
ACQUISITION PROCEDURES FOR AUDIO ARTWORKS

In order to consider the acquisition of your work, The Metropolitan Museum of Art must first receive:

- A completed copy of the Artist's Questionnaire for Audio Artworks

Following receipt of the questionnaire, and upon the decision to proceed with the acquisition, the Museum will also require the following items:

- The Museum's Time-Based Media Acquisition Agreement signed by the artist and/or copyright holder
- A Certificate of Authenticity signed by the artist or artist's authorized representative stating the details of the work, size of edition, and the number in that edition that this acquisition represents (e.g.: Edition 1 of 3, plus 2 Artist Proofs)
- Detailed installation instructions for the work. The contents of the installation instruction document are up to the artist, but may include information about equipment preferences, room and exhibition preferences, and placement of components in the exhibition space
- Signed Warranty and Indemnification form (for purchases) or Offer of Gift
- Nonexclusive license

Based on the information provided in the completed Artist's Questionnaire, the Museum will provide a List of Deliverables that the artist/gallery must provide to the Museum. All audio files that comprise the artwork must be **delivered on a hard drive**. The Museum will not accept delivery of digital files using file transfer services such as Dropbox, WeTransfer, etc., due to the risk of file corruption during compression and transfer processes. A List of Deliverables may include:

- Native master audio file(s). This should be exported directly from the artist's editing timeline, with the same audio codec, container, and audio track settings (e.g. stereo, 5.1 surround sound, etc.) as the original editing system. If the audio file has multiple audio tracks, the metadata should indicate which speaker each track is assigned to (e.g. L, C, R, Ls, Rs, LFE, etc.).
- Uncompressed digital preservation master file(s). This should be a WAV file with the same audio track settings (e.g. stereo, 5.1 surround sound, etc.) as the native master. If the native master is already a WAV file(s), a digital preservation master file is not required.

If the work is coming from overseas, the Museum requires that the work is accurately described on the foreign export license, with particular attention to the work's country of origin (where the work was made), value (acquisition price), and properly declared upon import to the U.S.

As no two artworks are the same, the Museum's collections management team may request additional materials, if deemed necessary for the proper care and exhibition of the artwork. If the artwork was created without the use of a computer, our collections management team will work with you to determine the most appropriate materials to provide.

The Museum recognizes that all of the above deliverables constitute a single edition of the artwork and agrees not to deaccession any of the above deliverables as a duplicate.

The Museum reserves the right to create derivatives of the artist-provided file(s) for use in exhibitions and loans, and to migrate or transcode the master for preservation purposes, if necessary.