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Archive for Techniques and Materials of Contemporary Artists

The Artist Interview in Conservation - A Guide

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Content

List of Abbreviations

artemak+X	artemak+X – Techniken und Materialien der modernen und zeitgenössischen Kunst / Techniques and Materials of Modern and Contemporary Art
ADP	Artists Documentation Program
ADTF	The Artist's Technique Data File
BWF	Broadcast-Wave-Format
CTSMA	Center for the Technical Study of Modern Art
ESF	Europäischer Sozialfonds / European Social Fund
GAT	Gesprächsanalytisches Transkriptionssystem / Conversational Analysis Transcription System
GDPR	Datenschutzgrundverordnung / General Data Protection Regulation
GDR	German Democratic Republic
HfBK Dresden	Hochschule für Bildende Künste Dresden / Dresden University of Fine Arts
ICN	Instituut Collectie Nederland / Netherlands Institute for Cultural Heritage
INCCA	The International Network for the Conservation of Contemporary Art
NACCA	New Approaches in the Conservation of Contemporary Art
SBMK	Stichting Behoud Moderne Kunst / The Foundation for the Conservation of Contemporary Art
SIK-ISEA	Schweizerisches Institut für Kunstwissenschaft / Swiss Institute for Art Research
UrhG	Gesetz über Urheberrecht und verwandte Schutzrechte / Copyright and Related Rights Act
VoCA	Voices in Contemporary Art
VG	Verwertungsgesellschaft / Copyright association

1 Introduction

Contemporary art is characterized by constant change in the application of artistic expressions, techniques and procedures and this variety likewise goes hand in hand with constantly new challenges for conservators. Works of art today often consist of comparatively unstable materials, or they can already contain obsolete electrical or media components. But immaterial qualities also decisively determine the work's identity and, like in theater or music, divergent presentations or repetitions can become an essential component of the work. In many cases, the physical object is therefore only part of the complex chain of forms, statements, decision-making processes as well as conservation and restoration methods. The concept of conserving modern and contemporary art purely on the basis of material science studies is therefore hardly tenable today. Rather, the outcome of the negotiation between the various stakeholders is crucial for the development of an appropriate conservation strategy.[1] Depending on the work of art, there can be completely different demands on the procedure. Identifying, interpreting and managing these is, amongst other things, an essential task of the responsible conservator. The Survey of artists about the creation and development of their works has established itself as a possible approach. It is now recognized and used as a natural part of the field of work and research in contemporary art.[2] In this context, a large number of professional initiatives, projects and networks have established themselves since the late 1980s, mainly in Europe and the USA.[3] Despite the growing number of publications on artist interviews regarding conservation[4], there are only a few publications that offer comprehensive discussion of the complete interview process. The publication *The Artist Interview*[5] is an exception, as it discusses the practical procedure in a well summarized manner and provides illustrations in the form of case studies. However, there is little information in it about recording personal data, the usage rights, reproduction, or on the transcription process and follow-up interviews.

This guide is intended to facilitate training in the use of the interview as a research method and to raise awareness about the scientific implementation and evaluation of surveys. It is aimed at researchers without previous experience or knowledge of history or social sciences and enables a theoretical classification of interview techniques that are currently used in the field of conservation and restoration. In addition, both the practical implementation and the preparation and follow-up interviews are discussed in more detail in order to facilitate the planning and realization of individual surveys or larger interview projects. The guide was created as part of the project *artemak+X – Techniques and Materials of Modern and Contemporary Art* at the Hochschule für Bildende Künste Dresden (HfBK Dresden), funded by the European Social Fund (ESF) and the Free State of Saxony. It served as a common methodological approach to conducting interviews with artists within the project and includes the essential findings of the previous research and how this knowledge was practically implemented during the project duration.

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1 Cf. Beerkens et al. 2012, p. 14.

2 Cf. Hummelen & Scholte 2012, pp. 39–47.

3 See Chapter 2 Development of interviews with art practitioners in conservation.

4 In the following, the term artist interview is used to designate the scientific method of interviewing artists in the context of conservation.

5 Beerkens et al. 2012.

2 Development of artist surveys in conservation

The first known systematic surveys of artists within an art technological and conservation context were carried out around 1900. They all took place at about the same time, but were carried out independently of one another.[6] BERGER already interviewed the artist Arnold Böcklin during a conversation about his technique in 1886 and took notes on the conversation after the meeting, which he subsequently published.[7] Another conversation took place with Hans Thoma, over the course of a correspondence in letters with the artist which he also published.[8] Prof. Dr. Büttner Pfänner zu Thal conducted a systematic survey on artistic techniques before 1903 using questionnaires, which only three out of the 200 artists approached answered.[9] Between 1899 and 1938, surveys of artists took place at the Schlesisches Museum der Bildenden Künste in Breslau (now Wrocław), from 1912 onward these surveys were conducted in the form of questionnaires, of which 105 were answered.[10] The Dutch artist Georg Rueter conducted a survey in 1939 on behalf of the Amsterdam City Council. The questionnaire was filled out by artists who had sold artwork to the city.[11]
It was not until the 1970s and 1980s that questionnaires were increasingly used again in order to obtain information regarding the preservation of museum works. The reason for this was apparently due to the increase in the purchase of contemporary art by the collections and, due to the use of various, often unstable materials by artists for which at that time experience in conservation lacked.[12] Therefore, the questionnaires mainly collected data on material and technique, but also the individual artist's attitude regarding the aging and conservation of their artwork. For example, since 1974 the Birmingham Museum and Art Gallery has routinely carried out a survey when purchasing works. In order to record techniques, the choice of material and the further handling of the modern paintings in the collection, the artists were interviewed by means of a standardized questionnaire or a personal letter.[13]
In three places in German-speaking countries, substantial inventories of surveys from the 1970s were created. Likewise in the 1970s, GANTZERT-CASTRILLO sent questionnaires to artists whose works were represented at the Museum Wiesbaden. After receiving a good number of replies, he subsequently contacted other artists who were known through exhibitions and represented in public and better-known private collections. In total, he sent 320 questionnaires and received 138 completed forms back.[14] He published these in 1979 in book form as facsimiles under the title *Archiv für Techniken und Arbeitsmaterialien zeitgenössischer Künstler*.[15] Already from the mid-1960s, index cards for the documentation of modern and contemporary art were kept at the Restaurierungszentrum Düsseldorf, which were later systematically supplemented by questionnaires to the artists and digitally

6 Cf. BEISIEGEL 2014, p. 12.
7 Cf. BERGER 1897a, p. 3.
8 Cf. BERGER 1897b, p. 5.
9 Cf. WEYER & HEYDENREICH 1999, p. 385.
10 Cf. BEISIEGEL 2014, pp. 13, 15.
11 Cf. HUMMELEN 2005, p. 22.
12 Cf. HAHN 1977, p. 20.
13 Cf. COBBE 1976, pp. 25, 26.
14 Cf. GANTZERT-CASTRILLO 1996, p. 11.
15 GANTZERT-CASTRILLO 1979.

recorded in the 1980s.[16] Between 1979 and 1983, 39 questionnaires could be collected. However, the questionnaires were not continued because SCHINZEL considers that the information obtained was too imprecise.[17] A total of 442 works of art could be recorded[18] by means of a catalogue of questions about technique, material and condition.[19] In addition, at a later stage in the project, the artistic process of some artists was also recorded by video documentation. The artists spoke of their intentions and working methods during the filming or in later recorded texts.[20] In 1979, BOSSHARD sent around 3000 questionnaires to artists in Switzerland from the Schweizerische Institut für Kunstwissenschaft (SIK-ISEA). They addressed the choice of materials and artistic techniques as well as their own understanding of the conservation and restoration of the works of art.[21] The analysis was published in 1983.[22] Already in the early 1980s, the first digital databases were created to record surveys of artists along with further information on the material and technique of contemporary works of art. In each case, this was done as part of a larger-scale research project. In 1982/83, the questionnaires and other information collected since 1979 were stored in a digital database[23] at the Restaurierungszentrum Düsseldorf. In the USA in the early 1980s, as part of the Winterthur Art Conservation Program at the University of Delaware, a great deal of information was collected on artistic techniques and the artists were interviewed. With the foundation of the Ralph Mayer Learning Center for Artists' Techniques in 1983, the previous database was converted into a new system and established under the title *The Artist's Technique Data File* (ATDF). In order to include only authentic information in the database, it was limited to the following categories: (1) direct communication with artists, (2) sources written down by artists and (3) results of conservation investigations or measures - each with reference to the location of the source. Its aim is to collect information that is potentially useful for the preservation of the works, such as details about the materials used.[24]
In the 1980s, surveys were conducted for the first time in German-speaking countries as part of student research projects. In 1984, STEBLER conducted discussions with seven artists[25] at the Hochschule der Künste Bern on the basis of a questionnaire on the use of materials, conservation and restoration as well as on the point of view of collaboration between artists and conservators, which were recorded on tape[26]. In 1988, MOHRMANN conducted the first known survey of artists with a focus on material and technology in the German Democratic Republic (GDR) as part of his seminar project at the Hochschule für Bildende Künste in Dresden.[27] This work was continued by MEYERHUBER in 1991 and supplemented by exploring the influence of German reunification on artistic creation.[28]

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16 Cf. ALTHÖFER 1985, pp. 12-13. Cf. ALTHÖFER 1977: At the Düsseldorf Symposium held in 1977, there was, among other things, a discussion on the use of questionnaires.
17 Cf. SCHINZEL 1985, p. 20.
18 Cf. WEYER & HEYDENREICH 1999, p. 386.
19 Cf. SCHINZEL & REHBEIN 1985, pp. 131–137.
20 Cf. ALTHÖFER 1985, p.13.
21 Cf. BOSSHARD 1980, p. 89.
22 BOSSHARD 1983, p. 17.
23 Cf. ALTHÖFER 1985, p. 12. WEYER & HEYDENREICH 1999, p. 386.
24 Cf. STONER 1984, p. 84.4.7.
25 Cf. STEBLER 1984, p. 14.
26 Cf. STEBLER 1985, p. 21.
27 Cf. MOHRMANN 1988, pp. 8–9.
28 Cf. MEYERHUBER 1991, p. 2, 4.

In the 1990s, various topics involving the preservation of contemporary art enjoyed a lively discourse, which was particularly evident in the number and size of symposia on the subject. During symposia like *Modern Art: Who Cares?*[29], organized by Stichting Behoud Moderne Kunst (SBMK) and Instituut Collectie Nederland (ICN) in 1997 as well as *Mortality Immortality?*[30] at the Getty Center in 1998 in addition to the development of guidelines and models as a basis for conservation practice, the survey of artists was also often discussed. For example, the Artists Documentation Program (ADP) was presented under MANCUSI-UNGARO with the aim of recording the interviews in as unadulterated a way as possible. Video recordings have been used for documentation in this project since 1990.[31]
At that time, surveys were recognized as a method in conservation practice and used regularly. In order to obtain a more detailed and individual statement, the personal conversation or interview with the artists was preferred to the questionnaire. At the Tate Gallery in London, general and individualized questionnaires were initially used, but they often did not provide sufficiently detailed information. Therefore, it was preferable to interview the artist in front of their work.[32]
Furthermore, there were also other projects that now conducted interviews with artists. In 1990/91, GÖTZ conducted a research project at the Center for Conservation and Technical Studies (Harvard University Art Museums) in which he interviewed 35 American artists about the creation of their art and their personal views regarding the aging processes on their artwork. In 1992, 26 of these interviews were published as transcripts.[33]
During the *Artist Interviews (1998–2000)* and *Artist Interviews / Artist Archives (2001–2005)* projects conducted at the ICN in cooperation with the SBMK, the interview method was further developed for art technological and conservation purposes and first published in 1999 under the title *Concept Scenario: Artists' Interviews*.[34] Numerous interviews were conducted and documented by video recordings. The experiences gained and the methods that were further developed were published[35] extensively in 2012 in *The Artist Interview*, which is now considered a standard work for conducting artist interviews in conservation.
As early as the end of the 1990s, ideas were developed to process previously collected information and make it digitally accessible for research. The internet was seen here as a great opportunity and used in the projects of the 2000s.[36] In 1999, 11 organizations from Europe and the USA founded the professional network The International Network for the Conservation of Contemporary Art (INCCA)[37]. The project's goal was to share unpublished knowledge on conservation topics as well as to collect primary sources from artist archives and from the artists themselves.[38] Development for a web platform and database for the project began in 1999 and launched in 2006.

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29 Proceedings: HUMMELEN & SILLÉ 1999.
30 Proceedings: CORZO 1999.
31 Cf. MANCUSI-UNGARO 1999, pp. 392-393. The interviews can be viewed on the website: http://adp.menil.org/ (Accessed: 10.2021).
32 Cf. PERRY 1999, p. 42. PEEK & BROKERHOF 1999, p. 388.
33 Cf. GÖTZ 1992, p. 9.
34 ICN/SBMK 1999.
35 Cf. BEERKENS ET AL. 2012, p. 14.
36 Cf. RÜSTAU 2010, p. 52.
37 INCCA 2015.
38 Cf. HUMMELEN & SCHOLTE 2012, p. 42–43.

A project was also carried out at the Guggenheim Museum in New York between 1999 and 2004. The Variable Media Initiative focused primarily on the documentation and preservation of media art and performative art.[39] In 2003, the Variable Media Network website was published, through which, in addition to a wealth of information on individual works of art, the results of interviews with artists about their works can also be accessed and expanded.[40]
In 2001, the Center for the Technical Study of Modern Art (CTSMA) was founded by the Harvard Art Museums and the Whitney Museum of American Art. The mission of the CTSMA includes the collection and preservation of artistic materials and interviews. It also continues the work of the ADP and conducts new interviews.[41]
In the project *Interviews with Young Swiss Artists* at the SIK-ISEA and the Hochschule für Bildende Künste Bern under the direction of Michael Schmid, young artists have been interviewed since 2007. The results are published on the SIK-ISEA website in the form of transcripts.[42]
Since the 2010s, further interview projects have been carried out or initiated at museums, institutes and universities, the results of which are primarily accessible on the internet. Examples include *Art in L.A*[43] or *Voices in Contemporary Art* (VoCA)[44], in which conservators also conduct interviews. The *New Approaches in the Conservation of Contemporary Art* (NACCA) research project enabled fifteen PhD projects within an Europe-wide program at museums, cultural institutions and universities[45] between 2015 and 2019. Many projects used research methods common to the social sciences, such as the interview.[46]
In 2011, Gantzert-Castrillo launched the website *artemak.de* in cooperation with the Karlsruhe Hochschule für Gestaltung. It was a continuation of the *Archiv für Techniken und Arbeitsmaterialien zeitgenössischer Künstler* and enabled the publication of interviews with artists. Among other things, interviews conducted by Erich Gantzert-Castrillo and Elisabeth Bushart between 1998 and 2008 could be viewed there. In addition, it was possible to include comprehensive visual material such as photographs or videos, as well as to link cross-referenced content and information in order to contextualize it. Due to technical difficulties, the website was no longer accessible as of 2014. In 2019, Erich Gantzert-Castrillo donated the *artemak* website and the physical archive to the HfBK Dresden. As part of the project *artemak+X – Techniques and Materials of Modern and Contemporary Art* (2018–2022) funded by the European Social Fund (ESF) and the State of Saxony, the website *artemak.art*[47] has been rebuilt, operated and managed by the HfBK Dresden since its launch in 2021. The web platform once again offers the framework for the publication of interviews with artists with a focus on material and technique. It includes supplementary materials and also enables content indexing via keyword searching as well as an advanced search function.

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39 Cf. Guggenheim Foundation.
40 Project website: http://www.variablemedia.net/ (Accessed: 10.2021).
41 Cf. Harvard Art Museums.
42 Project website: https://www.sik-isea.ch/de-ch/Forschung-Publikationen/Forschung/Forschungsprojekte/Interviews-mit-jungen-Kunstschaffenden (Accessed: 10.2021).
43 Project website: http://www.getty.edu/conservation/our_projects/science/art_LA/artist.html (Accessed: 10.2021).
44 Project website: https://voca.network/ (Accessed: 10.2021).
45 Cf. NACCA a.
46 Cf. NACCA b.
47 Project website: https://artemak.art/ (Accessed: 10.2021).

3 The artist interview as a research method

In the following pages, an attempt should be made to position *The Artist Interview* within existing research theories in order to show similarities and differences in the goals and thus to work out suitable interview techniques and methods. Equipped with this prior theoretical knowledge, a summary of the procedure from *The Artist Interview* should allow for effective familiarization with practical interview techniques. Attention will also be paid to the scientific nature of the method as well as communication and questioning techniques in order to improve awareness about the procedures common in the social sciences and to enable from the onset a reflective research procedure.

3.1 Classification of the artist interview into existing research theories

Surveys and interviews have long been used as a research method in various scientific disciplines, accordingly there are also a large number of textbooks and anthologies with different specializations and guidelines. Choosing a suitable method for survey artists from the variety of approaches is not easy, as there is disagreement among the respective experts themselves regarding the definition and classification of the individual interview techniques.[48] In conservation-related publications, interviews with people in the art world are said to have parallels to the historical and social sciences[49]; the influence of oral history and ethnography is also emphasized separately.[50] Since the professional discourse on surveys and interviews in the social sciences has been very extensive and critical, especially in the last twenty years, an orientation about them seems advisable, because one can draw upon a number of very up-to-date and detailed monographs, collected works and guidelines.
The aim of the social sciences is to analyze subjective motives, attitudes, behaviors, social attributions, biographies or certain operational practices as sensitively and deeply as possible. On the basis of the subjective structures of the respective individuals, conclusions about societal and social patterns are then usually worked out.[51] However, the objective of the artist interview in the field of conservation is usually different: Here, an in-depth analysis of the content of the interview takes place with a focus on the artist and the artistic practices without drawing conclusions about overarching social structures. Nevertheless, the procedure and questioning techniques of the social science interview are suitable for interviewing artists in order to ensure a structured approach as well as to generate the highest quality results and research data possible.
The survey as a method for obtaining research data is often assigned to empirical social research.[52] It can result in statements about the structure and nature of the social reality surrounding us and can also be complemented by means of other research methods such as

[48] Cf. Helfferich 2011, Kruse 2015, Misoch 2015 and Przyborski & Wohlrab-Sahr 2014.
[49] Cf. Beerkens et al. 2012, p. 15.
[50] Cf. Beerkens et al. 2012, p. 15 und Cotte et al. 2016 p. 110.
[51] Cf. Misoch 2015, p. 25.
[52] Empirical research is concerned with the systematic recording and interpretation/testing of observable facts and their correlations/regularities. The word 'empirical' communicates that phenomena of interest can be experienced and perceived through the senses or, initially, through specific measuring devices. Empirical social research is - narrowed down to phenomena of interest in the social sciences - the systematic recording and interpretation of social facts. (Töpfer 2010, p. 219, Cf. Atteslander et al. 2010, p. 3).

observation or experimentation.[53] When collecting data, a distinction must be made in advance, between quantitative and qualitative methods, depending on the research concern and objective.
As an "explanatory" approach[54], quantitative methods aim to make quantifiable and statistically evaluable statements on the basis of data obtained as representatively as possible. This scientific method is deductive[55] and should enable highly objective statements about reality. Important is the measurability of phenomena as well as a clear isolation of cause and effect with the aim of generalization.[56] Surveys, in the sense of standardized questionnaires, are suitable for quantitative research, for example, because a high number of respondents and thus a statistically evaluable result can be achieved with little effort.
Qualitative methods, as an "understanding" approach[57], are intended to make certain social phenomena the subject of a deep and differentiated analysis. For example, subjective realities and constructions of meaning, individual perspectives, opinions and motifs are analyzed in order to be able to comprehend them. In contrast to a quantitative research method, the procedure is usually inductive[58] and hypothesis and/or theory-generating.[59] The qualitative interview[60] is already a special form of qualitative survey. The strength of this method is evident in the context of artist interviews, for example, through conversations about the content of work. In this way, it can exactly show personal constructions of meaning and reveal individual perspectives and opinions of the artists. Depending on the person or work, different focal points may be relevant. In contrast to the quantitative method, a statistical comparison of the results is not effective in the qualitative method.
The partly public dispute which began in the 1960s about which of the two methods - quantitative or qualitative - is better suited for the social sciences is now officially settled.[61] Nowadays, the joint, complementary use of both methods is welcomed, but these steps should be clearly separated and carried out with their own requirements and objectives. For example, no subsequent quantifying evaluation should be applied to an open, qualitative interview, as this would suggest statistical evidence where it does not exist.[62]
In qualitative interview research, there are different forms of interviews that have been developed for different purposes and research goals and often differ only in details regarding

53 Cf. Misoch 2015, p. 1.
54 Cf. Misoch 2015, p. 4.
55 The deductive method characterizes the acquisition of knowledge on the basis of theories developed in the past and, if possible, that it be empirically verified. The aim is to arrive at new insights and explanatory patterns through innovative hypotheses as cause-effect relationships. (Töpfer 2010, p. 64).
56 Cf. Misoch 2015, pp. 1–2.
57 Cf. Misoch 2015, p. 4.
58 The inductive method, as with the original scientific method, [in contrast to the deductive method], proceeds in the opposite direction and strives to recognize higher-level regularities and mechanisms of action that are as generally valid as possible for the sum of individual cases. (Töpfer 2010, p. 64).
59 Cf. Misoch 2015, p. 2.
60 The main characteristic of qualitative interviews is [...] to give the interviewees as much freedom as possible, so that they can voice their subjective systems of relevance, interpretations and perspectives as much as possible without externally controlled structures and theoretical presuppositions - which are imposed upon them from the outside. (Kruse 2015, p.148).
61 Cf. Misoch 2015, p. 4 und Kruse 2015, p. 44.
62 Cf. Przyborski & Wohlrab-Sahr 2014, pp. 4–6.

implementation.[63] The forms usually move between the extremes of "narrative" and "structured". In a purely narrative interview, for example, a spontaneous telling is initiated by the interviewer. The interviewee subsequently has the absolute right to deliver a long monologue.[64] The narrative interview is not conducted like a formal interview and has no set structure. The main part consists of a spontaneous telling by the person interviewed. The interview is therefore non-directive and has the lowest degree of external structuring. If the narrative interview is nevertheless guide-based and focuses on specific topics, it is called partial narrative. In both cases, the main part can be followed by a dialogical part, which can be guide-supported.[65] In comparison, communication in a guided interview is structured and controlled to varying degrees by means of a list of questions or topics, the so-called guidelines.[66] The term guided interview is a generic term for interviews that are structured by a guide (topic list or pre-formulated list of questions) and which are given a certain topic path or phase dynamic. The reason for this is usually a specific research interest or allowing for the possibility to make interviews comparable to each other. They can have different levels of structuring (partially structured to structured) within the spectrum between open and structured formats. However, it is always crucial to make the structure flexible and to guide the conversation with open questions or narrative prompts (stimuli) that focus thematically, but do not limit the respondents too much in their free speech. Guided interviews are the most widely used method in research practice.[67] The boundaries between the different forms and focuses of the techniques are fluid, sometimes even within the same interview, that is why the types of the various defined methods are diverse. Due to this multitude of possible interview forms, Kruse recommends precise documentation of the methodological implementation, because the qualitative interviews conducted in research practice can rarely be correctly and comprehensively described with a type of interview that is off-the-rack as different forms of interview are phase-dynamically combined in concrete communication situations.[68]

In summary, it can be stated that the artist interview can generally belong to the category of empirical qualitative research, for example in the historical or social sciences. In order to avoid limiting the terminology to a certain scientific discipline, the term qualitative interview research can be used. A special feature of artist interviews is that the focus is always on the individual artist and the artist's process, and not, as often in qualitative research, individual persons representing a certain group. The results of an artist interview in conservation do not provide information about overarching social issues and must always be considered individually. Since the artist interview is usually based on special research questions (material, technique, intention, preservation ...), it makes sense to structure the interview by using a questionnaire (guideline). The extent to which these questions guide the course of the conversation can vary greatly depending on the interview situation.[69] Narrative phases of unrestrictive telling in the interview are desirable or necessary to give artists time for their

63 A detailed list and description can be found in the specialist literature, for example also in Kruse (2015) or Helfferich (2011).

64 Cf. Kruse 2015, pp. 150–151.

65 Cf. Kruse 2015, pp. 150–151.

66 Cf. Kruse 2015, pp. 203–204, 209 and 212–213.

67 Cf. Kruse 2015, pp. 203–204, 209 and 212–213.

68 Kruse 2015, p. 149.

69 Cf. Kruse 2015, pp. 203–204.

own thoughts and statements. Open-ended questions or stimuli[70] encourage them to speak freely and allow them to assign significance to the meaning of the work, the choice of material or preservation options. The artist interview therefore moves between the narrative interview and structured guided interview, with a clear orientation towards the guide and narrative passages that occur depending on needs and conversation situation (Fig. 1). The method described in *The Artist Interview*[71] also largely follows the partially structured or structured guided interview. In the following, the method is examined in more detail.

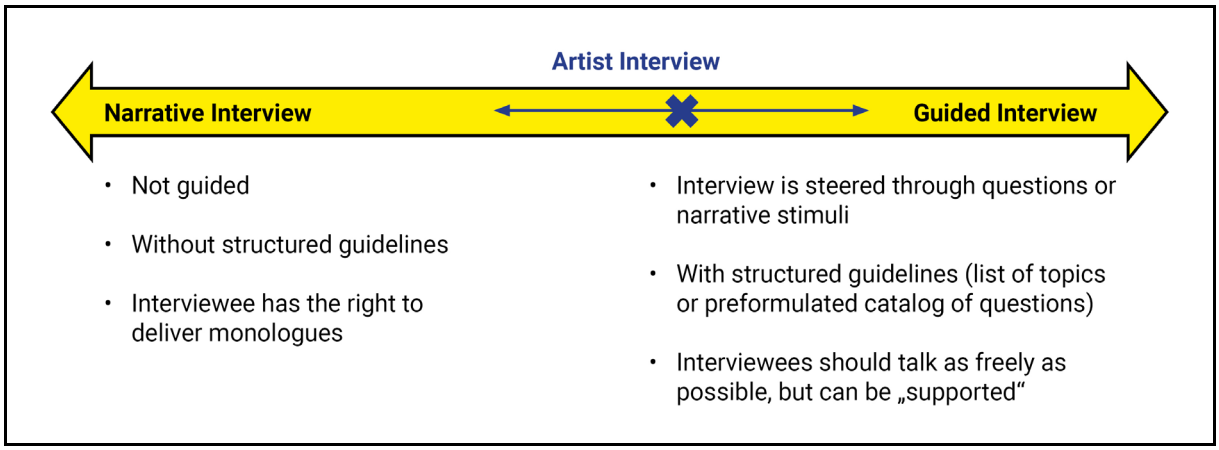

Figure 1: Classification of the artist interview into methods of qualitative interview research.

3.2 The Interview method according to *The Artist Interview*

The publication *The Artist Interview* [72] is probably the most comprehensive summary to date of an approach to conducting artist interviews in a conservation context. It was created during the projects *Artist Interviews (1998–2000)* and *Artist Interviews / Artist Archives (2001–2005)*, in which artists and assistants were interviewed about working methods and choice of material.[73] The publication offers a practical guide for preparing and conducting the interviews as well as some advice on further processing the data obtained. The method has proven its worth during the interviews with artists in the research project *artemak+X* and in teaching at the HfBK Dresden. It was used as a basic approach and adapted to the individual project. The following section is a summary of the method to enable an effective introduction to the topic of interview practice. In addition, the summary is supplemented by comments and experiences gathered from the research project.

3.2.1 Type of interviews

Depending on the content, *The Artist Interview* identifies four types of artist interviews, each of which is aimed at achieving different results[74]:

70 Cf. Kruse 2015, pp. 215–217.
71 Beerkens et al. 2012.
72 Beerkens et al. 2012.
73 Cf. Beerkens et al. 2012, p. 14.
74 Cf. Beerkens et al. 2012, p. 21.

Type 1: Œuvre interview

During the interview, the entire oeuvre is discussed on the basis of exemplary works of art. It includes as many categories of artwork as possible and thus allows a variety of possible themes. This type of interview is particularly extensive in terms of research and content of the interview and can be divided up over several meetings. During the research, there is the possibility to cooperate with other institutes, museums and collections, which may also benefit from the information obtained in the interview.

Type 2: Theme interview

In this type of interview, a specific group of artworks is considered and information and data from several comparable works of art are compared. This type of interview can be used to create guidelines for other works of art in this group. Here, too, cooperation with museums and/or other stakeholders is appropriate.

Type 3: Collection interview

The focus of this type of interview is on works of art by an artist within a collection. The aim is to expand the knowledge of these artworks. A direct cooperation with the collection is necessary so that archives are available for research and (former) employees of the collection can be interviewed.

Type 4: Case interview

This type of interview focuses on a specific work of art; here it is critical that the artist interview be conducted in the presence of the work. The reason for the interview is for example, to ask questions about the work's structure or certain conservation problems. The goal is to amass as much information about this particular work of art.

During the *artemak+X* research project it became clear that the type of interview depends strongly on the research question and that one must not only follow a clear structure during the interview itself, but also that a deliberate change in direction can occur.[75] In any case, when preparing an interview and creating a guideline respectively a list of questions it is highly advantageous to prioritize or exclude individual interview types. This allows a focus to be placed on the relevant topics in advance.

3.2.2 Preparation

An artist interview is based on thorough and sometimes lengthy preparation. The more extensively the interviewer prepares, the more targeted information can be obtained during the interview. The following points give insight into all the steps necessary for the preparation of an interview, which are addressed in *The Artist Interview* and have also proven to be an appropriate process in the *artemak+X* project.

[75] In an interview with Mariana Vassileva, for example, questions were first asked about artistic intention and materials for specific groups of works (Theme Interview). Then three objects from the Kunstmuseum Wolfsburg were discussed in more detail as case studies (Case Interview). The combination was determined in advance by the research questions and objectives of the various stakeholders.

Selecting the interviewers

If possible, a combination of conservator and curator is advantageous in order to benefit from the professional expertise of both. Curators are primarily responsible for identifying the significance of the artwork, its (art)historical context as well as the work's relevance for the collection. Conservators, on the other hand, primarily lend their expertise to the production process, physical appearance, damage, aging, the conservation history and the prognosis for the future state of the artwork. Principally, the selection of interviewers is crucial for the outcome, because of the great influence they exercise over the interview.[76]
However, it does not always make sense to bring in two interviewers. This has to be determined based on the intended content, personalities and available time. The interviews in the *artemak+X* project were conducted exclusively by conservators, this had more to do with the structure of the project and the available personnel resources. It would also be conceivable to involve people from other fields, such as museum technology. In an ideal situation, the participants should be prepared in advance for an open interview.

Approaching the Artist

In the beginning, the artists will be contacted and informed about the reason for the interview request. If the artists are willing to be interviewed, a preliminary telephone call or personal meeting should take place to discuss details. The artists should be informed in advance about the course of the interview and its possible content. In the event that an interview is not subsequently published but archived, this should also be communicated. In such cases the artists might speak more openly about sensitive topics. Where and how the interview will be recorded and further processed also needs to be discussed. However, this need not be an in-depth discussion, so that the interview itself does not seem repetitive. Afterwards, the artists can prepare for the interview.[77]

Interview location

The location is also of great importance and has a direct influence on the course and outcome of the interview. An exhibition or studio space is particularly suitable here. Selected works of art should be on display at the location so that they can be talked about. This leads to much more detailed information or the ability to recollect memories. In particular, the studio offers a familiar environment for the person interviewed, in which works of art, material and work processes (also photographs and video recordings) can be shown.[78]

Research and analysing of information

It is important that the interviewers have background knowledge about the biography and works of the artists. The central theme in the research should be the relationship between concept or idea and implementation. The more knowledge the interviewer has, the more precise the questions will be. When collecting the information, a wide variety of published and internal sources can be included across all media sources. These include, for example exhibition catalogs, acquisition documents, installation instructions, conservation documentation, images of the artwork, photographs of the gallery, previous exhibitions, the artists or their assistants, video recordings as well as information from web platforms,

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76 Cf. Beerkens et al. 2012, pp. 15, 22.
77 Cf. Beerkens et al. 2012, p. 24.
78 Cf. Beerkens et al. 2012, pp. 22, 24.

especially social media. In addition, information conveyed in conversation by museum-related specialists, such as conservation, art history, or museum technology, will be recorded in documentary form. All information is placed in chronological in order to created an overview. In addition, a catalogue raisonné with associated information makes it easier to select topics more specifically and to determine groups of works. These are defined, for example by year of origin, object groups, material, collection or exhibition location as well as the environment (indoor or outdoor area). A work of art from each relevant group can then be selected as an example. For each artwork, relevant information is gathered in advance, such as: title, dating, significance of the artwork, materials and production methods used, instructions for presentation and construction, exhibition history, storage, conservation/restoration history, and condition of the work. This background work will reveal whether important information is missing that could represent potential topics in the interview. In addition, it is also possible to include one's own observations on the artworks. In addition to the art-technological examination and the documentation of the condition, it is also relevant to what extent the (aging) behavior of the material coincides with the (current) intended effect. There should always be a direct comparison of examination results with the research results. The examination results can be specifically incorporated into the interview or deliberately excluded. However, it is advisable to work out any aging, damage or conservation problems and questions for each work of art and to describe in advance the possibilities of conservation and restoration.[79]

3.2.3 Interview Structure

The following eight aspects taken from *The Artist Interview*, primarily serve to prepare the content and create a list of questions as a guideline. The boundaries between these aspects are often fluid and it is not always necessary to address them all within an interview. The order of the aspects already reflects a possible content sequence, which does not have to be adhered to in every case.

Creative Process

The creative process reports on the origin of the work of art from the initial concept, to design, draft, models, to the final execution or different versions of the work. During the interview, an insight into the successive decisions the interviewee made should be gained. Why were the appropriate materials and techniques chosen? How and when was it decided that the work was completed? These answers to these questions can clarify the artistic intention and enable different works to be compared and similarities and differences to be identified.[80]

Materials und Techniques

Knowledge about the artistic materials and techniques used is not only necessary for the development of conservation and restoration concepts. The specific appearance contributes significantly to conveying the artistic intention. Here, questions can be asked about the special features of the material, the way it is used and its function. Important information can also be gained about functional equipment (projectors, monitor, beamer, power cable ...) as

[79] Cf. Beerkens et al. 2012, pp. 17–20.

[80] Cf. Beerkens et al. 2012, p. 31.

well as intangible aspects (shine, air movement, smell, duration ...). In addition, it can be asked what significance the original material has for the work and which components could possibly be replaced.[81]

Meaning

The artistic intention encompasses any kind of meaning that artists attach to the entire work of art. The meaning can relate to the concept, certain materials and techniques, specific places, an effect or something else associated with the artwork in a content-specific sense. Physical and optical properties as well as the symbolic meaning of a material can be significant here.[82]

Context

Explicit questions about the context may allow new perspectives on the information described in the literature to be formed. The type of questions asked are based on the relationship between the work of art and the oeuvre or the time in which it originated. Art movements or political activities, as well as other political, socio-economic and autobiographical details can play a role. Here one can ask about the circumstances and important events (politics, society, technology, art world, personal situation) of the creative period.[83]

Conveyance and public

The influence of the artists on their own works of art changes as soon as they leave the studio. The responsibility for presenting, selling and preserving are now assumed by others. What changes does the artwork undergo when it enters a different environment, or if it is presented differently? What impression does the work of art leave on the public? Are there any instructions or requirements for the presentation? Are there presentation formats that are more or less successful? What is the artist's feeling about the current appearance of the work of art?[84]

Aging

Due to aging, visible changes may already have occurred or technical parts may no longer work or are no longer available. How has the appearance of the artwork changed? How does the artist feel about these changes? When are the changes no longer acceptable?[85]

Deterioration and damage

The term "deterioration" here refers to the damage caused by aging or decay of one or more materials. Is the significance of the art work influenced by damage? What are the main differences between the original appearance and the current state? Should certain parts be replaced if they cannot be restored and to what extent does this change the work?[86]

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81 Cf. Beerkens et al. 2012, p. 33.
82 Cf. Beerkens et al. 2012, p. 34.
83 Cf. Ibid.
84 Cf. Beerkens et al. 2012, p. 35.
85 Cf. Ibid.
86 Cf. Beerkens et al. 2012, p. 36.

Conservation and restoration

It is also possible to ask for the artist's opinions on planned conservation and restoration interventions. For example, questions may be asked about how the artwork should look, what features should be preserved and what conservation outcome is desired. However, the questions may suggest that the artist has a say in the decision-making, but this is not always the case. In the interest of better understanding and communication, the ethical stance of the museum or conservators can be explained to the artist.[87]

During the interviews in the *artemak+X* project, the aspect of "meaning" was sometimes addressed at the beginning of the conversation in order to bring about the desired long narratives of the artists.[88] Beyond that the structuring of the interview also proved suitable for *artemak+X*.

3.2.4 The guideline

After completing the research phase, questions can be formulated following the above mentioned aspects. This list of questions serves to clearly structure the interview and to determine its content, and thus have clearly formulated questions ready during the interview and to give the artist an insight into possible topics of the interview in advance. Furthermore, it is possible to bring images of artworks into the conversation as a print or digital presentation in order to illustrate the question.

3.2.5 Conducting the interview

As described in Section 3.1, there are different methods for conducting an interview. BEERKENS et al. recommend a method that corresponds to the semi-structured guided interview for artist interviews within a conservation and restoration context.[89] In the set-up, the conversation develops from a narrative that is as open as possible and proceeds to more concrete topics. The artist is encouraged to speak as freely as possible at first and the interviewer explores certain aspects in greater depth by asking targeted questions. The interview can therefore be divided into four phases: the opening, the central part, the "deepening" and a final part for reexamination of individual points (Fig. 2 and 3).[90]

87 Cf. BEERKENS ET AL. 2012, p. 36.

88 See Section 3.2.5 Conducting the interviews.

89 See Section 3.1 Classification of the artist interview in existing research theories.

90 BEERKENS ET AL. 2012, pp. 26, 29.

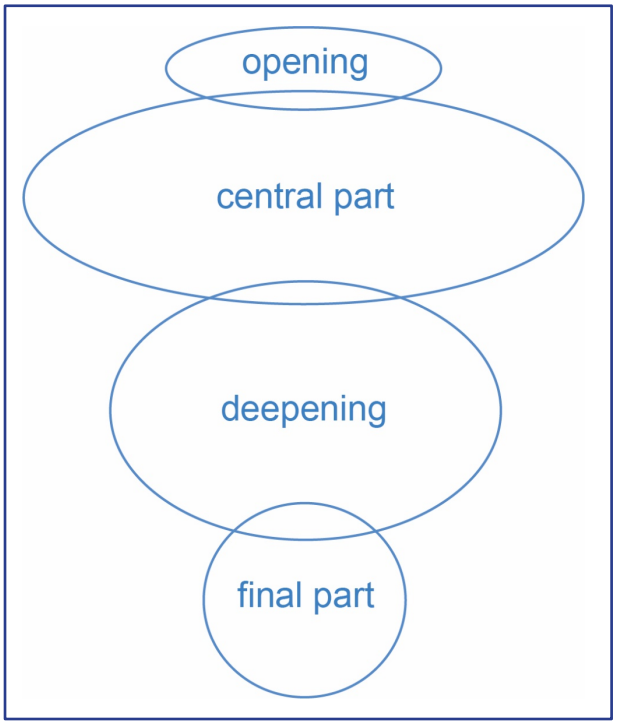

Figure 2: Schematic presentation of the partially structured guided interview according to BEERKENS ET AL. 2012, p.27.

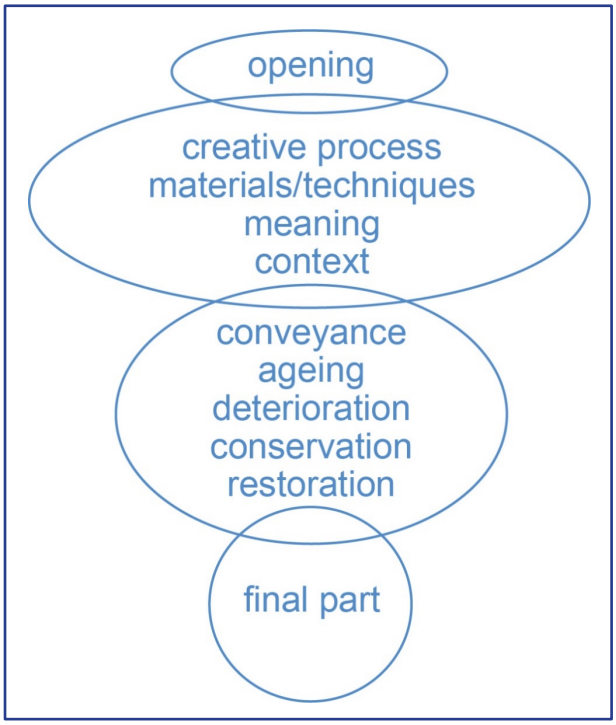

Figure 3: Schematic presentation of the content of the partially structured guided interview based on BEERKENS ET AL. 2012, p.31. One point of the diagram has been changed: The topic of preservation/conservation was already mentioned in the deepening part of the *artemak+X* project.

Opening

The short introductory part of the interview can begin with an opening question. For example an openly formulated question that encourages the interviewee to speak freely about the artwork in the room or a current work.[91] However, it is also possible for the interview to develop smoothly out of the conversation without an obvious beginning.

Central part of the interview

The central part is reached when the artist talks about the creative process, concept, execution, meaning and context. During this part, open questions about the artistic work are preferred. The artist should have the opportunity to talk freely about the work, its origin and meaning, as well as the production process and materials used. It is possible to take a short break in between or to review the conversation so that the artist can collect his or her thoughts.[92] When ready to resume again, in-depth questions can already be asked in this central part of the conversation to explore certain points. This part of the conversation can also be used to summarize or comment on certain topics or intentions or to check the accuracy of statements. It is also possible to look around the studio and talk about the current work or address initial conservation problems.[93]

91 Cf. BEERKENS ET AL. 2012, pp. 26, 28.
92 Cf. BEERKENS ET AL. 2012, pp. 26, 29.
93 Cf. BEERKENS ET AL. 2012, pp. 26, 29, 31.

Deepening the conversation

During the in-depth interview, the focus of the conversation moves from the origin of the artwork to documenting the history of the works production and onward to considering its aging. Here, the interviewer should be aware that certain topics, such as changes and damage to the work of art, may be particularly sensitive for the artist. The questions can be formulated more specifically, although open-ended questions are still appropriate for certain content, for example, to talk about the possible loss of the artwork's significance due to damage or significant changes in the current state of the work.[94]
In this part of the interview, it is also appropriate to take a closer look at a possible preservation and conservation of an artwork.[95] Pointed questions are asked, based on specialist knowledge about the work's condition, possible options for actions and ethical limitations. The questions should be carefully phrased. Otherwise, the artist may feel called upon to develop a strategy and make decisions during the conversation. However, conservation strategies should only be developed at a later date. It may even be useful to talk about other factors that also influence the conservation and restoration of the artwork, such as the work's condition or restrictions from the owners or the exhibition location.[96]

Verifying and concluding

This is the concluding part of the interview. It offers the opportunity to summarize certain contents and thus double check them, deepen the conversation and/or ask final questions. Sentences beginning with "in conclusion," "the last group we will discuss..." or "finally, we would like to move on to (...)" can refresh the subject's concentration. BEERKENS ET AL. recommend treating the topic of conservation and restoration here.[97] In the *artemak+X* project, however, it proved useful to address these aspects in the context of changes and damage to the works of art. The final question of whether there is anything else to add can often lead to surprising answers.[98]

The Follow-up interview

Especially in the context of an extensive oeuvre interview, it may become necessary to conduct a subsequent interview that deals more closely with individual works of art. The previous interview results can be incorporated and supplemented here. The advantage of a follow-up interview is that the interviewee is more familiar with the goal and set-up of the interview and trust has already been established between the participants.[99]

Postscript

Although BEERKENS ET AL. do not directly address the method of the so-called postscript, respectively the interview diary or protocol. It should be briefly mentioned here, because it is recommended in social science for a scientific evaluation of the interviews. KRUSE names the

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94 Cf. BEERKENS ET AL. 2012, pp. 29, 31.

95 BEERKENS ET AL. recommend dealing with the aspects of conservation and restoration only in the last topic point Verification and Completion,(BEERKENS ET AL. 2012, p. 30). During the interviews conducted in the *artemak+X* project, however, this aspects had often already been discussed in connection with aging and alterations.

96 Cf. BEERKENS ET AL. 2012, pp. 29–31.

97 Ibid.

98 Cf. BEERKENS ET AL. 2012, pp. 29–31 und HELFFERICH 2011, p. 181.

99 Cf. BEERKENS ET AL. 2012, p. 47.

postscript as a way of documenting atmospheric features or interpersonal exchanges that could not be otherwise recorded. This should be conducted immediately after the interview. The postscript contains information about the atmosphere of the interview (this can include place, mood, behavior), the state of mind of the people, the relationship between the people, the course of the conversation, interactions, significant topics and any disturbances that may have occurred during the interview.[100] This information may be important later during the evaluation of the interview and may be mentioned in the transcript.

3.3 Communication and questioning techniques

Similar to a social science interview, the artist interview requires a high degree of openness and sensitivity when selecting the questions and steering the conversation. Qualitative interview research already offers numerous points of departure in terms of methods and questioning techniques that can be used in many conversational situations.
Regardless of whether a narrative or a guided interview is to be conducted, the primary function of the questions is to promote communication, motivate the telling, and to convey the desired type of narration.[101] Much more important than learning questioning techniques and phrases, however, is developing a sensitivity to the process of an interview itself in order to be able to assess situations and respond appropriately. The idea of an interview that is as "uninfluenced" as possible and a "neutral setting" can be quickly abandoned in practice, since interviews are always influenced, for example, by the conscious or unconscious roles played by the participants, or the personal research interests and the questions that result. The communication, perception and questioning techniques of social science are about shaping this influence competently, reflectively, in a controlled manner and in a way that is appropriate to the interview form and the research object.[102]
One requirement for interviewers is that they can control the course of the interview as a communication process with conscious and controlled signals and thus maintain and encourage communication. The principle of openness is very important in all types of interviews. It is a consequence of the difficulty of understanding others[103] and should give the interviewees as much leeway as possible to develop their own points of view.[104]
Openness does not mean glossing over or ignoring existing facts, but rather the conscious awareness, critical reflection and control of one's own prior concepts, one's own selective attention and one's own interventions in the interview.[105]
That being said, interviewers must also have a well developed ability to reflect, but also the ability to be objective and put aside their own interpretations. The content of the interview should not be measured according to one's own individual perception of the self-evident and the everyday, but should take in and understand unfamiliar concepts.[106] Everything that is not

[100] Cf. Kruse 2015, p. 278.
[101] Cf. Helfferich 2011, p. 44.
[102] Helfferich 2011, p. 12.
[103] In principle, the process of understanding others in a conversation is always only an approximation of what is meant, since all statements are "filtered" through a personal relevance system. An exciting and extensive elaboration on this topic can be found, for example, in: Kruse 2015 pp. 60-70.
[104] Cf. Helfferich 2011, p. 51.
[105] Cf. Helfferich 2011, p. 117.
[106] Cf. Helfferich 2011, pp. 24–25.

understood must therefore be accepted as given and true in an interview. For example, incorrect use of technical terms could be understood as a new conceptual framework. A hasty correction during the interview would lead to an interruption in the narrative flow and the trust relationship could suffer. There are enough opportunities to recognize small mistakes later in the transcript, or to correct them in consultation with the artists. A follow-up question about inaccurately or incorrectly used terms could also lead to further exciting explanations and possibilities for interpretation (for example, when talking about patina, "What exactly do you mean by patina?", or "Why don't you describe this in terms of work X?"). In interviews, non-verbal conversational signals play a major role in steering the conversation, especially during longer phases of the interviewee's speech. They can signal interest and thus support the telling or show whether it meets the expectations of the interviewees. Non-verbal signals can be conveyed, for example, via eye contact, posture, gestures, facial expressions or tone of voice or volume.[107]
As already mentioned above, questions have the function of motivating narratives or statements and thus maintaining communication. Since the artist interview is based on the use of a guideline, i.e., a list questions, following will briefly describe the different types of questions that are relevant here:

- Narrative prompts or stimuli are rather considered prompts than questions. They are particularly suitable for opening the interview and can initiate a longer narrative process ("What do you see when you look at your own work?, Tell me about ...").[108]
- Maintenance questions are intended to maintain a narrative that has already been started. In doing so, they are not intended to provide new content stimuli ("Then how did you continue?").[109]
- Control questions regulate the pace and content development of the interview. Either a certain fact can be taken up again ("Can you describe this in more detail?") or new aspects can be introduced ("Does this also play a role in other works?").[110]
- When reflecting, paraphrasing and offering interpretations, statements of the interviewee can be summarized in own words, or repeated verbatim by taking up, continuing or adding to thoughts of the speaker. It is also possible to offer help should the interviewee be at a loss for words, or to comment ("To summarize ...", "Did you mean…?“, "Of course!", "I can imagine that.").
- Interpretations however, should only be offered sparingly and only if the content is already largely established, because suggestive questions should usually be avoided.

If the research interest is primarily informative, then factual, attitudinal, as well as information or knowledge based questions can also be asked or evaluations and assessments can be inquired about. Attitudinal questions elicit different processes for the interviewee than asking for a narrative, and the answer is accordingly often more general and reserved.[111] The choice of questions themselves is of course, up to the researchers and can

[107] Cf. Helfferich 2011, pp. 98–100.
[108] Cf. Helfferich 2011, pp. 102–103.
[109] Cf. Helfferich 2011, p. 104.
[110] Cf. Helfferich 2011, pp. 104–105.
[111] Cf. Helfferich 2011, pp. 105–106.

vary depending on the research question and research topic. However, the following formulations and types of questions should generally be avoided during interviews, as they can stall communication:

- Ambiguous or misleading questions,
- Closed questions (i.e., questions that can be answered with "yes" or "no"),
- Direct, suggestive questions ("You must have used a brush for this, how was it ...?"),
- Multiple questions stacked in one question,
- Offers of interpretation ("And does ... also play an important role in the other work?"),
- Judgmental or aggressive-sounding questions ("You just threw it together, what exactly was the process?"),
- Hinting at expectations ("You lived in ... at the time, did you also ... there?"),
- Use of technical terms, that are or may not be familiar to the interviewed person
- Questions that trigger feelings of shame or guilt and
- Watered down, casually phrased questions or prompts: ("So", "but", "because", for example, "But let's hear about other decisions you have also made." Better would be: "Please tell me what other decisions you have made.") [112]

Further types of questions, formulations and examples can be found at KRUSE[113] or HELFFERICH[114], among others.
Despite all the categorisations and rules, it should not be forgotten that every interview is a communication process based on spontaneous reactions. But realistically, the occasional "interview mistake", in the sense of an awkwardly posed question, can hardly be avoided. Creating an informal atmosphere is preferable to "getting tangled up" in rules.

3.4 Recording of interviews

Without a recording, it is not possible to later conduct a scientific evaluation of interviews. However, it makes a difference in many ways whether and how audio or video recordings are made. For the information content and an in-depth analysis of a conversation, a video recording is clearly advantageous. Here, for example, gestures and facial expressions can be put into context with the content of the conversation in order to better interpret statements. It is also relatively easy to record complex work situations. However, a larger video camera on a tripod can also be distracting or off-putting. It may also be necessary to involve another person for recording topics and associated time stamps, checking the battery, remaining memory, or to do occasional camera pans during studio recordings. An audio device, in contrast to a video camera, is more inconspicuous and can be "forgotten" more easily in conversation. For example, a device can be placed on a table between the interview partners, so the operation can be done directly by the interviewer. If a spontaneous interview is conducted, even a smartphone can deliver amazingly good recording results. There are

[112] Cf. KRUSE 2015, pp. 216–217.
[113] KRUSE 2015, pp. 218–224.
[114] HELFFERICH 2011, p. 108.

various free software solutions that allow simple and intuitive operation. Artist interviews have also been conducted to a greater extent via video conferences.[115] However, this should only be an alternative if a meeting in person is not possible, because the "quality" of communication (verbal and non-verbal) can vary significantly here (e.g., influenced by internet connection, the image detail, interference factors, etc.).
Since the transcript later forms the basis for further scientific processing of the interview content, attention should always be paid to good recording quality. A microphone installed on the camera might not be sufficient for a good transcribable sound recording, as the distance from camera to the interview set-up is usually several meters. Either a separately running recording device or the use of an external microphone can help.
Before the interview, it is essential to carry out a test run to check the quality of the recordings. During the interview itself, care should also be taken to reduce all possible background noise.
While good lighting and an appropriate background should be taken into account, it is much more important that artists feel comfortable and can speak freely in the interview scenario. After all, the purpose of a scientific artist interview is to develop primary sources and not to stage people.
In summary, the following points[116] should be checked before recording:

- Are operators familiar with how to use the camera, recording device and/or microphone?
- Are all the devices in good working order?
- Are there storage media in all the devices?
- Are the batteries charged?
- Are spare batteries and charging cables ready?
- Has a test run been carried out?
- Are the camera/recording device/microphone optimally placed for recording and are they secure on a solid surface?
- Are windows and doors closed?
- Are other sources of interference (e.g., smartphone, radio) switched off?

3.5 Post-processing of the material

After an interview has been conducted, the data must be processed for further research and evaluation. It is generally important that the information regarding the content, but also the context, is accessible and comprehensible over a long period of time. For this purpose, a transcript should be prepared and the visual and/or audio recordings should be processed in a way that is suitable for archiving.

[115] In her (previously unpublished) lecture *Artist Interviews on Damage and Deterioration; A Concept...,* Ruth del Fresno presented several of her interviews conducted via videoconference, totaling over 80 (at the conference *Acting in Contemporary Art*, 14-16.11.2018, Amersfoort/Amsterdam).
[116] Based on Fuß & Karbach 2014, p. 90.

3.5.1 Post-processing of video or audio material

The post-processing audio and especially video material is a time-consuming process, so the method, procedure and goal should be well considered. Even the "non-editing" of a video can also be a conscious decision to keep room for interpretation open for upcoming research.[117]
In any case, a reasonable minimum level of post-processing of recordings is required to capture the most important metadata (title, date and authors) directly in the audio and video file. For videos, it is also possible to provide information in the form of a title image or intro. Here in addition to a title (e.g., Interview with [artist's name]), and the name of the person(s) interviewed, the date, the location and possibly the context can be stored directly in the video file.
Longer sections of the recording before or after the actual interview can be edited out if they do not contain relevant information. Cuts within an audio or video recording are of course also possible, or even necessary, for example, if private or confidential information contained should not or may not be published.[118] If sections of the source have been removed, this should definitely be indicated in order to avoid misinterpretations. For example, in a video, the cut passage could be marked with a black screen. Alternatively, a written note at this point or in the title frame can indicate a cut. For audio-only recordings, a cut can be indicated by a bleep. Overall, it should be kept in mind that every cut already represents a change in the interview content - a deviation from the original source and should therefore be avoided whenever possible.
Since the interviews sometimes last several hours, finding a particular part can be difficult and time-consuming later. A remedy for this can be time markers set in the video, for example, by marking the individual questions or topic blocks. There is a wide range of software solutions for editing video and audio files. The free software *Shotcut* is suitable, for example, if a file is to be created in Matroska format for long-term archiving.[119]

3.5.2 The transcription

A transcription refers to the transmission of audio or video recordings, usually conversations or interviews, into written form. The aim is to record spoken content and make it more accessible for scientific analysis. On the one hand, a conversation situation should be documented as accurately as possible, but without compromising the readability of the resulting text. A transcript thus moves between "realistic proximity to the situation" and "practical presentation or compressed form".[120]
In the literature, different systems for scientific transcription which pursue different goals are described. For example, the content-semantic system focuses on good readability, easy learnability and not too extensive transcription time.[121] Conversation Analysis Transcription System (Gesprächsanalytische Transkriptionssystem, GAT), on the other hand, is significantly more complex and also deals with pitch progressions, secondary accents, volume and speaking speed. Phonetic transcription and various characters are used for this

[117] Cf. Beerkens et al. 2012 p. 47.
[118] See Chapter 6 Rights and responsibilities.
[119] See Section 3.5.3 File formats and archiving.
[120] Cf. Dresing & Pehl 2018, p. 14.
[121] Cf. Dresing & Pehl 2018, p. 17.

purpose.[122] KRUSE suggests a certain level within the GAT as a standard for the social sciences.[123] However, it takes some practice to read such a transcript and the time factor in creating one also exceeds the semantic-content system many times over. KRUSE also warns against an unreflective handling of data, in the form of incomplete or overly edited transcripts, because unreflective and inadequate transcriptions basically distort data and greatly reduce the potentially achievable depth of analysis from the outset which limits the quality and range of the results.[124]
Despite this understandable criticism, a simplified content-semantic system was used as a standard within the framework of the *artemak+X* project. The reason for this is that the transcription of the interviews is primarily aimed at specialists in conservation and art history and the concrete content of the interview takes on the relevant role in the evaluation. Last but not least, the decision to use a simplified system was also based on the fact that it was less time-consuming. The following transcription rules were created for the *artemak+X* project and are based on DRESING & PEHL'S content-semantic system[125], which in turn is largely based on KUCKARTZ.[126] Since even a very simplified, content-semantic transcript is hardly fluently readable without practice and may not correspond to the idea of the interviewees (who, in the end also have to give consent to publication), the transcription rules have been slightly changed, deleted or supplemented as needed. Due to the public provision of the interviews, *artemak+X* clearly focuses on an easy-to-understand, content-oriented text. Therefore, the transcription rules give a lot of freedom to the transcriber in terms of interpretation as well as making the interview more fluent. If possible, the audio or video file is therefore also published for checking the transcript or interview content, the phonetic characteristics and the prosodic elements.

[122] Cf. DRESING & PEHL 2018, pp. 17–18.
[123] Cf. KRUSE 2015, p. 353.
[124] KRUSE 2015, p. 341.
[125] Cf. DRESING & PEHL 2018, pp. 21–25.
[126] Cf. KUCKARTZ ET AL. 2008 and KUCKARTZ 2010.

***artemak.art* – Transcription rules** [127]

General information

1 The introduction to a transcript should include at least the following information:

- Project/Purpose,
- Persons present and name abbreviations,
- Place, date and time of the interview
- Possible comments on the progress of the interview and any incidents,
- Information about the audio and/or video file (name, duration, archive location, created/edited by ...),
- Transcriber (also editing and content revision),
- Date of the transcription,
- Transcription rules (e.g., reference to source),
- Explanation of symbols used, such as / or (…).

2 It is transcribed literally, i.e., not phonetically (linguistic peculiarities such as dialect or intonation) or summarized (e.g., conversation protocol).

3 Each speaker's contribution receives its own paragraph. There is an empty line between the individual contributions. Short interjections are also transcribed as a separate contribution. Time stamps are inserted at the end of a contribution.

4 The persons involved are identified by their initials in front of each speaker's contribution.

5 Disturbances are noted in parentheses, e.g., (cell phone rings).

6 Content corrections and cuts are permitted in consultation with the artists if the archiving of the uncut video or audio recording is guaranteed.

Sentence structure and punctuation

7 The sentence structure may be corrected in favor of readability.

8 Punctuation is added to enhance readability when a short lowering of the voice or some kind of ambiguous emphasis occurs. Here a period rather than a comma is set. Units of meaning should be maintained.

9 Incomplete sentences or words are marked with a forward slash /. Incomplete sentences and words that are not relevant to the content can be omitted in favor of readability.

10 Crosstalk of multiple speakers can be marked with //. The // in the transcript marks the beginning of the interjection of the second person. The noted interjection is then on a separate line and is marked // after the second person's initials. Interjections not relevant to the content can be omitted in favor of readability.

11 Breaks of approx. 3 seconds and more are marked by (...).

[127] The transcription rules are based on the content-semantic system of Dresing & Pehl. Cf. Dresing & Pehl 2018, p. 21–25.

12 Emotional, non-verbal statements or activities made by the interviewee and the interviewer that support or clarify the statement are noted when used in parentheses, e.g., (laughs), (sighs), (stands up and points to the artwork *title*).

13 Unintelligible words are marked with (inaudible). Longer unintelligible passages are marked with the cause if possible: (inaudible, microphone crackling). If a word used is suspected, the passage is put in parenthesis with a question mark, e.g., (axe?).

14 Subsequent additions are placed in square brackets at the relevant points in the text. Additions made by different persons can be distinguished by multiple brackets: [ ], [[ ]], etc. The reference is clearly named in the transcript header.

Linguistic peculiarities

15 Dialects are translated into standard language as accurately as possible. If no clear translation is possible, the dialect is retained. Any colloquial elements are transcribed.

16 Informal contractions that occur in casual speech are approximated to standard language. "kind'a" becomes "kind of" and "gonna" becomes "going to".

17 Figures of speech/idioms are also recorded literally.

18 Word doublings are recorded only when they are used as a stylistic device for emphasis: "This is *very, very* important to me."

19 Word contractions such as "can't" instead of "cannot" are written exactly as they are spoken.

20 Particularly strongly stressed words or utterances are marked by CAPITAL LETTERS.

21 Backchanneling such as hmm, aha, yes and exactly, which do not interrupt the other person's flow of speech but signal understanding or agreement, are not transcribed. They are transcribed if they are mentioned as a direct answer to a question.

22 After the vocable hm, a description of the stress is recorded in brackets, e.g., hm (affirmative). The following are to be used: affirmative, negative, reflective, interrogative.

23 Filler words or speech disfluency such as hm or like can be edited in favor of readability.

Notes on uniform spelling

24 The vocable hm is always written hm (not: hhhm, mhm, hmh), regardless of the stress.

25 Hesitation sounds are always written um (not: umm, uhm).

26 Measurements and other units are written out, e.g., euro, percent, meter. With the exception of fixed conventional notations (see item 34).

27 Spoken marks are written out, e.g., paragraph.

28 Abbreviations are only typed if they are explicitly spoken that way (etc. is only typed if ey tee cee is spoken).

29 If verbatim speech is quoted in the recording, the quotation is put in quotation marks after a colon, e.g., If I think: "It's quite good this way," then I start.

30 Titles of artworks, series of works and exhibitions are highlighted in italics in the text.

31 Terms are left in the original language.

32 Single letters are always capitalized. If enumerations are spoken with letters, a capital letter is written without parentheses, e.g., "and we have A no time and B no money".

33 Figures are presented as follows:

- Numbers zero to ten in continuous text are written out in words, anything over ten in numerals.
- Decimal numbers and mathematical equations are written in digits. Thus: "4 + 5 = 9" and "3.5".
- Where fixed conventions in favor of one spelling predominate, these are followed. House numbers, page numbers, dates, artwork dimensions or similar are not written out. Thus: "on page 11", "3 Market Street" and "8 x 14 cm".

The time required for a transcription depends on several factors such as the typing speed, the quality of the audio file or the complexity of the selected system. DRESING & PEHL specify 5 to 10 times[128] for the content-semantic system, KRUSE for a GAT transcript 8 to 20 times[129] the duration of the interview as a guideline for a transcription including the proofreading. The use of transcription software is recommended[130], especially if the interviews last several hours. In the *artemak+X* project, the program f4transkript[131] was used, which was developed directly for the scientific processing and evaluation of interviews. According to DRESING & PEHL, functions here that should be emphasized are the slowing down of the playback speed without changing pitch, the automatic short rewind interval when pausing (if you continue the playback after an interruption, the last two to three words are played again), time stamps, text modules and finally working the controls via buttons or foot pedals[132] A break of 5 to 10 minutes per hour of transcription is recommended. No more than 6 hours should be transcribed per day, because the quality of the transcript decreases when concentration is diminished.[133]
Since even small errors in a transcript can strongly influence the semantic statement and thus the content, it is recommended to perform corrections with the audio file after a certain

128 Cf. DRESING & PEHL 2018, p. 30.
129 Cf. KRUSE 2015, p. 345.
130 Cf. KRUSE 2015, p. 156.
131 f4transkript v7, dr. dresing & pehl GmbH, obtained from https://www.audiotranskription.de/ (Accessed: 10.2021).
132 DRESING & PEHL 2018, p. 32.
133 Cf. DRESING & PEHL 2017, p. 28.

time interval, even better is a correction done by a second person.[134]
In conclusion, it should be emphasized that not only for the creation, but also for the scientific processing of transcripts, a high degree of reflection and, in case of doubt, a review of the original source material is necessary, because any transcription itself is constructed secondary data material and not an objective representation of the verbal primary data.[135]

3.5.3 File formats and archiving

Appropriate formats for archiving and presentation must be determined at the latest by the time a recorded interview is to be edited and the video or audio track exported. As it stands, the almost infinite specifications and possibilities available do not make the choice easy for laypersons. Fortunately, there are already various projects and guidelines that deal with long-term archiving. Examples include nestor[136], the DFG Practical Guidelines on "Digitisation",[137] the IASA Guidelines[138] or the Memoriav Recommendations.[139]
Archiving in this context not only means the sustainable and secure storage of digital information on a data carrier like a hard drive, but also includes the preservation of the permanent availability of digital resources, in terms of reuse and interpretability.[140] Just how problematic managing the multitude of electronic data, media and formats can be, is already evident in everyday life. For example, compatibility problems can occur with the variety of available video formats and not all currently recorded video formats can be played with every software. There are also different formats for text documents, depending on which program is used.[141]
There is no "best" format and thus no universal solution for long-term archiving. The individual formats are at risk of becoming obsolete and at some point will no longer be "readable" to varying degrees, and even after the most careful selection, the technological advancements can always require entirely new formats.[142] However, there are some file formats, which according to the current state of knowledge, are at least suitable for long-term archiving:

Text files

The supposedly best solution for long-term preservation of digital text documents is currently the PDF/A format. It was specially developed for archiving and stores character sets and fonts in the respective file and can therefore be displayed correctly on different platforms independently.[143] The use of the PDF/A format for long-term archiving of text files

134 Cf. Dresing & Pehl 2018, p. 30.
135 Kruse 2015, p. 346.
136 Neuroth et al. 2010.
137 Deutsche Forschungsgemeinschaft 2016.
138 Bradley et al. 2009 and Blood et al. 2018.
139 Jarczyk et al. 2019.
140 Cf. Neuroth et al. 2010, ch. 1, p. 3.
141 Cf. Neuroth et al. 2010, ch. 7, p. 1.
142 Cf. Neuroth et al. 2010, ch. 7, pp. 2 and 9.
143 Cf. Neuroth et al. 2010, ch. 17, p. 6–7.

is regulated by ISO 19005-1[144] and -2[145] standards and the format itself can be further subdivided into different subgroups with special properties.[146] Exporting to the archive-compatible formats PDF/A-1a and /A-2a is possible via standard word processing programs, but usually this special PDF format must be selected separately in the export settings and often only the PDF/A-1a format is available. For long-term archiving of text documents, even with embedded image files, this format can be used without hesitation, because PDF/A-2 does not replace or supersede PDF/A-1.[147]
As an alternative to PDF files, any other standardized or open source text software such as the "Open Document Format" (ODF) could be used. Here, at least the character set comes compressed in so-called XML files. Should the software later no longer be available, at least the text content and structure can be recovered from these XML files.[148]
In the *artemak+X* research project's medium term planning, documents that should still be editable with text programs were converted into RTF format. Although this is not recommended as a long-term archive format[149], in our project it showed much better results in the transfer of the document than the ODF format[150]. For the RTF files, the title and authorship (author) were stored as metadata.[151] All completed text documents (transcripts, project documents, protocols, etc.) were exported in PDF/A-1a format and archived together with the original file. The metadata for title, authorship and the type of licensing were stored in the PDF/A-1a format.[152]

Image files

In professional photography, master files are usually saved and archived in RAW format. Although these are usually larger files, they can deliver optimal image quality, but the data format itself is by no means standardized. Most camera manufacturers use their own RAW format and long-term archiving in terms of reuse and interpretability is hardly possible.[153]
Currently, two formats are available for the additional, longer-term backup of digital image files: TIFF and JPEG2000. However, both formats are so flexible that the choice still needs to be specified:
The TIFF format has a modular structure and can be used in very different ways. This includes both uncompressed and compressed storage, which can be lossless or lossy depending on the algorithm used. For long-term archiving, lossless compression as TIFF-LZW[154] or uncompressed storage is suitable, but they require more memory.[155]

144 ISO 19005-1:2005 – Document management – Electronic document file format for long-term preservation – Part 1: Use of PDF 1.4 (PDF/A-1).
145 ISO 19005-2:2011 – Document management – Electronic document file format for long-term preservation – Part 2: Use of ISO 32000-1 (PDF/A-2).
146 Cf. Tunnat & Röthlisberger-Jourdan 2017, pp. 1–2.
147 Cf. Tunnat & Röthlisberger-Jourdan 2017, p. 2.
148 Cf. Neuroth et al. 2010, ch. 17, pp. 6–7.
149 Cf. Rohde-Enslin 2004, pp. 22.
150 Particularly in the case of the transcripts, the result was visually unsatisfactory when exported to the ODF format. The images could hardly be assigned to the corresponding text passages due to shifts and the information in the transcript header (table) could hardly be reconstructed.
151 For example with the program *Microsoft® Word*.
152 For example with the program Adobe® Bridge® CC or Acrobat® DC.
153 Cf. Neuroth et al. 2010, ch. 17, p. 13.
154 Cf. Deutsche Forschungsgemeinschaft 2016, pp. 20–21.
155 Cf. Neuroth et al. 2010, ch. 17, p. 11.

JPEG2000 also supports lossless compression. The data generated is much smaller than with TIFF and is therefore often used to store large color images. Another advantage of JPEG2000 over TIFF is its robust protection from data errors, so-called "bit rot". Here, individual bits in the data stream (for example, during the copying process) can flip (the digital 0 becomes a 1, or vice versa), which can cause individual image areas or even the entire file to be blank. With an error rate of only 0.01% in the image data stream, this phenomenon only leads to barely visible changes in a JPEG2000, while entire error lines can occur with uncompressed TIFF data. However, these errors can largely be detected and avoided by creating and checking additional information, so-called "checksums".[156] Deciding between the two formats is not easy. JPEG2000 seems promising for long-term archiving of images, not least because of its robustness against bit rot. However, its distribution is even lower than that of the uncompressed TIFF, and the licensing situation is not yet clear.[157] It is also to be expected that both formats must be permanently checked that they are up-to-date, readable and converted into newer formats if necessary.[158]
Both formats cannot currently be displayed by web browsers and can therefore be used as a master file, but not as a delivery format on the internet. Copies with lossy compressions can be used for this purpose, for example in JPEG format.[159]
In the *artemak+X* research project, TIFF without compression was ultimately chosen as the archive master format for image documents, since the format is a widely used standard at the current time. Compressed images in JPEG format were used as output files, for example for presentation on the *artemak.art* website. In both formats, the title, date, authorship(s) and information on image rights were stored as metadata[160].

Audio-visual files

The long-term archiving of audiovisual media is even more complex than with texts or image files, as the codecs and formats of video files become obsolete much faster. In addition, the storage capacity required is much higher, as uncompressed movies quickly require several terabytes.[161] The nestor-work-group "media" recommends several possible approaches to the type of works to be archived and the different user groups. The *artemak* archive is in the process of moving between "private users" and "small institution" in the area of "archiving of scientific films".[162]
As with the image files, archive masters and access copies are used for long-term archiving. For master files, open, standardized and widely used formats must be preferred, which compress losslessly or not at all. In addition, the selected format and codec must be compatible. A regularly updated compilation of recommended formats and codecs can be found online.[163] Archiving in uncompressed MPEG-4 format may be useful for working with only a few or shorter videos, since the storage required is very high. If compression is necessary, Matroska (*.mkv) using the lossless codec "FFV1.3" is often recommended as an

156 Cf. Deutsche Forschungsgemeinschaft 2016, p. 21.
157 Ibid.
158 Cf. Neuroth et al. 2010, ch. 17, pp. 10–12.
159 Cf. Neuroth et al. 2010, ch. 17, pp. 11–12.
160 For example with the program Adobe® Bridge® CC.
161 Cf. Barteleit et al. 2016, p. 8.
162 Cf. Barteleit et al. 2016, pp. 43–58.
163 Under https://wiki.dnb.de/display/NESTOR/Digitalisierungsempfehlungen (Accessed: 10.2021). Cf. Barteleit et al. 2016, pp. 49 and 57.

archive format.[164] The widespread Matroska container format is freely available, platform independent and has a comparably small file size. The combination of file format and codec can be created with the software FFmpeg, Wondershare or XMedia Recode[165] or Shotcut. For the creation of archive master files for audiovisual media, the Matroska format with the FFV1.3 codec was chosen in the research project, primarily to keep the required storage requirements low. Since the videos in the *artemak* website are embedded via Vimeo, the MP4 format with the codec "H.264 High Profile[166]" was used as the output file. In both formats, the title, date and authorship(s) were stored as metadata.[167]

Audio files

Archiving (analog) sound documents in the form of digital audio files is common practice.[168] The formats usually serve to describe the entire sound curve of one or more sound signals. There are various formats that are suitable for long-term archiving. However, the WAVE format has more or less become the standard, followed by the AIFF format of the MacOS operating system, both of which are equally suitable as a long-term solution.[169] The Broadcast Wave Format (BWF), which was developed by the European Broadcasting Union, is particularly suitable, because here metadata can also be transferred in the file. The format is therefore officially recommended by the Technical Committee of the International Association of Sound and Audiovisual Archives for long-term archiving.[170]
The recommended standard values for digitizing audio recordings are a sampling rate of at least 48 kHz but ideally 96 kHz and a bit depth of 24 bits.[171] Due to the large amounts of data, archiving also takes place as a master file and the provision of compressed (and lossy) access files (such as QuickTime, Real Media, or MP3 format).
In the *artemak+X* project, a separate audio recording with an audio recorder in WAVE format in 96 kHz and 24 bit was usually carried out for each interview in addition to video recording. Raw files were stored unedited in this format and were also used when editing the videos, i.e., they replaced the camera's internal audio track. If cuts were necessary for interviews that were only recorded with an audio recorder (e.g., for data protection reasons), the cut audio file was exported[172] back to WAVE format in 96 kHz and 24 bit and then served as the master. Compressed audio files in MP3 format were used as output files, for example for presentation on the *artemak.art* website. The title, date and authorship(s) were stored as metadata in both formats[173].

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164 Cf. Barteleit et al. 2016, pp. 49–50 and 57–58 and Jarczyk et al. 2019, p. 66.
165 Cf. Barteleit et al. 2016, p. 49–50 and 57–58.
166 See: https://vimeo.zendesk.com/hc/de/articles/360056550451-Richtlinien-zur-Video-und-Audiokomprimierung (Accessed: 10.2021).
167 For example with the program Adobe® Bridge® CC on the output file.
168 Cf. Neuroth et al. 2010, ch. 17, p. 60.
169 Cf. Neuroth et al. 2010, ch. 17, p. 60.
170 Cf. Neuroth et al. 2010, ch. 17, p. 60 and International Association of Sound and Audiovisual Archives 2009, Point 2.8.2.
171 Cf. Bradley et al. 2009, Points 2.2 and 2.3.
172 For example with the free software Audacity®.
173 For example with the program *Adobe® Bridge® CC*.

4 Other methods for survey artists

In addition to the interview, other methods for survey artists have emerged. They each have their own advantages and are suitable for different areas of application. INCCA's *Guide to Good Practice: Artist's Interviews* already describe many methods for interacting with artists.[174] In the following, a separate selection of systematic survey methods for data collection will be briefly mentioned:

Personal Interview	
Characteristic	Direct contact with the person makes it possible to respond individually in the conversation. Facial expressions and gestures are visible (and recorded) during the interview. This makes it possible to react more quickly to different interview situations and to better control the conversation. Works of art can be discussed directly during the interview, working methods explained and objects shown. The possibility of being able to move around the room is an advantage here.
Travel	Travel to the interview location is necessary.
Recording	The interview can be recorded by audio and video recording. The studio, the artworks and the working methods as well as materials and tools can be recorded as photographs by the interviewer.
Time required	The preparation and follow-up is very time-consuming. Travel to the interview itself can also take time.
Conclusion	This method is often preferred due to the possibility of responding individually to the interviewed person and controlling the interview effectively. The personal interview is considered the method with the most extensive information gain.

Interview via Video conference	
Characteristic	Video conferences make it possible to hear and see the interviewee. Facial expressions and gestures are visible according to the image detail. The conversation can feel more distant compared to a personal interview and technical difficulties or connection disturbances can stall the course of the conversation. Artworks, working methods and objects can be shown with limitations.
Travel	No travel to the interview location is necessary.
Recording	The interview can be recorded by audio and video recording.
Time required	The preparation and follow-up is very time-consuming.
Conclusion	This method is considered an alternative to a personal interview and is often less complicated to organize. However, more disruptions can occur which make obtaining information difficult.

[174] INCCA 2002.

Interview by Telephone	
Characteristic	During a telephone call, only the voice is heard. Facial expressions and gestures are eliminated from the conversation. Technical difficulties or connection disturbances can stall the course of the conversation. Works of art, working methods and objects cannot be shown.
Travel	No travel to the interview location is necessary.
Recording	The interview can only be recorded by audio recording.
Time required	The preparation and follow-up is very time-consuming.
Conclusion	The method is generally not recommended, as less information can be transmitted over the phone and less control over the interview is possible. Nevertheless, the time required remains high.

Interview via E-Mail	
Characteristic	The interviewer asks individual questions by e-mail which the interviewee answers them. Numerous e-mails are sent back and forth over a longer period of time. In contrast to a closed questionnaire by e-mail, answers or comprehension questions can be answered directly. Images of artworks, working methods and objects can be seen in the e-mail attachment.
Travel	No travel to the interview location is necessary.
Recording	The interview is recorded similarly to the transcript and results from the exchange of e-mails and accompanying information.
Time required	Preparation remains time-consuming. The follow-up is very time-saving, as texts are already formulated and, if necessary, images have already been selected.
Conclusion	The method is not recommended for a detailed interview, as far less information is collected than in a conversation. Also, it is difficult to clarify misunderstood questions and the process can involve delays. However, the method is significantly more time-saving than oral interviews and can be suitable for individual situations or special questions.

Questionnaire	
Characteristic	The person surveyed receives a pre-formulated, often individualized questionnaire that the artist or other people, such as assistants, fill out for the surveyed subject. Artworks, working methods and objects can be illustrated with images. The survey can be conducted by e-mail, post or in person.
Travel	No travel to the interview location is necessary.
Recording	The questionnaire is recorded word for word.
Time required	The preparation usually refers to individual works of art or groups of works and is therefore often less time-consuming. The follow-up is omitted because the questionnaire can be evaluated without changes.
Conclusion	The method is not recommended for a detailed survey, as far less information is transmitted than in a conversation and the possibility of clarifying misunderstood questions is hardly given. The questionnaire, on the other hand, is mainly used for the purchase or construction of works of art to obtain targeted information about the respective work.

Personal Conversation	
Characteristic	The personal conversation can either be planned or developed spontaneously, for example, while setting up an exhibition. It is usually unstructured, does not necessarily require comprehensive preparation and it is also not based on a systematic catalogue of questions. The personal conversation can be held directly on site, by phone or by video conference, whereby the respective advantages and disadvantages of the above methods apply here. An interview transcript must be drawn up and authorized.
Travel	The need for travel to the site depends on the respective situation.
Recording	Face-to-face conversations tend not to be recorded or are recorded spontaneously with a available device, even a smartphone. Essential information is noted down during the conversation. A conversation transcript is then written. It contains information about the conversation partners, place and time, as well as the occasion and notes on the content of the conversation. It is also possible to list only the information relevant to one's own question. The interview protocol must be approved, signed and thus authorized by the interviewee in order to be scientifically analyzed afterwards.
Time required	The conversation can also be conducted with little preparation. The follow-up in the form of a conversation protocol involves relatively little time.
Conclusion	The method is suitable for taking advantage of an opportunity in which conversations arise. It does not replace a well-prepared interview, as usually only individual pieces of information that seem relevant at the time are recorded in writing. Only with a well-managed interview protocol will the information obtained in this way be scientifically usable.

Tables 1–6: Other methods of interviewing artists.

Which method is ultimately suitable for your own project depends on various factors, such as the availability and willingness of the artists, the research question or concern or the available time window.

5 About the scientific evaluation and corroboration of results

Although the artist interview has established itself as a basis for the preservation of contemporary artworks in the world of professional conservation, the question of corroborating the statements or research data remains open. This is because an interview scenario is always a highly variable situation that is strongly dependent on the individuals. It is therefore not only important that the interviews are conducted systematically and well documented, but also knowing how to employ scientific practices appropriately when subjective statements arise.

5.1 Criticism of the artist interview in conservation

Many factors can influence the result of an interview, such as the constellation of people participating, memory, how long ago the interview took place and where it took place. An interview is therefore not a neutral situation and all persons involved always, consciously or unconsciously, have a direct influence on the resulting statements. Thus, the interviewer(s) not only gains already existing information, but is much more actively involved in the generation of new content. If this point is considered specifically when highlighting the "artistic intention", VAN SAAZE aptly notes that this intention is not reconstructed from an interview, but rather co-constructed along with the interview.[175] This becomes clear, for example, in BEERKENS et al., where the preservation of one of his works was discussed for the first time during an interview with the artist BUISMAN. The thoughts and information that resulted would not have emerged at all without the conservator's questions. The questions the conservator asked and the way they were formulated already influenced the artist's possible statements. Since the interview is also used for the preservation of the artwork, the content produced in the interview will help determine the future condition of the work and thus exert a direct influence on the future life of the work. Conservators should be aware of this and, if possible, document their own role in an interview with a critical eye.[176] WIELOCHA also sees the artist interview more as a platform for negotiating the possible future of the artworks. At the same time, she warns that an interview can be misused in a museum context. Artists can be consciously or unconsciously exploited in order to obtain certain authorisations or opinions.[177] Conversely, the artist can also try to influence the interviewers by adapting answers to the respective context and the participants. For example, the content and ideas of current works can be incorporated into a conversation with curators in order to encourage a later purchase or exhibitions.[178]
However, the direct influence of the interview participants are not only found in the interview itself, but also in the preparation of the corresponding transcript. Especially the texts that are intended for publication are usually checked by the interviewed artists and often revised. The result is then not a neutral reproduction of the information, but a negotiated text.[179] Even in the *artemak+X* research project, after several conducted interviews, it became clear how

[175] Cf. VAN SAAZE 2009, p. 26.
[176] Cf. BEERKENS ET AL. 2012, p. 77.
[177] Cf. WIELOCHA 2017, pp. 39–40.
[178] Cf. WHARTON 2016, p. 9.
[179] Cf. STIGTER 2016, pp. 229–231.

different the desire of the various artists is to consciously shape a published text and thus their own image on the internet. Depending on the case, this led to making small corrections and sometimes resulted in the need to change entire passages in the published transcript. Sometimes it can be difficult for artists to distance themselves from an already completed work and to resist the desire to improve or update it.[180] Or they see themselves as responsible for having to offer solutions to problems during an interview.[181] Especially in freelance work, SCHEIDEMANN observed the difficulty of reconciling the wishes of some artists to rework their art with the various stakeholders. He also points out legal restrictions and difficulties that can occur especially in the field of the art market. SCHEIDEMANN sees direct information through interviews as a very important source, but warns not to lose site of the artwork itself.[182]
Although artists can of course provide important and specific information on materials, production techniques, presentation options or conservation strategies of individual works, the goal of a qualitative interview is not to obtain objective information. This is because an interview is influenced by numerous factors and cannot deliver neutral, value-free content.[183] The reservations that still exist in some cases about including artists in interviews for developing preservation concepts for contemporary artworks are probably due to the strong variability of the interview situation and the insufficient objectivity of the data obtained. Especially as GORDON & HERMENS aptly point out, since the professionalized, academic training of conservation and restoration is rooted in scientific objectivity.[184] The correct scientific handling of subjective statements is also crucial in other disciplines. Especially in qualitative interview research, the handling of the corresponding research data is widely discussed and numerous analytical approaches have already been established.[185] Although the artist interview uses the techniques and methods of the social sciences in its preparation and questioning, it pursues different goals than social science research.[186] Therefore, direct implementation of the different research and analysis methods does not seem sensible.[187] However, the somewhat more general, fundamental quality criteria of scientific work from qualitative research can provide important information for the best possible handling of the research data.

5.2 Quality criteria of scientific work in qualitative research

As already described, the qualitative interview and thus also the artist interview is regularly criticized for not being scientifically reliable. The conscious and unconscious influence of all participants based on the result of the research data and the subjectivity and variability associated with it, seems to contradict the generally accepted quality criteria of scientific work (objectivity, reliability, validity). According to MISOCH, it is therefore crucial that, despite

[180] Cf. SOMMERMEYER 2011, p. 146.
[181] Cf. SOMMERMEYER 2011, p. 150.
[182] Cf. SCHEIDEMANN 2016.
[183] Cf. BEERKENS ET AL. 2012, p. 15.
[184] Cf. GORDON & HERMENS 2013, p. 2.
[185] Cf. KRUSE 2015, p. 361.
[186] See Chapter 3 The Artist interview as a research method.
[187] For a comprehensive insight into the application possibilities and objectives of various currently common analysis and research methods, see KRUSE (Cf. KRUSE 2015, pp. 390-462).

all subjectivity, a clearly comprehensible method that meets these criteria is used when conducting and evaluating an interview, because only by taking the performance-quality criteria into account do empirical data acquire their scientific utility and social relevance.[188] However, classic quality criteria cannot be directly applied to qualitative research, as they come from a different logic of action and a different epistemology.[189] Therefore, there are different approaches in qualitative research to redefine or reposition them.[190] At this point, as an example, the formulation of the quality criteria according to KRUSE is briefly summarized and supplemented by means of the artist interview.

Intersubjectivity and reflected subjectivity

Objectivity as a scientific quality criterion requires that neither the persons conducting the data collection nor the respective research instruments, e.g., a special survey method and the formulation of questions, exert an influence on the respondents which falsifies or even manipulates their answers.[191] As already explained in the previous section, an interview is simply not possible without exerting influence, because all information and content are co-constructed by the interviewers. HELFFERICH aptly summarizes that the impossibility of objectivity is not a deficiency, but the starting point of qualitative research. Therefore objectivity cannot be the aim, but rather an appropriate handling of subjectivity.[192]
Based on the fact that objectivity cannot and should not be achieved in an interview, the quality criterion in qualitative research can be replaced by the concept of intersubjectivity.[193] Intersubjectivity means the general agreement or understanding amongst several researchers in relation to an epistemological process.[194] For this purpose, it is necessary to explain and document all research steps in detail to make them comprehensible.[195]
Reflective subjectivity can also replace objectivity. The term means a methodical control of one's own research processes and includes a detailed documentation of one's own procedure. It is based on the assumption that subjectivity depends on several factors, but is not arbitrary or capricious and follows certain rules that can also be reconstructed afterwards.[196]
If the artist interview is seen through this lense, it becomes all the more clear that for scientific accuracy and usability it is necessary to reflect upon and document all research and epistemological processes in detail. STIGTER proposes an autoethnographic approach as a possible method. Here, personal experiences and thoughts are written down during an event, such as an interview, or even a conservation. On the one hand, this enables the subsequent recording of smaller decisions during a complex process; on the other hand, it also promotes reflexive thinking about the processes themselves.[197] Since the method is very complex, it could be an alternative to systematically include findings and comments at

188 MISOCH 2015, p. 231.
189 Cf. MISOCH 2015, pp. 231–232.
190 MISOCH clearly lists various authors with the respective quality criteria (MISOCH 2015, p. 233). The authors' own quality criteria and the corresponding process technology are also presented (MISOCH 2015, pp. 233-246).
191 TÖPFER 2010, p. 231.
192 HELFFERICH 2011, p. 155.
193 Cf. KRUSE 2015, pp. 55–56.
194 KRUSE 2015, p. 55.
195 Cf. KRUSE 2015, p. 55.
196 Cf. KRUSE 2015, pp. 55–56.
197 Cf. STIGTER 2016, pp. 229–231.

other points and in a shorter form. For example, further information and remarks about a conducted interview (personal experiences in the interview, expectations, mood, disturbances, ...) can be recorded in a postscript.[198] In addition, a transcript header should refer to the transcription rules used and provide information about special incidents, corrections, cuts, etc. If an interview is to serve as a basis for editing a specific work, further details about the circumstances, goals, as well as the parties involved and their interests can be recorded, for example, in the context of using the *Decision Making Model for Contemporary Art*[199].

Consistency rule

Reliability as a quality criterion describes the reliability of a measurement. Accordingly, it must be repeatable and deliver the same measurement results under the same conditions, even if it is carried out by different people.[200] Since repeating an interview is a complex scenario, it can never lead to exactly the same results, reliability is therefore not applicable to the interview as a quality criterion. The reliability and methodological replicability of research results is therefore best described in qualitative research by the consistency rule.[201] The data should therefore be consistent in itself, i.e., authentic and coherent. This means that the content related correlations do not occur only once or randomly and are therefore to be considered reliable. Nevertheless, there may be ambivalences and contradictions. These may themselves be a consistent feature of the data.[202] The reliability and authenticity of the data is determined not least by the comprehensible method of data collection, which should be documented in detail. An interview is therefore scientifically usable if it is coherent in itself and authentic in comparison with other sources. This is also the case if the interview subject produces contradictory statements or opinions - as long as this behavior is consistent. The comparison of important statements or data with other sources for verification is accordingly seen as advancing the knowledge.[203] In this context, the method of triangulation is specifically mentioned in Van Saaze and Cotte et al.[204] Interview data can be compared with different sources, for example with previous interviews or statements by other people, observations on the object, material technology analyses, or technical documents.[205]

Collegial and communicative validation

Validity describes the validity of the data obtained, i.e., whether the collection of the research data is chosen according to the objective and whether what is to be measured is actually measured.[206] In order to check validity in qualitative research, the following methods are suggested:
In collegial validation, not just one person, but a group of people analyze the data. They may interpret them differently, if necessary, the number of readings can increase and new

198 See Section 3.2.5 Conducting the interviews.
199 Cf. CICS 2019.
200 Cf. Töpfer 2010, p. 232.
201 Cf. Kruse 2015, p. 56.
202 Cf. Kruse 2015, p. 56.
203 Cf. Beerkens et al. 2012, p. 15 and Scheidemann 2016.
204 Cf. Van Saaze 2009, p. 25 and Cotte et al. 2016, p. 111.
205 Cf. Cotte et al. 2016, p. 111.
206 Cf. Töpfer 2010, pp. 231–232.

perspectives on the data material can emerge.[207] Here interpretative intersubjectivity describes that there is unanimity of the group in the reading.[208] Collegial validation is applicable to artist interviews when a crucial passage of text, such as instructions for installing a work of art is read and subsequently discussed by several professionals in, e.g., conservation, art history or museum technology.
The method of communicative validation requires that research results are discussed with the person interviewed and checked for consistency.[209] In the case of interviews with artists, communicative validation is useful for checking transcripts. The interviewees can read the prepared transcripts and note comprehension problems or misinterpretations themselves. Subsequently, changes or comments can be added to the text. Although there is a risk here that artists will retract or drastically rephrase statements, a revision of the interview is often unavoidable solely for reasons of data protection[210] and is therefore probably the most obvious option for validation. It is therefore always advisable to archive the unedited video and audio recording for possible later review.

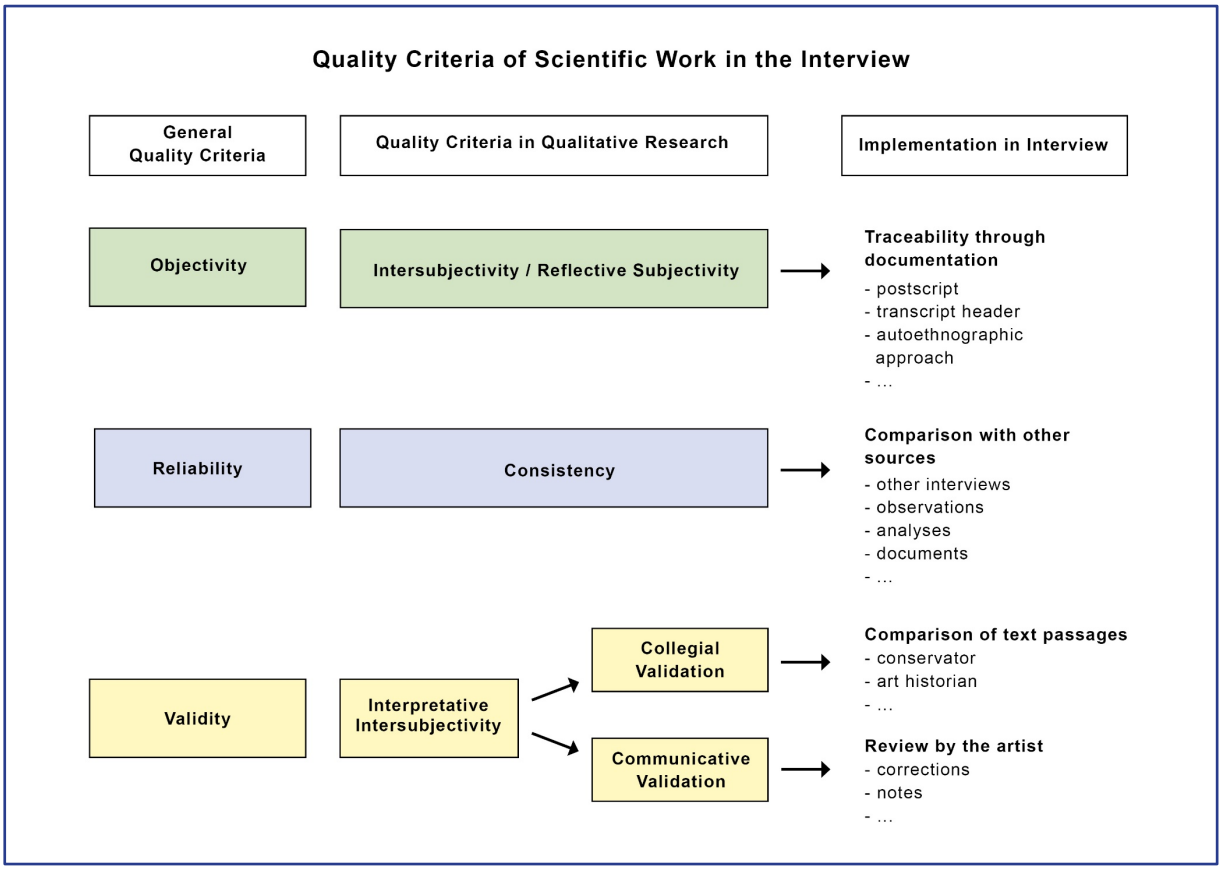

Figure 4: Comparison of the quality criteria of scientific work with alternatives of implementation in the qualitative interview.

[207] Cf. Kruse 2015, p. 57.
[208] Cf. Kruse 2015, p. 55.
[209] Cf. Kruse 2015, p. 57.
[210] See Section 6.1 Data protection.

Although the classical quality criteria of scientific research cannot be applied to an interview, there are alternative ways that quality assurance options can be applied to qualitative methods of data gathering (Fig. 4). It is important that these alternative quality criteria are comprehensibly observed throughout the research process and that all procedures are documented.[211]

5.3 Documentation and evaluation of artist interviews at *artemak+X*

After several possibilities for complying with the scientific quality criteria were discussed in Section 5.2, the following proposes the most practical procedure for documenting and evaluating artist interviews in conservation. Since there is no universal evaluation method for artist interviews, it must always be adapted to the respective research objective and the type of research data collection. Nevertheless, the proposed approach can serve as a first orientation for research with interviews and their transcriptions in a conservation context. The figure below is intended to provide an overview of how the interviews the *artemak+X* project were evaluated, or which quality criteria of qualitative research were taken into account in the evaluation process (Fig. 5).

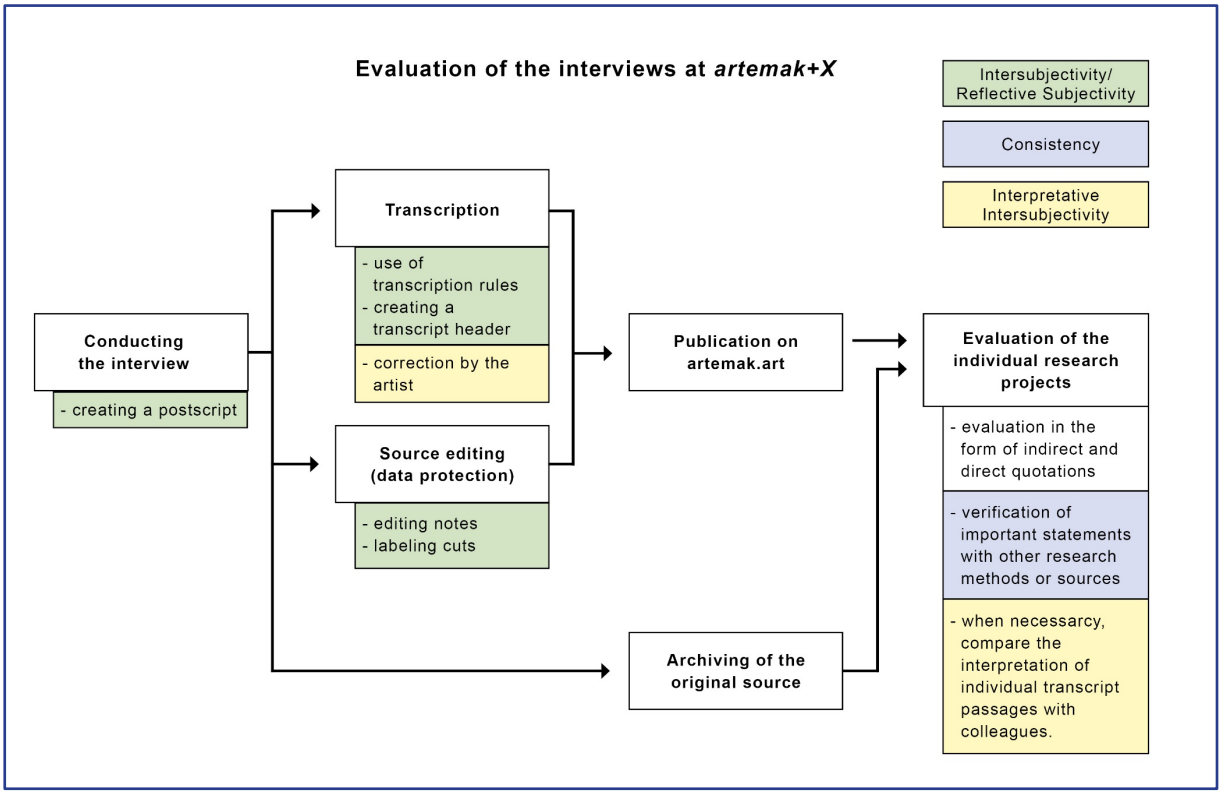

Figure 5: Evaluation of the interviews at *artemak+X*.

In order to document the process of the interview itself for intersubjectivity, a postscript was created afterwards in which important incidents and subjective findings, assumptions, etc. were recorded.

[211] Cf. KRUSE 2015, p. 58.

The transcription of the interview recording was carried out according to the defined transcription rules, which is referred to in a transcript header[212]. The transcript was given to the artists for correction in order to verify the content through communicative validation while also respecting the protection of personal data.[213]
Whenever possible, the audio or video recordings were published on the website as a comparison. For data protection reasons, it was usually not possible to completely avoid post-processing of the sources. Changes made to the source were documented in the transcript, or in the audio and video file.[214] The unedited source was also archived and can be used to verify individual statements if necessary following the archive's established practices. Although the qualitative survey methods described in the literature are significantly more complex, the transcript texts were evaluated in terms of content and in the form of indirect and direct quotations, since a social science approach does not correspond to the objectives and research questions. If possible, the source of indirect quotations should be made clear in the body of the text ("In an interview on 02/16/2020, the artist mentioned the use of oil paint." Not: "The artist used oil paint."). Here, the focus should be deliberately directed to the type of source and the associated difficulty of interpreting or reconstructing content. In the interest of consistency, important statements are ideally compared with other sources or confirmed by other research methods. Text passages are discussed with other experts for collegial validation when deemed necessary, for example, when something is unclear.
The statement of the artists is seen as one of many sources in the entire process (research work, conservation project, ...) and its significance is discussed with all stakeholders involved and documented if possible. Although specific questions and research goals were the basis, and these were also incorporated into the guidelines, the interviews in *artemak+X* were deliberately conducted in an open-ended manner. This is because the primary objective of an interview is not to verify one's own assumptions or existing information. With regard to the research methods and epistemologies, which are very briefly mentioned in Section 3.1, the strength of the qualitative interview as a "understanding" approach lies in the inductive and thus hypothesis and/or theory-generating approach. This means that very detailed information about the entire research topic can be obtained through the interview, and one's own assumptions and theories can be expanded to include entirely new content. A great strength of the qualitative interview as a research method is therefore the possibility of making research content visible that was not yet known and addressed.
The joint and complementary use of qualitative and quantitative research methods[215] already mentioned in Section 3.1 is also relevant for conservation. Here, for example, when determining artistic materials used, possible products or groups of substances can first be identified or narrowed down by information gained from an interview and then confirmed by archaeometric analysis methods. Or in the decision-making process for developing conservation or presentation concepts, an interview can reveal the content and focus of the work and define quantitative goals based on that information. In a second, separate step, an approximation of these goals could be made by taking measurements, for example when

[212] See Section 3.5.2 The Transcription.
[213] See Section 6.1 Data protection.
[214] See Section 3.5.1 The Post-processing of video or audio material.
[215] See also Przyborski & Wohlrab-Sahr 2014, pp. 4-6 or Töpfer 2010, pp. 66-69.

recreating color surfaces, adjusting lighting levels, adjusting the volume of a sound work, etc. The possibilities are manifold here, the only important thing is a clear separation of the methods and the associated objectives.

5.4 Citation of interviews

If an interview is used as a source in a scientific paper, it must be quoted correctly. If it is a survey published in a monograph or journal, the type of citation is clearly defined. The situation is different with many interviews that are available on websites, or, for example, in museum databases or archives. In existing citation styles, meaningful information, such as the type of source, time stamps or lines are usually not given. As a suggestion for a possible citation style, the form used in the *artemak+X* project is therefore briefly presented below:

Main text/Footnote:	[AUTHOR ABBREVIATION] [Year] [,page number/line/time mark].
List of sources:	[AUTHOR ABBREVIATION] [Year].
	[Author]: *[Interview title]* or Interview with [Artist], [Date]. [Transcript or Audio-/Video recording, edited/unedited]. Source: [URL (Accessed: [date])/archive/database/...]. Possibility of checking the original source [audio file/video file] was [not] given.
Example:	
Main text/Footnote:	GANZERT-CASTRILLO 2007, p. 10.
List of sources:	GANZERT-CASTRILLO 2007.
	Gantzert-Castrillo, Erich: *Interview mit Günther Förg zum malerischen Werk (Teil1)*, 17.07.2007. Transcript. Source: https://artemak.art/artist/guenther-foerg/interviewmit-guenther-foerg-zum-malerischen-werk-teil-1 (Accessed: 10.2021). Possibility of checking the original source was not given.

Transcripts of self-conducted interviews should be included in the appendix of a scientific paper, unless they are otherwise publicly available. If it is not yet published, the reference in the text is made directly to the appendix with page number and there is no further entry in the list of sources.

6 Legal aspects of interviews

The topics of data protection as well as copyright and usage rights play a major role in the preparation and post-processing of an interview, and must be taken into account. Because without clarification of rights, neither the conduct of the interview itself and the associated storage of information, nor making it available for research purposes, for example, in a lecture or publication, is permitted. This chapter covers the most important points that should be thought through before conducting an interview. Although due to the complexity of the topics, the information only refers to the German legal system, this chapter can also raise awareness internationally about the rights and obligations in the context of interviews. In any case, it is advisable to involve a legal consultant in the planning of interview projects for the preparation of contracts and consent forms.

6.1 Privacy

An interview always contains sensitive personal information. In Germany, the General Data Protection Regulation (GDPR)[216] applies in principle to the processing and storage of an interview. The contents of the interview are considered personal data[217], the processing of which is governed by Art. 6 paragraph 1a and Art. 9 paragraph 2a of the GDPR. This includes any information about the interviewed person as well as other persons mentioned in the interview. In the case of deceased persons, the protection of data by the GDPR expires upon death, unless the dissemination of this person's data violates the personal rights of persons still living.
In order to be able to use the collected data for research purposes, the person questioned must give a written declaration of consent for the storage and processing of the data, even if their data are anonymized for further processing.[218] Redaction of identity in an artist interview would in any case be neither expedient nor possible, since the focus is on the collection of individual information, and the works and techniques mentioned make it easy to guess the identity of the artists. Consent can be revoked at any time by the person interviewed.

The consent form should include the following items:

- Project description (type, title, objective, project management, institute ...),
- Names of the interviewing and interviewed persons,

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216 GDPR, current status as of May 25, 2018. Source: https://gdpr-info.eu/ (Accessed 10.2021).

217 According to the GDPR, "[...] '*personal data' means any information relating to an identified or identifiable natural person ('data subject'); an identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person*". (Art. 4(1) GDPR).
In addition, special category personal data "[...] *revealing racial or ethnic origin, political opinions, religious or philosophical beliefs, or trade union membership, as well as the processing of genetic data, biometric data for the purpose of uniquely identifying a natural person, data concerning health or data concerning a natural person's sex life or sexual orientation* [...]" (Art. 9(1) GDPR) are considered to be particularly sensitive. They may nevertheless be processed with consent.

218 Cf. Kruse 2015, p. 274.

- Place and date of the interview,
- Information on the type of data, as well as purpose of use, processing, type and duration of storage, publication and deletion of data,
- Information about the legal basis and the right of withdrawal, and
- Place, date and signature of the person interviewed.

The person surveyed should be informed about data protection prior to the interview. The declaration of consent must be signed before recording an interview, as this constitutes the storage of personal data. The interviews conducted in the *artemak+X* research project revealed that artists rated the explanation they were given about their rights and the use of their data as very positive, thus a bond of trust was created to handle the personal data correctly. The person surveyed can be informed in advance that the naming of third parties is not tolerated under data protection law. If unpublished information about another person is mentioned, that person would in turn have to give their consent to the storage and processing of the data or be anonymized.
The type of processing and storage of all personal data (location, date, duration of storage, deletion) should be documented in a log or protocol during several interviews, so that all steps can be disclosed in a comprehensible manner upon request. The protocol can be kept informally in analog or digital form. For data protection reasons, every person who processes the data (transcription, editing ...) must be informed about the correct and trustworthy handling of the data.

6.2 Authorship and usage rights

In addition to data protection, one can easily underestimate the amount of work involved in clarifying the usage rights, because any interview and image material that is to be published on a website or as part of a publication must be released for use by the authors. The following discourse is intended to give an overview of the most important terms and legal requirements in Germany and to show which usage rights must be obtained when publishing text and image material. Even if the information only applies to Germany, the section can perhaps serve as a first sensitization for the topic of copyright.
The creators of works of art, as well as works of literature and science, are protected by the Copyright and Related Rights Act (Urheberrechtsgesetz / UrhG).[219] The author of a protected work is always the person who created it.[220] The author has the right to determine whether and how the work should be published.[221] If the work was created by multiple authors, it is considered a co-authorship, whereby in principle the right to publish and exploit the work belongs to the co-authors as a whole.[222] Therefore, in order to use a work, for the purposes of publication, all authors must agree. In the case of published artist interviews, there can be four relevant types of authorships. The interview itself, as a spoken or written work (transcript), is protected by the UrhG. The scientific treatment of a research topic and the

[219] The following law excerpts used can be found at URL: http://www.gesetze-im-internet.de/urhg/ (Accessed 10.2021).
[220] § 7 UrhG.
[221] § 12 Art. 1 UrhG.
[222] § 8 Art. 1 and 2 UrhG.

interview questions associated with it can be considered a protected work. The answers given by the subjects interviewed can also be interpreted as co-authors of the text.[223] If an image of a work of art is to be shown, both the artistic work itself and photographs of the work are protected by copyright.[224] When recording an interview, the person filming is generally not to be considered a co-author if this person is given instructions. However, if the person participates creatively in the creation of a filmed interview, the case can be evaluated differently.[225]

Copyright is non-transferable, but it is hereditary.[226] If an interview of a person who has died is to be published, the authorized heir must be contacted and the usage rights for the use or publication of the interview text and possible images of the artworks must be obtained. This also applies to the authorship of photographs.

Copyright expires seventy years after the death of the author. [227] In the case of several co-authorships, the longest living[228] counts here. The period always begins at the end of the calendar year.[229] Authors can grant to others a right of use by contract, for example to publish interviews and images of the works in publications or on a website. The usage right may be granted as a simple or exclusive right and may be limited in terms of space, time or content.[230] In the interest of both parties, the planned use should always be recorded in the contract as accurately and comprehensibly as possible. It is also important that all works concerned are mentioned in the contract by name and preferably with a brief description (type, dimensions, year of creation).
The authors are free to demand a contractually agreed upon remuneration for the release of the image material (i.e., for granting the rights of use).[231] A waiver of remuneration should also be stipulated in the contract. It is not uncommon for artists to be represented by an association, for example, the copyright association of creators of visual art, e.g., Verwertungsgesellschaft (VG) Bild-Kunst in Germany. In this case, the contract can also be ended with the respective association, but this can often incur a considerable usage fee. Despite a direct contractual agreement with the authors for a waiver of remuneration, it is essential that the creators also apply to the association for an exemption of the works if they are represented by an association.
No changes may be made to works protected by copyright without permission,[232] with the exception of changes in size (if this is necessary for reproduction), an example of this could be the resolution of images in a presentation on a website).[233]
Contrary to what may be generally assumed, the role of ownership of artworks seems to be

[223] The assessment is based on a frequently cited decision of the Hamburg Regional Court of November 8, 2012, concerning a dispute about interview questions published unlawfully on the internet (Case No. 308 O 388/12, Reason II.1. This can be read, for example, at: https://openjur.de/u/580488.html (Accessed: 10.2021).
[224] § 2 Art. 1 Nr. 4 and 5 UrhG.
[225] A clear summary of copyright in film can be found at: https://www.urheberrecht.de/film/ (Accessed 10.2021).
[226] § 28 Art. 1 UrhG and § 29 Art. 1 UrhG.
[227] § 64 UrhG.
[228] § 65 Art. 1 UrhG.
[229] § 69 UrhG.
[230] § 31 Art. 1 UrhG.
[231] § 32 Art. 1 UrhG.
[232] § 62 Art. 1 UrhG.
[233] § 62 Art. 3 UrhG.

subordinate, since in Germany there is no “right to the image of one's own making”[234] and only copyright law applies here. On the other hand, it becomes more difficult in the case of a ban on photography in museums, galleries or private collections. This can, if mentioned in the general terms and conditions, prohibit the photographing of the works[235], even if the author has permitted the publication of the work. In any case, it is always advisable to contact the owner in advance to ensure good cooperation and avoid misunderstandings.

6.3 Implementation in the *artemak+X* project

As an example, here is a list of the required documents for the publication of the artist interviews on *artemak.art*.

1. A contract for granting usage *Rights for Contributions Intended for Publication on the artemak.art Website* permits the publication of the spoken work (interview questions) or written work (transcript) as well as the specially created photographs and audio or video recordings made by the interviewing researchers.
2. By signing the *Declaration of Consent for the Creation, Processing and Publication of Interviews*, the interviewed person consents to the interview being conducted and thus to personal data being recorded, stored, processed and subsequently published. Consent to the publication of the spoken work (responses) are also covered hereby.
3. The *Contract on the Granting of Usage Rights to Artistic Works* needs to be in duplicate in the case of the publication of images, one copy for the artistic work itself and one for photography if the authorship is held by another person.
4. If the authorship is represented by a copyright association of creators of visual art, e.g., VG Bild-Kunst, the *Permission to Publish Images* must also be signed by the artist and/or photographer and sent to the copyright association of creators of visual art, e.g.,VG Bild-Kunst.

In addition, a log or protocol is kept documenting the processing and storage of personal data, as well as the signed contracts and the releases submitted to a copyright association of creators of visual art, e.g., VG Bild-Kunst.

[234] The corresponding judgment (15 U 138/02) of the Cologne Higher Regional Court of 25.02.2003 can be read at: https://openjur.de/u/95260.html (Accessed: 10.2021).

[235] The corresponding judgment (I ZR 104/17) of the Federal Court of Justice in Karlsruhe of 20.12.2018 can be read at: https://openjur.de/u/2135129.html (Accessed: 10.2021).

7 Exemplary process plan for conducting an interview

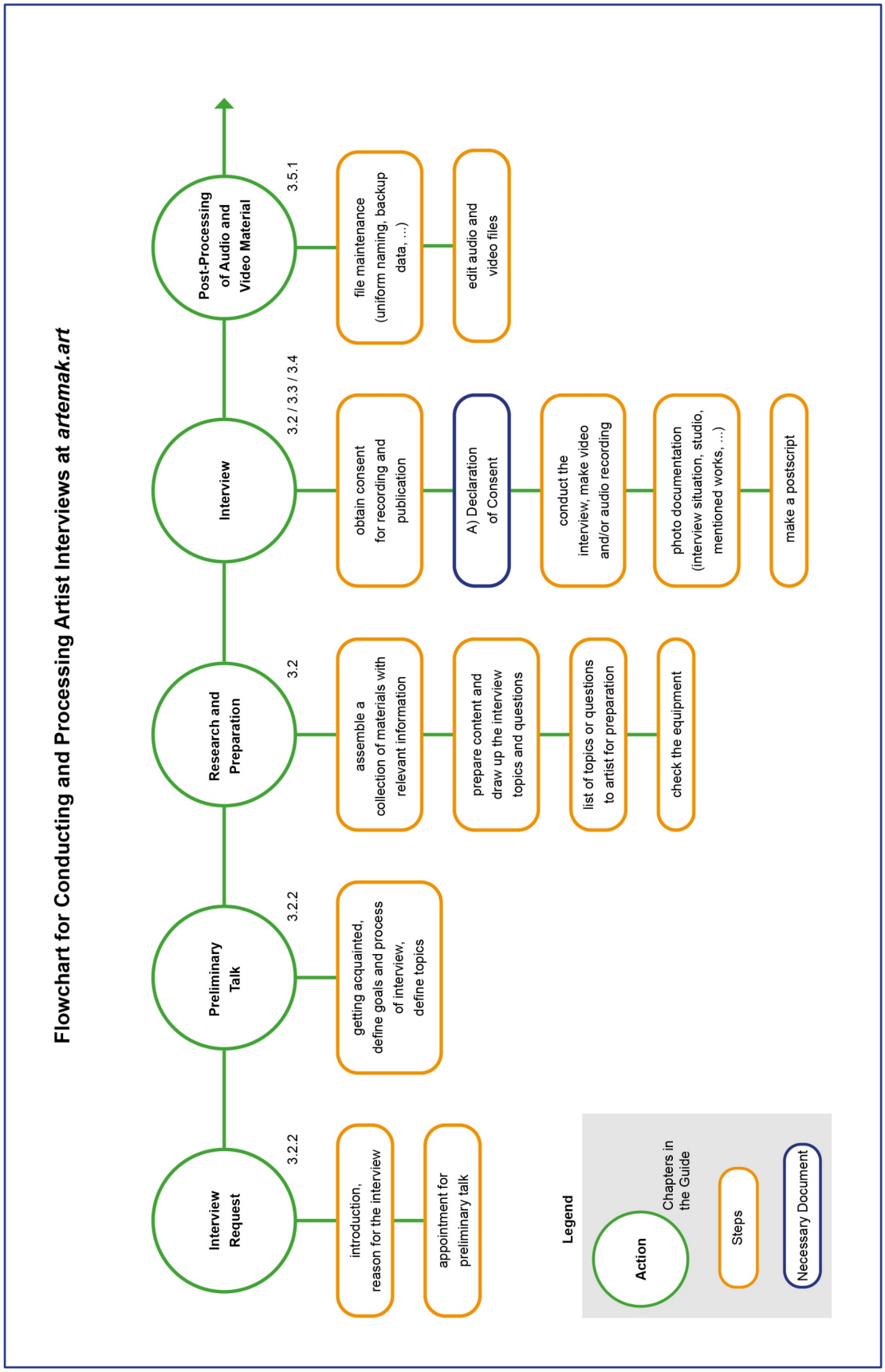

Figure 6: Flowchart for conducting and preparing artist interviews at *artemak.art* 1/3

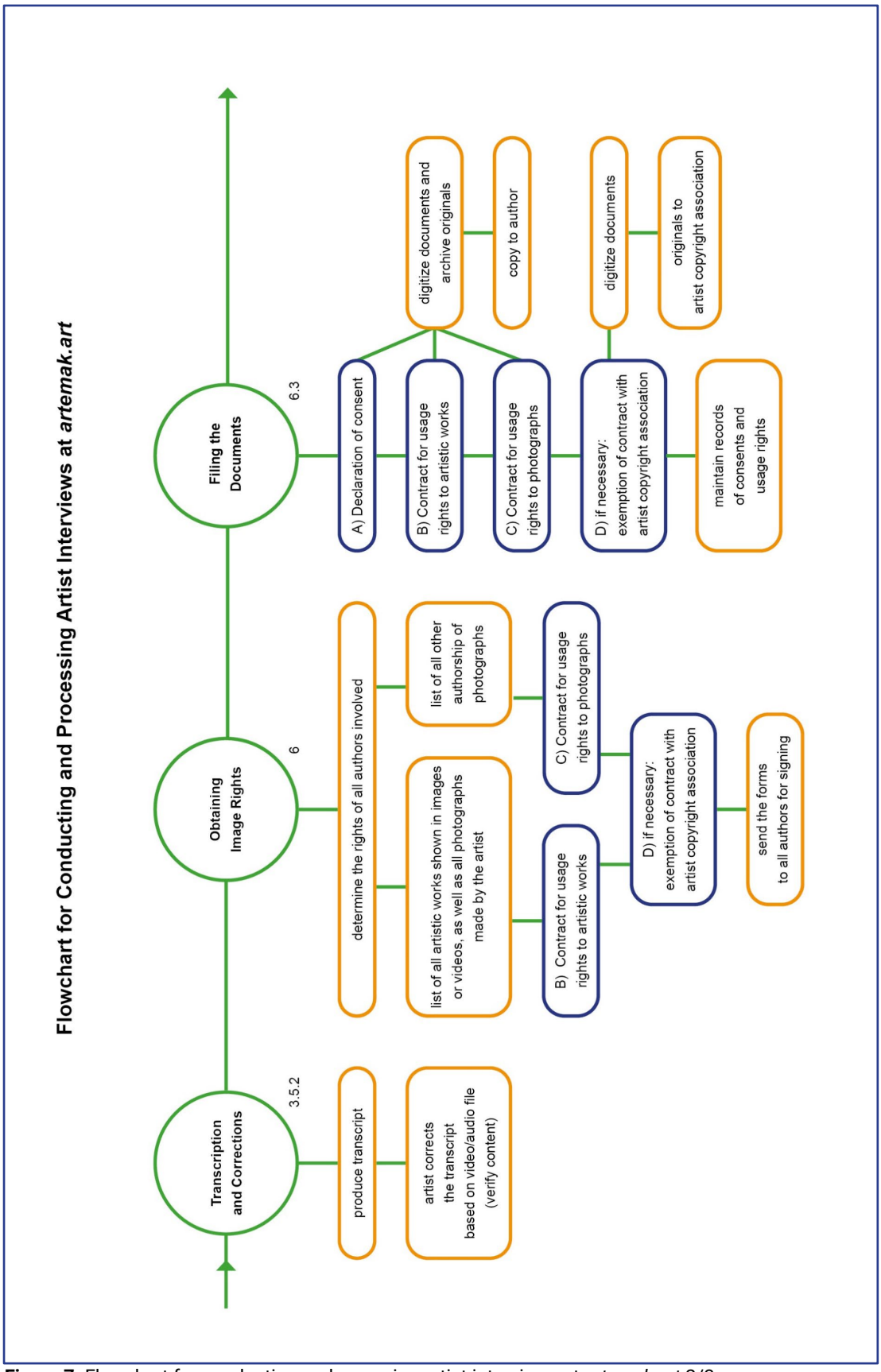

Figure 7: Flowchart for conducting and preparing artist interviews at *artemak.art* 2/3.

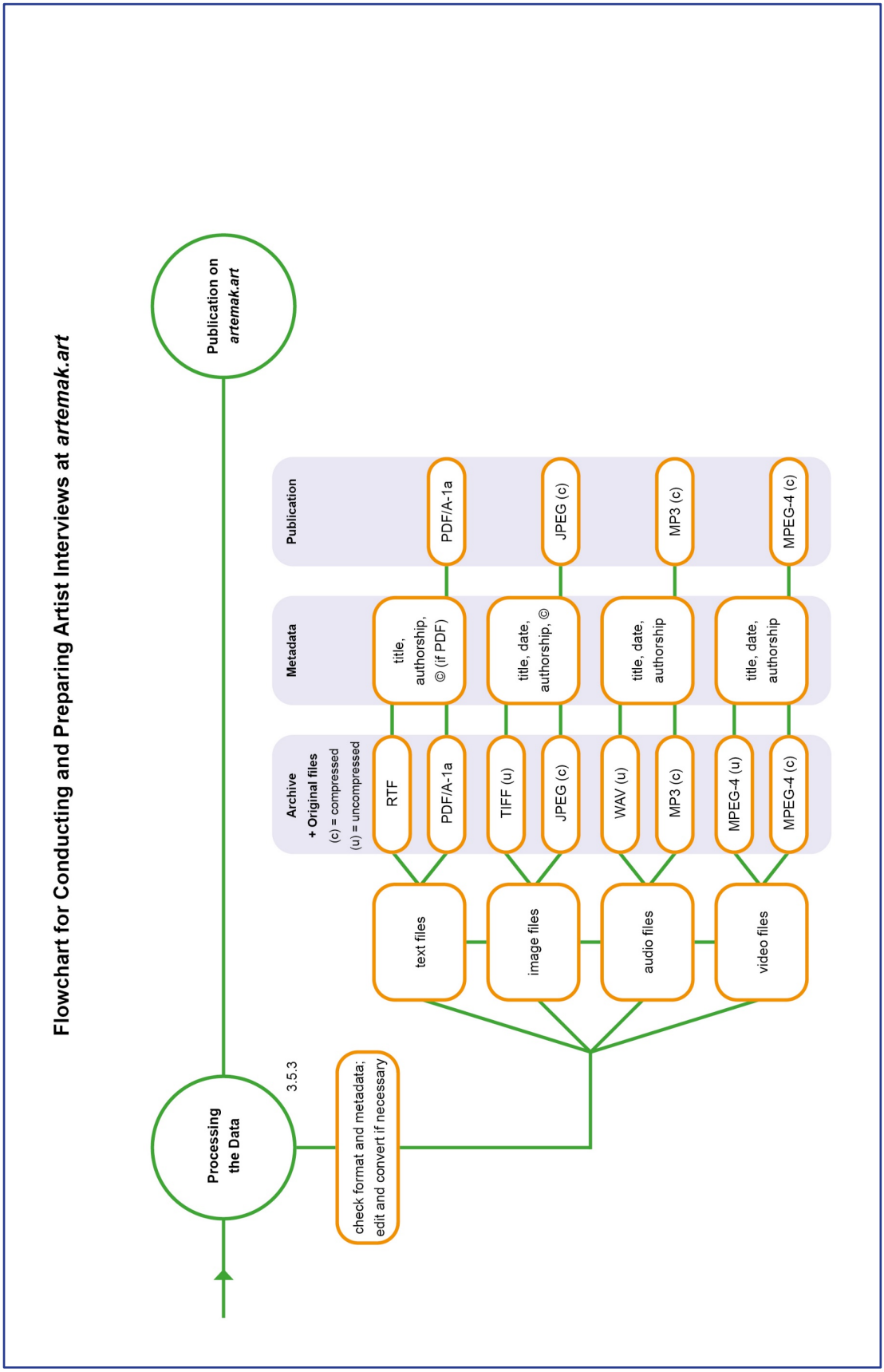

Figure 8: Flowchart for conducting and preparing artist interviews at *artemak.art* 3/3.

8 Conclusion

It is hard to imagine the practice of conservation without the artist interview as a valuable method of gathering information on the conservation or presentation of contemporary artworks. The methodologies and techniques of the interview have been continuously developed and refined over the last decades. Despite the relevance of this method, there are hardly any ways to systematically learn it and its related themes including its technical and legal aspects. The present guide's aim was to develop a common method for the interviews conducted in the research project *artemak+X*. In addition, the resulting document is intended to facilitate the introduction of the interview as a research method for others and to sensitize them to the scientific implementation and evaluation of artist interviews. The guide is a result of intensive research and the experiences and insights gained in the course of the project.
In a brief overview of the history of interviewing artists, the development of the method has been highlighted. The knowledge gained in this process can be particularly helpful in the assessment and interpretation of historical research data and source material. It was also possible to compare the artist interview with other research theories from the social sciences and to position it within them. It became particularly clear that while many of the methods of interviewing commonly used here are applicable to conservation research, the objectives vary. When preparing for an interview, it is necessary to define the research questions as precisely as possible in order to select suitable interview and evaluation methods. The summary of the interview method according to *The Artist Interview* serves as a quick introduction to the structuring and practical execution of a survey. In addition to this, the *artemak+X* project dealt in detail with the recording, processing and evaluation of the information obtained and it developed its own guidelines for the project. The topics transcription, post-processing, scientific evaluation and archiving of interviews as well as data protection and usage rights offer the most important information collected here. Finally, the flowcharts developed for the research project clearly depict a sequence of all actions surrounding the complex project of the artist interview and can serve as an aid in conducting and publishing one's own interviews.
The findings on the topic of artist interviews that were gained during the *artemak+X* project are now available to all interested parties in the form of this guide. The document has been published under the Creative Commons license CC-BY-NC 4.0 and may therefore be freely reproduced and distributed.

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