MASSART

2022 MFA SUMMER THESIS

BEST PRACTICES FOR MEDIA EXHIBITION

6.26.22 // MassArt x SoWa

MEDIA EXHIBITION BEST PRACTICES
PREP CONSIDERATIONS + TESTING

KNOW IN ADVANCE:

- What is your **PLAYER**? A Micca media player is the simplest solution for gallery display, especially projection. Some Monitors and Projectors will have a built-in input for a USB drive. Some galleries will have Miccas available, but you should be prepared to supply your own flash drive.
- Know the **ASPECT RATIO options** of your output device (monitor, computer, or projector).
- Know the **MAXIMUM RESOLUTION** of both your output device and your player.
- Know the **INPUTS** of both your output device and your player.
- Know whether your piece is designed to be a perfect loop, have a start/stop, have show times posted?
- **For projection**, know the THROW of your projector(s).
- **For projection**, know whether you're using a **FIXED** or **VARIABLE FOCAL LENGTH** lens.
- **For projection**, know whether you have both vertical and horizontal keystoning available (mapping is another option).

TESTING:

- Always test both sound and image on the output device you plan to use for your screening/exhibition, in similar conditions to those in which the work will be seen.
- **For projection**, test the LUMENS/BRIGHTNESS of your projector, UNDER THE LIGHTNG CONDITION(S) IN WHICH THE PIECE WILL BE SEEN.
- **For projection**, Consider the sound that the projector itself makes (fans, etc.)
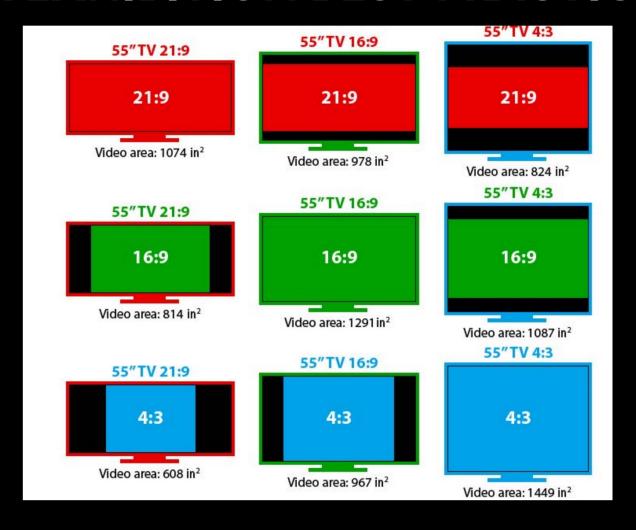
ASPECT RATIO

You can think of aspect ratio as **SHAPE**, and you can choose an uncommon ratio in order to reference other (including older, analog) forms like **16mm film**.

Consider the black space that results on the left/right or top/bottom of a monitor when the aspect ratio of your piece does not match the aspect ratio of the display device. (This is not inherently problematic, but plays into the aesthetic experience of the work and should be considered.)

Consider also that monitors and projectors can be flipped to display vertical video, which has become significantly more common since the advent of smartphone media and social media like Instagram and Snapchat as video platforms.

The most common ASPECT RATIO for pro digital video is 16:9 (HDTV) .

LUMENS + THROW

Room Size <100 people Lumens	Screen Size (diagonal, 4:3)						Room Size >100 people Lumens
	72"	100"	120"	150"	200"	240"	
1500	LOW	LOW	LOW	LOW			2500
2000	SOME	SOME	LOW	LOW			3000
2500	SOME	SOME	SOME	LOW	LOW	LOW	3500
3000	AVERAGE	AVERAGE	SOME	SOME	LOW	LOW	4000
3500	AVERAGE	AVERAGE	AVERAGE	SOME	SOME	LOW	4500
4000	BRIGHT	BRIGHT	AVERAGE	AVERAGE	SOME	SOME	5000
4200	BRIGHT	BRIGHT	BRIGHT	AVERAGE	AVERAGE	SOME	5200
4500	BRIGHT	BRIGHT	BRIGHT	BRIGHT	AVERAGE	AVERAGE	5800
5000		BRIGHT	BRIGHT	BRIGHT	BRIGHT	AVERAGE	6500
5200		BRIGHT	BRIGHT	BRIGHT	BRIGHT	AVERAGE	7000
5800			BRIGHT	BRIGHT	BRIGHT	BRIGHT	7700
6500	ULTRA	ULTRA	ULTRA	ULTRA	BRIGHT	BRIGHT	10,000
7000	ULTRA	ULTRA	ULTRA	ULTRA	ULTRA	ULTRA	10,000+

Legend:

- **N/A** — Degraded or unacceptable
- **LOW** — Little to no ambient light
- **SOME** — Dimmed lights or leaking blinds
- **AVERAGE** — Lights set for note-taking. Windows or doors open to interior
- **BRIGHT** — Skylights, windows or doors open to exterior. No shades or blinds
- **ULTRA** — Overabundance of light such as in a hockey or basketball arena

For projection, test the LUMENS/BRIGHTNESS of your projector, UNDER THE LIGHTNG CONDITION(S)---ACTUAL/EXACT or APPROXIMATE) IN WHICH THE PIECE WILL BE SEEN

VIDEO FILE TYPES

MP4 (h.264 / h.265)

MP4's are compressed files. Like JPEGs, they are lower quality than uncompressed files, but are almost universally readable, and **usually the best option for gallery display of looping video work** in a non-specialized setting. *H.265 is newer and more advanced than H.264 in several ways. H.265 (also called HEVC, or High Efficiency Video Coding) allows for further reduced file size, and therefore reduced required bandwidth, of your live video streams.* HOWEVER: make sure ahead of time that your player will accept this codec before using it to export your .mp4. for gallery display. .264 is still the most universally accepted codec for in-gallery display.

QUICKTIME / APPLE PRO RES

Apple ProRes 422 HQ offers visually lossless preservation of the highest-quality professional HD video that a single file can carry. Apple ProRes 422 is a high-quality compressed codec offering nearly all the benefits of Apple ProRes 422 HQ, but at 66 percent of the data rate for even better multistream, real-time editing performance.

DCP

A **Digital Cinema Package** is a collection of digital files used to store and convey digital cinema audio, image and data streams.

SOUND FOR EXHIBITION

ACTIVE / PASSIVE SPEAKERS:
If you're planning to use open / broadcast sound in your exhibition,/screening, consider now what kind of speakers or headphones you might need. Be aware of the [differences between active and passive speakers](#). Passive speakers will tend to be much less expensive but will require a separate amplifier. Analog amplifiers are valid, inexpensive options for passive speakers.

5.1 SURROUND OR OTHER SPECIFIC AUDIO SET-UPS:
If you're planning to use open / broadcast sound in your exhibition,/screening, consider now what kind of speakers or headphones are available to you there. If you know that you have access to 5.1 audio, you can set up and render your file accordingly.

SOUND POLLUTION / INTERACTION:
Consider how your work's audio will interact with the work of other artists around you in a group exhibition

HEADPHONES:
Should viewers have an intimate, high-quality sound experience via headphones? If you select headphones by choice or circumstance, should you use a splitter so that more than one visitor can view and listen to the work at once?

ACCESSORIES AND ADDITIONAL CONSIDERATIONS

- **CORD COVER**
- **MONITOR MOUNTS**
- **OUTLETS (INSTALLATION MAP)**
- **LOCATION OF PROJECTOR**
- **SIZE/WEIGHT OF PROJECTORS**

- When planning for cord cover, map the route using 90-degree angles running as close as possible to corners and floor/ceiling.

- Your installation map/sketch should include all equipment, location of outlets, electrical requirements of speakers/ amps / players / projectors/monitors.

FROM STILL TO MOVING IMAGE // Morrison