



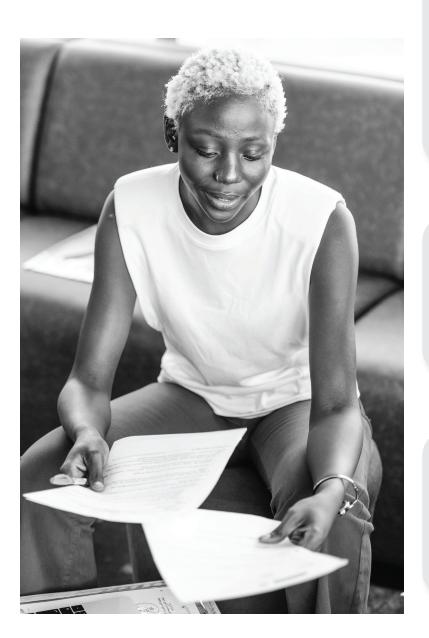
BFAGUIDEBOOK

Graduating BFA students should use this guidebook as a resource for navigating deadlines, expectations and document due dates needed to showcase their final exhibition of work in the Martin Museum of Art.



WHAT IS AN EXHIBITION CONTRACT?

A CONTRACT IS INTENDED TO SET FORTH AN AGREEMENT OR ARRANGEMENT BETWEEN THE UNIVERSITY AND AN OUTSIDE PARTY.



1

A contract is a legally binding agreement consisting of promises to perform, and imposing duties on the parties to perform as promised. A party may be in breach of the contract if it fails to perform.

2

The Exhibition Contract is a formal and legal agreement between you, Baylor University, and the Martin Museum of Art. By signing, you are agreeing to provide, perform, and otherwise meet the obligations of that contract.

3

If you cannot meet these obligations, you may not be able to participate in the Senior BFA Exhibition.

4

It is always important to review and fully understand the requirements placed upon you in a contract, and know what you are agreeing to.



BFA SENIOR EXHIBITION CONTRACT

The first part (I) of your contract will include **BASIC DETAILS** of the exhibition, including the party (YOU) included in the contract, exhibition title, dates, and other information.



CONTRACT DATE: THIS IS THE DATE THAT YOUR CONTRACT IS CREATED



EXHIBITION TITLE: *BFA SENIOR EXHIBITION*



EXHIBITOR/ARTIST: THAT'S YOU!



EXHIBITION DATES: THE DATES THAT THE PUBLIC CAN VIEW YOUR EXHIBITION

STUDENT EXHIBITION CONTRACT				
CONTRACT DATE:	, 2022			
I. EXHIBIT INFORMATI	ON			
EXHIBITION DATES:				
EXHIBITION DESCRIPTION:				

The second part (II) of your contract details all the **IMPORTANT DATES** you need to remember. This includes due dates for files and information, installation dates, and exhibition dates.



IMPORTANT DATES:

For specific dates related to your exhibition, please visit the BFA Information page at the Martin Museum of Art website.



II. IMPORTANT DATES

XXX – Contract Signature Due

XXX - All digital files due

XXX - Students Install Exhibition (schedule of times TBA)

XXX - Exhibition Opens 10 am

XXX- Exhibition Closes

XXX- Uninstall and pick-up work. Artwork must be removed from Museum no later than XXX.

MUSEUM RESPONSIBILITES:

• What we provide for you •



The third part (III) of your contract will explain what the MUSEUM WILL DO for your exhibition. This section includes information about insurance coverage, supplies/materials, sales, security provided, etc.

III. BAYLOR RESPONSIBILITIES

A. SELECTION OF WORK

In accordance with its mission, Baylor University and the Martin Museum of Art reserve the right to determine whether artwork is appropriate for public display at Baylor.

B. INSURANCE/SECURITY:

Baylor University will insure the items in the Exhibition at the agreed upon consignment value between the insured and the owner, while they are in the University's care, custody or control according to the terms and conditions of its Fine Arts Insurance policy. Any loss is covered on a replacement cost or functional "like, kind, and quality" replacement value.

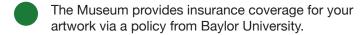
If the items remain past the date required removal noted above, the University is not liable for any damage, loss or theft of the work.

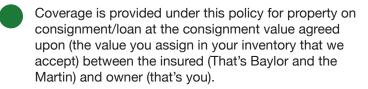
The Martin Museum is rated moderate to high security and features a computerized alarm system with 24 \(\frac{h}{L} \) security camera monitoring, LED track lighting (no natural light), and an attendant or gallery guard on duty during open hours.

C. PUBLICITY/REPRODUCTION:

Baylor University reserves the right to photograph exhibited works individually and as installed and to reproduce such images for Baylor University publications for the purposes of publicity and education connected with any exhibition.

INSURANCE COVERAGE







Any loss is covered on a replacement cost or functional like, kind and quality replacement.



Coverage is terminated outside the contractual dates of drop-off and pick-up of artwork per the contract. (If you leave your work past the pick-up date, it will not be covered by insurance if something happens to it.)

ASSIGNING VALUE TO YOUR WORK

There are an infinite number of ways to arrive at a dollar value for your artwork. Consider the following as you assign values for insurance or retail prices.

The cost of the materials used to make the work: paint, canvas, ink, paper, framing supplies, specialized tools...



The amount of time you invested in creating the work. Consider using an hourly payment method. (10 hours of time at \$30/hr, for example)

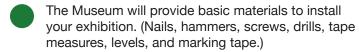


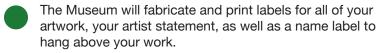
You can also use a "square inch" approach that charges a flat rate per square inch of work. (\$10 per sq. in.; 200 square inches, for example)



MUSEUM RESPONSBILITIES continued

SUPPLIES/MATERIALS

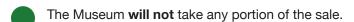




Special needs will be negotiated through the installation proposal. (The Museum may be able to provide some specific materials, but you may be responsible for others)

SALES

The Museum will allow work to be sold, but it must remain on display for the entirety of the exhibition. (Prospective buyer will be given your contact information to pursue sale of work).



The Museum **will not** take any monies for the sale of work to be transferred to exhibitor/artist (that's you).

The Museum **will not** negotiate sale of work for exhibitor/artist.

The Museum **will not** communicate value of work to prospective buyer.

SECURITY

The Museum provides security for all exhibitions through:

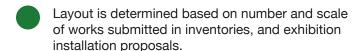
- 24-hour security camera monitoring.
- Gallery attendants during public hours.
- Motion sensor alarm system used when Museum is closed.

REPRODUCTION OF ARTWORK

The Museum will use images of your work individually and as installed for the purposes of publicity and advertising.

EXHIBITION LAYOUT

The Museum Director determines the layout of the exhibition.



ONLINE EXHIBITION

The Museum will host an online version of your exhibition in conjunction with the in-person exhibition.

EXHIBITOR/ARTISTRESPONSIBILITES:

• What you agree to do •



The fourth part (IV) of your contract details everything that will be **YOUR RESPONSIBILITY**. This includes sharing of information, installation, and so on.

WORK SELECTIONS

This section outlines the system of minimum and maximum works you are required to submit for exhibition in order to graduate. This system is 7 works minimum, 10 works maximum. Graphic Designers will submit an additional portfolio.

IV. STUDENT RESPONSIBILITIES

A. WORK SELECTION

Work(s) displayed must be from the Student's major area of study and must have been created during the Student's junior and/or senior year(s). A maximum of seven to ten (7 to 10) works will be displayed, depending on space availability. Graphic Designers must submit a portfolio with 7 to 10 works represented.

TRANSPORTATION SECTION: GETTING YOUR WORK TO US

- This section outlines how and when you will get your work to the Museum. With some exhibitions, this involves shipping work, but not in your case. Some contracts allow for stipends to cover shipping costs, but this does not apply to your exhibition, as you are creating the work down the hall!
- There will be a deadline for having all work in the exhibition space as well as removing it. (This is in connection to insurance coverage and making sure you have plenty of time to install your work before the exhibition opens to the public.)
- If work is left in the Museum outside these dates, it is not covered by the University, and the Museum is not liable for any damage, loss, or theft of the work.

B. SHIPPING:

Artwork must arrive at the Museum by: ______ Artwork must be removed from the Museum by: ____

SHIPPING ADDRESS: POSTAL ADDRESS
Martin Museum of Art Martin Museum of Art

Baylor University
60 Baylor Avenue
One Bear Place #97263
Waco. TX 76706
Waco. TX 76798-7263

Work must be shipped in sturdy, reusable cartons prepared at the exhibitor's expense. Baylor will not pay for cartons or crate building.

- Do not use loose "peanuts" packing material. Bagged "peanuts" are acceptable.
- Arrangements for delivery and <u>return shipping</u> are to be made by the exhibitor.

The exhibited property may not be removed from Baylor University by the Artist during the noted Exhibition Dates without the written consent of the Director of Martin Museum of Art.

EXHIBITOR/ARTIST CHECKLIST: FILES YOU AGREE TO SUBMIT

This section details all files and information that will be your responsibility, along with a deadline.

C. EXHIBITOR/ARTIST CHECKLIST

THE FOLLOWING ITEMS ARE DUE ON OR BEFORE THIS DATE: November 4, 2021

- Please submit all items via the Martin Museum of Art website.
 - High-resolution images of Exhibition pieces (for publicity and catalog).
 Brief Artist Statement (250-350 words) Please consult with Student's professor for guidance.
 - Artwork Inventory Statement Please use the Inventory Template and provide a complete inventory of work
 including title, medium, dimensions, year, insurance value, and price if work is for sale, otherwise indicate NFS in
 Excel document (template will be provided) Title of completed Inventory should be last name_first
 initial Preliminary (or Final) Inventory
 - Pedestal Request
 - Installation Proposal requests for monitors, projectors, speakers, electric plugs, etc must be made by mid-term.

THERE WILL BE A SYSTEM OF DEADLINES FOR ALL MATERIALS THAT YOU ARE REQUIRED TO SUBMIT. FILES INCLUDE:

- Inventory Spreadsheet
- Artist/Project Statement
- Installation Proposal (as needed)
- Promotional Materials (as needed)
- Digital Images
- Slide Sheet
- · Pedestal Requests (as needed)

INSTALLATION PROCEDURES

D. INSTALLATION

Student will install the exhibition piece, under the supervision of Museum staff. All work must be installation ready, including display stands, easels, plexi, mounting brackets, wire, velcro, hangers, etc. Assistance from third parties may be used to bring the piece into the Museum, but third parties may not stay in Museum. Students must wear proper footwear, including tennis shoes or boots. Sandals are not allowed. No food products are allowed in Museum.

Student will not mark on the walls of the Museum. All artwork/pedestals/materials installed need a minimum of thirty-six (36) inch clearance on all sides for federal ADA compliance. If the artwork prevents such clearance, the piece must be placed against the wall such that visitors may not walk behind.

- You will be required to install your own artwork, under the supervision of the Museum staff.
- You may have help bringing your work into the Museum, but guests cannot stay in the space. (This is a security and insurance requirement)
- NO Sandals. You need to wear tennis shoes or boots to protect your feet. A hammer to the toe is not pleasant. (Insurance requirement!)
- Do not mark on the walls. (Marks are had to erase, cover, paint over. Use marking tape to mark spots for nails and screws.)
- All artwork/pedestals/materials in the Museum need a minimum of 36" clearance on all sides for federal ADA compliance. If you can't manage that, place them close enough to the wall or grouped so that visitors understand they are not to be walked behind or through.
- No food or food products in the Museum. Exceptions must be approved by Director.





BFA SENIOR EXHIBITION CONTRACT

CONTRACT DATE:, 2022	
I. EXHIBIT INFORMATION	
EXHIBITOR/ARTIST:	_
EXHIBITION TITLE:	_
EXHIBITION DATES:	_
EXHIBITION DESCRIPTION:	
II. IMPORTANT DATES	

- XXX Contract Signature Due
- XXX All digital files due
- XXX Students Install Exhibition (schedule of times TBA)
- XXX Exhibition Opens 10 am
- **XXX- Exhibition Closes**
- XXX- Uninstall and pick-up work. Artwork must be removed from Museum no later than XXX.

III. BAYLOR RESPONSIBILITIES

A. SELECTION OF WORK

In accordance with its mission, Baylor University and the Martin Museum of Art reserve the right to determine whether artwork is appropriate for public display at Baylor.

B. INSURANCE/SECURITY:

Baylor University will insure the items in the Exhibition at the agreed upon consignment value between the insured and the owner, while they are in the University's care, custody or control according to the terms and conditions of its Fine Arts Insurance policy. Any loss is covered on a replacement cost or functional "like, kind, and quality" replacement value.

If the items remain past the date required removal noted above, the University is not liable for any damage, loss or theft of the work.

The Martin Museum is rated moderate to high security and features a computerized alarm system with 24 hr security camera monitoring, LED track lighting (no natural light), and an attendant or gallery guard on duty during open hours.

C. PUBLICITY/REPRODUCTION:

Baylor University reserves the right to photograph exhibited works individually and as installed and to reproduce such images for Baylor University publications for the purposes of publicity and education connected with any exhibition.

Baylor University will formulate a press release for distribution to the university newspaper, the local newspaper, one or more local network televisions, and one or more local radio stations.





D. LAYOUT/SUPPLIES/MATERIALS

Exhibitors will abide by the layout of the Exhibition as determined by the Martin Museum Director, which is dependent on the number and scale of works submitted by inventories and the exhibition installation proposals. Each exhibit will be given a space approximately ten (10) linear feet with consideration for pedestal use and a small table, as planned by Graphic Designers.

Baylor University will provide basic materials to install the exhibited items, including but not limited to nails, hammers, drills, screws, etc. Any special needs will need to be negotiated through the installation proposal. The Museum will fabricate and print labels for all of the artwork, the artist statement, and a name label to hang above the work.

Pedestals will be provided on a first-come, first-serve basis, and may be requested using the Pedestal Sign-Up Sheet via the Canvas. Students should be considerate of the needs of fellow classmates.

Martin Museum will also host an online version of the Exhibition in conjunction with the in-person exhibition.

E. SALES:

Baylor University will not retain any portion of, or a commission based on, the final sale. Baylor University will not negotiate the sale of any exhibited work and will not communicate any deemed value of the exhibited work to a prospective buyer. Individuals interested in the purchase of works in the Exhibition will be referred to exhibiting artist through the release of contact information. If artwork is sold, it must remain on exhibit for the entire duration of the Exhibition.

IV. STUDENT RESPONSIBILITIES

A. WORK SELECTION

Work(s) displayed must be from the Student's major area of study and must have been created during the Student's junior and/or senior year(s). A maximum of seven to ten (7 to 10) works will be displayed, depending on space availability. Graphic Designers must submit a portfolio with 7 to 10 works represented.

B. SHIPPING:

Artwork must arrive at the Museum by:	
Artwork must be removed from the Museum by: _	

SHIPPING ADDRESS:POSTAL ADDRESSMartin Museum of ArtMartin Museum of ArtBaylor UniversityBaylor University60 Baylor AvenueOne Bear Place #97263Waco, TX 76706Waco, TX 76798-7263

Work must be shipped in sturdy, reusable cartons prepared at the exhibitor's expense. Baylor will not pay for cartons or crate building.

- Do not use loose "peanuts" packing material. Bagged "peanuts" are acceptable.
- Arrangements for delivery and <u>return shipping</u> are to be made by the exhibitor.

The exhibited property may not be removed from Baylor University by the Artist during the noted Exhibition Dates without the written consent of the Director of Martin Museum of Art.





C. EXHIBITOR/ARTIST CHECKLIST

THE FOLLOWING ITEMS ARE DUE ON OR BEFORE THIS DATE: ______, 20__ Please submit all items via the Martin Museum of Art website.

- High-resolution images of Exhibition pieces (for publicity and online exhibition).
- Brief Artist Statement (250-350 words) Please consult with Student's professor for guidance.
- Artwork Inventory Statement Please use the Inventory Template and provide a complete inventory of work
 including title, medium, dimensions, year, insurance value, and price if work is for sale, otherwise indicate NFS in
 Excel document (template will be provided) Title of completed Inventory should be last name_first initial Inventory
- Pedestal Request
- Installation Proposal requests for monitors, projectors, speakers, electric plugs, etc must be made by mid-term.

D. INSTALLATION

Student will install the exhibition piece, under the supervision of Museum staff. All work must be installation ready, including display stands, easels, plexi, mounting brackets, wire, velcro, hangers, etc. Assistance from third parties may be used to bring the piece into the Museum, but third parties may not stay in Museum. Students must wear proper footwear, including tennis shoes or boots. Sandals are not allowed. No food products are allowed in Museum.

Student will not mark on the walls of the Museum. All artwork/pedestals/materials installed need a minimum of thirty-six (36) inch clearance on all sides for federal ADA compliance. If the artwork prevents such clearance, the piece must be placed against the wall such that visitors may not walk behind.

V. EVALUATION/GRADING

Artwork is evaluated by faculty and assessed for SACS based on: (i) conceptual issues; (ii) use of the elements and principles of design; (iii) use of materials, application; (iv) technique; (v) quality of presentation and written artist's statement, as installed in the Martin Museum. The Student's professor, using the above listed criteria and evidence of ongoing inquiry and work during the semester, determines grading. Some concentrations may present work completed for a Capstone course and will also provide a representative portfolio of work.





If the procedures, schedules, and responsibilities as outlined in this agreement are acceptable to you, the Exhibitor/Artist, please sign and date this form and return the original in the enclosed, self-addressed envelope. Call (254) 710-4734 if you have any questions or concerns prior to returning this contract.

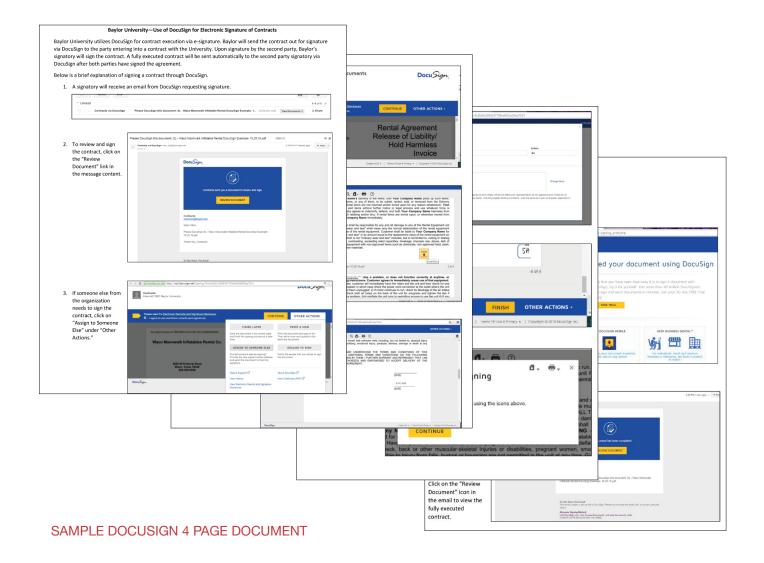
Signature of	Exhibitor/Artist:	Date:	
		Zip:	
Phone:	e-mail:_		
Approved a	nd recommended for acceptance by Bay	lor:	
	Allison Chew Director, Martin Museum of Art	Date:	
Agreed by B	aylor University:		
	Nancy Brickhouse Provost and Vice President	Date:	
Attest:	Marsha J. Duckworth Assistant Secretary	Date:	

60 Baylor Avenue (physical address) One Bear Place #97263 Waco, TX 76798-7263 Phone: 254-710-4734 Fax: 254-710-1566 www.baylor.edu/martinmuseum



DOCUSIGN

Baylor University utilizes DocuSign for contract execution via e-signature. Baylor will send the contract out for signature via DocuSign to the party entering into a contract with the University. Upon signature by the second party, Baylor's signatory will sign the contract. A fully executed contract will be sent automatically to the second party signatory via DocuSign after both parties have signed the agreement.



Baylor University—Use of DocuSign for Electronic Signature of Contracts

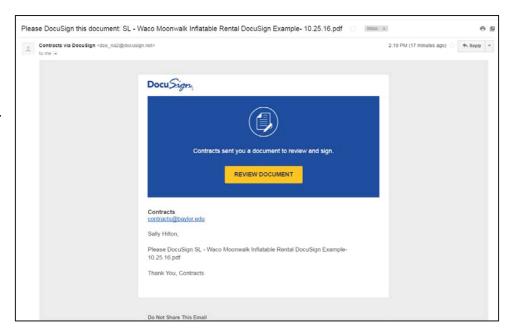
Baylor University utilizes DocuSign for contract execution via e-signature. Baylor will send the contract out for signature via DocuSign to the party entering into a contract with the University. Upon signature by the second party, Baylor's signatory will sign the contract. A fully executed contract will be sent automatically to the second party signatory via DocuSign after both parties have signed the agreement.

Below is a brief explanation of signing a contract through DocuSign.

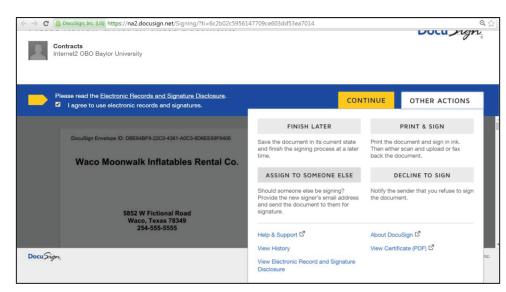
1. A signatory will receive an email from DocuSign requesting signature.



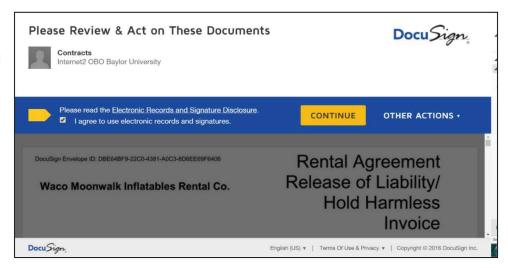
 To review and sign the contract, click on the "Review Document" link in the message content.



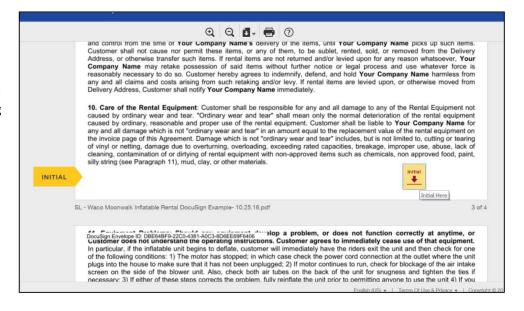
3. If someone else from the organization needs to sign the contract, click on "Assign to Someone Else" under "Other Actions."



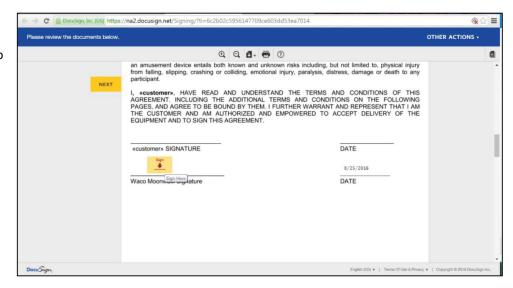
 Check the box agreeing to use electronic records and signatures and click "Continue."



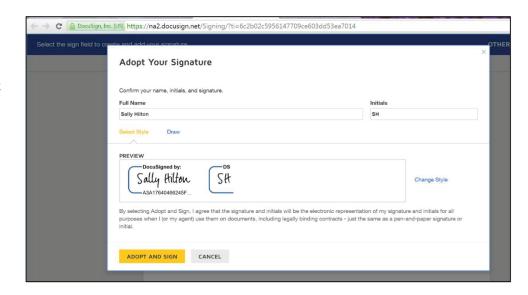
 Review the contract and click on the "Initial" tabs to initial in any place requiring initials.



6. Click on the "Sign" tab to sign the contract.



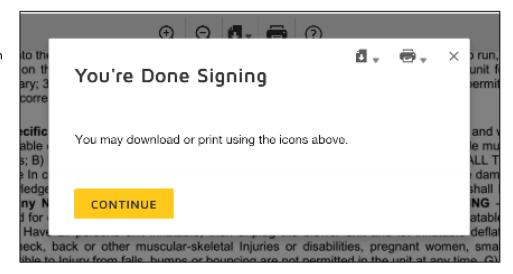
 Adopt a signature style or draw a signature, then click "Adopt and Sign."



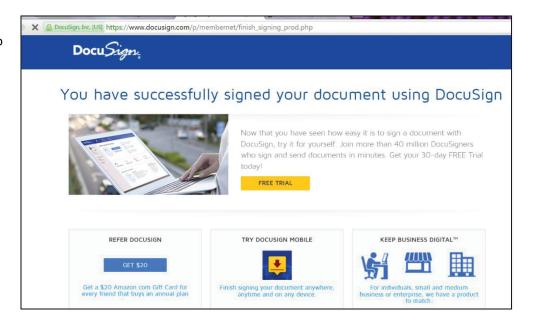
 Click "Finish" when contract review and execution is complete.



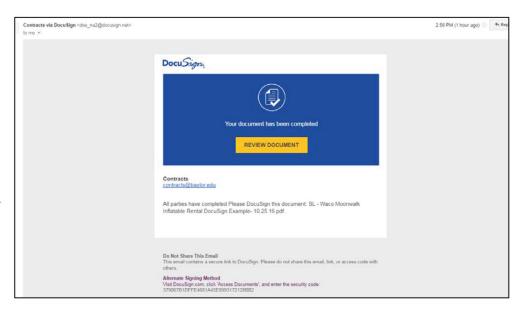
Click "Continue" when finished to exit the document.

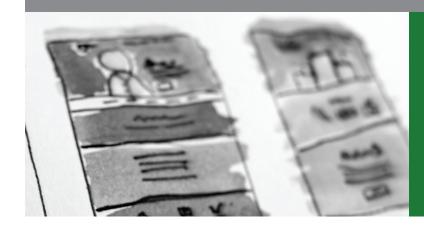


10. After signing, this tab may be closed.



11. The contract will then automatically be sent to the Baylor signatory for signature. Upon signature by Baylor, the fully executed contract will be automatically sent to both parties via email. Click on the "Review Document" icon in the email to view the fully executed contract.





PRINTING GUIDELINES

All print materials related to the *BFA Senior Exhibition* <u>must</u> follow informational guidelines. These guidelines are to ensure that all materials convey a concise and consistent message to Museum constitutes. Since any materials you print represent the Museum as well as Baylor University, you <u>must</u> follow these guidelines.

Promotional items are any items related to advertising and marketing the exhibition. This includes postcards, posters, flyers, and other similar items.

REQUIRED INFORMATION

The Following information MUST appear on any promotional item related to the exhibition.

- Proper Museum Name: Martin Museum of Art at Baylor University
- Exhibition Title: BFA Senior Exhibition
- Physical Address: Martin Museum of Art at Baylor University

Hooper-Shaefer Fine Arts Center

60 Baylor Avenue Waco, Texas 76706

- Exhibition Dates: Confirm these online
- Museum Hours: Tuesday Saturday 10am 5pm

Sunday 1pm – 5pm (Last Entry at 4pm)

Closed Mondays, Baylor home football games, Baylor holidays, and between exhibitions.

• Basic Museum Information: Admission and events are free and open to the public.

www.martinmuseum.artsandsciences.baylor.edu

PROHIBITED INFORMATION

- Do not use the Martin Museum or Baylor University logo on any promotional materials.
- Do not use other student work on any promotional materials without permission.
- **Do not** use copyrighted material/images on any promotional materials without written permission.

APPROVAL PROCESS

- ALL print material proofs must be approved by Museum Director and professor of record **before** going to print or distribution.
- Email proof to Museum Director for approval. Include professor of record on email for confirmation.
- Once approved, you may go to print. The Museum is happy to print certain materials for you, as outlined in the next section.



PRINTING OPTIONS

Students have two options for generating posters for the BFA Senior Exhibition

- Students can work individually to create a poster showcasing their own work.
- Students can work as a group to create one poster to showcase the group.

Note: If a group poster is created, all professors of record must approve the design before being printed.

The Martin Museum staff is happy to print sets of posters for all students wishing to make them, as well as group posters.

THE MARTIN MUSEUM CAN PRINT THE FOLLOWING FOR INDIVIDUAL SUBMISSIONS:

- (2) 11" x 17" posters
- (5) 8.5" x 11" mini-posters

THE MARTIN MUSEUM CAN PRINT THE FOLLOWING FOR GROUP SUBMISSIONS:

- (2) 24" x 36" posters
- (2) 11" x 17" posters
- (5) 8.5" x 11" mini-posters

ALL DESIGNS MUST TO BE APPROVED BY YOUR PROFESSOR OF RECORD AND THE MARTIN MUSEUM OF ART DIRECTOR, ALLISON CHEW (PLEASE EMAIL TO ALLISON_CHEW@BAYLOR.EDU)





APPROVED SAMPLE 11" x 17" Individual Poster

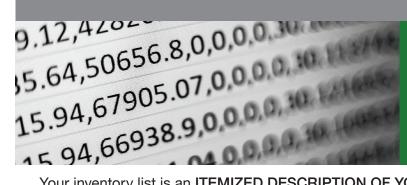


APPROVED SAMPLE 8.5" x 11" Individual Poster

APPROVED SAMPLE

24" x 36" Group Poster

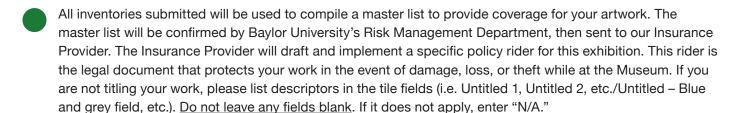
Templates available online at baylor.edu/martinmuseum/bfainfo



INVENTORY

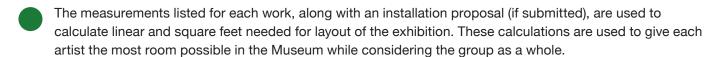
Your inventory list is an ITEMIZED DESCRIPTION OF YOUR ARTWORK and materials that will be on exhibition in the *BFA Senior Exhibition* at the Martin Museum of Art. This list will be used in many ways to facilitate the exhibition.

INSURANCE COVERAGE:



• Graphic Designers should also list all equipment that will be used in installations. (i.e. monitors, laptops, etc.) These will need to be insured under the rider as well. Add them to the bottom of your inventory list, with a note that they are Equipment in the media column.

EXHIBITION LAYOUT:



IDENTIFICATON LABELS:

The information provided in the Inventory is used to generate identification labels to hang beside your work. All works must be labeled. This is standard Museum practice, and also aids in the identification of work for insurance purposes. Your labels will be taken directly from your inventory, so please proof your document prior to submission. We will not have time to correct errors.

FILE FORMATTING: Inventory lists should all be in Excel spreadsheet format. A template is provided for you on the Martin Museum website. Do not deviate from this template. The Insurance Provider requires this format. If you're working in Numbers, open the spreadsheet that you want to convert, then tap the More button. Tap Export. Choose a format for your spreadsheet. For example, to open your Numbers spreadsheet in Microsoft Excel, choose Excel.

FILE NAMING: You must title your Excel file as: Last name_first initial_Inventory. <u>Do not deviate from this naming format</u>. The Museum retains hundreds, if not thousands of similar files, so this format allows for easy search and location.

Artist First Name	Artist Last Name	Title	Media	Dimension (Height)	Dimension (Width)	Dimension (Depth)	Insurance Value
Jane	Smith	Grey Sky	Watercolor	12"	16"	NA	\$400.00
Jane	Smith	Red Sky	Watercolor	12"	16"	NA	\$400.00
Jane	Smith	Blue Sky	Watercolor	12"	16"	NA	\$400.00
Jane	Smith	Yellow and Green Sky	Watercolor	12"	16"	NA	\$400.00
Jane	Smith	Orange Sunset	Watercolor	12"	16"	NA	\$400.00
Jane	Smith	Black Moonrise	Watercolor	12"	16"	NA	\$400.00
Jane	Smith	Violet Clouds	Watercolor	12"	16"	NA	\$400.00
Jane	Smith	White Winter Storm	Watercolor	12"	16"	NA	\$400.00
Jane	Smith	LED Lights (8)	Equipment	NA	NA	NA	\$160.00

SUBMITTING YOUR SPREADSHEET: HELPFUL INFORMATION



- Put your name on every line.
- Dimensions are for the image size, not paper size in printmaking.
- Do not list framed sizing.
- Make sure dimensions are in the correct location (i.e. height versus width).
- DO NOT CHANGE any information about your artwork once your inventory has been submitted.

If you change the size of your work, it will affect the layout of the entire exhibition. The space you are given is determined by the dimensions you submit via your inventory.

**IF you change the size of your work, it changes the amount of space you need. You may not have adequate space if you produce work larger than submitted, and you take away space from others if you submit dimensions that are larger than what you need.





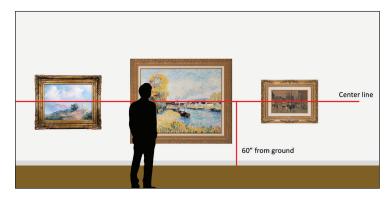
INSTALLATION PROPOSALS

The Installation Proposal serves as a specific request to hang work **BEYOND THE "STANDARD" METHOD** of hanging in the Museum. This form should be used for unusual requests that necessitate further review from Museum staff. (i.e. hanging materials from our ceiling support structure, large installation style hanging that may be affected by wall height, the need for electrical outlets, etc.)

INSTALLATION PROPOSAL GUIDELINES MUST BE DOWNLOADED AND REVIEWED FROM THE MARTIN MUSEUM WEBSITE AT WWW.MARTINMUSEUM.ARTSANDSCIENCES.BAYLOR.EDU

STANDARD METHOD IS HANGING WORK 60" ON CENTER. You do not need an installation proposal for this. See standard examples below:





- INSTALLATION PROPOSAL REQUIRED INFORMATION.
 - 1. Overall idea for special installation. (300 words or less)
 - 2. Physical footprint needed for installation (linear and/or square footage)
 - 3. All Equipment needed:
 - a. What will student provide
 - b. What is requested of Museum
 - c. How will equipment be maintained
 - 4. Possible safety hazards or ADA issues, and how they will be addressed.
 - 5. Sketches to accompany document
 - 6. Prior approval of professor

Anything that deviates from a standard method of 60" on center, you will need to submit an installation proposal. See sample proposals below:

SAMPLE INSTALLATION PROPOSAL

Installation Proposal Jane Smith

1. Overall idea for special installation. (300 words or less)

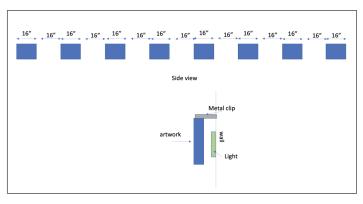
I would like to install 8 works of art with lighting behind each work. Each work will hang approximately 4 inches off the wall, and will use metal clips to install on wall. Each work should hang 16 inches apart, with no direct museum lighting. Each work is framed at 12"h x 16"w. Lights are battery operated, so no outlet needed. Lights must be turned on and off each day.

- 2. Physical footprint needed for installation (linear and/or square footage) Each work is 12"h x 16"w. with 16" between works, and 8 works, total linear feet requested is a minimum of 20 ft, plus room for artist statement.
- 3. All Equipment needed
 - a. What will student provide
 I will provide all equipment. Lights will be battery operated. I will also provide metal clips.
 - b. What is requested of Museum

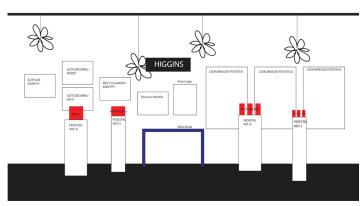
No requests

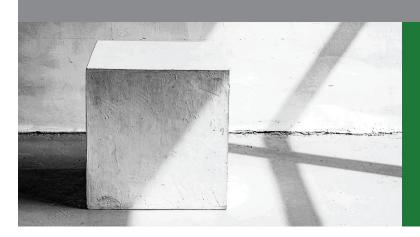
- c. How will equipment be maintained I will provide batteries for lights, and will provide extra in case needed. I will also train staff on operation of lights.
- **4. Possible safety hazards or ADA issues, and how they will be addressed.** No safety issues. Lights are secure and LED. NO ADA issues.
- 5. Sketches to accompany document

6. Prior approval of professor







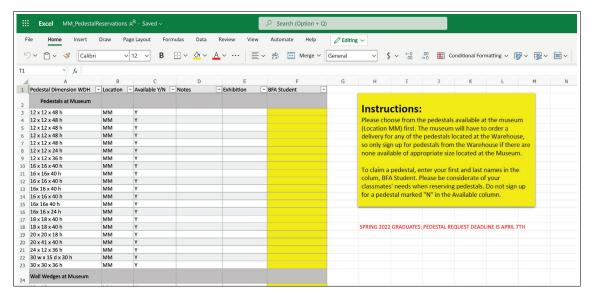


PEDESTALREQUESTS

- All pedestal requests will be processed by digital sign-up via the Martin Museum website link to a google doc. form.
- Pedestals are requested on a first-come, first-serve basis, with preference shown first to sculpture students. Please be courteous to your fellow classmates.
- Graphic Designers may request up to three (3) pedestals for three-dimensional works, and may request one (1) wall-mounted wedge for three-dimensional works, as available.

If you have trouble visualizing different sizes of pedestals, schedule an appointment with the Director. We can show you certain pedestals in the Museum to help you gain a sense of scale and size before you make your decision.

PEDESTAL REQUEST LINK IS AVAILABLE ON THE MARTIN MUSEUM WEBSITE AT WWW.MARTINMUSEUM.ARTSANDSCIENCES.BAYLOR.EDU



An Artist or Project Statement is a written document that serves to provide further context to an artist's work, which offers viewers a deeper understanding.

- Statements should be no more than 350 words, and formatted as Word documents. Do not include special characters, hyperlinks, or other outside information without prior consent from Museum staff, third party, and/or professor of record. Any specialized information should be communicated clearly, so Museum staff can accommodate accordingly.
- Museum staff will format and design statements for installation in the Museum. All will be formatted to coordinate for a cohesive appearance. Statements are printed on special adhesive paper.
- Museum staff can print QR codes separately (formated like your object labels) to link to personal websites and/or portfolios if provided in advance and approved by Museum staff and professor of record.

ARTIST STATEMENTS ARE UPLOADED VIA THE MARTIN MUSEUM WEBSITE. LINK AVAILABLE AT WWW.BAYLOR.EDU/MARTINMUSEUM/BFAINFO



SAMPLE INSTALLED ARTIST STATEMENT

Artist Statement

My work illustrates the tension I have experienced when faced with situations, decisions, and outcomes that I cannot control. Timid to insert myself into situations that are unknown, I have been unwilling to compromise control, my resistance originating in the fear of loss or undesirable outcomes. However, when I choose to let go and embrace the unknown, relinquishing control, there is greater resolution and peace. My work, likewise, represents this tension and struggle in the relationship between the figure and the ocean, creating a narrative that follows this journey before, during, and after the choice to let go.

Erratic mark making and a juxtaposition of positive and negative lines are an emphasis in my work. The series begins with more complex linework, but loosens as it progresses, echoing the narrative of my personal journey. The stark contrast of positive and negative spaces and the monochromatic emphasis of my work heighten the psychological tension of the figures as they are tentatively, yet inexplicably, drawn into a vast unknown. The linework weaves around and through the imagery, never static. Using tightly cropped images, the background runs past the edge of the frame, implying the presence of something outside the viewer's perspective.

Printing on plaster instead of paper gives the prints a threedimensional quality with the intent of drawing the viewer into the complexity of linework that the plaster enhances. The coinciding poetry reflects my interest in the combination of words and images and the dialogue they together create.

Eden Guild



DIGITAL IMAGESSLIDESHEETS

Students will need to SUBMIT DIGITAL IMAGES OF ALL ARTWORK IN YOUR EXHIBITION. These files will serve as records and will be made available in an online version of the exhibition through the Martin Museum website. You will need to submit the following:



IMAGES

- PROFESSIONAL HEADSHOT (verticle orientation, from the shoulders up, see example below)
 - Portrait Images: 900 x 675 pixels
- ARTWORK
 - 1-3 images of each artwork/project (full and/or side views).
 - *If providing only one view, provide front view.
 - Project Images: 1600 x 1600 pixels (1:1) OR 1142 x 1600 pixels (5:7)
 - RGB or Grayscale
 - 72 dpi, JPEG or PNG

PORTFOLIO BOOK FOR GRAPHIC DESIGNERS

- PDF of final portfolio book
- 50MB maximum *Upload your portfolio as a <u>complete PDF</u>, arranged as you will be presenting it in the Museum for your final exhibition. This is in addition to individual images above.



SLIDE SHEET

Use template provided on the Martin Museum website. List details in order: File Name, Artist Name,
Title, Date, Medium, Size. Images should appear on the slide sheet in the order you want them shown in
your online gallery.

IMAGES & SLIDE SHEETS ARE UPLOADED VIA THE MARTIN MUSEUM WEBSITE.

WWW.MARTINMUSEUM.ARTSANDSCIENCES.BAYLOR.EDU/FACULTY-AND-STUDENTS

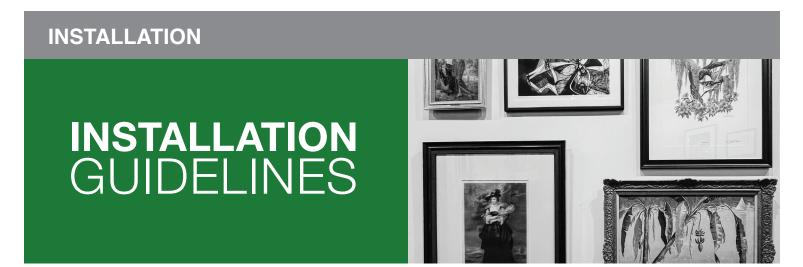


SAMPLE HEADSHOT





SAMPLE WEB GALLERY AND SLIDE SHEET



GENERAL INFORMATION



ARTWORK/HANGING

- All work must be installation-ready, including display stands, easels, wire, etc. All hanging apparatus should be attached before work enters Museum. Gluing, stapling, or otherwise putting together components of work should not be done in the Museum. The work should immediately be ready to hang when it enters the Museum.
- Students will hang their work with assistance from Museum staff as needed.
- Museum staff will provide basic tools: hammers, drills, nails, screws, step ladders, and levels.
- Students must provide their own installation and framing materials: Plexi, mounting brackets, wire, hangers.
- DO NOT MARK ON THE WALLS WITH A PENCIL or other writing utensil! Pencil marks are not acceptable. They are hard to erase, cover, and paint over. Use painter's tape to mark spots for hanging.
- Requests for monitors, projectors, speakers, electric plugs, etc., must be made via an Installation Proposal.
- Graphic Design students will have display space at approximately 10 feet, and the Museum will provide pedestals on a first-come, first-serve basis after sculpture student assignment.



SAFETY

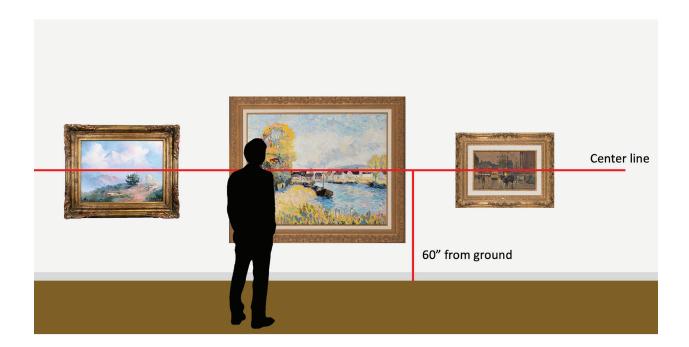
- Appropriate footwear is required for installation: no flip-flops or sandals. Wear tennis shoes or boots to protect your toes.
- No visitors during installation. Students may have help moving work into and out of the Museum, but friends/family are not allowed into the Museum until it is open to the public or otherwise arranged.
- No food or food products are allowed in the Museum. All design products must be sealed to "air-tight" levels.
- Students may use step stools but are not allowed on ladders. Museum staff can assist with hanging if ladders are needed.
- All pedestals require a minimum "path of travel" of 36 inches for ADA compliance.
- Students must hang all materials on existing pipe structures in Museum. Weight limit of 12 lbs. per individual piece/material to be hung.

HANGING METHODS



STANDARD: 60 INCHES ON CENTER

• Standard hanging practice in the Martin Museum is "60 inches on center." This means that the center of an artwork falls at 60" above the ground. This allows for works to be at a general "eye level" for visitors.



HOW TO HANG ON CENTER



In order to hang your work in this method, you will need:

- tape measure
- level
- blue painters tape
- · hammer/drill
- nails/screws

HANGING METHODS: STANDARD continued



DISTANCE BETWEEN WORKS

Spacing of your work depends on how much linear wall space you are allotted. Standard practice is:

- 12" 24" for small/medium works
- 24" 36" for larger works
- Can be 8" 12" if necessary.

STEP-BY-STEP GUIDE



Lean your works against a wall in the order you wish to hang them.





Use a tape measure to determine appropriate distance between all works, allowing for labels and artist statement.







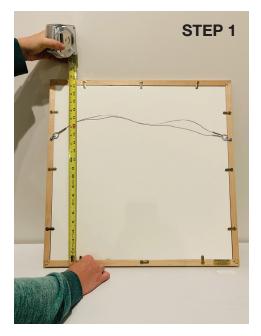


Find the center point of each work and mark with tape.

HANGING METHODS: WIRED WORKS



STEP-BY-STEP GUIDE



Determine the overall height of your work. WRITE THIS NUMBER DOWN!



While holding the wire taught at the correct distance, measure from the wire to the top of the work.

WRITE THIS NUMBER DOWN!



Determine the distance between the two nails that will hold your work on the wall.

- 8" 12" for small works,
- 12" 16" for medium, and
- 18" 24" for large is usually sufficient.

WRITE THIS NUMBER DOWN!

STEP 4

Divide the overall height of your work in half. Take that number and subtract the measurement from the wire to the top of the work. Add 60 to that answer.

That is the height of your nails.

EXAMPLE MEASUREMENTS:

Overall Height: 20"

Distance between nails: 8"

Distance from wire to top of work: 4"

EXAMPLE MATH:

20" / 2" = 10"

10'' - 4'' = 6''

6'' + 60'' = 66''

Nails 8" apart, 66" from the ground

HANGING METHODS: WIRED WORKS continued



STEP-BY-STEP GUIDE



Measure up to the determined spot for your nails. This will be the center point. You have already marked center from arranging your work.



Use a level to get a straight line between points for nails. Use the level placed at the middle point, and mark equal distance from center point.

EXAMPLE: if nails are 8" apart, place level at tape on the 4" mark. Place marking tape at 0" and 8".





Place nails and hang work.

HANGING METHODS: D-RINGS



STEP-BY-STEP GUIDE

- STEP 1: Determine the overall height of your work.
 WRITE THIS NUMBER DOWN!
- STEP 2: Determine the distance between D-rings.
 WRITE THIS NUMBER DOWN!
- STEP 3: Determine the distance from the D-ring to the top of the work. Check that both rings are the same distance.
- STEP 4: Divide the overall height of your work in half. Take that number and subtract the measurement from the D-ring to the top of the work. Add 60 to that answer. That is the height of your nails.



EXAMPLE MEASUREMENTS:

Overall Height: 20"

Distance between rings: 15"

Distance from ring to top of work: 4"

EXAMPLE MATH:

$$10'' - 4'' = 6''$$

$$6'' + 60'' = 66''$$

Nails 15" apart, 66" from the ground

- STEP 5: Measure up to the determined spot for your nails. This will be the center point.
- STEP 6: Use a level to get a straight line between points for nails. Use the level placed at the middle point, and mark equal distance from center point.

EXAMPLE: If nails are 8" apart, place level at tape on the 4" mark. Place marking tape at 0" and 8"





HANGING METHODS: BASIC SALON STYLE

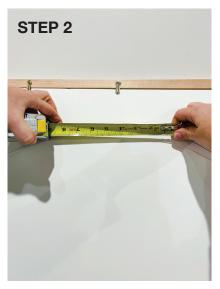
The term "salon" refers to the method of hanging where works of art are stacked on top of each other. In the standard setup, two works are used, and are centered vertically, with four to six inches of space between the works.



STEP-BY-STEP GUIDE



Measure the width of your larger work, to determine center point. Mark appropriate spot on wall.



Measure the distance between nails across wire, or D-rings. WRITE THIS NUMBER DOWN!



Measure distance from wire to top of artwork.

WRITE THIS NUMBER DOWN!



Subtract the distance from the wire to top of painting from 60". Subtract another 2" – 3" to accommodate space between works. Measure up the wall aligned with center point.

EXAMPLE MEASUREMENTS:

Wire to top of Painting = 4" 60" - 4" = 56" 56" - 2" for spacing (will be 4" of total spacing in the end) = 54" nail height

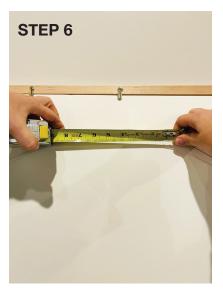


Use a level to make the appropriate distance between nail from center point.

HANGING METHODS: BASIC SALON STYLE continued



STEP-BY-STEP GUIDE



Measure distance between nails on top work of art.



Measure distance from wire to top of painting. Subtract that from the total height of the work.



Add 60" to measurement from step seven. Add another 2"-3" to accommodate spacing between works. Measure up on wall from center point.

EXAMPLE MEASUREMENTS:

Total Height of work = 16''Wire to top of work = 4''16'' - 4'' = 12''



12" + 60" = 72" 72" + 2" for spacing between (is total of 4" between) = 74"



Use level to mark distance between nails from center point.



Hammer nails at marked points, and hang works.



HANGING METHODS: GRAPHIC DESIGN WORKS



STEP-BY-STEP GUIDE

STEP 1

STEP 4



Determine the height of your work and divide by 2.



Take your answer and add 60". This will be where the top of your work rests on the wall.

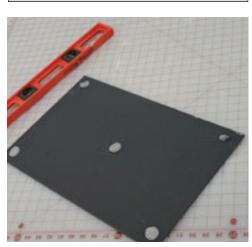
STEP 3

Measure and mark the determined height. Use a level to mark the other end.

EXAMPLE MEASUREMENTS:

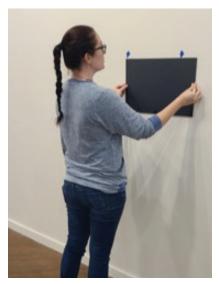
Total Height of work = 12''Divide height by 2 = 6''60'' + 6'' = 66''

STEP 5



Using one of the Museum industrial glue guns, place a quarter-sized amount of glue in each corner of the back of the work. Also place one quarter-sized amount of glue in the center. For larger works, more glue may be used near center.

WARNING: Be careful handling!
Glue is hot and can burn, causing blisters!



Wait roughly 10 seconds for the glue to begin setting, then position on the wall at marked height. Hold in place for 10-30 seconds until glue cools and fully sets.



LABELS

ACCEPTABLE METHODS TO HANG LABELS

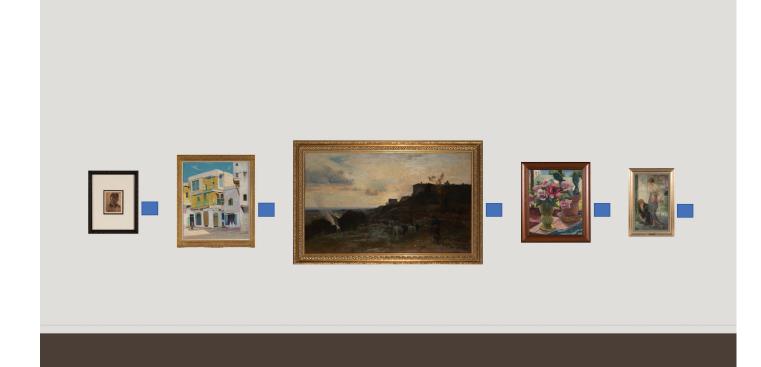
All works of art are required to be labeled for exhibition. You can choose from the following variations.

As a Museum, our mission is to educate the public, and one way we accomplish this is through labeling artwork. Identification labels provide context and a "breadcrumb trail" for viewers to access and interpret your work. The label provides an inroad to understanding the effort and energy you have put into creating your work and connecting to the viewer.



STANDARD

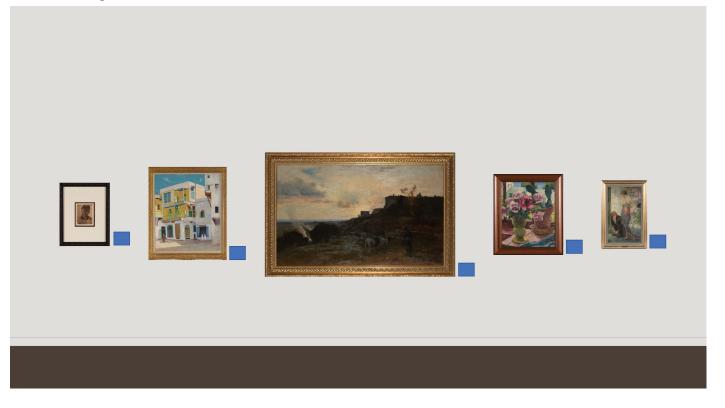
All labels to right of individual works, top at 60 inches.





LOWER CORNER

All labels to right of individual works, bottom of label in line with bottom of work.





GROUPED

All labels grouped to right of far right work. Labels arranged Left orientation to right orientation as descending.









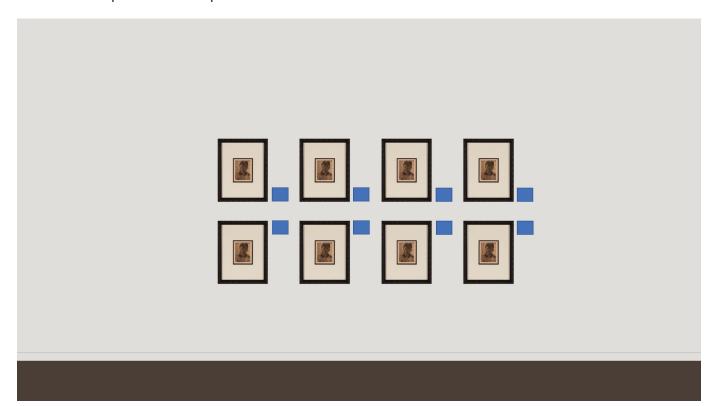


SALON VARIATIONS



SALON STANDARD

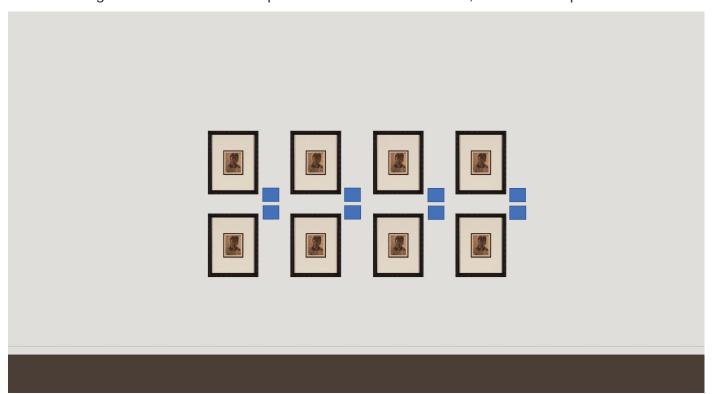
All labels to right of individual work. Top row bottom of labels in line with bottom of work, bottom row of labels top in line with top of work.



NOTE: ALL LABELS SHOULD BE ORIENTED TO THE RIGHT OF ARTWORK, UNLESS THE RIGHT SIDE OF ARTWORK APPROACHES CORNER, THEN LABEL SHOULD BE PLACED TO LEFT OF WORK. LABELS SHOULD BE 1-2 INCHES AWAY FROM ARTWORK.

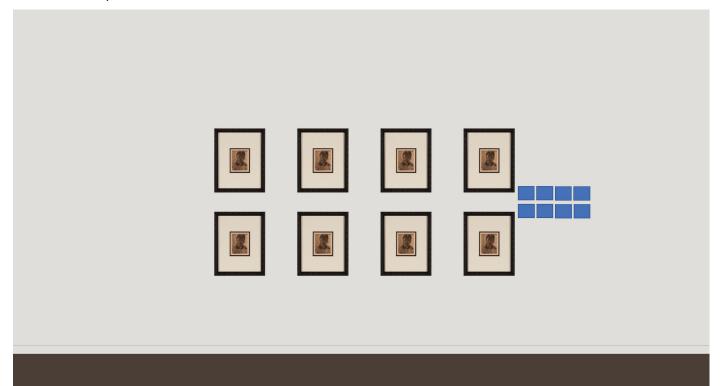
SALON STANDARD CENTER

All labels to right of individual works. Top row bottom of labels at 60.5", bottom row top of labels at 59.5".



SALON GROUPED

All labels to right of group of works, arranged to mirror layout of works. Top row bottom of label at 60.5", bottom row top of labels at 59.5".

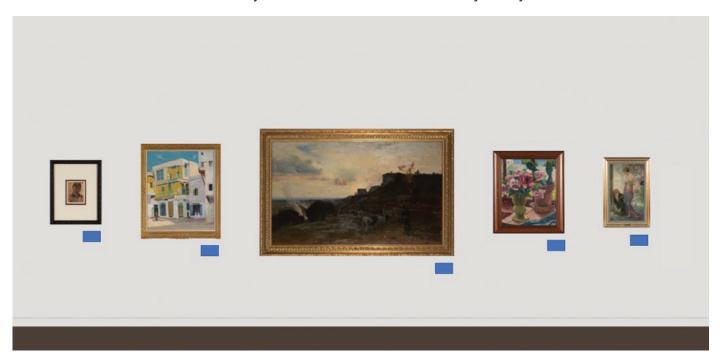


UNACCEPTABLE METHODS OF HANGING LABELS



Under Your Work.

Shadows from frames create difficulty for viewers to see and accurately read your labels.





No Labels

You are required to label your work for this exhibition. As a Museum, our mission is to educate the public, and one way we accomplish this is through labeling artwork. Identification labels provide context and a "breadcrumb trail" for viewers to access and interpret your work. The label provides an inroad to understanding the effort and energy you have put into creating your work and connecting to the viewer.











INSTALLING YOUR ARTIST/PROJECT STATEMENT

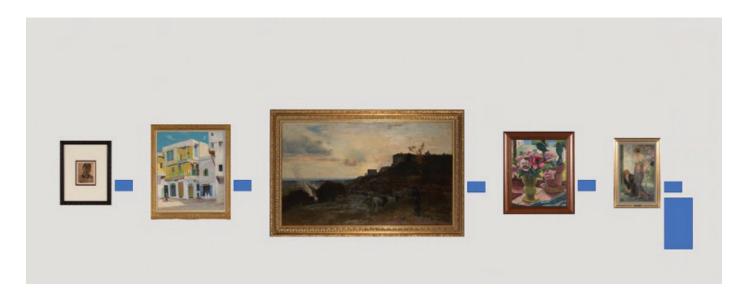
All Artist/Project Statements must be installed at 60 inches on-center to accommodate ease of reading for visitors. If possible, Statements should be placed to the right of artwork.

DO NOT PLACE STATEMENTS ON PEDESTALS OR BELOW WORKS OF ART.

Acceptable



Unacceptable



WIRING YOUR WORK

Wiring is not required to hang your work. You can hang from D-rings. However, it is easier to install and level if your work is wired. Please be sure to use braided hanging wire that is the appropriate weight bearing load for the weight of your work. Wire can be coated in plastic, but be sure that does not cause slippage.

STEP-BY-STEP GUIDE



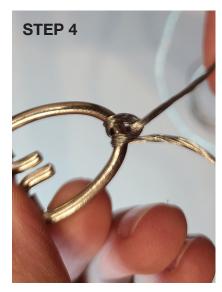
Pull wire through from back of ring to front.



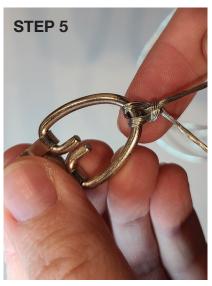
Cross end of wire behind length of wire.



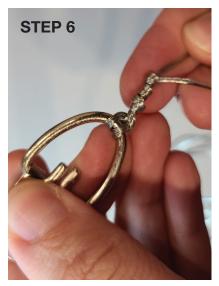
Bring end of wire through front of ring to back.



Tighten loop. This knots the wire and ensures no slippage when the weight of the work is applied while hanging.



Bring end of wire around knot to begin wrapping process.



Wrap remaining wire around length to further ensure security.

WIRING YOUR WORK continued

DO NOT USE TO HANG YOUR WORK







NO monkey hooks



NO dual-headed hangers



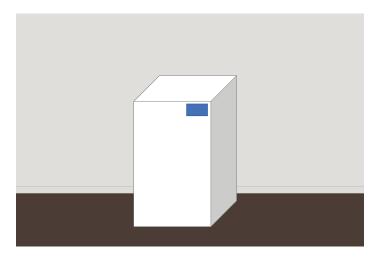
NO screw eyes



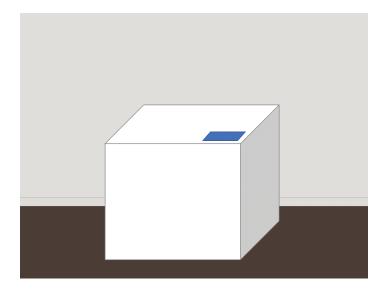
NO command hooks

ACCEPTABLE METHODS FOR PLACING LABELS ON PEDESTALS

If the pedestal is 40 inches or taller, place the label on the vertical plane of the pedestal in the top right corner.



If the pedestal is shorter than 40 inches, place the label on the horizontal surface of the pedestal in a right corner.



PLACING ARTIST STATEMENTS FOR SCULPTURE STUDENTS

Sculpture students **SHOULD NOT** place Artist Statements on pedestals. Place your statement on a wall near one of your works. Place statement 60 inches on center. Make sure to place as far away from other 2D student work as possible to avoid confusion.

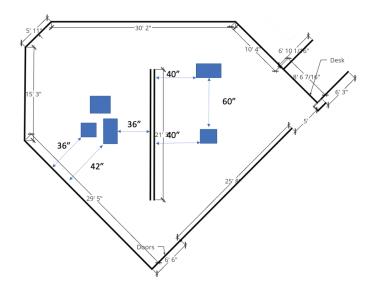
SPACING AWARENESS



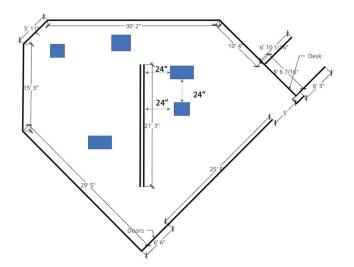
FLOOR SPACING FOR THREE DIMENSIONAL WORKS AND PEDESTALS

All works of art and/or pedestals must follow federal standards for minimum "path of travel" for ADA Compliance. There must be a **minimum** of 36 inches on all sides of your work/pedestal. If this is not possible, the work/pedestal must be placed far enough out of the normal paths in the Museum. This means it can be pushed against the wall so that it cannot be walked behind, or grouped with other works/pedestals to create an appropriate path.

ACCEPTABLE PEDESTALS



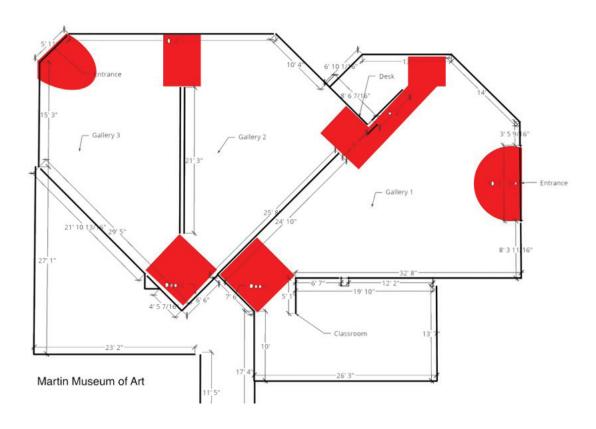
UNACCEPTABLE PEDESTALS



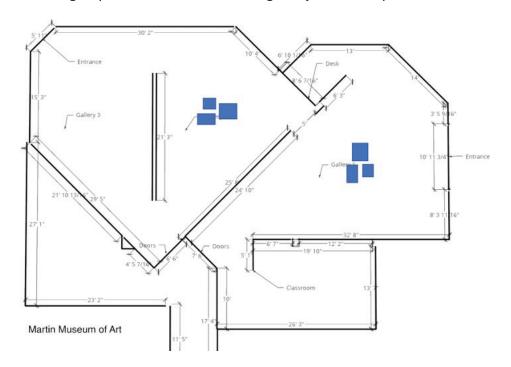
TIP

You can push a pedestal flush against the wall to meet ADA compliance.

PROHIBITED AREAS FOR PEDESTALS



Note: Pedestals can be grouped and considered a single object in the space to ease OSHA standards.



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INSTALLATION

PROXIMITY TO OTHER ARTISTS

Occasionally, artists will share walls and be in close proximity to each other. When this happens, both artists should be aware and plan to leave excess space between their work to help visitors differentiate between the work and who it belongs to.



ACCEPTABLE SPACING



UNACCEPTABLE SPACING

