

 **Identity Report** Conservation Department

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| **Accession Number:**  | *Insert Thumbnail* |
| **Artist:**  |
| **Title:**  |
| **Year:** |
| **Medium Line:** |
| **Process / Media Line:** | **Report By:** | **Approved:** |
| **Edition:** | **Signed:**  | **Signed:** |
| **Duration:** | **Date Compiled:** | **Date Approved:** |
| **Description** *(General description of what the artwork looks like, how it is displayed, and its behavior)* |
| **Statement of Significance** *(This statement is based on the views of the artist, the curator, and the conservator as to what is important about the work. The aim is to provide a statement which will help guide future decisions about the ongoing care and display of the work. Statement will be drafted early on, but can be amended after key processes are completed such as an artist interview.)* |
| **Source:** | **Date:** |

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| Exhibition and Iteration History(This list is not a comprehensive listing of exhibitions for the artwork. Instead, this details the exhibition and iteration history of the edition of the work SAAM acquired. It may also include other relevant installations that will inform conservation decision-making.) | Dates | Exhibition and Notes | Images | Iteration Report |
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| Components | Descriptions *(Useful info such as format, specs, make/model, as needed)* | Component Number | Condition*(Note if manual available)* | Type *(Uniq / Ded / Hist / Non-Ded)[[1]](#footnote-1)* | Source*(Artist, SAAM, gallery, etc.)* |
| Media |  |  |  |  |  |
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| Display Equipment |  |  |  |  |  |
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| Sculptural Elements(Describe the condition of the sculptural elements and enter key cataloging elements) |  |  |  |  |  |
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| **Production History:**(Provide a description of how the work was made):*EX: the work was shot on 16mm film by the artist, the footage was telecined prior to editing and then edited on computer (AVID) and output on Digital Betacam. For display the gallery has provided a standard definition DVD which was encoded at 8.9 mbps. The gallery then provided a Digital Betacam clone and a copy of the DVD to the gallery as part of the acquisition.* |

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| **Diagrams and Plans:** |
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| **Source:** | **Date:** |

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| **RISK ASSESSMENT** |
| **Disassociation of information:** |
| **Risk of obsolescence of key display equipment or technologies:** |
| **Risks associated with poor management of media elements and display equipment:** |
| **Risks associated with the deterioration of sculptural elements:** |
| **Safety Concerns:** |
| **Handling Notes:** |
| **CONSERVATION PLAN + RECOMMENDATIONS:** |
| **STORAGE + TRANSPORT RECOMMENDATIONS:** |

1. Type of equipment as outlined by Registrar. Unique equipment: equipment that has been created by or highly modified by the artist, this custom equipment is required for the operation of an artwork and should only be used with the specified artwork; Dedicated equipment: equipment required for the operation of an artwork designated for use with only that unique artwork; Historic equipment: significant equipment that may have become outdated or received with an artwork for reference purposes; Non-dedicated equipment: “off the shelf,” commercially manufactured equipment required in the operation of the artwork. For greater detail see “Time Based Media Arts, TMS Entry for artwork equipment” document. [↑](#footnote-ref-1)