

Artist Questionnaire for Audio Artworks (updated February 2018)

Prepared by:

Date:

General Information	
Name of Artist:	
Mailing Address:	
Email:	
Phone number:	
Nationality:	
Date of birth:	
Title of work entering The Met's collection:	
Date of work:	
Medium:	
If the artwork consists of multiple parts or components, must the parts always be displayed together as a whole, or may they be exhibited separately?	
Duration:	
Number of editions of the artwork (include artist proofs):	
Edition number to be acquired by The Met:	
Provenance of edition to be acquired by The Met:	
Editions in other collections (please list owners):	

Content	
Please provide a brief description of the content of the audio.	
Is there any content that was sourced from found or pre-existing audio footage?	

Have you received permission from individuals featured in the artwork for use of their image, voice, or name? Do you have any written releases from these individuals?	
Please discuss the work's title, if appropriate.	
Please provide any additional information that you consider relevant to the understanding of this work.	
Is this work a representative example of your work in this medium and during this period? Please explain.	

Artwork Components for Acquisition	
The Met will receive the following Native Master Format: For each file, please list the audio codec (e.g. PCM, AAC, etc.), container or file format (e.g. .WAV or .MP4), and audio track settings (e.g. mono, stereo, surround sound, etc.).	
The Met will receive the following Preservation Master Format*: For each file, please list the audio codec (e.g. PCM, AAC, etc.), container or file format (e.g. .WAV or .MP4), and audio track settings (e.g. mono, stereo, or surround sound). *Note: if the Native Master is an uncompressed, lossless format (e.g. .WAV), this is not necessary.	
Please list any additional files or audio components the The Met will receive:	
Are there any sculptural components or artist-modified objects that will be included as part of this acquisition?	
Will any installation equipment be included as part of this acquisition?	

Artwork Production	
How was the raw audio captured? Include microphone models, if known.	
What is the audio codec and container of the raw footage?	
Was the raw audio manipulated in any way? If so, what were the post-production steps? What programs were utilized?	
If music is used, what is the source? Who is the composer? Have you obtained the rights to the music, if necessary?	
Please describe the application(s) and version(s) of software used to edit the native master.	

What are the native settings of the editing timeline? Please include the audio codec and audio track settings (eg. mono, stereo, 5.1 surround sound, etc.)	
If the native master has multiple audio tracks, does the metadata contain speaker assignments for each track?	

Technical Description of Final Audio	
How many audio channels comprise the work?	
If the audio comprises more than one audio channel, is the audio distributed across multiple files, or embedded within a single file?	
If the work comprises more than one audio channel, are the channels synchronized?	
What is the audio codec (e.g. AAC, PCM) for the work?	
What is the container or file format (e.g. .mp4, .wav, etc.) for the work?	
Is the audio mono, stereo, 5.1 surround sound, etc.?	
Is the material looped? If yes, is the loop intended to be seamless? If no, what is the duration of silence on the loop?	
Does the artwork contain any spoken word? What language?	
Are there any distortions or artifacts in the sound that are intentional?	

Props and Sculptural Components	
Are there any props or sculptural components which should be displayed as part of the installation? Please describe.	
Are any of the props or sculptural elements unique, artist-modified, or have a particular conceptual significance? If yes, please explain.	
Are any of the props or sculptural elements variable and/or intended to be fabricated with each iteration?	

Installation and Exhibition		
How may the audio be exhibited? You may select more than one option.		
Through speakers	Through headphones	Through a directional audio device such as a sound shower
Please provide a brief description for what the visitor will experience when they enter the exhibition space.		

Provide installation diagrams for the proper exhibition of your artwork. If applicable, include any drawings or diagrams indicating speaker or equipment placement, wiring diagrams, or technical instructions for how to install the work.

Please describe where the speakers and other equipment should be placed.	
Are there any past iterations that the artist considers to have been particularly well executed? Which one(s)? What did the artist like about it?	
If spoken word is present: If this work is shown in a country that primarily speaks a language other than the language in the audio, should a translation be provided?	

Exhibition Environment

Please provide a brief descriptive summary of the exhibition requirements for this work's installation. Please describe any qualities of the exhibition environment that are essential to the display of this work.		
Preferred dimensions (please indicate length x width x height in inches or centimeters)	Minimum:	Maximum:
Installation size:		
Room size:		
Should the viewer approach the audio installation from a specific direction or in a specific order?		
Are there any preferences for the flooring such as carpeting?		
Are there any preferences for wall or ceiling color?		
Can the artwork be installed in the same gallery or exhibition space as other artworks?		
Is it acceptable for any of the equipment to be visible to the public, or should it all be hidden?		
Should seating be provided? If so, what type of seating (e.g. benches, bean bags, pillows, etc.)?		

Are sound locks or sound dampening panels preferred?	
Are there any lighting preferences?	

Installation Equipment	
Please list all equipment needed to install this work, including make/model or other specifications:	
Is any of the above equipment unique or artist-modified?	
What important features or qualities have led to the choice of equipment?	
What is the role of this equipment in the installation? Is it purely functional or does it have a conceptual or aesthetic significance?	
In case of equipment obsolescence, The Met may find it necessary to replace vintage equipment with newer components. Is this acceptable to the artist?	
Are there special power requirements associated with this work? Are any of the electrical components configured for European (220 volt) output? If yes, please describe.	
Any additional comments about the work not addressed elsewhere?	