

## Time Based Media Arts

### CONTENT FORMATS CATEGORIZATION and TMS Entry for Content Formats

**The content of each moving image artwork can be represented in the collection by four format types. Unique content may only be identified with one of these formats, for example, unique content may not be both the preservation format and the access format.**

#### Type of formats:

1. Preservation format
2. Access format
3. Exhibition format
4. Other format

The visible content of each format will be essentially identical in playback - multiple versions of the same imagery, with the same timing, sounds, etc. - but they are not true duplicates, as the content carriers, digital formats and digital files sizes vary widely and are created for different purposes.

#### Working Definitions of formats:

1. **Preservation format** = the content received with greatest metadata detail and source code information if applicable.

The format will be stored on the SAAM Artwork Hard Drive (possibly the DAMS in the future) and, once an access format is created, will be used infrequently.

2. **Access format** = the content stored on a device or content carrier that can easily be accessed and displayed for staff and visitors to storage.
3. **Exhibition format** = the content stored on a device or content carrier appropriate for use in galleries or to loan to other institutions. For example, the exhibition format could be a DVD created from the access format.
4. **Other format** = the content that does not fit into the previous three categories. It is likely this content will be in a presentation format, for example a signed DVD or a hard drive held in a unique presentation box. This content may be the content carrier received upon acquisition. This content may also be slightly different than the artwork; it could be a format that is a screening version, unedited content, or a work print.

## **Important explanations:**

### Formats received upon acquisition:

The formats that are received upon acquisition should include a notation in the file and in the TMS components description noting that the format was received upon acquisition. See below for detailed TMS entry guidelines.

### Content carriers:

The museum may receive content on a carrier and then the content is copied or moved to the SAAM Artwork Hard Drive. This leaves the original content carrier in the museum's possession. It is understood that the content carrier has a limited lifespan and may lose its functionality. The museum will keep the content carrier as an Other Format for historical purposes with the understanding that in the future it may be determined to be non-functional and irrelevant. The museum may decide to then destroy the content carrier, document the destruction, and flag the Other Format in TMS as inactive.

### 16mm films:

The museum may receive an original 16mm film. It should be considered a Preservation Format. Digital versions may be created from the 16mm film and these should be assigned Formats appropriately. The museum may also have print copies in 16mm that should be assigned Formats appropriately.

### Unique soft-ware based artwork:

The museum may receive artwork with content so unique that subsequent formats are difficult to produce. For example, soft-ware based artwork contained on an artwork dedicated hard drive or video games. This should be considered the preservation format even though it will be used to provide access and exhibition viewing.

## **Number Schema:**

The following suffixes should be used when assigning unique identifiers to content formats.

1. Preservation format = PRF
2. Access format = ASF
3. Exhibition format = EXF
4. Other format = HRF

The numbering should be constructed as follows.

<accession number>.<suffix>.<sequential number of format type>

Examples:

2011.30.2.PRF.1  
2011.30.2.PRF.2

Note:

If there is only one content format type (i.e. one Preservation Format), still add a “.1” to the number. It is likely that there will be multiple format types created over time and this standard will ensure the numbering is consistent.

### **TMS Components module entry:**

Content formats will be listed and described in the components module of the object record.

#### **Component name:**

- Use this field to specify the type of format.
- Example: “Preservation format”
- Note: If there is a growing number of content formats, expand the component name minimally as necessary. Example: “Exhibition format #4”; “Other format – screening DVD”

#### **Physical Description:**

- Format details about the content (i.e. 16mm film; Uncompressed lossless master ProRes 422 video file; Exhibition print of 16mm film; Screening DVD, etc.)
- If the content was received upon acquisition, note it here (i.e. “Artist provided; received upon acquisition.”)
- Add any known information about the creation of the format (i.e. “Created by SAAM curator M. Mansfield April 2015 from Preservation Format (2011.30.2.PRF.1).”)

#### **Component type:**

Should select: “Part of an object”

#### **Active check box:**

- Check active box for new content formats.
- If a format is destroyed/deleted/becomes inactive, the component can remain in the component list, but be marked as “inactive” thus hiding it from view. It will be accessible when necessary. This will ensure the visible component list contains only active formats.

### **TMS location entry:**

Locations will be tracked for each content format.

New locations have been/must be added to the database to accomplish this.

New locations:

- SAAM Artwork Hard Drive (Added in May 2014)
- SI DAMS (possible future location)

### **General notes:**

Specific reports for the components module need to be developed.