

PERMISSIONS DOCUMENT – ARCHIVING AUSTRALIAN MEDIA ARTS

Version 23/03/2022

Purpose:

As a part of the ARC Linkage Project “Archiving Australian Media Arts: Towards a method and a national collection” (LP180100307), we are developing a template for requesting permissions from artists about historic media artworks, as they make their way into collections. It is intended to present media artists with a series of choices so they can communicate their decisions on matters that are important for a receiving organisation to know. This will become part of a good practice methodology and Standards Guide, which will be disseminated as a resource for the GLAM sector. This document is envisaged as a ‘bolt on’ to existing institutional deeds and agreements.¹

Dear artist,

We are writing to request specific guidance about the level of access to digital materials in an archive that has come to us, for which we believe you own the copyright.

Background: Media art is making its way into cultural institutions, in some cases after a significant delay.

The archives of important Australian media arts organisations such as dLux media arts, Experimenta media arts, and ANAT in conjunction with collections such as Griffith University Art Museum document the incredible experimentation of media artists in Australia over the last four decades. The cultural value of these archives is considerable. They hold rare archival material, documentation and artworks which are key to understanding the art history of the late twentieth and early twenty first centuries. Many digital and media artworks rely on obsolete technology and are at risk, so it is imperative that they receive proper care.

If this content is not taken into collections, it will likely be lost to researchers, the public, and those wishing to re-exhibit these works. **We seek to build a collaboration between institutions and artists in order to remember the legacy of media arts in Australia since the 1980s and ensure artworks are preserved.**

ACMI is a public institution whose vision includes:

- to be the leading global museum of the moving image;
- to connect people in vibrant physical and digital spaces;
- to enable dynamic access to its collections, fostering participation and collaboration for the creative industries and the public at large; and
- to empower its community to become creative and critical consumers and producers of the moving image.

¹ Documents surveyed in preparing this template include: Stanford Cabrinity-NIST project “Open Letter to Copyright Holders of Computer Game Software published between 1975 and 1995” (2014) <https://web.stanford.edu/group/htgg/cgi-bin/drupal/?q=node/1189>.

ACMI is currently processing the Experimenta archive.

Experimenta media arts is Australia's leading organisation dedicated to commissioning, exhibiting and touring contemporary art driven by technology. Experimenta commissions some of the world's most adventurous contemporary artists working with technology in unexpected and unconventional ways. Experimenta is now well into its fourth decade, and continues to champion new ideas about technology, explore the creative possibilities and unearth emerging artforms. We are grateful for the support of ACMI in taking the media portion of our archive for processing. We are collaborating with them in this ARC Linkage Project to preserve media artworks from a specific case study – the 1995 "Virtualities" exhibition – and make these digital media works accessible again through emulation, and more broadly to investigate the contemporary exhibition and re-display of historical media artworks, including but not limited to restaging the artwork.

Emulation simulates the function of obsolete computer systems and is a key digital preservation strategy for accessing content.

All parties are committed to obtaining consent and permissions from artists wherever possible, recognising artists' moral and other rights under the Copyright act, artists' rights to control their work, and to have a say over how an organisation uses it and researchers and the public access it. We also recognise that emulation may potentially change an artwork or the way in which it is experienced, and we'd like to invite you to author a statement if you wish, to accompany the work.

Request:

You are being contacted because [delete whichever is inappropriate]:

Your artwork [XXXX] has been identified as being part of the Experimenta media arts archive, which is in the process of being taken in by ACMI.

[OR]

Your artwork [XXXX] was shown in the "Virtualities" exhibition in 1995. "Virtualities" has been selected as a case study for the "Archiving Australian Media Arts" project. We would like to include it in the research we are conducting on the works shown in this exhibition. Additionally, we would like to invite you to lodge a copy of the work for the ACMI archive.

Please fill out the sections below to advise us of your interest and preferences in relation to this artwork.

Artist's name:

Artwork:

Phone:

Email:

Please indicate whether you give permission for:

1. a preservation copy of the work to be donated for the ACMI collection. Y N
2. staff to do what is necessary to preserve the artwork and make it accessible

by means including but not limited to making a disk image, migration,
and/or emulating it. Y N

3. staff to do what is necessary to preserve the artwork and make it
accessible via formats known and unknown, not limited to the original, but
retaining the essence of the original work. Y N

4. the artwork to be included in a research archive. Y N

5. the artwork to be made accessible to the public both inside and outside of ACMI via:

- secure, closed link; Y N

- open online presence Y N

6. photographic images and/or audio excerpts of the artwork to be used,
appropriately credited:

-for personal research and study Y N

-for publication from research Y N

-for educational purposes Y N

-to promote the art and the archive Y N

-on the internet Y N

-on social media Y N

7. the creation of moving image clips of the artwork to be used,
appropriately credited:

-for personal research and study Y N

-for publication from research Y N

-for educational purposes Y N

-to promote the art and the archive Y N

-on the internet Y N

-on social media Y N

8. the artwork to be remixed Y N

- consultation is required Y N

- under the following circumstances (please detail):

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Other rights holders

If you share copyright, please indicate the names of other rights holders below.

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Artist's statement:

We invite you to author a statement about the emulated artwork, to be kept with the artwork.

Artist:

Title:

Date of artwork:

Reference no:

Artist's statement: