

Caring for the Moving Image in Art Museums:  
*Matters in Media Art* and the Stewardship of Time-Based Media Artworks

by

Madeline Page Smith

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## ABSTRACT

The care of time-based media art, including moving image artworks, presents a challenge for museums. As a result, the stewards of time-based media art in museums have had to adapt their practices. Tasked with the care and protection of time-based media artworks, these stewards have had to manage fragile artworks that change over time, while adapting traditional museum stewardship practices for the care of these works. Matters in Media Art is one of a few early initiatives that attempted to form a consensus around stewardship practices for time-based media artworks. Matters in Media Art covered the topics of acquisition, documentation, loan, and digital storage of time-based media artworks.

This two-part investigation aims to gain an understanding of time-based media art stewardship practices. The first part of the investigation aims to gather a history of Matters in Media Art and its impact on the stewardship field. This is done through interviewing key figures from the history of Matters in Media Art. The second part of the investigation aims to answer the questions: Did Matters in Media Art fulfill its objective to serve the field at large, and does it still serve the field? In order to answer these questions, the author interviewed and surveyed stewards in the time-based media art field today. This thesis investigates a seminal time-based media art stewardship initiative in order to understand the current state of time-based media art stewardship, as well as where the field needs to go in the future.

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# INTRODUCTION

The care of time-based media art, including moving image artworks, presents a challenge for museums, and as a result museum staff have had to adapt their practices. Under the category of time-based media artworks fall various artistic mediums, from film and video works to software-based and digital artworks. Encompassing a range of media, time-based media artworks share one quality, that of duration. Caring for these works is a challenge for museums. “It’s a complicated business, [the acquisition, display, and conservation practices related to time-based media works].”<sup>1</sup> According to Dr. Gloria Sutton, Associate Professor of Contemporary Art History and New Media at Northeastern University, since the early 2000s, time-based media has been the largest collecting category at museums. This in turn drives new collecting policies and processes,<sup>2</sup> such as the requirement for ongoing upkeep of time-based media artworks in case the media or equipment become obsolete. “A major risk factor time-based media art is facing in many institutions is its isolation from standard museum practices and workflows as a result of overwhelmed caretakers regarding it as being ‘so different.’”<sup>3</sup>

This notion that time-based media artworks are too challenging or different is detrimental to the longevity and stewardship of these works. The handling and treatment of time-based media artworks should not be so bespoke that it cannot connect conceptually with the handling and treatment of other kinds of artworks. As Glenn Wharton, Vivian van Saaze, and Leah Reisman state in their article “Adaptive Institutional Change: Managing Digital Works at the

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<sup>1</sup> Karen Archey, “Caring for Time-Based Media in Major Museums,” in *More than Real. Art in the Digital Age. 2018 Verbier Art Summit*, ed. Daniel Birnbaum and Michelle Kuo. (London: Koenig Books Ltd, 2018), 101-102.

<sup>2</sup> Gloria Sutton, “CONTEMPORARY ART and TIME-BASED MEDIA” (lecture, Institute of Fine Art at New York University, New York, NY, September 11, 2019).

<sup>3</sup> Caitlin Dover, “Analog to Digital: A Q&A with Guggenheim Conservator Joanna Phillips, Part Two,” *Checklist: A Guggenheim Blog*. (March 5, 2014). [www.guggenheim.org/blogs/checklist/analog-to-digital-a-q-and-a-with-guggenheim-conservator-joanna-phillips-part-two](http://www.guggenheim.org/blogs/checklist/analog-to-digital-a-q-and-a-with-guggenheim-conservator-joanna-phillips-part-two).

Museum of Modern Art,” “museum systems designed for object-based collections like paintings and sculpture do not address the collections management and conservation requirements for these new technologies and their associated hardware.”<sup>4</sup> However, they argue that with “adjustments to established practices and procedures,” the unique requirements of time-based media works can be met.<sup>5</sup> Taking the core activities associated with the lifecycle of any artwork in a museum collection and adapting each activity to fit the requirements inherent in time-based media artworks allows museums to utilize already established standards and practices to care for and steward time-based media artworks. The core activities include acquisition, preservation, documentation, storage, maintenance, loan, and exhibition.

The stewardship of time-based media art involves managing fragile artworks that change over time. Stewards of time-based media art understand that these works come with a “sense of urgency and [a] deep connection to an ever-evolving landscape of technological development.”<sup>6</sup> For the purposes of this investigation, a steward of time-based media art is any person whose job is mainly focused around the care, safety, protection, preservation, and maintenance of time-based media artworks.

Stewardship of time-based media art is both cross-disciplinary and collaborative. In order to best steward time-based media artworks, a multitude of voices from different allied fields must be involved. As Joanna Phillips, the former Senior Conservator of Time-Based Media at the

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<sup>4</sup> Vivian van Saaze, Glenn Wharton, and Leah Reisman, “Adaptive Institutional Change: Managing Digital Works at the Museum of Modern Art,” *Museum and Society* 16, no. 2 (July 2018): 220. [www.researchgate.net/publication/327402175\\_Adaptive\\_Institutional\\_Change\\_Managing\\_Digital\\_Works\\_at\\_the\\_Museum\\_of\\_Modern\\_Art](http://www.researchgate.net/publication/327402175_Adaptive_Institutional_Change_Managing_Digital_Works_at_the_Museum_of_Modern_Art).

<sup>5</sup> Vivian van Saaze, Glenn Wharton, and Leah Reisman, “Adaptive Institutional Change: Managing Digital Works at the Museum of Modern Art,” 220.

<sup>6</sup> Caitlin Dover, “What Is ‘Time-Based Media’? A Q&A with Guggenheim Conservator Joanna Phillips,” *Checklist: A Guggenheim Blog*. (March 4, 2014). [www.guggenheim.org/blogs/checklist/what-is-time-based-media-a-q-and-a-with-guggenheim-conservator-joanna-phillips](http://www.guggenheim.org/blogs/checklist/what-is-time-based-media-a-q-and-a-with-guggenheim-conservator-joanna-phillips).

Solomon R. Guggenheim Museum, stated: “we don’t want to reinvent the wheel if we can learn from other professional fields...and import relevant tools and procedures into [our work].”<sup>7</sup> The stewardship of time-based media art is also highly collaborative. “Collaboration, dialogue, and access are instrumental when dealing with video material. It takes a collection of voices, beginning with the artist, and including gallerists, curators, and conservators, to create and care for this medium.”<sup>8</sup> As stated in a recent workshop at the Museum of Modern Art in New York on caring for time-based media artworks, “The preservation, care, and display of time-based works are inextricably linked. The intrinsically variable nature of time-based media, however, necessitates a particularly proactive approach and cross-disciplinary dialogue before and after the moment of acquisition.”<sup>9</sup>

The stewardship of time-based media artworks often requires many different museum departments and external participants to work together in tandem towards a common goal. This is the rationale behind many time-based media art stewardship initiatives, including *Matters in Media Art*. *Matters in Media Art* is a web resource that was “initiated in 2003 by a consortium of curators, conservators, registrars, and media technical managers from New Art Trust, MoMA, SFMOMA, and Tate, to provide guidelines for care of time-based media works of art (e.g., video, film, audio, and computer-based installations).”<sup>10</sup> *Matters in Media Art* focuses on the acquisition, documentation, loan, and digital storage of time-based media artworks. Among the

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<sup>7</sup> Caitlin Dover, “How the Guggenheim and NYU Are Conserving Computer-Based Art—Part 1,” *Checklist: A Guggenheim Blog*. (October 26, 2016). [www.guggenheim.org/blogs/checklist/how-the-guggenheim-and-nyu-are-conserving-computer-based-art-part-1](http://www.guggenheim.org/blogs/checklist/how-the-guggenheim-and-nyu-are-conserving-computer-based-art-part-1).

<sup>8</sup> Peter Oleksik, “Rewind.” *VoCA Journal*. March 29, 2018. <https://journal.voca.network/rewind/>.

<sup>9</sup> The Museum of Modern Art. “The Acquisition Process from Workshop 1 (June 11-15, 2018 at MoMA).” Vimeo video, 50:42. Uploaded August 3, 2018. <https://vimeo.com/283104671/e9a9311a32>.

<sup>10</sup> Annet Dekker, “Enabling the Future, or How to Survive FOREVER,” in *A Companion to Digital Art*, ed. Christiane Paul. (West Sussex: Wiley-Blackwell, 2016), 569. [http://about.mouchette.org/wp-content/uploads/2018/02/Christiane\\_Paul\\_A\\_Companion\\_to\\_Digital\\_Artb-ok.org\\_.pdf](http://about.mouchette.org/wp-content/uploads/2018/02/Christiane_Paul_A_Companion_to_Digital_Artb-ok.org_.pdf).



many initiatives on the care of time-based media artworks, *Matters in Media Art* is unique because it serves the purposes of its creators but also aims to share a roadmap for institutions of all sizes working with time-based media art, and it has been refreshed periodically over more than 10 years to attempt to keep it relevant.

Due to the unique nature of *Matters in Media Art* as a resource and guide in the field of time-based media art stewardship and my personal interest in the care of time-based media art in museums, I chose to investigate the care of time-based media art in art museums and the methods and practices of time-based media art stewards. For this investigation, I thought it would be useful to use an established resource as a way to begin the discussion about stewardship of time-based media art in museums. My investigation consisted of two questions:

1. What is the history of *Matters in Media Art* and what impact did it have in the field of time-based media stewardship?
  - a. I investigated this question by interviewing key figures from the early history and creation of *Matters in Media Art*.
2. Did *Matters in Media Art* fulfill its objective to serve the field at large, and does it still serve the field?
  - a. I investigated this question by interviewing and surveying practitioners in the field today who are currently developing policies and procedures for the care of time-based media artworks. These methods of investigation allowed me to observe the impact of *Matters in Media Art* on current time-based media art stewardship practices.

All the foregoing is reflected in my interviews and survey. Through this investigation into the past and present stewardship practices for time-based media artworks, I found that the

stewardship of time-based media art is highly collaborative and cross-disciplinary and requires a multitude of voices from different allied fields. Stewards are highly adaptable and adapt practices based on their institution's needs, often using resources and examples of peer practices as guides. Considering these attributes of the time-based media art stewardship field, it makes sense then that the largest takeaway of my research was the importance of continued and sustained communication across many communities and allied fields, and to continue to share resources.

# BACKGROUND

## Definition of Time-Based Media Art

There is no one definitive definition of time-based media art. At times, stewards in the field struggle to even agree on a singular name for this category of artworks.<sup>11</sup> Time-based media art has been defined as “works that occur over time, such as film, video, and computer-based art,”<sup>12</sup> “art that is dependent on technology and has a durational dimension,”<sup>13</sup> works that have “duration as a critical element of the piece” sometimes with “a clear beginning and end,”<sup>14</sup> and “technology-based artworks [that] are characterized by having a durational element, such as sound, slide, film, video, software, performance, light, movement, or internet, that unfolds to the viewer over time.”<sup>15</sup> In what might be one of the earliest appearances of the term, Pip Laurenson, Tate’s first time-based media art conservator, stated in a 2001 paper that “‘time-based media’ is a useful term to describe installations that have a duration and therefore have to be experienced in the context of the passing of a period of time.”<sup>16</sup>

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<sup>11</sup> Eddy Colloton comments on the lack of a standard term for time-based media artworks in his personal blog: “There’s no great term for art of this kind (imho). ‘Time-based media’ seems to be the most popular description, supplanting ‘new media,’ which ironically now feels like a passé term. My preference is for ‘electronic media’ as it then includes works that aren’t necessarily time-based (like a digital image file), kinetic works, and sculptures that require electricity. But that’s almost too broad. ‘Video art’ is too exclusive. Same with ‘digital media.’ Sigh.” For more, see Eddy Colloton’s blog post, “NEW (+OLD) MEDIA: RESTORATION, PRESERVATION, ARCHIVING AND ACCESS,” *eddycolloton.com* (blog). (August 1, 2015). <http://eddycolloton.com/blog/2015/8/1/old-new-media-restoration-preservation-archiving-and-access>.

<sup>12</sup> Rosemary Fallon, “Time-Based Media Art: Preserving Bits and Bytes,” *facetoface: A blog from the National Portrait Gallery* (blog), August 21, 2015, <https://npg.si.edu/blog/time-based-media-art-preserving-bits-and-bytes>.

<sup>13</sup> “Art Term: Time-Based Media,” *Tate.org.uk*, [www.tate.org.uk/art/art-terms/t/time-based-media](http://www.tate.org.uk/art/art-terms/t/time-based-media).

<sup>14</sup> The Museum of Modern Art, “Would you press the button to activate The Killing Machine? | CONSERVATION STORIES,” YouTube video, 10:17, January 2, 2020, [www.youtube.com/watch?time\\_continue=168&v=cGDX-OidkGw&feature=emb\\_title](http://www.youtube.com/watch?time_continue=168&v=cGDX-OidkGw&feature=emb_title).

<sup>15</sup> Christine Frohnert. “Technology and Structure of Works of Art III: Time-Based Media.” PowerPoint presented at the Institute of Fine Art at New York University, New York, NY, September 4, 2019.

<sup>16</sup> Pip Laurenson, “Developing Strategies for the Conservation of Installations Incorporating Time-Based Media with Reference to Gary Hill’s ‘Between Cinema and a Hard Place,’” *Journal of the American Institute for Conservation*, 40, no. 3 (2001): 259-266. [www.jstor.org/stable/3179882](http://www.jstor.org/stable/3179882).

Artworks considered time-based media art encompass a wide range – analog to digital moving image, software-based art, instruction-based works, performance-based works, interactive works, and more. What they all have in common is a durational element that unfolds over time. For the purposes of this investigation, I will be using the following definition of time-based media art: works of art which depend on technology and have duration as a dimension, sometimes containing a clear beginning and end.<sup>17</sup>

### **Definition of Moving Image Art**

Time-based media art is an umbrella term that encompasses all the kinds of works just mentioned. A subset of time-based media artworks is moving image artworks, such as film, video, video installation, and film installation works. In the context of my thesis, I will be focusing on the “moving image artworks” category that falls under the “time-based media artworks” umbrella term.

Moving image artworks are film and video artworks, where there is, usually, a clear beginning and end to the work. Film and video art were the original time-based media art collected by museums, and single-channel video art today tends to be the most prevalent in museum collections, based on the amount of single-channel video artworks catalogued on various museums’ websites.<sup>18</sup> “The term ‘single-channel’ refers to video or media work that involves a single information source (such as a video cassette), a single playback device (such as

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<sup>17</sup> This definition is a combination of Tate’s online Art Term definition and Peter Oleksik’s definition of time-based media art in his video explaining the conservation of Janet Cardiff and George Bures Miller’s artwork *The Killing Machine*. For these definitions, see: <https://www.tate.org.uk/art/art-terms/t/time-based-media> and [https://www.youtube.com/watch?time\\_continue=168&v=cGDX-OidkGw&feature=emb\\_title](https://www.youtube.com/watch?time_continue=168&v=cGDX-OidkGw&feature=emb_title).

<sup>18</sup> Website searches included Smithsonian American Art Museum, the Whitney Museum of American Art, the Museum of Modern Art, The Metropolitan Museum of Art, the Los Angeles County Museum of Art, the Milwaukee Art Museum, the Yale University Art Gallery, the Art Institute of Chicago, the San Francisco Museum of Modern Art, and the Museum of Fine Arts, Houston.

a VHS player), and a single display mode (such as a cathode ray tube, or CRT, monitor).”<sup>19</sup> In addition to single-channel works, there is a diverse array of artworks in museums’ collections that have moving image elements as part of the artwork, including multi-channel works and film projection installations in galleries.

## Challenges in Caring for Moving Image Art

The moving image was born with film, where sequences of images on filmstrips “were played back in the same order and at the same rate by a [projector], illuminating them with a beam of light.”<sup>20</sup> Film installations in museums are difficult because of obsolete equipment, costs of chemical restoration and duplication, and storage requirements. Now, with multiple digital file formats associated with film works, including born-digital camera formats, DCP (Digital Cinema Package) and DPX (Digital Picture Exchange), new challenges arise. These include the storage of massive digital files, data encryption, and proprietary technologies, all of which create preservation risks.<sup>21</sup>

Video also presents challenges. With the introduction of the Sony Portapak ½” open-reel video format in 1965/1967,<sup>22</sup> video art was born, and the second of two mediums was incorporated into the moving image category. The Portapak was common from the late 1960s to the early 1980s. However, ½” open-reel tapes “were not intended for long-term preservation.”<sup>23</sup>

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<sup>19</sup> Adapted the definition to use examples of video instead of the DVD examples that were used in the original definition. “Glossary: Single-channel video.” EAI Resource Guide. *eai.org*. [www.eai.org/resourceguide/glossary.html?sabre](http://www.eai.org/resourceguide/glossary.html?sabre).

<sup>20</sup> Bill Viola. “Permanent Impermanence,” in *Mortality/Immortality? The Legacy of 20-Century Art*, ed. Miguel Angel Corzo. (Los Angeles: Getty Conservation Institute, 1999), 88.

<sup>21</sup> Academy of Motion Picture Arts and Sciences. “The Digital Dilemma 2: Perspectives From Independent Filmmakers, Documentarians And Nonprofit Audiovisual Archives.” (Academy of Motion Picture Arts and Sciences: Hollywood, CA, 2012). [www.oscars.org/science-technology/sci-tech-projects/digital-dilemma-2](http://www.oscars.org/science-technology/sci-tech-projects/digital-dilemma-2).

<sup>22</sup> See footnote #28 for more information about this discrepancy in the year of the Portapak’s release.

<sup>23</sup> Peter Oleksik. “Rewind.” *VoCA Journal*. March 29, 2018. [journal.voca.network/rewind/](http://journal.voca.network/rewind/).

As Peter Oleksik, Associate Media Conservator at The Museum of Modern Art explained, “the format was originally introduced with competing standards, AV and CV, that were not compatible with each other and required dedicated playback decks. After open-reel was supplanted by a multitude of better, more robust formats such as U-matic and VHS, the equipment necessary for its playback became rarer and rarer...Due to [these] rapid technological advances, a lack of standardization, and general degradation,”<sup>24</sup> ½-inch open-reel tapes were at risk of becoming obsolete and the information contained on them at risk of being lost forever. These kinds of risks were typical for diverse video formats in the years that followed. Technological change, lack of standardization in video formats, hardware dependencies, and general degradation of the video media are still the main stewardship issues associated with the lifecycle of video artworks in many museum collections today.

Unlike paintings and sculptures, which are self-contained works of art, time-based media artworks are technology-dependent and need to be evaluated regularly. Equipment and media obsolescence are both common occurrences when stewarding time-based media artworks. Karen Archey, the Curator of Contemporary Art for Time-Based Media at the Stedelijk Museum, declares “technological obsolescence...the most urgent factor in time-based media [stewardship],”<sup>25</sup> echoing the belief and concern held by much of the time-based media stewardship field. Time-based media artworks may be dependent on mass-produced, commercially manufactured technology and equipment, some of which is “no longer available or reproducible mere decades after the artworks’ creation.”<sup>26</sup> As a steward of time-based media artworks, when specific pieces of equipment that allow an artwork to fully function are no longer

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<sup>24</sup> Peter Oleksik. "Rewind." *VoCA Journal*. March 29, 2018. <https://journal.voca.network/rewind/>.

<sup>25</sup> Karen Archey, “Caring for Time-Based Media in Major Museums,” 101-102.

<sup>26</sup> Karen Archey, “Caring for Time-Based Media in Major Museums,” 101.

available, a decision must be made to either “carefully assess and adapt new technologies to the individual requirements of a work or to restore or refabricate old technology.”<sup>27</sup>

Often, time-based media artworks are “unstable by nature,”<sup>28</sup> due to their reliance on external equipment and technologies. As Joanna Phillips, the former Senior Conservator for Time-Based Media at the Solomon R. Guggenheim Museum explained, “in order to sustain these works in a collection context—and to ensure that their integrity is preserved over time—[stewards] must monitor and manage the changes these works undergo through every step of their lifecycle.”<sup>29</sup> When this monitoring does not occur, unexpected situations can arise. For example, in 1998, while Bill Viola was preparing for his retrospective “Bill Viola” at the Whitney Museum of American Art, he discovered that some of his works, produced less than twenty years earlier, were no longer playable in their original format, due to tape deterioration and certain tapes no longer being manufactured, making them obsolete.<sup>30</sup> Situations like this led to some of the early conversations and initiatives on stewardship and illuminated the need for new practices to be implemented.

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<sup>27</sup> Bill Viola. “Permanent Impermanence,” 89.

<sup>28</sup> Caitlin Dover, “What Is ‘Time-Based Media’? A Q&A with Guggenheim Conservator Joanna Phillips.”

<sup>29</sup> Caitlin Dover, “What Is ‘Time-Based Media’? A Q&A with Guggenheim Conservator Joanna Phillips.”

<sup>30</sup> Bill Viola. “Permanent Impermanence,” 87.

## Brief History of Time-Based Media Art

By most accounts, the Western history of time-based media art dates back to the 1960s and the introduction of the Sony Portapak ½-inch open-reel video camera in 1965.<sup>31</sup> The Portapak was the first portable tape format, used by artists and activists to both “comment on the urgencies of the historical moment [and] reflect on more universal and philosophical topics.”<sup>32</sup> Along with being portable, the Portapak, as well as other mass-produced technologies such as televisions, were affordable for the common consumer.<sup>33</sup> Dr. Gloria Sutton attributes the wide adoption and usage of the Sony Portapak and other durational media to artists’ interest in capturing experience and experimenting with the concept and construct of duration in many forms.<sup>34</sup> Video gave artists newfound freedom and flexibility and was a catalyst for new modes of artistic expression and production.

What follows is a select timeline of some of the milestones in time-based media art production:

### Pre-1960:

1919-1920: Naum Gabo’s *Kinetic Construction (Standing Wave)* is considered to be the first artwork to use electronics. The sculpture consists of a steel rod emerging from a small black wooden base. When a button is pressed to activate the work, a motor inside the box makes the rod vibrate back and forth.<sup>35</sup>

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<sup>31</sup> The Sony Portapak model CV-2400, which allowed for portable taping, was not released in the United States until 1967. However, due to a story about Nam June Paik using one of the first Sony Portapak cameras to shoot footage of Pope Paul IV from a taxi cab, when the Pope visited New York City on October 4<sup>th</sup>, 1965, and then Paik screening the footage immediately after at the Café au Go Go gallery, 1965 is regarded by many as the birth of video art. For more information about this event, see: Tom Sherman, “The Premature Birth of Video Art,” *Experimental TV Center*, January 2, 2007, [www.experimentaltvcenter.org/sites/default/files/history/pdf/ShermanThePrematureBirthofVideoArt\\_2561.pdf](http://www.experimentaltvcenter.org/sites/default/files/history/pdf/ShermanThePrematureBirthofVideoArt_2561.pdf).

<sup>32</sup> Karen Archey, “Caring for Time-Based Media in Major Museums,” 99.

<sup>33</sup> Karen Archey, “Caring for Time-Based Media in Major Museums,” 99.

<sup>34</sup> Gloria Sutton, “CONTEMPORARY ART and TIME-BASED MEDIA” (lecture, Institute of Fine Art at New York University, New York, NY, September 11, 2019). Dr. Gloria Sutton is an Associate Professor of Contemporary Art History and New Media at Northeastern University and a Research Affiliate of The MIT Program in Art, Culture and Technology.

<sup>35</sup> “Naum Gabo: Kinetic Construction (Standing Wave) 1919-1920, replica 1985,” [tate.org.uk](http://tate.org.uk), [www.tate.org.uk/art/artworks/gabo-kinetic-construction-standing-wave-t00827](http://www.tate.org.uk/art/artworks/gabo-kinetic-construction-standing-wave-t00827).



**1960s:**

Throughout the 1960s, Nam June Paik “explores the subject of television through the materiality of the television set, which was increasingly present in middle-class homes.”<sup>36</sup>

- March 17, 1960: Jean Tinguely’s *Homage to New York* performance. Installed in the Museum of Modern Art’s garden, the work was meant to self-destruct in 27 minutes. *Homage to New York* was twenty-seven feet tall and composed of motors, a piano, metal drums, a radio broadcast, and a recording of the artist explaining the work, among other objects, all creating a cacophony of sound and movement.<sup>37</sup> The work is one of the first examples of artworks having a score and performing according to a score and schedule. The work also is an example of the need for documentation, as the majority of the work was destroyed during the performance.<sup>38</sup>
- March 11-20, 1963: Nam June Paik has his first solo show, *The Exposition of Electronic Museum—Electronic Television*, at Galerie Parnass in Wuppertal, West Germany. This exhibition merges the Fluxus movement and electronic music with electronic and video art. It is considered to be the birthplace of media installations. One room of the exhibition in particular, filled only with 13 modified CRT monitor sets, is seen as the starting point of the video art that Paik later develops.<sup>39</sup>
- 1965/1967:<sup>40</sup> The Sony Portapak ½” open-reel video camera is released. Video art is born.
- 1967: Experiments in Art and Technology (E.A.T) launches. E.A.T is a collective based in New York created to bring artists and engineers

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<sup>36</sup> Karen Archey, “Caring for Time-Based Media in Major Museums,” 100.

<sup>37</sup> “Jean Tinguely. *Fragment from Homage to New York*. 1960.” *moma.org*. [www.moma.org/collection/works/81174](http://www.moma.org/collection/works/81174).

<sup>38</sup> Christine Frohnert. “TBM Art Categories/Challenge, Research Projects and Resources, Acquisition, Assignments.” Lecture presented at the Institute of Fine Art at New York University, New York, NY, September 18, 2019.

<sup>39</sup> Christine Frohnert. “TBM Art Categories/Challenge, Research Projects and Resources, Acquisition, Assignments.” Lecture.

<sup>40</sup> Depending on which year one considers to be accurate.

(initially from Bell Laboratories) together to collaborate on artworks, promoting collaboration between the arts and new technology.<sup>41</sup>

May 17, 1969: *TV as a Creative Medium* exhibition at the Howard Wise Gallery in New York. This legendary exhibition is widely considered “one of the first exhibitions centered around the artistic possibilities of television and video.”<sup>42</sup>

### 1970s:

Artists, including Vito Acconci, Joan Jonas, and Bruce Nauman, “experiment with film and video camera technologies, and traverse the shift from celluloid film to magnetic tape-based video capture.”<sup>43</sup>

May 1-26, 1975: *The Video Show* exhibition at the Serpentine Gallery in London, England. The influential exhibition “brings the work of international video artists to London and showcases British artists working in the medium.”<sup>44</sup>

### 1980s:

Dara Birnbaum, continuing on the theme of her 1978-1979 video artwork *Technology/Transformation: Wonder Woman*, wherein she hijacked footage from television broadcasts of the *Wonder Woman* television program and edited them into a commentary on mass media’s depictions of women,<sup>45</sup> creates video works composed of collaged appropriated footage of broadcast television. These works “challenge the corporatization of broadcast television and its control over public consciousness.”<sup>46</sup>

The price of video editing software decreases and becomes readily available. Artists begin to incorporate various editing techniques into their video works, such as nonlinearity.<sup>47</sup>

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<sup>41</sup> “Art Term: Experiments in Art and Technology (E.A.T.).” *tate.org.uk*. [www.tate.org.uk/art/art-terms/e/experiments-art-and-technology-eat](http://www.tate.org.uk/art/art-terms/e/experiments-art-and-technology-eat).

<sup>42</sup> Peter Oleksik. “Rewind.”

<sup>43</sup> Karen Archey, “Caring for Time-Based Media in Major Museums,” 100.

<sup>44</sup> “LUX: Our history.” *Lux.org.uk*. <https://lux.org.uk/about-us/our-history>.

<sup>45</sup> “Dara Birnbaum. *Technology/Transformation: Wonder Woman*. 1978-79. *moma.org*. [www.moma.org/collection/works/114400](http://www.moma.org/collection/works/114400).

<sup>46</sup> Karen Archey, “Caring for Time-Based Media in Major Museums,” 100.

<sup>47</sup> “Evolution of Video Editing.” *Skillman Video Group*. [skillmanvideogroup.com](http://skillmanvideogroup.com). [www.skillmanvideogroup.com/video-production-boston-ma/history-of-video-editing/](http://www.skillmanvideogroup.com/video-production-boston-ma/history-of-video-editing/).

- 1986: The Sony D1 digital video format is commercially released. It is the first digital videotape format.<sup>48</sup>
- 1988-1990s: Young British Artists (YBA) Era, which is marked by “a complete openness towards the materials and processes with which art can be made, and the form that it can take.”<sup>49</sup> YBA artists make extensive use of film and video in their works.<sup>50</sup>

### 1990s:

Artists begin to use the Internet as a medium, as desktop computers become widespread. “Dutch artist collective, JODI, for example, is known for hiding a diagram of a bomb within the source code of their homepage—suggesting something foul afoot within the very structure of the web.”<sup>51</sup> Many net-based artists harness the power of the Internet to see how far their work can reach on the World Wide Web, often including elements in the works that virtually connect viewers and allow viewers to interact with the work.

- 1994: Heath Bunting’s *Kings Cross Phone-In*, a simple web page, lists the phone numbers for all of the pay phones in London’s King’s Cross Station “along with a date and time for people to call...and have a chat with an expectant or unexpectant person.”<sup>52</sup>
- 1998-1999: Shu Lea Cheang’s *Brandon* web project launches. It uses “the nonlinear and participatory nature of the Internet as a way to explore and illuminate Brandon Teena’s (a young transgender man who was murder) tragic story.”<sup>53</sup> The work uses the power of the internet’s reach to educate, inform, and bring viewers into a conversation.

### 2000s:

Web 2.0 replaces the web of the 1990s, giving rise to social media. Artists use websites such as YouTube and Instagram as their artistic medium of choice, which allows artists to create works

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<sup>48</sup> “D1 (1987 - 1990s).” *Museum of Obsolete Media*. <https://obsoletemedia.org/sony-d1/>.

<sup>49</sup> “Art Term: Young British Artists (YBAS),” *Tate.org.uk*. [www.tate.org.uk/art/art-terms/y/young-british-artists-ybas](http://www.tate.org.uk/art/art-terms/y/young-british-artists-ybas).

<sup>50</sup> “Art Term: Young British Artists (YBAS).”

<sup>51</sup> Karen Archey, “Caring for Time-Based Media in Major Museums,” 100.

<sup>52</sup> Dylan Kerr, “The Early Disruptors: 7 Masterpieces of ‘90s Net Art Everyone Should Know About.” *Artspace.com*, March 27, 2015. [www.artspace.com/magazine/art\\_101/art-tech/90s-net-art-52704](http://www.artspace.com/magazine/art_101/art-tech/90s-net-art-52704).

<sup>53</sup> “Shu Lea Cheang: Brandon.” *guggenheim.com*. [www.guggenheim.org/artwork/15337](http://www.guggenheim.org/artwork/15337).

that are more realistic than ever before, making it challenging to determine what is performance and what is reality.

2008-2009: Ann Hirsch's *THE SCANDALISHIOUS PROJECT* streams on YouTube, in which Hirsch poses as "a narcissist teen vlogger."<sup>54</sup> The videos amass over two million views.<sup>55</sup>

## 2010s:

2010: Eva and Franco Mattes' *No Fun* stages a suicide on the video platform ChatRoulette, in which part of the screen displays ChatRoulette users' live responses to the suicide in progress.<sup>56</sup> This controversial work epitomizes the blurring of reality and fiction in social media art of Web 2.0.

The field is dominated by discussions of virtual reality and artificial intelligence, which blends art, technology, and commerce. "Artists such as Jeff Koons, Marina Abramović, Olafur Eliasson, Jordan Wolfson, and Jon Rafman...use virtual reality to explore notions of world-building within their work, while artists such as Lynn Hershman Leeson, Trevor Paglen, and Harm van den Dorpel...experiment with artificial intelligence and machine learning."<sup>57</sup>

With each decade bringing in new innovations, "the only continuous thread uniting the incredibly wide breadth of topics touched on by the aforementioned artists is their use of technology—and, particularly, its continuous and pressing obsolescence."<sup>58</sup>

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<sup>54</sup> Karen Archey, "Caring for Time-Based Media in Major Museums," 100.

<sup>55</sup> "Ann Hirsch—About." *Therealannhirsch.com*. <http://therealannhirsch.com/info.html>.

<sup>56</sup> Karen Archey, "Caring for Time-Based Media in Major Museums," 100.

<sup>57</sup> Karen Archey, "Caring for Time-Based Media in Major Museums," 100.

<sup>58</sup> Karen Archey, "Caring for Time-Based Media in Major Museums," 100-101.

## Select Timeline of Time-Based Media Art Stewardship Initiatives

As museums began acquiring time-based media artworks, the necessity to adapt policies and procedures designed for collecting and exhibiting art objects in traditional media to these new artworks emerged. To fulfill this need, numerous collaborative, consensus-building initiatives began to form in the 1990s. There were “three basic notions underlying the methodologies of these initiatives: enabling artist(s) participation as much as possible; flexibility; and openness (provenance and transparency).”<sup>59</sup> These initiatives were at times forensic and a posteriori in their endeavors.<sup>60</sup> They were introducing new ways of documenting and preserving artworks, realizing the need for “more flexible models and interdisciplinary collaboration.”<sup>61</sup> The initiatives were also attempting to find answers to such questions as: “How do we keep these important works alive for future generations to experience? And how do we contextualize the experience of past technology for our current day?”<sup>62</sup>

What follows is an abbreviated timeline of time-based media art stewardship initiatives:

### 1970s:

- 1971: Electronic Arts Intermix (EAI) is founded.<sup>63</sup>
- 1973: Videofreex publishes the landmark *Spaghetti City Video Manual: A Guide to Use, Repair and Maintenance*, which “artfully illustrates the video production process.”<sup>64</sup>

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<sup>59</sup> Annet Dekker, “Enabling the Future, or How to Survive FOREVER,” 556.

<sup>60</sup> “A posteriori” in the sense that many of these initiatives used case studies of artworks to form the basis of their conclusions and deliverables from the collaborative endeavors. The Institute of Fine Arts, New York University. Rafael Lozano-Hemmer, “Best Practices for Conservation of Media Art from an Artist’s Perspective.” Vimeo video, 01:38:29. Uploaded October 6, 2016. <https://vimeo.com/185866178>.

<sup>61</sup> Annet Dekker, “Enabling the Future, or How to Survive FOREVER,” 556.

<sup>62</sup> Karen Archey, “Caring for Time-Based Media in Major Museums,” 101.

<sup>63</sup> “Electronic Arts Intermix: History.” *eai.org*. [www.eai.org/webpages/28](http://www.eai.org/webpages/28).

<sup>64</sup> Peter Oleksik. “Rewind.”

1975: The Museum of Modern Art (MoMA) acquires its first two video works.<sup>65</sup>

### 1980s:

Institutions in the United States begin to show interest in preserving video art, through format migration and establishing acquisition guidelines, such as requiring a high-resolution master format be provided at acquisition.<sup>66</sup>

The Los Angeles County Museum of Art begins acquiring time-based media art.<sup>67</sup>

### 1990s:

The 1990s see the emergence of various initiatives, some international, composed of “networks of experts, museums, and institutions forming with the aim of discussing techniques, theory, and methodologies” for the preservation and care of time-based media artworks.<sup>68</sup>

1991: The first Symposium on Video Preservation is held at MoMA, convened by Media Alliance.<sup>69</sup>

1993: Bay Area Video Coalition (BAVC) begins a three-year project to develop best practices for video preservation. This project lays the foundation for time-based media art conservation.<sup>70</sup>

1994: Tate in London, England acquires its first time-based media artwork.<sup>71</sup>

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<sup>65</sup> Peter Oleksik. "Rewind."

<sup>66</sup> Peter Oleksik. "Rewind."

<sup>67</sup> According to a collection search on LACMA's website on Sunday, May 3, 2020 at p.m. EST, using the search parameters of “object type: time based media,” the earliest accession date is 1981 for the 300 works catalogued on its website ([https://collections.lacma.org/search/site/?f\[1\]=im\\_field\\_classification%3A29](https://collections.lacma.org/search/site/?f[1]=im_field_classification%3A29)). However, as of November 2019, LACMA has approximately 480 time-based media artworks, so this acquisition date could potentially be earlier.

<sup>68</sup> Alex Daish, “Back that Mass Up: Digital Preservation in the Era of Digital Overload” (MA diss., University College London, 2014), 8.  
[https://www.academia.edu/8198491/Back\\_that\\_Mass\\_Up\\_Digital\\_Preservation\\_in\\_the\\_Era\\_of\\_Digital\\_Overload](https://www.academia.edu/8198491/Back_that_Mass_Up_Digital_Preservation_in_the_Era_of_Digital_Overload).

<sup>69</sup> Peter Oleksik. "Rewind."

<sup>70</sup> Peter Oleksik. "Rewind."

<sup>71</sup> Based on collection search on Tate's website on Sunday, May 3, 2020 at 5:30pm EST. It should be noted that Tate did not usually acquire single channel pieces and instead historically acquired more complex installations. (From Emanuel Lorrain. “Interview with Pip Laurenson (Tate).” *scart: A Website on Audiovisual Heritage by PACKED*. March 22, 2010. [www.scart.be/?q=en/content/interview-pip-laurenson-tate#footnoteref4\\_5hdnatl](http://www.scart.be/?q=en/content/interview-pip-laurenson-tate#footnoteref4_5hdnatl).)

1995: The Metropolitan Museum of Art acquires its first time-based media artwork.<sup>72</sup>

#### Mid to Late

1990s: Tate acquires video and film works from YBA artists.<sup>73</sup>

1996: Playback Symposium convenes at the San Francisco Museum of Modern Art (SFMOMA). This is a momentous two-day symposium that gathers a “varied collection of experts who [are] just beginning to grapple with the long-term preservation of analog video.”<sup>74</sup>

The Electronic Media Specialty Group (EMG) of the American Institute for Conservation (AIC) forms.<sup>75</sup>

1998: Jon Ippolito, associate curator at the Guggenheim, develops the Variable Media Network (VMN), which “proposes an unconventional preservation strategy based on identifying ways that creative works might outlast their original medium.”<sup>76</sup>

1999-2004: The Solomon R. Guggenheim Museum’s Variable Media Initiative launches. The Variable Media Network and the Variable Media Initiative’s nontraditional, new preservation strategy “identifies the importance of preserving the conceptual values of media-based and performative works and emphasizes the artist’s role in the decision-making process.”<sup>77</sup>

#### 2000s:

January 5-6,

2000: TechArchaeology: A Symposium on Installation Art Preservation is held at SFMOMA, ushering in a new millennium of stewardship.<sup>78</sup> The symposium is based on “the assumption that all of those involved in the creation, interpretation, and care of these objects—at minimum, conservators, curators, artists, and technical experts—need to address preservation issues together.”<sup>79</sup> Publications

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<sup>72</sup> The Metropolitan Museum of Art, “Developing a Time-Based Media Strategy at The Metropolitan Museum of Art,” Embedded video.

<sup>73</sup> Pip Laurenson, Telephone interview by author, December 16, 2019.

<sup>74</sup> Peter Oleksik. “Rewind.”

<sup>75</sup> Mona Jimenez and Paul Messier. “Introduction.” *Journal of the American Institute for Conservation*, 40, no. 3 (2001): 177-178. [www.jstor.org/stable/3179877](http://www.jstor.org/stable/3179877).

<sup>76</sup> “Variable Media Network.” *variablemedia.net*. [www.variablemedia.net/e/index.html](http://www.variablemedia.net/e/index.html).

<sup>77</sup> Caitlin Dover, “What Is ‘Time-Based Media’? A Q&A with Guggenheim Conservator Joanna Phillips.”

<sup>78</sup> Mona Jimenez and Paul Messier. “Introduction.”

<sup>79</sup> Mona Jimenez and Paul Messier. “Introduction.”

from this symposium establish that “one of the most critical aspects of the care of media art” is including “the artist’s voice in documentation of the work and the establishment of a central record for information pertaining to the work.”<sup>80</sup>

2002: LUX is founded in London, England. The UK’s equivalent to the US’s EAI, LUX is the UK’s “only significant collection of artists’ film and video and the largest distributor of such work in Europe, its activities including distribution, exhibition, publishing, education, research, and professional development support for artists and arts professionals.”<sup>81</sup>

2004: At Tate, time-based media art conservation officially becomes its own dedicated conservation section within Tate’s conservation department.<sup>82</sup>

April 15-16,

2004: The first New Art Trust workshop, at Tate Modern in London, England, convenes. The subject of the workshop is lending time-based media artworks. The concepts and outcomes of the workshop will lead to the creation of *Matters in Media Art*.

2004-2007: The International Network for the Conservation of Contemporary Art’s (INCCA) “Inside Installations” project begins. Inside Installations was a “three-year [European] research project into the care and administration of installation art.”<sup>83</sup>

January

2005: *Matters in Media Art* web resource launches, initially called *Media Matters*.

2005: The Documentation and Conservation of the Media Arts Heritage (DOCAM) Research Alliance is established. Created by the Daniel Langlois Foundation for Art, Science and Technology (DLF) in Canada, it brings together “numerous partners from Canada and abroad who have joined the Alliance from both the academic sector and from a community of interest.” Over the project’s five-year mandate, “its main objective [is] to develop new methodologies and tools to address the issues of preserving and documenting digital art, technological and electronic artworks.”<sup>84</sup>

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<sup>80</sup> Peter Oleksik. “Rewind.”

<sup>81</sup> “LUX: What we do.” *Lux.org.uk*. <https://lux.org.uk/about-us>.

<sup>82</sup> Emanuel Lorrain, “Interview with Pip Laurenson (Tate),” *scart: A Website on Audiovisual Heritage by PACKED*, March 22, 2010. [www.scart.be/?q=en/content/interview-pip-laurenson-tate#footnoteref4\\_5hdnatl](http://www.scart.be/?q=en/content/interview-pip-laurenson-tate#footnoteref4_5hdnatl).

<sup>83</sup> Annet Dekker, “Enabling the Future, or How to Survive FOREVER,” 569.

<sup>84</sup> Annet Dekker, “Enabling the Future, or How to Survive FOREVER,” 569.



2006/2007: EAI's Media Art Resource Guide is published on EAI's website.<sup>85</sup>

January 4-7,

2007: The second New Art Trust workshop, at MoMA, convenes. The subject of the workshop is acquiring time-based media artworks.

## 2010s:

September

7-9, 2010: The third New Art Trust workshop, at SFMOMA, convenes. The subject of the workshop is digital storage and digital artworks.

May 15,

2016: *Matters in Media Art's* Digital Preservation section, "Sustaining Digital Video," on the website launches at the AIC's 44<sup>th</sup> Annual Meeting, held in Montreal, QC, Canada.

*Matters in Media Art* web resources moves from being hosted on the Tate's website to being hosted on the source code repository web platform GitHub.<sup>86</sup>

Present-day collaborative initiatives that continue to push the time-based media art stewardship field forward include the AIC's TechFocus workshop series, MoMA's Media Conservation Initiative, New York University's Institute of Fine Arts (IFA) Topics in Time-based Media Art Conservation workshop and lecture series, the Voices in Contemporary Art (VoCA) artist interview workshops, the Guggenheim's Conserving Computer-Based Art Initiative (CCBA), and The Metropolitan Museum of Art's publication of their Sample Documentation and Templates. This list is by no means comprehensive.<sup>87</sup>

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<sup>85</sup> The year of the publication of the resource on EAI's website is unclear from the website. The copyright for the original resource page begins in 2006 (see: <https://www.eai.org/resourceguide/>), however in the contributors' biographies, activities occurring in 2007 are mentioned (see: <https://www.eai.org/resourceguide/about.html>). The EAI Resource Guide also received an award in 2007 for Outstanding Contributions to Archives by the Archivists Roundtable of New York (see: <http://www.eai.org/resource>).

<sup>86</sup> Using a source code repository like GitHub, that "hosts file archives containing source codes online" (Alex Daish, "Back that Mass Up: Digital Preservation in the Era of Digital Overload"), to host the web resource allows contributors from around the world to contribute to the web resource without making irreversible changes or losing prior website data.

<sup>87</sup> See Appendix 1. "Resources to Reference" at end of thesis for a more comprehensive list of resources, groups, and initiatives pertaining to the stewardship of time-based media.

<sup>88</sup> Christine Frohnert. "TBM Art Categories/Challenge, Research Projects and Resources, Acquisition, Assignments." Lecture presented at the Institute of Fine Art at New York University, New York, NY, September 18, 2019.

<sup>88</sup> Christine Frohnert. "TBM Art Categories/Challenge, Research Projects and Resources, Acquisition, Assignments." Lecture presented at the Institute of Fine Art at New York University, New York, NY, September 18, 2019.

## METHODS OF INVESTIGATION

In order to investigate the stewardship of time-based media artworks in museums, I conducted in-depth interviews with three of the founding members of the *Matters in Media Art* web resource, three in-depth interviews with stewards of time-based media art in museums, and disseminated a Google Forms survey to five professional association listservs and one Slack channel.

By combining and analyzing both qualitative and quantitative data from the in-depth interviews and the survey, I hoped to be able to create a narrative history of the creation of *Matters in Media Art*, form conclusions on the current state of time-based media art stewardship and the efficacy of *Matters in Media Art* as a resource, and identify the directions the field needs to go in the future.

### Data Collection

For my investigation, my two methods of collecting data were conducting in-depth, one-on-one interviews and disseminating a survey online.

### Interviews

I conducted two different kinds of in-depth interviews: History of *Matters in Media Art* Oral History interviews and Museum Steward interviews. Each interviewee signed consent forms prior to starting the interviews.

### History of *Matters in Media Art* Oral History Interviews

For the History of *Matters in Media Art* Oral History interviews, I interviewed three of the founding members of *Matters in Media Art*. I was interested to hear how each described the

formation of *Matters in Media Art* and was eager to document the history of this consensus-building project. As the first part of my investigation into the stewardship of time-based media artworks, these interviews were meant to aid me in understanding the impetus for, and history of, discussing and creating resources for the care of this kind of artwork. I wanted to understand what the mindset was of these early trailblazers in the stewardship of time-based media art, as they began and determined how to care for and treat time-based media artworks in their collections. In addition, I wanted to track the evolution of the web resource during the more than ten years of its active maintenance.

- I first interviewed Jim Coddington, the former Agnus Gund Chief Conservator at the Museum of Modern Art in New York during *Matters in Media Art*'s creation and now retired since 2016. The interview was held December 9, 2019 in-person at the Museum of Modern Art.
- On December 16, 2019, I interviewed Pip Laurenson, Media Conservator at Tate in London, England during *Matters in Media Art*'s creation, now Head of Collection Care Research at Tate. Pip established the time-based media art conservation department at Tate and led it until 2010.<sup>89</sup> The interview was conducted over Skype.
- On March 5, 2020, I interviewed Ramona Bannayan, a Registrar at the Museum of Modern Art in New York during *Matters in Media Art*'s creation, and since 2011 the Senior Deputy Director of Exhibitions and Collections at MoMA.<sup>90</sup> The interview was conducted in-person at New York University.

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<sup>89</sup> Karen Archey, "Caring for Time-Based Media in Major Museums," in *More than Real. Art in the Digital Age. 2018 Verbier Art Summit*, ed. Daniel Birnbaum and Michelle Kuo. (London: Koenig Books Ltd, 2018), 107-108.

<sup>90</sup> "Ramona Bronkar Bannayan: Senior Deputy Director of Exhibitions and Collections." *moma.org*. [www.moma.org/about/senior-staff/ramona-bannayan](http://www.moma.org/about/senior-staff/ramona-bannayan)

The interviews included questions on the initial creation of *Matters in Media Art* and the genesis of such a resource; the main phases of the project; the importance of creating *Matters in Media Art*; the importance of *Matters in Media Art* in the present time; the evolution of *Matters in Media Art* as a web resource; the reason the interviewee wanted to be part of the collaborative consensus building project; and developments in the field of time-based media art stewardship.

Each interview was scheduled to last approximately one hour. Each of the interviews was recorded using two methods of recording, the Voice Recorder app on my iPad and the Photobooth app on my laptop with the camera turned off. I used a ffmpeg Terminal command to extract the audio from the .mov video files that the Photobooth app created.<sup>91</sup> A transcript of the interview was created and sent to the interviewee for approval and edits. The finalized written transcripts will be archived as part of the FAIC (Foundation for Advancement in Conservation) Oral History Project, to hopefully be used for future research endeavors.<sup>92</sup>

### **Museum Steward Interviews**

For my steward interviews, I interviewed two registrars and one collection manager at art museums that I knew had a variety of time-based media art in their collections.

- I first interviewed Meredith Reiss, Collections Manager in the Department of Photographs at The Metropolitan Museum of Art in New York.<sup>93</sup> The interview was held December 16, 2019 in-person at The Metropolitan Museum of Art.

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<sup>91</sup> Extract audio from an AV file ffmpeg command: `ffmpeg -i input_file -c:a copy -vn output_file`. For more information, see: [https://amiaopensource.github.io/ffmpegprovist/#extract\\_audio](https://amiaopensource.github.io/ffmpegprovist/#extract_audio).

<sup>92</sup> For more information about the FAIC's Oral History Project, see: <https://www.culturalheritage.org/about-us/foundation/programs/oral-history-project>.

<sup>93</sup> As of 2017, The Met collection is comprised of approximately 250 time-based media artworks. Collecting time-based media artworks precipitously increased after 2009. The Metropolitan Museum of Art, "Developing a Time-Based Media Strategy at The Metropolitan Museum of Art," Embedded video on Time-Based Media Working Group webpage, 58:30, May 24, 2018. <https://www.metmuseum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group>.

- On January 7, 2020, I interviewed Cindy Tovar, Senior Associate Registrar of Permanent Collection at The Los Angeles County Museum of Art in California. The interview was conducted over the phone.
- Later that same day, January 7, 2020, I interviewed Katie Leavens, Assistant Registrar of Incoming Loans at The Los Angeles County Museum of Art in California. The interview was conducted over the phone.<sup>94</sup>

For the steward interviews, I initially set out to ask questions that were pretty pointed and focused about *Matters in Media Art*. I then broadened the questions to ask about documentation of time-based media art in general and what resources they thought were necessary and needed, and what they thought of the current state of documentation and available resources for time-based media art stewardship. The interviews included questions about whether the interviewee or their institution used the *Matters in Media Art* web resource; the resources they used instead if they did not use *Matters in Media Art*; areas that the interviewee would like to see *Matters in Media Art*'s web site address; areas of *Matters in Media Art* that could be improved; the role and/or importance of *Matters in Media Art* in the present time; and the importance of collaborative resources in the stewardship of time-based media art.

The interviews were scheduled to last approximately 30 minutes each. Each of the interviews was recorded using two methods of recording, the Voice Recorder app on my iPad and the Photobooth app on my laptop with the camera turned off. I used an ffmpeg command to

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<sup>94</sup> LACMA's time-based media art collection includes roughly 480 individual works in eight different curatorial departments and the collecting of these works has steadily increased since 2000. Association of Registrars and Collections Specialists. "Hello from the Other Side: Next Steps in Collecting Time-Based Media." YouTube video, 29:21. December 6, 2019. [www.youtube.com/watch?v=XCfcTvSDWb4&feature=emb\\_logo](https://www.youtube.com/watch?v=XCfcTvSDWb4&feature=emb_logo).

extract the audio from the .mov video files that the Photobooth app created.<sup>95</sup> A transcript was created and sent to the interviewee for approval and edits.

## Survey

I also created and disseminated to multiple listservs a survey with many of the same questions as those I asked in my steward interviews (see Appendix A for the survey and Appendix B for anonymized survey results). The goal of the survey was to learn more about how those caring for time-based media art have used or adapted the guidelines, documentation, and procedures presented on *Matters in Media Art's* website and the website's efficacy as a resource. The Google Forms survey link was posted to the following five professional association listservs and one Slack channel:

- **TBM Concerns Slack group #general channel** (posted January 21, 2020 via post to Slack channel)
- **AMIA-L listserv** (The Association of Moving Image Archivists' (AMIA) member listserv; posted January 26, 2020 via email to listserv)
- **CSAAM listserv** (American Alliance of Museum's (AAM) Collections Stewardship listserv; posted January 26, 2020 via email to listserv)
- **AIC Member Community listserv** (The American Institute for Conservation's (AIC) general community listserv; posted January 26, 2020 via AIC member website)
- **AIC Electronic Media Group (EMG) listserv** (posted January 26, 2020 via AIC member website)

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<sup>95</sup> Extract audio from an AV file ffmpeg command: `ffmpeg -i input_file -c:a copy -vn output_file`. For more information, see: [https://amiaopensource.github.io/ffmprovist/#extract\\_audio](https://amiaopensource.github.io/ffmprovist/#extract_audio).

- **ARCS listserv** (Association of Registrars and Collection Specialists listserv; posted January 26, 2020 via website)

All survey participants were required to provide consent for me to use their responses before taking the survey. Consent was confirmed when the participant selected the “Yes” button on the first screen of the Google Forms survey. The survey consisted of 13 questions, similar to those asked during the steward interviews. The survey question types included multiple choice, “yes/no,” and free text fields. The stated goal of the survey was described as follows: “You have been invited to take part in a research study to learn more about how those caring for time-based media art have used or adapted the guidelines, documentation, and procedures presented on *Matters in Media Art*’s website and the website’s efficacy as a resource.”

The Google Forms survey was open from Tuesday, January 21, 2020 to Thursday, April 30, 2020, with the majority of the participants taking the survey in the first week it was posted and the most on January 28<sup>th</sup>. In total, I received 30 informative responses to the survey.



## Data Analysis

For the three *Matters in Media Art* History interviews, I first transcribed the audio-recorded interviews, highlighting key quotes and information as I transcribed. I then combined the *Matters in Media Art* History interviews with research attained by looking at the archived *Matters in Media Art* web pages on the Internet Archive's Wayback Machine to create a chronological history of the initiatives and events leading up to the creation of the *Matters in Media Art* web resource and its early years as a resource.

For the three steward interviews, I transcribed the audio recordings, again highlighting parts that provided the interviewee's opinion on *Matters in Media Art*, the stewardship of time-based media art, and any other relevant pieces of information. I also noted any similarities between the interviews, any directly opposing statements, and any emerging possible themes or topics.

For the Google Forms survey, I compiled all the survey responses into an Excel spreadsheet document, creating a column for each question and a row for each response. This allowed me to see the responses to a single question within a single column and quickly surmise the general response to various questions. I continued to note similarities, disagreements, and emerging themes.

I then combined all the information produced from the steward interviews with the data generated from the survey. Descriptive data was used to find similar concerns, overarching similarities in situations, and find general patterns of thinking among the steward interviewees and survey participants, which I used to draw conclusions about *Matters in Media Art* as a resource for stewards of time-based media art and about the time-based media art stewardship field in general.

## Limitations of Investigation

The investigation has inherent limitations that should be briefly addressed. There is a lack of geographic diversity in my in-depth steward interviews, as the interviewees are from New York, NY and Los Angeles, California museums. Additionally, all three in-depth steward interviewees work at major, large institutions. The survey succeeded in polling a larger geographic range and scale of institutions.

The investigation is inherently limited by the small participant pool, both in terms of the three steward interviews and the thirty survey responses, which might not comprise enough findings to generalize the opinions and impressions of the field of time-based media art stewardship as a whole. However, these results can help to begin further investigations into time-based media art stewardship practices and the future of collaborative resources like *Matters in Media Art*.

Time constraints due to the fact that the length of the research project was only one academic year made further investigations into interview and survey responses challenging at times.

The *Matters in Media Art* oral history interviews conducted did not include a founding member from the San Francisco Museum of Modern Art (SFMOMA), which was the third of three museums that make up the New Art Trust, due to the fact that key personnel had left the institution. This lack of SFMOMA representation means I do not have any insight or details pertaining to the build-up and creation of *Matters in Media Art* from the perspective of SFMOMA's involvement.

Another inherent limitation of the investigation is due to the fact that the in-depth steward interviews were conducted with two registrars and a collection manager, which means the

responses from the interviews are limited to content related to registration and collection management tasks and duties. Further research should include stewards from more roles across museums.

The last inherent limitation has to do with the research content of the investigation. None of the three in-depth steward interviewees used *Matters in Media Art*, so their impressions of the resource were theoretical at some points. In addition, the fact that the survey was on time-based media art and *Matters in Media Art* might have limited the survey participants to those who felt comfortable discussing their institutions' situation regarding their time-based media art collection, as well as attracting participants who already have an interest in time-based media art stewardship, and participants who are familiar with *Matters in Media Art*.

## RESULTS AND DISCUSSION OF FINDINGS: PART 1

### The Development of *Matters in Media Art*

In order to investigate the stewardship of time-based media art in museums, I first wanted to understand the impetus for and history of discussing and creating resources for the stewardship of this kind of artwork. There is no documented or published history of *Matters in Media Art*. Since the field of time-based media art is relatively new and initiatives to document and preserve these artworks are even more recent, I determined that in order to successfully conduct my investigation, I would document the initial history of the *Matters in Media Art* stewardship initiative and begin to create the archive of this history.

### Background

*Matters in Media Art* (MMA) is a website created as an information resource for the collecting and care of time-based media artworks. Launched in January 2005 as a joint effort between the New Art Trust and its partner museums—the San Francisco Museum of Modern Art (SFMOMA) in San Francisco, California, the Museum of Modern Art (MoMA) in New York City, and Tate in London, England,<sup>96</sup>—it marks one of the earliest combined efforts to guide the conversation surrounding the stewardship of time-based media art. Not only that, it has been sustained and periodically refreshed over more than a decade. Throughout its creation and lifetime, *Matters in Media Art* involved the input and endeavors of many museum departments and areas of expertise, including conservation, collection management, registration, information and technical services, and curatorial. In true fashion of time-based media stewardship, *Matters in Media Art* was a highly collaborative undertaking. As Pip Laurenson, the Head of Collection

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<sup>96</sup> Matters in Media Art, “About Matters in Media Art,” <http://mattersinmediaart.org/about.html>.

Care Research at Tate in London, and one of the founding members of *Matters in Media Art*, explained it, *Matters in Media Art* created a conduit for collaboration, where the three museums were able to address some of the core challenges facing time-based media stewardship collaboratively, crowdsourcing the myriad experiences of the group to create solutions.<sup>97</sup>

The general thinking behind sharing the resources produced during and after these workshops was that if MoMA, SFMOMA, Tate, and the New Art Trust were all considering these new and developing situations, there must be other museums and collectors having these same conversations who perhaps did not have the network of colleagues to workshop these questions and issues to find solutions and establish protocols. “I think what came out of that, when we continued conversations after developing templates and protocols for the lending of works, was that many other institutions could benefit from the exercise we had gone through. And so that was how the idea of making this consortium and what we learned through our various workshops available. And naturally that was through the website.”<sup>98</sup>

According to Jim Coddington, former Agnes Gund Chief Conservator at the Museum of Modern Art, the genesis for *Matters in Media Art* was the formation of the New Art Trust (NAT) and Pam and Dick Kramlich’s commitment to the continued care of time-based media. The Kramlichs were among the first collectors of video art and other time-based media art, beginning to acquire and shape their collection in the 1980s. The couple established the non-profit New Art Trust in 1997 to “support research and preservation of video and other time-based media art,”<sup>99</sup> as well as to support the efforts of The Museum of Modern Art (New York), SFMOMA (San Francisco), and Tate (UK) to build and care for their time-based media art collections. Prior to

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<sup>97</sup> Pip Laurenson, Telephone interview by author, December 16, 2019.

<sup>98</sup> Jim Coddington, Interview by author, MoMA, December 9, 2019.

<sup>99</sup> Kipton Cronkite. “Collecting Video Art.” March 15, 2017. *artnet Magazine*. *artnet.com*. [www.artnet.com/magazineus/features/cronkite/cronkite3-15-07.asp](http://www.artnet.com/magazineus/features/cronkite/cronkite3-15-07.asp).

bringing together the *Matters in Media Art* consortium, the New Art Trust worked with the Bay Area Video Coalition to establish a video and audio preservation center.<sup>100</sup> The Kramlichs “had a sense that conservation and preservation issues,” in addition to a curatorial focus on sharing the Kramlich’s time-based media collection, “were going to be part of what the New Art Trust and a consortium of museums would need to deal with,”<sup>101</sup> when considering the stewardship surrounding time-based media artworks.

### **Phase One: Loans, 2004**

The New Art Trust brought together three of the world’s leading museums—MoMA, SFMOMA, and Tate—to form a consortium and begin a lending program between the three institutions of the New Art Trust’s time-based media art works. As this partnership continued, the three museums determined it would benefit all three institutions to create agreed-upon standards and methods for the loaning of these unique artworks. This was how the first workshop came about, on April 15 and 16, 2004 at Tate Modern in London, England on the subject of Loans.<sup>102</sup> The products of the workshops would become the *Matters in Media Art* web resource.

The two-day meeting was entitled “Museum Preservation Consensus Building Project.”<sup>103</sup> The workshop brought together curators, conservators, registrars, and media technical managers from the New Art Trust and the three museums to discuss “effective management of loans for time-based media works.”<sup>104</sup> Jim Coddington, Pip Laurenson, and Ramona Bannayan were all in attendance. The workshop had a clear goal: Leave the workshop

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<sup>100</sup> Kipton Cronkite. “Collecting Video Art.”

<sup>101</sup> Jim Coddington, Interview by author, The Museum of Modern Art, New York, NY, December 9, 2019.

<sup>102</sup> Ramona Bannayan, Email to author, March 6, 2020.

<sup>103</sup> Ramona Bannayan, Email to author, March 6, 2020.

<sup>104</sup> Ramona Bannayan, Email to author, March 6, 2020.

with clarity on how the group defines and understands the responsibilities of lenders and borrowers. Workshop deliverables included:

- A generic process diagram (see Figure 2),
- Agreed-upon terminology,
- Agreed-upon amendments to facility reports and condition reports, and
- Recommended revisions to standard loan requirements and letters of loan.<sup>105</sup>

At the workshop, participants practiced consensus building skills, to ensure that each participant could effectively implement the agreed-upon standards pertaining to loaning time-based media artworks within their institutions. Participants left the workshop after the two days with both concrete deliverables and standards for the lending and borrowing of time-based media artworks, as well as practice in collaborating and building consensus among a group.

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<sup>105</sup> Ramona Bannayan, Email to author, March 6, 2020.

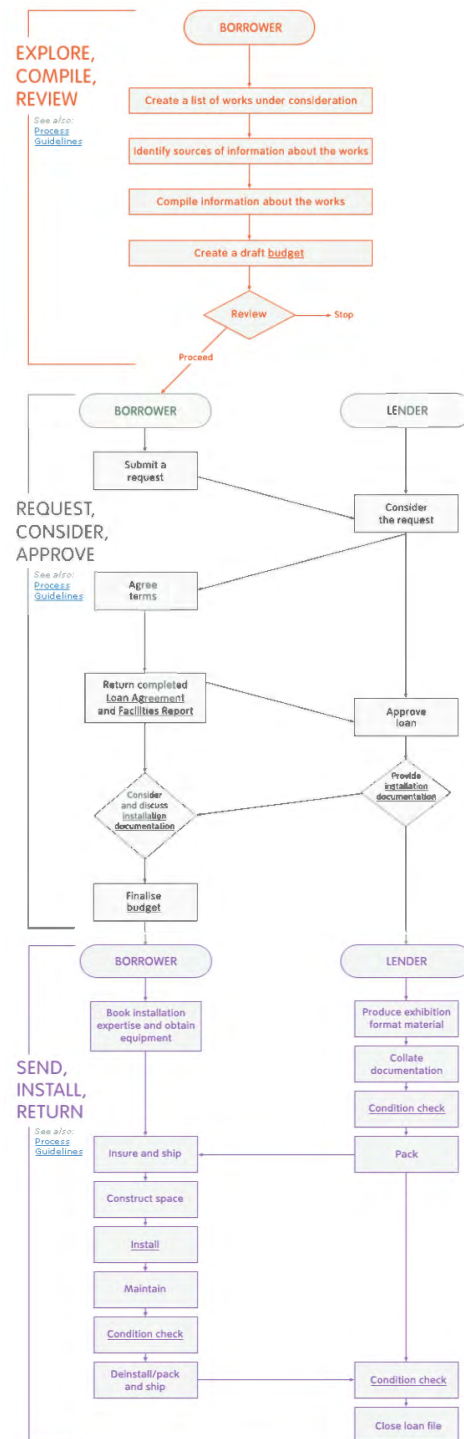


Figure 2. Loan process diagram from Workshop 1.<sup>106</sup>

<sup>106</sup> "Loan Process Diagram." *Media Matters*. [tate.org.uk](http://www.tate.org.uk). Archived March 2, 2005. <http://web.archive.org/web/20050302052737/http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/diagram.htm>.



In January 2005, the *Media Matters*<sup>107</sup> web resource went live on Tate's website, presenting the outcomes and deliverables of the Phase One workshop, including the Loans Processing Diagram and downloadable templates for the amended deliverables from the workshop.

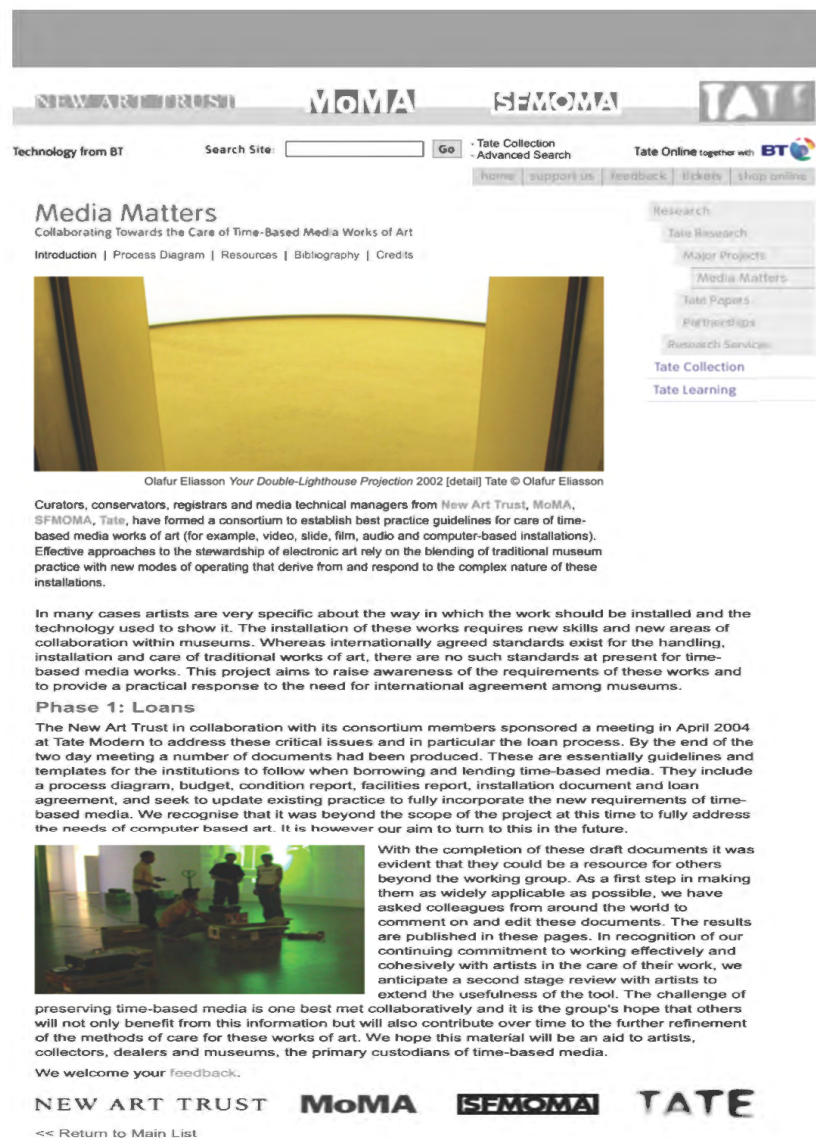


Figure 3. Screenshot of *Media Matters* website on March 2, 2005 (accessed via the Wayback Machine).<sup>108</sup>

<sup>107</sup> Initially, *Matters in Media Art* was called *Media Matters*. As Jim Coddington explained in his interview on December 9, 2019, “we first called it *Media Matters* and thought we had that covered. There was another group that called itself *Media Matters* who said, sure, we don’t care. And then all of a sudden, they cared, and so we had a different name.”

<sup>108</sup> “Media Matters.” Version from 2005. *Media Matters*. [tate.org.uk](http://www.tate.org.uk). Archived March 2, 2005.

<http://web.archive.org/web/20050302045133/http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/>.

In the fall of 2006, Tate, MoMA, and SFMOMA undertook peer review of the almost-two-year-old website.<sup>109</sup> Remarking on the consortium's thinking after the first conference, Jim Coddington explained that it dawned on the museums that discussions and consensus-building about loans prior to setting standards for acquisitions and general collection stewardship "was a little bit like putting the cart before the horse,"<sup>110</sup> since "we need to first go through documentation and acquisition before we start to lend things."<sup>111</sup> As Jim quipped, "You have to own something."<sup>112</sup> This was especially necessary if the New Art Trust consortium's efforts were to be for the whole field of museums. This led to the next workshop, again funded by the New Art Trust, in January 2007 on the subject of Acquisitions.

### **Phase Two: Acquisitions, 2007**

From Thursday, January 4 to Friday, January 5, 2007, the three museums of the New Art Trust consortium met at the Museum of Modern Art (MoMA) in New York to discuss Acquisitions.<sup>113</sup> The workshop, entitled "Acquisitions Process and FAQ," set as its deliverable an acquisitions process map (see Figure 4). During the workshop, participants worked to "map the acquisition process, ...creating a timeline with pre- and post-acquisition recommendations." The workshop was divided into four sections, with each section in charge of creating a deliverable associated with acquisitions of time-based media artwork. These sections were: Acquisitions Summary, Purchase Agreements and Deeds of Gift, Acquisition Follow-Up, and

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<sup>109</sup> Ramona Bannayan, Email to author, March 6, 2020.

<sup>110</sup> Jim Coddington, Interview by author, MoMA, December 9, 2019.

<sup>111</sup> Jim Coddington, Interview by author, MoMA, December 9, 2019.

<sup>112</sup> Jim Coddington, Interview by author, MoMA, December 9, 2019.

<sup>113</sup> Ramona Bannayan, Email to author, March 6, 2020.

Acquisitions FAQ.<sup>114</sup> At the conclusion of the workshop, the consortium was able to produce five documents related to the acquisition of time-based media artworks. These documents would later be included on the *Media Matters* website under the Acquisition section and future versions would be updated and included on the *Matters in Media Art* web resource.

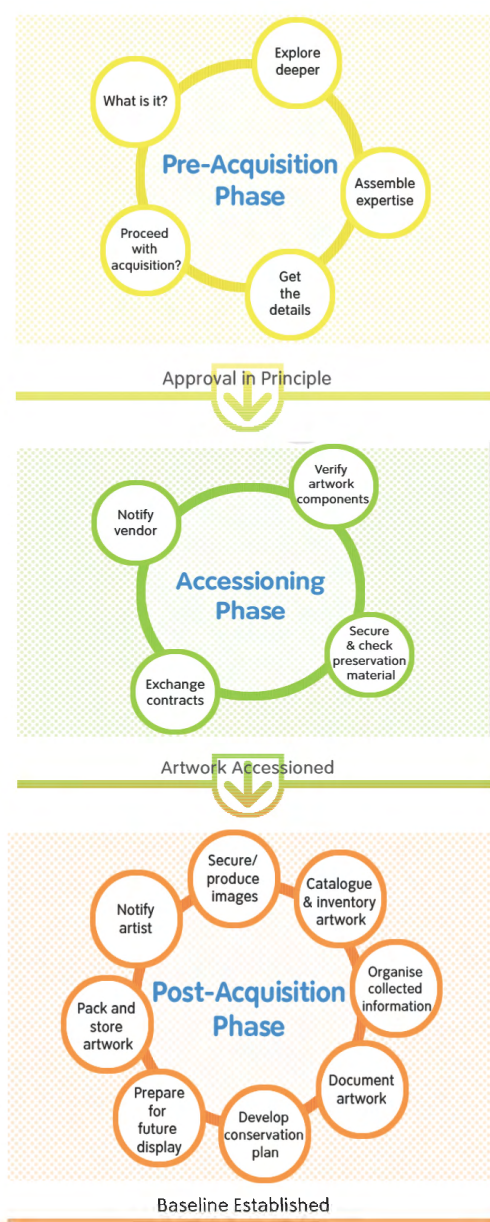


Figure 4. Process diagram for acquiring time-based media works of art.<sup>115</sup>

<sup>114</sup> Ramona Bannayan, Email to author, March 5, 2020.

<sup>115</sup> "Acquisitions Process Diagram." *Media Matters*. [tate.org.uk](http://www.tate.org.uk). Archived June 23, 2008. <http://web.archive.org/web/20080623005757/http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/acquisitions/processdiagram.shtm>.

Between February 6, 2008 and March 7, 2008, the outcomes from the Phase Two workshop were posted to the *Media Matters* website.

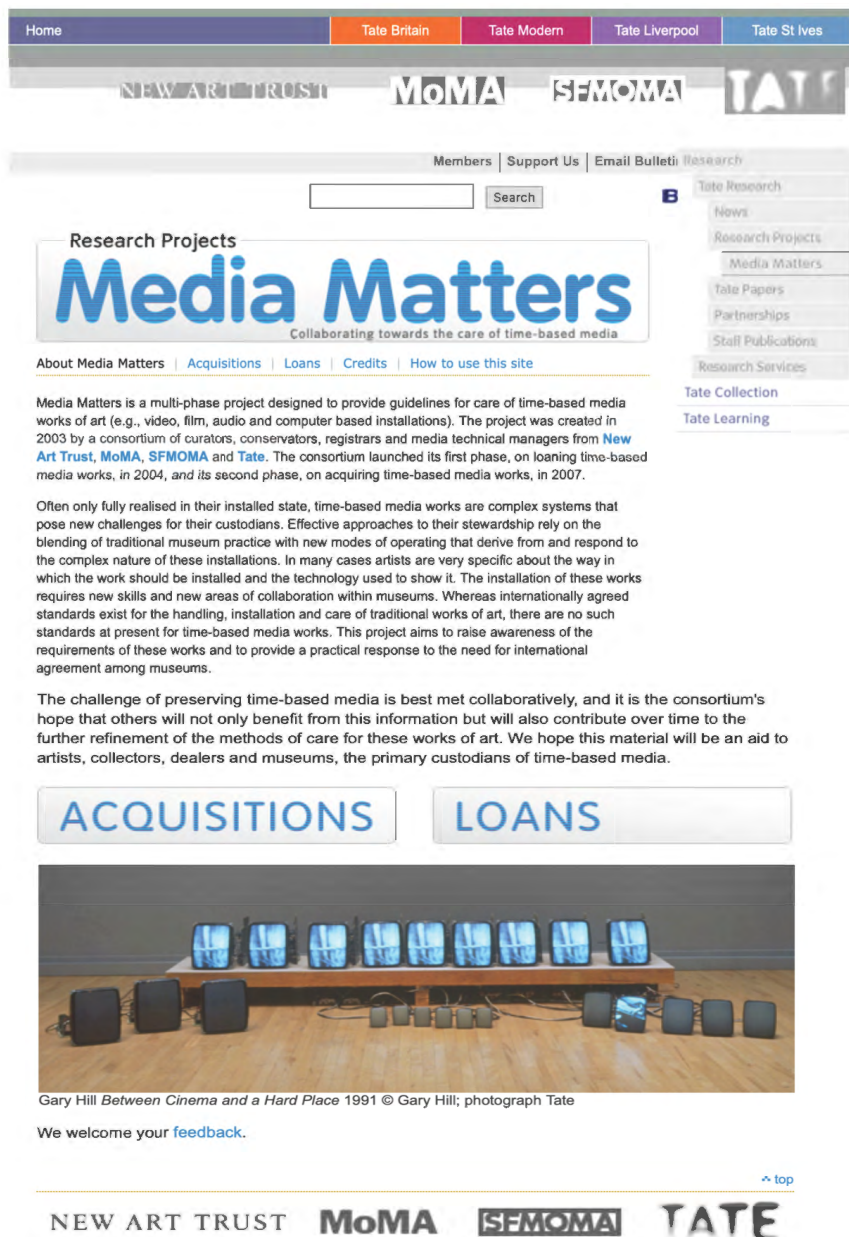


Figure 5. Screenshot of *Media Matters* website on March 7, 2008 (accessed via the Wayback Machine).<sup>116</sup>

<sup>116</sup> "Media Matters." Version from 2008. *Media Matters*. [tate.org.uk](http://www.tate.org.uk). Archived March 7, 2008. <http://web.archive.org/web/20080307214815/http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/>.

### **Phase Three, Part 1: Digital Artworks / Individual Project for Each Museum, 2010**

On September 7 through September 9, 2010, the New Art Trust's consortium of museums met for the third workshop, this time at the San Francisco Museum of Modern Art (SFMOMA) in California. There the focus was split between Digital Artworks and each museum's individual project they had prepared to present on during the workshop.<sup>117</sup>

As Ramona Bannayan remarked, by the last workshop, "everyone defined a different project for the last project. It was not a shared project. There was that sense of the work had really been done and now it was, what are the institutional needs that needed to be addressed."<sup>118</sup> The agenda for the two-day meeting included working with the artist Michael Joaquin Grey to "rethink the life of digital artworks and the role of the museum;" exploring the uses and capabilities of repositories for digital artworks in the museum with Hannah Frost from Stanford University Libraries; and working on advancing and articulating "core elements and future directions" for the stewardship of digital artworks."<sup>119</sup> The report on repositories for digital artworks was the MoMA project that would become its Digital Repository for Museum Collections (DRMC).<sup>120</sup>

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<sup>117</sup> Ramona Bannayan, Email to author, March 5, 2020.

<sup>118</sup> Ramona Bannayan. Interview by author. New York University, New York, NY. March 5, 2020.

<sup>119</sup> Ramona Bannayan, Email to author, March 5, 2020

<sup>120</sup> For this phase, MoMA developed a comprehensive plan for its Digital Repository for Museum Collections (DRMC). Hannah Frost was one of the advisors on the DRMC project. The report was primarily written by Kara van Malssen (then at New York University) and the following MoMA staff: Glenn Wharton, with contributions from Sydney Briggs, Jeri Moxley, Cara Starke, Ramona Bannayan, Jim Coddington, and other staff members from Conservation, Information Technology, Collections Management, and Imaging Services. The three risk assessment reports on collection artworks were written by Deena Engel (New York University) in collaboration with Glenn Wharton. The Media Working Group at MoMA served to organize and implement the project. MIAP co-founders Howard Besser and Mona Jimenez were both involved; Howard was a member of the advisory team from NYU and Mona's students in her course "Handling Complex Media" conducted additional research and artist interviews on individual works in MoMA's collection. Email to author, May 13, 2020.

The Phase Three (part 1) workshop did not lead to a dedicated section on the website, in which the outcomes from the workshop were laid out.<sup>121</sup> Between 2010 and 2016, there was a break in workshops. However, the web resource continued to be updated and changed. After the 2010 face to face meeting involving artists and information systems team members as well as the core team, there was another, smaller meeting in 2012.<sup>122</sup>

In 2012, the collaborative, consensus-building initiative changed its name from *Media Matters* to *Matters in Media Art* and the website address, still hosted on Tate's website, changed its name to <http://www.tate.org.uk/about/projects/matters-media-art>. The webpage for the resource listed the project date range for *Matters in Media Art* as January 2003 – December 2015. The webpage also announced that the collaborative project was in its third phase, stating “In this third phase, it is our aim to expand our content to keep pace with changing demands, not only to reflect new media formats that artists are using today, but also to extend this model for exchange by strengthening and refreshing our connections to other networks of allied research and practice.”<sup>123</sup>

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<sup>121</sup> None of the interviewees could remember what the outcomes from the Phase Three workshop were used for.

<sup>122</sup> “Digital Preservation: Sustaining Media Art (A Matters in Media Project).” *dcponline.org*. [www.dpconline.org/events/digital-preservation-awards/sustaining-media-art](http://www.dpconline.org/events/digital-preservation-awards/sustaining-media-art).

<sup>123</sup> “Matters in Media Art.” Version from 2012. *Projects: Matters in Media Art*. *tate.org.uk*. Archived August 3, 2012. <https://web.archive.org/web/20120803021715/http://www.tate.org.uk/about/projects/matters-media-art>.



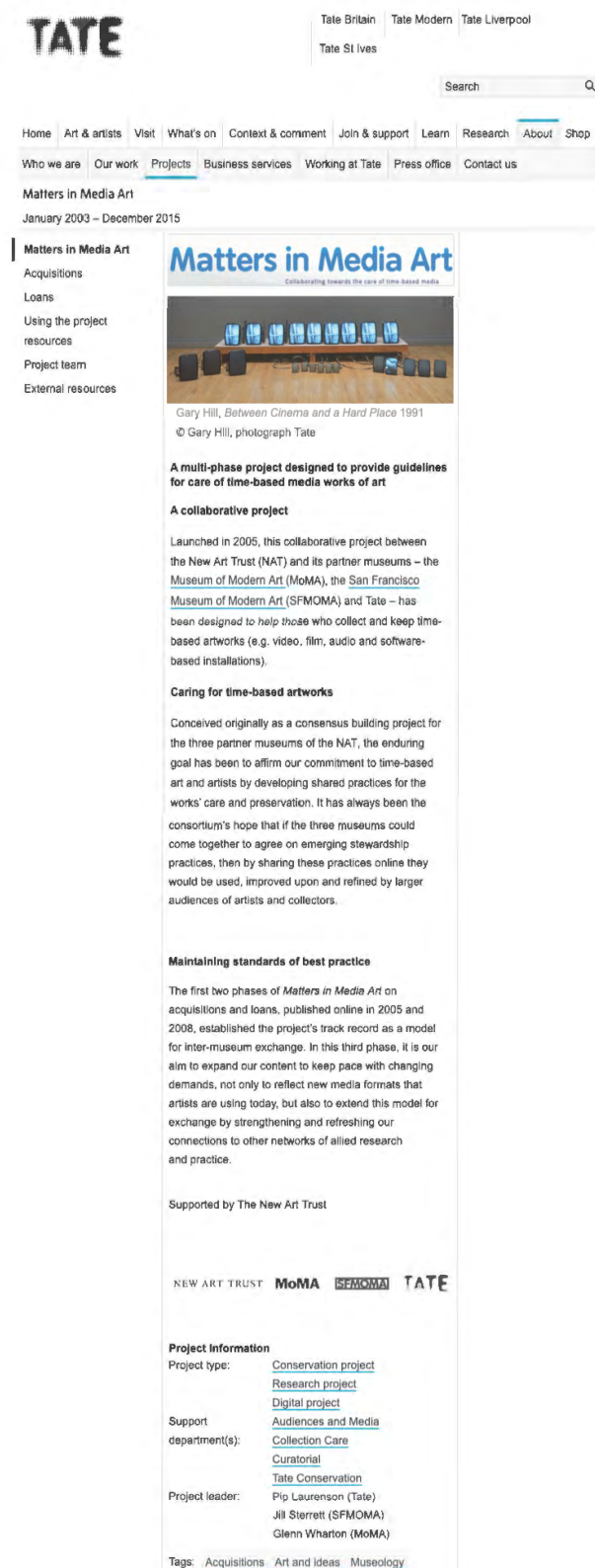


Figure 6. Screenshot of *Matters in Media Art* website on August 3, 2012 (accessed via the Wayback Machine).<sup>124</sup>

<sup>124</sup> "Matters in Media Art." Version from 2012. *Projects: Matters in Media Art*. [tate.org.uk](http://tate.org.uk). Archived August 3, 2012.

Between January 7, 2014 and September 3, 2014, the years of the first two workshops were added next to the links for the first two workshops, “Acquiring time-based media” and “Lending time-based media,” but there did not seem to be any major changes to the site.<sup>125</sup>

### **Phase Three, Part 2: Digital Preservation (Sustaining Media Art), 2016**

The Digital Preservation section, “Sustaining Media Art,” on the *Matters in Media Art* website was launched on May 15, 2016 at the AIC’s 44<sup>th</sup> Annual Meeting, held in Montreal, QC, Canada.<sup>126</sup> However, the work to create the final product started in 2010 at the third workshop of the New Art Trust consortium at SFMOMA and continued over the following years until its launch in 2016.

The original scope was slated to cover digital preservation fundamentals, digital video, software-based art, web art, and digital storage. However, as time went on, the scope was focused on digital video and digital preservation and storage, with software-based and web-based artworks left for the future. The key topics to be addressed as the collaborators originally envisioned them in 2012 were largely included in the 2016 final product. The collaborators wanted to provide a guide to digital preservation principles and a way to approach storage that was informed by the needs of the institution and collection. When the site launched in May 2016, it included a collection survey that could be used to guide digital storage planning, and also addressed skill sets, budgets, information management, and sustainability. In a separate tab, specifics for caring for digital video were detailed under the broad heading of Documentation. The Documentation section included the record-keeping, cataloging and condition report

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<sup>125</sup> “Matters in Media Art.” Version from 2014. *Projects: Matters in Media Art*. [tate.org.uk](http://tate.org.uk). Archived September 3, 2014. <https://web.archive.org/web/20140903121634/http://www.tate.org.uk/about/projects/matters-media-art>.

<sup>126</sup> “AIC’s 44th Annual Meeting: Matters in Media Art, Booth 308.” 2016. [https://aics44thannualmeeting2016.sched.com/exhibitor/matters\\_in\\_media\\_art.1v695udf](https://aics44thannualmeeting2016.sched.com/exhibitor/matters_in_media_art.1v695udf).



templates from the prior phases, with “Assessing Digital Video” added. The group took care to add real-life scenarios that would speak to a range of audiences, including museums and institutions, galleries, and individual artists and collectors.

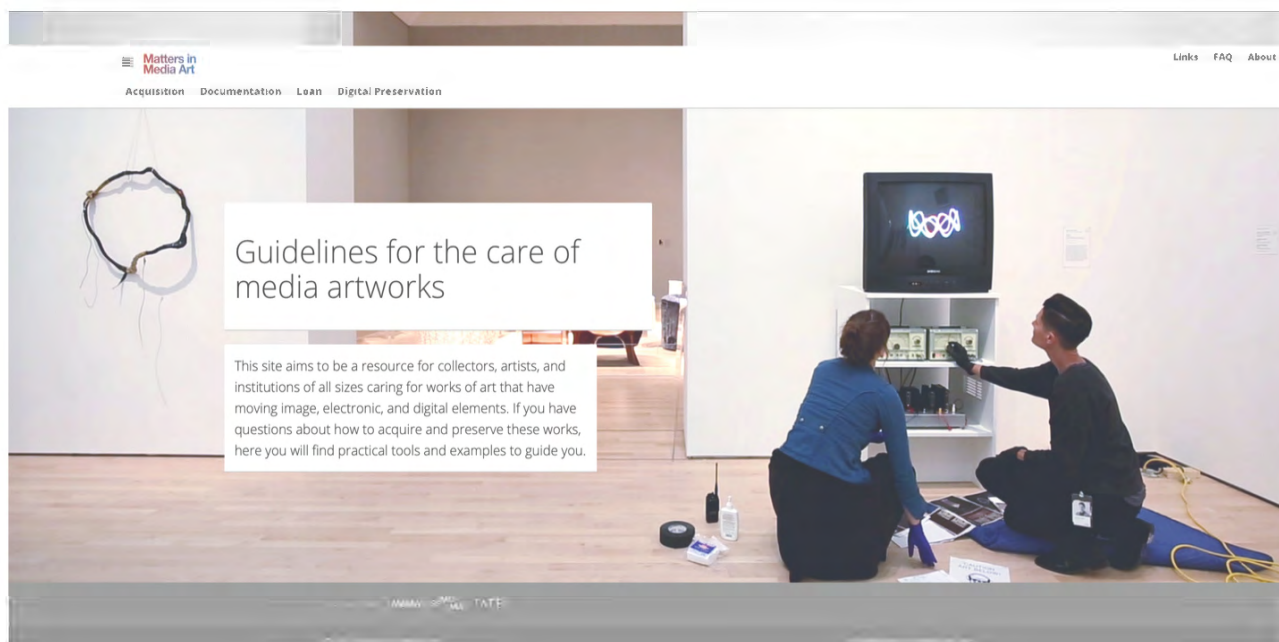


Figure 8. Screenshot of *Matters in Media Art* website on May 21, 2016 (accessed via the Wayback Machine).<sup>127</sup>

The working method was slightly different from the earlier workshops. After 2012, rather than meeting in person to complete the work, the team had regular meetings by phone. Between calls, sub-groups would complete tasks and then share the results on the conference calls with the whole group. On the phone, the team would collaboratively write site text, review and comment on sub-group activities, and manage the pace of work toward the intended launch date at the 2016 American Institute for Conservation (AIC) Annual Meeting.<sup>128</sup> As the launch neared, a sub-group arranged for user-experience testing on the GitHub site and spent considerable time working on the site design, layout, and navigation, while others completed the writing of the site

<sup>127</sup> “Matters in Media Art: Guidelines for the Care of Media Artworks.” 2016 version. [mattersinmediaart.org](http://mattersinmediaart.org). Archived May 21, 2016. <https://web.archive.org/web/20160521073048/http://mattersinmediaart.org/>.

<sup>128</sup> See Appendix 4 for a list of all “Current Project Teams” during each phase of *Matters in Media Art*, including this most recent phase.

text. Another sub-group reviewed the material on the site from the prior phases and updated or eliminated what was outdated. However, the team agreed that more attention would be needed in the future to truly refresh the material from prior phases.

For the launch at the AIC conference in 2016, the collaborators had a booth and handouts about *Matters in Media Art*. Two of the collaborators, Peter Oleksik of MoMA and Martina Haidvogel of SFMOMA, also did a talk entitled “Matters in Media Art III: Sustaining Digital Video Art,” “mostly to raise awareness that the resource was available.”<sup>129</sup> On the same day, the *Matters in Media Art* web resource moved from being hosted on Tate’s website to being hosted on the source code repository web platform GitHub.<sup>130</sup> This phase was publicly known as Phase Three, after Acquisitions (2008) and Loans (2005). In 2016, the Digital Preservation Coalition named *Matters in Media Art* a finalist for the NCDD Award for Teaching and Communications.<sup>131</sup>

Based on the Wayback Machine’s archived web page from May 21, 2016, it does not appear that anything substantial on the website has changed since the initial launch of Phase Three in May 2016.

When asking Ramona Bannayan about her views on the shifting landscape of time-based media stewardship and where *Matters in Media Art* is situated in the present day, she posited, “I wonder in fact if we as a group went back and looked at early documents, how much we might

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<sup>129</sup> Amy Brost. Telephone conversation with author. March 9, 2020.

Abstract about the talk: <http://resources.culturalheritage.org/emg-review/volume-4-2015-2016/haidvogel/>.

<sup>130</sup> Using a source code repository like GitHub, that “hosts file archives containing source codes online” (Alex Daish, “Back that Mass Up: Digital Preservation in the Era of Digital Overload”), to host the *Matters in Media Art* web resource allows contributors from around the world to contribute to the web resource without making irreversible changes or losing prior website data.

<sup>131</sup> “Digital Preservation Awards 2016: The Finalists.” *dcponline.org*. <https://www.dpconline.org/events/digital-preservation-awards/dpa2016-finalists>.

change or adjust as a result now.”<sup>132</sup> With this inclination to look back and review, the survey and steward interviews I next conducted provided me the platform to both explore what the present stewards of time-based media are involved in, while reflecting on the past to understand how to move the time-based media stewardship field forward in the future.

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<sup>132</sup> Ramona Bannayan. Interview by author. New York University, New York, NY. March 5, 2020.

## RESULTS AND DISCUSSION OF FINDINGS: PART 2

### Survey Results: Matters in Media Art

These results reflect the interviewees' opinions and individual experiences and not those of the institution where they work.

### Survey Demographics

Survey respondents were from nine different kinds of institutions and twelve roles were represented in the survey (see Figures 9 and 10). No respondents identified themselves as a curator or IT Staff, which were both roles provided as options in the survey. This might have been due to focus of the listservs in which I disseminated the survey. These demographics show that stewards of time-based media art are not just collection specialists and conservators and that the stewardship of time-based media art is not restricted to fine art museums.

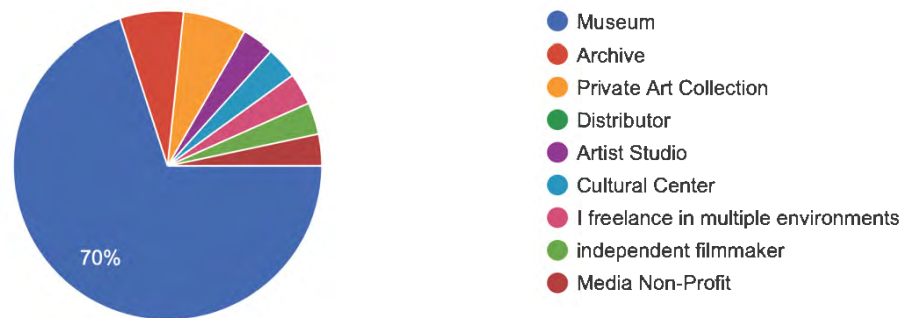


Figure 9. Types of institutions represented in the survey responses.

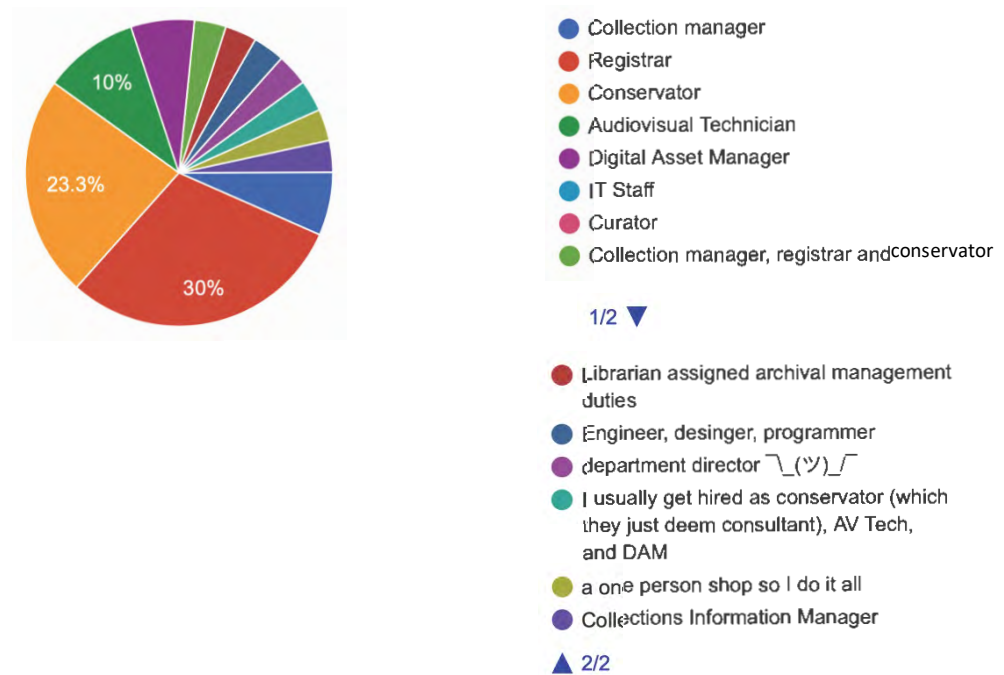


Figure 10. Roles of survey participants.

## Overview

My investigation revealed that the *Matters in Media Art* web resource is still considered by time-based media art stewards to be of practical value, but could also be updated and expanded. Steward interviewees and survey respondents felt that the web resource needs to reflect new developments in the field. The investigation also found that participants believe the *Matters in Media Art* resource is most suitable for those time-based media art stewards who are just beginning to care for their time-based media art collection and need a guide for how to start.

## Use of *Matters in Media Art*

Of the thirty stewards surveyed, 14 stewards, or 46.7%, had used the resources and documentation on the *Matters in Media Art* website in caring for time-based media art in their collection. 14 other stewards did not use *Matters in Media Art*, while the last 2 respondents

answered that they were not sure if they or their institution had used *Matters in Media Art*'s resources and documentation in the care of their time-based media artworks (see Figure 11). This means that the use and nonuse of *Matters in Media Art* as a resource was split evenly between respondents.

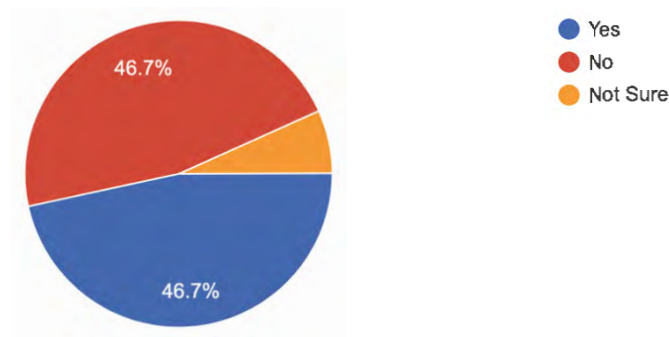


Figure 11. Use of the resources and documentation on the *Matters in Media Art* website.

For those survey participants that responded that they use the resources and documentation on *Matters in Media Art*'s web site, twelve also shared the approximate date when they first started using *Matters in Media Art*. These dates range from January 2014 to January 2020. Three of these dates fall right after the May 2016 web launch at the American Institute for Conservation (AIC)'s conference of *Matters in Media Art*'s Digital Preservation section. It would be interesting to find out if the launch of the resource at the conference was an impetus for the respondents' use of *Matters in Media Art*.

### “No need to reinvent the wheel...”

One reason interview and survey participants gave for using *Matters in Media Art* was the fact that there was no need to start from square one when not necessary. The *Matters in Media Art* web resource provides a central, accessible location to refer to when issues arise surrounding the stewardship of time-based media art. Expressing a common sentiment, Katie

Leavens, Assistant Registrar of Incoming Loans at The Los Angeles County Museum of Art, shared, “Every museum is busy and everyone has a million responsibilities...I think more than anything, it's just important...to have somewhere to go where other people have already spent a lot of time and resources addressing these issues and be able to share that knowledge instead of having to redo everything.” From Leavens’ perspective, having such a resource makes a lot of sense. “Maybe you find [a resource] and you tweak it to suit your specific needs slightly, but at least instead of starting from zero, you're starting from 90% of the way. And I think that makes a huge difference in all of our workflows.”<sup>133</sup>

### “Use as a reference, but customize to our needs”

Those that do not solely use the resources and documents on *Matters in Media Art* tend to develop their own resources in house, use *Matters in Media Art* in conjunction with in-house methods and resources from other institutions, and reach out to colleagues for assistance and guidance. In this group of interview and survey respondents, *Matters in Media Art* does not seem to be any respondent’s *only* resource. “We don’t use *Matters in Media Art* verbatim, but the concepts and general procedures outlined in the site are used.” A common reason given for not exclusively using *Matters in Media Art* is that it is “a good primer for general information” that can then be built upon and made more specific for the institution’s individual needs. One survey participant succinctly summed up the general consensus within this resource-combining group: “I think it would be fair to say we have taken inspiration from the materials on this site but have not adopted them outright.”

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<sup>133</sup> Katie Leavens. Telephone interview by author. January 7, 2020.

I found that some of those respondents who answered that their institution used in-house methods arrived in their current institution after the creation and implementation of their institution's time-based media stewardship resources. Therefore, it is possible that those resources were created using *Matters in Media Art* as a reference for certain topics. Whether as a "how-to" resource or a "what not to do" resource will remain unknown.

When conducting the in-depth steward interviews, none of the interviewees currently used *Matters in Media Art* as a resource. However, they all shared that it had been used by their institutions in the past. Meredith Reiss shared that "[the Met] did [use the resources and documentation on *Matters in Media Art*] to start," when beginning to create their documentation and resources for the stewardship of time-based media artworks.<sup>134</sup> At the Los Angeles County Museum of Art, the *Matters in Media Art* web resource was used at the start of LACMA's Time-Based Media Committee to provide one example of how to create acquisition documentation, loan agreements, and identify reports for time-based media artworks.

"I don't use *Matters in Media Art*."

Of the survey participants who do not use the resources and documentation on the *Matters in Media Art* website in any capacity, eight of the respondents had never heard of *Matters in Media Art* before taking the survey. Other participants responded that they used methods developed in-house. Two participants expressed that the resource did not correspond close enough to their workflow or institution's practices.

## **Ideal Audience**

"Great resource for institutions that are just getting started"

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<sup>134</sup> Meredith Reiss. Interview by author. The Metropolitan Museum of Art, New York, NY. December 16, 2019.



The steward interviews and the survey revealed the common belief that the *Matters in Media Art* web resource is ideal for those stewards in the beginning stages of caring for time-based media and who need a guide for how to start. As Cindy Tovar said during her interview, “I feel like *Matters in Media Art* would be so useful in my past when I didn’t know [about time-based media art as much].”<sup>135</sup> Katie Leavens described *Matters in Media Art* as “a very good starting place.”<sup>136</sup> One survey respondent stated: “The site can be very helpful in introducing concepts of media conservation to those less familiar, a primer for museum professionals of different disciplines, and an example of best practices.”

### “Institutions modeled in ways similar to MoMA/SFMOMA”

One survey respondent shared that they believe the web resource is best for institutions that are “modeled in ways similar to MoMA/SFMOMA in terms of curatorial oversight, dedicated conservation staff, and strategies for advocating for [time-based media art] care (and budgets) within large institutions. I don't necessarily see this as a ‘one-size-fits-all’ model, though it is very comprehensive in covering a lot of the essential considerations in managing [time-based media art] at an institution.” I think this detail about the resource being most useful for larger institutions or places that have secure funding structures, dedicated staff, and advocacy channels in place is important to highlight. Another survey respondent wrote that one shortcoming of the website is “that it assumes that the advocacy and support for [time-based media art] at your institution is already there.” The respondent goes on to explain that they believe “the main challenge most institutions are facing around [time-based media stewardship] relates to advocacy, budgeting, and staffing models and not necessarily technical knowledge.”

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<sup>135</sup> Cindy Tovar. Telephone interview by author. January 7, 2020.

<sup>136</sup> Katie Leavens. Telephone interview by author. January 7, 2020.

Continuing these two survey participants' lines of thinking, the audience that might find it *easiest* to integrate the resources, guidance, and documentation on the *Matters in Media Art* web resource are those stewards that work within institutions modeled similar to large, well-funded contemporary art museums. *However*, this does not mean that only those stewards will benefit from *Matters in Media Art*. As each steward interviewee and the majority of the respondents, including these two, expressed, *Matters in Media Art* remains “an important reference for collections starting out with time-based media [art].”

### **Updates Needed**

As the field of time-based media has grown over the years, *Matters in Media Art* as a resource has remained a useful resource, but has not been able to keep up and address the increasingly more specialized and complex issues that stewards of time-based media encounter.

“I think the website design impedes its usability for me.”

Some survey participants expressed concerns with the physical layout, navigation, and format of the *Matters in Media Art* web resource. One participant expressed that, on the website, within the individual sections of the resource, “there are areas with drop-downs and carousels (text info that can only be seen by clicking the left/right arrows). I prefer to see the whole picture at once.” Another participant, relaying the feedback they had received from colleagues, shared that they had heard a number of times that the website’s layout and presentation of information “was difficult to parse for those who have little or no previous experience with [time-based

media art].” On a format and accessibility note, one survey respondent suggested that the web resource “should be translated to other languages.”<sup>137</sup>

“They don’t update the website enough.”

The investigation also found that participants would like to see *Matters in Media Art* be updated more often. From the surveys, a group of respondents shared the concern that the website was not updated enough. This has to do partially with the topics covered on the website. One respondent pointed out that “much of the content provided is undated,” leaving web site visitors unsure of whether the information on the site is current best practice. One suggested remedy was to appoint someone dedicated to updating the web resource. Another remedy, which builds off the first, was to enlist time-based media art stewards who use the resource to review and suggest, or possibly even make, updates “based on their experiences utilizing [the web resource].”

“You don’t really expect that you can contribute.”

When asked if interviewees and survey participants were aware that *Matter in Media Art* is open-source and is meant to be collaborative and contributed to, the majority of respondents, 23 out of the 30 respondents total, and all three steward interviewees responded that they were not aware (see Figure 12).

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<sup>137</sup> At the time of this writing, translations into Chinese and Japanese were being planned. Email to author, May 16, 2020.

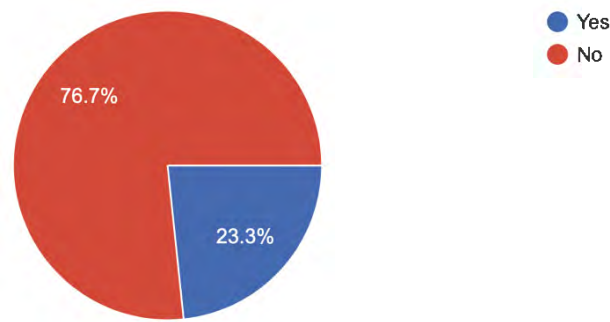


Figure 12. Awareness that *Matters in Media Art* is an open-source collaborative resource meant to be contributed to.

Of the seven survey participants (23.3%) that *were* aware that *Matters in Media Art* could be contributed to, when answering the question about whether they had ever contributed to or considered contributing to the website, only two responded in the affirmative (see Figure 13). Nineteen out of the 25 respondents to the question were not aware they could contribute, including two of the participants who had responded previously that they knew the resource was meant to be contributed to. This possibly signifies that the web resource does not make it clear that due to the open-source nature of the website, *any* visitor to the web page can suggest changes, updates, and additions. One survey participant explained that “the contribution guidelines are a bit hidden under [the] “About *Matters in Media Art*” [section on the website]. They suggested “bring[ing] the Contribution Menu more to the foreground,” since the website looks finished and thus might not make website visitors think the web resource is able to be edited. The concept of open-source, collaborative projects, while becoming more common in the time-based media art stewardship field, are not standard practices just yet. It might not even occur to website visitors that they could contribute and be part of the web resource’s life. This lack of awareness about being able to contribute to the website might also contribute to the feeling by some survey participants that the website is not updated enough, as they feel they are not able to actively solve the problems they observe on the website.

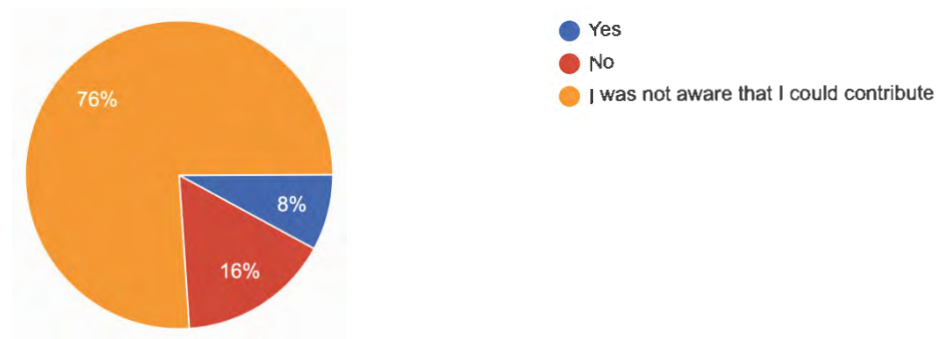


Figure 13. Participants who have contributed or considered contributing to *Matters in Media Art*.

“I would like to see *Matters in Media Art* address...”

When asked what areas they would like to see *Matters in Media Art* address, respondents’ suggestions included:

- More guidance on technical documentation
- Resources and guidance on web archiving
- Guidance on collecting software-based and internet-connected art
- Address issues with lending and borrowing of born-digital media
- Updated guidance on [the stewardship of] new video formats like 2k and 4k
- Preservation strategies for specific media (slides, analogue film, software-based art, analogue and digital video)

### **Value of *Matters in Media Art* to Time-Based Media Art Stewards Today**

“To serve as an authority on best practices for processing time-based media”

*Matters in Media Art* is a foundational resource to consult about time-based media art stewardship quandaries. As Meredith Reiss explained, “It’s the first place I tell people to go when they ask me for help because I think it gives a really solid foundation on where to start with

various aspects of dealing with media art, particularly from a sort of documentation, dotting all your I's and crossing your T's kind of perspective.”<sup>138</sup>

When asked about the importance of *Matters in Media Art* today, the majority of respondents' responses were about the ability to use *Matters in Media Art* as a reference or guide or inspiration for institutions' creation of their own documentation and procedures. One respondent shared that “for our institution it has been very useful as a starting point for addressing the needs of our time-based media collection in a more *holistic* and *intentional* way (emphasis added).” Another survey response declared that “a lot of museums and collectors don't know where to start with time-based media collections,” and that *Matters in Media Art* provides a jumping off point for museums to begin understanding and gaining control of their time-based media art collections. During her interview, Meredith Reiss explained, “it's a web resource publicly and freely available to anyone who wants to do a little Googling. So, in that sense it's very democratic. It's easily accessible. And I think there's a real need for that.”<sup>139</sup>

In the eyes of the survey participants and the interviewees, the main ideas of the *Matters in Media Art* web resource are to “clearly articulate general workflows and considerations” in preserving time-based media “in its original form and digitization of analog forms,” provide “people who are unfamiliar with collecting media art a rough outline of the processes and procedures,” and providing this information “in generalized way” so that “institutions seeking to set their own policies [have] some points for reference.”

## **Time-Based Media Art Stewardship: Needs and Challenges**

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<sup>138</sup> Meredith Reiss. Interview by author. The Metropolitan Museum of Art, New York, NY. December 16, 2019.

<sup>139</sup> Meredith Reiss. Interview by author.

Through the surveys and steward interviews, the state of the time-based media stewardship field was revealed to be highly collaborative, highly diverse in expertise and job title, and in need of industry standards and clear lines of communication and dissemination.

### **Time-Based Media Art Committees, Working Groups, and Support Groups**

“The media working group is just such a necessary and organic thing that it happens everywhere.”<sup>140</sup>

A commonality among the three stewards interviewed was the inclusion of some sort of Time-Based Media Art Committee or Working Group in their institution’s time-based media art stewardship initiatives. Jim Coddington’s quote above speaks to the natural way that these groups arise. The interviewees all expressed the need for a place within the museum where all stewards involved in the care of time-based media artworks can centrally gather and discuss and work through the pertinent issues and topics related to their institution’s time-based media collection. Katie Leavens describes her experience on LACMA’s Time-Based Media Art Committee as such:

“I come to that committee with my pretty limited perspective of ‘I’m a registrar and these are what I’m looking for when I’m...considering [x, y, and z].’ And while I have a general understanding of some time-based media, [for] more technical aspects or more specific procedures, more often than not, I’m relying on other people on the committee to bring their expertise to [the committee] so that when we’re engaging in a conversation, I don’t always know everything, but I know that there’s somebody in the group who will know the answer or who will see it as their day-to-day responsibility to look into that information and bring it back to the group...I’m lucky because I get to rely on having different experts in the room with me when we’re making these kinds of calls and looking into these kinds of next steps...”

These committees resemble the early collaboration that occurred during the phases of creating the *Matters in Media Art* web resource, as well as the work done in the time-based

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<sup>140</sup> Jim Coddington. Interview by author. The Museum of Modern Art, New York, NY. December 9, 2019.

media art stewardship initiatives of the 1990s, like the Playback Symposium and TechArchaeology. During these initiatives, stewards from different allied fields came together to each approach the stewardship of an artwork from the perspective of their expertise and create a collaborative solution that took into full account the art historical, mechanical, technical, social, and museological elements of the work.

### Creating committees outside the brick and mortar

The size, reputation, and budget of The Metropolitan Museum of Art, the Los Angeles County Museum of Art (LACMA), and the Museum of Modern Art (MoMA), which must also be considered due to Jim Coddington's comment on the organic nature of such working groups, all play a role in the museums' ability to establish and maintain time-based media art committees and working groups. How can these larger institutions provide support to smaller institutions that do not have the institutional backing or the capacity, in whatever sense that means for the institution, to create and maintain such groups? Would the creation of virtual working groups that include any steward of time-based media who would like to be involved in collective problem solving and discussions be a successful alternative to an in-house group? The American Institute for Conservation's Electronic Media Group (EMG) is one example of such a virtual working group. However, it is focused on the *conservation* of time-based media art. As Meredith Reiss expressed to me during her interview, "there needs to be some sort of resource for those people...who aren't conservators...but are tasked with caring for these collections in the absence of a conservator and need a little bit more technical expertise than they've got..."<sup>141</sup>

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<sup>141</sup> Meredith Reiss. Interview by author. The Metropolitan Museum of Art, New York, NY. December 16, 2019.



## Stewards, Not Specialists: Stewarding Time-Based Media Art as an Additional Role

“Chipping away at the work”<sup>142</sup>

During the steward interviews and the survey, I ascertained that many time-based media art stewards are not specialists in time-based media art, meaning often they are not specially trained in the stewardship of time-based media art. From the surveys, this was clear in the diversity of the roles and job titles of the participants. It is quite common in institutions that do not have a dedicated time-based media art person on staff to find that the steward in charge of caring for these works does it in addition to their regular job duties. The reasons for taking on this additional role are unique to each institution, but two reasons I found were that the steward had a particular interest in time-based media artworks already or there was no one else to take on the work. At some institutions, the stewardship tasks are widely dispersed, so different artworks are cared for by different steward groups. This is how LACMA approaches the stewardship of time-based media artworks, where time-based media artworks are spread throughout eight different curatorial departments.<sup>143</sup> At The Met, the majority of time-based media artworks are held within the Photography curatorial department, so the tasks associated with the stewardship of time-based media art fell largely to Meredith Reiss and the collaborative efforts of The Met’s Time-Based Media Working Group. Recently however, The Met appointed its first Time-Based Media Art conservator.<sup>144</sup> With either division of labor, and all manifestations in between, the bottom line still remains that outside of the large institutions, the stewardship of time-based media is conducted by non-specialists who take on the stewardship role on top of their other

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<sup>142</sup> Association of Registrars and Collections Specialists. “Hello from the Other Side: Next Steps in Collecting Time-Based Media.” YouTube video.

<sup>143</sup> Association of Registrars and Collections Specialists. “Hello from the Other Side: Next Steps in Collecting Time-Based Media.” YouTube video.

<sup>144</sup> The Metropolitan Museum of Art, “Developing a Time-Based Media Strategy at The Metropolitan Museum of Art,” Embedded video.

duties. “Not every institution can afford a conservator for time-based media. Oftentimes it's going to be a lay person who maybe doesn't have the technical expertise that is in a position where they have to be the one [to make the decisions about the care of a time-based media artwork].”<sup>145</sup>

### Move to hiring dedicated staff

The stewardship of time-based media artworks should not be an additional role on top of a steward's already full-time job. As Kacie Rice, Assistant Registrar at Museum of Fine Arts, Houston (MFAH), explained about her time surveying the MFAH's time-based media collection, “All in all, the project took me about a year to complete, chipping away at it when I had a spare minute from my regular job...I would assume a project like this might take a month or two if you had a full-time dedicated [volunteer, intern, or staff member].”<sup>146</sup> There should be a move to hire dedicated staff to be the steward of time-based media artworks in collections. Time-based media artworks, and particularly moving image artworks, are at risk of obsolescence, damage, and irreversible decay. If a dedicated staff member could complete a survey of the MFAH's time-based media collection in a month, the possibilities for what could be achieved with more time are promising. The addition of a dedicated staff member would also mitigate possible further damage to the works, as well as alleviate the need for staff to take on additional tasks outside their assigned job.

### Lack of Industry Standards

“Lack of museum-standard protocols for processing, archiving and sharing”

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<sup>145</sup> Meredith Reiss. Interview by author. The Metropolitan Museum of Art, New York, NY. December 16, 2019.

<sup>146</sup> Association of Registrars and Collections Specialists. “Hello from the Other Side: Next Steps in Collecting Time-Based Media.” YouTube video.

For museums that do not have any established time-based media art protocols or policies in place, there is no single industry standard the museum can implement when creating these stewardship protocols. As a result, the field of time-based media art stewardship sees a wide range of methods implemented in the stewardship of these works. As was evident from the survey responses, each museum and institution appear to create their own tailored protocols, which leads to an inability to link data across institutions and can create more challenges when trying to share resources and knowledge. During her steward interview, Katie Leavens expressed the need to continue to push for standardization of documentation and terminology relating to time-based media across the museum field and creating industry standards. This desire was echoed by the other interviewees and many of the survey participants. “I think that there is something to be said about creating industry standards, knowing that what you're doing isn't completely out of left field. And that the information that you are gathering or the...documentation you're creating is going to be valuable to someone five years from now, 10 years from now, 50 years from now. And if we have more universal standards, that also helps us even further down the line...But it's only helpful if you can understand it and interpret it quickly when you have a shorter period of time and certain amount of limitations.”<sup>147</sup>

### **Collaboration and Communication in the Field**

“In a collaborative kind of setting...you might learn something that you wouldn't have even thought [that] you needed.”<sup>148</sup>

A key finding from this investigation is the necessity for time-based media art stewards to collaborate, communicate, discuss, brainstorm, workshop, ask questions, and work with others

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<sup>147</sup> Katie Leavens. Telephone interview by author. January 7, 2020.

<sup>148</sup> Cindy Tovar. Telephone interview by author. January 7, 2020.

with all varieties of subject matter expertise. It is vital. Based on the interview and survey responses, it is clear that stewards are already acting in this manner. The more stewards share resources and findings with the rest of the field, the larger the community that benefits from the shared knowledge. The larger the community that has this knowledge, the more time-based media artworks can be properly taken care of and the longer these works will be able to be shown into the future. By enacting the stewardship practices of collaboration and communication in the present, the future of time-based media art stewardship can only be stronger, more thorough, more robust, and better prepared for what the next technological advances and discoveries will be.

### “ARCS could be the place.”

All three steward interviewees mentioned the Association of Registrars and Collection Specialists (ARCS) as a professional resource for collection stewards that they think would be useful for disseminating information about *Matters in Media Art*. ARCS has a Forum tab on their website that tends to be used “to compile all these kinds of documents and resources from a registrar and collection specialist perspective.”<sup>149</sup> Katie Leavens explained that ARCS “could facilitate these conversations [about time-based media stewardship], possibly connect people to resources,”<sup>150</sup> and spread the word about *Matters in Media Art* as a resource for time-based media stewards of collections of all sizes and institutional structures. Most time-based media art stewards are not specifically trained to care for time-based media, so standard practices and sharing resources are key to being successful stewards.

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<sup>149</sup> Katie Leavens. Telephone interview by author. January 7, 2020.

<sup>150</sup> Katie Leavens. Telephone interview by author. January 7, 2020.

## CONCLUSION

Through this investigation into the past and present stewardship practices for time-based media artworks, I found that the stewardship of time-based media art is highly collaborative and cross-disciplinary. The investigation also confirmed that a multitude of voices from different allied fields must be involved in the care of time-based media artworks. The survey revealed that it is incredibly common practice for stewards to adapt existing museum practices and standards to be used to care for and steward the particular works in their collections. Time and again it was reiterated that guides and examples of peer practices will always be appreciated, especially until there are universal industry standards that all stewards can implement. While all of these are key findings in my investigation, the largest takeaway I came away with was the importance of continued and sustained communication across many platforms and allied fields to enable the sharing of knowledge, experiences, questions, findings, and victories. Through communication, many stewards who might otherwise feel alone in their experiences, can find community and ways to continue to move the time-based media stewardship field forward.

In the end, there is a need to continue to create practices that are widely adopted and implemented throughout the museum community, “as it [will] allow for institutions to more easily communicate and collaborate without having to translate as much between local practices.”<sup>151</sup> This was the goal and lasting impact of *Matters in Media Art*. While still useful and informative today, I believe it is time to evolve this resource to the next stage of widely adoptable and disseminated documentation standards and practices that take into account the

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<sup>151</sup> Peggy Griesinger. “Compromise in the Age of Digital Preservation.” *NDSR Blog* (blog). (October 20, 2014). <https://ndsr.nycdigital.org/compromise-in-the-age-of-digital-preservation/>.

increased and perhaps more advanced knowledge and experience many museum stewards have with time-based media, and the new challenges of today.

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## APPENDICES

### Appendix 1. Further Reading

**Academy of Motion Picture Arts and Sciences** *The Digital Dilema: Strategic Issues in Archiving and Accessing Digital Motion Picture Materials*

[www.oscars.org/science-technology/sci-tech-projects/digital-dilemma](http://www.oscars.org/science-technology/sci-tech-projects/digital-dilemma)

**Academy of Motion Picture Arts and Sciences** *The Digital Dilema 2: Perspectives from Independent Filmmakers, Documentarians and Nonprofit Audiovisual Archives*

[www.oscars.org/science-technology/sci-tech-projects/digital-dilemma-2](http://www.oscars.org/science-technology/sci-tech-projects/digital-dilemma-2)

**AIC EMG – American Institute for Conservation Electronic Media Group:**

[www.culturalheritage.org/specialty-topics/electronic-media-group-subsite](http://www.culturalheritage.org/specialty-topics/electronic-media-group-subsite)

**AIC EMG's *The Electronic Media Review Journal*:**

<http://resources.culturalheritage.org/emg-review/>

**AMIA – Association of Moving Image Archivists:**

<https://amianet.org>

**AMIA Open Source GitHub Time Based Media Art Resources:**

<https://github.com/amiaopensource/time-based-media-art>

**ARCS – Association of Registrars and Collection Specialists:**

[www.arcsinfo.org](http://www.arcsinfo.org)

**ARSC – Association for Recorded Sound Collections:**

[www.arsc-audio.org/index.php](http://www.arsc-audio.org/index.php)

**A/V Artifact Atlas:**

<https://bavc.github.io/avaa/>

**BAVC – Bay Area Video Coalition:**

<https://www.bavc.org/preserve-media>

**The Cable Bible:**

<https://amiaopensource.github.io/cable-bible/>

<https://github.com/amiaopensource/cable-bible>

**Digital Preservation Coalition (DPC) Digital Preservation Handbook:**

[www.dpconline.org/handbook/contents](http://www.dpconline.org/handbook/contents)

**DOCAM – Documentation and Conservation of the Media Arts Heritage:**

[www.docam.ca](http://www.docam.ca)

**DOCAM Documentation Model:**

[www.docam.ca/en/documentation-model.html](http://www.docam.ca/en/documentation-model.html)

**EAI – Electronic Arts Intermix**

[www.eai.org](http://www.eai.org)

**EAI's Online Resource Guide for Exhibiting, Collecting & Preserving Media Art:**

[www.eai.org/webpages/1010](http://www.eai.org/webpages/1010)

**FADGI (Federal Agencies Digitization Guidelines Initiative) Audio-Visual Working Group:**

[www.digitizationguidelines.gov/audio-visual/](http://www.digitizationguidelines.gov/audio-visual/)

**FFmpeg:**

<https://ffmpeg.org>

**ffmpegprovisr (FFmpeg):**

<http://amiaopensource.github.io/ffmpegprovisr>

<https://github.com/amiaopensource/ffmpegprovisr>

**INCCA – International Network for the Conservation of Contemporary Art:**

[www.incca.org/](http://www.incca.org/)

**INCCA's Inside Installations project (website archived):**

[www.incca.org/articles/project-inside-installations-2004-2007](http://www.incca.org/articles/project-inside-installations-2004-2007)

**Matters in Media Art:**

<http://mattersinmediaart.org>

**The Metropolitan Museum of Art Time-Based Media Working Group:**

[www.metmuseum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group](http://www.metmuseum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group)

**The Met's Time-Based Media Sample Documentation and Templates:**

[www.metmuseum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group/documentation](http://www.metmuseum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group/documentation)

**MoMA Media Conservation Initiative website:**

[www.mediaconservation.io](http://www.mediaconservation.io)

[www.mediaconservation.io/resources#table-of-content](http://www.mediaconservation.io/resources#table-of-content)

**NFPF – National Film Preservation Foundation:**

[www.filmpreservation.org](http://www.filmpreservation.org)



**NFPF *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*:**  
[www.filmpreservation.org/dvds-and-books/the-film-preservation-guide-download](http://www.filmpreservation.org/dvds-and-books/the-film-preservation-guide-download)

**NDSA Levels of Digital Preservation, version 2.0 (released in 2018):**  
<https://ndsa.org/publications/levels-of-digital-preservation/>

**NYU's Institute of Fine Arts Topics in Time-Based Media Conservation events and workshops:**  
[www.nyu.edu/gsas/dept/fineart/events/time-based-media.htm](http://www.nyu.edu/gsas/dept/fineart/events/time-based-media.htm)

**NYU/IFA/CC TBM Symposium 2018:**  
It's About Time! Building a New Discipline: Time-Based Media Art Conservation  
[www.nyu.edu/gsas/dept/fineart/events/tbmsymposium2018.htm](http://www.nyu.edu/gsas/dept/fineart/events/tbmsymposium2018.htm)

**OAIS – Open Archival Information System Reference Model:**  
<https://www.dpconline.org/docs/technology-watch-reports/1359-dpctw14-02/file>

**The Patch Bay Blog:**  
<https://patchbay.tech>

**Rhizome:**  
<http://rhizome.org>

**Smithsonian Institution (SI) Archives of American Art Guidelines for Processing Collections with Audiovisual Material:**  
[www.aaa.si.edu/documentation/guidelines-for-processing-collections-with-audiovisual-material](http://www.aaa.si.edu/documentation/guidelines-for-processing-collections-with-audiovisual-material)

**Smithsonian Time-Based Media & Digital Art Working Group:**  
[www.si.edu/tbma/](http://www.si.edu/tbma/)

**SMPTE – Society of Motion Picture and Television Engineers:**  
[www.smpete.org](http://www.smpete.org)

**For Software-Based Art:**

- **Stack Overflow** (for when you hit a rut in working with code-based works):
  - <https://stackoverflow.com>
- **Eddy Colloton's That DAM Project Blog:**
  - <http://eddycolloton.com/blog>
  - <http://eddycolloton.com/blog/2015/11/16/aiga-electronic-media-survey-for-the-denver-art-museum>
  - [https://static1.squarespace.com/static/50cccb35e4b0cc6f589d467d/t/564aa288e4b082c51d83483a/1447731848528/Colloton\\_AIGA\\_Emedia\\_Survey\\_Report.pdf](https://static1.squarespace.com/static/50cccb35e4b0cc6f589d467d/t/564aa288e4b082c51d83483a/1447731848528/Colloton_AIGA_Emedia_Survey_Report.pdf)
- **EaaS – Emulation-as-a-Service Infrastructure:**
  - [www.softwarepreservationnetwork.org/eaasi/](http://www.softwarepreservationnetwork.org/eaasi/)
  - <http://softwarepn.webmasters21.com/eaasi/>

**Solomon R. Guggenheim Museum Media Art Conservation:**  
[www.guggenheim.org/tbm](http://www.guggenheim.org/tbm)

**Solomon R. Guggenheim's Conserving Computer-Based Artwork Initiative:**  
[www.guggenheim.org/conservation/the-conserving-computer-based-art-initiative](http://www.guggenheim.org/conservation/the-conserving-computer-based-art-initiative)

**TATE:**

- **Collecting the Performative (2012 – 2014):**
  - [www.tate.org.uk/about/projects/collecting-performative](http://www.tate.org.uk/about/projects/collecting-performative)
- **Pericles Project (2013 – 2017):**
  - [www.tate.org.uk/about/projects/pericles](http://www.tate.org.uk/about/projects/pericles)
- **Reshaping the Collectible (2018 – 2021):**
  - [www.tate.org.uk/about-us/projects/reshaping-the-collectible](http://www.tate.org.uk/about-us/projects/reshaping-the-collectible)

**TechFocus Conference Series (organized by the Electronic Media Group (EMG) of the American Institute for Conservation (AIC)):**

- <http://resources.conservation-us.org/techfocus/>
- **TechFocus I: Caring for Video Art (September 1-2, 2010):**
  - <http://resources.culturalheritage.org/techfocus/tech-i-speakers-tw/>
- **TechFocus II: Caring for Film and Slide Art (April 27-28, 2012):**
  - <http://resources.culturalheritage.org/techfocus/techfocus-ii-caring-for-film-and-slide-art-tw/>
- **TechFocus III: Caring for Software-Based Art (September 25-26, 2015):**
  - <http://resources.culturalheritage.org/techfocus/techfocus-iii-caring-for-computer-based-art-software-tw/>

**Variable Media:**

[www.variablemedia.net/](http://www.variablemedia.net/)  
<https://variablemediaquestionnaire.net>  
<http://capturing.projects.v2.nl/index.html>  
[www.guggenheim.org/conservation/the-variable-media-initiative](http://www.guggenheim.org/conservation/the-variable-media-initiative)

**VoCA – Voices of Contemporary Art:**  
<https://voca.network>

**For Vocabulary and Glossary of Time-Based Media Art Related Terms:**

- **“Glossary” Section of “The Decision-Making Model for Contemporary Art Conservation and Presentation,”** Cologne Institute of Conservation Sciences / TH Köln, May 2019:
  - [www.incca.org/sites/default/files/field\\_attachments/decision\\_making\\_model\\_2019.pdf/decision\\_making\\_model\\_2019.pdf](http://www.incca.org/sites/default/files/field_attachments/decision_making_model_2019.pdf/decision_making_model_2019.pdf)
- **“What is the object? Identifying and describing time-based artworks,”** Asti Sherring, Carolyn Murphy & Lisa Catt, 2018:
  - [www.academia.edu/40377801/What\\_is\\_the\\_Object\\_Identifying\\_and\\_describing\\_time-based\\_artworks?email\\_work\\_card=title](http://www.academia.edu/40377801/What_is_the_Object_Identifying_and_describing_time-based_artworks?email_work_card=title)

## Appendix 2. “Matters in Media Art Research Study” Google Forms Survey

### "Matters in Media Art" Research Study

You have been invited to take part in a research study to learn more about how those caring for time-based media art have used or adapted the guidelines, documentation, and procedures presented on Matters in Media Art's website and the website's efficacy as a resource. This study will be conducted by Madeline (Maddy) Smith, TISCH - Cinema Studies, Moving Image Archiving and Preservation (MIAP), Tisch School of the Arts, New York University, as a part of her Master's Thesis. Her faculty sponsor is Amy Brost, Department of TISCH - Cinema Studies, Moving Image Archiving and Preservation (MIAP), Tisch School of the Arts, New York University.

If you agree to be in this study, you will be asked to do the following:

- Take a survey about your knowledge and use of the Matters in Media Art web resource.

Participation in this study will involve less than 15 minutes of your time. There are no known risks associated with your participation in this research beyond those of everyday life.

Although you will receive no direct benefits, this research may help the investigator understand how those caring for time-based media art have used or adapted the guidelines, documentation, and procedures presented on Matters in Media Art's website and the website's efficacy as a resource.

Confidentiality of your responses will be strictly maintained by keeping all responses on the NYU enterprise Google platform until the thesis is filed, at which point the responses will be deleted from the NYU enterprise Google platform. It is not the intention of the researchers to collect any private information. Once the student researcher's Master's Thesis is submitted and approved, the PI and student researcher can delete their local copies. Information not containing identifiers may be used in future research, shared with other researchers, or placed in a data repository without your additional consent.

Participation in this study is voluntary. You may refuse to participate or withdraw at any time without penalty. For this survey, you have the right to skip or not answer any questions you prefer not to answer.

If there is anything about the study or your participation that is unclear or that you do not understand, if you have questions or wish to report a research-related problem, you may contact Madeline (Maddy) Smith at +1 (410) 375-4007, [mps421@nyu.edu](mailto:mps421@nyu.edu), New York, NY 10012-2331, or the faculty sponsor, Amy Brost at +1 (917) 566-0978, [alb240@nyu.edu](mailto:alb240@nyu.edu), New York, NY 10012-2331.

For questions about your rights as a research participant, you may contact the University Committee on Activities Involving Human Subjects (UCAIHS), New York University, 665 Broadway, Suite 804, New York, New York, 10012, at [ask.humansubjects@nyu.edu](mailto:ask.humansubjects@nyu.edu) or (212) 998-4808. Please reference the study # (IRB-FY2020-4009) when contacting the IRB (UCAIHS).

Please print a copy of this consent language to keep.

**\* Required**

1. I agree to be in the study and give the investigator permission to use my responses in her thesis, presentation or publications. \*

*Mark only one oval.*

- ☐ Yes  
☐ No

"Matters in Media Art" Survey

This survey will take approximately 10 minutes to complete.

2. 1. Which of the following best describes your institution?

*Mark only one oval.*

- ☐ Museum  
☐ Archive  
☐ Private Art Collection  
☐ Distributor  
☐ Other: \_\_\_\_\_

3. 2. Which of the following best describes your role?

*Mark only one oval.*

- ☐ Collection manager  
☐ Registrar  
☐ Conservator  
☐ Audiovisual Technician  
☐ Digital Asset Manager  
☐ IT Staff  
☐ Curator  
☐ Other: \_\_\_\_\_

4. 3. Does your institution use the resources and documentation on the Matters in Media Art website in caring for time-based media art in your collection?

*Mark only one oval.*

- ☐ Yes  
☐ No  
☐ Not Sure

5. 4. If YES, approximately when did you first start using Matters in Media Art?

*Example: January 7, 2019*

6. 5. If NO, what do you use instead (e.g., other resource(s), methods developed in-house, etc.)?

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7. 6. Please describe the reason(s) for your decision to use/not use Matters in Media Art.

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8. 7. If your institution relies on or uses Matters in Media Art documentation, guidelines, and/or procedures, what other areas would you like to see it address?

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9. 8. Do you think there are areas where it could improve? If so, please describe.

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10. 9. Were you aware that Matters in Media Art is an open-source resource meant to be collaborative and contributed to?

*Mark only one oval.*

☐ Yes

☐ No

11. 10. If YES, have you ever contributed to the site or considered contributing?

*Mark only one oval.*

☐ Yes

☐ No

☐ I was not aware that I could contribute

12. 11. What do you think is the importance of Matters in Media Art today?

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13. 12. What other resources do you use in caring for time-based media art?

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14. 13. If I have any follow-up questions, can I contact you?

Mark only one oval.

☐ Yes

☐ No

Contact  
Information

Thank you for indicating that I can contact you with follow-up questions. Please provide your contact information below.

15. Name and Email Address or Phone

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This content is neither created nor endorsed by Google.

Google Forms

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- \*\* The Google Forms survey was open from Tuesday, January 21, 2020 to Thursday, April 30, 2020.
- \*\* The Google Forms survey link was posted on five professional association listservs and one Slack channel.
- **TBM Concerns Slack group #general channel** (posted January 21, 2020 via post to Slack channel)
  - **AMIA-L listserv** (The Association of Moving Image Archivists' (AMIA) member listserv; posted January 26, 2020 via email to listserv)
  - **CSAAM listserv** (American Alliance of Museum's (AAM) Collections Stewardship listserv; posted January 26, 2020 via email to listserv)
  - **AIC Member Community listserv** (The American Institute for Conservation's (AIC) general community listserv; posted January 26, 2020 via AIC member website)
  - **AIC Electronic Media Group (EMG) listserv** (posted January 26, 2020 via AIC member website)
  - **ARCS listserv** (Association of Registrars and Collection Specialists listserv; posted January 26, 2020 via website)

### Appendix 3. Anonymized Survey Results

#### Introductory Text Excerpts:

You have been invited to take part in a research study to learn more about how those caring for time-based media art have used or adapted the guidelines, documentation, and procedures presented on *Matters in Media Art*'s website and the website's efficacy as a resource.

If you agree to be in this study, you will be asked to do the following:

- Take a survey about your knowledge and use of the *Matters in Media Art* web resource.

Participation in this study will involve less than 15 minutes of your time. There are no known risks associated with your participation in this research beyond those of everyday life.

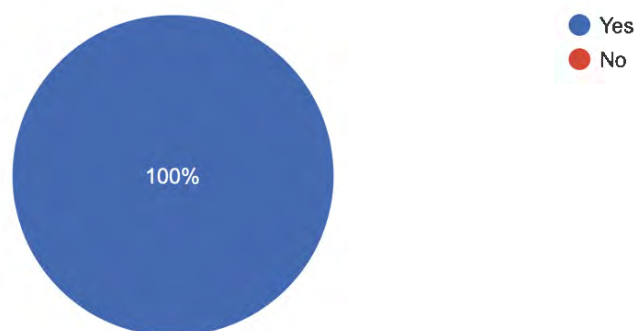
Although you will receive no direct benefits, this research may help the investigator understand how those caring for time-based media art have used or adapted the guidelines, documentation, and procedures presented on *Matters in Media Art*'s website and the website's efficacy as a resource.

#### Pre-Survey Question:

I agree to be in the study and give the investigator permission to use my responses in her thesis, presentation or publications.

I agree to be in the study and give the investigator permission to use my responses in her thesis, presentation or publications.

30 responses





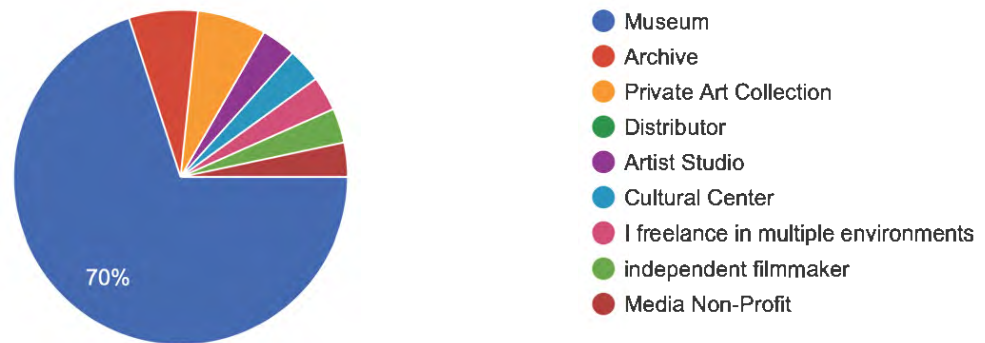
## Survey Questions and Results:

**1. Which of the following best describes your institution?**

- a. Museum
- b. Archive
- c. Private Art Collection
- d. Distributor
- e. Other (free text field)

**Results:****1. Which of the following best describes your institution?**

30 responses



- 30 responses in total:

- Museum 21 out of 30 (70%)
- Archive 2 out of 30 (6.7%)
- Private Art Collection 2 out of 30 (6.7%)
- Distributor 0 out of 30 (0%)
- Other:
  - Artist studio 1 out of 30 (3.3%)
  - Cultural center 1 out of 30 (3.3%)
  - Freelance 1 out of 30 (3.3%)
  - Independent filmmaker 1 out of 30 (3.3%)
  - Media non-profit 1 out of 30 (3.3%)

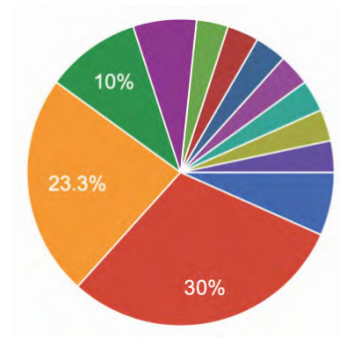
## 2. Which of the following best describes your role?

- Collection manager
- Registrar
- Conservator
- Audiovisual Technician
- Digital Asset Manager
- IT Staff
- Curator
- Other (free text field)

### Results:

#### 2. Which of the following best describes your role?

30 responses



- Collection manager
- Registrar
- Conservator
- Audiovisual Technician
- Digital Asset Manager
- IT Staff
- Curator
- Collection manager, registrar and conservator

1/2 ▼

- Librarian assigned archival management duties
- Engineer, designer, programmer
- Department director
- I usually get hired as conservator (which they just deem consultant), AV Tech, and DAM
- a one person shop so I do it all
- Collections Information Manager

▲ 2/2

#### ● 30 responses in total:

- Registrar
- Conservator
- Audiovisual Technician
- Collection manager
- Digital Asset Manager
- IT Staff
- Curator
- Other
  - Collection manager, registrar, and conservator
  - Librarian assigned archival

9 out of 30 (30%)  
 7 out of 30 (23.3%)  
 3 out of 30 (10%)  
 2 out of 30 (6.7%)  
 2 out of 30 (6.7%)  
 0 out of 30 (0%)  
 0 out of 30 (0%)

1 out of 30 (3.3%)

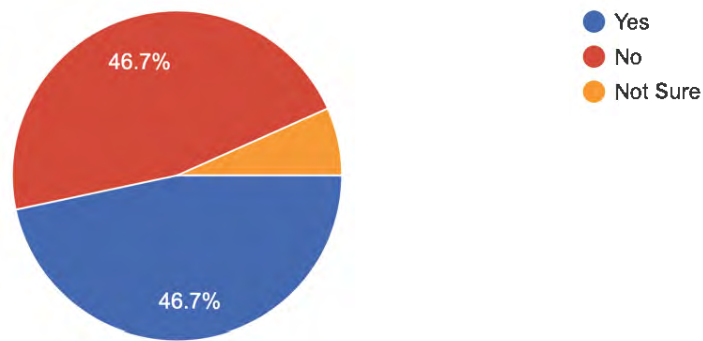
- management duties 1 out of 30 (3.3%)
- Engineer, designer, programmer 1 out of 30 (3.3%)
- Department director 1 out of 30 (3.3%)
- “I usually get hired as conservator  
(which they just deem consultant),  
AV Tech, and DAM 1 out of 30 (3.3%)
- “a one-person shop so I do it all” 1 out of 30 (3.3%)
- Collections Information Manager 1 out of 30 (3.3%)

3. Does your institution use the resources and documentation on the *Matters in Media Art* website in caring for time-based media art in your collection?
- a. Yes
  - b. No
  - c. Not Sure

**Results:**

3. Does your institution use the resources and documentation on the Matters in Media Art website in caring for time-based media art in your collection?

30 responses



- 30 responses in total:
  - Yes 14 out of 30 (46.7 %)
  - No 14 out of 30 (46.7%)
  - Not Sure 2 out of 30 (6.7%)

#### 4. If YES, approximately when did you first start using *Matters in Media Art*?

##### Results:

4. If YES, approximately when did you first start using Matters in Media Art?

12 responses

Jan 2014	1
Jun 2014	1
Mar 2016	1
Sep 2016	1 5
Nov 2016	1
Jan 2018	1 29
Nov 2018	9
Mar 2019	1
Jul 2019	1
Jan 2020	28

- 12 responses in total:
  - 2014
    - January
    - June
  - 2016
    - March
    - September
    - November
  - 2018
    - January
    - November
  - 2019
    - March
    - July
  - 2020
    - January

**5. If NO, what do you use instead (e.g., other resource(s), methods developed in-house, etc.)?**

**Results:**

- 20 responses in total:
  - “We use the Matters in Media Art resources in conjunction with in-house methods as well as resources from other institutions.”
  - “Methods developed in house”
  - “Multiple resources - general knowledge”
  - “We have developed our own process line and used that to identify the different types of documentation that we need. We are currently evolving those documentation templates using a variety of sources, of which Matters in Media Art is one”
  - “I guess in house at this point”
  - “Resources from colleagues”
  - “We have researched materials on Matters in Media Art in addition to documentation/workflow/controlled vocabularies used by peers at other institutions. I think it would be fair to say we have taken inspiration from the materials on this site but have not adopted them outright. “
  - “In-house and talking to other museums”
  - “Also, methods developed in the studio, like self-documenting approach, demo-mode, manuals, and other technical documentation approaches”
  - “Methods developed in-house”
  - “Instead I usually recommend LOC and other universities are more accessible and share their documents and templates like Stanford for example.”
  - “BAVC has a large collection of audiovisual preservation documentation”
  - “We are also developing our own (simple) "tools", but it is reassuring to be able to compare them to the matter in media art guidelines”
  - “N/A”
  - “In-house”
  - “We don’t use Matters in Media Art verbatim, but the concepts and general procedures outlined in the site are used.”
  - “Methods and procedures developed in house, we also consulted with other museums with TBM holdings and shared procedures and standards.”
  - “We do partner with MoMA in preservation of our films, but we still need to create proper workflows for onsite and offsite storage.”

**6. Please describe the reason(s) for your decision to use/not use *Matters in Media Art*.**

**Results:**

- 28 responses in total:
  - “I didn’t know about it until now. I will check it out now.”
  - “searching for best practices”
  - “Matters in Media Art offers a good foundation that can be built upon using other, more in-depth resources.”
  - “The method was created around 2010-2012, the person in charge did not know about Matters... or didn't existed”
  - “The conservators at the museum are aware of the Matters in Media Art resource, and feel our museum's practices are more or less in line with the recommendations, but the resource is not referenced, or used as a guideline in policy making decisions. As a contemporary art museum, many of the museum's existing policies can be applied to media art, or easily adapted to fit within it. Creating specific policies seemed more efficient than adapting them from general ones.”
  - “Professional recommendations”
  - “Never heard of it”
  - “It never quite worked for the way our organisation works and I could never quite grasp what I was supposed to do and when from the supporting information. This is why i have eventually just evolved my own version”
  - “An excellent, comprehensive resource from well-respected institutions who have given the subject deep thought”
  - “never heard if it before, prob. costs more than my budget will allow”
  - “Didnt know about it”
  - “Good primer for general information”
  - “We use the site in the sense that we keep apprised of best practices in the field and ensure we have a complete workflow/policy around TBM care at our institution, but have not modeled our procedures after this site. I find this is a great resource for institutions that are either just getting started or are modeled in ways similar to MoMA/SFMOMA in terms of curatorial oversight, dedicated conservation staff, and strategies for advocating for TBM care (and budgets) within large institutions. I don't necessarily see this as a "one-size-fits-all" model, though it is very comprehensive in covering a lot of the essential considerations in managing TBM at an institution.”
  - “Not aware of this resource”
  - “Not sure that the criteria in Media Matters can be interpreted using the database I use for the bulk of the collection”
  - “Provided a standard”
  - “never heard of it”
  - “Matters in Media Art is outdated. They don't update even when their links are broken. They barely look at their github account when questions or requests do arise.”

- “Hmmm, maybe I should explain how I 'use' it as it's a resource to pull from in training or in certain relevant projects. The content is well designed and provides a nice overview [...].”
- “I didn't know about it! I've just taken a look and it's great!”
- “a) it was developed by museums with expertise in time-based media conservation b) I had to familiarise myself with the loan procedure”
- “One of our projects for 2020 is to address storage and conservation needs of our small but slowly growing collection of time-based media. We are currently gathering resources and Matters in Media Art has been a useful starting point.”
- “Condition Reports”
- “Use as reference, but customize to our needs”
- “Every museum has its own personality and institutional grandfathered ways of doing things, and you have to work within those confines or your policies won't be followed.”
- “No need to reinvent the wheel for the small selections of media art that we have in the collection, so I was grateful to be able to use Matters in Media Art as a guide for those works”
- “We did not know about Matters in Media Art as an online resource.”
- “We are in the process of reviewing our TBM preservation needs and goals. Maybe we will employ some of your processes.”



**7. If your institution relies on or uses *Matters in Media Art* documentation, guidelines, and/or procedures, what other areas would you like to see it address?**

**Results:**

- 10 responses in total:
  - “how to deal with out of date/ replacable parts”
  - “Actual examples of forms used by member institutions, not just templates.”
  - “Building a media lab, collecting software-based internet connected art, dealing with artworks that are interactive”
  - “Technical documentation”
  - “They should handle NetArt and web archiving.”
  - “preservation strategies for different media (slides, analogue film, software-based art, analogue and digital video ) with links, linked data (wiki data) in comparison to collection management systems, change management for/of artworks (versioning control, collection management system, documentation)”
  - “I would like to see it address issues with borrowing and/or lending born-digital media.”
  - “Dealing with component parts of complex artwork”
  - “Outgoing loans and procedures for preparing for displays would be helpful for a lot of institutions.”
  - “N/A”

## 8. Do you think there are areas where it could improve? If so, please describe.

### Results:

- 14 responses in total:
  - “Unsure”
  - “Honestly, I think the website design impedes its usability for me. There are areas with drop-downs and carousels (text info that can only be seen by clicking the left/right arrows). I prefer to see the whole picture at once.”
  - “I have heard a number of times that it's difficult to parse for those who have little or no previous experience with tbma.”
  - “I would like to ensure that it is kept up-to-date”
  - “Yes, update guides to include new video formats like 2k and 4k”
  - “I think one shortcoming of the site is that it assumes that the advocacy and support for TBM at your institution is already there. While it's guidelines around forecasting and budgeting for digital storage needs are very good, it doesn't consider other aspects of IT at an institution which are often extremely essential to managing these kinds of vendor relationships. Digital storage/preservation systems need to be integrated into the holistic IT infrastructure of the institution which also supports CRM/ticketing, desktops, VMs, VPNs, etc. I'm not sure this is necessarily possible with the scope of the site but I feel like there are some aspects of the site which view TBM conservation within a vacuum. On another note, I think there is a growing conversation around controlled vocabularies and cataloging standards and it seems that Matters in Media Art is well-positioned to lead this conversation.”
  - “Technical documentation”
  - “Having someone dedicated to updated for one. Should be translated to other languages. The interface is not web accessible.”
  - “I was unclear if it was still under development as I thought it was set up and then not maintained. For instance much of the content provided is undated and the copyright of the footer calls out 2015. If it is actively maintained, then that could be easier to understand.”
  - “The website looks finished. You don't really expect that you can contribute. The contribution guidelines are a bit hidden under "about Matters in Media Art". I would bring the contribution menu more to the foreground.”
  - “Review and updates from museum staff based on their experiences utilizing it”
  - “See above (Outgoing loans and procedures for preparing for displays would be helpful for a lot of institutions.)”
  - “N/A, as I am not familiar with the resource, I don't know how it could be improved.”

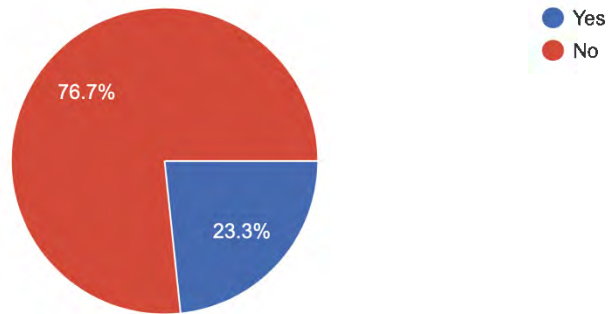
9. Were you aware that *Matters in Media Art* is an open-source resource meant to be collaborative and contributed to?
- Yes
  - No

**Results:**

- 30 responses in total:
  - Yes 7 out of 30 (23.3%)
  - No 23 out of 30 (76.7%)

9. Were you aware that Matters in Media Art is an open-source resource meant to be collaborative and contributed to?

30 responses



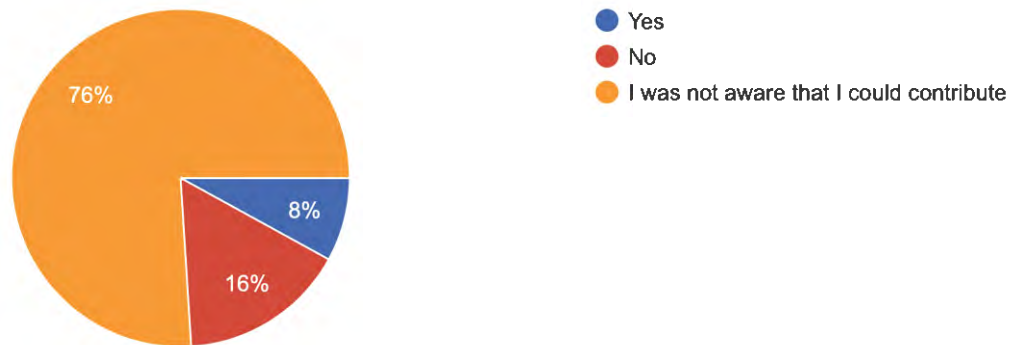
**10. If YES, have you ever contributed to the site or considered contributing?**

- a. Yes
- b. No
- c. I was not aware that I could contribute

**Results:**

10. If YES, have you ever contributed to the site or considered contributing?

25 responses



- 25 responses in total:
  - Yes 2 out of 25 (8%)
  - No 4 out of 25 (16%)
  - I was not aware that I could contribute 19 out of 25 (76%)

## 11. What do you think is the importance of *Matters in Media Art* today?

### Results:

- 23 responses in total:
  - “To serve as an authority on best practices for processing time-based media.”
  - “Preservation of TBM in its original form, and digitization of analog forms.”
  - “Will become more and more important as the art enters more collections”
  - “It is very relevant and very useful”
  - “Giving people who are unfamiliar with collecting media art a rough outline of the processes and procedures”
  - “Fairly comprehensive overview of tbma documentation/ conservation strategies in a generalized way providing institutions seeking to set their own policies some points for reference.”
  - “It is a very important reference for collections starting out with time based media”
  - “The site can be very helpful in introducing concepts of media conservation to those less familiar, a primer for museum professionals of different disciplines, and an example of best practices.”
  - “I definitely think this could be better publicized, especially to large art institutions with active TBM holdings. I have attended workshops specifically on Time Based Media and spoken with many colleagues on their procedures and conservation standards, and *Matters in Media Art* has not come up in any of those discussions.”
  - “Provide a framework”
  - “preservation of the future of art”
  - “A lot of museums and collectors don’t know where to start with time-based media collections.”
  - “Contextually, it should be a good resource, but its a poor design, interface, and broken links and bugs crawl up.”
  - “Media art is much more prevalent in contemporary art and desired by museums as trends indicate that young people desire "experiences" that media art can provide more readily than traditional forms of art”
  - “I think MMA’s importance is clearly articulating general workflows and considerations in conserving TBM Art, and I think it does an excellent job of this. Though in helping institutions to advance their processes, again I think the main challenge most institutions are facing around this relates to advocacy, budgeting, and staffing models and not necessarily technical knowledge (though this is certainly one part of it as well).”
  - “The issues it was designed to tackle are still being grappled with by museums with TBM in their collections”
  - “No info about this entity”
  - “Huge growth in time-based media in museum collections, and lack of museum-standard protocols for processing, archiving and sharing.”
  - “Gather the knowledge in media art in one big resource”
  - “not sure”

- “A resource tool for anyone trying to understand the management and care of TBMart in a museum setting”
- “For our institution it has been very useful as a starting point for addressing the needs of our time-based media collection in a more holistic and intentional way.”
- “Keeping people educated about the handling and maintenance of obsolete technology and media.”

## 12. What other resources do you use in caring for time-based media art?

### Results:

- 24 responses in total:
  - “Many from the "Links" tab of the Matters in Media Art website, in addition to other online resources.”
  - “Guggenheim and moma websites”
  - “Interviews with the artists”
  - “Twitter (digital preservation) to keep myself up to date regarding technical developments and new tools in digital preservation (automation, quality control), AIC EMG, conferences”
  - “MoMA Media Preservation Initiative site”
  - “Guggenheim's forms were important, AIC-EMG presentations and publications, SI-TBMA website, other publications relating to media art conservation”
  - “Use of a freelance Conservator”
  - “Usually non-conservation specific resources: ffmprovisr, bitcurator user forum, amia listserv, twitter, No Time To Wait conference videos, stack overflow, etc.”
  - “Museum curatorial colleagues and Arizona State Library Conservator”
  - “We hired a consultant to review our collection and make conservation and storage recommendations. We also have sent staff to the Symposium on Time-Based Media Art hosted by the Art Institute of Chicago. this is a good forum for staff at art institutions to get together and workshop issues with specific artworks. Many of our procedures and standards have come from reaching out to colleagues at other museums and talking through problems.”
  - “Check this: <https://github.com/amiaopensource/time-based-media-art>”
  - “EMG, personal connections, VoCA, collaborations with other specialists”
  - “I really like <https://github.com/amiaopensource/open-workflows> as a collection of resources and use a lot of these.”
  - “The Error Book is great even though it's ridiculously expensive and don't offer a PDF form to circulate. AMIA's TBM repo is good too.”
  - “Asking colleagues”
  - “EMG Review, INCCA, AV Artifact Atlas, contacting colleagues directly”
  - “I follow the IASA and ARSC forums. I am a member of both organizations.”
  - “Phillips Iteration Report model”
  - “Personal, personal assistant”
  - “Books, papers”
  - “none right now”
  - “Many different websites (e.g. Guggenheim, Rhizome) and groups (Electronic Media Group of AIC, Midwest Media Arts Consortium, Etc.), National Digital Stewardship Residency and NDSR Art projects and outputs, and more”
  - “LACMA TMS procedures for time-based media; the Smithsonian Institution's time-based media resources”
  - “AV Artifact Atlas”

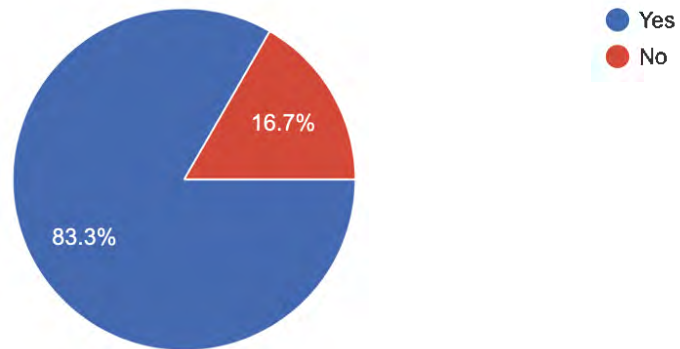
**13. If I have any follow-up questions, can I contact you?**

- a. Yes
- b. No

**Results:**

13. If I have any follow-up questions, can I contact you?

30 responses



- 30 responses in total:
  - Yes 25 out of 30 (83.3%)
  - No 5 out of 30 (16.7%)



## Appendix 4. Project Team for Each Phase of *Matters in Media Art*

### Phase One: Loans, 2004



Technology from BT Search Site:  Go

· Tate Collection  
· Advanced Search

Tate Online together with BT

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## Media Matters

Collaborating Towards the Care of Time-Based Media Works of Art

[Introduction](#) | [Process Diagram](#) | [Resources](#) | [Bibliography](#) | [Credits](#)

### Credits

**Project team:**

- Christopher Eamon - Director (New Art Trust)
- Pip Laurenson - Head of Time-Based Media Conservation (Tate)
- James Coddington - Agnes Gund Chief Conservator (MoMA)
- Ramona Bannayan - Director, Collection Management and Exhibition Registration (MoMA)
- Jill Sterrett - Director of Collections and Conservation (SFMOMA)



The following people attended the two day production meeting held at Tate Modern in April 2004 and have significantly contributed to the project. The list is organised to reflect the organisation of the production teams. However, all parties have contributed to all aspects of the project.

**Installation Documents and Condition Reports**

- Jim Coddington - Agnes Gund Chief Conservator (MoMA)
- Sarah Joyce - Senior Conservator for Time-Based Media (Tate)
- Steve Dye - Exhibitions Technical Manager (SFMOMA)
- Alice Keys-Toyer - Art Handling Administrator (Tate)
- Gwynne Barney - Conservation Fellow (SFMOMA)

Project Overview  
Tate Collection  
Tate Learning  
Media Matters  
Tate Collection  
Tate Learning

**Borrowers Agreements**

- Christopher Eamon - Director (New Art Trust)
- Ramona Bronkar Bannayan - Director, Collection Management and Exhibition Registration (MoMA)
- Catherine Clement - Senior Loans Registrar (Tate)
- Bryony Bery - Sculpture Conservation Researcher/ Administrator (Tate)
- Adrian George - Curator (Tate Liverpool)

**Facilities Report**

- Allison Cumming - Assistant Registrar, Permanent Collection (SFMOMA)
- Lisa Hayes - Loans Registrar (Tate)
- Anna Nesbit - AV Manager Art Handling (Tate)
- Anne Morra - Assistant Curator, Department of Film and Media (MoMA)
- Sophie Djian - Conservation Administrator (Tate)

**Process Cost Analysis and Divergence between Organisations**

- Sarah Tinsley - Senior Digital Content Manager (Tate)
- Kate Parsons - Collections Manager (Tate)
- Pip Laurenson - Head of Time-Based Media Conservation (Tate)
- Gregor Muir - Kramlich Curator of Contemporary Art (Tate)
- Jill Sterrett - Director of Collections and Conservation (SFMOMA)
- Kellie Schneider - Conservation Administrator (Tate)
- John Alexander - Senior Assistant Registrar (MoMA)

**Facilitator:** George Gawlinski

**Support/ Recording**

- Jon Lewis - Senior Conservation Technician in Electronic Media (Tate)

**Web Design and Digital Content Management - Tate**

- Sarah Tinsley - Senior Digital Content Manager (Tate)
- Alex Musson - Web Developer (Tate)

In addition to the above participants this project called on the time and expertise of numerous colleagues around the world and within the participating institutions. We would particularly like to thank Dana Mitroff, Senior Web Manager, San Francisco Museum of Modern Art, and Allegra Burnette, Creative Manager for Digital Media, Museum of Modern Art, New York, for their feedback and co-operation regarding the website.

Finally we would like to thank Pam and Dick Kramlich and the Directors of New Art Trust, whose commitment to time-based media works of art made this project possible.

Source: Screenshot of "Credits." 2005 version. *Media Matters*. [tate.org.uk](http://www.tate.org.uk). Archived March 3, 2005.

<https://web.archive.org/web/20050304010445/http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/credits.htm>.

## Phase Two: Acquisitions, 2007

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 Credits

### Credits

**Project team:**

- Christopher Eamon - Director (New Art Trust)
- Pip Laurenson - Head of Time-Based Media Conservation (Tate)
- James Coddington - Agnes Gund Chief Conservator (MoMA)
- Ramona Bannayan - Director, Collection Management and Exhibition Registration (MoMA)
- Jill Sterrett - Director of Collections and Conservation (SFMOMA)

The following people attended the two day production meeting held at Tate Modern in April 2004 and have significantly contributed to the project. The list is organised to reflect the organisation of the production teams. However, all parties have contributed to all aspects of the project.

### Installation Documents and Condition Reports

- Jim Coddington - Agnes Gund Chief Conservator (MoMA)
- Sarah Joyce - Senior Conservator for Time-Based Media (Tate)
- Steve Dye - Exhibitions Technical Manager (SFMOMA)
- Alice Keys-Toyer - Art Handling Administrator (Tate)
- Gwynne Barnev - Conservation Fellow (SFMOMA)

### **Borrowers Agreements**

- Christopher Eamon - Director (New Art Trust)
- Ramona Bronkar Bannayan - Director, Collection Management and Exhibition Registration (MoMA)
- Catherine Clement - Senior Loans Registrar (Tate)
- Bryony Bery - Sculpture Conservation Researcher/ Administrator (Tate)
- Adrian George - Curator (Tate Liverpool)

### **Facilities Report**

- Allison Cumming - Assistant Registrar, Permanent Collection (SFMOMA)
- Lisa Hayes - Loans Registrar (Tate)
- Anna Nesbit - AV Manager Art Handling (Tate)
- Anne Morra - Assistant Curator, Department of Film and Media (MoMA)
- Sophie Djian - Conservation Administrator (Tate)

### **Process Cost Analysis and Divergence between Organisations**

- Sarah Tinsley - Senior Digital Content Manager (Tate)
- Kate Parsons - Collections Manager (Tate)
- Pip Laurenson - Head of Time-Based Media Conservation (Tate)
- Gregor Muir - Kramlich Curator of Contemporary Art (Tate)
- Jill Sterrett - Director of Collections and Conservation (SFMOMA)
- Kellie Schneider - Conservation Administrator (Tate)
- John Alexander - Senior Assistant Registrar (MoMA)

**Facilitator:** George Gawlinski

### **Support/ Recording**

- Jon Lewis - Senior Conservation Technician in Electronic Media (Tate)

### **Web Design and Digital Content Management - Tate**

- Sarah Tinsley - Senior Digital Content Manager (Tate)
- Alex Musson - Web Developer (Tate)

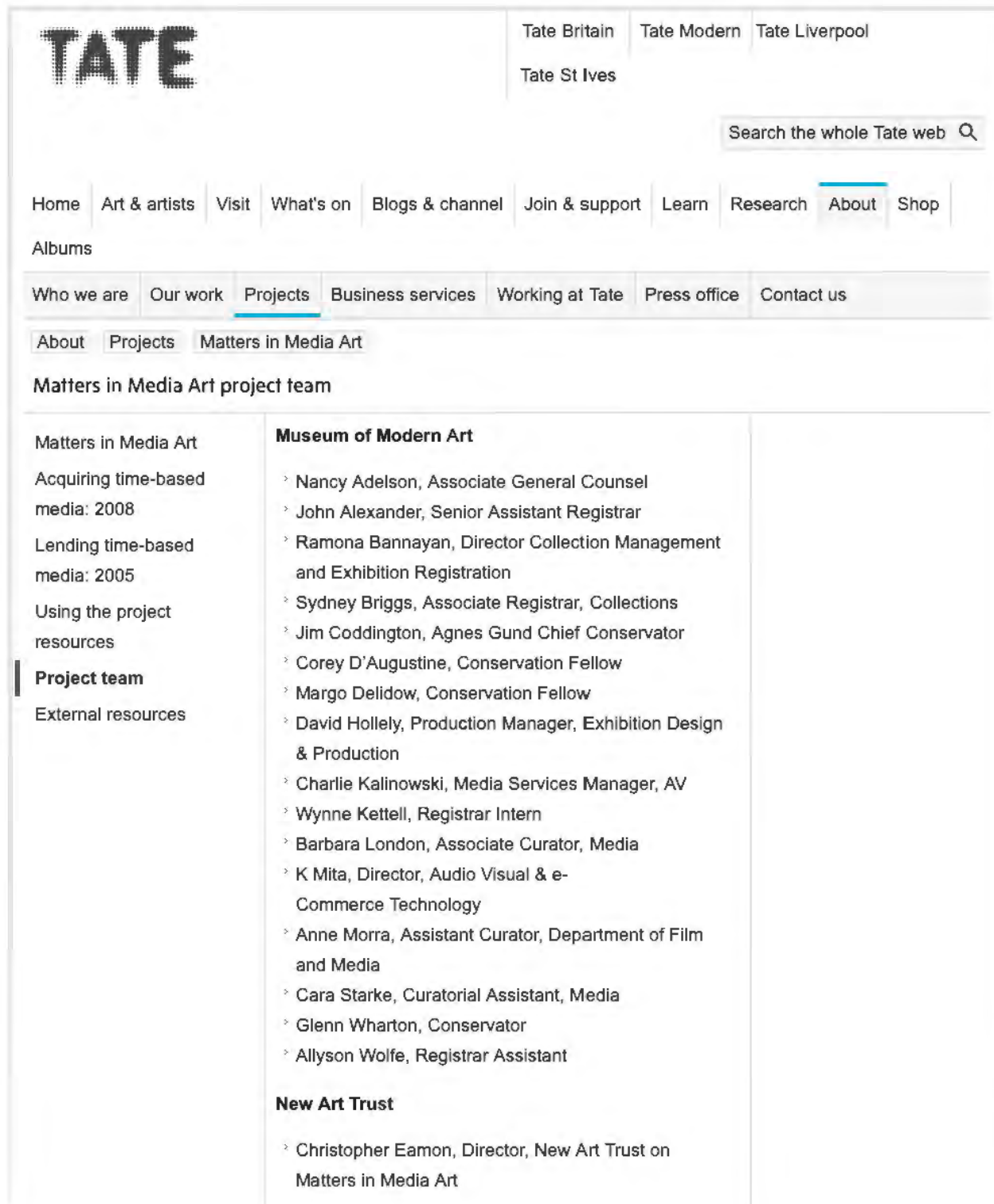
In addition to the above participants this project called on the time and expertise of numerous colleagues around the world and within the participating institutions. We would particularly like to thank Dana Mitroff, Senior Web Manager, San Francisco Museum of Modern Art, and Allegra Burnette, Creative Manager for Digital Media, Museum of Modern Art, New York, for their feedback and co-operation regarding the website.

Finally we would like to thank Pam and Dick Kramlich and the Directors of New Art Trust, whose commitment to time-based media works of art made this project possible.

Source: Screenshot of "Credits." 2008 version. *Media Matters*. [tate.org.uk](http://www.tate.org.uk).

<https://web.archive.org/web/20080111081104/http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/credits.htm>.


## Phase Three, Part 1: Digital Artworks / Individual Project for Each Museum, 2010<sup>152</sup>



The screenshot shows the Tate website interface. At the top, the Tate logo is on the left, and links for Tate Britain, Tate Modern, Tate Liverpool, and Tate St Ives are on the right. A search bar is located below these links. A navigation menu includes Home, Art & artists, Visit, What's on, Blogs & channel, Join & support, Learn, Research, About, and Shop. Below this is an 'Albums' section. A secondary navigation bar contains Who we are, Our work, Projects (highlighted), Business services, Working at Tate, Press office, and Contact us. Under 'Projects', there are links for About, Projects, and Matters in Media Art. The main content area is titled 'Matters in Media Art project team'. It is divided into two columns. The left column lists 'Matters in Media Art' with links to 'Acquiring time-based media: 2008', 'Lending time-based media: 2005', 'Using the project resources', 'Project team' (highlighted), and 'External resources'. The right column is titled 'Museum of Modern Art' and lists a team of 15 members, including Nancy Adelson, John Alexander, Ramona Bannayan, Sydney Briggs, Jim Coddington, Corey D'Augustine, Margo Delidow, David Hollely, Charlie Kalinowski, Wynne Kettell, Barbara London, K Mita, Anne Morra, Cara Starke, Glenn Wharton, and Allyson Wolfe. Below this list is the 'New Art Trust' section, which lists Christopher Eamon as the Director.

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**Matters in Media Art project team**

<p><b>Matters in Media Art</b></p> <p>Acquiring time-based media: 2008</p> <p>Lending time-based media: 2005</p> <p>Using the project resources</p> <p><b>Project team</b></p> <p>External resources</p>	<p><b>Museum of Modern Art</b></p> <ul style="list-style-type: none"> <li>› Nancy Adelson, Associate General Counsel</li> <li>› John Alexander, Senior Assistant Registrar</li> <li>› Ramona Bannayan, Director Collection Management and Exhibition Registration</li> <li>› Sydney Briggs, Associate Registrar, Collections</li> <li>› Jim Coddington, Agnes Gund Chief Conservator</li> <li>› Corey D'Augustine, Conservation Fellow</li> <li>› Margo Delidow, Conservation Fellow</li> <li>› David Hollely, Production Manager, Exhibition Design &amp; Production</li> <li>› Charlie Kalinowski, Media Services Manager, AV</li> <li>› Wynne Kettell, Registrar Intern</li> <li>› Barbara London, Associate Curator, Media</li> <li>› K Mita, Director, Audio Visual &amp; e-Commerce Technology</li> <li>› Anne Morra, Assistant Curator, Department of Film and Media</li> <li>› Cara Starke, Curatorial Assistant, Media</li> <li>› Glenn Wharton, Conservator</li> <li>› Allyson Wolfe, Registrar Assistant</li> </ul> <p><b>New Art Trust</b></p> <ul style="list-style-type: none"> <li>› Christopher Eamon, Director, New Art Trust on Matters in Media Art</li> </ul>
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<sup>152</sup> *Matters in Media Art* Project Team as portrayed on *Tate's* website on August 11, 2015.

### **San Francisco Museum of Modern Art**

- › Michelle Barger, Deputy Head of Conservation/Conservator of Objects
- › Allison Cummings, Assistant Registrar for Permanent Collection
- › Steve Dye, Exhibitions Technical Manager
- › Marie-Chantale Poisson, Fellow in the Conservation of Contemporary Art
- › Gwynne Barney Ryan, Fellow in the Conservation of Contemporary Art
- › Jill Sterrett, Director of Collections and Conservation
- › Tanya Zimbardo, Assistant Curator in Media Arts

### **Tate**

- › Bryony Bery, Sculpture Conservation Researcher/Administrator
- › Catherine Clement, Senior Loans Registrar
- › Stuart Comer, Curator
- › Katie Dance, E-Collection Curator
- › Sophie Dijan, Conservation Administration
- › Adrian George, Curator
- › Lisa Hayes, Loans Registrar
- › Sarah Joyce, Senior Conservator for Time-Based Media
- › Alice Keys-Toyer, Art Handling Administrator
- › Pip Laurensen, Head of Time-Based Media Conservation
- › Jon Lewis, Senior Conservation Technician for Time-Based Media
- › Gregor Muir, Kramlich Curator of Contemporary Art
- › Alex Musson, Web Developer
- › Anna Nesbit, AV Manager Art Handling
- › Kate Parsons, Head Registrar
- › Kellie Schneider, Conservation Administrator
- › Sarah Tinsley, Senior Digital Content Manager

**Facilitator**

George Gawlinski

In addition to the above participants this project called on the time and expertise of numerous colleagues around the world and within the participating institutions. We would particularly like to thank Dana Mitroff, Senior Web Manager, San Francisco Museum of Modern Art, and Allegra Burnette, Creative Manager for Digital Media, Museum of Modern Art, New York, for their feedback and cooperation regarding the website. Finally we would like to thank Pam and Dick Kramlich and the Directors of the New Art Trust, whose commitment to time-based media works of art made this project possible.

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Source: Screenshot of "Matters in Media Art Project Team." *Matters in Media Art*. [tate.org.uk](http://www.tate.org.uk). Archived August 11, 2015. <https://web.archive.org/web/20150811005042/http://www.tate.org.uk/about/projects/matters-media-art/matters-media-art-project-team>.



## Phase Three, Part 2: Digital Preservation (Sustaining Media Art), 2016



Project History

Contribution Guidelines

The Team

### Project team

- Nancy Adelson, Deputy General Counsel, MoMA
- Ramona Bannayan, Senior Deputy Director, Exhibitions and Collections, MoMA
- Michelle Barger, Deputy Head of Conservation/Conservator of Objects, SFMOMA
- Sydney Briggs, Associate Registrar, Collections, MoMA
- Amy Brost, Media Conservation Fellow, MoMA
- Jim Coddington, Agnes Gund Chief Conservator, MoMA
- Stuart Comer, Chief Curator of Media and Performance Art, MoMA
- Steve Dye, Exhibitions Technical Manager, SFMOMA
- Patricia Falcao, Time-based Media Conservator, Tate
- Ben Fino-Radin, Associate Media Conservator, MoMA
- Martina Haidvogel, Associate Media Conservator, SFMOMA
- Mark Hellar, Consultant, Hellar Studios LLC
- Anna Henry, Digital Preservation Manager, Tate
- Charlie Kalinowski, Media Services Manager, AV, MoMA
- Pip Laurenson, Head of Collection Care Research, Tate
- Kate Lewis, Media Conservator, MoMA
- John McNeill, Collection Care Research Manager, Tate
- Peter Oleksik, Assistant Media Conservator, MoMA
- Claudia Roeck, Assistant Media Conservator, Tate
- Cara Starke, Curatorial Assistant, Media, MoMA
- Jill Sterrett, Director of Collections and Conservation, SFMOMA
- Glenn Wharton, Clinical Associate Professor of Museum Studies, NYU



[Project History](#)
[Contribution Guidelines](#)
[The Team](#)

## Past

- John Alexander, Senior Assistant Registrar, MoMA
- Bryony Bery, Sculpture Conservation Researcher/Administrator, Tate
- Catherine Clement, Senior Loans Registrar, Tate
- Allison Cummings, Assistant Registrar for Permanent Collection, SFMOMA
- Corey D'Augustine, Conservation Fellow, MoMA
- Katie Dance, E-Collection Curator, Tate
- Margo Delidow, Conservation Fellow, MoMA
- Sophie Dijan, Conservation Administration, Tate
- Christopher Eamon, Director, New Art Trust on Matters in Media Art, SFMOMA
- Adrian George, Curator, Tate
- Lisa Hayes, Loans Registrar, Tate
- David Hollely, Production Manager, Exhibition Design & Production, MoMA
- Wynne Kettell, Registrar Intern, MoMA
- Barbara London, Associate Curator, Media, MoMA
- K Mita, Director, Audio Visual & e-Commerce Technology, MoMA
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- Gwynne Barney Ryan, Fellow in the Conservation of Contemporary Art, SFMOMA
- Kellie Schneider, Conservation Administrator, Tate
- Sarah Tinsley, Senior Digital Content Manager, Tate
- Allyson Wolfe, Registrar Assistant, MoMA
- Tanya Zimbardo, Assistant Curator in Media Arts, SFMOMA

## Facilitator

George Gawlinski

In addition to the above participants this project called on the time and expertise of numerous colleagues around the world and within the participating institutions. Finally we would like to thank Pam and Dick Kramlich and the Directors of the New Art Trust, whose commitment to media art made this project possible.

Source: Screenshot of "About." *Matters in Media Art*. [mattersinmediaart.org](http://mattersinmediaart.org). Archived May 21, 2016. <https://web.archive.org/web/20160521073048/http://mattersinmediaart.org/>.

## Present Day, 2020

Matters in  
Media Art

Acquisition Documentation Loan Digital Preservation

About

Project History

Contribution Guidelines

The Team

## Project team

- Amy Brost, Andrew W. Mellon Fellow in Media Conservation, MoMA
- Jim Coddington, Agnes Gund Chief Conservator, MoMA
- Patricia Falcao, Time-based Media Conservator, Tate
- Ben Fino-Radin, Associate Media Conservator, MoMA
- Martina Haidvogel, Associate Media Conservator, SFMOMA
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- Kellie Schneider, Conservation Administrator, Tate
- Cara Starke, Curatorial Assistant, Media, MoMA
- Sarah Tinsley, Senior Digital Content Manager, Tate
- Glenn Wharton, Clinical Associate Professor of Museum Studies, NYU
- Allyson Wolfe, Registrar Assistant, MoMA
- Tanya Zimbardo, Assistant Curator in Media Arts, SFMOMA

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## Matters in Media Art

A multi-phase collaborative project designed to provide guidelines for the care of media art.

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info@mat

Source: Screenshot of “About.” *Matters in Media Art*. [mattersinmediaart.org](http://mattersinmediaart.org). Screenshot taken May 15, 2020. <http://mattersinmediaart.org/about.html>.