



Cultural Heritage Agency
Ministry of Education, Culture and Science



Intake Form for Installation Artworks

Art Collections 2023

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Introduction

Installations are works of art that consist of several parts, often made of different materials and media. Due to the fragility of materials and the rapid obsolescence of technology, the space required for reinstallation, the scattered knowledge, and complex workflow, installation artworks need a different approach than traditional works of art. In addition, the involvement of the artist is an important focus point for collection managers of installation art.

Like museums, the Cultural Heritage Agency of the Netherlands (RCE), owns a collection of installation artworks that require a solid approach in management and conservation, and is committed to improve the loan traffic for this sub-collection. The RCE strives for making the artworks of its collection accessible to the public as much as possible.

Since 2004, the RCE - together with others - has been committed to developing best practices in the field of registration, documentation, and conservation. Part of this effort was the project *Installation Art on the Map!* (2014-2017), during which useful guidelines and forms for the management and preservation of installation art have been developed. These have been brought together in two current publications (2023): *Intake Form* and *Reinstallation Form*, including guidelines for registration, reinstallation, and depot management as well.

History

In 2004-2007, the Cultural Heritage Agency of the Netherlands (RCE, then the Netherlands Institute for Cultural Heritage) was coordinator of the European collaborative project *Inside Installations. Preservation and Presentation of Installation Art*. 25 leading museums and research institutions from Europe took part, including Tate in London, Restaurierungszentrum Landeshauptstadt Düsseldorf, and S.M.A.K. in Ghent. From the Netherlands participants were: Van Abbemuseum, Museum Boijmans Van Beuningen, Kröller-Müller Museum, Bonnefantenmuseum, the RCE, [University of Amsterdam Conservation & Restoration](#), and [LIMA](#) (then NIMk). Coordinator for the Dutch participation was the [Foundation for the Conservation of Contemporary Art](#) (SBMK). The project yielded a

wide range of insights and methods that support the management, preservation, and presentation of these complex artworks. Besides, 30 works of art were examined and re-arranged. The results have been published on a website, in a book and as a documentary film.

Challenge and objective

The problems with installations are diverse, such as the use of different materials, techniques, and media (as a result of which parts are often stored in different places), the fragility of materials (such as obsolescence of technology and rapid transience of materials), scattered knowledge (e.g. restorer, curator, documentalist, registrar, technician), the scale (space is needed for research and reconstruction), the complex workflow, and the involvement of the artist (often necessary, but can it be done without the artist's presence?).

For the project *Installation Art on the Map!* the following objectives were central:

- Based on available forms and guidelines, to increase insight into the problems surrounding the management, preservation, and presentation of installation artworks in the Netherlands.
- To improve existing guidelines for management, preservation, and presentation of installation art.
- To develop forms for intake and reinstallation.
- To improve the current guidelines for documentation, re-installation, and depot management of installation art.
- To improve the management and accessibility of the sub-collection installation art at RCE with the aim to improving accessibility for loans.
- To test the knowledge gained in practice in collaboration with partners from the museum field.
- To organize a dialogue about the results with the museum field in collaboration with the SBMK.
- To optimize the registration of installation art at RCE, sorting out the documentation (artist interview, installation instructions, etc.) and fully construct, conserve, and restore four installation artworks.

Guidelines for registration

Every cultural institution has its own way of processing and recording the information collected through intake or acquisition forms. Besides, several different collection registration and documentation systems are in use, including Adlib and TMS. The guidelines presented here follow the Adlib system and the rights and functionalities available to the Cultural Heritage Agency of the Netherlands (RCE).

Tips & Tricks for registration

- As much as possible completed documentation is the basis for good registration.
- Every installation presents its own challenges in respect of registration.
- It is advisable to work with a clear registration template in order to know beforehand which fields to complete and in what way.
- It is advisable to work with one general record, in which general documentation about the installation can be found. Sub-records may contain specifications for individual parts.
- In the absence of, or in addition to, a collection documentation system, object files can be used that are accessible to all employees involved. It is advisable to store the object files in a structured manner using the inventory numbers as unique identifier. All information can be stored in an object file, such as acquisition formats, restoration reports, contracts, and correspondence.
- Records should include references to relevant material kept elsewhere, either internally or externally, such as additional documentation, still images or videos.
- Consistently use the same terminology for registration.



Bert Schutter, *Mill X Molen*, 1982. Collection Cultural Heritage Agency of the Netherlands.



PINK de Thierry, *Et in Arcadia ego sum*, 1990. Collection Cultural Heritage Agency of the Netherlands.



Lydia Schouten, *How does it feel to be a Sexobject?*, 1979. Collection Cultural Heritage Agency of the Netherlands. Photo: Magareta Svensson.

Collaborators of the project

Installation Art on the Map!

RCE Collaborators:

Sylvia van Schaik, s.van.schaik@cultureelerfgoed.nl (project leader)
 Karin te Brake-Baldock
 Ron Kievits
 Yuri van der Linden
 Cor Mulders
 Tatja Scholte

External project collaborators

Justa van den Bulk
 Manon Klerks

Interns

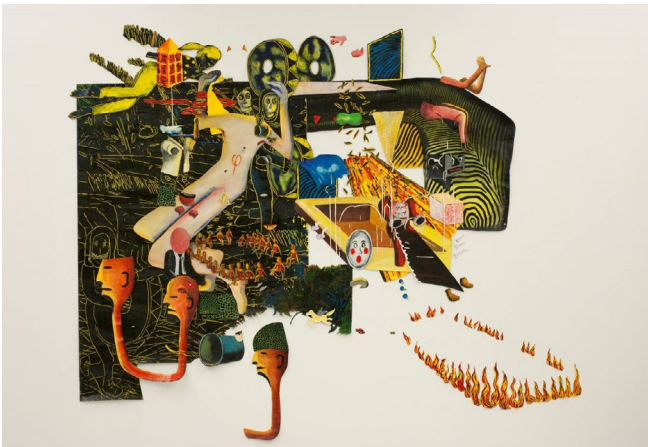
Juliette Klaar
 Roy Russchen

Partners

Karien Beijers (Frans Hals Museum/De Hallen)
 Colin Huizing (Stedelijk Museum Schiedam)
 Arthur van Mourik (Centraal Museum Utrecht)
 Gaby Wijers (LIMA)

Review of the current form

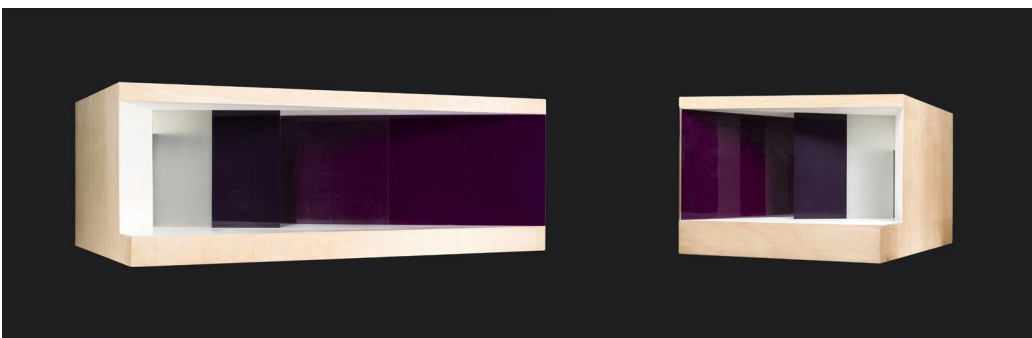
The Intake Form is a tool for collection managers, but vice versa, the form has been tested in practice at the RCE Collections in recent years. This has led to new insights. Based on these experiences, the form is currently being revised and a new version is expected to be published in Spring 2024.



Rob Scholte en Sandra Derks, ROM 87, 1982. Collection Cultural Heritage Agency of the Netherlands.



Diet Wiegman, Recombinatie, 1982. Collection Cultural Heritage Agency of the Netherlands.



Roos Theuws, Forma Lucis VI, illumination through the light, 1989. Collection Cultural Heritage Agency of the Netherlands.

Photo: Margareta Svensson.

Resources

The Intake Form brings together several previously developed models for the collection management of installation artworks. The form follows the workflow, whereby other models can be used to support and deepen the process.

The Intake form is based on the following models and studies.

Stichting Behoud Moderne Kunst/Instituut Collectie Nederland, 2006 [1999]:

- **Decision-making Model**

This model is a tool for making solid decisions for the conservation and/or restoration of modern and contemporary art. The first step in the decision-making process is to establish the relationship between the condition and meaning of the artwork. As far as possible, the artist's intention is traced. When a discrepancy has been identified between the condition and meaning of the artwork, all factors of influence are scrutinized. The options for conservation are weighed against each other and a proposal is formulated. This information was used for chapters two, three and seven of the form.

In 2019, a new, English-language version of the Decision-making Model has been published as a result from international cooperation. The project was initiated and coordinated by Cologne Institute of Conservation Sciences / TH Köln.

- **Model for Data Registration**

This model provides advice for including data in a collection documentation system. The information was used for chapters one to seven of the form.

- **Model for Condition Registration**

This model can be used as a tool for reporting a condition survey and conservation research. It describes the diagnosis, preservation options, proposals, treatment reports, advice, and decision-making. The information was used for chapter three of the form.

Heydenreich et al, The Inside Installations Documentation Model, 2011

This model provides insight into the processes of documenting installation artworks with special focus on the artwork's technical and conceptual parts. The idea for an overarching documentation system has been elaborated based on process descriptions and flow charts. The information was used for chapters one, two, three and five of the form.

Huys en Laurenson, Documenting Installation Art, 2011

This model focuses on digital storage of documentation with the aim to create a documentation structure. The information was used for chapters one and five of the form.

Beerkens [et al], Stichting Behoud Moderne Kunst/Rijksdienst voor het Cultureel Erfgoed, *The Artist Interview*, 2012

The book provides a step-by-step approach for preparing, conducting, and processing an artist interview. Ten case studies serve as examples. An artist's interview is of importance for the management of installation artworks because it provides essential information about the intention and vision of the artist with regard to conservation. The information was used for all eight chapters of the form.

Van Saaze, Installation Art and the Museum, 2013

Van Saaze's research stimulates awareness around the problem of conserving and presenting installation artworks. Installation artworks are "dynamic"; stretching their life cycles is often more difficult than with traditional art. The awareness process revolves around acceptance of changes to the artwork because (parts of) installation artworks decay or are intended to be temporary. Besides, rapidly obsolete technology often plays a role. The question is whether this is considered a loss of the artwork's integrity, or is it part of the artwork and the artist's intention? Ideas about such problems can influence collection management, a reason to include this information for all eight chapters of the form.

References

- Hummelen, IJ. and Sillé, D. eds (2006 [1999]), *Modern Art: Who Cares? An international research project and international symposium on the conservation of modern and contemporary art*, London, Archetype Publications.
- [Decision-making Model voor Besluitvorming](#),
- [New Decision-making Model \(2018\)](#)
- [Registration Models Contemporary Art](#)
- Beerkens, L. [et al] eds. (2012), *The Artist Interview. Guidelines and Practice for Conservation and Presentation of Contemporary Art*, Jap Sam Books, Heijningen.
- Heydenreich, G. (2011), 'Documentation of change - change of documentation' in Scholte, T. and Wharton, G., eds., 'Inside Installations. Theory and Practice in the Care of Complex Artworks', Amsterdam University Press, Amsterdam, pp. 155-172. [inside-installations-theory-and-practice-in-the-care-of-complex-artworks.pdf \(sbmk.nl\)](#); [Research topics \(sbmk.nl\)](#)
- Huys, F. and Laurenson, P. (2011), [Documenting installation art: a collaboration between S.M.A.K. and Tate](#)
- Van Saaze, V. (2013), *Installation Art and the Museum. Presentation and Conservation of Changing Artworks*, Amsterdam University Press, Amsterdam. [Installation Art and the Museum | Amsterdam University Press \(aup.nl\)](#)



Axel en Helena van der Kraan-Maazel, Johnny Woodhouse (mechanische music box), 1972. Collection Cultural Heritage Agency of the Netherlands. Photo: Wendy Oakes.



Ricardo Füglistahler, Panta Rhei, 1988. Collection Cultural Heritage Agency of the Netherlands.



Thom Puckey, Pride is Pride, Doubt is the Fall, 1985. Collection Cultural Heritage Agency of the Netherlands.

Intake Form

Insert name/logo institution

The intake form is a tool for museum staff. The intake form should ideally be filled in between the time of acquisition and the moment the work of art arrives. The intention is that the form should only be filled in once, and that any subsequent information be added directly to the collection documentation system and/or the collection dossier.

Some questions may not be relevant to the work of art in question. However, leaving fields empty should be avoided. By filling in some information one shows that the issue has been examined thus avoiding any unnecessary duplication of effort. Entering the words 'not known' or 'no' can lead to action being taken, and the form can be seen as an action list and can be used for further investigation.

Final responsibility for the form: (name/job title) (Curator)

Date approved by person with final responsibility:

Inventory number:

Title:

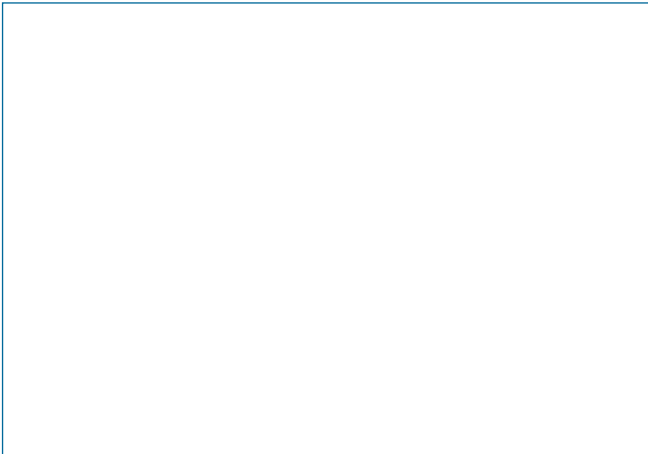
Creator:

Image

Details of loan/indication of status

This text box leaves room for a brief indication of the artwork's status.

Fill in details that require attention right away.



Section 1 Registration

1.1 Inventory number (object number)

- Known
 Unknown

Further details:
[Click here to enter text.](#)

1.2 Creator of work of art

- Known
 Unknown
 Other

Further details:
[Click here to enter text.](#)

1.3 Role of the creator

- Known
 Unknown
 Other

Further details:
[Click here to enter text.](#)

1.4 Year in which the creator was born

- Known
 Unknown

Further details:
[Click here to enter text.](#)

1.5 Year in which the creator died (if applicable)

- Known
 Unknown
 Other
 N.A.

Further details:
[Click here to enter text.](#)

1.6 Gender of creator

- Known
 Unknown

Further details:
[Click here to enter text.](#)

1.7 Address of creator or that of their studio or gallery

- Known
 Unknown
 Other

Further details:
[Click here to enter text.](#)

1.8 Title of work of art

- Known
 Unknown
 Other

Further details:
[Click here to enter text.](#)

1.9 Description of work of art

- Yes
 No
 Unknown
 Other

Further details:
[Click here to enter text.](#)

1.10 Year created

- Known
 Unknown
 Other

Further details:
[Click here to enter text.](#)

1.11 Provenance of work of art (e.g. previous owner/owners for acquisition)

- Known
 Unknown
 Other

Further details:
[Click here to enter text.](#)

1.12 Date of acquisition

- Known
 Unknown
 Other

Further details:
[Click here to enter text.](#)

1.13 Name and address used for acquisition

- Known
- Unknown
- Other

Further details:

[Click here to enter text.](#)

1.14 Acquisition number

- Known
- Unknown
- Other
- N.A.

Further details:

[Click here to enter text.](#)

1.15 Means of acquisition

- Known
- Unknown

Further details:

[Click here to enter text.](#)

1.16 Acquisition price (in euros)

- Known
- Unknown
- N.A. (for example with a donation)
- Other

Further details:

[Click here to enter text.](#)

1.17 Insured value on acquisition date (initial valuation following acquisition, in euros)

- Known
- Unknown
- N.A.
- Other

Further details:

[Click here to enter text.](#)

1.18 Name of the appraiser and details of the valuation date

- Known
- Unknown
- N.A.
- Other

Further details:

[Click here to enter text.](#)

1.19 Certificate of authenticity

- Known
- Unknown
- N.A.
- Other

Further details:

[Click here to enter text.](#)

1.20 Number of prints

- Known
- Unknown
- N.A.
- Other

Further details:

[Click here to enter text.](#)

1.21 Name of object (Specific object name)

- Yes
- No
- Unknown
- N.A.
- Other

Further details:

[Click here to enter text.](#)

1.22 Topic of object (Associated topic/keyword)

- Yes
- No
- Unknown
- N.A.
- Other

Further details:

[Click here to enter text.](#)

1.23 Category of object (General object name)

- Yes
- No
- Unknown
- N.A.
- Other

Further details:

[Click here to enter text.](#)

1.24 Sub-collection

- Known
- Unknown
- N.A.
- Other

Further details:

[Click here to enter text.](#)

1.25 Signature and inscriptions

- Yes
- No
- Unknown
- N.A.
- Other

Further details:

[Click here to enter text.](#)

Section 2 Physical

2.1 Material (intangible, tangible or both, type of material)

- Known
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

2.2 Trademarks of materials and manufacturers' details (for example, the name of the manufacturing company, company name and/or brand name)

- Known
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

2.3 Technique (how was the work of art/material created)

- Known
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

2.4 Technical specifications (e.g. equipment)

- Known
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

2.5 Dimensions (space, work of art in its entirety, and component parts)

- Known
- Unknown

Further details:

[Click here to enter text.](#)

2.6 Component parts (quantity and location of the component parts within the work of art)

- Known
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

2.7 Physical numbering

- Known
- Unknown
- Other

Further details:

(e.g. by means of a label or a small box)

2.8 Weight (work of art in its entirety, and component parts) (where relevant)

- Known
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

2.9 Duration (audio-visual) (video and audio)

- Known
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

2.10 Aspect ratio (audio-visual)

- Known
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

Section 3 Condition

3.1 Condition report

- Yes
- No
- Unknown
- Other

Further details:

[Click here to enter text.](#)

3.2 Restoration reports

- Yes
- No
- Unknown
- Other

Further details:

[Click here to enter text.](#)

3.3 Storage recommendations

- Yes
- No
- N.A.

Further details:

[Click here to enter text.](#)

3.4 Maintenance plan

- Yes
- No
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

3.5 Treatment proposal (conservation/restoration)

- Yes
- No
- Unknown

Further details:

[Click here to enter text.](#)

3.6 Treatment plan

- Yes
- No
- Unknown
- Other

Further details:

[Click here to enter text.](#)

3.7 Risk analysis (where relevant)

- Yes
- No
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

3.8 Original parts of the artwork

- All original parts are present.
- One or more parts have been replaced.
- One or more components must be added for reinstallation.

Further details:

[Click here to enter text.](#)

Section 4 Storage and transport

4.1 Storage requirements (transfer of work of art and various components to a repository, type of repository, location)

- Yes
- No
- Other

Further details:

[Click here to enter text.](#)

4.2 Packaging requirements (for the work of art and its various components) (where relevant)

- Yes
- No
- Other

Further details:

[Click here to enter text.](#)

4.3 Transport requirements (for the work of art and its various components)

- Yes
- No
- Other

Is a courier required?

Further details:

[Click here to enter text.](#)

4.4 External storage (e.g. external repositories)

- Yes
- No
- Other

Further details:

[Click here to enter text.](#)

Section 5 Internal documentation

- 5.1 5.1 Photograph of work of art
 Yes
 No
 Unknown
 Other
- Copyright checked (images of the work of art)
- Further details:
[Click here to enter text.](#)
- 5.2 Other media of work of art
 Yes
 No
 Unknown
 Other
- Copyright checked
- Further details:
[Click here to enter text.](#)
- 5.3 2D Drawings of work of art (e.g. plans and sketches)
 Yes
 No
 Unknown
 Other
- Copyright checked
- Further details:
[Click here to enter text.](#)
- 5.4 3D Drawings of work of art (useful if they already exist, but not a requirement)
 Yes
 No
 Unknown
 Other
- Copyright checked
- Further details:
[Click here to enter text.](#)
- 5.5 Physical documentation of work of art (physical materials/samples of materials)
 Yes
 No
 Unknown
 Other
- Further details:
[Click here to enter text.](#)
- 5.6 Primary literature ('primary' refers to the specific work of art in question)
 Yes
 No
 Unknown
 Other
- Further details:
[Click here to enter text.](#)
- 5.7 Secondary literature ('secondary' refers to similar works of art and to literature about the creator)
 Yes
 No
 Unknown
 Other
- Further details:
[Click here to enter text.](#)
- 5.8 Artist interview (specifically about this work of art)
 Yes (artist, dependents, someone other than the artist himself/herself)
 No
 Unknown
 Other
- Further details:
 Storage medium:
 Date of interview:
 Interview conducted by:

5.9 Transcription of the artist interview

- Yes
- No
- Unknown
- Other

Further details:

[Click here to enter text.](#)

5.10 Exhibition history (summary)

- Yes
- No
- Unknown
- Other

Further details:

[Click here to enter text.](#)

5.11 Loan history (summary)

- Yes
- No
- Unknown
- Other

Further details:

[Click here to enter text.](#)

5.12 Statement of significance (the value of the work of art within the collection and/or within the creator's body of work)

- Yes
- No
- Unknown

Further details:

Part of the acquisition form

Section 6 Instructions concerning the installation

6.1 Instructions concerning the installation

- Yes
- No
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

6.2 Assembly documentation (e.g. video clips, drawings and plans)

- Yes
- No
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

6.3 Disassembly documentation (e.g. video clips, drawings and plans)

- Yes
- No
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

6.4 Supplies for installing work of art

- Yes
- No
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

6.5 Requisite manpower and hours

[Click here to enter text.](#)

6.6 Parties involved (who do you need to install a work of art, external parties such as the artist or a gallery)

- Known
- Unknown
- N.A.

Further details:

[Click here to enter text.](#)

6.7 Loan requirements

- Yes
- No
- N.A.

Further details:

[Click here to enter text.](#)

6.8 Safety requirements when installing work of art (e.g. voltage, equipment, flammable components)

- Yes
- No
- Unknown

Further details:

[Click here to enter text.](#)

Section 7 Intention of the work of art

7.1 Artist's intention

- Known
- Unknown

Further details:

[Click here to enter text.](#)

7.2 Artist's requirements (embargoes, agreements regarding authenticity, can components be replaced)

- Yes
- No
- Unknown

Further details:

[Click here to enter text.](#)

7.3 Role of the space (site specific)

- Yes
- No
- Unknown
- Other

Further details:

[Click here to enter text.](#)

7.4 Advice for visitors (interaction/conditions/accessibility/age/safety/warning)

- Yes
- No
- Unknown
- Other

Further details:

[Click here to enter text.](#)

Section 8 Copyright

Copyright on the work of art itself

8.1 Free of copyright restrictions

- Yes
 No

Further details: (note: terms and conditions, plus expiration date)

Label that can be used to indicate whether the object is free of copyright restrictions. An object is only free of copyright restrictions when more than 70 years have passed since the artist's death and the work of art has passed into the public domain OR where the rights holder has waived their rights to the work of art under a CC0 licence. The rest of the collection is subject to copyright restrictions.

8.2 Rights holder

- Yes
 Known
 Unknown

Further details:

The individual who (or institution that) administers the rights to the object or who represents the interests involved. The rights can be administered by the creator himself/herself. Alternatively, they may have passed to the next of kin or have been transferred to an interest group, such as Pictoright. For this reason, the name of the rights holder may not always be the same as the name of the creator.

It may also be that the artist has transferred the rights pertaining to the work of art to you, in the form of a gift or endowment. In that case, you – as an institution – are the rights holder. Even if a work of art is not free of copyright restrictions (as under 8.1), you are free to use it as if it were free of such restrictions.

If the identity of the rights holder is known, please record their contact details here.

8.3 Copyright notice

- Yes
 No
 Unknown

Further details:

A copyright notice, unlike an acknowledgement, is not required by law. However, rights holders can demand an appropriate copyright notice in exchange for permission to publish. In such cases, the copyright notice (in the form of the © symbol) is intended to give third parties a visible indication of who they should contact for permission if they wish to use the images in question. The copyright notice gives the name of the rights holder (or holders) – which need not be the same as the name of the creator – and it may also include a calendar year.

8.4 Licence

- Yes
 No
 Other

Further details:

Even though it is protected by copyright, permission to use the work of art may nevertheless be granted. Such permission is granted by means of a licence, which could be compared to a lease for the use of part of the copyright. Such a license could be collective (involving an agreement with a collective management organisation that grants permission on behalf of rights holders) or individual (granted by the rights holder himself/herself).

Please note: Not only do you need to be aware that a license exists, you also need to know exactly what it allows you to do. This is because licences differ from one another. In addition to allowing you to make personal use of the work of art, you may sometimes be entitled or not be entitled to make it available to third parties under a Creative Commons licence, to use it for commercial purposes, or to include it in external databases and websites.

8.5 When will it pass into the public domain and be free of copyright restrictions?

- Known
 Unknown

Further details:

The copyright expires on 1 January following the 70th anniversary of the creator's death (i.e. after 71 years). This date is based on the longest surviving rights holder.

8.6 Other rights holders

- Photographer
 Portrait rights
 Other

Further details:

In addition to the creator (or creators) of the work of art in question, an object may be subject to additional copyright restrictions.

- The photographer of the object can obtain stacked copyright restrictions, but only if the item that has arisen has an original character of its own and bears the personal stamp of the creator. Such character often does arise in the case of 3D objects and buildings, but not in the case of a photograph of a 2D painting, which is simply seen as a copy. A photographer's rights can be contractually surrendered or transferred.
- A work of art may be subject to portrait rights, meaning that the individual portrayed has the right to oppose publication of the work of art in which they appear, in some cases.

8.7 Website/image library (in management of the institution)

- Yes
 No

Further details:

Whether or not you are entitled to publish the image of the work of art to the image database or on a website depends on the following considerations.

Yes, you can use the image in a publication whenever you wish: if the creator died more than 70 years ago or if you are the rights holder. In that case, you may use the image together with a CCo license for third parties and make it available as a high-resolution download (subject to the condition that you also have rights to any photographs). Actually no, however you can use the image in a publication: If the image is not free of copyright restrictions, but you have been granted permission to use it by the rights holder (this field should often be accompanied by details of the rights holder's identity, by means of a ©)

No, you cannot use the image in a publication: If the work of art is not free of copyright restrictions and you do not have permission, you may only publish the object's meta-data, but not an image of the object itself.



Colophon

Title: Form for Reinstallation of Installation Artworks
Programme Cultural Heritage Modern Times 2017. Revised version July 2023

Cover photo: Rob Scholte and Sandra Derks, ROM 87, 1982.
Collection Cultural Heritage Agency of the Netherlands.

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