

FILM & VIDEO QUESTIONNAIRE

Classification: Installation

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 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 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 Media Copy			
Medium			
Color/Black and White			
Duration			
Film Screen(s) or Video Channel(s)	<i>Single-screen / Single-channel / If multi-screen or multi-channel, please list number</i>		
Sound Channel(s)	<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		
Installation	Installation-Video	Installation-Film

Installation-Sound	Sound Art	Slide Art
New Media	New Media-Installation	Digital Art
Sculpture	Equipment	Video Sculpture
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.

Does this installation include sculptural elements as part of its visual manifestation? If so, describe their significance.

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. such as stuttering, glitches, rapid color change, etc.)

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	
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. ProRes file delivered on hard drive, etc.)

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

Are display components included as part of this acquisition? (e.g. monitors, speakers, etc.)

Are sculptural elements included in the acquisition?

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.

MEDIUM-SPECIFIC QUESTIONS

Due to the complex nature of installation works, we included a series of questions below that are about different types of works. Please complete the relevant sections, as they apply to this work.

QUESTIONS REGARDING FILM INSTALLATION

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?

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.

QUESTIONS REGARDING VIDEO INSTALLATION

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 <i>(e.g. 10-bit uncompressed 422)</i>		Video Codec <i>(e.g. Apple Pro Res 422)</i>	
Audio Codec <i>(e.g. Linear PCM)</i>		Audio Codec <i>(e.g. Linear PCM)</i>	
Container <i>(e.g. .mov)</i>		Container <i>(e.g. .mp4)</i>	
Frame Rate/ Scanning <i>(e.g. 24 p)</i>		Frame Rate/ Scanning <i>(e.g. 24 p)</i>	
Resolution <i>(e.g. 1920 x 1080)</i>		Resolution <i>(e.g. 1920 x 1080)</i>	
Display Aspect Ratio <i>(e.g. 4:3)</i>		Display Aspect Ratio <i>(e.g. 4:3)</i>	
Black Bars <i>(e.g. anamorphic)</i>		Black Bars <i>(e.g. anamorphic)</i>	

QUESTIONS REGARDING SLIDE INSTALLATION

What format were the original slides shot in and/or how were the slides created?

Describe the number and sequence or order of the slides if applicable.

Do we show copies of the actual slides, or have they been digitized? If the slides have been digitized, are the original slides part of the acquisition?

QUESTIONS REGARDING SOUND INSTALLATION

What is the source of the audio? (e.g. recorded, transmitted radio, instrumental performance, etc.)

If the audio is not recorded, describe the nature of transmission of audio to the artwork. Note the dependencies on transmission technology. (e.g. analog or digital radio transmission, streaming services, etc.)

How is the audio presented? Please note the playback equipment used. (e.g. magnetic tape cassette played with a Hamilton Buhl HA-802 Hamilton Buhl Classroom Cassette Player, etc)

What is the native format?

QUESTIONS REGARDING BROADCAST OR LIVE-STREAMING ARTWORK

What is the source material for the work? Describe the nature of transmission of video and/or audio. (e.g. closed-circuit television, cable-television, web camera, live-streaming websites, etc.)

DISPLAY SPECIFICATIONS

Please describe the intended display of this installation. Note preferred visual, aural, and environmental experiences.

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

What is the aspect ratio?

Are any equipment modifications required to display this image shape?

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>
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.)	
Audio amplification mode(s)	
Headphones	<i>Required / Preferred / Acceptable / Not an option (select one)</i>
Internal Monitor 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 equipment visibility of monitors, audio, and playback equipment, cabling, etc. Note the arrangement within the space.	
Projected Gallery Display	<i>Required / Preferred / Acceptable / Not an option (select one)</i>
Timing	<i>Looped / Fixed screening times (select one)</i>
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 equipment visibility of monitors, audio, and playback equipment, cabling, etc. Note the arrangement within the space.	
Dedicated Room Display	<i>Required / Preferred / Acceptable / Not an option (select one)</i>
Room Dimensions	
Timing	<i>Looped / Fixed 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 type of seating required for viewing. (e.g. benches, chairs, standing only, etc.)

Describe the desired entrance and exit points. Note the desired visitor flow within the space.

Describe the spatial distribution and equipment visibility of projectors, screens, audio, and playback equipment, cabling, seating, etc. Note the arrangement within the space.

What is the role of the equipment in the installation? 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.

INSTALLATION GUIDELINES

If a display manual does not exist for the preferred presentation(s) of this installation, please keep the following details in mind when preparing step-by-step instructions:

Equipment specs 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

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 installation of this work
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.

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

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

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

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

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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	