



# InterPARES 3 Project

International Research on Permanent Authentic Records in Electronic Systems

TEAM Canada

**Title:** Case Study 03 – Morris and Helen Belkin Art Gallery – Policies and Procedures for Acquisition and Preservation of Digital Art: Generic, Customizable Artist Questionnaire for Artworks with Digital Components

**Status:** Final (public)

**Version:** 2.4

**Date Submitted:** November 2010

**Last Revised:** May 2013

**Author:** The InterPARES 3 Project

**Writer(s):** Harrison W. Inefuku  
School of Library, Archival and Information Studies,  
The University of British Columbia

Cindy McLellan  
School of Library, Archival and Information Studies,  
The University of British Columbia

**Project Unit:** Research

**URL:** [http://www.interpares.org/ip3/display\\_file.cfm?doc=ip3\\_canada\\_cs03\\_generic\\_artist\\_questionnaire\\_v2-4.pdf](http://www.interpares.org/ip3/display_file.cfm?doc=ip3_canada_cs03_generic_artist_questionnaire_v2-4.pdf)

## Document Control

Version history			
<u>Version</u>	<u>Date</u>	<u>By</u>	<u>Version notes</u>
1.0	2010-11-08	H. W. Inefuku, C. McLellan	Discussion draft prepared following identification of action items for CS03 at TEAM Canada Plenary Workshop 06.
1.1	2010-11-09	R. Preston	Minor content and copy edits.
2.0	2011-01-13	H. W. Inefuku, C. McLellan	Incorporation of feedback from TEAM Canada Plenary Workshop 06.
2.1	2011-01-18	Teresa Sudeyko	Content edits.
2.2	2011-05-04	H. W. Inefuku	Incorporation of feedback from Y. Hackett
2.3	2011-05-17	H. W. Inefuku	Incorporation of feedback from TEAM Canada Plenary Workshop 07.
2.4	2013-05-01	R. Preston	Minor content and copy edits.

## Introduction

### 1. Purpose of the Questionnaire

This questionnaire is designed to serve as a tool to assist the development of preservation and conservation plans for artworks with digital components. It is designed to be customizable for each gallery or museum that uses it. Wherever **GALLERY NAME** appears, replace the text with the name of the gallery or museum using the form.

This questionnaire has several functions:

1. Capturing the intellectual and artistic intent behind the work
2. Recording any preservation issues that may arise from deterioration/obsolescence as anticipated by the artist, as well as methods of conservation acceptable to the artist
3. Creating a history of the artwork that captures technological and intellectual contexts

This questionnaire is not meant to form a binding agreement between **GALLERY NAME** and the artist regarding the exhibition and preservation of his/her artwork.

### 2. Using the Questionnaire

This questionnaire is divided into five forms: Artist Information Form, Artwork Information Form, Technical Form, Installation Form and Preservation Form.

#### *Artist Information Form*

The Artist Information Form is designed to capture contact and biographical information for a single artwork. In the case of an artwork with more than one artist, use a separate artist information form for each artist. Likewise, for artists with more than one work in **GALLERY NAME**'s collections, the Artist Information Form is only needed to be completed once.

#### *Artwork Information Form*

The Artwork Information Form contains medium-independent questions relating to the history, meaning, exhibition and preservation of the artwork.

#### *Technical Form*

The Technical Form captures details about the components of the artwork, to ensure that the artwork exhibited is complete and assembled correctly.

#### *Installation Form*

The Installation Form captures details relevant to the installation/exhibition of the artwork.

#### *Preservation Form*

The Preservation Form identifies any known limitations to the lifespan of the artwork, as well as identifying preservation strategies that are acceptable/unacceptable to the artist.

The conversation with the artist should be conducted as a videotaped interview.

Although this questionnaire can be used independently, it is designed to be used in conjunction with the Art Gallery Documentation Framework from InterPARES. A copy of the Art Gallery Documentation Framework can be obtained from the InterPARES Web site at: [INSERT URL](#).

# Artist Information Form

## 1. Artist Information

Artist Name:

Date of Birth:

Place of Birth:

Nationality:

Location Active:

*If different than Nationality*

Other Cultural Affiliation:

*May include First Nations status, ethnicity, etc.*

## 2. Artist Contact Information

Institution/Organization:

Street Address:

Phone (H):

Phone (W):

Phone (C):

Fax:

E-mail:

Website:

## 3. Dealer Contact Information

Name:

Institution/Organization:

Street Address:

Phone (W):

Phone (C):

Fax:

E-mail:

Website:

#### 4. Copyright Information

Are you represented by an artist's copyright collective (e.g., Artists Rights Society, Canadian Artists Representation Copyright Collective, Design and Artists Copyright Society, Société de la Propriété Artistique et de Dessins et Modules)?

Yes       No

If yes, please specify

#### 5. Artworks

Include a list of artworks created by the artist held in the **GALLERY NAME**'s collections.

#### 6. Attachments

- Artist's CV (Should include artist's educational background and exhibition history)
- Bibliography (Should include list of materials published about the artist)

# Artwork Information Form

## 1. Artwork Information

Artist(s):

Title:

Dates of Production:

Place of Production:

Others Involved in Production:

*If applicable, include name of printmaker, publisher, model builder, apprentices, etc.*

## 2. Artwork History

Ownership History (*Provenance*):

Exhibition History:

*Include institution, dates as well as installation diagrams and floor plans (if available).*

Reproduction/Publication History:

Conservation History:

*Include conservator's name and relevant documentation*

## 3. Artistic Intent

Describe the experience of the viewer during his/her interaction with the artwork?

*What does the viewer see? Hear? Feel?*

What is the artwork intended to convey?

What is the artwork's message and purpose?

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?

Are there other versions/variations of this artwork?

Are there other copies of this artwork?

Is this artwork intended to be ephemeral, or, should the gallery work to preserve the artwork?

#### **4. Reproduction**

For Audiovisual/Multimedia artworks, what is the maximum length of audio and/or video clips that may be used by **GALLERY NAME** for promotional or publication purposes?

#### **5. Attachments**

- Artwork histories (including provenance, exhibition history for the specific work, reproduction history, conservation history)
- Signed copyright agreement



# Technical Form

## 1. Materials/Components

List all physical components of the artwork:

List all non-physical components of the artwork:

*E.g., domain name, software program.*

List all Audiovisual/Media components integral to the work:

*If audiovisual/media components are present in this work, please complete Section 2 of this form.*

List all other technical requirements necessary to display the work:

*E.g., Internet connection, power outlet.*

## 2. Audiovisual Formats

On what medium will the audiovisual/media components be delivered?

*E.g., Film (specify type), CD, DVD, Blu-Ray.*

May **GALLERY NAME** transfer audiovisual/media components to another format for exhibition?

May **GALLERY NAME** transfer audiovisual/media components to another format for preservation?

## 3. Attachments

- Technical diagrams
- Specifications of custom-coded components

## 4. Further Comments

If desired, please include additional comments about technical aspects of the artwork not covered by this form.

## Installation Form

### 1. Site/Placement

Is this artwork site-specific?

What type of space should the artwork be exhibited in?  
*E.g., indoors, outdoors, high ceilings, single entrance*

Are any modifications to the exhibition space required?  
*E.g., painting of walls, installation of temporary walls, temporary flooring*

Is there a limit to the number of people who can view the artwork at one time?

Can parts of the artwork be exhibited independently?

Yes       No

If yes, please specify:

### 2. Display

To maintain your vision of the work, are there aspects of presentation (such as framing, pedestal, display case) that are considered integral to the work?

Are there any specific exhibition requirements?  
*E.g., lighting, installation location, minimum proximity to other artworks*

What information should be included on the exhibition label?  
*For artworks with audiovisual/media components, indicate if production details are to be included.*

*The questions below are for artworks with audiovisual/media components:*

What is the preferred display device for the media image?

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

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

### 3. Sound

*For works with sound.*

Can the sound be exhibited through headphones?

Yes       No

Can the sound be ambient?

Yes       No

Is there a specific volume at which the sound should be played?

Yes       No

If yes, please specify:

#### **4. Equipment Visibility**

To what extent should any playback equipment be visible or audible to the viewer?

#### **5. Attachments**

- Installation manuals
- Floor plans

#### **6. Further Comments**

If desired, please include additional comments about installation not covered by this form.

# Preservation Form

## 1. Preservation

Are visible signs of aging acceptable for the artwork?

*Visible signs of aging may include discolouration, cracking, etc. For artworks with audiovisual/media components, signs of aging may include noise, projection problems, drop-outs, digital artifacts, scratches.*

If the work is damaged, do you wish to be notified before any restoration work is performed?

Are there any known limitations to the lifespan of the artwork?

*Limitations may arise from limited availability of parts or materials, technological obsolescence, chronic deterioration, etc.*

Should **GALLERY NAME** acquire any spare equipments or parts?

As equipment or parts wear out, should **GALLERY NAME** replace them?

Is there a conservator whom you prefer we work with for your artwork?

## 2. Strategies

*Following are common strategies for the long-term preservation of artworks with audiovisual/media and/or digital components.*

### *Storage*

A typical strategy is to store the artwork in its original form for as long as possible. For Audiovisual/Multimedia artworks, this would entail storing the carrier of the work (e.g., film strip, videocassette, DVD) and the technological equipment used to display the work, as well.

### *Migration*

Migrating an artwork entails transferring source material from outdated formats to new formats. Migration may also entail the updating of playback equipment.

### *Emulation*

Emulating an artwork utilizes contemporary technology to reproduce the “look and feel” of the original artwork.

### *Reinterpretation*

Reinterpretation of an artwork requires a thorough understanding of the artist’s intent and concept. It uses contemporary materials to embody the intent of the original work,

when the materials used in creating the original work/installation/performance are no longer available.

Which of these strategies is/are *preferred* for the preservation of your artwork?

Which of these strategies is/are *acceptable* for the preservation of your artwork?

Which of these strategies is/are *not acceptable* for the preservation of your artwork?

### **3. Further Comments**

If desired, please include additional comments about preservation not covered by this form.