

## **Rhizome ArtBase Management Policy**

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## **ARTBASE MISSION**

The Rhizome ArtBase is an artist-driven, web-based archive of new media art assembled and maintained by Rhizome.org, a non-profit organization based in New York City. The goals of the Rhizome ArtBase are to provide public access and exposure to a comprehensive collection of new media art, to provide an online platform for new media artists to present their work within a context of relevant critical discourse and online discussions, and to preserve their work for the future.

## **SCOPE**

At its inception in 1998, the Rhizome ArtBase was conceived as an online archive of net art. In January 2002, Rhizome expanded the scope of the ArtBase to other forms of new media art, such as computer games, software art, and documentation of new media installations and performances. However, because the ArtBase is a web-based archive, all works in the ArtBase must be accessible via a Universal Resource Locator (URL) on the Internet.

The ArtBase currently contains over 650 art objects. We use the term “art object” to refer to the collection of stored metadata, such as keywords and technical information, that relate to a given artwork. Therefore, within the context of the ArtBase, art objects are not physical objects, but virtual ones. Approximately 10 new objects are added each week.

## **SELECTION CRITERIA**

The Rhizome ArtBase contains works of new media art that are submitted by members of the Rhizome community. The idea is not to build a highly selective collection of “great works” that reflect a particular curatorial perspective or institutional agenda, but rather to build an inclusive archive of works of potential historical significance. Determining whether or not a submitted work is new media art is one of the primary selection criteria that we use to establish a work’s relevance for the archive. For the purposes of ArtBase selection, we define new media art as art that uses emerging technologies in significant ways. For example, a web site that contains a portfolio of charcoal drawings would most likely not be considered new media art. But a web site that contains images, diagrams and descriptions of a tele-robotic performance probably would be considered new media art.

We then evaluate potential historical significance according to the following criteria:

- The work's aesthetic innovation, conceptual sophistication or political impact.
- The work's relevance to the discourses of new media art and contemporary art in general.
- Any discussion of the work itself on Rhizome.org or other relevant networks or publications.
- The work's place in the artist or artists' oeuvre.
- The work's provenance, including commissions, exhibitions and collections.

These selection criteria are made available online.

## **SUBMISSION PROCESS**

In 2000, we developed an automated ArtBase Submission System that enables artists to drive the process of submitting their work to the ArtBase. This system has the important advantage of making the admission process of adding new works to the ArtBase much more efficient than it previously had been. The system includes web-based forms, questionnaires, and server-generated emails, and is only available to Rhizome members and staff.

## **Initial Submission**

To submit a work of art to the ArtBase, a Rhizome member, usually the artist but occasionally another rights holder, clicks on the “Submit Art Work” link in the ArtBase section of the Rhizome.org web site (<http://rhizome.org/artbase>). For convenience, we will refer to the submitter as the artist. This link leads to an online form with fields for the title of the work, the work’s URL and a brief description of the work. The name and email of the artist are automatically pulled from the member’s profile.

The ArtBase Coordinator then receives an email notification of the new submission. This email includes the artist’s name, the title of the work and the work’s URL. The Coordinator then reviews the artwork by clicking on the submitted link—keeping the selection criteria in mind—and then accepts or rejects the work by using the submission system. If rejected, the artist is sent a standardized email stating that the work does not meet the collection criteria. If the work is accepted, the artist is sent an email notice that the work has been accepted. This email contains a customized URL to a page in the submission system where the artist can continue the submission process.

## **Linked Object vs. Cloned Object**

Once a work has been accepted, the next step is for the artist to decide whether to submit the work as a linked object or a cloned object.

Linked objects consist of metadata only: the artist’s statement and bio, a description of the artwork, a thumbnail image, keywords and other indexing information, and a link to the art work (in the form of a URL). Linked objects do not include a copy of the work itself.

Cloned objects include an archival copy of the artwork , which is stored on the Rhizome server. This archival copy, or clone, serves as a backup in case the original version becomes inaccessible (due, for example, to a hard disk crash). The cloned version also serves as a snapshot of the artwork as it existed when submitted. Having such a snapshot may be useful if an artwork evolves over time.

## **Creating a Linked Object**

There are four steps to creating a linked object:

1. Indexing: providing indexing information, such as the date, size, and type of artwork (see Appendix A).
2. Uploading: providing a bio, statement, and thumbnail image.
3. Reviewing information: confirming that the information from steps 1 and 2 is correct.
4. Executing Agreement: completing the process, by executing a “Rhizome ArtBase Linked Object Agreement” (see Appendix B). This agreement sets out the terms and conditions by which the artist agrees to allow us to include his artwork in the Rhizome ArtBase as a linked object. This is the final step for the artist when submitting work as a linked object.

## **Creating a Cloned Object**

There are six steps to creating a cloned object. The first three steps are identical to the first three steps in creating a linked object.

1. Indexing: providing indexing information, such as the date, size, and type of artwork.

2. Uploading: providing a bio, statement, and thumbnail image.
3. Reviewing Information: confirming that the information from steps 1 and 2 is correct.

The next three steps are different:

4. Artist Questionnaire: filling out a web-based form specifically related to the artwork's technical make-up and the artist's intentions for the future of the project. Cloned objects are only accepted when accompanied by a completed Artist Questionnaire (Appendix D). The Artist Questionnaire is a standardized method for collecting information and guidance that we may need in order to take preservation measures (documentation, migration, emulation or recreation) in the future. There are two main components in this questionnaire:
  - Technical Profile: This section focuses on the cloned object's technical specifications, for example, the servers, browsers, and plug-ins the object is optimized for.
  - Artist's Intent: The artist articulates their intentions and gives permission to Rhizome to take measures to preserve the cloned object.
5. Agreement: reading and executing the Rhizome ArtBase Cloned Object Agreement (see Appendix C). This document sets out the terms and conditions by which cloned objects are contributed to the Rhizome ArtBase.
6. FTP: uploading a copy of the artwork to the Rhizome FTP server (see Appendix E). The artist logs in as an anonymous user to a special FTP account at the Rhizome server and uploads the software.

### **Approving the Completed Submission**

Once the artist has completed the submission process for either a cloned or linked object, the submission system sends an email notice to the ArtBase Coordinator. In the case of cloned objects, the Director of Technology also gets an email notice that there is a new cloned object to install.

The ArtBase Coordinator checks the submitted metadata. If necessary, the Coordinator may make changes to submitted information or ask the artist for clarification or additional information. Once the Coordinator is satisfied that the metadata is accurate and complete, she turns the status of the object to "on" in the submission system. The art object is now publicly available in the Rhizome ArtBase and can be viewed online.

Once an art object is in the ArtBase, it will be stored and maintained for as long as possible unless the artist asks for the object to be removed or unless a third party makes a credible claim of right infringement.

### **COLLECTION CARE**

One of the primary challenges in preserving new media art for the future is keeping the art works running on future systems. As technologies continue to evolve and change, it is highly likely that the hardware, software, and application systems in use today will eventually become obsolete. We anticipate four main approaches to preserving new media art in the face of eventual technological obsolescence:

1. Documentation: Create representations of the work using textual descriptions, still images, moving images, or audio recordings.
2. Migration: Translate data written in an obsolete format to a format that is currently supported. Migration may result in slight changes of the artwork's appearance.
3. Emulation: Use hardware emulators to run obsolete software on future platforms.
4. Reinterpretation: Recreate the original project, or certain parts of it, while keeping its conceptual framework intact. Reinterpretation may be appropriate for projects that utilize external content or are performative in nature.

All the data for Rhizome.org, including the Rhizome ArtBase, is currently stored by Iron Mountain, a records and information management company, in Moonachie, NJ.  
<<http://www.ironmountain.com>>

## **ACCESS**

The ArtBase is a searchable archive that can be accessed online at <http://rhizome.org/artbase>. The ArtBase can also be accessed via the Fresh Art page on the Art+Text drop down menu or by alphabetical summary views by artist name by title, also found on the Art+Text drop down menu. Every art object in the Rhizome ArtBase is indexed with metadata fields that contain information about the project and the artist. This metadata enables simple keyword searches, complex structured queries and alternative interfaces created by artists.

## APPENDIX A: INDEXING

Please provide the following indexing information about your art object. This information will help people find and access your art object and enable it to be cross-referenced with other art objects and text objects in the Rhizome database.

### Date Created

The date created field identifies the date your artwork was first completed or made available to the public. If you're not sure of the exact date, please put down year and month. If you're not sure of the exact month, please put down year. If you're not sure of the year, please make your best guess. Date must be in YYYY-MM-DD format, where YYYY is year, MM is month and DD is day. For example, March 27, 1999 would be 1999-03-27.

(Example: 1999-03-27)

### Size

The size field contains an estimate of the total storage space in kilobytes taken up by all of the files that comprise your art object.

(Example: 512)

### Type

The type field describes the abstract media type of the art object. Please select between 1 and 3 types that \*best\* describe your art object:

Animation—art work in which motion graphics play a significant role

Audio—Artwork has strong audio component

Game—art work is a game or involves gaming in significant ways

Installation—art object documents a physical installation

Performance—art object documents a performative artwork

Software—art work is an executable program or involves original stand-alone software

Video—art object uses QuickTime, RealVideo, or other time-based video

Virtual—artwork creates a 3D, immersive or otherwise virtual world

Visual—Artwork is particularly graphical or especially visual in nature

Text—art work is ASCII or otherwise text-based

### Genre

The genre field describes the general category of your art object defined through style, form, or content. Please select between 2 and 5 genres that \*best\* describe your art object:

Abstract—art object is visually abstract

Allegory—art object uses allegory or metaphor

Anti-art—art object overtly rejects artistic conventions or codes

Collaborative—art object was created by more than one person

Collider—art object dynamically combines material from various sources

Conceptual—art object is driven primarily by ideas

Contextual—art object is site-specific, or requires a specific situation to function

Database—art object incorporates databases or archives

Documentary—art object uses found material as evidence; art object records events for posterity; art object uses documentary data

Event—art object is/was an event such as a performance or netcast  
Formalist—art object is primarily concerned with the aesthetics of form  
Generative—art object is created afresh for each viewing according to certain contingent factors  
Historical—art object is about the recording or revealing of past events  
Homepage—art object is (or resembles) a personal website  
Information map—art object is about the visual display of statistical or other quantitative information  
Narrative—art object tells a story  
Offline—art object has a major offline component  
Participatory—art object requires input from users  
Readymade—art object involves found material not originally meant to be art  
Tactical—art object is example of tactical media; art object is resistive, political or otherwise confrontational  
Telematic—art object uses distance communication, or allows for remote manipulation of objects

### **Names**

Please enter any proper names that relate to this art object. This field is for important names associated with the art object including people, institutions, etc. Separate names by a comma with no spaces:

(Example: John Simon,Stadium)

### **Titles**

Please enter any titles (books, other artworks, etc.) that relate to this art object. This field is for titles that are mentioned in the art object or are associated with it including book titles, titles of artworks, etc. Separate titles by a comma with no spaces. This field may be left blank:

(Example: A Thousand Plateaus,My Boyfriend Came Back From the War)

### **Dates**

Please enter any dates that relate to this art object: (Use the following format: YYYY-MM-DD)

(Example: 2001-01-01,1968-05-16)

### **Technology**

Please choose any new media technology used in your art object. This area may NOT be left blank:

CuSeeMe

DHTML

Download—art object is a stand-alone application that must be downloaded

Email—art object is (or incorporates) email

Flash

HTML

Java

JavaScript

MP3—art object includes audio files in MP3 format

Perl

QuickTime

RealPlayer

Shockwave

VRML

## Places

Please enter any places (physical or virtual) that relate to this art object. This field is for places that are mentioned in the art object or associated with it in any significant way, including both physical (Walker Art Center) and virtual (irational.org or hell.com). Separate places by a comma with no spaces. Please use a cascading format, e.g. "San Francisco,California,US". This field may be left blank:

(Example: C3,Budapest,jodi.org)

## Keywords

Please select between 4 and 8 keywords that \*best\* describe your art object:

access	language
animation	live
archive	machine
art world	marginality
artificial life	media activism
audio	meme
bio	memory
body	nature
broadcast	net.art
browser	network
CD-ROM	nostalgia
copyright	performance
cinema	posthuman
colonialism	postmodern
commercialization	privacy
community	public space
conference	publish
corporate	queer
death	radio
design	resistance
desire	responsibility
digital	robot
disappearance	rumor
education	security
email	social space
exhibition	space
film	surveillance
fund	tactical media
futurism	technophobia
game	television
gender	Third World
globalization	3D
identity	underground
immersion	utopia
interact	video
interface	virtual reality
Internet	VRML
labor	War

**New Keywords**

If necessary, please suggest keywords that don't appear above:

**Comments**

Do you have any special comments that you would like to add?

## **APPENDIX B: RHIZOME ARTBASE LINKED OBJECT AGREEMENT**

This agreement sets out the terms and conditions by which you agree to allow us to include your artwork in the Rhizome ArtBase as a linked object.

### **1. General Information**

The Rhizome ArtBase is an online archive of new media art—including net art, software art, computer games, and documentation of new media performance and installation—that is assembled and maintained by Rhizome.org, a nonprofit organization based in New York City. The goals of the ArtBase are to preserve new media art for the future and to provide access to new media art in a context of relevant information and critical discourse.

The ArtBase includes two main types of artworks: cloned objects and linked objects. Cloned objects consist of information about an artwork and an archival copy of the work.

Linked objects include information about an artwork ("metadata"), such as the artist's name, the date the project was created, the project's title, original URL, keywords, technologies used, an artist's statement and a thumbnail image. Artists who submit artworks as linked objects provide us with such metadata, which we may then edit to ensure completeness, consistency and accuracy. To access the artwork itself, users click on an "Original URL" link that leads to another server.

You have submitted your artwork as a linked object.

### **2. Your Rights**

Even though you submit metadata about your artwork to Rhizome.org for inclusion in the ArtBase, and execute this agreement, you retain all rights in your artwork.

By including metadata about your artwork in the ArtBase, you are not precluded from any form of exhibition, online or offline. Neither of us will seek or be entitled to any compensation from the other by reason of Rhizome.org including metadata about your artwork in the ArtBase or by our linking to your artwork.

You may use the fact that your artwork has been included in the ArtBase on your resume or curriculum vitae, or to promote your artwork in other ways. You may also link to the ArtBase or to the metadata about your artwork in the ArtBase.

If you ask us to remove the metadata about your artwork from the ArtBase, we will endeavor to do so within 60 days of receipt of your request. Requests may be sent via email to [artbase@rhizome.org](mailto:artbase@rhizome.org). Note: removing the metadata about your artwork means removing it from the ArtBase web site. We may not be able to remove metadata from backup copies of the web site in archival storage.

If you decide that you want us to include your artwork as a cloned object, you may request that we do so by sending an email to [artbase@rhizome.org](mailto:artbase@rhizome.org). Due to limited resources, we may not be able to comply with all such requests.

### **3. Our Rights**

You grant Rhizome.org the right to link to your artwork and to use your name, the title of your artwork, and all other metadata about your artwork that you submit to us, including the thumbnail image of or taken from your artwork, both on the Rhizome.org web site and elsewhere for promotional and fundraising purposes.

You grant Rhizome.org the rights to create a thumbnail image of or from your artwork if you either do not provide one or if the thumbnail image you provide does not meet our standards, and to include such image in the ArtBase.

We reserve the right to make changes to the metadata you provide about your artwork for the purposes of completeness, consistency and accuracy.

We reserve the right to remove the metadata about your artwork from the Artbase at any time for good reason. Good reason includes, but is not limited to, claims that we may have some legal responsibility for linking to your artwork if it infringes the rights of third parties, is libelous or is defamatory. If we remove the metadata about your artwork from the ArtBase, we will attempt to notify you by sending an email to the email address you provide.

#### 4. Your Obligations

You agree to keep the contact information in your member record on the Rhizome.org web site up-to-date and accurate.

You agree to notify us of any changes to the URL at which your artwork is available so that we can keep the Original URL field up-to-date. Such notice shall be sent via email to [artbase@rhizome.org](mailto:artbase@rhizome.org).

#### 5. Our Obligations

We agree to use reasonable efforts to ensure that the metadata that you provide about your artwork remains secure and accessible for the future by providing high web server availability and redundant backups. We also intend, but are not obligated, to provide access to obsolete software.

If Rhizome.org is no longer able to maintain the ArtBase, we will endeavor to find a trusted third party to take on and maintain the ArtBase. At that or any other time you may ask to remove the metadata about your artwork from the ArtBase.

We agree to notify you if we remove the link and any metadata that you have supplied from the ArtBase in accordance with Section 3 above.

#### 6. Representations; Disclaimers; Limitation of Liability

You represent that the thumbnail image and the other metadata that you provide to us do not infringe the intellectual property rights of any other person, that you have the rights to authorize Rhizome.org to include such metadata in the ArtBase and to link to your artwork and that you are authorized to enter into this agreement.

We represent that we are authorized to enter into this agreement, and we disclaim all other representations and warranties, express or implied.

Neither Rhizome.org nor any of its officers, directors, employees, agents, representatives, information providers or licensors ("Affiliates") represent or warrant that the ArtBase will be available or will be uninterrupted or error free, or that access to the ArtBase will be secure, or that information contained in the ArtBase will be accurate.

In no event will Rhizome.org, or any of its Affiliates be liable to you for any direct or other damages arising out of our linking to your artwork, this agreement or the ArtBase.

#### 7. Indemnification

You agree to defend, indemnify and hold harmless Rhizome.org and its Affiliates from and against all third-party claims and expenses (including attorneys' fees) arising out of our including metadata about your artwork in the ArtBase, including, but not limited to, any breach of any of your representations.

We agree to defend, indemnify and hold you harmless against all third-party claims and expenses (including attorneys' fees) arising out of the ArtBase (other than claims and expenses arising out of any breach of your representations), including, but not limited to, any breach of any of our representations.

#### 8. Survival

Sections 7 and 9 and this Section 8 shall survive termination of this Agreement.

#### 9. Miscellaneous

This agreement constitutes the entire agreement between Rhizome.org and you and may only be amended in writing by mutual agreement. No waiver by either party of any breach or default hereunder shall be deemed to be a waiver of any preceding or subsequent breach or default. This agreement shall be construed in accordance with the laws of the State of New York, without regard to its conflict of laws rules.

## APPENDIX C: RHIZOME ARTBASE CLONED OBJECT AGREEMENT

This agreement sets out the terms and conditions by which you agree to contribute ("your artwork"), to the Rhizome ArtBase as a cloned object. This agreement also sets out the terms and conditions by which Rhizome.org agrees to accept your artwork into the ArtBase.

### 1. General Information

The Rhizome ArtBase is an online archive of new media art--including net art, software art, computer games, and documentation of new media performance and installation--that is assembled and maintained by Rhizome.org, a nonprofit organization based in New York City. The goals of the ArtBase are to preserve new media art for the future and to provide access to new media art in a context of relevant information and critical discourse.

The ArtBase includes two main types of artworks: cloned objects and linked objects. Linked objects consist of information about an artwork and a link.

Cloned objects include an archival copy of an artwork that is stored on our servers. Users can access this "cloned" copy or click on the "Original URL" to link to the work on another server. The cloned copy serves as a snapshot of the work as it existed when it was archived and as a backup copy in case the original version becomes inaccessible. If the work changes after it is archived, the cloned copy may differ from the version of the artwork maintained by the artist.

Cloned objects also include information about the project ("metadata") such as the artist's name, the date the project was created, the project's title, original URL, keywords, technologies used, an artist's statement and a thumbnail image. Artists who submit artworks as cloned objects provide us with such metadata, which we may then edit to ensure completeness, consistency and accuracy.

You have submitted your artwork as a cloned object.

### 2. Your Rights

Even though you submit your artwork to Rhizome.org for inclusion in the ArtBase, and execute this agreement, you retain ownership of copyright and all other rights in your artwork.

Our inclusion of your artwork in the ArtBase does not preclude you from exhibiting your artwork elsewhere, online or offline. Nor does inclusion of your artwork in the ArtBase preclude you from selling or otherwise seeking financial compensation for your artwork in another context. Neither of us will seek or be entitled to any compensation from the other by reason of Rhizome.org including your artwork in the ArtBase.

You may use the fact that your artwork has been included in the ArtBase on your resume or curriculum vitae, or to promote your artwork in other ways. You may also link to the ArtBase or directly to your artwork in the ArtBase.

If you ask us to remove your artwork and the metadata about your artwork from the ArtBase, we will endeavor to do so within 60 days of receipt of your request. Requests may be sent via email to [artbase@rhizome.org](mailto:artbase@rhizome.org). Note: removing your artwork from the ArtBase means removing it and the metadata about your artwork from the ArtBase web site. We may not be able to remove your artwork or the metadata about your artwork from backup copies of the web site in archival storage.

If your artwork changes and you want to update the copy in the ArtBase, you may request an update by sending an email to [artbase@rhizome.org](mailto:artbase@rhizome.org). Due to limited resources, we may not be able to comply with all update requests.

### 3. Our Rights

You grant Rhizome.org a non-exclusive, worldwide, royalty-free, fully paid-up license to store copies of your artwork on our servers, to include your artwork in the ArtBase and to perform, display or otherwise make available your artwork to users online. You also grant Rhizome.org the right to use your name, the title of your artwork, and all other metadata about your artwork that you submit to us, including the thumbnail image of or taken from your artwork, both on the Rhizome.org web site and elsewhere for promotional and fundraising purposes.

You grant Rhizome.org the right to make changes to your artwork for purposes of preserving the artwork and for access by users, as specified by you in the Artist Questionnaire.

You grant Rhizome.org the rights to create a thumbnail image of or from your artwork if you either do not provide one or if the thumbnail image you provide does not meet our standards, and to include such image in the ArtBase.

We reserve the right to make changes to the metadata you provide about your artwork for the purposes of completeness, consistency and accuracy.

We reserve the right to remove your artwork and the metadata about your artwork from the ArtBase at any time for good reason. Good reason includes, but is not limited to, claims that your artwork infringes the rights of third parties, is libelous or is defamatory. If we remove your artwork and the metadata about your artwork from the ArtBase, we will attempt to notify you by sending an email to the email address you provide.

### 4. Your Obligations

You agree to upload your artwork to our server and to test its functionality.

You agree to keep the contact information in your member record on the Rhizome.org web site up-to-date and accurate.

You agree to notify us of any changes to the URL at which your artwork is available so that we can keep the Original URL field up-to-date. Such notice shall be sent via email to [artbase@rhizome.org](mailto:artbase@rhizome.org).

### 5. Our Obligations

We agree to use reasonable efforts to ensure that your artwork remains secure and accessible for the future by providing high web server availability and redundant backups. We also intend, but are not obligated, to provide access to obsolete software and to implement measures to preserve your artwork, such as documentation, migration, emulation and reinterpretation, as indicated in the Artist Questionnaire.

If Rhizome.org is no longer able to maintain the ArtBase, we will endeavor to find a trusted third party to take on and maintain the ArtBase. At that or any other time you may ask to remove your artwork and the metadata about your artwork from the ArtBase.

We agree to notify you of any changes to your artwork that are permitted by you, as specified in the Artist Questionnaire.

We agree to notify you if we remove your artwork from the ArtBase in accordance with Section 3 above.

#### 6. Representations; Disclaimers; Limitation of Liability

You represent that your artwork, the thumbnail image and the other metadata that you provide to us do not infringe the intellectual property rights of any other person, that you have the rights to license your artwork to Rhizome.org and to authorize Rhizome.org to include metadata in the ArtBase and that you are authorized to enter into this agreement.

We represent that we are authorized to enter into this agreement, and we disclaim all other representations and warranties, express or implied..

Neither Rhizome.org nor any of its officers, directors, employees, agents, representatives, information providers or licensors ("Affiliates") represent or warrant that the ArtBase will be available or will be uninterrupted or error free, or that access to the ArtBase will be secure, or that information contained in the ArtBase will be accurate.

In no event will Rhizome.org, or any of its Affiliates be liable to you for any direct or other damages arising out of this agreement, including, but not limited to, our including your artwork in the ArtBase.

#### 7. Indemnification

You agree to defend, indemnify and hold harmless Rhizome.org and its Affiliates from and against all third-party claims and expenses (including attorneys' fees) arising out of your artwork, including, but not limited to, any breach of any of your representations.

We agree to defend, indemnify and hold you harmless against all third- party claims and expenses (including attorneys' fees) arising out of the ArtBase (other than claims and expenses arising out of any breach of your representations), including, but not limited to, any breach of any of our representations.

#### 8. Survival

Sections 7 and 9 and this Section 8 shall survive termination of this Agreement.

#### 9. Miscellaneous

This agreement constitutes the entire agreement between Rhizome.org and you and may only be amended in writing by mutual agreement. No waiver by either party of any breach or default hereunder shall be deemed to be a waiver of any preceding or subsequent breach or default. This agreement shall be construed in accordance with the laws of the State of New York, without regard to its conflict of laws rules.

## **APPENDIX D: ARTIST QUESTIONNAIRE**

### **TECHNICAL PROFILE**

#### **Technical Profile—Platforms**

1. Which of the following computer platforms are required to view or run your project?

Any platform

Macintosh OS9

Macintosh OSX

Windows 95/98

Windows 2000/NT

Windows XP

Linux or Unix (specify below)

PDA (specify below)

I don't know

Other—please specify/explain:

#### **Technical Profile—Browsers**

1. Is your work or documentation optimized for a specific browser?

Not optimized

Internet Explorer for Mac

Internet Explorer for PC

Netscape for Mac

Netscape for PC

I don't know

Other—please specify/explain:

2. Are there any browsers in which you know your work or documentation does not function correctly?

Internet Explorer for Mac

Internet Explorer for PC

Netscape for Mac

Netscape for PC

I don't know

Other—please specify/explain:

#### **Technical Profile—Bandwidth and Display**

1. Is your work or documentation optimized for any of the following bandwidths?

Specify/Explain:

2. What is the preferred display size for your work or documentation?

Specify/explain:

3. Is there a minimum color depth requirement for your work or documentation?

Specify/explain:

### Technical Profile—Code

1. Some of the following HTML tags may be obsolete or deprecated. Does your work or documentation utilize any of these tags?

<center>      <basefont>   <font>      <s>  
<strike><u>              <applet   <dir>  
<isindex              <menu>      I don't know

2. Does your work or documentation use any of the following character sets?

ASCII only      Japanese  
Korean              Cyrillic  
I don't know      Other

### Technical Profile—File Formats and Client Side Tech

1. Does your work or documentation include any of the following client-side technologies?

Javascript      Active X      Java applets  
DHTML/CSS      I don't know      Other—please specify below  
Specify/explain:

2. Please identify any file formats involved in your work or documentation:

.wav    .au    .gif    .jpg or .jpeg  
.avi    .ra    .js    .css  
.swf    .dcr    I don't know      Other—please specify below  
Specify/explain:

### Technical Profile—Plugins

1. Please check all browser plug-ins or helper applications required to view your work or documentation:

RealPlayer      Quicktime      Flash  
Shockwave      CuSeeMe      I don't know  
Other—please specify below  
Specify/explain:

2. Does your work or documentation require any of the following streaming media players?

Windows Media Player      RealPlayer      Flash  
Shockwave      Quicktime      I don't know  
Other—please specify below  
Specify/explain:

### Technical Profile—User Input

1. Does your work or documentation require any of the following kinds of user input?

text      live video/web cam  
pre-recorded video      live audio  
file upload      pre-recorded audio  
Other—please specify:

2. Is your work or documentation evolving? Are things being added, updated, or built upon by user input or other means? If so, please explain:

**Technical Profile—Server-Side Tech and Databases**

1.Does your work or documentation require a specific server operating system?  
Specify/Explain:

2.If your work or documentation requires a particular Web server, please indicate:  
Specify/Explain:

3.Please check all server-side scripting languages, software or other programs involved in your work or documentation (excluding databases):

Perl    PHP    Cold Fusion  
Java Servlets    I don't know    Other—please specify  
Specify/Explain:

4.Does your work or documentation involve a database? If so please specify and explain:

## **ARTIST'S INTENT**

As technology continues to evolve and change, it is highly likely that some or all of the technologies used in your work or documentation will become obsolete. For example, web browsers may not be able to read HTML someday. If that happens, we would like to find a way to make your work or documentation accessible. The main options appear to be:

1. documentation (e.g. screen shots)
2. migration (e.g. updating code)
3. emulation (a way to run old software on new platforms)
4. reinterpretation (re-creating your work or documentation in a new technological environment)

It's up to you to decide how far you want us to go to preserve your work or documentation. Often, a combination of approaches makes the most sense. For example, we might want to combine documentation with reinterpretation.

If you don't want us to do anything, we won't, and your work or documentation will eventually become inaccessible. If you do want us to take measures to preserve your work or documentation, you need to give us permission to do so. We will make our best efforts to honor your intentions.

All of the preservation measures contemplated in this section of the questionnaire involve compromises. We hope that you will give us wide latitude to ensure that your work or documentation remains accessible in some form. We will do our best to remain true to your intent.

### **Artist's Intent—Documentation**

Documentation is the most basic form of preservation. While a great deal is lost in documentation (e.g. interactivity), it does ensure that future audiences will know how your work looked and sounded when it was made.

1. Do we have your permission to document your work using still images (e.g. screen shots)?

Yes  
No

2. Do we have your permission to document your work using moving images (e.g. a Quicktime click-through)?

Yes  
No

3. Do we have your permission to document your work using audio recordings?

Yes  
No

4. Do you have any other thoughts about the documentation of your project?

Yes  
No

### **Artist's Intent—Migration**

Migration involves translating data written in an obsolete format to a format that is currently supported. For example, future web browsers may not support current HTML code. Migration would involve replacing old tags with new tags. Migration may be a viable option for obsolete

code, animation formats, plug-ins, etc. On the other hand, it may not make sense for some projects.

Migration may result in changes in the way your project looks, sounds, moves, etc. If you give us permission to use migration as a preservation strategy, we will do our best to make the changes as minimal as possible.

1. Do we have your permission to use migration as a preservation strategy?

Yes

No

2. Any thoughts or instructions related to migration?

### **Artist's Intent—Emulation**

Software emulation is among the most promising preservation strategies in that it would enable users to run obsolete software on new platforms without the changes involved in migration. Today, people play old video games on PC's using emulators. In the future, people may use emulators to experience old works of net art on new platforms. For example, if we could emulate Windows 98 on a future operating system (Windows 2010?), we could then install and run any browsers and plug-ins that work on Windows 98 (but not Windows 2010). By distributing emulators, browsers and plugins, we hope to make your project accessible to future audiences. Like migration, emulation may not work for some projects.

1. Do we have your permission to make your work accessible using software emulation?

Yes

No

2. Any thoughts or instructions related to emulation?

### **Artist's Intent—Reinterpretation**

Reinterpretation involves recreating your project, or certain parts of it, while keeping its conceptual framework intact. Reinterpretation may be appropriate for projects that utilize external content or are performative in nature.

One example of a project that might benefit from reinterpretation is Mark Napier's "Shredder." This project, written in HTML and Javascript, pulls down an external web page, recombines its elements, and spits out a "shredded" version of the page. If HTML is no longer used to publish content on the web, does the Shredder have to cease to exist as well? The symbolic barriers that Shredder assaults may still exist in this new environment. Napier has suggested that his project could be reinterpreted in Flash, for example, if it replaces HTML as the dominant web publishing platform. Another option might be to run "Shredder" in an emulated environment, but instruct users to input the URL's of other projects in the ArtBase.

1. Do we have your permission to reinterpret your project?

Yes

No

2. Any thoughts or instructions related to reinterpretation?

### **Artist's Intent—Priorities**

If you have given us permission to migrate, emulate or reinterpret your project, please answer the questions on this page. If not, please skip ahead.

1.How important is it that your project looks the same (display size, color depth, hues, saturation, contrast, composition, etc)?

Please explain:

2.How important is it that your project moves the same (frame rate, frames per second, etc.)?

Please explain:

3.How important is it that your project's interactivity remains the same (roll-overs, links, user input, etc.)?

Please explain:

### **Final Thoughts**

1.Do you have anything to add or any additional comments about anything not covered in this questionnaire?

Thank you for completing this questionnaire. Your responses will be kept and used as a reference for future conservation efforts.

## APPENDIX E: FILE TRANSFER PROTOCOL (FTP)

You are almost done with the process of creating a cloned object in the Rhizome ArtBase. The last step is to upload a copy of your artwork to our FTP server.

Once this last step is complete, we will transfer your artwork to our web server, make sure it works, review the information you've entered and make revisions if necessary. If you haven't submitted a thumbnail image, we will create one for you. We will send you an email to let you know when your art object goes live.

- 1) Make sure all URLs in your piece are relative. (For example, please use this format: href='../page.html' NOT this format: href='http://mysite.com/page.html')
- 2) Compress your files using WinZip (PC), Stuffit (Mac), or Gzip (Linux/Unix).
- 3) When you compress your files please use a word from the title of your piece as the file name. That will help us find your file after you upload it. (Example: Starrynight.zip or Starrynight.sit)
- 4) FTP your compressed file to our server using this information:

FTP Host: rhizome.org  
Username: anonymous  
Password: email address

- 5) You will not be able to see your file on our FTP server after you upload it. This is normal.
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