

FILM & VIDEO QUESTIONNAIRE

Classification: Film

This questionnaire is designed to collect the following types of information in order to ensure the best possible future care and presentation of this work:

- history of the work
- media, materials and technical specifications
- techniques and expertise utilized
- installation instructions
- preservation-related information

Please complete this questionnaire and provide the following separate documents:

DISPLAY INSTRUCTIONS

Please provide an installation manual (as a single PDF) that includes the most current installation instructions. Within the same PDF, please include installation photos, diagrams, scale plans, troubleshooting or any additional documentation that relates to the set-up and display of the work. Please see pages 5-6 for guidelines to generate installation instructions **if a manual does not already exist.**

SUPPLEMENTAL RESEARCH MATERIALS (optional)

Please provide (as a separate document) any additional documents that will help us in our role as custodian of this work. This can include copies of the following: research notes, source/inspiration photographs, photo documentation of prior displays, personal writings, preliminary drawings/studies, relevant published references, or any other related materials for our research files.

GENERAL INFORMATION

Artist(s)	
Title	
Object Number	
Date	
Date of Production	
Date of Film Print	
Medium	
Color/Black and White	
Duration	
Screen(s)	<i>Single-screen / If multi-screen, please list number</i>
Sound	<i>Silent / Mono / Stereo / 5.1 Surround / Other (select one)</i>
Language(s)	Subtitles: Yes/No
Edition	
Place(s) work created	<i>City, State, Country</i>

CLASSIFICATION AND CONTENT

How do you classify this work? Please select all that apply, if more than one is relevant		
Film	Video	Sound Art
Performance Art	Installation-Film	Installation-Film
Other (please explain):		

Please describe the work in your own words. Note the relation between aesthetic, conceptual, and display aspects.

Is this an editioned work? If yes, what number in the edition is the Whitney acquiring?

Y / N		Edition		of		AP	
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Please list owners of other editions of the work.

Is this work part of a series?

Please provide background information relating to the work's title, if appropriate.

PRODUCTION AND EXHIBITION HISTORY

How was the work produced? Please describe the technical history of the work.

Is there a sound element? If so, please describe the creation, capture, and production of the sound

Are there any deliberate effects that could be mistaken as image or sound errors? (e.g. stuttering, glitches, rapid color change, etc.)

What is the generational relationship between the "original" or "master" material for the physical film components that the Whitney is receiving? Please include generational descriptions of any pre-print material (e.g. negative, internegative, etc.) that we may be acquiring, as well as any exhibition copies.

If the work is an animation, please provide details about the source material that was used.

If applicable, please list here any collaborators and indicate their roles. (e.g. actor, cinematographer, narrator, performer, sound designer, etc.)

Name	Role
Name	Role
Name	Role
Name	Role
Name	Role

Please indicate which, if any, of these collaborators and their roles should be included on a wall label

Below please list the exhibition history of the work.		
Dates	Exhibition Title/Venue/Location/Edition	Additional Notes

ACQUISITION COMPONENTS

What media will be acquired as part of this work and on what carrier? (e.g. 16mm print, DPX files on hard drive, etc.)

Is any “master” material included as part of the acquisition? (e.g. original negative, internegative and/or interpositive, etc.)

If not, could any master material be made available if the Whitney needs to make additional/replacement prints?

Is projection and/or playback equipment included as part of this acquisition? (e.g. projectors, screens, lenses, speakers, loopers, etc.)

Is there equipment, hardware, software, sculptural or display elements that are necessary for exhibition and/or set up that are not included in the acquisition? If so, please provide a vendor and specifications of these components.

Is there a reference print available for preservation purposes? Will it be included as part of this acquisition?

DISPLAY SPECIFICATIONS

What is the aspect ratio?

Are any equipment modifications required to display this image shape?

Timing | *Looped / Scheduled screening times (select one)*

Is the loop intended to be seamless? If not, what is the duration of black / silence on the loop?

Describe the equipment needed to prepare and present the film loop. (e.g. former, looper, etc.)

Can the loop only be projected on film or is there also an option of displaying it digitally on a monitor?	
If looped monitor display is an option, are there any special requirements?	
Audio amplification mode(s)	
Internal Projector Speakers	<i>Required / Preferred / Acceptable / Not an option (select one)</i>
External Speakers	<i>Required / Preferred / Acceptable / Not an option (select one)</i>
List the preferred makes and models of audio equipment. Note their desired aesthetic and sound properties.	
Is the presentation mode flexible for this film work?	Y / N
<i>If it is flexible, please define the acceptable presentation modes and their respective display preferences in the Cinema/Theatrical Screening, Projected Gallery Display or Monitor Display sections below.</i>	
Cinema/Theatrical Screening	<i>Required / Preferred / Acceptable / Not an option (select one and elaborate if necessary)</i>
Projected Gallery Display	<i>Required / Preferred / Acceptable / Not an option (select one)</i>
Describe the light level, quality, and insulation. (e.g. curtains, light locks, window treatments, etc.)	
Describe the image size and placement. Note specifications regarding minimum and maximum screen size, screen material, distance from floor and ceiling.	
Describe the wall, floor and ceiling treatments. Note painted color, flooring type, etc.	
Describe the spatial distribution and equipment visibility of projectors, screens, audio, playback equipment, cabling, seating, etc. Note the arrangement within the space.	
If relevant, please describe the type of seating required for viewing. (e.g. benches, chairs, standing only, etc.)	
Does this work require a dedicated room? If so, please describe the desired room dimensions and entrance and exit points. Note the desired visitor flow within the space.	
Monitor Display	<i>Required / Preferred / Acceptable / Not an option (select one)</i>
Timing	<i>Looped / Fixed screening times (select one)</i>
Describe the type of monitor on which the work can or should be displayed. Note the minimum	

and maximum screen size and any preferred makes/models. (e.g. flat screen LCD, OLED, plasma, CRT monitor, etc.)

What is the role of the equipment in the display of the film? Is it purely functional or does it have a conceptual or aesthetic significance?

Please use this space to communicate any additional specifications or preferences regarding the display of the artwork.

DISPLAY GUIDELINES

Are there any further installation specifications for this work not covered in the previous sections? Y / N

If yes, please provide an installation manual for the preferred display of this work. If an installation manual does not exist for this work, please keep the following details in mind when preparing step-by-step installation instructions:

Equipment specs for set-up and playback
Looper preparation and installation
Cable specifications including a wiring diagram
Brackets and ceiling support for any suspended elements
Electrical requirements
Startup instructions for activation

Height and width of projected images and their relationship to adjoining walls, ceilings, and floors
Projection distances
Position and visibility of the equipment
Position and nature of acoustic materials
Position and design of display furniture

Details of the construction of the space
Wall and ceiling color and finish
Dimensions and shape of the space
Position of the entrances and exits, including any light-lock corridors required
Light levels
Acoustic qualities and audio levels
Special signage

Images capturing the set up of the film display
Troubleshooting

APPROPRIATION OF OTHER ARTWORKS

Are other works “appropriated” within your work? Y / N

If yes, please list the works and note if any rights were cleared or licensed.

PRESERVATION AND FABRICATION

PLEASE NOTE: In order to extend the lifespan of the work, WMAA may need to preserve or fabricate some elements of the work because of technical failure and/or obsolescence.

Are any of the components considered irreplaceable because they are unique, custom, or artist-generated? Please explain.

Has the work experienced any type of restoration? If so, describe the motivation and nature of the alterations.

If the work requires preservation, is there an accessible reference print that has been approved by the artist?

If the equipment ceases to function due to technical failure, is it acceptable to replace the component(s) with the same or comparable equipment?

If the equipment is no longer serviced or manufactured, is it acceptable to replace the component(s) with updated equipment?

If the media format is no longer supported, is it acceptable to utilize actively supported media formats?

Is there a specific conservator, technician, assistant, or other individual who is familiar with this work and can be consulted for preservation matters? If so, please provide their full name(s), email address(es), and telephone number(s).

CONTACT INFORMATION

To preserve and exhibit these works, WMAA may need to consult outside vendors, engineers, or technicians. Please provide any relevant contact information below.

Name of Artist	
Mailing Address	
Email	
Phone Number	

Name of Collaborator	
Mailing Address	
Email	
Phone Number	

Name of Collaborator	
Mailing Address	

Email	
Phone Number	

Questionnaire prepared by:

Print name	
Signature	
Date	