



PROJECT BEHOUD MEDIAKUNST COLLECTIE NEDERLAND

CONTENTS

PROJECT PRESERVATION MEDIA ART
COLLECTION NETHERLANDS
PAULIEN 'T HOEN EN GABY WIJERS

THE PROJECT	5
PREVIOUS HISTORY	9
ORGANIZATION	11
IMPLEMENTATION	13
SPIN-OFF	17
COLOPHON	37

PROJECT PRESERVATION MEDIA ART COLLECTION NETHERLANDS

THE PROJECT

In recent years, there has been an increasing interest by collection managers in the problem of management and preservation of media art, because the techniques and media used are fragile and are soon subject to alteration. Contact with the artists, thorough documentation of both the artwork and the work process, and transfer to another carrier every seven-to-ten years, is internationally recognized as the best preservation practice.

The Netherlands Media Art Institute has developed a sustainable strategy whereby every seven - to - ten years migration to the current software and hardware takes place in order to keep the collections accessible. In addition, technological developments and the activities of fellow institutes are both continuously monitored. An increase in scale occurs at each preservation stage, because the number of artworks increases as well as the number of participating collections. At the same time the works take up less physical space with each conservation operation.

New media art forms such as born-digital art and the growing problems concerning the public nature and legal issues related to the need for increased accessibility of collections create the need for research, development of good practice and professionalization of collection-managing institutes. To meet these needs SBMK and NIMk organized the *Conservation Media Art Collection Netherlands* project (2010–2012). This project makes use of what came into being in previous years (see [PREVIOUS HISTORY](#), page 9) and takes a number of subsequent steps:

- The physical preservation of 3500 video works from fifteen public Dutch collections
- The study of the treatment of born-digital art in the Netherlands
- The study of the copyright aspects of online presentation of video art

In this way SBMK and NIMk take the responsibility for the next stage in the future of media art in the Netherlands. The project is based on a joint approach by institutes with a substantial public collection of media art, and is aimed at the preservation of these collections. This

joint approach provides a uniform method of preservation of video art collections, results in an increase of knowledge and good practice, and increases the exchange of knowledge and information about the preservation of media art.

PHYSICAL PRESERVATION VIDEO ART COLLECTION NETHERLANDS

Carriers of video signals are subject to decay and are transient. Therefore, for optimal preservation, the carrier will need to be changed within ten years. Not one carrier is durable; the solution for preservation must be sought in the realm of storage in encrypted form. That makes it possible to transfer at all times the information to another material environment, without loss of quality. Preservation of video art is about videos as either autonomous works of art or as an important part of works of art or installations. It is not enough to preserve the legibility or representation of the video signal; the aesthetics and the technical and social context of the work must be maintained in perfect condition as far as possible. The preservation result should remain as close as possible to the original. Digitization takes place at the earliest possible generation / source without compression. This is not to preserve a specific technique, but to secure the original character of the artwork, the intent of the artist, the message and its effect. NIMk opts for preservation using the highest possible standards of quality with minimum loss of information. Therefore, a one-hour video requires a storage capacity of 100 GB.

The collection managing institutes could bring in works for the project which are produced in the period 1975–2005, where video is used as:

- A primary medium of artistic expression
- Part of an art sculpture or installation
- A recording medium of an artistic performance or media art installation
- A recording medium used by an artist¹

Prior to the physical digitizing, the collections were inventoried for substantive interest and checked for gaps in the registration, which were completed. NIMk is the centre of expertise for the preservation of media art in the Netherlands and has digitized the works according to the highest possible standards of quality. With the analysis of the material and the implementation of the project NIMk implemented the DEN-criteria (Digitaal Erfgoed Nederland / Digital Heritage Netherlands) and the guidelines of the Memory of the Netherlands.

For each work, the former preserved submaster or another master of the earliest possible generation is digitized. Where there are duplicates within the various collections one copy is digitized. Prior to the digitization the tapes are tested and cleaned if necessary. Then the video data are converted to a file format and stored twice on LTO tape. In order to ensure the right settings for presentation, test signals are mounted. These uncompressed files for conservation and archival storage are not available for consultation by end users. For consultation, compressed files are made: MPEG-2 for exhibitions and other presentations, and MPEG-4 for online use. NIMk stores the conserved works (files) under optimal conditions. Metadata, stills, and where possible fragments of the video art collection Netherlands are included in the infrastructure at NIMk and at the sites of the participants. This way, every person interested in the video art collection in the Netherlands has access to it.

STUDY ON BORN-DIGITAL ARTWORKS IN DUTCH COLLECTIONS

Since the late eighties, computer-based installations created by internationally renowned artists such as Jeffrey Shaw, Giny Vos and Driessen & Verstappen are part of the collections of several museums in the Netherlands, such as the Museum Boijmans Van Beuningen in Rotterdam, the Stedelijk Museum in Amsterdam and the Van Abbemuseum in Eindhoven. Although the installations have been shown in exhibitions, they were never well-defined and there was never a clear conservation plan for them. The number of computer-based artworks — also referred to as ‘born-digital art’ — has increased enormously in the past few years and therewith the need to pay heed to preservation strategies for these artworks. These installations can partly be defined on the basis of existing models, but this form of art also has some specific qualities (such as ‘transient’, ‘networked’ and/or ‘live auto-generated’) require separate and additional research. In particular, it was necessary to study the number of installations and their distribution among the collections in order to be able to define the exact problem.

An investigation was also carried out to determine to what extent it would be possible to join an existing international network, or if such a network between different parties should be set up. For this study, SBMK and NIMk worked together with Virtual Platform and with DEN. Annet Dekker (a PhD student at Goldsmiths University, London) carried out the study. This led to a separate publication about the study and

¹ The participating institutions also have a collection of audiovisual works that are not regarded as works of art. These works also ask for conservation and management but are not included in this project.

the results: *Born-digital artworks in the Netherlands*. The booklet can be ordered or downloaded from the websites of DEN, NIMk, Virtual Platform and SBMK².

A STUDY OF THE COPYRIGHT ASPECTS OF ONLINE PRESENTATION OF VIDEO ART

Institutions with video artworks in their collection are often unaware of the (im)possibilities regarding their online presentation. A separate study has been set up to look at this, resulting in concrete recommendations aimed at improving the situation. The study focused on the public aspect of video art in the context of intellectual property. The result of the study is a better understanding of the attitude of both collection owners and the artists in terms of disclosure and accessibility of the video collections, in relation to the possibilities of increasing the accessibility in varying degrees bearing in mind the rights of those involved. Questions that were discussed include: The collections are increasingly better preserved, opened up and described, but how can the presentation of the works be improved? Where are the limits in terms of the interest of museums and other institutes? What do the creators want? How can a fundamental right of access to all the material be guaranteed? What ethical and / or legal matters should be regulated? The study was conducted by Kennisland, who also developed an online tool that allows institutes, through a tree structure, to know what in specific cases is permitted or has to be regulated regarding the copyright. A booklet about the study and its results has been published separately (available only in Dutch): *Schermen met auteursrecht*³. The booklet can be ordered or downloaded from the websites of NIMk, Kennisland and SBMK. The tool is available on the websites of NIMk and SBMK or via the link <http://video.kunstrechten.nl>.

PREVIOUS HISTORY

The project *Preservation Media Art Collection Netherlands* is part of a series of projects that have been carried out during the past two decades in which this issue was one of the points of special interest or even the main one.

PRESERVATION OF VIDEO ART

Although video art works from Dutch collections were often shown in exhibitions, they were poorly accessible outside these exhibitions and only partly preserved. In the early nineties, the Dutch Institute for Media Art | NIMk, Montevideo / Time Based Arts started a study on the preservation of video art, which required an interdisciplinary approach. This awareness was the impetus for the *Project Preservation Video Art*. The Foundation Conservation Modern Art | SBMK supported this initiative and together they approached the museum institutions with video art collections to tackle these issues with the project⁴. Between 1998 and 2003 1700 analogue autonomous video works in many contemporary art museums in the Netherlands have been transferred to Digital Betacam. Back then, this was state-of-the-art technology and the optimal choice for preservation. The Dutch network of people and institutions that emerged from this project, together with the developed strategy and the methods of preservation of video art in the Netherlands, has since then become a worldwide authority.

INSIDE INSTALLATIONS (2004-2007)

Between 2004 and 2007 a European cooperative project, studied the management and preservation of installation art: *Inside Installations, preservation and presentation of installation art*⁵. Museums and other institutions in Europe joined forces, which resulted in 33 case studies of installations that, usually in collaboration with the artists, were extensively investigated, presented and documented. This large-scale study was conducted while incorporating different points of view, resulting in clear guidelines for the preservation of installation art. At the same time, new questions emerged, particularly related to the preservation of computer-based art. These questions were technical, substantive and theoretical. The most obvious questions were about storage and maintenance of hardware and software, but there were also other important questions: What is the lifespan of computer-based installations? On what basis can image and sound be defined? Will manuals that are written now still be recognized in the future? Up to what point are changes acceptable? Should possible historical

² www.sbmkn.nl/pubs/detail/id/12

³ <http://www.sbmkn.nl/pubs/detail/id/15>

⁴ *The Sustainability of Video Art: Preservation of Dutch Video Art Collections*, Amsterdam 2003. [te downloaden op: www.sbmkn.nl/pubs/detail/id/1]

⁵ WEBSITE www.inside-installations.org. BOOKS Scholte, T. & 't Hoen, P., ed. (2007), *Project Preservation and Presentation of Installation Art*, ICN / SBMK, Amsterdam
Scholte, T. & Wharton, G., ed. (2011), *Inside Installations: Theory and Practice in the Care of Complex Artworks*, Amsterdam University Press, Amsterdam

changes be recorded and do they serve as the date of (re)creation of an object, or is the technical change part of the work? What is the role and responsibility of the curator, the artist, the organization? Such questions were too complex to be studied further within the project *Inside Installations*. Within the European, the follow-on project PRACTICS, however, the emphasis was laid on other areas and so NIMk and SBMK set up the *Preservation Media art Collection Netherlands* project.

PLAY OUT (2009)

With the study in the context of *Play Out* (2009)⁶ insight has been gained into the possibilities, methods, workflow, and techniques that are necessary, and the costs that uncompressed video art entail. This project investigated how the information from, for example, Digital Betacam tapes, can be transferred without loss to computer files. What storage media are eligible and what requirements for maintenance and preservation are there? How do (inter)national counterpart institutions such as Zentrum für Kunst und Medientechnologie | ZKM, Electronic Arts Intermix | EAI, and the (Dutch) Institute for Sound and Vision work? In addition, an infrastructure for the accessibility of video art has been developed. The results of *Play Out* have defined the parameters of the technical implementation of the project *Preservation Media art Collection Netherlands*.

OBSOLETE EQUIPMENT (2009-2011)

From 2009 to 2011 a cooperative project looked into the management and preservation of obsolete hardware: Obsolete Equipment. A cooperative project involving PACKED - Brussels and NIMk - Amsterdam. Dutch and Belgian museums such as S.M.A.K., MuHKA, the Kröller-Müller Museum, Cultural Heritage Agency of the Netherlands, Stedelijk Museum Amsterdam and other institutions yielded concrete case studies in the field of video and computer-based installations, which were extensively investigated, presented and documented (usually in collaboration with the artist). Best practice guidelines were drawn up for preservation and the possible replacements of equipment⁷.

ORGANIZATION

The Dutch Institute for Media art | NIMk initiated and carried out the project in collaboration with the Foundation for Preservation of Contemporary Art | SBMK. Research and project planning was done in collaboration with Virtual Platform | VP, Digital Heritage Netherlands | DEN and Kennisland.

Fifteen museum institutions opened their collections to the project for preservation and participated in two studies:

- Van Abbemuseum, Eindhoven
- De Appel, Amsterdam
- Museum Boijmans Van Beuningen, Rotterdam
- Groninger Museum, Groningen
- Cultural Heritage Agency of the Netherlands, section art collections, Rijswijk
- Kröller-Müller Museum, Otterlo
- Nederlands Instituut voor Mediakunst, Amsterdam
- Rijksakademie, Amsterdam
- Stedelijk Museum, Amsterdam
- Centraal Museum, Utrecht
- Frans Hals Museum / De Hallen, Haarlem
- Gemeentemuseum, Helmond
- V2_, Rotterdam
- Bonnefantenmuseum, Maastricht
- SCHUNK* (former Stadsgalerij), Heerlen

Representatives of the participating institutions met to monitor the project in various consultation structures.

MEETING OF PARTNERS

Every half year a meeting of participants took place, where the institutes that brought up their collections for preservation were informed about the current situation, and jointly made decisions about issues and dilemmas that NIMk had encountered during the process. The work of artists for whom the museums had delivered the same piece, the various versions were viewed, in order to choose the best source for preservation, which then became available to all the collections (e.g. Bruce Naumann, Marina Abramovic)

⁶ NIMk: *Play-Out: Nieuwe technieken voor toegankelijkheid en conservering van de video-kunstcollecties in Nederland*, Amsterdam 2009

⁷ <http://nimk.nl/nl/obsolete-apparatuur>

STEERING COMMITTEE

A steering committee with representatives of the organizing, implementing and participating parties met twice a year to monitor the project financially and, if necessary, to make adjustments. NIMk and SBMK submitted a project report every half-year in anticipation of these meetings.

The steering committee consisted of:

[CHRISTIANE BERNDES](#), curator collection Van Abbemuseum, participant of the project; [MARCO GROB](#), managing director Central Museum Utrecht, board member SBMK; [PAULIEN 'T HOEN](#), coordinator SBMK; [BART RUTTEN](#), curator modern art Stedelijk Museum Amsterdam, participant of the project; [GABY WIJERS](#), project coordinator NIMk.

SUPERVISORY COMMITTEE

The two studies each had a supervisory committee with representatives of the involved parties to monitor the project and to form an editorial team for the publication of the results. The supervisory committee for the born-digital study consisted of:

[CHRISTIANE BERNDES](#), participant of the project; [CATHY BRICKWOOD](#), program-manager, Virtueel Platform; [PAULIEN 'T HOEN](#), coordinator SBMK; [GERHARD JAN NAUTA](#), researcher, Digital Heritage Netherlands | DEN; [GABY WIJERS](#), NIMk.

The supervisory committee for the study on the copyright aspects of online presentation of video art consisted of:

[CHRISTIANE BERNDES](#), participant of the project; [WILLEMIEEN DIEKMAN](#), judge in Dordrecht, board member SBMK; [PAULIEN 'T HOEN](#), coordinator SBMK; [BART RUTTEN](#), participant of the project; [GABY WIJERS](#), NIMk.

TEAM NIMK

The NIMK team for the implementation of this project consisted of:

[JATA HAAN](#) (office duties), [MATT KEMP](#) (preservation and digitization), [SOFIE LAIER HENDRIKSEN](#) (correspondence), [JASON LANGDON](#) (office duties), [WIEL SEUSKENS](#) (digitization), [IVO VAN STIPHOUT](#) (digitization advice) and [MARIO VRUGT](#) (preservation and digitization).

[GABY WIJERS](#) led the team.

IMPLEMENTATION

TECHNIQUE

LTO-TAPE, MPEG-2 AND MPEG-4

Based on the study *Play Out*, which was done by NIMk (see page 10), the choice for the uncompressed storage of the original video signals was LTO tape. Besides producing uncompressed AVI files (10 bit 4:2:2 YUV AVI format), files for distribution and online presentation have also been created in MPEG-2 and MPEG-4 format. Between the research phase and the actual start of the project, the technical developments did not stop. NIMk responded to this with the purchase of newer versions of the necessary hardware than previously planned. Meanwhile, a new version of LTO came on the market: LTO5, LTO4's successor, with a double storage capacity. NIMk replaced the computers with external storage using a 16TB server.

The LTO drives were connected to this computer/server for the file storage on tape. A separate computer with an LTO5 drive was purchased to check the files after they were copied on tape. A specific web interface has been developed for the input of all works that need to be preserved and for the preservation information. Furthermore, software has been designed that writes and reads the files from and to LTO. A schedule of the number of works that had to be digitized was drawn up and the workflow was documented.

Prior to the digitization, the tapes are tested and cleaned if necessary. A video recorder or player then reads them, and then the data are sent to the computer. A video capture card converts the video data to a file format.

The digital data are temporarily stored on the workstation with the capture card. From the workstation the data are stored twice in their final form on LTO. These uncompressed files are meant for preservation and are not available for consultation by end users. Compressed files for that purpose are created in MPEG-2 format (for exhibitions or other events) and MPEG-4 format (for online use).

COVERING UP ROUGH EDGES

At first, NIMk intended to convert the uncompressed files by means of software to MGEM-2 for distribution and to MPEG-4 for online display. However, old videos are made for display on CRT: the image is often not shown to the extreme edges, as the bottom of the image often has failures and the top of the screen shows time code signals. On CRT that doesn't matter, because the edges are not visible, but when displayed on LCD screens or video projectors the image is often seen right up to the extreme edges. The restless edges can't be cut because the image would be stretched, but the edges can be covered up (masked), so that the image size and the number of lines / pixels remains the same.

The purpose of the preservation is to obtain the visual material the way it was entered. This means that, when digitizing, 625 lines must be converted to pixels. From the 625 lines, 575 must be converted; one part of the metadata doesn't need to be encrypted in the image. In order to keep the proportions of the image intact, every image becomes 720 x 576 pixels for PAL and 720 x 480 for NTSC. Firstly, the video signal is prepared for encoding. For example, the noise is filtered out so that more data are available for the shape and movement. For the display files, NIMk worked with two masks: 700 x 560 and 708 x 560, which were positioned as needed, i.e. a bit to the left or to the right. From each MPEG-2 NIMk made automatically a MPEG-4, to avoid repeating the masking process. Because the MPEG-4 is smaller, the quality is maintained. Optionally, collection managers can have a watermark included in the MPEG-4's (for example a name, a logo or 'for preview only').

EXECUTIVE SUPPORT

The data of the works which are to be preserved, as they are provided by the institutions, were put in the collection-information system of NIMk, as well as the addresses of the artists. On the basis of the agreements and the data provided, the artists were informed on October 2011 about the project and asked, if necessary, for additional source material for digitization. This correspondence was done by NIMk for SBMK. The tapes that should be preserved were sent by the artists and the participating institutions to NIMk. The Dutch Institute of Media art stored them and then delivered them back after preservation.

This procedure started an extensive correspondence with the institutions about the fluctuating lists of the works to be preserved. This had a positive result, as it led to a lively exchange with the artists themselves about the material and formats that had to be delivered. The lists from the participating institutions differed by more than fifteen percent compared to the original ones. The participation of new collections and also the change of personnel within the collections meant a lot of transfers of knowledge. A total of three hundred letters were sent and a third of the artists responded. (Please note: the artists from whom the correct version of a particular work was available did not need to respond). Everybody was positive about preservation and digitization methods, but had a lot of questions about exact titles, lengths, formats, duplicates and legal issues.

PUBLICITY

The press release send-out from August 2010 was picked up on by all national and many regional newspapers, and throughout the country fourteen (short) articles showed an interest in the project. Moreover, Gaby Wijers gave two interviews to the Gronings Dagblad and to Omroep Brabant. Gaby Wijers presented the project at several conferences and seminars:

CONFERENCE AUDIO VISUAL ARCHIVES IN THE 21TH CENTURY on 13 and 14 October 2010 in Ghent. **AVA21** brought together 150 participants from 25 different countries. Neelie Kroes (European Commissioner for the Digital Agenda) and Joke Schauvliege (Flemish Minister of Culture) opened the conference. Both emphasized that digitization is very important for unlocking the shared European film and audiovisual heritage.

CONFERENCE THE REAL THING, december 17, 2010 at the Dutch Institute for Sound and Vision, Hilversum. Practical seminar on digitization of audiovisual material.

EXPERT MEETING, June 28, 2011 in NIMk on conservation options for born-digital art with several foreign guests including Jill Sterett (SF MOMA), Pip Laurenson (Tate London), Megan Winget (Texas University).

SBMK DAY, June 29, 2011 at the Centraal Museum Utrecht with presentations by Paul Keller (Kennisland) on the then newly-started study on copyright issues around the online display of video art, and Annet Dekker (researcher) on the study of the treatment of born-digital art in Dutch museums.

SEMINAR TO A FUTURE-PROOF AV COLLECTION NETHERLANDS, november 4, 2011 in the Dutch Institute for Sound and Vision, Hilversum. Project *Preserving Media Art Collection Netherlands* is called an example project.

Presentation of the book **TAKING CARE OF INVISIBLE ASSETS**, november 11, 2011 during the annual conference AVA_Net in the Dutch Institute for Sound and Vision, Hilversum. Discussing preservation of digital AV collections, with an article about the project *Preserving Media Art Collection Netherlands* by Gaby Wijers

CULTURAL COALITION DIGITAL SUSTAINABILITY | CCDD, June 5, 2012. In the context of the publication of the Strategic Agenda of the Cultural Coalition for Digital Preservation, the CCDD and the section Information Provision for Dutch Museums of the Netherlands Museum Association (SIMIN), organize on the same day the meeting *Digital collections for eternity*, where the Strategic Agenda was offered to Marjan Hammersma, General Director of Culture and Media at the Ministry of Education, with a presentation by Gaby Wijers amongst others.

SBMK-DAY, november 8, 2012. Closure of the project, with presentations of the results of the project, including the publications by participants, researchers and coordinators.

SPIN-OFF

When the project was launched a year, a first spin-off was established through the study on born-digital art. The supervisory committee already saw, in the recommendations that were to come, a reason for organizing a meeting for the representatives of DEN, VP, SBMK and NIMk in order to discuss further the problems and solutions that emerged from that study. The four institutions designed a program for the coming year under the name *Digital Art Force* | DAF to enforce the policy in the field of born-digital art and its practice in the museum environment. Several other Dutch institutions which deal with born-digital art were involved in this program. The target group of the program concerns both the collectors, such as the Dutch museums, and the creators, such as media labs and artists. In addition, the program is meant for all parties involved in the preservation of media art. These include policy makers, researchers, artists, curators, students and other professionals dealing with born-digital art works. Although there are different interests, collecting institutions, artists and other producing and distributing organizations come together when it comes to the necessity to take immediate action to secure the fragile contemporary cultural heritage for the future. The cooperation should on the one hand lead to the securing of the knowledge and skills of the current NIMk and on the other hand lead to a better exchange of knowledge improve practice concerning the preservation of digital art.

PROGRAM DIGITAL ART FORCE

Discussions that took place within the study teams made clear that born-digital art needs another approach than what was hitherto prevalent. The existing registration methods, preservation models and documentation methods must be adapted or be designed differently to secure the management and preservation of these art works. To achieve these objectives the following practical, strategic and policy recommendations are important. These are addressed to museums, exhibition institutions, archives, artists and policy makers.

PRACTICAL

– EXHIBITING BORN-DIGITAL ARTWORKS

Showing and putting up born-digital artworks regularly gives an insight into the different parts of a work, which makes it possible to recognize bottlenecks at an early stage and to avoid any problems. Solutions found in case studies can then lead to standardization, with the result that artworks can be preserved longer, because it is easier to make accelerated adjustments than to search for non-visible defects afterwards. In practice, it also means that works can be lent out more easily.

– DRAWING UP MODEL CONTRACTS FOR PRODUCTION, PURCHASE, MAINTENANCE AND PRESERVATION OF BORN-DIGITAL ARTWORKS

It is important that the contracts provide space for individual interpretation or adaption, depending on the specific situation or the organization and/or artist. The 'model purchase agreement for video artworks', drawn up by SBMK can serve as an example.

– DEVELOPING A STANDARD CHECKLIST

In support of the current registration system, a standard questionnaire or checklists needs to be drawn up, that can serve as guideline for the description of the artworks. Thus, the awareness when buying a born-digital artwork increases. The checklist needs to answer questions like: What are the work-specific requirements (material and conceptual)? What are the likely costs of maintenance and presentation? What are the responsibilities of the different parties?

Through the *DAF*-program the involved parties will ensure that model contracts, checklists, study results, etc. will be available (online) for all interested parties. It should be noted that the distinction between small and large institutions and organizations is important, with or without management and preservation tasks. Solutions and directions will therefore need to be flexible and be able to be adapted to the local situation.

STRATEGY

– ALL PARTICIPANTS IN THIS STUDY HAVE CALLED FOR THE FORMATION OF A JOINT KNOWLEDGE PLATFORM OR CENTRE

This centre should be a place where information from different partners can be shared, problems can be solved and advice can be given on various topics. The knowledge centre can stimulate research and development, for example by working with companies or universities that develop and use technical applications to see to what extent knowledge, methods and techniques can be exchanged or be otherwise used.

– A SUBSEQUENT STUDY WORKING TOWARDS A DOCUMENTATION METHOD FOR BORN-DIGITAL ARTWORKS AS ONE OF THE POSSIBLE PRESERVATION METHODS OR TO SUPPORT OTHER PRESERVATION STRATEGIES

In this study, existing documentation methods are being analysed and adjusted. This could be the Variable Media Questionnaire, Matters in Media and the Media Art Notation System. A close cooperation between collection archives and documentation archives is important in this regard.

– LAUNCHING A JOINT (INTER-) NATIONAL STUDY PROJECT WITH MUSEUMS ORGANIZATIONS AND UNIVERSITIES ON THE PRESERVATION AND DOCUMENTATION OF BORN-DIGITAL ARTWORKS

Comparative case study research should lead to the creation of (standard) modules. The Tate and NIMk are discussing this. This (inter-) national project also needs to look into alternative methods of archiving and preservation. Examples such as decentralized and distributed archiving should be researched in terms of their feasibility for born-digital artworks.

In the field of media art, NIMk currently acts as the knowledge centre in the Netherlands, but from 2013 on it will no longer exist in its current form. The *DAF* is committed to securing the knowledge and experience that the Institute has built up, to continuing it and to expanding it to born-digital art.

DAF wants to develop a series of workshops for museums and related institutions, to develop good practice in registering born-digital art. Examples are the impetus for the registering workshop 'Spectrum', which was developed during the SBMK day on November 8, 2012, and the international symposium *Collecting and Presenting Born-Digital*

Art, A matter of translation and [historical] knowledge on 14 & 15 December 2012 in the Van Abbemuseum in Eindhoven.

POLICY

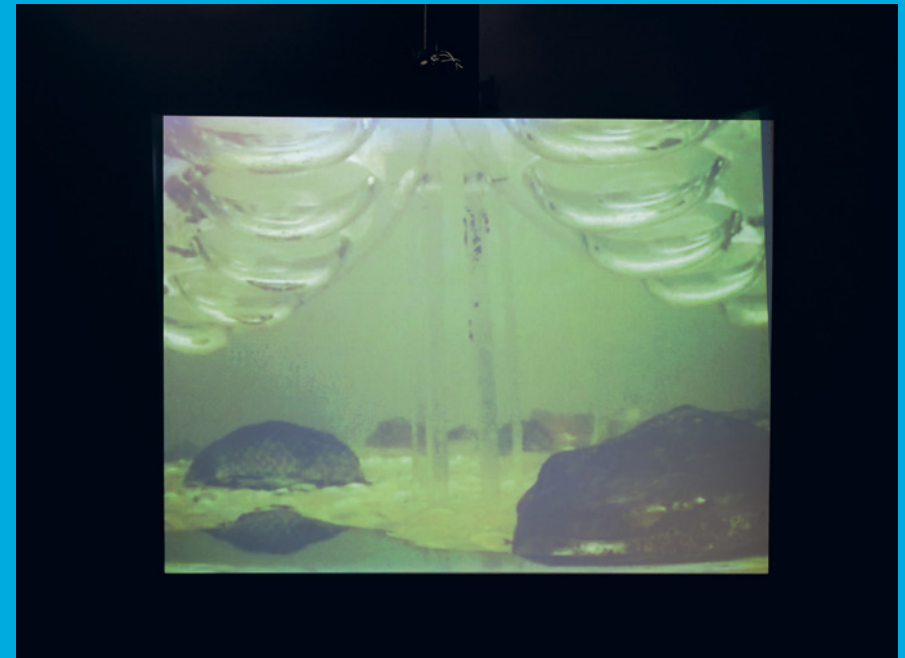
- INCREASING THE AWARENESS OF SUBSIDY SUPPLIERS, SPONSORS AND MUSEUMS ABOUT THE RESPONSIBILITY FOR THE FUTURE CULTURAL HERITAGE

The management and preservation of born-digital artworks requires more and earlier attention than is common with traditional artworks. The financing strategy has to be adjusted and budgets should be organized differently: in the case of born-digital artworks, the acquisition budget is in many cases much lower than the management budget.

Apart from creating awareness with subsidizers, sponsors, artists and the museum world, it is also necessary to draw attention of a wider public to these problems. This can be very important when ensuring the sustainable accessibility of born-digital art. For example, gaming provides a widely shared network of users, which is helpful in keeping games alive. A starting point can be the organization of an exhibition, where the audience is introduced to different ways of (self) documenting.

The intention is that the *DAF* participating organizations elaborate and implement the various possible tasks in the line of their current activities / priorities for the near future.

CENTRAAL MUSEUM, UTRECHT



TOP *Expecting*, Pipilotti Rist, 2001. COLLECTION Centraal Museum Utrecht PHOTO Ernst Moritz
BOTTOM *Kilowatt Dynasty*, Saskia Olde Wolbers, 2000-2000. COLLECTION Centraal Museum Utrecht PHOTO Ernst Moritz



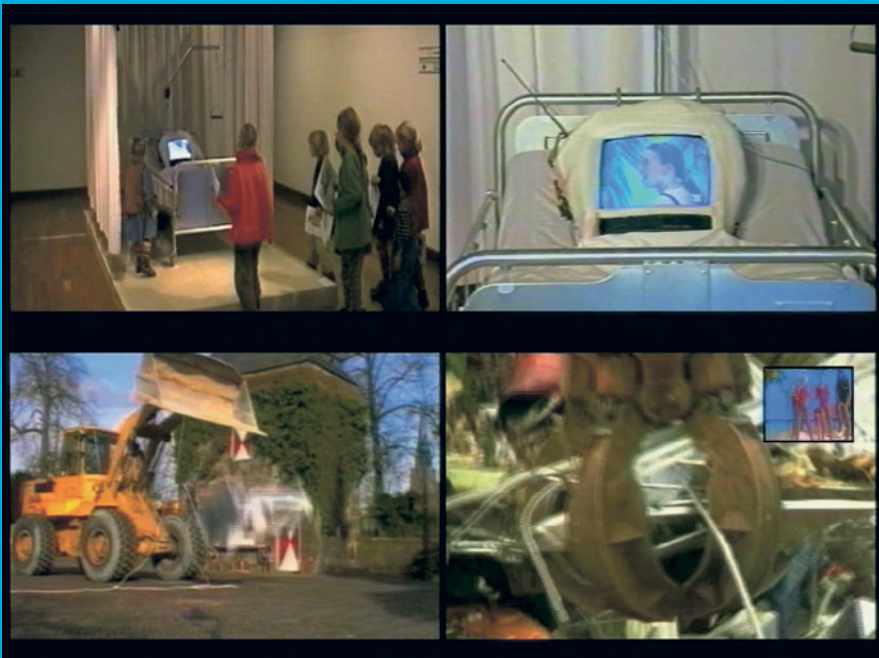
DE APPEL, AMSTERDAM



TOP *Self Portrait*, Urs Lüthi, 1974. COLLECTION De Appel
BOTTOM *Anthology - Disappearance*, Susan Russe, 1978. COLLECTION De Appel



GEMEENTEMUSEUM HELMOND, HELMOND



TOP *Wisla*, Josef Dabernig, 1996. COLLECTION Gemeentemuseum Helmond
BOTTOM stills uit *Please don't go*, Federico d'Orazio, 1996. COLLECTION Gemeentemuseum Helmond

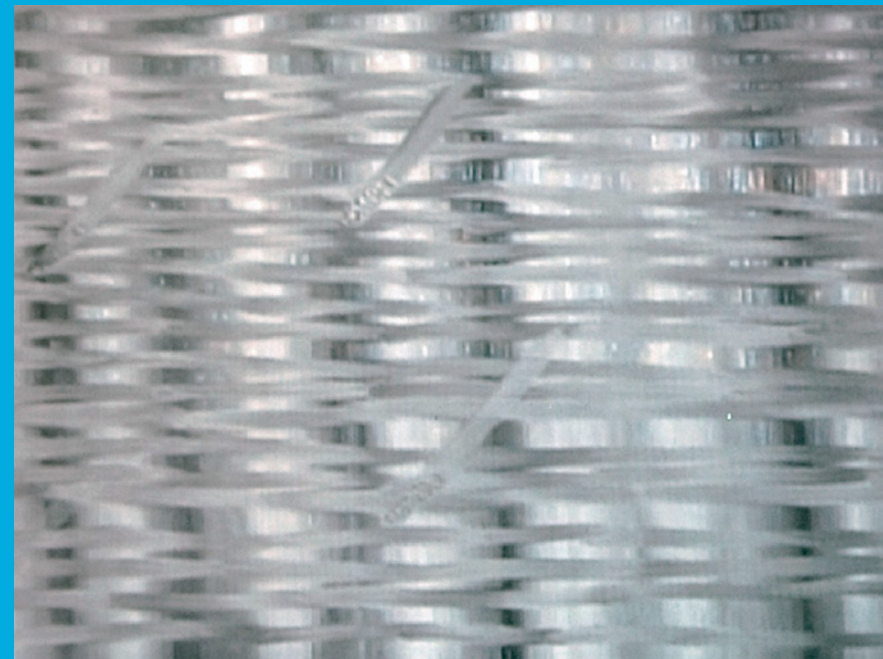


RIJNSAKADEMIE, AMSTERDAM

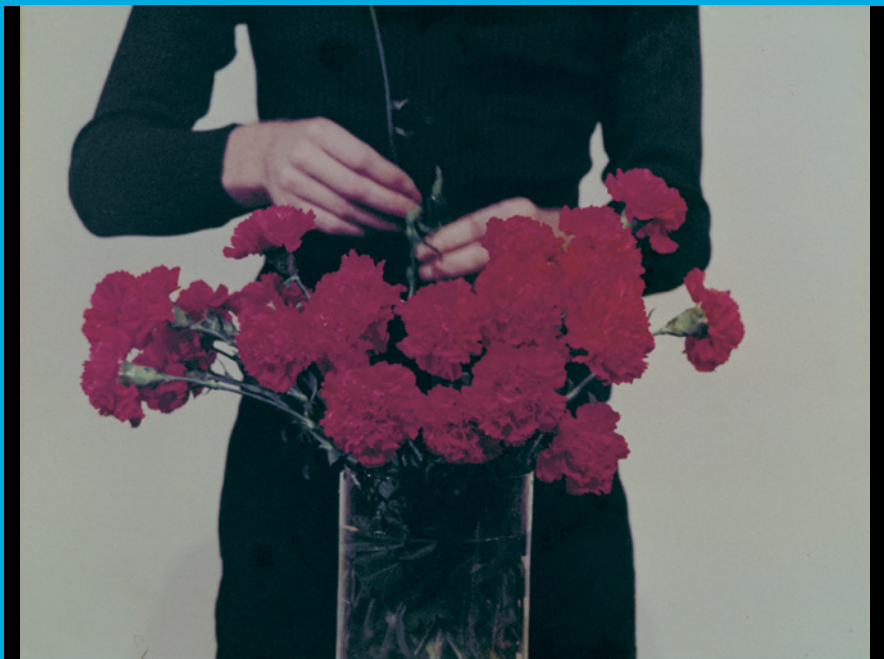


TOP *Profile*, Yael Bartana, 2000. COLLECTION Rijnsakademie Amsterdam
 BOTTOM *Tuin*, Runa Islam, 1998. COLLECTION Rijnsakademie Amsterdam

SCHUNCK*, HEERLEN



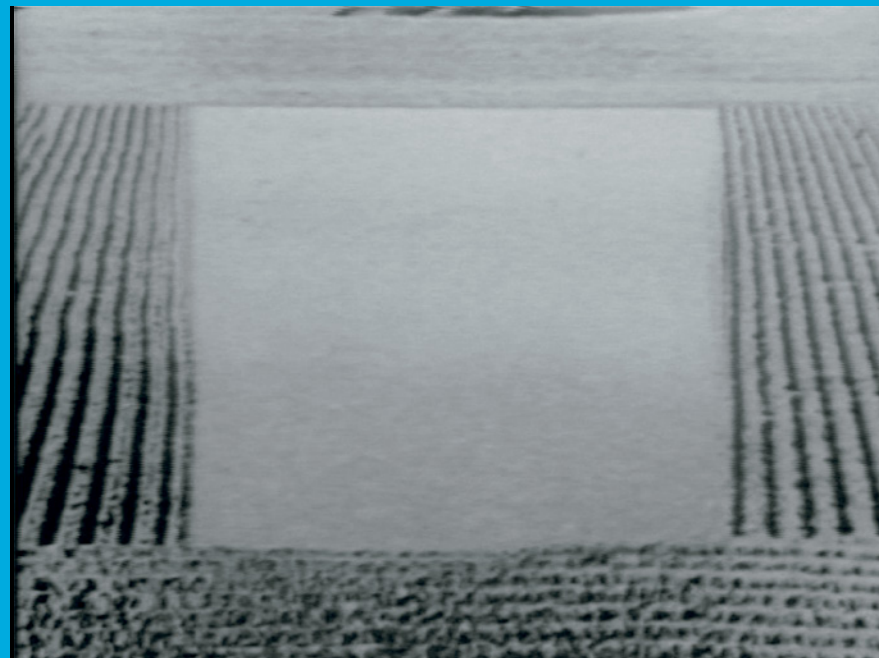
TOP *Pieta*, Erzsébeth Baerveldt, 1992. COLLECTION SCHUNCK*
 BOTTOM *Nature Morte*, Lon Godin, 2004-2005. COLLECTION SCHUNCK*



TOP *Bouncing two balls between the floor and ceiling with chancing rhythms*, Bruce Nauman, 1967-1968. COLLECTION Museum Boijmans Van Beuningen
 BOTTOM *Primary Time*, Bas Jan Ader, 1974. COLLECTION Museum Boijmans Van Beuningen

MUSEUM BOIJMANS VAN BEUNINGEN, ROTTERDAM

GRONINGER MUSEUM, GRONINGEN



TOP *12 Hours Tide Object with Correction of Perspective*, Jan Dibbets, 1969. PHOTO uit 'Land Art – Fernsehausstellung', Gerry Schum. COLLECTION Groninger Museum
 BOTTOM *At one view*, Paul de Nooljer en Menno de Nooljer, 1989. COLLECTION Groninger Museum

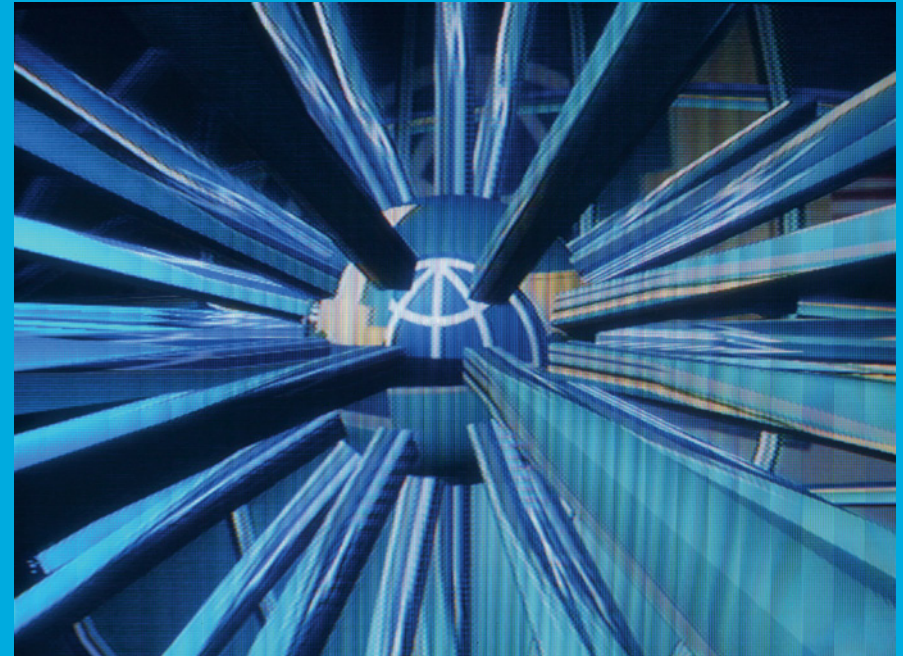


VAN ABBEMUSEUM, EINDHOVEN



TOP *Théorie du Trickster*, Pierre Joseph & Medhi Belhaj Kacem, 2002. COLLECTION Van Abbemuseum, Eindhoven PHOTO Peter Cox
 BOTTOM *Stairway*, Gülsün Karamustafa, 2001. COLLECTION Van Abbemuseum, Eindhoven PHOTO Ron Eijkman

KRÖLLER-MÜLLER MUSEUM, OTTERLO



TOP *Raw material with continuous shift - BRRR*, Bruce Nauman, 1991. COLLECTION Kröller-Müller Museum
 BOTTOM *The computer project*, Matt Mullican, 1989 - 1990. COLLECTION Kröller-Müller Museum



Hut, Roman Signer, 2000. COLLECTION Bonnefantenmuseum Maastricht PHOTO Peter Cox

BONNEFANTENMUSEUM, MAASTRICHT

NEDERLANDS INSTITUUT VOOR MEDIAKUNST, AMSTERDAM



TOP *Eternal Frame*, Ant Farm, 1976. COLLECTION Nederlands Instituut voor Mediakunst
BOTTOM *Video Portrait Gallery Netherlands*, Marina Abramovic, 1975. COLLECTION Nederlands Instituut voor Mediakunst



TOP *12_series*, Telcosystems, 2009.
 BOTTOM *Modell 5, Granular Synthesis*, 1994–1996. PHOTO Jan Sprij

V2, ROTTERDAM

FRANS HALS MUSEUM | DE HALLEN, HAARLEM

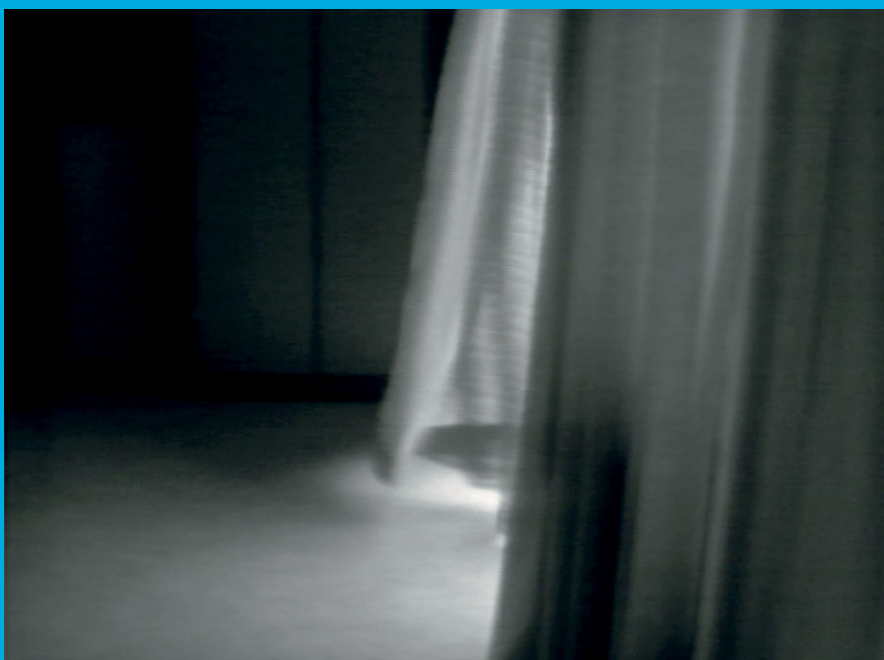


TOP *Bossy Burger*, Paul McCarthy, 1991. COLLECTION Frans Hals Museum | De Hallen Haarlem
 BOTTOM *Democracies*, Artur Zmijewski, 2009. COLLECTION Frans Hals Museum | De Hallen Haarlem



STEDELIJK MUSEUM, AMSTERDAM

TOP *Softer Catwalk in Collapsing Rooms*, Aernout Mik, 1999. COLLECTION Stedelijk Museum Amsterdam
 BOTTOM *Art Make-Up, No. 1 White*, Bruce Nauman, 1967-68. COLLECTION Stedelijk Museum Amsterdam



RIJKSDIENST VOOR HET CULTUREEL ERFGOED, RIJSWIJK

TOP *Desert*, Nan Hoover, 1985. COLLECTION NIMk, Rijksdienst voor het Cultureel Erfgoed
 BOTTOM *Een Briesje in Mei*, Marinus Boezem, 1974. COLLECTION NIMk, Rijksdienst voor het Cultureel Erfgoed

COLOPHON

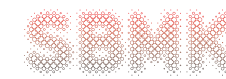
AUTHORS

Paulien 't Hoen and Gaby Wijers

DESIGN

Ariënne Boelens office

This publication is made possible by Foundation for the Conservation of Contemporary Art | SBMK, Dutch Institute for Media Art | NIMk, Kennisland, DEN, VP, Mondriaan Fund



STILLS COVER FRONT

TOP *Art Make-Up, No. 4 Black*, **Bruce Nauman**, 1967-68. COLLECTION Stedelijk Museum Amsterdam

BOTTOM *Wisla*, **Josef Dabernig**, 1996. COLLECTION Gemeentemuseum Helmond

STILLS COVER BACK

TOP *Nature Morte*, **Lon Godin**, 2004-2005. COLLECTION SCHUNCK*

BOTTOM *Profile*, **Yael Bartana**, 2000. COLLECTION Rijksakademie Amsterdam

