

P4 original registry design excerpt

Joel Ward | Historical product and workflow design

The first 20 pages of the 52-page archive preserve the August and September 2007 concept summary and the complete early art and collectibles registration documents. They show proposed database fields, record preservation, permissions, rights, and transfer workflows. The remaining archive concerns a separate identity and veracity concept and later updates. The scanned pages and handwritten revisions are retained.

Original source: P4 Project Docs-Archive.pdf

Selected source PDF pages: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20

P4 REGISTRY

The P4 Trust Project

Produce**Preserve****Protect****Provenance**

The following page(s) contain:

Document Title: Proprietary Internet Project
Date of Document: August, 2007
Number of Pages: 1

Abstract:

This one page summary is the original write-up when P4 was first conceived in August of 2007 by Joel Ward.

Proprietary Internet Project

Presented By the P4 Trust
California, USA

The fine art industry faces a similar crises of intellectual property highjacking as did the music and movie industries during the 90's and early 2000's. With the beginning of the internet site, Napster, billions of dollars worth of music has been pirated and otherwise distributed without compensation to the music artists or producers. A similar situation occurred with the advent of digitizing movies. The more our world moves into the digital realm the more we discover new risks and our vulnerability to new means of theft and fraud.

The fine art industry has been moving rapidly into the digital world as well. As was to be expected, we finally saw the first large wall mount flat screen monitor at the 2008 Consumer Electronic Show designed specifically to display photographs or digitized art. It is only a matter of time before millions of homes are displaying their art through this means. What does that mean with respect to the legal issues pertaining to copyrights, licensing, infringement, pirating or outright fraudulent art sales? It means the current fraud problems with art sales, already at alarming levels, will only become a greater potential. DRM (Digital Rights Management) technology has been employed in the entertainment field to restrict free use and transfer of digital content. Some believe this will solve the digital art issues as well. Not only can DRM be successfully hacked, it addresses only part of the problem for fine art. DRM also continues to face many legal and ethical challenges that are not going away any time soon.

Besides *displaying* art through digital means, we now have the technology to *duplicate* art with stunning accuracy. There are super high resolution cameras and printers that can produce reproduction prints that rival lithographs at a fraction of the cost. This already has stimulated new waves of fraud in the industry, equaling millions of dollars per year.

It is becoming more difficult to ascertain authenticity of both *original* pieces of art and authorized *prints*. In addition, the chain of true and proper ownership to art pieces is becoming more questionable. Chain of title is called art *provenance*. It is not unusual for more art pieces (originals) to be discovered in the hands of collectors than was originally crafted by the artist. How can that be? The truth is, it can't. Only replicas mimicking the originals can exist in those cases.

What is the solution to preventing art fraud, copyright infringement, provenance tampering and the like? What are the solutions to protect the artists and the collectors, the art sellers and the art buyers? A complete solution that will revolutionize the art industry has already been conceived, designed and is in the early stages of programming. If implemented in the next year, we can prevent wholesale highjacking of the fine art business before it moves to the next level in the digital world.

The solutions are multifaceted and occur through three primary modules, which are best used together, but can be implemented separately with different layers of protection or security achieved.

Side Note: Interestingly, we have discovered that part of the design in the technology could have huge ramifications and usage in virtually all forms of online business as well as the brick and mortar style. It could actually change in a large way how we interact with one another in the marketplace.

The project is owned by The P4 Trust. P4 is looking for capitalization and/or assistance to put this project on the needed fast track. To learn the details, an interested party must sign a non-disclosure agreement. For inquiries contact Joel at jwzoom@gmail.com or Oren at ocollett@aol.com.

Thank you for your interest,

The P4 Team
August, 2007

P4 REGISTRY

The P4 Trust Project

ProducePreserveProtectProvenance

The following page(s) contain:

Document Title: Art Registration Database Program
Date of Document: Circa August, 2007
Number of Pages: 7

Abstract:

The first attempt at defining all the needed database fields for the registration program. It's a good generalized reference.

02B

Art (and collectibles) Registration Database Program

Version 1

I think it would be a good idea to create a mock-up data base of the registration program I am thinking of doing. It is my belief that the program should be designed to accommodate all sorts of collectibles, since the requirements will be so similar to fine art.

This document includes Record Fields I have thought of so far.

Each transaction record must involve people or organizations that are already registered and have a number issued by the system. Registrants can be anybody. We may wish to come up with categories for demographic purposes, but other than that, they don't have to meet any particular criteria.

Here is what the fields of a registrant's record might look like (red fields are optional):

1. Check a box or use a drop down list to indicate type of organization or individual. This will take the person to proper database record format. Let's assume an organization for this exercise since this will use the most fields.
2. Member User Name (optional fill-in for the social network members) We could even do several fields to allow for identity of them at other sites too. Like myspace, etc. Perhaps after filling in the field they check a box if they have another they wish to fill in and a new field pops up. So on, and so on.
3. Name of Entity
4. Type of Entity (drop down: corporation, LLC, partnership, trust, non-profit organization, other)
 - a. State of incorporation or organization
 - b. Country of incorporation or organization
5. Name of Organization Representative (we may want requirement for this person to be registered)
 - a. Last Name
 - b. First Name
 - c. Middle Name/Initial
 - d. Title
6. Street Address 1
7. Street Address 2
8. City
9. State/Prov
10. Postal Code

11. Country
12. Mailing data if different than location above.
13. Email 1
14. Email 2
15. Telephone 1
 - a. Drop down selection of type of phone
16. Telephone 2
 - a. Drop down selection of type of phone
17. Website URL 1
18. Website URL 2
19. ID verification fields should be used as well as items faxed or sent in, such as Dr. Lic., passport, etc. Also use credit card and bank account info to verify ID of the person. Can social security numbers be used? All these can be optional with the more used the higher the rating the person gets.
20. Fields could be expanded over time to accommodate other important information that is tied to this person, such as, if a dealer, information about the business, license number, etc. Or, if an appraiser, information about that designation that would be important for others to know. Etc, etc.

TRANSCATION RECORD EXAMPLES:

Origination/Creator Record (The blue fields would become unchangeable for all time so the record can't be tampered with. If some condition changes, then a record to that fact should be appended but not replace the old information.) (The red fields are optional and don't have to be completed.) The system should automatically generate a record number for this record.

1. System defaults to the person logged in as being the item creator or originator. I don't think we can allow for any other option, other than an agent for the same. If an agent, then the person for whom the agent acts must check a box in the agent creation form that allows the agent to complete this form.
2. Check a button or drop down list to indicate whether the person is completing the form as an agent for the creator(s) or is doing so as the creator himself (or one of them). The direction the system goes will depend on this selection. Let's assume the creator is filling this out for now.
3. Use a drop down list or some form to indicate how many originators/creators/owners there are, the percentage of each (if applicable) and legal form of ownership, i.e., joint tenants, tenants in common, etc. This will then direct the following fields:
 - a. Choose form of legal title to the object from a drop down list.

- i. Blah blah blah
 - ii. Blah blah blah
- b. List each party to this record, including self, in separate fields that are co-creators and their % ownership if applicable. Each co-creator must be a registrant and have a number. As the form is filled out, it should self complete as it looks up the record for each person.
- 4. Type of Registrant (for this item only) (drop down list)
 - a. Artist
 - b. Sculptor
 - c. Owner (?? Let's talk about this one)
 - d. Creator
 - e. Manufacturer
 - f. Original Retailer
 - g. Original Wholesaler
 - h. Earliest known and living finder
 - i. The Estate for one of the above
 - j. Etc., etc.
- 5. Name or title given to the item
- 6. Size of item
- 7. Number of items (if a group of items) or pieces to the item
- 8. Type of Item to be Registered (drop down list) (we may discover this needs to be two tiered after we work with it)
 - a. Original oil painting
 - b. Original acrylic painting
 - c. Original pencil sketch
 - d. Lithograph reproduction
 - e. Giclée reproduction
 - f. Original Sculpture
 - g. Reproduction Sculpture
 - h. Baseball Card(s)
 - i. Other: _____
 - j. Etc. Etc.
- 9. Indicate any existing registration or identification numbers/letters
- 10. Date item created

- a. Button choices clicked that say "exact date" and another that says "circa" for approx. date
11. If item is a reproduction, indicate date the original was created.
- a. Button choices clicked that say "exact date" and another that says "circa" for approx. date
21. Date found if item was not known to exist or documented as whereabouts hidden from public knowledge.
- a. Button choices clicked that say "exact date" and another that says "circa" for approx. date
12. Have a box for writing out any further descriptions about the item that will help identify it as authenticity or relevant comments by the registrant(s) of this transaction.
13. Copyright ownership is: (drop down list)
- b. Fully owned by registrant
 - c. Not owned by the registrant.
 - d. Fully owned by registrant except limited license rights have been provided to others for reproduction rights only.
 - e. Only licensed reproduction rights are owned by the registrant.
 - f. Owned by the registrant except with following licensing issued or other conditions: _____
14. Have a box for writing out any further descriptions about copyright conditions.
15. Appraised value if any
16. Name and license # of Appraiser
17. Registrant is / is not using an agent or nominee
18. If answer to above is yes, indicate if Registrant desires make their record private and only show agent/nominee record to public.
19. Indicate if the agent is an organization or an individual
20. Select from drop down list type of agent/nominee
- g. Agent
 - h. Representative
 - i. Estate representative
 - j. Manager
 - k. Nominee
 - l. Attorney/law firm
 - m. Dealer

n. Broker

o. Publisher

21. Agent has / does not have legal power to transfer ownership
22. Indicate if agent has power to execute an ownership transfer form on this site
(irrespective if the agent has legal standing to make such a transfer)
23. Agent Name (must be previously registered so name and ID number should self complete). If Agent is not yet registered, this form can be temporarily suspended until agent is registered, then come back and complete this form.
24. Upload images of item being registered, Cert. of Auth., appraisals if any, other important documentation. Each image uploaded should have a place to name the image and also a space for a brief description.

Transfer Record (only to be filled out by the current owner or authorized agent). The item to be transferred has to already have been registered and so the item is “clicked on” for this transaction to be initiated. There will be no need to identify through filling out this record what the item is. (once transfer is made, the previous ownership record is locked and cannot be changed or updated at any time for any reason—unless and until some type of reversal transaction is done in the event the transfer must be reversed)

Red fields are optional and the **Purple fields** are all that are necessary for the transferor to complete. However, any of the black fields not completed must be completed by the transferee to complete the record. No further transfer can take place without such completion. Also, when the transferee is completing the record, he/she can change anything done by the transferor EXCEPT: items no. 7 and 24.

1. Type of Transfer:
 - a. Sale
 - b. Gift
 - c. Change in form of ownership
 - d. Correction of ownership
 - e. Testate Transfer (decedent transfer by means of a will)
 - f. Intestate Transfer (decedent transfer without a will)
 - g. In Trust (transfer to a trust not by sale but by gift or without consideration)
 - h. Charitable Donation
 - i. Court ordered judgment
 - j. Other: _____
2. Check a box as to type of transferee: owner or agent/representative of the owner
3. If owner: Use a drop down list or some form to indicate how many owners there will be, the percentage of each (if known) and legal form of ownership (if known), i.e., joint tenants, tenants in common, etc. (much of this could be left to the new owner to complete)
4. If agent: There is only need for one as far as I can tell, and no need for information about percentages or how title is held.
5. **Name of Entity (or each entity/person if more than one)** (they all must already have registration numbers in this system)
6. Type of Owner (if owner) (drop down list)
 - p. Owner/Collector
 - q. Dealer
 - r. Publisher
 - s. Other: _____
25. Type of Agent (if agent) (drop down list)

- t. Agent
- u. Representative
- v. Estate representative
- w. Manager
- x. Nominee
- y. Attorney/law firm
- z. Dealer
- aa. Broker
- bb. Publisher

7. Transfer of any Copyrights are as follows:

- a. Full and uninhibited copyrights are transferred to the new owner
 - b. NO copyrights whatsoever are being transferred
 - c. The following limited copyrights are being transferred:
8. Upload any new images to provide legal support to the transfer if applicable, such as a bill of sale.

Ownership Record. Now the new owner can get in and edit fields to complete the transfer record into an ownership record. However, he must maintain the name of the transferee as the owner (or at least one of the names of the transferees, if more than one). Also, the copyright transfer information cannot be altered. Everything else is free game. Once this process is complete, then the record is sealed and the only way to change the ownership is to complete a new transfer record. However, we should allow agent information to change since that could be important for the owner and does not affect ownership.

From this point forward, there are only transfer records and ownership records for the particular item registered. Next we need to examine two other areas.

- 1. How do we accommodate necessary changes to information about the item or object?
- 2. How do we link newly registered reproductions that are tied to originals registered in the system? Or, even the other direction? Tying newly registered originals that have reproductions already registered.

I have tried to make this system work in such a way as to close loopholes that fraudsters might think of and also to accommodate people's wishes for privacy from the public as well as government. In light of this, please be thinking of these two issues all the time. We may easily miss something or think of new ideas.

P4 REGISTRY

The P4 Trust Project

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The following page(s) contain:

Document Title: Art and Collectibles Registration
Program
Date of Document: September 1, 2007
Number of Pages: 9

Abstract:

Explains what the registration database and process must achieve to make the program fraud-proof. Includes a more detailed summary of database fields and registration process.

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CONFIDENTIAL INFORMATION

Art and Collectibles Registration Program

September 1, 2007

The Need

Fake or fraudulent art & collectibles sales proliferate the market today. This is especially true with online art sales. The fraud involves art that has been reproduced without the artist's permission, limited edition reproduction art that has been reproduced again and represented as the "original" limited edition reproduction, selling of stolen art, fake identities of alleged artists or art owners, and the list goes on. Several states have enacted laws regarding selling multiple reproductions of original art by requiring the use of what is called a Certificate of Authenticity (COA). Each state has different requirements as to what must be contained in the COA, with California having the longest list. Statistics show that these laws have not deterred art crimes, but merely facilitate the state's ability to prosecute offenders when they are caught. eBay has been known as one of the most prolific places where art fraud is committed.

A few solutions have been attempted, but failed. The reason is that each attempt has always left out key components that are required. A comprehensive multi-step solution is needed. If used and accepted by all participants in the art market, art fraud will continue to diminish rapidly.

In the field of art, the concept of "chain of title" is called provenance. There have been many attempts at developing systems of registration to prove the provenance of a given piece of art. Unfortunately, they have done little to fix a fragmented and fraud ridden industry. In addition, any art that is not worth many thousands of dollars may not be worth the expense it requires to go about proving provenance. Sadly, chains in the proof of title are often broken requiring repeated processes of investigation and even forensics. This is prohibitive for most art circulating the globe. Nonetheless, all fine art deserves respect, preservation and protection. Adding a robust registration system to the ID and Verification System will achieve just that.

To understand the full scope of what is to be developed one only need look at both the auto and the real estate industries. The process of memorializing the chain of title and verification of ownership is a well developed system in both class of assets. We are coupling modern technology with the methods used in documenting real estate transactions as a basis for an art registry system. The entire system involves ID verification, art authenticity techniques, ownership verification, title transfer system, chain of title records (*provenance*) and a relationship feedback system much like what is found at eBay.

This program (the following system) assumes all participants (members/users) have already enrolled and using the ID verification program/module. ID and character verification are paramount to a registration program working properly and effectively.

} "Veracity"
DOT COM

Art Authenticity

Whether or how easily a work of art can be authenticated depends on many factors. These factors will drive (1) which direction the authenticator takes to prove the art and (2) how valid or verified others will believe the piece to be.

The first step in the process is for the program to divide art into the following categories:

1. Art in owned by and in possession of a living artist (who is a member) (most ideal starting point)
2. Art owned by original purchaser (a member) with documented proof of purchase and artist is living and also a member
3. Art owned by original purchaser (a member) with documented proof of purchase and artist is deceased but estate is involved in the art
4. Art owned by original purchaser (a member) with documented proof of purchase and artist is deceased and no estate is involved
5. Art owned in secondary market by a member with documented proof of purchase with documented full chain of title and artist is living and also a member
6. Art owned in secondary market by a member with documented proof of purchase with documented full chain of title and artist is deceased but estate is involved in the art
7. Art owned in secondary market by a member with documented proof of purchase with documented full chain of title and artist is deceased and no estate is involved

The above should be in reference to both original art works and authorized reproductions. The above list also presents the best conditions for the most reliable authentication process outside of art forensics. Each piece of information removed makes the authentication less reliable. This means the registrant needs to be diligent in gathering all such pertinent data and encouraging anyone who has "touched" his/her piece of art to become a member and thus a part of the verification process.

Registration Process

Not all owners want their identification as an owner of a given art piece to be known to the world. So registration into the ID verification module is not enough. In addition, many times there are agents, brokers or representatives involved, but who do not actually own the piece. Keep these facts in mind as we run thru the steps.

<i>Class of Registrant</i>	<i>Type of Registrant</i>	<i>Purpose</i>
Owner	Individual	<u>Check all that apply</u>
Nominee	Corporation	Engaged in Art Bus.
Agent	Trust	Art ownership
Dealer	Business Trust	Art Selling
Broker	Association	Art Buying
Auctioneer	Partnership	None of the above
Artist	Ltd. Partnership	
	LLC	(later these will be used
	LLP	to provide further data
	IBC	base questions to
	Ltd. Company	registrant)
	Cooperative	

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Different forms of registration are provided depending on *Type of Registrant*. All usual demographic info is required to be entered as well as additional facts needed for those selecting an option that they are in the art business (such as their business name, website, place of business, etc.)

Registrant is given the opportunity to access their ID verification site and click on Items that are pertinent for others to view on this program. This prevents duplicate data bases. An example is an art appraiser who has uploaded his certification previously and wants that to be seen here. Or an artist as provided proof of his art work accomplishments on the other site and wants that visible here.

Once all the Registrant information is provided, actual ownership of art pieces is the next step. The owner **MUST** be the one to register the art ownership OR specific online authority **MUST** be granted by the owner to another acting as an agent or nominee. (All such agents and nominees must be members to qualify to act as such.)

Initial Entering of Art Works into System (art registration)

1. Ownership: 100% or if not, enter other owners and % (all must be members)
2. Indicate other specifications about the owner if applicable as follows:
 - a. Artist of the work
 - b. Art Director of the work
 - c. Commissioner of the work
 - d. Publisher of the work
 - e. Dealer for the work
3. Title of Work
4. Original or Authorized Reproduction
 - a. If authorized Repro, provide whom authorized (click on member if so, or a place to write in a name is provided for non-members.
 - b. Type of Repro (Litho, Gicleé, etc.)
 - c. Date of Repro (chk box for circa provided) ("circa") for works where approx date or age is only known)
 - d. Date Unknown: indicate date piece found or discovered
 - e. Open Edition or Limited Edition
 - f. If Limited: indicate number of print and total number of edition
 - g. Print is unsigned or signed by artist, artist estate or publisher
5. If Original, look for previously registered repros of this work and click on boxes tying this work as the original for each repro
6. If this work is a Repro, look for the previously registered original and click on box tying this repro to that original. In addition, one can ~~they~~ tie this repro to other like repros from the same original.
7. Starting Date (chk box for circa provided) (not normally used except for art commissions)

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8. Date of Completion (chk box for circa provided)
9. Date Unknown: Indicate date piece found or discovered
10. Style and Type of Art (categories and several sub-categories for this—perhaps 4-6 levels deep)
11. Media
12. Size (excluding frame)
13. Copyright ownership is:

* 13 b, c, d, and e. are irrelevant when 13. a is checked.

a. Fully owned by registrant *

b. Not owned by the registrant. ^{fully}

c. License for personal or one time use only as follows (may chk either or both)

i. Digital Only: Right to scan/photograph and register one image—May not create physical print. (unless c. ii. is checked)

ii. Print Only: Right to print/own one print and register the one print—May not create or own a digital image or register same. (unless c. i. is checked)

d. License for commercial use only (not for personal use), pursuant to separate agreement, as follows (may chk either or both):

i. Digital Only: Right to scan/photograph and register images—May not create physical prints. (unless d. ii. is checked)

1. Number in Open Edition Granted: _____ or unlimited

2. Number of Limited Editions Allowed _____ or unlimited

a. Maximum No. of Images per Ltd. Ed. _____ or unlimited

3. OR: Limited Edition Granted (name): _____

a. Number of Images in Ltd. Ed. Allowed _____ or unlimited

4. (may repeat the above # 3 as many times as necessary)

ii. Print Only: Right to print and register images—May not create or own a digital image or register same. (unless d. i. is checked)

1. Number in Open Edition Granted: _____ or unlimited

2. Number of Limited Editions Allowed _____ or unlimited

a. Maximum No. of Prints per Ltd. Ed. _____ or unlimited

3. OR: Limited Edition Granted (name): _____

a. Number of Prints in Ltd. Ed. Allowed _____ or unlimited

4. (may repeat the above # 3 as many times as necessary)

e. Registrant has power/rights to transfer/issue copyright and/or licenses yes /no (if yes, go to next)

i. Transfer full copyrights

(most states not allow unlimited limited ed. by law)

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- ii. License full copyrights (meaning the owner of this right cannot give up the copyright entirely—only provide licensing. Used primarily for special legal circumstances, e.g., estate issues, etc.)
- iii. License full copyrights w/o right for further transferring or licensing
- iv. License full copyrights with only the following rights for further transferring or licensing (use the format below for this purpose)
- v. License for personal or one time use only as follows (may chk either or both)
 - 1. Digital Only: Right to scan/photograph and register one image—May not create physical print.
 - 2. Print Only: Right to print/own one print and register the one print—May not create or own a digital image or register same.
- vi. License for commercial use only (not for personal use), pursuant to separate agreement, as follows (may chk either or both):
 - 1. Digital Only: Right to scan/photograph and register images—May not create physical prints.
 - a. Number in Open Edition Granted: _____ or unlimited
 - b. Number of Limited Editions Allowed _____ or unlimited
 - i. Maximum No. of Images per Ltd. Ed. _____ or unlimited
 - c. OR: Limited Edition Granted (name): _____
 - i. Number of Images in Ltd. Ed. Allowed _____ or unlimited
 - d. (may repeat the above #c. as many times as necessary)
 - 2. Print Only: Right to print and register images—May not create or own a digital image or register same.
 - a. Number in Open Edition Granted: _____ or unlimited
 - b. Number of Limited Editions Allowed _____ or unlimited
 - i. Maximum No. of Prints per Ltd. Ed. _____ or unlimited
 - c. OR: Limited Edition Granted (name): _____
 - i. Number of Prints in Ltd. Ed. Allowed _____ or unlimited
 - d. (may repeat the above #c. as many times as necessary)

14. Owner created the piece, received as gift, purchased or other. If gift, purchased or otherwise received from another, indicate from whom (click on member if applies, otherwise enter

name, address, and demographic info about the party). Prefer person to be a member, so owner encouraged to solicit them to become a member.

15. Price paid for the work if applicable.
16. Appraised Value: Name of Appraiser and Lic.# or click on member Appraiser
17. Area for additional description to aid in identifying and distinguishing the piece, such as markings, writing on the back and blemishes. In addition, any history about the history of the ownership by others or where the piece has been is invaluable. The more information the more to authenticate.
18. Registrant is / is not using an agent and/or nominee
19. If a nominee is used, this could also be the agent, but doesn't have to be. Use of a nominee hides the identity of the owner of record, but does not grant any authority to nominee to conduct any transactions on behalf of owner. By use of a nominee, owner has more control over who sees the ownership identity to a given work of art. (Nominee must be a member)
 - a. Select Nominee from list of members (member must give prior permission, which is done at Nominee's online account)
 - b. Or, select Nominee service from the program provider
 - c. Will Nominee also serve as the Agent? Yes /No
20. If Agent is used, the ownership record will show limited owner information (unless Nominee service being used) and the current agent information for contact. (Agent must be a member)
 - a. Select Agent from membership (member must give prior permission, which is done at Agent's online account)
21. Select from list type of Agent
 - a. Agent
 - b. Representative
 - c. Estate representative
 - d. Manager
 - e. Nominee
 - f. Attorney/law firm
 - g. Dealer
 - h. Broker
 - i. Publisher
22. Agent has / does not have legal power to transfer ownership
23. Indicate if agent has power to execute an ownership transfer form on this site (irrespective if the agent has legal standing to make such a transfer)

Owner is encouraged to ONLY indicate and provide data that is verifiable or certainly not in dispute or disputable.

Last step is owner can upload any media that helps establish (1) the work's authenticity and (2) the member is truly the indisputable owner of the work.

The system creates a serial number unique to this one piece of art. The serial number will include letters and numbers providing us with statistical and demographic information as well as simply numbering each piece sequentially. (must check patent infringement possibilities due to patent issued to FineArtRegistry.com)

ALL data is challengeable just like information at the ID site. The difference is, any item that is corrected due to a challenge will remain visible as an audit trail. The new information will be posted as an update. This makes it imperative that owners be very careful about claims made that cannot be substantiated.

Once the work is transferred in the system to a new owner, no previous data entered by the past owner or owners of record can be deleted or changed. The new owner may only add new information as applicable.

Transfer of Title

A Transfer Form may only be filled out by the current Owner or authorized Agent. Once transfer is made, the previous ownership record is locked and cannot be changed or updated at any time for any reason—unless and until some type of reversal transaction is done in the event the transfer must be reversed.

Red fields are optional and the Purple fields are all that are necessary for the transferor to complete. However, any of the black fields not completed must be completed by the transferee to complete the record. No further transfer can take place without such completion. Also, when the transferee is completing the record, he/she can change anything done by the transferor EXCEPT: items no. 1, 5, 6 & 7.

1. Type of Transfer:

- a. Sale
 - b. Gift
 - c. Change in form of ownership
 - d. Correction of ownership
 - e. Testate Transfer (decedent transfer by means of a will)
 - f. Intestate Transfer (decedent transfer without a will)
 - g. In Trust (transfer to a trust not by sale but by gift or without consideration)
 - h. Charitable Donation
 - i. Court ordered judgment
 - j. Other: _____
2. Check a box as to type of transferee: owner or agent/representative of the owner
3. If owner: Use a drop down list or some form to indicate how many owners there will be, the percentage of each (if known) and legal form of ownership (if known), i.e., joint

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tenants, tenants in common, etc. (much of this could be left to the new owner to complete)

4. If agent: There is only need for one, and no need for information about percentages or how title is held. The Transferee can care for ownership details.
5. **Name of Transferor (member) (or each entity/person if more than one)** (they all must already have registration numbers in this system)
6. **Transferor is transferring title as a:**
 - f. Owner
 - g. Agent
 - h. Dealer
 - i. Publisher
 - j. Other: _____
7. **Transfer/License of Copyrights are as follows:** (system will not allow selection of a right not owned)
 - a. Full and uninhibited copyrights are transferred to the new owner
 - b. NO copyrights whatsoever are being transferred
 - c. The following limited copyright/license is being transferred (use the format in the ownership copyright choices) **AT LEAST ONE ITEM WILL BE REQUIRED HERE, SUCH AS LICENSE TO OWN ONE PRINT FOR PERSONAL USE.**
8. Upload any new images to provide legal support to the transfer if applicable, such as a bill of sale.

Ownership Record

Now the new owner can get in and edit fields to complete the transfer record into an ownership record. However, he must maintain the name of the transferee as the owner (or at least one of the names of the transferees, if more than one). Also, the copyright transfer information cannot be altered. Everything else is free game. Once this process is complete, then the record is sealed and the only way to change the ownership is to complete a new transfer record. However, we should allow agent information to change since that could be important for the owner and does not affect ownership.

From this point forward, there are only transfer records and ownership records for the particular item registered.

Things the new owner can update are:

1. Nominee and Agent designations
2. Add new information about the piece that has come to light
3. Upload more media for proof of ownership, value and authenticity

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4. Look for other art that is either the original/master of this, a like repro, or repros made from this original. Then tag to ones that have not yet been tagged. This is part of the process of maintaining the “family tree” concerning the art piece.

A Simple Form of Recordkeeping. Frankly, any certificate of ownership issued in hard copy would be for show for the most part. However, if such is issued by our system, like in the securities industry, it would have to be surrendered at time of sale. To avoid the delays this could impose, the extra cost in handling it, or problems from a lost certificate, it would be more practical for the owner to merely maintain an electronic record of ownership. The owner should be able to change the ownership name at will (through the transfer protocols). We don't care who the owner is or how often it changes or whether it was sold, gifted, or anything else. All we should care is that there is only ONE owner (including a group of owners with partial interests) at any given time. Then, when a buyer comes along that wants verification of the owner so they can match that to the seller offering the art, they will be satisfied with the record. If the owner does not keep the record up to date, that will become his consequence at time of sale. The buyer may choose to pass in favor of a print with a better chain of title—a better pedigree if you will.