The Electronic Media Review is published once every two years in print format by the Electronic Media Group (EMG), a specialty group of the American Institute for Conservation of Historic and Artistic Works (AIC). The Electronic Media Review is distributed as a benefit to members of EMG who held membership during the year of the issue. Additional copies or back issues are available from AIC. All correspondence concerning subscriptions, membership, back issues, and address changes should be addressed to:

American Institute for Conservation of Historic and Artistic Works
1156 15th Street, NW, Suite 320
Washington DC 20005-1714
info@conservation-us.org
http://www.conservation-us.org

The Electronic Media Review is a non-juried publication. Papers presented at the EMG session of the AIC Annual Meeting are selected by committee based on abstracts. After presentation, authors have the opportunity to revise their papers before submitting them for publication in The Electronic Media Review. There is no further selection review of these papers. Independent submissions are published at the discretion of the EMG Publications Committee. Authors are responsible for the content and accuracy of their submissions and for the methods and materials they present. Publication in The Electronic Media Review does not constitute official statements or endorsement by the EMG or by the AIC.

Volume One Copyright © 2012
Electronic Media Group
American Institute for Conservation of Historic and Artistic Works
All rights reserved by the individual authors
ISSN 2166-1103
Printed by The Sheridan Group, Hanover, Maryland.

The paper used in this publication meets the minimum requirements of ANSI/NISO Z39.48-1992, American National Standards for Permanence of Paper for Publications and Documents in Libraries and Archives.

Designed by Jon Rosenthal / JonRosenthalDesign.com
Typeset in Trade Gothic LT and Myriad Pro
ELECTRONIC MEDIA GROUP
AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

EMG OFFICERS 2009
Christine Frohnert, Chair
Gwynne Ryan, Program Chair
Fletcher Durant, Assistant Program Chair
Martha Singer, Secretary/Treasurer
Holly Robertson, Website Director

EMG OFFICERS 2010
Christine Frohnert, Chair
Fletcher Durant, Program Chair
Joanna Philips, Assistant Program Chair
Martha Singer, Secretary/Treasurer
Holly Robertson, Website Director

EMG PUBLICATIONS COMMITTEE
Fletcher Durant
Gwynne Ryan
Jeffrey Warda

MANAGING EDITOR
Jeffrey Warda
# TABLE OF CONTENTS

Preface .................................................................................................................. vii

*Papers presented at the Electronic Media Group Session,*  
*AIC 35th Annual Meeting, May 15–20, 2009, Los Angeles, California*

**Obsolete and Beyond the Pale: The Politics of Restoring Underground Film**  
LEAH CHURNER .................................................................................................... 1

**Heart Beats Dust: The Conservation of an Interactive Installation**  
from 1968 and an Introduction to E.A.T (Experiments in Art and Technology)**  
CHRISTINE FROHNERT ......................................................................................... 3

**Forging the Future Using Web 2.0 Cataloging Techniques**  
MICHAEL KATCHEN ............................................................................................. 13

**Sustaining Dynamic Media Objects and Digital System Environments:**  
*An Assessment of Preservation Methods for Computer Based Artworks*  
TABEA LURK AND JÜRGEN ENGE .................................................................. 15

**A Case for Digital Conservation Repositories**  
BARBRA MACK AND GLENN WHARTON ......................................................... 23

**Gary Hill’s Suspension of Disbelief (for Marine): Documentation Strategies**  
for Time-Based Media. Part II.  
JEFF MARTIN .................................................................................................... 45

**Reconstructing a Simulation: Ant Farm and T.R. Uthco’s The Eternal Frame**  
GLENN R. PHILLIPS .......................................................................................... 49

**Gary Hill’s Suspension of Disbelief (for Marine): Documentation Strategies**  
for Time-Based Media. Part I  
GWYNNE RYAN .................................................................................................. 51

**Codec Comparison for the Digital Preservation of Analog Video**  
ANGELO SACERDOTE AND LAUREN SORENSEN ........................................... 59

**Inside Installations: An Introduction**  
TATJJA SCHOLTE AND VIVIAN VAN SAAZE ................................................... 71

**Fabrizio Plessi’s Liquid Time II at the Center for Art and Media (ZKM):**  
*Options and Limitations for an Authentic Reinstallation*  
FENNA YOLA TYKWER ..................................................................................... 81

**From Singularity to Multiplicity? A Study into Versions, Variations,**  
*and Editions in Museum Practices*  
VIVIAN VAN SAAZE .......................................................................................... 87
<table>
<thead>
<tr>
<th>Title</th>
<th>Authors</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characterizing Optical Disc Longevity at the Library of Congress</td>
<td>Jennifer A. Wade and Michele Youket</td>
<td>97</td>
</tr>
<tr>
<td>To Emulate or Not: A Case Study for Revolution: A Monument for the Television Revolution</td>
<td>Jeffrey Shaw</td>
<td>107</td>
</tr>
<tr>
<td>Fabrizio Plessi’s Liquid Time II at the ZKM</td>
<td>Center for Art and Media, Part I: Preservation and Presentation of a Large-Scale Kinetic Video Sculpture</td>
<td>Thomas Zirlewagen</td>
</tr>
<tr>
<td>Baking, Mineral Oil, and Windex: A Look at the Sorry State of Pre-Digitization Conservation Treatment for Audiovisual Media</td>
<td>George Blood and Cassandra Gallegos</td>
<td>123</td>
</tr>
<tr>
<td>Encounters with a Very-Large Picture Collection: The Joseph Selle Collection of Street Vendor Photography</td>
<td>Christopher Burnett</td>
<td>127</td>
</tr>
<tr>
<td>The Artist Stripped Bare of his Papers, Even: An Interview with Cory Arcangel</td>
<td>Walter Forsberg</td>
<td>129</td>
</tr>
<tr>
<td>Sticky-Shed Syndrome in Audio Magnetic Tapes: Possible Causes and Analysis</td>
<td>Stephen C. Hobaica</td>
<td>135</td>
</tr>
<tr>
<td>Image Storage and Permanence Considerations in the Long-Term Preservation of Photographic Images—An Update and Additional Considerations</td>
<td>Joseph Labarca</td>
<td>137</td>
</tr>
<tr>
<td>Shifting Equipment Significance in Time-Based Media Art</td>
<td>Joanna Phillips</td>
<td>139</td>
</tr>
<tr>
<td>One Thing After Another: Developing a Digital Archeology for the Warren Spector Collection, a Case Study</td>
<td>Elizabeth L. Seramur</td>
<td>155</td>
</tr>
<tr>
<td>An Introduction to the Audiovisual Self-Assessment Program at the University of Illinois at Urbana-Champaign</td>
<td>Jennifer Hain Teper</td>
<td>163</td>
</tr>
<tr>
<td>Guidelines for Authors</td>
<td></td>
<td>171</td>
</tr>
</tbody>
</table>
PREFACE

EMG is pleased to present the first volume of *The Electronic Media Review*, a biennial publication of the talks presented at the EMG session of the AIC Annual Meeting. This volume contains the post-prints from the 2009 EMG session in Los Angeles, California, and the 2010 session in Milwaukee, Wisconsin.

This publication is free to members of EMG during the period covered by the talks. To join EMG, visit http://cool.conservation-us.org/coolaic/sg/emg.

Thirteen years after the founding of EMG in 1999, *The Electronic Media Review* has been a long time in the making and represents an important contribution to this relatively new field in conservation. This current issue documents a number of essential concepts that are unique to the care and preservation of electronic media and demonstrates how far the profession has grown over the last few decades. Many of the papers also highlight areas where further research is needed or where attitudes are shifting. This is a critical time for the profession, as many core principles are being standardized and accepted by practicing conservators. With that in mind, it is extremely gratifying to see this publication come to life at such an important time in our history, after so many years of planning and hard work by members of EMG and the officers of the EMG board, both past and present.

The EMG Officers and Publications Committee are indebted to the speakers at our Annual Meeting sessions in 2009 and 2010 for sharing their research and providing a foundation of knowledge for the conservation of electronic media.

Jeffrey Warda
Managing Editor