Smithsonian Time-Based Media Art Working Group:

Interview Guide

Background

1. Describe your experience working in the field of time-based and digital art preservation, including relevant education and training.

Preservation Standards and Best Practices

2. What do you see as the distinctions among "standards," "guidelines," and "best practices" in the preservation of time-based art? When/if is each most appropriate?

3. What aspects of time-based art preservation are well-suited to standardization? What aspects need to be managed on a work-specific basis?

4. What kinds of preservation standards for time-based art may be needed—different from or beyond existing archival and collections-management standards—in the areas of (a) digital repository standards; and (b) documentation standards?

5. What organizations or groups are relevant to the process of framing standards for time-based art preservation? Which are already involved, and how? Which are (or could be) most effective?

   - Such as: ISO; OAIS; SMPTE (Society of Motion Picture and Television Engineers); AES (Audio Engineering Society); etc.
   - Are you aware of any promising initiatives that are not yet widely known?

6. What do you see as the roles of American Alliance of Museums (AAM) and/or American Institute for Conservation (AIC) in promoting best practices, ethical standards, accreditation, and other norms for time-based art?

Training and Resources

7. What aspects of your training and experience have been most useful when dealing with time-based art?

8. What areas of time-based art preservation are not getting enough research right now?

9. What training opportunities for time-based art professionals are needed?

10. What specific resources or tools have you drawn on the most and would recommend?