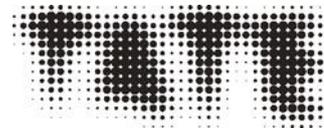


Performance Specification	
<b>Artist:</b>	<b>Title:</b>
<b>Acc. No:</b>	<b>Year:</b>
<b>Medium:</b>	
<b>Dimensions:</b>	
<b>Description of Work</b> <i>(include image and an artist statement, as applicable)</i>	
<b>External Factors influencing the performance either in creation or display</b> <i>Consider any factors that influenced the creation of the performance: social, economic or political</i> <i>Consider any current external factors that would influence or change the performance context</i>	
<b>Requirements for Documentation</b> <i>This is a list of requirements for documentation when the work is performed. This is either specified directly by the artist or a conservation requirement to ensure the ongoing historical capture of the work.</i>	
<b>Artwork Requirements</b> <i>This section should outline the constant aspects of the artwork, being specific to the conditions/ requirements of the work.</i> <ol style="list-style-type: none"> <li>1. <i>What specific artist conditions are there around the performance?</i></li> <li>2. <i>What are the overarching principles of the artwork?</i></li> <li>3. <i>How flexible are these overarching principles?</i></li> <li>4. <i>What are the constant elements of the performance?</i></li> <li>5. <i>What are the elements of the performance that are in flux?</i></li> <li>6. <i>What physical and temporal dimensions – if any – does the artist require?</i></li> <li>7. <i>What decisions must the artist be consulted on?</i></li> <li>8. <i>What documentation conditions are there and what is considered ‘accurate’ documentation?</i></li> <li>9. <i>What are the necessary environmental conditions for the installed work?</i></li> <li>10. <i>What are the legal conditions of presenting the work?</i></li> <li>11. <i>What are the health and safety conditions of presenting the work?</i></li> </ol>	



**Space**

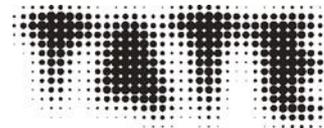
1. *Where is the piece performed?*
2. *Who chooses which space is used, and how?*
3. *How flexible is the space in which the work can be performed?*
4. *What are the necessary dimensions of the space and what might the implications of limitations in the space be? How flexible does the space need to be?*
5. *What are the environmental conditions and needs necessary for the space?*
6. *What access is needed within the space?*
7. *What are the health and safety implications of the space?*
8. *What legal issues might there be around the space?*
9. *What is the impact of the space on the work?*
10. *What other works might the performance share the space with, and what are the implications of these?*
11. *What is the layout of the audience in the space?*
12. *What considerations need to be made around the audience's comfort in the space?*
13. *Where has the work been performed before?*

**Time**

1. *What is the duration of the piece?*
2. *How flexible is the duration?*
3. *How dependent is the duration of the work on the participation and presence of the audience?*
4. *How often, if at all, does the work repeat?*
5. *How is the end of the performance signalled?*
6. *Is there a rehearsal period?*
7. *What is the schedule for a performance day?*
8. *What is the schedule for the lead up to the performance?*
9. *What needs to happen before the work can be enacted?*
10. *Is the work done in shifts and how are these formatted?*
11. *What is the relationship between the work and the museum's opening hours?*
12. *How can the experience of the work be maintained if the 'official' duration is not achievable?*
13. *How can we influence the time spent engaging with a performance, without being prescriptive?*
14. *What are the implications in terms of managing change across the life span of this artwork? Does the artist always need to be involved?*
15. *How much time is needed to install or de-install the performance?*
16. *How is the end of the performance signalled? Is this not a requirement?*

**Physical Components (TIBM Elements)**

1. *Are there any physical components of the work?*
2. *What objects are needed for the work?*
3. *What status do the objects have?*
4. *What are the specifics of the objects?*
5. *How are these objects sourced?*
6. *What objects does the work produce and what happens to these after the performance?*
7. *What costs do the objects incur, both in their creation and in their storage or destruction?*
8. *Can the objects be 'remade' for future performances?*
9. *How do we manage wear and tear, and issues of replacement and repair on the objects?*
10. *How perishable are the objects and how/why might they become obsolete?*
11. *What health and safety issues might the objects present?*
12. *Are they packed suitably for transportation?*



**Performers**

1. *How many performers are needed for a single activation of the work?*
2. *How many performers are needed for the full duration of the work?*
3. *How flexible is the number of performers?*
4. *What kind of performer is needed and what skills should they have?*
5. *What physical requirements are there for the performer?*
6. *What previous experience does the performer need of the artwork?*
7. *What physical or mental support should be offered to performers?*
8. *What health and safety issues might there be for the performers?*
9. *What permissions are needed for the performers' participation?*
10. *What are the time commitments and requirements for the performers before, during and after the performance?*
11. *Are the performers remunerated for their time, and what other legal considerations are there around their employment?*
12. *How do the performers engage with the audience?*
13. *Who instructs the performers in the work?*
14. *What production roles are there around performer support?*
15. *Who has previously performed the work?*

**Audience/Viewers**

1. *What is the demographic of the audience, and is this relevant to the artwork?*
2. *How do we deal with audiences beyond the museum visitor?*
3. *What happens to the work if there is no audience present?*
4. *How does the audience interact with the work?*
5. *Where should the viewers be located spatially?*
6. *What needs to happen in terms of audience engagement and managing audience knowledge around the work?*
7. *What are the rules of engagement for the performance?*
8. *How are visitors who also begin to perform approached?*
9. *What information are visitor assistants given regarding the work?*
10. *Do the audience behave in unexpected ways during the performance?*
11. *How flexible is the audience's ability to leave the performance?*
12. *How does the audience's reaction differ depending on location or situation?*
13. *Is there a limit to the number of people who can watch the performance at any one time?*
14. *What health and safety issues might there be around the audience?*
15. *Is it important that the visitor know what to expect of the artwork or is this not required?*
16. *What is the demographic of the audience, and is it relevant?*
17. *What are the expectations for participation by audience members?*

**Logistics**

1. *Who is responsible for each aspect of the performance?*
2. *Does the artist need to be involved in each performance of the work and to what extent?*
3. *How much time is needed to prepare for the activation of the work?*
4. *What are the costs of presenting the work?*
5. *What are the legal issues around activating the work?*

**Display Costs:**



Note any other operational information for the artwork:

**Information to be collated to create Dossier for Transmission**

*Create a list of key documentation/files that would need to be shared to enable the artwork to be fully understood and performed. Documentation for transmission would be agreed with Artist/Estate.*

**Report Created:**

**By:**

**Date:**

\*\* Included as part of the documentation process is the requirement to list and capture performances pre-acquisition at Tate. This document maps the previous activations. This is a separate document.

\*\* Beyond this, future activations will be captured in the 'display history' section of the artwork folder.