

The following list of guidelines should give the potential Exhibitor a good indication of whether they can successfully install, manage and maintain a range of video art works.

ARTWORK RESEARCH PHASE

In advance of requesting works for an exhibition, the Exhibitor should create a list of desired works, identify sources of information about the works including the title, medium, installation elements and year of production.

Then answer the following questions, considering costs and labour:

Equipment — What Equipment will be required? What will be its source? What is its condition? What are your responsibilities for maintenance and repair?

Exhibition format — Will the exhibition media (ie: tape, file, DVD etc) be delivered as part of the license? Does it already exist or does it need to be produced?

Space requirements — Do you have the art works specific installation requirements and/or diagrams? Do you have the space available to show this work? Is any construction required?

Acoustic requirements — Do you have the art works specific acoustic requirements? Will the audio from adjacent works of art interfere with this piece? Will the audio from this installation interfere with other exhibits on display? Will you require special sound insulation? Does the work require a carpet? Has the artist tightly specified a particular acoustic quality to the space?

Installation expertise required — Do you have the expertise in-house to install this work of art? If not are you prepared to hire in additional expertise for design and installation? Will the artist or artist's technician be involved in the installation – if so, what is their role?

Maintenance requirements — What are the maintenance requirements for the installation? Do you have the expertise in-house to maintain the installation? If not, are you prepared to hire in additional expertise?

Conservation requirements — Is conservation or restoration required before the work can be exhibited?

BUDGET RESEARCH PHASE

Once it has been determined that the Exhibitor has the complete capacity to meet the exhibition criteria, itemize a draft budget and include costs associated with the following:

- Artist/curator/consultant travel and expenses
- Licensing and reproduction fees
- Production of exhibition media
- Equipment costs
- Special conservation
- Art courier travel and expenses (return)
- Packing materials (return)
- Art transport (return)

- Artist's and or artist's assistant fees and expenses
- Consultants/technicians fees and expenses
- Installation and construction expenses
- Acoustic materials and installation
- Electrical and lighting
- Display equipment
- Display equipment consumables (lamps, filters)
- Maintenance while on view
- Furniture: plinths/vitrines
- Graphics
- Documentation and photography
- Equipment servicing/depreciation fee
- Complimentary publications for the works distributor
- 10% Contingency

LICENSE AGREEMENT PHASE

Here the Distributor and the Exhibitor come together to consider a particular request. The main areas of discussion are often the nature of the work and associated costs. Not all requests are accepted and successful requests often include some degree of negotiation. The resulting license agreement is the document outlining the agreed-upon fee, terms and conditions of exhibition. In submitting a request to the Distributor, the Exhibitor must provide the exhibition dates including all venues and an indication that the research phase (explore, compile, review) has been completed. A successful License Agreement is legally binding.

EXHIBITION PHASE

The following list of considerations can serve as a guide for the Exhibitor in the implementation of the license and the installation of the artwork.

Insurance Valuation

- Some elements of a time-based media installation are mass-produced or copies and may be easily replaceable but this should not be assumed.
- In some cases it may be very difficult to provide replacements because the master may have been lost or a piece of equipment is obsolete or rare.
- Other components may have been modified by the artist or be sculptural objects. These may not be replaceable.
- Make sure you understand the status of the components being exhibited and shipped and be fully insured to support its installation and presentation.
- If an artwork or any element of the artwork is lost or stolen, a fee for replacement will be determined by the Distributor and is the responsibility of the Exhibitor.

Check Presentation Equipment

- The standards required for display of time-based media works of art are higher than required in an office or domestic setting.
- All equipment should be of the highest quality and should follow the specifications as set out by the artist.

Check Presentation Equipment (continued)

- It is important that someone with the relevant expertise check the performance of the presentation equipment (rented or purchased) well in advance of the exhibition.
- Testing should mirror the display as closely as possible (size of image, lighting conditions)

Construct Space

- Many time-based media installations require light-lock corridors, false ceilings and other forms of construction.
- Scale drawings are invaluable. Always check real measurements of the gallery space as small inaccuracies can have a large impact on an installation.

Check Acoustics

- Some artists specify the acoustic requirements of the installation very precisely.
- You may need to make adjustments depending on what is being shown in the adjacent spaces.
- Carpet, acoustic paneling, and corridors between spaces all help to cut down sound spill.
- Professional advice from an acoustic engineer may be necessary in complex or tightly specified situations.

Post Installation

- Hold a meeting with interested parties to sign off on the installation once it is completed. Those monitoring the work while on display will need to know:
- The appearance of the work when it is operating correctly, and how to recognize problems, the reporting procedure for said problems and the procedures for switching the work on and off

Maintenance

- Time-based media installations are dynamic systems that need to be maintained in order to minimize the risk of failure.
- Purchase all elements that need to be replaced regularly (filters, lamps etc) prior to the exhibition.
- Establish a schedule and a team of people trained to carry out basic maintenance. It is valuable to keep a log of such work throughout an exhibition.

Complete and update installation documentation

- Check whether the Distributor has requested any photographs or documentation as part of the license agreement.