Papers presented at the Electronic Media Group
session of the 41st AIC Annual Meeting, Indianapolis,
Indiana, 2013, and the 42nd AIC Annual Meeting,
San Francisco, California, 2014.

Jeffery Warda and Briana Feston-Brunet, Managing Editors

Edited by Helen Bailey, Briana Feston-Brunet, Karen
Pavelka, and Jeffrey Warda

Volume Three Copyright © 2015
Electronic Media Group
American Institute for Conservation of Historic and Artistic Works
All rights reserved by the individual authors

Layout by Amber Hares
(Original design by Jon Rosenthal, JonRosenthalDesign.com)
Typeset in Trade Gothic LT and Myriad Pro

American Institute for Conservation of Historic and Artistic Works
Washington DC

The Electronic Media Review was 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), until 2013 and published online only
thereafter. 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
727 15th Street NW, Ste. 500
Washington, DC 20005
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.
CONSERVING CUSTOM ELECTRONIC VIDEO INSTRUMENTS

MONA JIMENEZ

ABSTRACT

Electronic video instruments are custom devices developed during the 1970s and 1980s that were used to make video art and other time-based media works. The devices include synthesizers, colorizers, keyers, sequencers, video capture devices, computer interfaces, and oscillators, to name a few. They may be modified commercial devices or machines built from scratch. This presentation will consider theories, guidelines, and practices within instrument conservation, industrial conservation, and time-based media conservation that are relevant to the conservation of machines. A central question is whether these machines can and should continue to be “worked” after they are collected. Also, the presentation looks at user and institutional efforts to save video instruments, as well as new instruments being developed for artists’ use.

Mona Jimenez
Associate Director
Moving Image Archiving and Preservation Program
New York University
New York, NY