects require more attention in the installation process. Together, these key qualities form a summary to guide the long-term care for and preservation of the integrity of the work.** |
| **SIGNED:**  **DATE:** |