

LAST EDITED 08/20/18 Not for Public Distribution

**Form Prepared By**

Name:

Date:

Title:

Organization:

**Artist and Artwork Information**

Name of Artist:

Mailing Address:

Email:

Phone Number:

Nationality:

Birth/Death Date(s):

Title of work entering LACMA's collection:

Date of work:

Medium/Format (include Region, and Frame Rate if applicable):

Duration (HH:MM:SS):

Number of editions of the artwork:

Edition acquired by LACMA:

## MATERIALS AND INSTRUCTIONS

**Materials List (included in Acquisition)**

What materials, technical (A/V, electrical, etc.) and non-technical, are part of the installation and to be considered part of the artwork? Please list all parts with description of the material, dimensions, and noteworthy relationships between parts. Please also note if these pieces have been used for prior installations):

LACMA will receive the following materials as replacements for future installations (please list all parts with description of the material and dimensions):

LACMA will be required to provide the following upon installation of the artwork (please list all parts with description of the material and dimensions):

Does the work require a Certificate of Authenticity (COA)? Is the possession of the COA essential to the ownership of the work?

**Package Dimensions**

Please provide the overall dimensions of the acquisition package to be received:

## Installation Instructions

Provide installation specifications. If appropriate include a scale plan, an elevation, technical drawings, operating procedures, and a written narrative describing the details of the installation:

Please supply previous installation images and (if possible) a short video documentation of the installed artwork and components:

Required installation size (Minimum/Maximum):

Required room size, type, amenities (e.g. seating, theater vs. gallery) (Minimum/Maximum):

What is the preferred lighting for the work? What are the electrical requirements associated with this work? (voltage/amps/discreet/constant/timers/etc)?

If the artwork consists of multiple parts or channels, must the parts be displayed as a whole or may they be exhibited separately (e.g. in separate spaces, as a partial grouping, etc.)?

Is there specific expertise or a dedicated technician needed while the work is installed? If yes, please describe:

How many days might it take to install the work?

Are any of the additional installation elements intended to decay or demonstrate "wear and tear"? Are there any terms as to how these elements can be replaced and at what point?

Is the work intended to be interactive (i.e. can elements be touched or manipulated)? How is this best communicated to the audience?

**Rights**

Does this piece contain any content not created by you? Have you obtained the rights? If so, can you provide copies of documentation showing this? If you haven't obtained the rights, are you relying on fair use? Can the unauthorized content be removed in the exhibition of this piece?

**INSTALLATION SUPPORT**

**Equipment**

What additional equipment is required for the work (not included in acquisition or is non-A/V display)? What is the role of the equipment? Is it purely functional or does it have a conceptual or aesthetic significance or requirement? If aesthetic, what needs to remain the same in the event that internal/external display components need to be replaced?

What important features or qualities have led to this choice of equipment?

Is any of the equipment visible to the viewer when the artwork is displayed?

# AV COMPONENTS

## Technical Overview - Deliverables and Display

LACMA will receive the following Archival Format. Note that our recommendation is 10-bit uncompressed with .mov or .avi wrapper (Please list storage device in addition to file type):

LACMA will receive the following Duplication Master Format. Note that we recommend a minimum of ProRes, JPEG2000, or something similar in quality. (Please list storage device in addition to file type):

LACMA will receive the following Exhibition Format. Note that we recommend a high-quality H.264. An Exhibition Format can also be generated by LACMA (Please list storage device in addition to file type):

What is the original Master Format? What are the original sizes of the files?

What is the preferred image resolution?

If the Master is on a hard drive, what is the video output signal that should be used? (Note: Please send drive in either EXFAT or MacOS format)

If the work is film, what is the projection speed?

What is the Format, Region (NTSC or PAL) and Frame Rate? Are these aesthetically or conceptually significant to the work?

What is the image ratio?

Is the work in Color or Black & White?

How many video channels? If the work comprises more than one channel, are the channels synchronized? Stitched? Oriented in any particular way? If yes, how?

Is the material looped? If yes, is the loop intended to be seamless? If no, what is the duration of Black between loops?

Is there sound? Please name the file type, carrier, and player type (Mono/Stereo/Dolby 5.1, etc)?

### Technical Overview - Production Context

What method was used to produce the work?

Is the work edited? Was it transferred to or edited on a computer? Please explain:

If sound is present, was the sound native to the recording or added later?

Are any effects used that might otherwise be confused with video errors or glitches? Please explain:

### Display Equipment

Please list all equipment intended for this work, including make/model and other specifications (flat screen/CRT/projector/etc):

Will the above listed equipment be included as part of this acquisition?

What is the role of equipment in this installation? Is it purely functional or does it have a conceptual or aesthetic significance? If aesthetic, what needs to remain the same in the event that internal/external display components need to be replaced?

What important features or qualities have led to this choice of equipment?

Is any of the equipment visible to the viewer when the artwork is displayed?

If the work is projected, is it a rear or front projection?

What is the ideal distance/throw between the projector and the projection surface? What is the ideal projection surface?

What other electrical requirements are there for the display of the work? Do any operating manuals exist for any extraordinary equipment?

If visible pieces of equipment that are part of the acquisition package must be replaced, will replacements also be included in the acquisition?

If sound is present, is there any particular configuration for the speakers/monitors and sound levels?

# LONG TERM PRESERVATION

## Components

In case of equipment obsolescence, LACMA may find it necessary to migrate formats to newer formats or to replace vintage equipment with newer components. Is this acceptable to the artist? What aspects of the original elements are essential to maintain (aesthetics/behaviors)? Are there differences in terms of what components have preservation restrictions (e.g. Archival Format vs. Display Copy)?

Can media be conformed to LACMA-standardized formats and stored for internal use within LACMA's permanent digital storage system?

If the materials used to fabricate the installation become obsolete or need to be replaced due to "wear and tear", LACMA may substitute materials for those that are consistent with the artist's objectives based on curatorial assessment during which the artist will be consulted. Is this acceptable to the artist? Are there alternate contacts the artist would like to provide, or any guidelines for how to base these decisions?

## Vendor Contacts

Do you restore your own work? Have you worked with a Conservator, Media Specialist, or Assistant who you believe understands your work and would be a trusted consultant?

Please list any and all vendors that have provided materials or replacement parts for objects, components, or accessories related to the artworks:

Please list any and all vendors that have been contracted to install the artwork:

If the artwork has any custom or commercial parts please list fabricators/construction companies, including the contact person:

**Artist Statement**

**Key Qualities/Key Requirements**

Please provide a brief descriptive summary of the installation and include tangible aspects (e.g. light level and sound) as well as intangible aspects (e.g. whether the space the installation inhabits is open or closed). A non-technical description of what the viewer experiences can often be a valuable guide to installation.