Carolyn Murphy is the Head of Conservation at the Art Gallery of New South Wales (AGNSW). Carolyn's research interests include investigating the ways in which museum and conservation practices impact artists and their works held in museum collections, with a particular interest in installation and time-based artworks. Previously Carolyn has worked at several cultural institutions, including the Museum of Contemporary Art, the Canadian Conservation Institute and the Queensland Art Gallery. Carolyn undertook a Getty Fellowship at the Fine Arts Museums of San Francisco after completing a Bachelor of Applied Science in paper conservation at the University of Canberra. Carolyn has also completed a Bachelor of Arts majoring in History and Law, and postgraduate qualifications in Museum Studies and Writing.

Lisa Catt is Assistant Curator, International Art at the Art Gallery of New South Wales (AGNSW) where she contributes to the acquisition, exhibition and care of the contemporary art collection. Recently she has worked with artists Eko Nugroho, Julian Rosefeldt and Yona Lee. Her interest in media, performance and installation art led to her central involvement in the AGNSW Time-Based Art Project. In 2017 she was selected, with her colleague Asti Sherring, to participate in a time-based media art workshop run by the Museum of Modern Art, New York. She has held curatorial positions at the National Museum of Australia and National Gallery of Australia, and has completed a Bachelor of Media Studies and a Master of Liberal Arts (Museum Studies) from the University of Adelaide and Australian National University, respectively.
Jesmond Calleja is the Collection Systems Manager at the Art Gallery of New South Wales (AGNSW). Jesmond is a landscape photographer who graduated with a Bachelor of Arts majoring in Australian Aboriginal archaeology and palaeoanthropology. He has conducted extensive research specialising in the indigenous archaeological heritage of Jervis Bay and New South Wales’ South Coast. Jesmond has taken up various roles within the Powerhouse Museum, The Earth Exchange (Geological and Mining Museum), and the Australian National Maritime Museum. Since graduating with a Diploma in Law and Collections Management, Jesmond’s interests have focused on the legalities of provenance and ownership within a collection management framework and he has recently re-assessed the AGNSW’s legal documents to those relating to installation and time-based artworks.

Asti Sherring is the Time-based Art Conservator at the Art Gallery of New South Wales (AGNSW). Asti completed a Bachelor of Media Arts with honours from Sydney University in 2005. She completed a Post-Graduate Certificate in photographs conservation from Melbourne University in 2011 and a Masters of Materials Conservation, specialising in paper and photographic materials, in 2012. Previously, Asti has worked at the Biennale of Sydney, Museum of Contemporary Art and The National Archives of Australia. Asti undertook a photographs conservation fellowship at the Los Angeles County Museum of Art in 2014. In 2017 Asti began postgraduate research in the form of a PhD at the University of Canberra.

SARAH DAVY
Information Services division, Ngā Taonga Sound & Vision, New Zealand

Magical Thinking: Observations on the Transition from Analogue to Digital Preservation at Ngā Taonga Sound & Vision

How does an analogue audio-visual archive get comfortable with its digital obligations? In line with the Māori proverb ‘Ka mua, ka muri’, the past is clearly visible but the future is not: we have imperfect information for the road ahead, which requires trust, resilience, and a degree of magical thinking. This paper traces the conceptual, cultural, practical, and ethical adjustments necessary in the digital journey of New Zealand’s national audio-visual archive, Ngā Taonga Sound & Vision.

Zombie Media: A Celebration of Media Archaeology

Zombie Media is a concept devised to address the ‘living dead’ of media culture: artefacts that once amazed and delighted consumers with their ability to record, store, show and play audio-visual content are then consigned to landfill by the cycle of obsolescence. In the spirit of the Zombie Media manifesto, Ngā Taonga Sound & Vision recently brought its treasured collection of advertisements for now-obsolete audio-visual media back to life, a selection of which will screen here for the first time since their original broadcast.

Onward and Outward: Time-based Media Life Cycle Policies and Effecting Change in the Institution

LACMA has witnessed many changes in its level of commitment to time-based media, specifically in terms of staffing and institutional advocacy. This paper considers the history of time-based media at the Museum and the life cycle of a time-based media work, starting at the point of acquisition. This paper considers procedures implemented by the Museum’s Time-based Media Committee to ensure pre-emptive preservation strategies are developed for all new acquisitions. Many of the associated procedures are facilitated by Registration and Collections Management who ensure complete documentation and agreements with artists are captured at the point of acquisition. This in turn has inspired a comprehensive survey of the time-based media collection, with particular focus on works considered “at risk”.

The Future of Obsolescence: Tips for being a Digital Soothsayer

This paper considers the standards and practices LACMA applies to the ResourceSpace/ODIN digital asset management system. The system captures storage and delivery information but also content relating to format obsolescence in accordance with the Open Archival Information System (OAIS). This paper considers specific risks presented by a variety of digitised and born-digital material (images, audio-visual, software/digital volumes) as well as the challenges that occur when managing large-scale technology projects across departments.
ANNA HENRY
Digital preservation specialist and archivist,
Art Gallery of New South Wales

Fixity, Resilience and Other Jargon – An Introduction to Digital Collections Storage
When it comes to digital preservation and ensuring that your digital collection can be accessed well into the future, not all storage is created equal. Where do you start, and how do you know what to ask for? This presentation will discuss the requirements for digital preservation storage and what makes it different to standard IT systems. Key concepts such as data integrity, resilience and geographical redundancy will be explained, as well as the importance of metadata and documentation.

Anna Henry is a digital preservation specialist and archivist currently working at the Art Gallery of New South Wales. Previously she worked as Digital Preservation Manager at Tate, London and on digital archives projects at Archives New Zealand. At the Tate she was involved in establishing a preservation storage system for digital artworks and contributed to the second phase of Matters in Media Art, a collaborative project with MoMA and SFMoMA.

VALERIE LOVE
Senior Digital Archivist, National Library of New Zealand

A Decade of Digital Preservation Practice at the Alexander Turnbull Library
2018 marks the centenary of the founding of the Alexander Turnbull Library, the archives and special collections at the National Library of New Zealand Te Puna Mātauranga o Aotearoa. Additionally, this year marks a decade since the launch of the National Digital Heritage Archive (NDHA). Valerie Love, Senior Digital Archivist at the National Library, will give an overview of the policies and workflows in place to safeguard the digital collections in the library’s care, and discuss some of the lessons learnt from the past ten years of digital preservation practice in Aotearoa New Zealand.

Valerie Love is the Senior Digital Archivist at the National Library of New Zealand and is responsible for the acquisition and management of born-digital heritage collections. She has extensive experience in processing born-digital archival collections, with a particular focus on appraisal, arrangement and description, and workflow management. Prior to moving to New Zealand in 2011, Valerie worked as Curator for Human Rights Collections at the Thomas J. Dodd Research Center, University of Connecticut, USA. She is a contributor to the volumes ‘Through the Archival Looking Glass: A Reader on Diversity and Inclusion’, and ‘Remembering Mass Violence: Oral History, New Media and Performance’.
RAINA MEHLER
Registrar, Pace Gallery, New York

Art of the 4th Dimension: Shipping Time-based Media around the World
Currently, there are no international standards for shipping digital artworks. Custom's antiquated laws do not recognise time-based media as fine art, making it difficult to ship interactive installations around the world. Additionally, it is difficult to secure exhibition permits in China. The legitimacy of time-based media has not yet been established within the global fine arts industry. This presentation explains the process of shipping a travelling exhibition of digital, interactive installations from the United States of America to the United Kingdom, onwards to China. In addition, touring large-scale installations composed of electronic equipment, inventory procedures for multi-component works, and different crating options for equipment will be discussed.

Raina Mehler is a Registrar at Pace Gallery, New York, specialising in time-based media. She has worked extensively with Pace Art & Technology on exhibitions of interdisciplinary art groups who explore the confluence of art and technology. Currently, she is working to establish FuturePace, a new initiative created as a cultural partnership between Futurecity and Pace, which aims to embed imaginative, site-specific contemporary art into infrastructure, architecture and urban landscapes. Mehler is also a freelance writer and independent curator committed to exhibiting works by emerging artists. Her writings have been published in Sculpture Magazine and the Arts in Bushwick Blog. A member of AAM and ARCS, she received her MA in Art History at Hunter College in 2013. Mehler is based in Brooklyn, New York.

ALEXANDRA NICHOLS
Sherman Fairchild Foundation Fellow, The Metropolitan Museum of Art

Implementing Policies for Time-based Media Art at The Metropolitan Museum of Art
Collection managers and conservators at The Metropolitan Museum of Art, New York, have been changing policies and procedures for the acquisition, care, and exhibition of time-based media art. This paper will describe how current procedures were implemented and discuss strategies for sharing information and collaborating across departments. The talk will conclude with an update on the Time-based Media Working Group’s current projects and the Museum’s goals for the future.

Forms and Templates Utilised by The Metropolitan Museum of Art in the Care of Time-based Media Art
This talk will delve into the various forms and templates that The Metropolitan Museum of Art, New York, utilises in the acquisition of time-based media artworks, as well as their documentation and ongoing collections care. The author will discuss paperwork and contracts provided to the seller during the acquisition stage, how information related to the artwork is documented and shared in templates, and the file structure for storing digital information on the department's servers.

Managing Change: What Happens When an Artist Revises their Artwork?
In 2012, The Metropolitan Museum of Art, New York, acquired Ericka Beckman’s single-channel video, You the Better (1983). In a 2017 conversation, the artist informed The Met that the version in its collection was “a very outdated copy” and “not suitable for exhibition”. Through extensive research and conversations with the artist, The Met was able to codify what constitutes the artwork and what authorisation The Met has for future exhibition and loan of the video.

Alexandra Nichols is a Sherman Fairchild Foundation Fellow at The Metropolitan Museum of Art focusing on the conservation of the museum's time-based media art collection. Prior to arriving at The Met, Alex completed a Samuel H. Kress Fellowship in Time-based Media Conservation at the Solomon R. Guggenheim Museum in New York. Alexandra received her MS in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation.
**AMANDA PAGLIARINO**  
Head of Conservation and Registration at  
Queensland Art Gallery | Gallery of Modern Art

**Fixed In Time**  
In 2012 QAGOMA acquired the immersive installation *Distillery: Waveforming* by Australian artist George Poonkhin Khut. Five Apple iPads at the heart of the installation ran an application still under development on an Apple Developers Licence, and controlled behind-the-scenes by Mac mini computers and Arduino microcontrollers. This presentation looks at the issues and complexities of acquiring and maintaining a prototype iPad application to meet the curatorial objective that the work of art is retained in perpetuity as an iteration in the artist’s ongoing practice.

Amanda Pagliarino is Head of Conservation and Registration at QAGOMA. She is a trained sculpture conservator with specialisations in contemporary art installations, modern materials, and audio-visual artworks. She leads a team of conservators, registrars, technicians and photographers engaged in a wide range of collection management and exhibition work.

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**TRISH STOKES**  
Deputy Director, Arts, Museums Victoria

**Digital or Not?**  
This presentation looks at the success or otherwise of Museums Victoria (MV) practice over time in the acquisition and documentation of collection objects that have digital functionality or other embedded digital elements. Recent changes to acquisition processes prompted by MV seeking accreditation under the Protection of Cultural Objects on Loan Scheme have also led to better frameworks for managing digital acquisitions in the future. A case study of retrospective documentation of a digital collection object using newly introduced ethical and legal collecting guidelines as the benchmark will be outlined.

Trish Stokes has worked as a conservator and/or collection manager for the last 30 years. Her principal interest is in enabling access to cultural collections. Trish has worked at the Victorian Centre for Conservation, the National Archives and Victorian State Branches, the State Library of Victoria, ACMI, Arts Centre Melbourne and Museums Victoria gaining experience in managing diverse collections while balancing their long-term preservation with future access expectations. Her current role is Deputy Director, Arts at Museums Victoria.
Mastering Time and Space: Physical Storage of Time-based Media

Storing the physical components of time-based media artworks is central to preserving the integrity of master materials, both time-based and object-based, during their museum lives. Over time, this storage will also include exhibition copies, which are similarly tracked and stored with their masters. Illustrated by case studies from the San Francisco Museum of Modern Art’s Media Arts collection, this presentation offers a practical guide and tips for the physical storage of digital media carriers, film, video, and other object-based media.

Collaboration is Key: Media Arts Registration at SFMOMA

Established in 1987, the San Francisco Museum of Modern Art’s Media Arts Department has had a collection Registrar for nearly twenty years. SFMOMA’s long-standing history with Media Arts has given rise to interdisciplinary collaborations such as Team Media and the museum’s Media Wiki, as well as the development of time-based media specific registration methods to manage and display the collection’s wide range of media artworks. Together these collaborative tools help foster the exhibition and preservation of SFMOMA’s Media Arts collection.

Grace T. Weiss is Assistant Registrar for the Media Arts collection at the San Francisco Museum of Modern Art. Grace graduated from New York University with an MA in Museum Studies, after completing dual BA degrees in Art History and Communications at Fordham University. Specialising in time-based media, Grace’s work focuses on how museums are adapting to collect and preserve the art of our time.