



# CONFERENCE 2018

3-5 OCTOBER

Melbourne, Australia

## DURATION AND DIMENSION

### Speaker Notes

Across the collecting practices of galleries, social history and science museums, archives and libraries, the increasing prevalence of time-based and born-digital media acquired, lent, borrowed and exhibited presents significant challenges for registrars. As we respond to these challenges, both tangible and intangible, established registration methods are being tested and often falling short.

Caring for these collections is broadly acknowledged as a cross-disciplinary effort involving registrars, curators, conservators, technicians, artists and technology specialists, including IT and audio-visual experts. *Duration and Dimension* brings together speakers to explore diverse matters inherent to time-based and born-digital media, presenting practical solutions registrars, their colleagues and experts working in other industries apply to the management of these collections long-term.

## SEB CHAN

Chief Experience Officer, Australian Centre for the Moving Image (AUS)

### New Challenges/New Visibility/ New Purpose

Digital preservation, software preservation, and the care of time-based media are all overlapping and pressing concerns for art galleries and museums, as much as they are for libraries, government archives, private collectors, enthusiasts, artists, and makers themselves. In order to deal with the opportunities and challenges of the present, institutions need to step beyond their traditional boundaries, and registrars and conservation staff have an exciting opportunity to collaborate with curators, educators, and the public to reshape the nature and composition of future collection practices, and the purpose of their institutions.

Seb Chan is Chief Experience Officer at the Australian Centre for the Moving Image in Melbourne. Prior to this, he led the digital renewal and transformation of the Cooper Hewitt Smithsonian Design Museum in New York (2011-2015), and drove the Powerhouse Museum's pioneering work in open access, mass collaboration, and digital experience during the 2000s. He has also worked as a museum consultant with institutions across North America, Europe, and Asia. He is an Adjunct Professor, School of Media and Communications, in the College of Design and Social Context at RMIT (Melbourne), a member of the international advisory board of the ArtScience Museum (Singapore), and sits on advisory committees for the National Museum of Australia, the Hammer Museum at UCLA (USA), and the Exploratorium (USA).

## SCOT COTTERELL

Manager Time-based Media, Museum of Old and New Art (AUS)

### Nam June Paik's *Lincoln*: A Conservation Case Study on the Edge of Obsolescence

In late 2017, the Museum of Old and New Art acquired Nam June Paik's *Lincoln*. *Lincoln* is a figurative robot made in 1990, which contains various types of technology, either approaching or beyond the threshold of obsolescence. This technology includes Laserdisc and various types of domestic CRT Monitors. Highlighting a consultative and collaborative approach to time-based media artwork treatment and preservation, this paper will provide an overview of some ethical, conceptual, and technical concerns encountered during the display and conservation treatment of this artwork.

Scot Cotterell is the Manager of Time-based Media at the Museum of Old and New Art (MONA). He is a Jim Bacon Foundation honours scholar and holds an MFA by Research from the University of Tasmania Centre for the Arts. Prior to MONA, Scot was Exhibitions Officer for Hobart City Council Carnegie Gallery, a Qantas Foundation contemporary arts award nominee, chair of the artist run initiative Inflight, and a Gordon Darling Foundation grant recipient for a placement at the National Gallery of Australia (NGA). Scot works extensively for contemporary arts organisations as a media artist, curator, creative technologist, and time-based media specialist.

## SARAH DAVY

Group Manager, Information Services, Ngā Taonga Sound and Vision (NZ)

### 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.

Sarah Davy leads and supports the Information Services division at Ngā Taonga Sound & Vision, New Zealand's national audio-visual archive in Wellington. The Information Services division provides access to collections in all formats, analogue and digital. Sarah has been a Trustee of the Len Lye Foundation since 2014. She is the author of 'v. spinkly. 9 flutter and blink: Archiving Len Lye' in *The Long Dream of Waking: New Perspectives on Len Lye*, Canterbury University Press (2017).

## JOEY HEINEN

Time-based Media Collections Manager and Digital Preservation Specialist, Los Angeles County Museum of Art (LACMA) (US)

### 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.

### LACMA Digital Case Studies: Finding the Right Platform

This paper explores three projects prioritised by the Museum's Time-based Media Committee as requiring review, including a work by Mungo Thompson which utilises a proprietary mobile app to control immersive audio and display of a slide-deck, the

reinstallation of a work by John Gerrard acquired by the museum in 2015 that has already changed in response to technological developments, and a closing case study concerned specifically with the preservation of and access to CD-ROMs in the Museum's Library collection.

Joey Heinen is a Time-based Media Collections Manager and Digital Preservation Specialist in the Collections Information and Digital Assets division at the Los Angeles County Museum of Art (LACMA). This division maintains records, including The Museum System collection database and the ResourceSpace/ODIN digital asset management system. Joey serves as Chair of the Museum's Time-based Media Committee. The Committee includes staff from Registration, Collections Management, Curatorial, Conservation, and Archives. He is Secretary and Treasurer of the American Institute of Conservation's Electronic Media Group Board.

## ANNA HENRY

Senior Project Officer, Art Gallery of New South Wales (AUS)

### **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 (NZ)

### **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'.

## ANDREW MARTIN

Media Migration Manager, DAMsmart (AUS)

### **The Dying Art of Physical Audio-visual Media in a Digital World**

As the world goes digital, the management of physical audio-visual media is a dying art. The National Film and Sound Archive, Australia, has put 2025 as the line in the sand as the point at which digitisation of magnetic audio-visual media will no longer be viable. The fact is, no manufacturer produces Video Tape Recorders or audio playback equipment anymore. The head that reads the information on the tape has a finite life and manufacturers of these heads have also almost disappeared. Similarly, the skills to operate and maintain the legacy technology of videotape is disappearing as fast as the machines. Combine this with the challenge of physical media degradation and you can see why saving your audio-visual collection has become a matter of urgency.

In this presentation, Andrew will look back at the history of magnetic media audio-visual media, delve into the issues of technology obsolescence and media degradation, explore how this is impeding access to content, and share insights on how to best prepare your organisation as you move content from the physical world to the digital domain.

Andrew Martin works as the Media Migration Manager at DAMsmart, an organisation providing specialised, preservation-focused digitisation services. In his role, Andrew has been responsible for saving thousands of hours of culturally and commercially valuable time-based content for institutions like the National Archives of Australia, the Australian Museum, Art Gallery of New South Wales, State Library of Western Australia, and the National Gallery of Australia. Prior to joining DAMsmart, Andrew was the Digital Media Specialist with the National Film and Sound Archive of Australia, where he researched and developed standards for encoding analogue material for preservation, the web, production, and cinema. Andrew holds a Postgraduate Diploma in Audio-visual Archiving from CSU and has recently co-authored the newly published IASA document: *TC 06 Guidelines for the Preservation of Video Recordings*.

**CAROLYN MURPHY, LISA CATT,  
JESMOND CALLEJA and ASTI SHERRING**  
Art Gallery of New South Wales (AUS)

Carolyn Murphy Head of Conservation  
Lisa Catt Assistant Curator, International Art  
Jesmond Calleja Collection Systems Manager  
Asti Sherring Time-based Art Conservator

### **Mission Possible: The Management of Time-based Art and Audio-visual Collections at the Art Gallery of New South Wales**

The Art Gallery of New South Wales' time-based art collection together with the National Art Archive audio-visual collection demonstrates the institution's deep commitment to displaying and collecting contemporary art in all its forms and to preserving its histories in Australia. Risks to these collections were initially identified in 2009 when a project was implemented to address the migration, storage and management of time-based artworks. While work was ongoing, there was no definitive project brief or overall coordination between departments. As part of a larger internal strategy to address the needs of these works, a time-based art team with representatives from conservation, curatorial and collection management systems was established in 2015, which set clear objectives for the project: to develop viable and sustainable solutions for the management of time-based art works and to establish best practice strategies across acquisition, display, documentation and preservation processes.

This paper focuses on the process of developing the time-based art project, the history and significance of this collection and the research and discoveries of the time-based art team. It will also discuss the changes implemented to acquisition legal documents and outline the complex preservation and documentation issues surrounding works of contemporary art that have both physical and audio-visual or digital components.

This presentation highlights the ways in which a 'mission impossible' became a 'mission possible'.

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.

**EMMA NEALE, DI WHITTLE and  
MARYJO LELYVELD**  
National Gallery of Victoria (AUS)

Emma Neale Coordinating Registrar,  
Collection Operations  
Di Whittle Objects Conservator  
MaryJo Lelyveld Coordinating Conservator

### **Play. Pause. Play. Stop. Rewind.**

The acquisition, preservation, and exhibition of new media collections requires interdisciplinary knowledge and skills, financial and human resourcing, and cross-departmental collaboration. But what happens when their availability is less than ideal? How does one 'build' a new media acquisition and preservation strategy whilst the very material, technological, and conceptual nature of the artworks, approaches to their management, and the people responsible for the preservation are in flux? Using the case study of Rafael Lozano-Hemmer's *Please Empty Your Pockets* (2010), this paper is an honest account of the challenges faced by registration and conservation staff in developing and implementing effective new media collection strategies.

Emma Neale leads the team at the National Gallery of Victoria (NGV) who are responsible for managing the registration aspects of the acquisitions process, and coordinating the packing and transport of local, national, and international art consignments. Emma oversees collection management activities, permanent collection displays, and collection-based exhibitions, and contributes to the development and implementation of policies and procedures. Prior to this, Emma worked in collection management and conservation at the Art Centre Melbourne and Centre for Cultural Materials Conservation. She holds a Masters of Cultural Materials Conservation and a Bachelor of Arts in Art History and Screen and Cultural Studies.

Di Whittle has been working in Objects Conservation at the National Gallery of Victoria (NGV) since 2010, and is currently specialising in technology-based artworks. Prior to joining the NGV she has worked in a number of areas, including outdoor sculpture and small objects conservation, theatre production, engineering, and IT. She has a Bachelor of Applied Science, a Diploma in Arts Management, and a Masters in Cultural Materials Conservation.

MaryJo Lelyveld joined the team at the National Gallery of Victoria (NGV) in 2007 as a Frames and Furniture Conservator. She previously worked at the Art Gallery of New South Wales, and as paintings conservator at the Grimwade Centre for Cultural Materials Conservation. Between 2013 and 2017, she served as President of the Australian Institute for the Conservation of Cultural Materials (AICCM) and is now chair of the AICCM Sustainable Collections Committee. She holds a Bachelor of Applied Science from the University of Canberra and a Master of Strategic Foresight from Swinburne University, and is interested in issues of cultural heritage resilience and conservation futures.

## ALEXANDRA NICHOLS

Sherman Fairchild Foundation Fellow (Conservation of Time-based Media), The Metropolitan Museum of Art (US)

### 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.

## IAN MCDONALD

Special Counsel, Simpsons Solicitors (AUS)

### New Media: A Contractual Framework for Buying, Borrowing, Commissioning, and Lending

Museums and galleries are very familiar with the legal and practical issues surrounding borrowing and acquiring physical objects. New media, however, presents new challenges, requiring Registrars to think laterally about both the legal and practical issues. For example, can you "lend" a work comprised of instructions? Is your purchase agreement adequate for an internet-based acquisition? What exactly are you borrowing or acquiring with a work that implements an idea or that involves performative aspects? Ian will discuss a framework and checklist to assist Registrars to assess and deal with the myriad of challenges that come with the ongoing move away from merely dealing with specific (and identified) physical objects.

Ian McDonald is Special Counsel with Simpsons Solicitors, and advises a number of museums and galleries, including many in Australia and New Zealand. In addition to his work as a lawyer, Ian lectures on ethics and law as these apply to cultural heritage in the Masters of Curating and Cultural Leadership at the University of New South Wales: Art + Design, and is currently revising Collections Law, an online resource for the museum and gallery sector.

## RAINA MEHLER

Registrar, Pace Gallery, New York (US)

### Art of the 4th Dimension: Shipping Time-based Media around the World

Currently, there are no international standards for shipping digital artworks. Customs' 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.

### Lending Digital Art

This presentation explores the procedures that the Pace Gallery have in place for lending digital artworks to other institutions. It provides a brief overview of the documents that the Gallery sends out to borrowers, which include a Loan Agreement, Install Manual, Acknowledgement of Deletion Form, and Troubleshooting Form. The presentation also outlines the clauses and terms stipulated on Pace Gallery's Time-based Loan Agreement that are designed to safeguard the artwork software from duplication and corruption.

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 Future\ Pace, 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.

## AMANDA PAGLIARINO

Head of Conservation and Registration at Queensland Art Gallery | Gallery of Modern Art (QAGOMA) (AUS)

### 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.

## NICK RICHARDSON

Head of Collections, Australian Centre for the Moving Image (AUS)

### A New Public Facing Lab Bringing Visibility to Media Preservation

As part of a \$40m renewal of the Australian Centre for the Moving Image's Federation Square site, the institution is building a public-facing Media Preservation Lab. Planned to launch with the refreshed museum in early 2020, the Media Preservation Lab will give greater visibility to the work being done to digitise and preserve film and analogue media collections, and the new work that is beginning to occur in the field of software preservation, including videogames and more complex interactive, time-based artworks. This presentation will preview the design of the Lab and discuss its future role as a node in a network of time-based media conservation facilities and expertise.

Nick Richardson has worked in film and media archives for over 30 years. He previously worked at the Film Archives of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), the Australian Broadcasting Corporation, and the National Film and Sound Archive (NFSA). At ACMI, Nick manages over 200,000 items covering all aspects of the moving image. He recently completed work on the preservation of a collection of video games from the 1980s, and is currently working to digitise rare and fragile film and magnetic media.

## ASTI SHERRING and MARK BROWN

Asti Sherring Time-based Art Conservator, Art Gallery of New South Wales (AUS)

Mark Brown Installation and AV Manager, Museum of Contemporary Art (AUS)

### Techno-idiot: A Convergence of Minds Surrounding the Creation, Co-authorship and Conservation of Time-based Artworks

The title of this talk *Techno – idiot*, is a homage to the father of electronic media art, Nam June Paik who often spoke of the artist as a co-author in the collaborative creation and execution of artworks that exist outside of the studio model. This is echoed by Boris Groys, who posits in his book *Art Power* that “all decisions regarding the exhibition of an object are to be acknowledged as acts of artistic creation”.

Addressing the collaborative relationships involved in the long-term preservation of time-based artworks, this talk seeks to answer two questions: Does the execution of these variable artworks, which rely on collaboration, technical expertise, external specialists, and often an instruction manual, impose a different burden on the long-term conservation of these works? And if so, what does that mean for the role of the conservator who is but one of many co-authors in the re-enactment and conservation of 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.

Mark Brown is the Installation and AV Manager at the Museum of Contemporary Art Australia, where for the past ten years he has overseen the technical installation and lighting for exhibitions and touring projects.

Previously, Mark has worked as an AV Technician on a range of projects, including exhibitions at Pier 2/3 in the Walsh Bay Arts Precinct, the Sydney Biennale 2006, and the Venice Biennale 2007. Mark is also a practicing visual artist working on sound, installation, and drone-based creative projects. He completed a BAVA, Grad Dip and Masters in Visual Arts at Sydney College of the Arts, and was awarded the Artspace Sydney Darling Foundry Studio Residency, which is based in Montreal, Canada, in 2010.

## TRISH STOKES

Deputy Director, Arts, Museums Victoria (AUS)

### 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.

## DANIEL VON STURMER

Associate Dean (Education), Monash Art, Design and Architecture (AUS)

### Limits of the Model

Artists working with video and technology face a problem when those works rely on modes of display or playback which are inherently unstable; obsolete within a decade, let alone multiple decades and beyond. How do artists need to think in relation to their own work, in order have the work understood and available to audiences beyond the first showing? How are key decisions made in the making of the work understood, captured, and communicated?

Using case studies with complex works involving multiple components, Daniel will discuss his approach to understanding and documenting video and light based works and will invite discussion around the limits of an artwork's intent; when to be flexible and when to draw the line.

Daniel von Sturmer's practice involves a range of media and approaches including video, photography and installation. His works orchestrate a field of relations between things and people, light and space, video and time; where the encounter between audience and artwork tests the ways in which we conventionally view artworks in a gallery.

In 2007 he represented Australia at the 52nd Venice Biennale, showing in the Australian Pavilion. He has exhibited at numerous public venues including the Australian Centre for Contemporary Art, Melbourne; Auckland Art Gallery, New Zealand; Museum of Contemporary Art, San Diego; The Gothenburg Museum of Art, Sweden; and the Hamburger Bahnhof Museum, Berlin. Recent solo exhibitions include *Luminous Figures* at Starkwhite Gallery, Auckland (2017), *Electric Light* at Anna Schwartz Gallery (2016), *Focus & Field* and *Camera Ready Actions* at Young Projects Gallery, Los Angeles (2014); *Video Works*, Karsten Schubert Gallery, London (2010) and *Set Piece*, Site Gallery, Sheffield (2009).

He is represented by Anna Schwartz Gallery, and is Associate Dean (Education) at Monash Art, Design and Architecture.

## GRACE T. WEISS

Assistant Registrar, Media Arts Collection, San Francisco Museum of Modern Art (US)

### 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.

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