

Artist Questionnaire for Performance 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:	
Duration of performance (may be approximate):	
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 performance.	
Does this performance incorporate any audio/visual materials sourced from found or pre-existing materials or 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.	

Performance Modes and Frequency			
What are the different modes in which the performance may be exhibited? You may select more than one mode.			
Live performance	Video of a past performance	Props or sculptural elements used in a live performance are displayed as an installation	Props or sculptural elements used in a live performance are displayed alongside video of a past performance
Is this artwork performed live once, or at set intervals over the course of an exhibition (ex. Tuesdays at 2:30)			
What is the ideal frequency or number of times that this artwork is performed live over the course of an exhibition?			

Artwork Components for Acquisition	
Please describe any sculptural components or artist-modified objects that will be included as part of this acquisition, if applicable.	
Please describe any costumes that will be included as part of this acquisition, if applicable.	
If the live performance includes recorded audio: The Met will receive the following Master Format: (please list the audio codec, container/file extension, and whether the audio is mono/stereo/5.1 surround sound)	
If the performance includes video: The Met will receive the following Master Format (please list the codec, container/file extension, resolution, and framerate for each video channel):	
If the performance includes video: The Met will receive the following Exhibition Format (please list the codec, container/file extension, resolution, and framerate for each video channel):	
Will The Met be provided with any reference materials (images, video, etc.) of a past iteration of the live performance? These reference materials would be intended for research only, not for display.	

Will any additional display equipment be included as part of this acquisition?	
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Performers	
Does the artist require that they are (one of) the performer(s)? Or may this artwork be activated without the artist present?	
How many performers are required to activate this work? If the number of performers is variable, please provide the minimum and maximum numbers.	
Do the performers need any particular skillset? For example, should they know how to play guitar, or be trained in a particular dance style?	
Should any of the performers be of a specific age group, cultural background, or gender?	
Are there any other preferences for the physical appearance of the performers (eg. hair color, physical build, height, etc.)?	
Are the performers sourced and recruited by the exhibiting institution, or entirely by the artist?	
Does the artist require that the performers be compensated monetarily for their participation in the performance? If so, please describe.	

Performance Preparation and Rehearsals	
If performers other than the artist are present, approximately how many hours or days of on-site training are necessary?	
How do the performers receive instructions for activating the performance?	
Should there be any rehearsals prior to the performance? If so, how many hours or days should the rehearsal last?	

Costumes or Dress	
Are any of the performers nude?	
Please describe any specific costumes or dress (e.g. leotards, gowns, street clothes, etc.) the performers should wear.	
Are visible brands or logos on clothing acceptable?	

SAMPLE

Props and Sculptural Elements	
Are any props or sculptural elements installed or used as part of the performance? If so, please explain their significance.	
How should the performers interact with the props and sculptural elements?	
Are these props or sculptural elements unique and non-replaceable, or may they be sourced or fabricated anew for each performance?	
If the props or sculptural elements are to be sourced for each iteration, please describe any preferences for their look or appearance (e.g. color, reminiscent of a specific era, professional-grade vs intended for home use, etc.).	

Recorded Audio	
If the live performance includes the use of recorded audio, please describe the significance.	
How was the audio captured or sourced? Please provide microphone models, if applicable.	
If the audio was edited, please describe what software program and version were utilized.	
If music is used, what is the source? Who is the composer? Have you obtained the rights to the music, if necessary?	
What is the intended volume of the recorded audio (e.g. soft, ambient noise, speaking volume, or similar to that found in a crowded restaurant, etc.)?	

Performance Environment	
Please provide a brief descriptive summary of the exhibition preferences for the activation of the performance. Please describe any qualities of the exhibition environment that are essential to the display of this work.	

SAMPLE

Preferred dimensions (please indicate length x width x height in inches or centimeters)	Minimum:	Maximum:
Room size:		
Installation size:		
Provide installation diagrams and/or instructions for the proper activation of the performance. If sculptural elements are part of the activation, please provide information regarding their placement in the performance environment.		
Should the audience view the performance from a specific direction or in a specific order? Should the audience interact with the artwork in any way? If so, please explain.		
Are there any preferences for the wall or ceiling color?		
Are there any preferences for the flooring such as carpeting?		
Should seating be provided? If so, what type of seating (eg. benches, bean bags, pillows, etc.)?		
Can the performance be activated in the same exhibition space as other artworks?		
Are light locks such as a curtain or corridor preferred?		
Are sound locks or sound dampening panels preferred?		
Any additional comments about the work not addressed elsewhere?		

It is only necessary to complete the following section if video is to be displayed in one of the performance modes.

Video Overview	
Please provide a brief descriptive overview of the content of the video.	
Please describe the modes or situations in which the video should be displayed. Please include whether the video should be displayed during the live performance, or independent of the live performance.	

Video Production	
How was the raw footage captured? Include camera and microphone models, if known.	
If the work includes audio, was it captured at the same time as the visual footage, or was it added later?	
What is the codec, resolution, and framerate of the raw footage?	
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 codec, resolution, and frame rate.	
Were there any post-production steps, such as color correction or subtitles? What programs were utilized?	

Technical Description of Final Video	
How many channels comprise the work?	
If the work comprises more than one channel, are the channels synchronized?	
What is the resolution of the work? Please indicate the resolution for each channel of video. Examples include NTSC, PAL, 1920x1080, 2K, etc.	
What is the framerate of the work? Please indicate the framerate for each channel of video.	
Is the work in color, or in black & white?	
Is the material looped? If yes, is the loop intended to be seamless? If no, what is the duration of black on the loop?	
Does the video contain audio? If so, is it mono, stereo, 5.1 surround sound, etc.?	

Does the artwork contain any spoken word, subtitles, or other text? What language?	
Are there any distortions or artifacts in the image or sound that are intentional? (scratches, graininess, color modification, etc.)	

Installation and Exhibition of Audiovisual Components

Is the video intended to be displayed as part of the live performance, or as an artifact of the performance?	
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How may the video(s) be displayed? You may select more than one option.

As a projection	Displayed on a flat-screen monitor	Displayed on a television monitor
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If audio is present, how should it be presented? You may select more than one option.

Through speakers	Through headphones	Through a directional audio device such as a sound shower
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Please provide a brief description for what the visitor will view or experience when they enter the exhibition space.	
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Provide installation diagrams for the proper exhibition of the audiovisual components of your artwork. If applicable, include any technical drawings, wiring diagrams, or technical instructions for how to install the work.

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Please describe where equipment such as speakers, media playback devices, and projectors and/or monitors should be placed.	
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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?	
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If this work is shown in a country that primarily speaks a language other than the language in the video, should subtitles be added?	
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Display Equipment	
Please list all equipment needed to display 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?	