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International Research on Permanent Authentic Records in Electronic Systems

TEAM Canada

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Case Study Report

A. Overview

The Morris and Helen Belkin Art Gallery was established in 1948 as the UBC Fine Arts Gallery. Since its founding, the Archives has amassed over 30,000 archival items relating to the post-war history of art in Vancouver and the avant-garde narratives of the 1960s and 1970s. The Gallery has over 3,500 artworks in its collection, of which, eighteen contain digital components. The Gallery strives to research, exhibit, collect, publish, educate and develop programs in the field of contemporary art and contemporary approaches to the practice of art history and criticism.

The case study examines the issues involved with preserving contemporary art, specifically art that relies on digital technology for its presentation. The Gallery is interested in finding means of ensuring works will survive in perpetuity and as they were originally intended to be displayed or in a manner that respects the intention of the artists who created the works.

The main objectives of the case study are: to devise policies and procedures to guide the acquisition of artworks with digital components and manage their preservation; and to create policies and procedures for maintaining multi-media materials that currently reside in the Gallery's collections and in its archives.¹

B. Statement of Methodology

The body of digital objects identified by the case study for which a preservation plan would be developed is unique within InterPARES. Rather than records, the digital objects that require a preservation plan are artworks with digital components—the policies and procedures developed by InterPARES focus on the recordkeeping system that supports the preservation of such works.

Originally, the case study sought to apply the Creator Guidelines and Preserver Guidelines developed by InterPARES 2 to the creation of artworks with digital components. This would create a set of “best practices” for the creation of artworks digital components, to be issued by the Gallery. This approach proved unfeasible, as the Gallery felt that issuing Creator

¹ To reiterate, in this report, “artworks with digital components” refers to artworks that require the use of digital technology for its presentation. Thus, this excludes artworks that rely on digital technology solely for its creation (i.e., digital photography that is printed onto a physical support).

Guidelines to artists was outside of its mandate and that it was not appropriate for a collecting gallery to proscribe how artists create works. Thus, the direction of the case study was changed: rather than focusing on artworks as records, the case study would analyze the (largely paper-based) recordkeeping system of the Gallery. As a result, the action items completed for the November 2008 Plenary needed to be re-examined for its continuing relevance to the case study. A detailed discussion of the progression of the case study and the direction change follows.

Three action items were completed for the November 2008 Plenary. Action Item 3 provides policy guidelines for the acquisition of digital artworks. Action Item 4 adapts the Records Creator Guidelines developed by InterPARES 2 to the creation of digital artworks. As noted above, this approach raised concerns by the Gallery and was subsequently revisited in the November 2008 and May 2009 plenaries. Action Item 5 adapts the Records Preserver Guidelines developed by InterPARES 2 to the preservation of digital artworks.

After the presentation of action items in the November 2008 Plenary, four action items were recommended. The action items completed for the May 2009 Plenary outlined the new direction for the case study. Action Item 26 outlines the intent of the documentation framework direction, as well as completed Action Items that would be incorporated into this new direction. Action Item 27 investigates the creation of installation histories and identifies document types that may be generated during the installation of a work of art. Action Item 28 outlined copyright and moral rights issues as they relate to works of art—issues that the use of an Artist Questionnaire would seek to mitigate. Action Item 29, Guidelines for Analogue Holdings, was not completed in time for the May Plenary and was postponed to the November 2009 Plenary.

In addition to Guidelines for Analog Holdings, two additional action items were completed for the November 2009 Plenary: Rename Digital Artwork Creator Guidelines and Revise Existing Artist Questionnaire. Action Item 44 presented the revised Artist Questionnaire, which serves to respect the moral rights of artists and forms the groundwork for the overall Documentation Framework. Action Item 45, Rename Digital Artwork Creator Guidelines, provided a rationale for the abandonment of the Guidelines, expressing the concerns of the Gallery with regard to its role in the production of artworks and its relationship with artists. Action Item 29, which outlines preservation concerns for audiovisual formats and suggested digitization strategies for audiovisual materials stored on magnetic tape in an economical fashion, was also presented.

To facilitate the new direction of the case study, a series of three interviews was conducted with Gallery registrar Terri Sudeyko, with one joint interview with collections manager Owen Sopotiuik. During these interviews, the graduate research assistants gained an understanding of the workflows of the Gallery's acquisition, exhibition and loan processes and the activities that generated documentation that would be useful for the long-term preservation of artworks with digital components.

The first interview covered the procedures for the acquisition of artworks (through both purchase and donation). The second interview covered the Gallery's in-house exhibition, loan and rental processes. During this interview, Sopotiuik discussed the documentation generated during the installation of artworks. Follow-up interviews with Sudeyko clarified points made in the initial interviews. Through these interviews, the graduate research assistants were able to identify gaps in the Gallery's documentation, by comparing the list of documents generated by the Gallery with suggested lists of documentation presented by a number of research projects.

The Collections File for Noam Gonick and Luis Jacob's digital/installation/performance work, *Wildflowers of Manitoba* (2007), was also examined to gain an understanding of the types of documents and records that could be found within the collections file. The collection file for an Emily Carr painting was also examined. Although not covering an artwork with digital components, the examination of the Carr painting enabled the graduate research assistants to view the organization of files that have accumulated a significant amount of documentation.

The Artist Questionnaire was revised with the influence of a number of other research projects that have explored the use of documentation as a tool to preserve digital and media art, including Media Matters,² Variable Media Initiative,³ Inside Installations⁴ and Documentation and Conservation of the Media Arts Heritage (DOCAM).⁵

During the interviews with Sudeyko, the GRAs developed a list of documentation generated during the acquisition, exhibition, loan, rental and conservation processes. The Documentation Framework seeks to organize the documentation according to the activities that generated them. Gaps in the documentation currently generated and acquired by the Gallery were identified and placed in the Documentation Framework. The Documentation Framework

² <http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/>

³ <http://www.variablemedia.net/e/welcome.html>

⁴ <http://www.inside-installations.org/home/index.php>

⁵ <http://www.docam.ca>

developed by the GRAs presents an organizational structure for the Gallery's records and provides suggestions of documentation that should be generated or acquired during the acquisition, exhibition, loan, rental and conservation processes.

C. Description of Context

Provenancial

The Morris and Helen Belkin Art Gallery was originally named the UBC Fine Arts Gallery. The UBC Fine Arts Gallery was established in 1948 and was located in the basement of the Main Library. The Gallery served as the art gallery for the University of British Columbia, and due in part to the awkward space in which it was housed, it established a reputation for innovative and experimental work. Early on, the UBC Fine Arts Gallery was the only gallery to focus on contemporary art in Vancouver and many well-known Vancouver artists, such as Jeff Wall, Ian Wallace and Liz Magor had their first exhibitions there.

In 1989, after a donation by Mrs. Helen Belkin, the construction of a new building to house the art gallery was announced. This new building – renamed the Morris and Helen Belkin Art Gallery—opened in June 1995. This was also the year that the Gallery began to house and manage the University Art Collection. The gallery has also operated the Belkin Satellite gallery, located downtown, since 2001/2, as a space devoted to projects initiated by Vancouver artists and curators, as well as emerging artists and curators. The Satellite Gallery closed in August 2008 and the space was taken over by the Or Gallery.

The Morris and Helen Belkin Art Gallery Archives began concurrently with the Gallery's move to the new building. In 1994, the Gallery acquired the Morris/Trasov Archive, the Kenneth Coutts-Smith fonds and the Peter Day Concrete Poetry Collection. The Gallery Archives has amassed “over 30,000 archival items relating to the post-war history of art in Vancouver and the avant-garde narratives of the 1960s to 1970s.”⁶

The Gallery is an academic unit of the Faculty of Arts at the University of British Columbia (UBC). As such, they inherit UBC's status as a non-profit entity, bestowed by the *University Act* of British Columbia (R.S.B.C. 1996, Chapter 468).

⁶ Morris and Helen Belkin Art Gallery, “Mandate and Programs,” 2007. Available at <http://belkin.ubc.ca/about/mandate> (accessed 15 January 2008).

The Gallery's mandate was renewed and ratified by the UBC's Board of Directors in 1990. The Gallery's mandate is to research, exhibit, collect, publish, educate and develop programs in the field of contemporary art and in contemporary approaches to the practice of art history and criticism.⁷

To fulfill its mandate, the Gallery is engaged in the following programs:⁸

- Acquisitions
- Archives
- Cataloguing
- Collections Management
- Conservation
- Education
- Exhibitions
- Fundraising
- Lectures
- Loans
- Teaching
- Outreach Programs
- Publishing
- Registration
- Research

Research in various forms is an integral part of all of these programs.

Juridical-administrative

The Gallery currently has six full-time staff and three part-time staff. Each staff member reports to the Director. The Gallery's current staff positions include:⁹

Director/Curator—Directs/oversees the long-term vision for the gallery; curation and selection of exhibitions and projects; writes essays for catalogues; selects writers for exhibition catalogues; directs acquisitions and donations of art and archival materials to the collection; directs fundraising, writes grants; officially represents the Gallery at the University level; teaches classes in curatorial practice and contemporary art in the Department of Art History, Visual Art, and Theory.

Administrator—Oversees administration of the Gallery including finances and personnel; manages operating, exhibition and project budgets; recruits and hires personnel; manages contracts with artists, curators, and institutions; coordinates grants and annual reporting; assists with fundraising and strategic planning; administrative liaison with other UBC departments.

Public Programs/Publicity Coordinator—Assists with publicity and public programs; leads education tours; provides reference services to researchers; answers public and media

⁷ Ibid.

⁸ Belkin Gallery, "Profile," op. cit.

⁹ Morris and Helen Belkin Art Gallery, "Staff List," August 2007. Online version available at <http://belkin.ubc.ca/about/staff> (accessed 21 May 2008).

inquiries; processes permissions for reproductions of images; assists with volunteer program; researches/compiles information on collection.

Registrar—Oversees incoming and outgoing loans for exhibition, and donations of artwork to the collection; arranges contracts for loans, insurance and transportation of artwork; prepares condition reports; assists with development of collection database; provides access to the collection for the public, students, and researchers.

Collections Manager/Head Technician—Oversees technical requirements and installation of exhibitions (lighting, computer equipment, sound, electrical, video, film); packing, crating of artwork; oversees care, storage, and documentation of art collection; oversees Gallery's Web site; oversees operation and environmental conditions of the building.

Preparator—Prepares, installs, and dismantles exhibitions; packing, crating of artwork; care of the collection; monitors the environmental controls for the Gallery; maintains equipment, supplies, and shipping and receiving area.

Graphics and Media Assistant (part-time)—Updates and maintains Gallery's Web site including creating online exhibits; in-house graphic design projects; digital video editing and DVD authoring; prepares digital images for media, documentation, etc.

Gallery Assistant/Photographer (part-time)—Opens, closes, and monitors the gallery during weekend public hours; photographs installations.

Archivist (part-time, 40%)—Oversees cataloguing, care, and storage of archival materials; develops finding aids for researchers; organizes the reading room; provides reference services to researchers; provides access to the archival collection for the public, students and researchers.

Assistant to the Director (part-time, 60%)—Facilitates Gallery administration and provides assistance to the Director; coordinates catalogue sales and inventory; financial requisitions processing; assists with fundraising, development, and grant writing; maintains and coordinates mailing lists; coordinates supplies and services.

Student Workers/Volunteers—The Gallery and Archives also employ students through work study, research positions and internships, and maintains a volunteer program throughout the year.

The most relevant laws that apply to the test-bed are the *Canadian Copyright Act* (R.S. 1985, c. C-42) and the *Canadian Cultural Property Export and Import Act* (R.S. 1985, c. C-51).

The *British Columbia Freedom of Information and Protection of Privacy Act (BC FOIPOP)* (R.S.B.C. 1996, Chapter 165) applies to a small number of institutional records held in the Archives. Furthermore, as an academic unit of the University of British Columbia, the test-bed is subject to the aforementioned *University Act* of British Columbia.

Procedural

There are four document-generating processes that were studied in the case study: acquisition, exhibition, loan and conservation.

Acquisition

There are two primary methods through which artworks are acquired by the Gallery: donation and purchase.

For donations, the Gallery Director informs the Registrar of a potential donation, which must be approved by the Director. When the artwork arrives, the Registrar creates an inventory of the artwork. The artwork is fully catalogued and a condition report is prepared before an appraisal is conducted. If the work is worth less than \$5,000, then the appraisal is conducted in-house. If more, the appraisal is conducted externally. Then, appraisal and work are presented to the Provost Committee on University Art (PCUA), which votes at the acquisition. If the outcome is positive, the acquisition is made official and the work is entered into the Gallery's collection. A deed of gift is then sent to the owner, to sign and return to the Gallery.

Optionally, the Gallery may submit the donated work to the Canadian Cultural Property Export Review Board (CCPERB) to certify the artwork. The main benefit to certification is for tax benefits.

If the work is purchased, condition reports and invoices are created. The Registrar is given the invoice for the purchase of the work and is told from where the funds were derived. When the work arrives, the Registrar prepares an inventory of the work, which is then sent to the PCUA for approval. Photographic documentation of the work is also performed.

Exhibition

The Gallery does not produce many in-house exhibitions—the majority are either temporary exhibits or exhibitions of newly acquired work. Artists provide the Gallery with installation instructions, which may be augmented by the Gallery, because the artist cannot

anticipate all the logistics of installation. All exhibitions are photo documented and a single-page, labelled diagram is created of the exhibition layout.

Loan

When an institution is interested in borrowing an artwork held by the Gallery, a formal letter is sent to the Gallery Director including details of the proposed exhibition. The Collections Manager then makes a decision on if the artwork is in sufficient condition to be loaned out. If the artwork is deemed to be of sufficient condition, requests for facility reports from the borrowing institution are made. A loan agreement form is produced by the Registrar, which is signed by the borrowing institution and countersigned by the Director. The borrowing institution is responsible for arranging insurance, crating and shipping.

Documentary

The records being studied are the documents created, acquired and maintained by the Gallery relating to the artworks in its collections. In particular, this case study is looking at the records relating to artworks with digital components. Currently there are eighteen artworks with digital entities in the UBC Art Collection, the majority of which are DVDs. One work, *Vexation Island* (1997) by Rodney Graham, is currently in laser disc format, but recently the artist has agreed to supply a DVD, which the Gallery hopes will be in HD digital format. Two other works with digital components include Judy Radul's *Downes Point* (2005) and Elizabeth Vander Zaag's *Whispering Pines* (1995). Radul's work consists of five Mac mini computers with "bluetooth" wireless mouse, and keyboard. Its final form is a 5-channel video installation, and the Mac minis are thought to store the video and possibly some programming information.¹⁰ Vander Zaag's work consists of a CD ROM. The Collection and Archives also contain a number of artworks in analog electronic formats, such as VHS, Beta and U-Matic tapes.

In addition, the Gallery has recently implemented PastPerfect as a system to manage its art collections. This represents another digital entity that will require long term preservation planning.

¹⁰ The Belkin staff were unsure of this and offered to contact the artist on our behalf at a later date, if necessary.

Technological

The Gallery has recently acquired a new database system—it has not yet been fully implemented. However, the file structure currently envisioned matched what has been recommended by the GRAs (see Appendix 2).

The Gallery uses an internal server with six 136 GB SCSI drives, one 1 TB external drive, and two 160 GB external hard drives. The Gallery also uses a Web hosting company for its Web site and Web projects, to a capacity of 500 GB.

For the creation and/or transfer of digital and electronic works, the Gallery has Mac computers running Final Cut Studio 2 software, a multi-format VHS player, DVD players, a Panasonic AG-DVX100 video camera with a built-in analogue to DV converter, a laser disc player, as well as a number of audio players for various formats (CD, audio cassette, reel to reel).

The Gallery collects works with the following documentary presentations: graphic, textual, audio and video.

A complete list of formats used in the works in the Collection was not available. For some works, in particular Judy Radul's *Downes Point*, consultation with the artist will be required to fully determine the nature of the digital entities involved in the work.

It can be argued that because the Belkin is interested in developing a set of policies and procedures around the acquisition of digital works of art, the policies and procedures will need to be applicable to a wide range of formats, not just the ones currently held in the Collection. This would include, but is not limited to, all kinds of formats used in graphic, audio, and video presentations.

Works in the Collection in obsolete formats require the collection (and maintenance) of hardware needed to access/play them. In the cases where this is not feasible, works need to be migrated to a viable format to ensure continued accessibility for exhibition. In the case of *Vexation Island*, the artist has agreed to provide a copy of the work in a more current format. However, there is no set policy or procedure for procuring copies of works in up to date formats directly from the artist or for copying or migrating works.

D. Narrative answers to the policy case studies questions for researchers

Policies are an essential guide when it comes to running a gallery well. Control over policy development is an essential factor in controlling the records. In-house policies at Belkin

Art Gallery are generally developed within the university context, through collaboration between Belkin Gallery staff. The Gallery and Archives are also governed by policies (i.e., deaccession policy) established through the University of British Columbia (UBC) Board of Governors.

Collaboration with departments outside the Gallery is uncommon—but carried out as needed. Staff may seek input from other institutions if they are researching a particular area, but this is considered as more an information gathering exercise, as opposed to an effort to collaboratively design and establish policies. Ultimately, the policy will be determined internally (as long as staff are able to operate thusly within the University context).

As with other policies at the Gallery, Archives policies are developed by the archivist through collaboration with other Belkin Gallery staff. As the Gallery's staff contingent is relatively small, its primary means of communicating information within the Gallery is through reporting at staff meetings, or via e-mail.

The two subsets of policies that are of interest to the case study are those related to the Archives and Collections. The Archivist is responsible for implementing a records/archives policy pertaining to materials held in the Archives; the Archivist is responsible for auditing the implementation of policy relating to records/archives. The Collection Manager is responsible for implementing policies pertaining to materials held in collections; the Collection Manager is responsible for auditing the implementation of policy relating to collections.

In regard to the overall auditing of policy implementation in the Gallery and Archives, the Director is officially responsible. However, as the Gallery's staff contingent is relatively small, and functions somewhat informally, staff members overseeing the particular areas of the Gallery that the policies affect are often responsible for auditing themselves.

The works of art, which may or may not contain digital entities, are generally created by artists by means of an artistic process, and without any relationship with the Gallery or its Archives in regard to its creation or management.

Works are acquired by the Gallery and Archives after the fact, and stored and exhibited. No retention or disposition schedule is created, as all works are intended to stay in the Gallery or Archives' collection. The only reason under which works will be removed from the collection would be if they were selected for deaccessioning under the University-wide deaccession policy: "Deaccession of Works of Art and/or Cultural Materials for the Morris and Helen Belkin Art Gallery, the University Library, and the Museum of Anthropology" (UBC Policy #128).

At the present time, there is no formal collaborative relationship between artists and the Gallery because the creators are artists whose art and/or records are acquired by the Gallery or Archives after creation. Upon acquisition of a work, the Gallery will request that the artist provide information regarding the work and its installation requirements; however, the completeness and the form of information provided are entirely up to each artist.

At the present time, no policies exist that control or influence the creation, maintenance or preservation of works of art. The Gallery and Archives both have an acquisition policy.

The Gallery's acquisition policy notes that the following criteria determine what is to be acquired: quality; cultural significance; relevance to the collection; authenticity and provenance; condition; cost, including any costs of restoration, conservation, maintenance; based on arm's length evaluation; legal title; terms of donation; use to which an acquisition may be put—exhibition, study or research, loan; and exchange for other acquisitions.¹¹

The Archives' acquisition policy states as its objective, the establishment of, "the manner in which the Belkin Gallery acquires materials for its archives to fulfill its mandate as a university gallery and place of research."¹²

Although neither acquisition policy specifically makes reference to the acquisition of digital records, the Archives acquisition policy notes that the Belkin Gallery will receive and collect materials for the Archives that may be "in any media."¹³ The Gallery's acquisition policy was last reviewed and reformatted in 2007. The Archives' acquisition policy was last revised in 2007, although this version is still in draft form and is pending approval. Previously, the policy was last modified in 1997.

It is recommended that these acquisitions policies be modified or augmented to better reflect the acquisition concerns relevant to the acquisition of digital works of art. The Gallery has outgoing and incoming loan agreements, and a donation agreement. Although the Gallery has no official policy regarding the lending of works to other institutions, an informal set of guidelines are followed in these situations. In addition, both the Gallery and the Archives are governed by the aforementioned University-wide deaccession policy. No policy currently exists for exhibition use of works of art from either the permanent collection or the Archives; however, institutions

¹¹ Morris and Helen Belkin Art Gallery, "Acquisition Policy."

¹² Morris and Helen Belkin Art Gallery, "Archives Acquisition Policy," 1997.

¹³ Ibid.

borrowing works must sign a legal contract that outlines how works are to be handled, transported, and displayed.

There are no specific laws or regulations within Canadian jurisdiction that govern artistic composition. Outside the context of the Gallery and Archives, the artist, as author/creator of the work, may subscribe to particular artistic schools of thought regarding aesthetics and ethics, and may be conscious of methodologies related to museology, art conservation and the study and curation of modern and contemporary art.

The most relevant laws that apply to works acquired by the test-bed are the *Canadian Copyright Act* (R.S. 1985, c. C-42) and the *Canadian Cultural Property Export and Import Act* (R.S. 1985, c. C-51). Moral rights provided under *Canadian Copyright Act* give the author of the work the right to the “integrity of the work,” which is infringed if “the work is, to the prejudice of the honour or reputation of the author, (a) distorted, mutilated or otherwise modified; or (b) used in association with a product, service, cause or institution.”¹⁴ The *Act* also notes, “steps taken in good faith to restore or preserve a work shall not, by that act alone, constitute a distortion, mutilation, or other modification of the work.”¹⁵ Furthermore, the *Copyright Act* allows libraries, archives and museums to make a copy of a work in their permanent collections

- (a) if the original is rare or unpublished and is
 - (i) deteriorating, damaged or lost, or
 - (ii) at risk of deterioration or becoming damaged or lost;
- (b) for the purposes of on-site consultation if the original cannot be viewed, handled or listened to because of its condition or because of the atmospheric conditions in which it must be kept;
- (c) in an alternative format if the original is currently in an obsolete format or the technology required to use the original is unavailable;
- (d) for the purposes of internal record-keeping and cataloguing;
- (e) for insurance purposes or police investigations; or
- (f) if necessary for restoration.¹⁶

The British Columbia *Freedom of Information and Protection of Privacy Act* (BC FOIPOP) (R.S.B.C. 1996, Chapter 165)¹⁷ applies to a small number of institutional records held

¹⁴See Copyright Board of Canada, *Canadian Copyright Act*, “Moral Rights Infringement,” Section 28.2. Available at <http://www.cb-cda.gc.ca/info/act-e.html#rid-33295> (accessed 28 January 2008).

¹⁵ Ibid.

¹⁶ Copyright Board of Canada, *Canadian Copyright Act*, “Libraries, Archives and Museums,” Section 30.1. Available at <http://www.cb-cda.gc.ca/info/act-e.html#rid-33295> (accessed 28 January 2008).

¹⁷ Available at http://www.qp.gov.bc.ca/statreg/stat/F/96165_01.htm (accessed 21 May 2008).

in the Archives. Furthermore, as an academic unit of the University of British Columbia, the test-bed is subject to the *University Act* of British Columbia (R.S.B.C. 1996, Chapter 468).¹⁸

The Gallery is certified as a Category ‘A’ institution by the Cultural Property Export Review Board.¹⁹ To qualify, the Gallery must meet certain legal, curatorial and environmental standards. These standards relate to areas such as staffing, institutional policies, environmental controls and other areas that impact on the institution’s ability to manage collections of cultural properties. Certification by the Cultural Property Export Review Board affects the institution’s eligibility to apply for Movable Cultural Property Grants (which assists the institution in acquiring designated cultural property objects that are outside or that may be acquired by entities outside of Canada) and to have cultural property acquisitions certified for income tax purposes. Loss of Category ‘A’ certification can therefore affect the Gallery’s ability to acquire art objects. Certification is reviewed periodically, and the review process can take several years. After 2015, the Cultural Property Export Review Board hopes to conduct reviews every five years.²⁰

The Gallery attempts to follow guidelines established by CARFAC (The Canadian Artists’ Representation/Le Front des artistes canadiens) governing the minimum payment of fees for exhibition, reproduction and other professional activities such as performance, presentation or consultation.²¹ The Gallery also attempts to follow established professional codes and standards, such as those established by the Canadian Museums Association. The National Gallery of Canada is also recognized as setting the standard for museological practices in Canada.

The Archives subscribes to archival methods, including the *Rules for Archival Description* (RAD),²² and follows the *Code of Ethics* established by the Association of Canadian Archivists.²³ The Archives also follows CARFAC fee schedules as they apply to the exhibition of loaned works and works owned by the Archives created after June 7, 1988.²⁴

Although BC FOIPOP legislation does not apply to the majority of materials held in the Archives, the Archives recognizes that it holds some materials that contain personal or

¹⁸ Available at http://www.qp.gov.bc.ca/statreg/stat/U/96468_01.htm (accessed 21 May 2008).

¹⁹ See http://www.pch.gc.ca/progs/cebc-cperb/index_e.cfm (accessed 21 May 2008).

²⁰ Canadian Heritage, “Movable Cultural Property Program.” Available at http://www.pch.gc.ca/progs/mcp-bcm/design_e.cfm (accessed 28 January 2008).

²¹ The Canadian Artists’ Representation/Le Front des artistes canadiens, “CARFAC Minimum Fee Schedule.” Available at <http://www.carfac.ca/faq/carfac-minimum-fee-schedule> (accessed 28 January 2008).

²² Available at <http://www.cdncouncilarchives.ca/archdesrules.html> (accessed 21 May 2008).

²³ Available at <http://archivists.ca/about/ethics.aspx> (accessed 21 May 2008).

²⁴ Ibid.

confidential information; the Archives Research Registration form includes a Confidentiality Notice that requires a researcher to sign an agreement to respect the confidential nature of any information he or she encounters.

Except for the acquisition policy and the University-wide deaccession policy, no policies currently exist for the traditional (non-digital) works of art in the Gallery's permanent collection or in the Archives.

All donations and gifts in kind to the collection and the Archives are handled using the same paperwork. These provide for legal transfer to the Gallery. They are also treated the same in terms of processing any tax receipts. In terms of archival materials, archival principles are adhered to; i.e., arrangement and description according to RAD, respect-des-fonds, etc. Preservation is incorporated into the general maintenance of the collections/ archives (temperature control, acid free housing, etc.), although there is no formal document or policy that outlines this.

The primary users of the Gallery and Archives include students, faculty, scholars and researchers from the public sphere. The Gallery is also frequented by members of the public during exhibitions.

Acquisitions to the Gallery's permanent art collection have been steadily increasing over the last few years, primarily due to an increased number of donations. Last year the Gallery processed 105 acquisitions, and staff expect to process approximately 200 this year.

On average, the Archives receives three to five new accessions or accruals in a year. These vary in size and scope.

The Gallery currently does not author any digital records; however, it may in the future as part of a preservation strategy (i.e., digitization and/or migration of obsolete electronic media formats, copying of digital artworks, etc.).

No preservation or maintenance strategies for digital entities currently exist. Works are stored in temperature and humidity controlled environments. Archival materials are also stored in temperature and humidity controlled environments.

The Gallery and Archives have the capacity to migrate VHS and some digital materials; however, thus far, this is not done for preservation purposes, but instead for access and exhibition/use. No methods are currently employed to attempt to avoid technological obsolescence of electronic entities as the Archives has limited budget and resources. The

Archives has expressed a desire to digitize some of the archival materials in electronic formats as a migration strategy, as many of these formats are quite old and obsolete.

As some materials housed in the Archives (most notably, parts of the Morris/Trasov Archives) are on extended loan to the Archives, and thus not the property of the Gallery, the Archives is not in a position to commit resources necessary for avoiding technological obsolescence of these materials.

The Gallery includes as its sources of revenue University Funds through the Faculty of Arts, Canada Council grants, private foundation grants, endowments and, to a lesser degree, catalogue sales. Touring exhibitions are funded through BC Arts Council grants.

Funding for the Archives is allocated by the Gallery's Administrator from a portion of the Gallery's University Funds. The Archives has received financial support for various special projects through other Federal funding sources, such as Young Canada Works, CAIN grants, and National Archives Development grants.

The Gallery uses an internal server with six 136 GB SCSI drives, one 1 TB external drive, and two 160 GB external hard drives. The Gallery also uses a Web hosting company for its Web site and Web projects, to a capacity of 500 GB.

For the creation and/or transfer of digital and electronic works, the Gallery has Mac computers running Final Cut Studio 2 software, a multi-format VHS player, DVD players, a Panasonic AG-DVX100 video camera with a built-in analogue-to-DV converter, a laser disc player, as well as a number of audio players for various formats (CD, audio cassette, reel-to-reel).

E. Narrative answers to the applicable Project research questions

Which are the regulatory, auditing and policy making bodies that need to be sensitized to the importance of digital preservation, and what are the best ways of influencing them?

When it comes to the preservation of artworks with digital components, national arts councils and funding agencies need to be sensitized to the importance of digital preservation. It is important that funding agencies are aware of the importance of preserving digital artworks, so museums and galleries can obtain resources necessary. These agencies include: BC Arts Council, Cultural Human Resources Council, Art Partners in Creative Development and Canada Council for the Arts.

How and when should these archives or programs prepare themselves for digital preservation?

Considerations for the preservation of artworks with digital components should begin before the acquisition of such artworks. The Gallery's ability to preserve artworks with digital components should be a factor (but not the sole deciding factor) in the decision to acquire such artworks—if the Gallery is not confident that it will be able to preserve complex works, the Gallery should examine if it is in the best interests of the Gallery, the artist and the artwork to acquire such a work. If the decision to acquire an artwork with digital components is made, the Gallery should work in conjunction with the artist to develop acceptable preservation and conservation plans for the artwork as close to the time of acquisition as possible.

What are the nature and the characteristics of the relationship that each of these archives or programs should establish with the creators of the records for which it is responsible?

The Gallery must establish close relationships with artists of complex artworks, as the artist serves as the primary source of information regarding the intellectual, artistic and technological aspects of the work. Following the decision to acquire an artwork, documentation arising from the acquisition process that relates to technological components of artworks must be collected and maintained. Policies should be enacted that elaborate the types of documents that will accompany the acquisition of complex digital works, especially technical diagrams.

The Gallery should also begin acquiring records from institutions that borrow digital artworks. Whether this takes the form of technical diagrams of the work in installation or a form provided by the Belkin to extract any site-specific modifications of the work, obtaining these materials will enable the Belkin to understand how complex artworks may be adapted to variety of environmental factors.

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Related Research Projects

DOCAM (<http://www.docam.ca>)

International Network for the Conservation of Contemporary Art (<http://www.incca.org>)

Matters in Media Art (<http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/>)

Variable Media Project (<http://www.variablemedia.net>)

G. Glossary

Artworks with Digital Components: In the context of this case study, this refers to an artwork that uses digital technology for its storage or presentation. This is opposed to an artwork that only uses digital technology in its creation, but is printed to a traditional support, such as inkjet prints.

Authenticity: The trustworthiness of a piece of art as the “original;” directly linked to provenance.

Provenance: Refers to the artist of a work. Documentation of provenance for an object can help establish that a work is an original, is not a forgery, and has not been altered.

H. Conclusions

The research conducted in the Morris and Helen Belkin Art Gallery Case Study has led to recommendations that seek to ensure that the Gallery's recordkeeping system is able to support the long-term preservation of artworks with digital components. Two tools were developed to assist the Gallery towards this aim: a Documentation Framework, which seeks to organize the Gallery's recordkeeping system and recommends documents the Gallery should acquire, and an Artist Questionnaire, which is to be used to capture the intellectual and creative intent behind a work and the work's technological and intellectual context and history. Both the Documentation Framework and Artist Questionnaire are included as appendices to this document.

The Inside Installations research project points out the changing conception of documentation as artwork moves from traditional media to forms incorporating a variety of media and a multitude of components. Whereas documentation for traditional media has focused primarily on condition reports, documentation for installation art is “a conservation tool designed to mitigate the risk of not knowing how to install and display the work correctly in the future.”²⁵

Roy A. Perry writes, “the conservation department's priority on acquiring a contemporary work is to gather information from the artists or their assistants, as well as to examine and analyze the work itself.”²⁶ However, many research projects have found significant gaps in the documentation of digital art. Christiane Berndes writes:

When discussing the ten pilot objects in the Conservation of Modern Art project, we found that in actual practice reliable and detailed information on these subjects is rather patchy or hard to find. The inventory cards and the documentation files did not supply sufficient data, so we were far from able to answer all the questions about materials and techniques, the artists' intentions, their views on the restoration of their work, and so on.²⁷

The lack of documentation relating to artworks was also found in the Belkin, where there is no established policy on what documents and records need to be collected or created during the acquisition of a work of digital art. Regarding his installation/performance/digital artwork *Wildflowers of Manitoba*, Noam Gonick sent an e-mail to the Gallery, writing, “We will provide

²⁵ Inside Installations, *Inside Installations: Presentation and Preservation for Installation Art* (Amsterdam: ICN, 2007), 43.

²⁶ Roy A. Perry, “Present and Future: Caring for Contemporary Art at the Tate Gallery,” in *Mortality Immortality? The Legacy of 20th-Century Art*, Miguel Angel Corzo, ed. (Los Angeles: Getty Conservation Institute, 1999), 42.

²⁷ Christiane Berndes, “New Registration Models Suitable to Modern and Contemporary Art” International Network for the Conservation of Contemporary Art. Available at <http://www.incca.org/documentation/329-sbmk-registration-models> (accessed 28 November 2009).

a manual for geodesic dome construction, installation layout and a guide for the live performance element, identifying the ‘type’ of performer and his ‘direction.’”²⁸ This manual, however, was never delivered to the Gallery—the information that should have been provided by this manual have instead been captured in e-mails between the artist and the Gallery and an installation diagram sketched by the Gallery’s registrar.

The Documentation Framework serves two purposes. Firstly, it provides a schema for the Gallery to organize its records. Secondly, it recommends documentation that should be generated by the Gallery, or, acquired from the artist, donor or other institution that would be useful in developing preservation plans for artworks with digital components.

The Documentation Framework is an intellectual organization to manage the records of the Gallery. It groups the Gallery’s records into two series: an Artist Series and an Artwork Series.

The Artist Series builds on the Artist File currently used by the Gallery. It contains information about individual artists represented within the Gallery’s collection, including the artist’s up-to-date contact information, the artist’s CV and a bibliography of publications that discuss the artist and their work.

The Artwork Series builds on the Artwork (Collection) File currently used by the Gallery and incorporates the Exhibition File and Loan File, as well. It consists of documentation and records that support the authenticity of the artwork, elaborates the intellectual and artistic intent behind the work, identifies the technological components of works and maintains an installation, exhibition and conservation history of the artwork. Documents and records that may be contained in the artwork file include: floor plans and diagrams to show the set-up of the work in installation, technological diagrams to show, photography that shows the artwork during installation and in installation, ephemera (such as exhibition brochures, postcards and catalogues) that capture the intellectual context of the artwork’s exhibition and records that capture the conservation history of the work (including documentation of conservation actions). Currently, the acquisition of these materials is done in an ad hoc manner.

It is important to note that this framework does not require a physical arrangement. Files within the same series do not need to be filed beside each other. However, there should be

²⁸ Noam Gonick, e-mail message to Slobhan Smith, March 4, 2008.

controls in place to indicate what files or documentation exists for complex artworks with digital components.

It is understood that not all artworks will require the number and type of files present in the documentation framework. However, for artworks with large collections files, the file should be organized in such a way that the context of the documentation in the file is readily discernable.

Together, the Artist Questionnaire and the Documentation Framework form a foundation for the Gallery to draft preservation plans for artworks with digital components. As part of the documentation process, galleries must have conversations with the artist about the long-term preservation of their artworks. About the preservation issues inherent in technology-based installation art, Mitchell Hearn Bishop writes, “Artists are rarely involved in this sort of discussion of their work and are often taken by surprise.”²⁹ Bishop goes on to write, “Nonetheless, the only way to determine what needs to be accessioned and conserved is in a discussion the registrar will have to have with the artist, curator, conservators, and technicians. Institutions will have to develop and articulate policies in this regard.”³⁰ This discussion is best structured as an interview, using the questions outlined by the Artist Questionnaire discussed in the following section. By conducting an interview, the Gallery ensures that all information deemed important is captured at one time and documented in one location.

To draft preservation and conservation plans for digital art, the Gallery must utilize all resources available to buttress its understanding of the artist’s intent and the technological means used to produce and display the work of art. *Inside Installations* emphasizes the artist as an important primary source for such information, writing, “And one of the most crucial opportunities for the conservation researcher is that the artist himself can often be consulted as a primary source, through an interview or in direct collaboration.”³¹ The InterPARES Graduate Research Assistants revised the Gallery’s existing Artist Questionnaire, so it could serve a tool designed to accomplish several purposes, including:

1. Capturing the intellectual and artistic intent of the work

²⁹ Mitchell Hearn Bishop (2001), “Evolving Exemplary Pluralism: Steve McQueen’s ‘Deadpan’ and Eija-Liisa Ahtila’s ‘Anne, Aki and God’—Two Case Studies for Conserving Technology-Based Installation Art,” *Journal of the American Institute for Conservation* 40(3):182.

³⁰ *Ibid.*, 186.

³¹ *Inside Installations*, op. cit., 45.

- This is captured by questions such as, “What is the artwork intended to convey?” and, “What is the artwork’s message and purpose?”
2. Identifying essential components of the work that must be preserved to uphold the intellectual and artistic intent
 - This is captured by questions such as, “Are there aspects of presentation that are considered integral to the work?”
 3. Record any preservation issues that may arise from deterioration/obsolescence as known to the artist, as well as accepted methods of conservation
 - This includes questions such as, “Are there, as far as you know, any limitations to the lifespan of the artwork in regards to availability of parts or materials, technology at risk of becoming obsolete, chronic deterioration, etc.?”
 4. Create a history of the artwork that captures technological and intellectual contexts.
 - This is done through the attachment of the artist’s curriculum vitae, an ownership history, exhibition history, publication/reproduction history and conservation history.

Thus, the Artist Questionnaire is a vital component of the documentation framework necessary to preserve digital art. Additionally, beyond capturing information that is useful for the Gallery in constructing preservation and conservation plans, the questionnaire also forces the artist to think about the long-term preservation of his/her art. The usefulness of the Artist Questionnaire has been identified by several research projects, including the International Network for the Conservation of Contemporary Art (INCCA) and the Variable Media Initiative (VMI), and the questionnaires developed by these initiatives have been useful in the reformulation of the Belkin’s questionnaire.³²

As previously mentioned, the Artist Questionnaire should be conducted as an interview with the artist. Regarding the completion of a questionnaire, Roy A. Perry writes, “The majority of artists are very cooperative, especially if we are able to interview them. An hour or two’s discussion in front of the works can elicit far more information and insight than written correspondence alone.”³³

³² See Berndes, <http://www.incca.org/documentation/329-sbmk-registration-models>; Variable Media Network, “Variable Media Network,” <http://www.variablemedia.net/> (accessed 28 November 2009).

³³ Perry, “Present and Future,” op. cit., 42.

The Questionnaire should also be conducted as close to the acquisition of the work as possible. Debra Hess Norris writes, “Wherever possible, this information ... may be best collected at the point of acquisition and should include a record of the artist’s vision for the work over the next fifty years.”³⁴ Thus, the Questionnaire is completed before the artist has time to lose familiarity with the details of the work, and, is conducted when the artist’s relationship with the Gallery is the strongest. The completion of the Questionnaire should be incorporated into the Belkin’s artwork acquisition process.

The Artist Questionnaire for the Belkin, as revised by the Graduate Research Assistants of InterPARES 3, is divided into three sections: Artist Information Form, Artwork Information Form and Media-specific Forms.³⁵ All information relating to the artist, including contact information, representing gallery and educational background, have been grouped into the Artist Information Form. Previously, all artists contributing to the creation of a work were listed on a single form, which creates a sense of hierarchy between them. In the revised questionnaire, a separate form is used for each artist participating in the creation of an artwork. These forms then serve as a type of “authority record”—it eliminates the implied hierarchy present in the previous version and allows a single Artist Information Form to be used for multiple artworks, and allows a piece of art to be linked to multiple artists. The Artwork Information form is used to capture the intellectual and artistic intent behind the work, while the media specific form captures presentation and preservation challenges unique to particular types of art.

Potential future avenues for the continued development of the documentation framework include the creation of a standardized dictionary of terms to describe different media types, materials and formats; an internal acquisition policy that either delimits the types of digital artworks the Gallery is able to acquire and preserve, or, a cost model that can be used to determine the cost of preservation for potential acquisitions; and the incorporation of documentation into the acquisitions database used by the Gallery for intellectual control.

³⁴ Debra Hess Norris, “The Survival of Contemporary Art: The Role of the Conservation Professional in this Delicate Ecosystem,” in *Mortality Immortality? The Legacy of 20th-Century Art*, Miguel Angel Corzo, ed. (Los Angeles: Getty Conservation Institute, 1999), 133.

³⁵ These forms include: Photographs, Works on Paper, Sculptures, Paintings, Installations, AV/Media Works and Performances Forms.

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Adrienne Lai, 2007-2008

Cindy McLellan, 2009-2010

Erika Van Damme, 2007-2008

Appendix 1: Documentation Framework

Name	Examples
Series: Artist	
File: Artist Questionnaire	<ul style="list-style-type: none"> • Artist Form from Artist Questionnaire • Artist’s CV (including bibliography)
File: Activities	<ul style="list-style-type: none"> • Postcards, invitations for exhibitions, openings, lectures
File: Publications	<ul style="list-style-type: none"> • Brochures, books, etc. that mention the artist in general, or, artworks not held in the Belkin’s collection
Series: Artwork	
File: Acquisition	<ul style="list-style-type: none"> • Appraisal Reports • Deed of Gift (file copy) • Condition Report • Correspondence • Documents and records received from artist during acquisition process, which may include: <ul style="list-style-type: none"> ○ Ownership history; ○ Publication history; ○ Conservation history; ○ And other documents requested in the Artist Questionnaire
File: Artist Questionnaire	<ul style="list-style-type: none"> • Artwork and Media-Specific Forms from Artist Questionnaire • Recording of interview
File: Exhibitions/Loans ³⁶	<ul style="list-style-type: none"> • Installation diagrams and floor plans • Installer and curator notes, especially those documenting lighting and other technical specifications • Photography of the work during installation and in installation • Ephemera (brochures, catalogs, postcards, etc.) • Condition reports • Shipping documents and receipts
File: Conservation Treatments ³⁷	<ul style="list-style-type: none"> • Conservator’s contact information • Conservator’s report • Condition report

³⁶ Separate file for individual exhibitions and loans.

³⁷ Separate file for individual conservation treatments.

	<ul style="list-style-type: none">• Invoices and receipts
File: Reproductions	<ul style="list-style-type: none">• Copyright form• Contract• Publication (or citation)

Appendix 2: Documentation Framework as Implemented by the Belkin Art Gallery

Name	Examples
Series: Artist	
File: Artist Questionnaire	<ul style="list-style-type: none"> • Artist Form from Artist Questionnaire • Artist's CV (including bibliography)
File: Activities	<ul style="list-style-type: none"> • Postcards, invitations for exhibitions, openings, lectures
File: Publications	<ul style="list-style-type: none"> • Brochures, books, etc. that mention the artist in general, or, artworks not held in the Belkin's collection
File: Collection (fmr. Artwork)	
Section: Acquisition	<ul style="list-style-type: none"> • Condition Report
Section: Artist Questionnaire	<ul style="list-style-type: none"> • Artwork Information Form (Artist Questionnaire) • Media-specific form (Artist Questionnaire) • Ownership, publication, conservation histories (up to completion of questionnaire) • Recording of interview
Section: Exhibition	<ul style="list-style-type: none"> • Installation diagrams and floor plans • Installer and curator notes, especially those documenting lighting and other exhibition specifications • Condition reports
Section: Conservation	<ul style="list-style-type: none"> • Conservator's contact information • Conservator's notes • Condition report • Invoices, receipts
Section: Copyright	<ul style="list-style-type: none"> • Copyright form • Correspondence

Appendix 3: Artist Questionnaire

The Belkin Art Gallery is invested in a preservation strategy to ensure high quality and accessible artworks well into the future. The purpose of the Artist Questionnaire is to give the Morris and Helen Belkin Art Gallery a clear understanding of an artwork at the time of its acquisition, to determine its integral parts and preservation requirements and to understand the artist's intended presentation. The questionnaire is used for artworks with more than one component or specific installation, presentation or preservation requirements—it does not need to be used for every acquisition. The completed Artist Questionnaire will form the basis of an Installation History that will allow the Gallery to develop a conservation and preservation plan that respects the artist's moral rights and to identify and preserve the message of the artwork.

The Gallery's goal is to balance installation, presentation and preservation issues with curatorial discretion and our ability to exhibit the work. Likewise, not every question will be applicable to every artwork. The questionnaire is a guide—only questions relevant to a solid understanding of the work need be completed. The Gallery aims to administer the Artist Questionnaire as soon as possible after the work has been acquired. The questionnaire will be completed by the registrar and collection manager, in consultation with the curator. For ease of use, Gallery staff will try to complete the questionnaire with the knowledge they have and then work with the artist to complete the questionnaire, if required.

If the artist has provided installation instructions, the Artist Questionnaire will be used to clarify information if required or to prompt the artist to create installation instructions. The completed Artist Information Form will be kept in the artist's file, while all other forms will be maintained in the permanent collection file for the work. If requested, a copy of the completed questionnaire will be delivered to the artist.

List of Forms

- Artist Information Form
- Artwork Information Form
- Photographs Form
- Works on Paper Form
- Sculpture Form
- Paintings Form
- Installations Form
- AV/Media Form
- Performance Form

Artist Questionnaire—Artist Information Form

1. Artist Information

Artist Name:

Gender:

Nationality:

Cultural Affiliation:

Place of Birth (City, Province/State, Country):

Artist's Dates:

2. Artist Contact Information

Name:

Institution/Organization:

Address:

Phone:

Fax:

E-mail:

Web Site:

3. Dealer Contact Information

Name:

Address:

Phone:

Fax:

Email:

Web Site:

4. Copyright Information

Are you represented by an artist's collective (eg. CARCC)? Yes No

5. Artworks

Include a list of artworks produced by the artist held in the Gallery's collection.

6. Attachments

Artist's CV

Artist Questionnaire—Artwork Form

1. Artwork Information

Artist(s):

Artwork Title:

Dates of Production:

Place of Production:

Other/Additional production name (ie printmaker, publisher, model builder):

2. Artwork History

Ownership History:

Exhibition History (Include Institution, Dates, as well as installation specifications and floor plans, if available):

Reproduction/Publication History:

Conservation History (Include conservator and documentation, if available):

3. Artistic Intent

Describe, from the perspective of an unbiased viewer, what does one see, hear, and do when the artwork is experienced?

What is the artwork intended to convey?

What is the artwork's message and purpose?

How is the artwork intended to interact with the viewer?

How is the artwork intended to interact with the exhibition space?

How is the artwork intended to interact with other artworks in the same or adjoining exhibition space?

4. Exhibition and Storage

Are there aspects of presentation (framing, installation details) that are considered integral to the work?

Are there any specifications for lighting (direction, intensity, etc.)?

Are there any other specific exhibition requirements?

Are there any specific storage requirements?

5. Preservation

Are visible signs of aging (discolouration, cracking, etc.) acceptable to you for the exhibition of your artwork? Yes No

If any damage occurs do you wish to be notified before any restoration work is undertaken?
 Yes No

Are there, as far as you know, any limitations to the lifespan of the artwork in regards to availability of parts or materials, technology at risk of becoming obsolete, chronic deterioration, etc? Yes No

If yes, what are these limitations?

When you are no longer living, whom do you recommend the Belkin Art Gallery consult regarding implementation of strategies for exhibition and preservation of the artwork?

Do you have any specific requests or additional comments about the preservation of your artwork?

6. Copyright

Has the Gallery been provide with a signed copyright agreement? Yes No

Artist Questionnaire—Photographs Form

1. Artwork Description

Image Date:

Print Date:

Medium:

Support:

Image Derived From: Film Digital Capture Scanned Film Other

Is this work editioned? Yes No

If yes, this print is number ___ from an edition of ___ plus ___ artist's proofs.

Is this work part of a series or portfolio? If so, please describe.

2. Preservation

How much exposure to light can the work have before a change in the look of the photograph is anticipated?

Will the original negatives / transparencies / file be available for future replacement of the prints? Yes No

How and where are the original negatives / transparencies / files stored?

How will we be able to access future replacements after the artist is no longer living?

Can archival copies of the prints be made? Yes No

Should we maintain scanned versions of the original negatives / transparencies? Yes No

What happens when the original film is no longer available?

Artist Questionnaire—Works on Paper Form

1. Artwork Description

Medium:

Support:

Does this work consist of: A single object: ____ Multiple components

If multiple components: how many? Describe:

If there are multiple copies of the same item (e.g., 4 copies of the same poster): how many?
Describe:

Is the work: Matted Mounted Framed

For prints: Series: Number: Of edition:

Number of prints (exclusive of Artist's Proofs): ____ Artist's Proofs: ____

2. Technique/Medium(s)

Technique and medium: (please be as detailed as possible and include underdrawing, if applicable):

Medium used for inscriptions, signature, date:

What adhesives, if any, were used in the work of art?

What adhesives were used in the mounting/matting?

What fixatives or surface coatings were used?

3. Paper & Other Supports

Type of paper used:

Watermarks:

Other support(s):

Any surface preparation/coating added to paper prior to working?

Describe:

Artist Questionnaire—Sculptures Form

1. Materials Used

Please check off primary material(s) used and specify type or composition (e.g. Metal bronze)

- | | |
|---------------------------------------|-------------------------------------|
| <input type="checkbox"/> Aggregate | <input type="checkbox"/> Stone |
| <input type="checkbox"/> Clay | <input type="checkbox"/> Synthetic |
| <input type="checkbox"/> Metal | <input type="checkbox"/> Vegetation |
| <input type="checkbox"/> Papier Mâché | <input type="checkbox"/> Wax |
| <input type="checkbox"/> Plaster | <input type="checkbox"/> Wood |
| <input type="checkbox"/> Other | |

Details/Comments:

Surface Treatment— list any chemicals, paints, etc. used for surface treatment or coating:

List source/supplier/brand name of materials if available:

2. Fabrication

Was all of the artwork made by you? Yes No

If no, please specify what was fabricated by you and what by others:

Please check off techniques used and describe:

- | | |
|----------------------------------|------------------------------------|
| <input type="checkbox"/> Carved | <input type="checkbox"/> Painted |
| <input type="checkbox"/> Cast | <input type="checkbox"/> Patinated |
| <input type="checkbox"/> Chased | <input type="checkbox"/> Polished |
| <input type="checkbox"/> Cut | <input type="checkbox"/> Pressed |
| <input type="checkbox"/> Filed | <input type="checkbox"/> Rubbed |
| <input type="checkbox"/> Fired | <input type="checkbox"/> Shaped |
| <input type="checkbox"/> Glazed | <input type="checkbox"/> Soldered |
| <input type="checkbox"/> Moulded | <input type="checkbox"/> Welded |
| <input type="checkbox"/> Other | |

3. Maintenance

Do you wish to have coating/surface maintained? Yes No

If yes, how and with what?

4. Restoration

Are parts/materials replaceable (if damaged, broken, etc.) Yes No

Should the Belkin acquire spare parts? Yes No

If yes, please specify:

5. Installation

Can sculpture be displayed out-of-doors? Yes No

Artist Questionnaire—Paintings Form

1. Artwork Description

Medium:

Additives:

Glazing:

Support:

Varnish:

Technique(s):

2. Framing/Presentation

Is the work framed? Yes No

If there is no frame, may one be added as a protective and/or display measure? Yes No

If not too large and the painting surface is delicate do you object to protective glazing?

Yes No

Artist Questionnaire—Installations Form

1. Materials/Components

List all components integral to the artwork. Include physical components (e.g., 7 framed photographs) and non-physical components (e.g., domain name):

List all AV/Media components integral to the artwork (e.g., video, film):

List all ancillary components (Components not integral to the artwork but necessary to displaying or installing the artwork—e.g., plinth, monitor, shelf brackets and custom made shelf, software, etc). Include the minimum specification requirement of each item as applicable (plinth dimensions, monitor type, shelf spec's, software version, etc.).

List multiple copies of the same component (e.g., 4 copies of the same poster):

List any general other requirements associated with displaying the work (e.g., internet connection, 220V power source, etc.).

Was all of the artwork made by you? Yes No

If no, list the individual(s) or commercial firm(s) used for the fabrication/construction:

3. Installation

Attach a diagram (or, if unavailable, provide a description) of how parts of the artwork are installed (e.g., framed side-by-side in one frame; installed in a row vertically; sitting on a low plinth, etc). If there is a specific order for works with more than one part, be sure to describe or illustrate.

Are specific paint colours required for the installation? Yes No

If yes, specify colour and where they should be applied (wall, floor, plinth, etc.):

For complex installations, the Gallery requires installation instructions—preferably in both hard copy and electronic formats.

Does the artwork come with additional installation instructions? Yes No

If yes, attach.

What format are the instructions in (e.g., diagram, paper score, photo, etc.)?

Is there an electronic copy of the installation instructions? Yes No

If yes, attach. The Gallery is able to accept the following file formats: (specify file formats).

Is there a diagram or description of how the electronic components are installed (e.g., wiring diagram)? Yes No

If yes, attach.

4. Access

Is there a limit to the number of viewers who can access the artwork at any one time?

Yes No

If yes, specify:

5. Space/Placement

Is the artwork site-specific? Yes No

What type of space should the artwork be exhibited in? (e.g., gallery, movie theatre, small-scale viewing room, outdoor space etc.)

Can parts of the work be shown independently or in another location? Yes No

If yes, explain:

What are the physical boundaries of the artwork? (e.g., Is the space defined by its physical components? Are there predetermined viewing spaces? Does it occupy an entire room or can it be situated in proximity with other works?)

If a room area is specified, what are the minimum and maximum room dimensions?

How should the artwork be positioned in relation to the space? (e.g., on the floor, eye level, fixed hanging height, viewers walk around, etc.)

How should the components be placed in relation to one another (e.g., according to attached plan/diagram; random distribution; equidistant in vertical format)

Are there variations to the installation not already addressed? Yes No

If yes, explain:

9. Preservation

If parts are damaged, should they be replaced or repaired? Yes No

Comments:

As parts age or wear out, should the Belkin replace them? Yes No

Comments:

Should the Belkin acquire any spare parts? Yes No

Comments:

Artist Questionnaire—AV/Media Form

1. Display

What is the preferred display device for the media image? (e.g., film projection, video projection, specific type of monitor)?

What is the minimum/maximum size at which the image should be displayed?

What is the minimum resolution at which the image should be displayed?

2. Sound

Does the work have sound? Yes No

If yes, can the work be exhibited without sound? Yes No

Is there a specific volume at which the sound should be played? Yes No

If yes, specify:

3. Equipment Visibility

If applicable to what extent should the equipment used to exhibit the artwork be visible or audible?

4. Credits

If applicable, should titles/production credits be displayed when exhibited? Yes No

5. Preservation / Exhibition Format

The Belkin expects that all acquisitions of AV/Media components be in a format that is high quality and robust, with no/minimal compression and not at risk of immediate obsolescence.

For **digital video** works, the Belkin requests a high quality digital tape format or uncompressed file format.

For **film** works, the Belkin requests a dupe negative, work print and at least one release print.

For **audio** works, the Belkin requests an audio CD or uncompressed file format.

If there is a film/video component, can it be transferred to another format (eg.DVD) for exhibition? Yes No

6. Strategies for Preservation

Storage

A typical strategy is to store the artwork. Storage attempts to preserve the work in its original form for as long as possible. For AV/Media works, one would also have to preserve the equipment, hardware or software necessary to access that media.

Do we have your permission to exhibit and preserve your artwork using storage? Yes No

In your opinion, storage as a preservation strategy is:

- Not viable
- Preferred
- Critical

Migration

Migrating an artwork involves transferring source material to new formats and upgrading playback equipment. The major disadvantage of migration is that the appearance of the original artwork (e.g., the ‘look and feel’) may change when the technology undergoes an evolutionary jump, as when cathode-ray tubes gave way to flat screens. Migration includes the copying of digital information from outdated formats to more current ones.

Do we have your permission to exhibit and preserve your artwork using migration? Yes No

In your opinion, migration as a preservation strategy is:

- Not viable
- Preferred
- Critical

Emulation

To emulate an artwork is to devise a way of imitating its original look by completely different means. The term emulation can be applied generally to any fabrication or substitution of an artwork’s components, but it also has a specific meaning in the context of digital media. It refers to a layer of software that emulates a given hardware platform, serving as the foundation on which to run the original software and the application used to create it and its operating system (Atari video games from the 1970’s are now emulated through software applications on Macintosh G5 computers).

Do we have your permission to exhibit and preserve your artwork using emulation? Yes No

In your opinion, emulation as a preservation strategy is:

- Not viable
- Preferred
- Critical

Reinterpretation

The most radical preservation strategy is to reinterpret the work each time it is re-created. For example, to reinterpret a Flavin light installation would mean to ask what contemporary medium would have the metaphoric value of fluorescent light bulbs and fixtures in the 1960s. Although reinterpretation is a risky technique when attempted in the absence of the artist, it may be the only way to re-create performance, installation or networked art designed to vary with context. A true understanding of the artist’s intent/concept is critical if reinterpretation is to be applied.

Do we have your permission to exhibit and preserve your artwork using reinterpretation?

Yes No

In your opinion, reinterpretation as a preservation strategy is:

- Not viable
- Preferred
- Critical

7. Reproduction

For AV/Media artworks, what is the maximum length of audio and video clips that may be used for Belkin Art Gallery promotional or publication purposes.