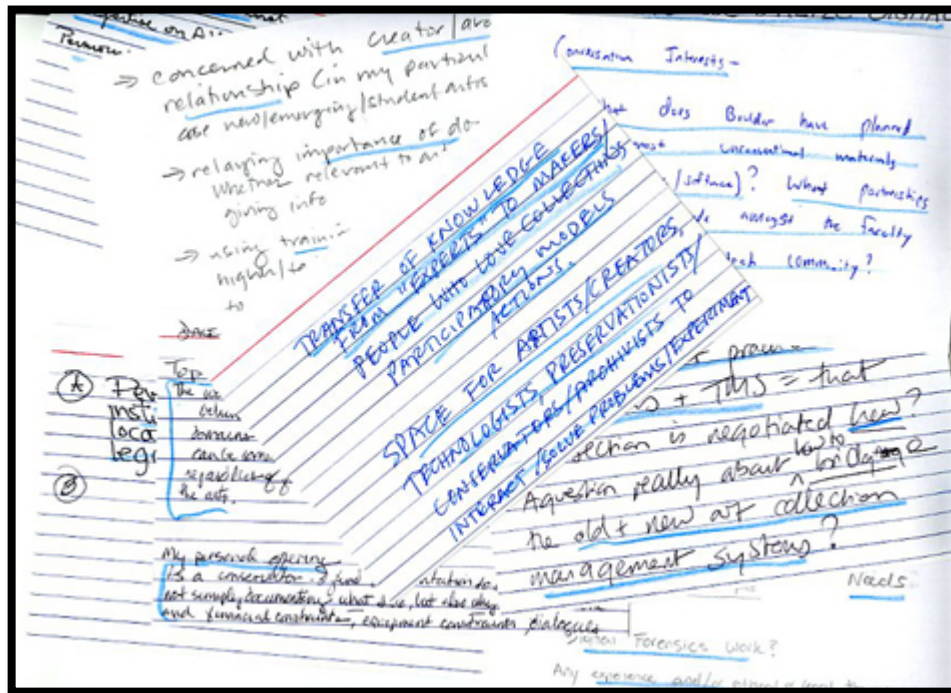# New (+ Old) Media: Restoration, Preservation, Archiving & Access

Give & Get ?

Participants hand-wrote responses on index cards, to the workshop's two opening questions:

What do you have to offer to this meeting?
What needs do you have and want to learn about?

What do you have to offer to this meeting?

Have experience with analog to digital conversion of video, storage solutions for digital, practical solutions for getting work done and perspectives on distribution models.

We have a lot to learn, however, have a history of collecting art and supporting individuals and organizations in the arts.

Have expertise in AV digitization, long-term preservation, performing arts presentation and re-presentation.

Institutional digitizing and working with born-digital time-based media works.

*Bringing a background in education at a multi-tribal college, with outreach, curation and collections care.*

Have experience with online and interactive art, and with institutional/museum interfaces with new media art.

Transfer of knowledge from "experts" to makers and people who love collections, and participatory models/actions.

Extensive engagement with the (Vasulka) archive, and personal opinions on the largest risks within the collection.

Perspective from the National Gallery of Art, with a huge collection at non-accessed art; now beginning to work with new media at this traditional arts institution.

As a conservator, documentation is fundamental; not simply what I do, but also why I do it, time and financial constraints, equipment constraints, dialogues.
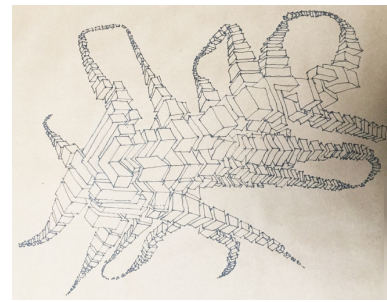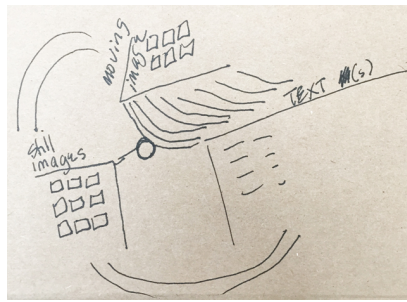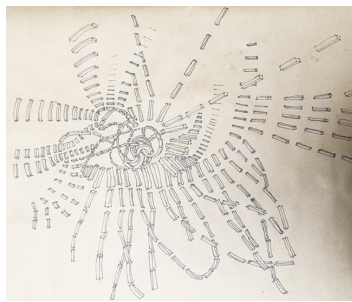
What needs do you have and want to learn about?

To learn the needs and desires from the non-archivist members of the group.

We want to learn about how to create manageable preservation/conservation procedures for a small family art foundation and collection. We'd also like to learn about how small funding contributions can make a difference in digital art and its preservation/conservation.

To develop a network of people and institutions to maintain, locate parts or purchase legacy equipment.

To network and discover new challenges.

Need to work with digital forensics; experience and/or ethical or legal thoughts on editing media works for staff use; understanding the disconnect between schools of thought on media arts archiving vs. conservation.

How can we utilize digital technology to variously support cultural objects and the heritage intricately tied to them?

To make connections; to scout art and artists; to learn about preservation best-practices; and to plan how smaller organizations can participate.

Space for artists/creators, technologists, preservationists, conservators and archivists to interact, solve problems and experiment.

What partnerships are being made among facilities or within the tech community?

Standards of practice with EDAMS + TMS; how is that intersection negotiated and how to bridge old and new collection management systems.

As an educator, I want to better understand the creator/archivist relationship, for emerging students/artists, with clear models and leadership.

The importance of documentation, whether relevant to the artist or not.

Training and dissemination in accessible language, to aise awareness and funds.

The workflow for new media arts conservation seems woefully behind the curve. Other arts domains have implemented the digital workflow so that ideas can be communicated, shared, discussed and explored, regardless of format, language, geography, etc.

Eddy Colloton, Emily Nabasny, Mark Hellar, Martina Haidvogl, Dale Kronkright, Joey Heinen, Mona Jimenez, Tom Colley