
ACQUISITION PROCEDURES FOR PERFORMANCE 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 Performance 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. A List of Deliverables may include:

- Any artist-modified props that constitute an integral part of the performance
- Any costumes that constitute an integral part of the performance

If any video is to be displayed as part of the performance or as an artifact of the performance, the Museum requires that the artist/gallery provide the museum with a native master, exhibition copy, and uncompressed preservation master for **each channel** of video that comprises the artwork, to 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 for any video component of the artwork may include:

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- The native master: a file exported directly from the artist's editing timeline, with the same file codec, container, resolution, frame rate, and audio settings (e.g. stereo, 5.1 surround sound, etc.) as the original editing system. If the artwork was created without the use of a computer, our collections management team will work with you to determine the most appropriate format to provide.
 - An exhibition copy: an artist-approved file intended for the exhibition of the artwork. This is a file created directly from the native master that has been compressed so that it is able to be played back on Museum media playback equipment. DVDs and Blu-Rays are not acceptable forms of exhibition copies.
 - An uncompressed digital preservation master file: this should be a 10-bit uncompressed QuickTime file in the native file format (same file codec, resolution, frame rate, etc. as the native master).
 - In addition, the Museum requires one master magnetic tape per channel in Digital Betacam format for SD files or HDCAM-SR format for HD files. The Museum agrees to pay the production costs for the magnetic tape copies.

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.