DIGITAL ARCHIVES

media preservation

laura plana gracia

Criteria to follow for media art preservation:
- art, science and technology networks
- new media art theories
- obsolescence
- immateriality

Typologies of media art archives:
- net.art archives
- institutional archives
- popular archives
- sound audio archives

Methodologies to preserve media art:
- AV audiovisual
- TBA time-based art
- software-based art
- metadata encryption

media conservation / preservation criteria :

• **historical chronology**

• **expository practices in Institutions and Museums** - questions concerning works and biographies of artists

• **administration in art museums** - sponsorships and awards. contracts, registers and documentation of new media works

• **Theories (theorists, researches, curators and philosophers); international networks** (STEM STEAM); and **definitions of Media Art**

media conservation / preservation criteria

theories

international networks

- **SEAD** "Science Engineering Art Design" developed by Roger Malina
- STEM "Science Technology Engineer Mathematics"
- STEAM "Science Technology Engineer Art Mathematics"

media conservation / preservation criteria

theories

theorists, researches, curators and philosophers

Manuel Castells Theory of New Media: new social dimension of tools and devices. Change the function and role of the artwork. Transforms the direction of the museum. Production / Preservation

Claudia Giannetti (2001) (media)museum – NETáforas - Directory of physical and virtual spaces dedicated to media art
http://www.artmetamedia.net/pdf/Giannetti_NETaforas2001.pdf
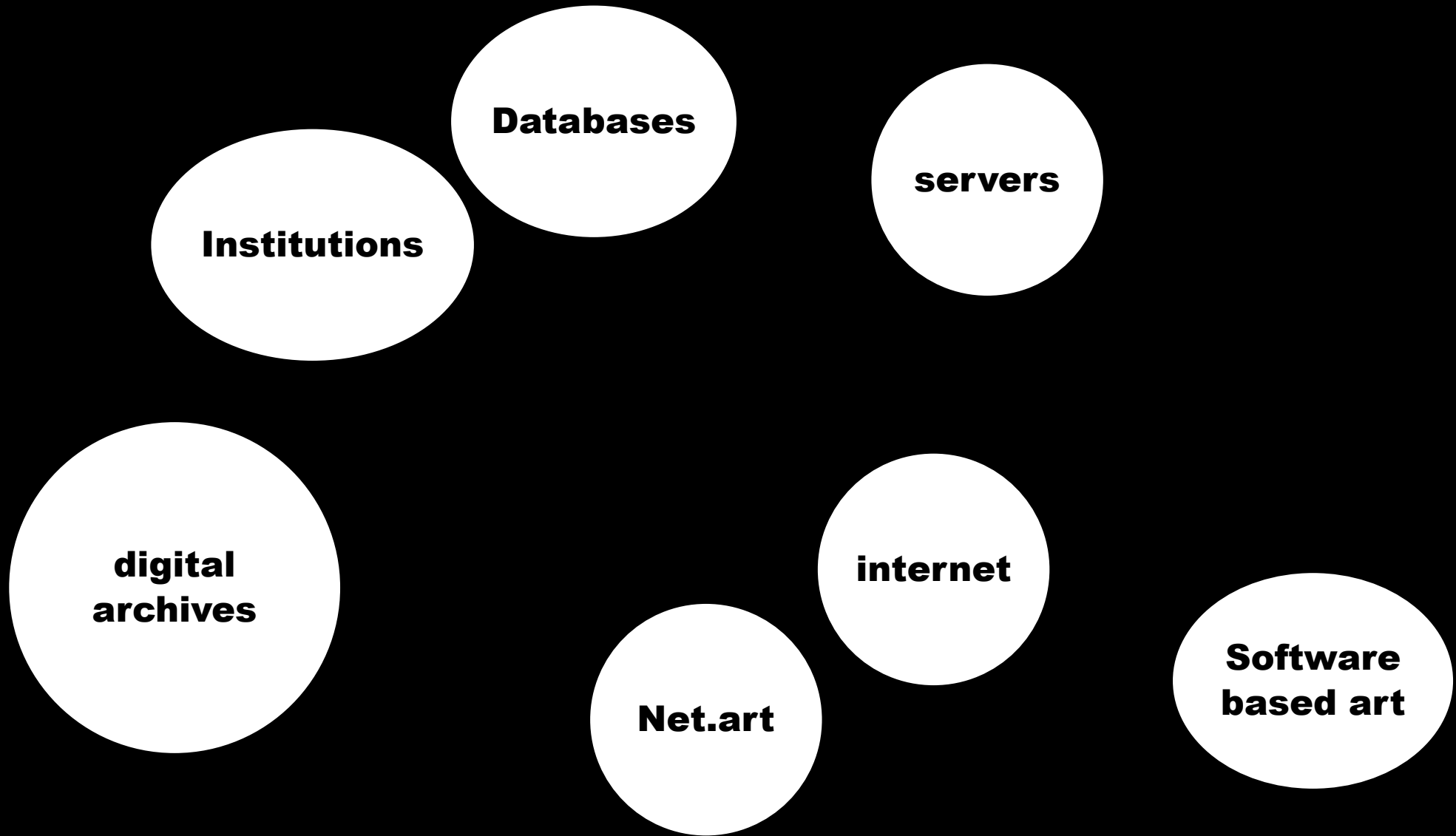
media conservation / preservation criteria

theories : theorists, researches, curators and philosophers

Lev Manovich / Vicente Matallana / John Ippolito

Regarding the concept of obsolescence

Steve Dietz / Joasia Krysa / Sarah Cook

Regarding the concept of immateriality

typologies media art archives

EXPUNCTION IRON STROMAJER MNCARS

https://expunction.wordpress.com/tag/mncars/

•http://www.intima.org/

https://www.youtube.com/watch?v=j-B92R1xsPQ

WHITNEY ARTPORT CHRISTIANE PAUL

•http://whitney.org/Exhibitions/Artport/Commissions

typologies media art archives

(…) the optical artistic virtual devices based in Mobius strips and CAVE cell models developed by Dirmoser have influences of the communication and phenomenology, the philosophical science that develops representational forms. Directions, vectors, aesthetic synthesis, and dense membranes are a formalist influence for his structural databases.

Dirmoser diagrams and maps the archive of the Prix Ars Electronica4 and draws the system matrix by using clusters and Mercator map models. Also in use is the Encoded archival description (EAD), a textual encoding initiative (TEI) used in bibliotechonomy, archives, and for documentation. There is also the Metadata encoding transmission standard (METS), the Digital Preservation Coalition (DPC), and the Open Archival Information System (OAIS). All are systems to register data information under specific encoded language to transmit and preserve knowledge from archives, social sciences, or literature.

Categories for the Description of Works of Art (CDWA)(19). It describes the data from art databases, using a conceptual framework for the description and retrieval of information about art works, architectural works and other cultural material. CDWA contains 512 categories and subcategories. A small subset of these categories composes the core,i.e., the minimum information needed for a work to be described and identified. This core is implemented as an XML schema, called CDWA Lite. This model is also consistent with OAI-PMH standard, which simplifies the exchange of data between various libraries. The OAI-PMH standard is a protocol for exchanging metadata between a content provider and content aggregator.

typologies media art archives

universities academia arts organizations with no physical collection

 ADA / GAMA / RHIZOME

https://www.digitalartarchive.at/nc/home.html

http://www.gama-gateway.eu/

http://rhizome.org/artbase/?ref=header

popular non-institutional digital archives

https://archive.org/

http://archiveguide.witness.org/

typologies media art archives

autonomous servers vulnerable to disappear: CRITICAL GLITCH
ARTWARE / RUNME.ORG / GENDER ART NET / POSSIBLE WORLDS
http://www.genderartnet.eu/emerge/

databases data processing: BEN FRY / ANTIDATAMINING / ANTONI
MUNTADAS / ETHAN MILLER / WARREN SACKS
http://intima.wordpress.com/2013/11/04/elpais-arte/

sound art archives audio online platforms: HISTORY OF SOUND ART
http://suborg.net/a-history-of-sound-art/

Figure 13: Risks of long-term preservation

methodologies to preserve media art

Audiovisual Archives

Estimated mean cost of digitising AUDIO 0.67 €bn

Estimated mean cost of digitising VIDEO 5.36 €bn7

Estimated mean cost of digitising FILM 1.03 €bn

TOTAL Estimated cost of digitising AV MATERIAL in the EU 4.94 €bn

AV: 100 years old / fragile and prone to rapid decomposition / in-house/ outsourced / renting /

data provided by Nick Poole, the Collections Trust http://www.collectionstrust.org.uk/nick-poole

methodologies to preserve media art

- **Time-based Art:** film, video, digital, computer, interactive / operating systems / 15 years old / departments of technology / .
http://www.si.edu/tbma/about

- **Software-based Art: technical art history / strategies and methodologies / preserve code / documentation software /**
http://www.tate.org.uk/about/our-work/research/research-posts/studentships/tate-kings-software

- **Data Forensics: w3** World Web Consortium / media ontology / mapping metadata / semantic annotation / multimedia formats description http://www.w3.org/TR/mediaont-10/

Curatorial Models for Digital Art

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art
conser-
vation

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more information available online http://www.elektronische-art-and-music.com/