Title : A condition survey format for multimedia works

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Abstract
When the multimedia collection care department was created in the Stedelijk Museum Amsterdam, the opportunity to develop a condition documentation system for this collection arose. The museum's conservation department had already developed condition surveys for the other diverse collection types and created condition survey databases. Some elements of condition surveying for multimedia works are included in the sculpture condition checklist. This was insufficient for a thorough survey of the multimedia collection. In order to complement the museum's condition survey policy, a specific condition survey format for multimedia works was developed. In this paper, the development of the condition survey, how it functions and the later modifications that were required, is discussed. How the choice of a suitable database structure for the multimedia surveys is being approached, is also addressed.

Key-words: condition survey, multimedia, checklists, database, time-based media, documentation, collection care management.

Introduction
Due to their eclectic nature and their inherent ephemeral character, multi-media artworks are not only complex to preserve, but also to document. Acquiring multimedia art started in the Stedelijk Museum Amsterdam at the end of the 1970's, the collection today consists of 622 diverse multi-media works in the moving image and sound collection, as well as multimedia components in 211 installation works, in which sculptural elements predominate and subsequently fall under the sculpture collection.

Establishing the audiovisual collection care department in the Stedelijk Museum in 2008 provided the opportunity to develop a system to document the condition of the museum's multi-media collection. This documentation system was deemed to complement the already existing information concerning this type of collection and thus serve to further enhance the multifaceted documentation necessary for such works.

The conservation department had already set up databases for the condition surveying of the museum's diverse collections, ranging from paintings, sculptures, works on paper, photography to a large and very varied decorative arts collection, including amongst other object types, furniture, glass and ceramics. Condition survey checklist formats were developed for all the materials present in the collection. Their content forms the basic information source for the conservation department's condition survey databases. Some elements of condition surveying multimedia works are already included in the sculpture condition checklist. This was, however, insufficient for a thorough survey of the multi-media collection or the multimedia components of installations.

Surveying the multimedia collection on a regular basis would allow us to determine which works need special attention, whether it is on a restoration, conservation or preventive conservation level and to plan as well as budget their treatment based on valid priorities. We were therefore looking to develop a condition survey format, next to full condition report formats.

Internationally known literature and references were consulted. Condition reporting models and strategies for multimedia collections and installations, such as those developed by the Foundation for the Conservation of Modern Art [1] and the International Network for the conservation of contemporary art in 'Inside Installations' [2], as well as the important reference documents proposed in Matters in Media Art [3], all presented very valuable references for structuring condition reports for the multimedia works. Though we were unable to find any checklist formats for surveying multi-media collections, we were able to use existing condition reporting models as a basis for the survey format we wanted to achieve.

In order to illustrate the development of the survey format for the multimedia collection, this paper is divided into four sections. Firstly, background information will be given concerning the museum's existing condition surveys and its existing conservation databases to which we needed to adapt the condition survey for the multimedia collections. Attention will then be given to the goals we needed to achieve as well as the specific considerations encountered when condition reporting multi-media works. How the condition survey for the audiovisual collection was actually structured will then be described and examples of the surveys will be

presented. Lastly, the usability of the survey format and the necessary adjustments of the latter will be reviewed. How we approached selecting an adequate database system to manage the information gathered in the surveys in order to efficiently support work processes, will also be addressed.

Background: existing formats in the Stedelijk Museum and what we needed to contend with.
The Stedelijk's conservation department had already developed condition surveys for different materials present in the collection. These surveys bear close similarities to those developed in some other Dutch museums [4]. All these have been developed following the generally accepted principles of condition surveying in its traditional form and are designed in a similar way. Traditional condition surveys are generally divided into general information concerning the work with its description, a history of the condition documentation, the condition of the support and issues concerning the way the object is assembled; thereafter the condition of the layers to be found on the support is described and preventive conservation issues are addressed.

The essential information found in the Stedelijk's surveys is entered into the condition survey databases, which are managed by the different conservation departments (paper, paintings, sculpture and decorative arts). The databases have been created in Microsoft Access, a relational database management system. A database system for managing the information gathered in the surveys had been chosen, in order to allow data combinations. For example in order to combine data concerning the condition of the works with that of treatment urgency, survey frequency and cost- analysis, or combining urgency of treatment with the art historical importance of the work [5]. Separate databases have been created per collection type. The main reason for creating separate databases was the necessity to be able to combine information relating to one specific collection. If, for example one typed in 'metal' with an indicator 'conservation' and an urgency grade '1'' in the database's search field, only the metal components of that specific collection needed to be shown and not all the metal present in all the other collections.

The essential elements included in the existing databases next to summaries of the survey content, are the indicators, the grading system, and the survey frequency.

The grading system adopted by the Stedelijk's conservation department concerns five indicators or aspects requiring specific attention from the conservation department.
These five indicators are:

- Conservation
- Restoration
- Preventive Conservation, including packing
- Research
- Documentation, including photo-documentation and accession registration
- Installation

Each indicator has four grades. These four grades indicate the treatment urgency. The higher the grade, the higher the urgency:
The grading system is the key-element for planning projects, as it prioritizes the required treatments or actions (see appendix 1 for more information about the grading system).

The frequency element in the survey refers to how often individual works need to be checked. Per collection, standard frequencies have been established, but there is always a possibility to differ from this standard, according to the requirements of the object.

The existing condition surveys for the other collections are kept on paper, they are not entered in their totality into the condition survey database, but the information they contain form the backbone of the databases.

Furthermore, the Stedelijk Museum uses Adlib Museum [6] as collections' management system and has just started implementing SharePoint [7] as it document and archive management system.

Goals and considerations in setting up a condition survey for multi-media works
Before developing the condition survey, we took into consideration what we were trying to achieve in relation to the specific nature of multimedia works.

Firstly, traditional condition survey formats, as outlined above, could only be applied to audiovisual collections up to a certain extent, as the primary support and the visual 'layers' are all as such melted together into one medium. The structure of the survey would therefore automatically differ to that of the surveys developed for other collection types and needed to be adapted to the specific needs of the multimedia collection.

Another obvious difference is that these visual layers can only be made visible with the aid of equipment and its necessary accessories, such a wiring. This means that in order to check the condition of such works, it will always be necessary to either play or install them. Playing the works would inevitably lead to more wear and tear, above that normally expected when exhibiting the work. However, the urgency of surveying works in order

to gain knowledge as to extent of inevitable degradation, linked intrinsically with multimedia works, supplanted the latter consideration.

The intrinsically ephemeral nature of multimedia works can lead one to ask what is being documented or surveyed. Without dwelling deeply into the semantic complexities of the term 'authenticity' and its relation to the carriers of multimedia works, it can be said that one will often not be surveying the original, but a duplicate or an archival master. The original carrier for multimedia works more often than not is considered impermanent. The condition survey's aim will then only partially infer monitoring the condition of the carrier. More importantly, its aim will be to monitor the accuracy of the image and sound content on the carrier.
As long as the artist is still alive, communication with the latter about the levels of acceptability of the image and sound content of the work and its variables will need to be taken into account, whilst still keeping in mind the ethics of conservation and the art historical context of the work. These considerations needed to be built into the surveys.
The impermanence of not only multimedia carriers, but also the possible obsolescence of multimedia equipment (due to the ever changing field of technology), also needed to be taken into account when developing the content of the surveys.

We were aware that setting up a condition survey format for multimedia works could only be seen in relation to other documentation tools, such as:

- Information gathered when the work is acquired, and which is integrated in the museum's collections management system, Adlib Museum.
- The artist's view as to the meaning of the work, which is often documented by interviews with the artist. These interviews are archived by the museum's registration department.
- The installation instructions and the thereby technical information needed for installation.

As a result of the survey, the extent to which collaboration was needed between the audiovisual collection care department, the curatorial staff, the artist, and any other necessary technical support, would become transparent. All of this would require some coordination from the conservator, and the time needed for this would need to be taken into account in the cost analysis.

We were very aware of the fact that documenting the condition should in fact be creating a gateway to possible or necessary change, which can be seen as an inherent part of multi-media art. Surveying the collection more frequently than what had been done, presented a useful warning tool or trigger and would also allow us to plan any conservation or restoration treatments, based on valid priorities.

Aside the above mentioned considerations, we established the goals that we wanted to achieve:

- An efficient and expedient format for gathering and structuring information.
- A digitized survey, so that the latter could be entered immediately in the computer, whilst surveying the work.
- The introduction of regularity and consistency in the condition registration of multimedia works, so that imminent changes could be inventoried and thereafter adequate action taken.
- Translating the results of monitoring into useable data for setting valid priorities, based on the most urgent conservation needs of the multimedia collection and for short and long-term budgeting.
- The implementation of monitoring and evaluation in order to aid decision making on actual priorities, budgeting, required staff capacity and material costs.
- Combining data concerning prioritisation of treatments or other necessary actions with for example the art historical importance or value of a work.
- Developing instructions on how to fill the surveys, so that future conservators or hired conservators could validly use the surveys.

The survey format for the audiovisual collections
The specific nature of the multimedia collection required the structure of the existing condition surveys to be altered. Condition reporting structures for multi-media collections developed particularly by 'Matters in Media' [3] were used as a reference source, but then adapted to a checklist format.

All of the surveys are structured in a similar way in order to include the following considerations:

- An identification section.
- A section concerning the present condition of the component(s).
- The required treatment.
- Time estimation for the treatment.
- The urgency code.
- Space for remarks.
- The need for installation instructions.
- Equipment obsolescence
- If the artist should be contacted.

Even though the following survey forms were developed, we were and are fully aware that on the one hand, some may become obsolete and on the other hand new survey forms may need to be created, with the appearance of new technologies on the market:
1-The general identification survey form is built up in a very similar way to the structure of the sculpture condition survey. This includes:

- Accession information of the work.
- An overview of documentation present.
- A description of the work.
- An inventory of all the materials.
- Techniques present and a summary of the required documentation.

This identification form includes, besides accession information, essential data, such as the total grading system, the art historical categories and the survey frequency (see appendix 1 for definitions).

2-The survey for hardware (appendix 2): Hardware refers here to any type of physical equipment required in order to play the image/ sound content.
The condition of a number of related aspects is then entered:

- The condition of its operation.
- The condition of the equipment needed for its operation; this in relation to its possible obsolescence.
- The condition of the appearance of the hardware and possible alternatives in case of obsolescence.
- The condition of the packing, which corresponds to a preventive conservation aspect.

The decision to include all types of equipment under the generic term 'hardware' was taken as it allowed an instant overview of all the possible equipment present, and also allowed room to include any new types of equipment.

3-The software form stores information concerning any computer operating systems including all the utilities that enable the hardware to function. This is one of the last forms which was developed and still needs to undergo a trial run. It will certainly need reviewing and amending.

4-The survey for video (appendix 3) is based on the idea of separating the image content and the carrier. This means one is always checking the condition of the archival master and not that of the original tape, as it is a known fact that the longevity of the original will be between 20 and 40 years. Between 8 and 10 years, one cannot guarantee that all the content on the tape will be able to be migrated to an archival master. This is why an archival master is made as soon as possible. In the Netherlands, it is Montevideo which controls the exactitude of the content migration for the Stedelijk Museum's collection. The check of the original is done by the audiovisual department when the tape is purchased. If the quality is insufficient, it is then returned to the artist, who is asked to produce a new one, without defects.

5- The survey form for film (appendix 4) includes surveying the condition of the filmstrip as a support, as well as the state of its operative functioning. The condition of the packaging is also addressed.

6-The disks survey addresses the condition of different types of optical recording storage media. This is in opposition to hard disks which are more associated with magnetic storage, such as a computer hard disk drive. In time, this survey component will disappear, as disks are not considered to be a sustainable media, and will be replaced by digital video files.

7-The survey form for slides (appendix 5), addresses three issues concerning their condition:

- The condition of the slide support
- The condition of the slide frame
- The condition of the packaging

8-The survey for projection screens/ media (appendix 6) refers to all the different types of screens onto which images can be projected. It does not include television screens, as the latter is incorporated in the hardware survey form.

9-The survey form for wiring: developing a survey form for the wiring is one aspect which was deemed essential, as obviously if the wiring is either missing or defective, the work will not function. The basic wiring is first identified for the video signal, the audio signal, the computer, the speakers, the gate signal, the power feed and the speakers. A section is left open to fill in for any other wiring that is present. For each wiring type, there is space to fill in the number, the length and the colour, and whether it has a significant visual importance for the work. The required action is here directly linked to the wiring element in question.
Cabling which has been modified either by the artist, or another party, is also addressed as modifications to the wiring may have occurred during the creation of the work or during installation.
An excerpt of this survey can be found in **appendix 7**.

10-The cost analysis form (appendix 8) gives an overview of the time required for treatment and can be translated into a cost-analysis.

Usability of the surveys and further.
The condition survey forms for the audiovisual collections needed several months of trial and error, as well as several trial runs before the format took its present design. Even then, we are fully aware that improvements and alterations will take place in time in the future, as the surveys are put into practice.

In order to reduce the time required to fill in the survey, we at first considered omitting information which we thought could be logically interpreted. We soon realized that omitting information could only lead to misinterpretation. For example, not mentioning that no treatment was required, could lead one to think that the surveyor had omitted to fill in the fields concerning the treatment. The same can be said about the presence of installation instructions for multimedia works, which, combined with the audio visual condition survey, form for collection care, a more exhaustive picture of a multi-media installation.
We therefore needed to ensure that no essential information was omitted and thus avoid loopholes, so that information would not be lost, misinterpreted or not filled in correctly. The surveys in their present form have been checked several times, but we will certainly discover further loopholes during the survey process and shall need to address them as they arise.

All these aspects encountered during the trial period, made us realize that a user's guide would be essential in order to ensure clarity for future users. At the time of writing this paper, this still needs to be worked on.

Issues regarding the integration or at least linking-up of the survey forms with the sculptures survey forms still need to be addressed. Multimedia elements are indeed found next to sculptural elements in installations. In the future, a field in the sculpture database will mention if there are multimedia elements, and a link will be created so that the sculpture conservation department can directly access the relevant multimedia surveys.
We consequently also needed to consider which information should be included into the collection care database (the multimedia survey being one of the forms to be included in the database), as well as which software would be required.

Just as for the other condition surveys for the other materials/ collections, the multimedia survey forms will constitute the backbone of the multimedia database. For the multimedia collection, the actual information which will need to be included in a database system will be limited to the following:

- The basic accession information concerning the work, which includes (some of this information will need to be uploaded from Adlib Museum):
  - The inventory number
  - The name of the artist
  - The title of the work
  - The date of the work
  - The materials from which the work is made and the techniques used
  - The dimensions
- Location:
  - The location of the original
  - The location of the masters
  - The location of any spare equipment

  This information would also come from Adlib.
- The urgency grade
- The indicators
- The required survey frequency
- The art historical categories as defined by the Dutch Ministry's Delta Plan [4]
- The existing documentation with a scroll list of possibilities, such as condition report, past condition surveys, treatment reports etc.
- Keywords concerning the techniques and materials used
- A short text with the technical description of the work and its materials
- General observations
- Keywords concerning the methods of examination
- A short text concerning the required preventive conservation measures
- A scroll menu allowing to indicate whether installations instructions are present or not.
- A summary of the condition of the work, drawn from the condition survey.
- A summary of the treatment required, also drawn from the condition survey
- Cost- analysis, with a time estimate for each separate indicator, with a minimum and maximum range. Estimations as to material costs and whether works need to be outsourced or whether external advisors are needed
- The date and location of the survey as well as the name of the surveyor

We considered these elements as the ones necessary in order to combine data, which will allow us to prioritize, plan and budget treatments. It will ultimately provide us with a tool for the efficient collection care management of the multimedia collection.

We originally intended to use the existing basic structure of the Access database content developed by the conservation department. It would of course need to be adapted to the needs of the multi-media collection. However, a new factor also needed to be investigated: Microsoft SharePoint Enterprise has just been chosen as the information and document management system for the museum and, at the moment of writing this paper, is being implemented. As SharePoint is a multi-purpose platform allowing document and file management, as well as information integration and collaboration spaces amongst other things, a certain number of questions arose, such as:
- To which point SharePoint's functions could be used for setting up a collection care management system?
- Which would be the best way to link up information from a collection care database to the museum's collection management system, Adlib?
- SharePoint translates information gathered in databases to actions and is web-based. How could we use this to our advantage?
- What is the best way to develop and implement the collection care management database?
- Did we need Access software?

With all these questions in mind, we have presently turned for advice to an IT consultancy firm, in order to find out how we can integrate the different functions offered by SharePoint, Access and Adlib in order to set up and implement most adequately the collection care database. In this quest for advice, it was necessary to not only consider the multimedia survey format, but also take into consideration that the collection care department also needs to manage quite diverse information, such as:

- Preventive conservation surveys and treatment reports, not only for the multimedia collection, but also for the Stedelijk's other very diverse collections.
- The technical information for the installation of the different types of objects present in the collection.
- Packing instructions

Furthermore, the collection care management database will need to translate this information in such a way that it can take into account an important number of work processes, such as monitoring the collection on a preventive conservation level, and exhibition planning, .

Conclusion

Developing the survey forms for the multimedia collection has been an interesting learning process, forcing us to think of all the boundary conditions imposed by such a system. For multimedia works, it certainly cannot be seen as a stand-alone documentation system, but far more as an efficient and quick checking tool. It will function as an important warning signal for the conservator. It will also lead to a series of collaborative actions incorporating several different parties, from the curator to the artist.
The collection care management system/ database to which the surveys will be linked will allow a planned and budgeted approach to the care of the multimedia collection.

Notes

[1] The Foundation for the Conservation of Contemporary Art (Dutch abbreviation: SBMK) carries out projects related to the maintenance and conservation of contemporary visual art. The 'Models for condition registration' were developed in 1997 by Lydia Beerkens, then working for the SBMK.
www.incca.org/files/pdf/.../sbmk_**model_for_condition_registration**.doc

[2] The European project 'Inside Installations. Preservation and Presentation of Installation Art' (2004-2007) also addressed in-depth research into documentation strategies. The project was co-organized by a number of leading institutions. For more information, see: http://www.incca.org/projects/65-projects-archive/189-inside-installations

[3] Matters in Media Art is a collaborative project aimed at providing guidelines for the care and documentation of multimedia works of art. The project was set-up in 2003 by a variety of disciplines from New Art Trust, MoMA, SF MOMA and the Tate: http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/

[4] Verberne-Khurshid F. 2001.The implementation of an Integrated Collections Care Programme. XIIIth Triennial Meeting ICOM-CC, Preprints, Rio de Janeiro, 22-27 September 2002
London, James & James, London, 2002, p. 309-317, ISBN 1-902916-30-1

[5] The Dutch ministry's Delta-Plan, which started in 1989 and terminated in 1995. The Delta-Plan was in fact a national audit of the state of museum collections combined with a preventive conservation assessment of the environment and storage facilities in Dutch museums. The aim of the audit was to evaluate if the museums in which national collections were displayed and stored were succeeding in their basic duty to preserve national

investments. Massive financial support was allocated to the Museums in order to undertake active preservation on the A and B collections [1] and to seriously update their storage areas as well as considerably improve the environment in which the collections were located.
The Delta-Plan divided museum collections into four selection categories A, B, C and D.
There four selection categories refer to art -historical 'value' and are defined as follows:
Category A: Objects which are internationally significant, or nationally very rare.
Category B: Objects which are nationally significant or regionally rare or internationally important.
Category C: Objects which are locally significant and/ or central to the museum's collection or display.
Category D: Objects which are useful for demonstration.

[6] Adlib Museum is specifically designed for recording and managing museum's collections data: http://www.adlibsoft.com/products/museum-collection-management-software

[7] SharePoint is a web application platform and is essentially associated with document management systems and web content management: http://sharepoint.microsoft.com/en-us/product/Related-Technologies/Pages/SharePoint-Foundation.aspx

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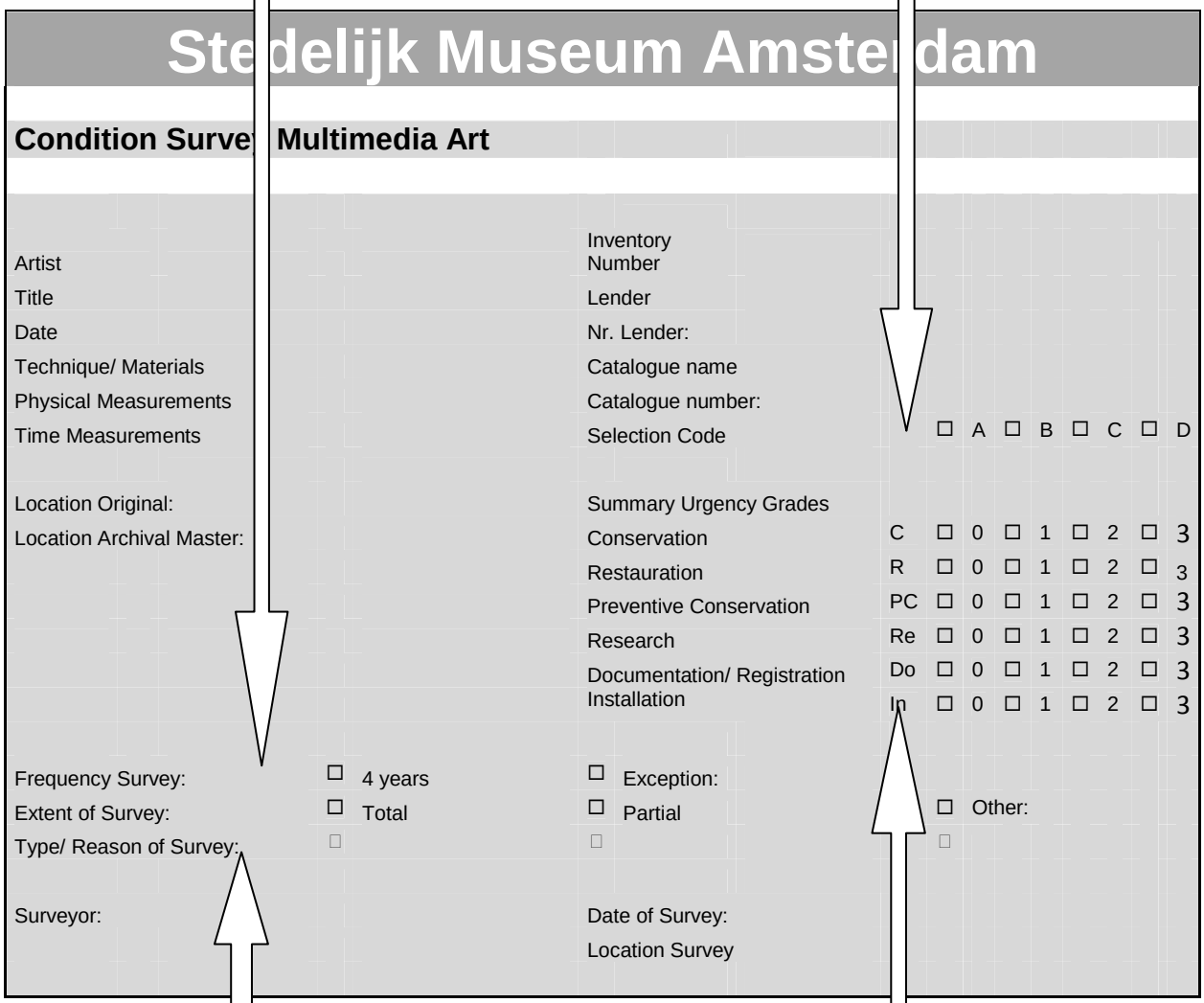
Appendix 1: Excerpt of the identification survey form with definitions.

Rules concerning frequency of monitoring:

- If the work is considered very fragile or unstable, the rule may be overridden.
- In this case, the 'exception' has to be filled in, indicating how often the work should be monitored.

The four art historical selection codes as defined by the Deltaplan:

- A- Objects which are internationally significant or nationally very rare.
- B- Objects whic are nationally significant or regionally rare or internationally important.
- C- Objects which are locally significant and/ or central to the museum's collection or display.
- D- Objects which are useful for study purposes.



Stedelijk Museum Amsterdam

Condition Survey Multimedia Art

Artist		Inventory Number	
Title		Lender	
Date		Nr. Lender:	
Technique/ Materials		Catalogue name	
Physical Measurements		Catalogue number:	
Time Measurements		Selection Code	☐ A ☐ B ☐ C ☐ D
Location Original:		Summary Urgency Grades	
Location Archival Master:		Conservation	C ☐ 0 ☐ 1 ☐ 2 ☐ 3
		Restauration	R ☐ 0 ☐ 1 ☐ 2 ☐ 3
		Preventive Conservation	PC ☐ 0 ☐ 1 ☐ 2 ☐ 3
		Research	Re ☐ 0 ☐ 1 ☐ 2 ☐ 3
		Documentation/ Registration	Do ☐ 0 ☐ 1 ☐ 2 ☐ 3
		Installation	In ☐ 0 ☐ 1 ☐ 2 ☐ 3
Frequency Survey:	☐ 4 years	☐ Exception:	
Extent of Survey:	☐ Total	☐ Partial	☐ Other:
Type/ Reason of Survey:	☐	☐	☐
Surveyor:		Date of Survey:	
		Location Survey	

The types of surveys are for example:

- Yearly Survey
- Loan Request
- Survey for exhibition
- Advice
- Survey due to accession/ acquisition.

The Indicators to which one of the 4 grades can be assigned are defined as follows:

- Grade 0: no treatment required
- Grade 1: treatment required on long-term
- Grade 2: treatment required on middle to short term
- Grade 3: treatment urgently required

Appendix 2: Survey form for hardware

Condition Survey Hardware

Artist: **Inventory Number:**
Title:

Identification

☐ Projector	☐ Video projector - type/ specify:			
	☐ Film projector 8 mm		☐ With loopback	☐ Without loopback
	☐ Film projector 35 mm		☐ With loopback	☐ Without loopback
	☐ Film projector 16 mm		☐ With loopback	☐ Without loopback
	☐ Other:			
☐ Monitor	☐ CRT-TV		☐ CRT- Monitor z/w	☐ CRT- Monitor colour
	☐ Plasma Monitor		☐ Led- monitor	☐ Led-TV
	☐ Other:			
☐ Play-back Equipment	☐ Hard-disk		☐ Laser disk recorder	
	☐ Video recorder		☐ DVD player	☐ CD player
	☐ (Audio) tape recorder		☐ Video tape player	
	☐ Other:			
☐ Control Unit	☐ Dia Control Unit		☐ Laserdisk synchronizer	☐ DVD synchronizer
	☐ Tape synchronizer		☐ Other:	
☐ Audio Hardware	☐ Audio effect		☐ Audio mixer	☐ Audio amplifier
	☐ Speaker		☐ Other:	
☐ Computer	☐ Make:		☐ Type - Specify:	
☐ Camera	☐ Brand - Specify:		☐ Type - Specify:	
☐ Motor	☐ Brand - Specify:		☐ Type - Specify:	
☐ Compressor	☐ Brand - Specify:		☐ Type - Specify:	
☐ Other - Specify:	☐ Brand - Specify:		☐ Type - Specify:	
☐ Back-up/ Replacement	☐ Present		☐ Not Present	☐ Required
☐ Location:				
☐ Relation to work	☐ Functional & Visual		☐ Functional	☐ Visual
☐ Status hardware	☐ Irreplaceable		☐ Replaceable by other type	
	☐ No longer in production, replaceable		☐ Still in production	☐ Other:
Observations:				

Specifications

Make				
Model number				
Serial Number				
Dimensions:				
Materials casing	☐ Metal	☐ Wood	☐ Plastic	
Power	☐ 220V	☐ 110V	☐ Other:	
Attached wiring	☐ grounded	☐ not grounded		
	☐ length:			
	☐ colour:			
Back-up	☐ Present - location:		☐ Not present	☐ Required
Status hardware	☐ part of the work	☐ no	☐ yes - specify:	
	☐ visually important	☐ no	☐ yes - specify:	
	☐ visible when installed	☐ no	☐ yes - specify:	
	☐ only functional	☐ no	☐ yes - specify:	
Hardware documentation	☐ Operation manual	☐ present	☐ absent	☐ Required
	☐ Service manual	☐ present	☐ absent	☐ Required
	☐ Other - specify:			
Packaging	☐ None	☐ Original packaging present - specify:		☐ Present, not original
	Other - specify:			
Modifications	☐ None	☐ Present - specify:		
	☐ Undertaken by:	☐ artist	☐ SMA	☐ External party
Observations				

Condition Operation

Mechanical problems	☐ None	☐ Tape Transport Failure	☐ Print defect	☐ Display defects
	☐ Power Supply defect	☐ Software defect	☐ Fuse defects	
Missing parts	☐ Specify:			
Broken parts:	☐ Broken lamp	☐ Broken snaar	☐ Broken cable	☐ Other - specify:
Risk obsolescence	☐ Time estimation:			
Observations:				
Overall Condition Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**

Condition Appearance

Mechanical Damage	☐ None	☐ Scratches	☐ Dents	
	☐ Other:			
Dirt	☐ None	☐ Present - specify:		
Observations:				
Overall Condition Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**

Condition Packaging

Mechanical Damage	☐ None	☐ Dents	☐ Scratches	
	☐ Other:			
Dirt	☐ None	☐ Present - specify:		
Observations:				
Overall Condition Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**

Required Treatment

Conservation & Restauration			☐ **No treatment required**	
Follow-up:	☐ Dent out	☐ Replace parts		
	☐ Repair eclectronics	☐ Replace equipment		
	☐ Retouch	☐ Other:		
	☐ Cleaning - frequency:			
Contact artist required	☐ No	☐ Yes - motivation:		
Observations:				
Preventive Conservation			☐ **No treatment required**	
Follow-up:	☐ Werkingscontrole - frequency:			
	☐ Verwerving reserve materiaal, namelijk:			
	☐ Other:			
Research/ Documentation				☐ **None required**
Follow-up:	☐ Order Operation Manual		☐ Make description	
	☐ Order Service Manual		☐ Visual documentation	
Observations:				

Estimation for cost-analysis

Min.	h.	Max.	h.	
Extra Costs - Describe				Total €:

Urgentie Grade

☐ 1	☐ 2	☐ 3	☐ 4

Observations

Appendix 3: Video survey form

Condition Survey Video Tape

Artist: **Inventory number:**
Title:

Identification Carrier

Format	☐ Tape - Type:	☐ Betcam SP	☐ Digital Betacam	☐ Betmax	☐ Hi8
		☐ Digital H8	☐ Umatic	☐ Audioreel	☐ Video 2000
		☐ Digitals	☐ HDV	☐ VHS	☐ SVHS
		☐ DH	☐ DTP	☐ Audioreel	☐ Audiocassette
		☐ Other - Specify:			
	☐ Disc - Type:	☐ DVD	☐ Laserdic	☐ Blue Ray	☐ Other:
	☐ File - Describe:				
Video Standard	☐ PAL	☐ NTSC1	☐ NTSC2	☐ SECAM	☐ Other:
Channel	☐ Single Channel	☐ Multi Channel	☐ Other:		
Colour Information	☐ Colour	☐ Black/ White	☐ Combined	☐ Other:	
Audio	☐ Mute	☐ Mono	☐ Stereo	☐ Other:	
Resolution	☐ HDV	☐ High	☐ Standard	☐ Low	☐ Other:
	Details/ Specifications:				
Ratio	☐ 4 . 3	☐ 16 . 4	☐ Other:		
Duration	hh:mm:ss				
Provenance	☐ Master	☐ Artist	☐ Gallery	☐ AV SM	
	☐ Production date - specify:				
	☐ Exhibition copy	☐ Artist	☐ Gallery	☐ AV SM	
	☐ Production date - specify:				
	☐ Viewing copy	☐ Artist	☐ Gallery	☐ AV SM	
	☐ Production date - specify:				
	☐ Other:	☐ Artist	☐ Gallery	☐ AV SM	
	☐ Production date - specify:				
Back-up	☐ Present	☐ Absent	☐ Required		
	☐ Format - specify:				
Last date of Migration:	☐ Specify:				
Observations:					

Condition carrier

Deformation	☐ None	☐ Warp	☐ Welding	☐ Other:	
Mechanical Damage	☐ None	☐ Tear/ Flaw	☐ Creases	☐ Winding defect	☐ Other:
Dirt	☐ None	☐ Present - describe:			
Mould	☐ None	☐ Present			
Risk Obsolescence	☐ Time prediction: within…..				
Risk Unstability	☐ Specify:				
Observations					
Overall Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**	

Condition cassette

Material	☐ Plastic	☐ Cardboard	☐ Other:		
Mechanical Damage	☐ None	☐ Cracked	☐ Scratches	☐ Torn Label	☐ Other
Dirt	☐ None	☐ Present - describe:			
Observations:					
Overall Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**	

Condition Playback

Visual Anomalies/ Damage	☐ None	☐ Present - Describe:		☐ From:	☐ To:
Sound Anomalies/ Damage	☐ None	☐ Present - Describe:		☐ From:	☐ To:
Observations:					
Overall Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**	

Treatment Required

Conservation & Restauration			☐ **No Treatment Required**		
Carrier	☐ Copy	☐ Migrate	☐ Clean - frequency:		☐ Other:
Cassette	☐ Repair	☐ Replace	☐ Clean - frequency:		☐ Other:
Preventive Conservation			☐ **No Action Required**		
Carrier	☐ Check - Frequentie		☐ Run - Frequency		☐ Other:
Cassette	☐ Check - Frequentie		☐ Clean - Frequency		☐ Other:
Packaging	☐ Clean	☐ Replace	☐ Other		
Research & Documentation			☐ **None Required**		
Follow-up	☐ Installation Instructions		☐ Registration/ Technical Description		
	☐ Visual Documentation		☐ Other:		
Contact Artist required	☐ No		☐ Yes - motivation:		
Observations:					

Estimation for cost-analysis

Min.:	h	**Max.:**	h		
Extra Costs - Describe				**Total €:**	

Urgentie Grade

☐ **1**	☐ **2**	☐ **3**	☐ **4**

Observations

Appendix 4: Survey form for film

Condition Survey Film

Artist: **Inventory number:**
Title:

Identification

Format	☐ 8 mm	☐ Super 8 mm	☐ 16 mm	
	☐ 35 mm	☐ Other:		
Type Film Carrier	☐ Nitrate	☐ Acetate	☐ Polyester	☐ Other:
Structure	☐ Single Channel	☐ Multi Channel, Reel:	☐ Other:	
Colour Information	☐ Colour	☐ Black/ White	☐ Combined	☐ Other:
Audio	☐ Absent	☐ Present - specify:		
	☐ Mute	☐ Mono	☐ Stereo	
	☐ Optical	☐ Magnetic	☐ Other:	
Ratio	☐ 1:33	☐ 1.67:1	☐ Other:	
Duration	hh:mm:ss			
Footage	☐ Length:			
Status	☐ Original	☐ Print/ Copy	☐ Backtrack	☐ Other:
Provenance	☐ Master - Produced by:	☐ Artist	☐ Gallery	☐ Other:
	☐ Exhibition copy	☐ Artist	☐ Gallery	☐ Other:
	☐ Viewing copy	☐ Artist	☐ Gallery	☐ Other:
	☐ Other:	☐ Artist	☐ Gallery	☐ Other:
Location Negative				
Manufacture	Laboratory - details:			
Back-up	☐ Present	☐ Type:	☐ Location:	
	☐ Absent	☐ Required		
Observations:				

Condition carrier film

Chemical Damage	☐ None	☐ Discolouration	☐ Vinegar Syndrome	☐ Other:
Mechanical Damage	☐ None	☐ Tear/ Flaw	☐ Creases	☐ Scratches
		☐ Worn splices	☐ Other:	
Damage perforations	☐ None	☐ split/ pulled perforations	☐ slight projection wear	
	☐ Other			
Deformation	☐ Shrinkage	☐ Distortion	☐ Other:	
Dirt	☐ None	☐ Present - describe:		
Mould	☐ None	☐ Present		
Risk Obsolescence	☐ Time estimation:			
Observations				
Overall Condition Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**

Condition Mount

Material	☐ Synthetic material	☐ Cardboard	☐ Other:	
Mechanical Damage	☐ None	☐ Cracked	☐ Scratches	☐ Other:
Dirt	☐ None	☐ Present - describe:		
Observations				
Overall Condition Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**

Condition Packaging

Material	☐ Plastic	☐ Metal	☐ Cardboard	☐ Other:
Chemical Damage	☐ None	☐ Rust	☐ Discolouration	☐ Other:
Mechanical Damage	☐ None	☐ Tears	☐ Scratches	☐ Other:
Dirt	☐ None	☐ Present - describe:		
Observations				
Overall Condition Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**

Condition Playback

Visual Anomalies/ Damage	☐ None	☐ Present - Describe:	☐ From:	☐ To:
Sound Anomalies/ Damage	☐ None	☐ Present - Describe:	☐ From:	☐ To:
	☐ Description:			
Synchronisation Anomalies	☐ None	☐ Present - Describe:		
Remarks				
Overall Condition Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**

Treatment Required

Conservation & Restauration			☐ **No Treatment Required**	
Carrier	☐ New negative required	☐ Positive print required	☐ Digitalize	
	☐ Clean - frequency:			
	☐ Other:			
Preventive Conservation			☐ **No Action Required**	
Follow-up Carrier	☐ Check - Frequentie		☐ Other:	
Follow-up Packaging	☐ Clean	☐ Replace	☐ Fabricate	☐ Order
	☐ Other			
Research & Documentation			☐ **None Required**	
Follow-up	☐ Installation Instructions		☐ Visual Documentation	
	☐ Other:			
Contact Artist required	☐ No		☐ No - motivation:	
Observations:				

Estimation for cost-analysis

Min.:	h	**Max.:**	h	
Extra Costs - Describe			**Total €:**	

Urgentie Grade

☐1	☐ **2**	☐ **3**	☐ **4**

Observations

Appendix 5: Survey form for disks

Condition Survey Disc

Artist: **Inventory number:**
Title:

Identification Carrier

Type	☐ DVD	☐ DVD-ROM	☐ DVD-RW	☐ CD-ROM	☐ Audio CD
	☐ Laserdisc	☐ Blue-Ray Disc	☐ Video-CD	☐ Audio Minidisc	☐ Other:
Structure	☐ Menu	☐ Auto-repeat	☐ Single play	☐ Other:	
Colour Information	☐ Colour	☐ Black/ White	☐ Combined	☐ Other:	
Audio	☐ Mute	☐ Mono	☐ Stereo	☐ Other:	
Resolution	☐ HDV	☐ High	☐ Standard	☐ Low	☐ Other:
	☐ Details:				
Ratio	☐ 4 . 3	☐ 16 . 4	☐ Other:		
Duration	hh:mm:ss				
Provenance	☐ Master	☐ Artist	☐ Gallery	☐ AV SM	
	☐ Date of production - specify:				
	☐ Exhibition copy	☐ Artist	☐ Gallery	☐ AV SM	
	☐ Date of production - specify:				
	☐ Viewing copy	☐ Artist	☐ Gallery	☐ AV SM	
	☐ Date of production - specify:				
	☐ Other:	☐ Artist	☐ Gallery	☐ AV SM	
	☐ Date of production - specify:				
Back-up	☐ Present	☐ Absent	☐ Required		
	☐ Format - specify:				
Observations:					

Condition carrier

Deformation	☐ None	☐ Distortion/ Warp	☐ Other - describe:		
Mechanical Damage	☐ None	☐ Scratches	☐ Dents	☐ Delamination	☐ Split
	☐ Broken	☐ Other:			
Dirt	☐ None	☐ Fingerprints	☐ Other - describe:		
Mould	☐ None	☐ Present			
Risk Obsolescence	☐ Time prediction: within…..				
Observations:					
Overall Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**	

Condition cassette

Material	☐ Plastic	☐ Other:			
Mechanical Damage	☐ None	☐ Cracked	☐ Scratches	☐ Label damaged	☐ Other
Dirt	☐ None	☐ Present - describe:			
Observations:					
Overall Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**	

Condition Playback

Visual Anomalies/ Damage	☐ None	☐ Present - Describe:		☐ From:	☐ To:
Sound Anomalies/ Damage	☐ None	☐ Present - Describe:		☐ From:	☐ To:
Observations:					
Overall Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**	

Treatment Required

Conservation & Restauration			☐ **No Treatment Required**		
Carrier	☐ Copy	☐ Migrate	☐ Clean - frequency:		☐ Other:
Cassette	☐ Repair	☐ Replace	☐ Clean - frequency:		☐ Other:
Preventive Conservation			☐ **No Action Required**		
Carrier	☐ Check - Frequentie		☐ Run - Frequency		☐ Other:
Cassette	☐ Check - Frequentie		☐ Clean - Frequency		☐ Other:
Packaging	☐ Clean	☐ Replace	☐ Other		
Research & Documentation			☐ **None Required**		
Follow-up	☐ Installation Instructions		☐ Registration/ Technical Description		
	☐ Other				
Contact Artist:	☐ No	☐ Yes - motivation:			
Working- group required	☐ No	☐ Yes - motivation:			
Motivation:					
Observations:					

Estimation for cost-analysis

Min.:	h	**Max.:**	h		
Extra Costs - Describe:				**Total €:**	

Urgentie Grade

☐ **1**	☐ **2**	☐ **3**		☐ **4**

Observations

Appendix 6: Survey form for slides

Condition Survey Slides

Artist: **Inventory number:**
Title:

Identification

Number of slides:					
Number of Channels/ Projectors:					
Status	☐ Original	☐ Duplicate	☐ Exhibion copy	☐ Other:	
Provenance	☐ Artist	☐ Gallery	☐ Other:		
Format	☐ 35 mm	☐ 60 mm	☐ Other:		
Carrier Type	☐ Kodachrome	☐ Other:			
Colour Information	☐ Colour	☐ Black/ White	☐ Combined	☐ Other:	
Audio with slide	☐ Absent	☐ Present - see audio survey			
Mounts	☐ Plastic	☐ Card			
Mount glazing	☐ Present	☐ Absent	☐ Required		
Registered mounts	☐ Yes	☐ No			
Packaging	☐ Present - type:				
	☐ Absent	☐ Required			
Back-up	☐ Present	☐ Type:		☐ Location:	
	☐ Absent	☐ Required			
Remarks:					

Condition carrier

Chemical Damage	☐ None	☐ Poor Procesing	☐ Fading	☐ Discolouration	☐ Other:
Mechanical Damage	☐ None	☐ Tear/ Flaw	☐ Creases	☐ Scratches	☐ Other:
Deformation	☐ None	☐ Warped	☐ Other:		
Dirt	☐ None	☐ Present - describe:			
Mould	☐ None	☐ Present			
Risk Obsolescence	☐ Time prediction:				
Remarks:					
Overall Condition Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**	

Condition Mount

Material	☐ Plastic	☐ Cardboard	☐ Other:	
Mechanical Damage	☐ None	☐ Cracked	☐ Scratches	☐ Other:
Dirt	☐ None	☐ Present - describe:		
Remarks:				
Overall Condition Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**

Condition Packaging

Damaged	☐ **No**	☐ **Yes - describe:**		
Dirt	☐	☐	☐	☐
Remarks:				
Overall Condition Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**

Condition Play/ Afspelen

Damage	☐ None	☐ Present		
If present	☐ Dia nr.:			
	☐ Description:			
Remarks				
Overall Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**

Treatment Required

Conservation & Restauration			☐ **No Treatment Required**	
Carrier	☐ Copy	☐ Digitalize	☐ Other:	
	☐ Clean - frequency:			
Preventive Conservation			☐ **No Action Required**	
Follow-up Carrier	☐ Check - Frequentie		☐ Other:	
Follow-up Mounts	☐ Place glazing	☐ Replace	☐ Other:	
Follow-up Packaging	☐ Clean	☐ Replace	☐ Fabricate	☐ Order
	☐ Other			
Research & Documentation			☐ **None Required**	
Follow-up	☐ Installation Instructions		☐ Visual Documentation	
	☐ Other:			
Contact Artist required	☐ No	☐ Yes - motivation:		
Remarks:				

Estimation for cost-analysis

Min.:	h	**Max.:**	h		
Extra Costs - Describe				**Total €:**	

Urgentie Grade

☐1	☐ **2**	☐ **3**	☐ **4**

Notes

Appendix 7: Survey form for projection screens/ media

Condition Projection Screen

Artist: **Inventory number:**
Title:

Identification

Part of the work	☐ No	☐ Yes - visual importance:		
Type	☐ Front Projection Screen	☐ Rear Projection Screen	☐ Other	
Material Screen	☐ Wood	☐ Metal	☐ PVC	
	☐ Acrylic/ Lexan	☐ Plexiglas	☐ Textile	☐ Other
Specifications	☐ Foldaway	☐ Not foldaway		
	☐ Attached to wall	☐ Stand-alone		
	☐ Other			
Material Frame	☐ Wood	☐ Metal	☐ Plastic	☐ Other
	☐ Foldaway	☐ Not foldable		
Quantity	☐			
Dimensions	☐			
Brand	☐ Type	☐ Serial Number:		
Series Number	☐	☐	☐	☐
Technical Handbook	☐ Present - Location:		☐ Not Present	☐ Required
Status	☐ Generic: replaceable with other/ similar screen			
	☐ Specific: replaceable with identical screen			
	☐ Irreplaceable			
Remarks:				

Condition Projection Medium

Item	**Mechanical Damage**		**Dirt**	**Missing Parts**
Screen	☐ None		☐ None	☐ None
	☐ Tears	☐ Hole	☐ Present:	☐ Yes - describe:
	☐ Scratches	☐ Other:		
Frame	☐ None		☐ None	☐ None
	☐ Tears	☐ Hole	☐ Present:	☐ Yes - describe:
	☐ Scratches	☐ Other:		
Packaging	☐ None		☐ None	☐ None
	☐ Tears	☐ Hole	☐ Present:	☐ Yes - describe:
	☐ Scratches	☐ Other:		
Risk Obsolescence:	Time prediction:			
Remarks				
Overall Assessment	☐ **Excellent**	☐ **Good**	☐ **Fair**	☐ **Poor**

Treatment Required

Conservation & Restauration			☐ **No Treatment Required**	
Follow-up - Screen:	☐ Replace	☐ Repair	☐ Clean - frequency:	
	☐ Other:			
Follow-up - Frame:	☐ Replace	☐ Repair	☐ Clean - frequency:	
	☐ Other:			
Preventive Conservation			☐ **No Action Required**	
Follow-up - Screen:	☐ Hang - Frequency			
Follow-up - Packaging:	☐ Fabricate	☐ Replace		
Packaging	☐ Other:			
Research & Documentation			☐ **None Required**	
Follow-up	☐ Installation Instructions	☐ Visual Documentation		
	☐ Other			
Remarks:				

Estimation for cost-analysis

Min.:	h	**Max.:**	h	
Extra Costs - Describe				**Total €:**

Urgentie Grade

☐ 1 ☐ 2 ☐ 3

Notes

Appendix 8: Excerpt of the survey concerning wiring

Condition Survey Wiring

Artist:
Title:
Inventory Number:

Required Wiring

☐ Video Signal	Number	Length	Colour	Present	Present	Visual Importance	Overall Condition Assessment	Treatment Required
☐ BNC Component				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Excellent ☐ Good	☐ Purchase ☐ Repair ☐ Replace
				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Fair ☐ Poor	☐ Other:
☐ RGB Component				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Excellent ☐ Good	☐ Purchase ☐ Repair ☐ Replace
				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Fair ☐ Poor	☐ Other:
☐ DVI/ DMI				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Excellent ☐ Good	☐ Purchase ☐ Repair ☐ Replace
				☐ Yes ☐ No	☐ Missing	☐ Yes ☐ No	☐ Fair ☐ Poor	☐ Other:
☐ YC/SVHS				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Excellent ☐ Good	☐ Purchase ☐ Repair ☐ Replace
				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Fair ☐ Poor	☐ Other:
☐ Composite Cinch				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Excellent ☐ Good	☐ Purchase ☐ Repair ☐ Replace
				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Fair ☐ Poor	☐ Other:
☐ Composite BCN				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Excellent ☐ Good	☐ Purchase ☐ Repair ☐ Replace
				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Fair ☐ Poor	☐ Other:
☐ Scart				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Excellent ☐ Good	☐ Purchase ☐ Repair ☐ Replace
				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Fair ☐ Poor	☐ Other:
☐ Other:				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Excellent ☐ Good	☐ Purchase ☐ Repair ☐ Replace
				☐ Yes ☐ No	☐ Missing:	☐ Yes ☐ No	☐ Fair ☐ Poor	☐ Other:

Only the example of the required wiring for the video signal is given above. The following sections describe wiring for the audio signal, computer data, the gate signal, the speaker cables, power and one section is thereafter reserved for other possible wiring.

Modified Wiring

Description:
Carried out by: ☐ Artist Name, address & tel.nr.:
☐ SMA Name
☐ Other: Name, address & tel.nr.:

Overall Condition Assessment ☐ **Excellent** ☐ **Good** ☐ **Fair** ☐ **Poor**
Treatment required ☐ Repair ☐ Replace ☐ Other:

Required Treatment

Conservation & Restauration ☐ **No treatment required**
Follow-up: ☐ Clean/ frequency: ☐ Repair ☐ Replace ☐ Purchase
☐ Other:
Observations:

Preventive Conservation ☐ **No treatment required**
Follow-up: ☐ Clean/ frequency:
☐ Other:

Research/ Documentation ☐ **None required**
Follow-up: ☐ Make description ☐ Other:
Gate signal
Observations

Estimation for cost-analysis

Min. h. **Max.** h.
Extra Costs - Describe **Total €:**

Urgentie Grade

☐ **1** ☐ **2** ☐ **3** ☐ **4**

Notes

Appendix 9: Survey Summary & Cost Analysis

Stedelijk Museum Amsterdam

Survey	☐ **Completed**	☐ **Not Completed**
Artist:		**Inventory Number:**
Title:		

Summary Required Treatment

Follow-up	**Remarks/ Specifications**
☐ Documentation & Registration	
☐ Conservation	
☐ Restoration	
☐ Preventive Conservation	
☐ Research	
☐ Install/ Assemble	
☐ Acquisition Equipment	

Further Information/ Observations:

Time Estimation

Specifications	**Urgentie 1**		**Urgentie 2**		**Urgentie 3**		**Urgentie 4**	
	Min.	**Max.**	**Min.**	**Max.**	**Min.**	**Max.**	**Min.**	**Max**
☐ Documentation/ Registration								
☐ Visual Documentation								
☐ Conservation								
☐ Restoration								
☐ Research								
☐ Installation/ Assembly work								
☐ Installation Instructions								
☐ Acquisition/ Search Equipment								
Total time estimation:								

Research & Outsourcing

Specifications	**Contact Information**	**Remarks**
☐ Research by SMA		
☐ Research Outsourcing		
☐ Hire In Specialized Restaurator		
☐ Advice from third party		
☐ Contact Artist		
☐ Set-up Working Group		
☐ Outsource treatment		

Further Informtion/ Observations:

Estimation Material/ Equipment Costs

Description Required Material/ Equipment	**Number**	**Motivation**	**Supplier**	**Costs**
Total Estimation Material Costs				

Availability of Work

Availability for Exhibition/ Presentation	☐ Yes	☐ No	☐ After treatment	☐ Special requirements:
Availability for Loan	☐ Yes	☐ No	☐ After treatment	☐ Special requirements:
Availability for Transport	☐ Yes	☐ No	☐ After treatment	☐ Special requirements:
Needs to be accompanied	☐ Yes	☐ No	☐ Specify by whom:	

Further Information/ Observations:

Urgency Grade

Conservation	☐ **1**	☐ **2**	☐ **3**	☐ **4**
Restoration	☐ **1**	☐ **2**	☐ **3**	☐ **4**
Preventive Conservation	☐ **1**	☐ **2**	☐ **3**	☐ **4**
Documentation & registration	☐ **1**	☐ **2**	☐ **3**	☐ **4**
Research	☐ **1**	☐ **2**	☐ **3**	☐ **4**
Definitions Treatment Grades:	**1** No treatment	**2** On long-term	**3** On short-term	**4** Urgent

Remarks/ Observations