

FILM & VIDEO QUESTIONNAIRE

Classification: Video

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:

INSTALLATION 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 page 5 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 installations, 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 Video Copy			
Medium			
Color/Black and White			
Duration			
Video Channel(s)	<i>Single-channel / If multi-channel, please list number</i>		
Sound Channels	<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	Video Installation
Sound Art	Performance Art Documentation	
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, editing techniques and post-production steps involved in the creation of the work and the programs in which they were executed. (e.g. color correction in quantel eQ v5.1 rev 4, Italian subtitles in Adobe After Effects CS5.5, sound editing in Pro Tools HD v.11; ProRes 422 HQ master and H.264 exhibition copy exported from FinalCut 7 timeline, etc.)

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.)

If the work is an animation, please provide details about the source material that was used, and how it was edited. Based on this information, we may request specific deliverables.

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

Name	Role

Below please list the exhibition history of the work.

Dates	Exhibition Title/Venue/Location/Edition	Additional Notes
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ACQUISITION COMPONENTS

What media will be acquired as part of this work and on what carrier? (e.g. ProRes file delivered on hard drive, etc.)

Is playback equipment included as part of this acquisition? (e.g. media player, record player, etc.)

Are display components included as part of this acquisition? (e.g. projectors, monitors, lenses, 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.

Please provide any accounts, usernames, passwords that are associated with the operation of the equipment and the functionality of the artwork.

If the video is delivered on a hard drive, please identify the provided files as Native or Exhibition material.
 PLEASE NOTE: "Native" files are exact copies of an artist's final edit of their work, in the same file format that their work was completed in. "Exhibition" files are formatted for gallery display and playback. If the exhibition file is identical to the native file, there is no need to provide both.

Native file format	
Artist's preferred exhibition format	

How do the exhibition files differ from the source or native files? Please note any edits, or observable color shifts, resolution, compression differences.

Please provide the following settings for the Native material and Exhibition material			
Native Material Settings		Exhibition Material Settings	
Video Codec (e.g. 10-bit uncompressed 422)		Video Codec (e.g. Apple Pro Res 422)	
Audio Codec (e.g. Linear PCM)		Audio Codec (e.g. Linear PCM)	
Container (e.g. .mov)		Container (e.g. .mp4)	
Frame Rate/ Scanning (e.g. 24 p)		Frame Rate/ Scanning (e.g. 24 p)	
Resolution		Resolution	

(e.g. 1920 x 1080)		(e.g. 1920 x 1080)	
Display Aspect Ratio (e.g. 4:3)		Display Aspect Ratio (e.g. 4:3)	
Black Bars (e.g. anamorphic)		Black Bars (e.g. anamorphic)	

DISPLAY SPECIFICATIONS

Please describe the intended display of this video work. Note preferred visual, audio, and environmental experience.

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

Is the presentation mode flexible for this film work? Y / N

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.

Cinema/Theatrical Screening Required / Preferred / Acceptable / Not an option (select one and elaborate below if necessary)

Monitor Display Required / Preferred / Acceptable / Not an option (select one)

Timing Looped / Scheduled screening times (select one)

Describe the type(s) of monitor(s) on which the work can or should be displayed. Note the minimum and maximum screen size, quantity, and preferred makes/models. (e.g. flat screen LCD, OLED, plasma, 3D-TV, CRT monitor, etc.)

Audio amplification mode(s)

Headphones Required / Preferred / Acceptable / Not an option (select one)

Internal Monitor Speakers Required / Preferred / Acceptable / Not an option (select one)

External Speakers Required / Preferred / Acceptable / Not an option (select one)

List the preferred makes and models of audio equipment. Note their desired aesthetic and sound properties.

Describe the spatial distribution and visibility of equipment. Note the arrangement of equipment within the space. (e.g. monitors, audio, and playback equipment, cabling, etc.)

Projected Gallery Display Required / Preferred / Acceptable / Not an option (select one)

Timing Looped / Scheduled screening times (select one)

Describe the type of projector through which the work can or should be displayed. Note the minimum and maximum lumens, contrast ratio and any preferred makes/models. (e.g. LCD, DLP, etc.)

Describe the image size and placement. Note specifications regarding minimum and maximum

screen size, screen material, distance from floor and ceiling.	
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.	
Describe the spatial distribution and visibility of equipment. Note the arrangement of equipment within the space. (e.g. monitors, audio, and playback equipment, cabling, etc.)	
Dedicated Room Display	<i>Required / Preferred / Acceptable / Not an option (select one)</i>
Room Dimensions	
Timing	<i>Looped / Scheduled screening times (select one)</i>
Describe the wall, floor and ceiling treatments. Note painted color, flooring type, etc.	
Describe the light level, quality, direction, and insulation. (e.g. curtains, light locks, window treatments, etc.)	
Describe the spatial distribution and visibility of equipment. Note the arrangement of equipment within the space. (e.g. monitors, audio, and playback equipment, cabling, etc.)	
If relevant, please describe the type of seating required for viewing. (e.g. benches, chairs, standing only, etc.)	
Please use this space to communicate any additional specifications or preferences regarding the display of the work. Please note unacceptable display decisions.	

INSTALLATION GUIDELINES

Are there any further installation specifications for this work not covered in the previous sections?	Y / N
<p>If so, 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:</p> <p>Equipment for set-up and playback Cable specifications including a wiring diagram Brackets and ceiling support for any suspended elements Electrical requirements Startup instructions for activation</p> <hr/> <p>Height and width of projected images and their relationship to adjoining walls, ceilings, and floors Projection distances Position and visibility of the equipment</p>	

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 a video display
Troubleshooting

APPROPRIATION OF OTHER WORKS

Are other works of art “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 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).

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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	

Name of Collaborator	
Mailing Address	
Email	
Phone Number	

Questionnaire prepared by:

Print name	
Signature	
Date	