

Introduction

Thank you for responding to this questionnaire about your media art research and preservation practices.

Your responses will help guide an NEH-funded project to create Preservation and Access Frameworks for Digital Art Objects in the holdings of Cornell University Library's Rose Goldsen Archive of New Media Art. If you would like more information about this initiative, or about the Goldsen Archive, please share your contact information at the end of the questionnaire.

The questionnaire begins by asking you to decide whether to respond as an individual researcher or as a representative of an archiving institution. You will have an opportunity to return to this decision and take both versions of the questionnaire, if you choose.

We estimate that it will take 15-30 minutes to complete these questions, depending on your responses.

- Respond as an individual researcher / practitioner
- Respond on behalf of an archive / museum / cultural heritage institution

The respondent's selection determines which set of questions appear next--"Individual Researcher" (I.), or "Museums/ Archives" (II.). In either case, the respondent will have an opportunity to answer the second set of questions.

INDIVIDUAL RESEARCHER

What is your name?

Which of the following best describe your engagement with media art? (Select any that apply)

- Researcher / Writer
- Educator
- Curator
- Artist
- Other (please describe below)

The respondent's selections here trigger questions targeted to educators, curators, artists, etc., later in the questionnaire.

When you visit collections of digital media artworks and artifacts, do you have a specific research agenda or question in mind?

- Always
- Often
- Rarely
- Never

Questions marked in green are targeted to researchers, but appeared to all respondents.

Please describe some of the questions that have guided your research with digital media artworks and artifacts.

What kinds of digital artifacts do you work with most often?

What is your ideal scenario for interacting with archive-owned versions of such materials? (For example, your response could reference spatial surroundings, hardware and peripherals, control over settings, availability of physical media, remote or networked access, or anything that seems especially important to you.)

What are the most serious impediments you have encountered in researching such materials?

Which of the following genres or content types do you emphasize in your media art research? (Check any that apply.)

- Interactive artist portfolios or compendia of works
- Installation / performance / media sculpture
- Video / cinema
- Code
- Hypertext
- Games
- Interactive narrative
- Expanded cinema
- Virtual reality / augmented reality
- Other (please describe below)

The respondent's selections here appear again to be ranked later in the questionnaire.

Use this space to elaborate on any of your responses from the previous question, if desired.

Which of the following platforms, forms, formats, or physical media do you emphasize in your media art research? (Check any that apply.)

- CD-ROM or DVD-ROM
- Floppy discs
- Hardware / peripherals
- Personal computers or devices
- Web-based artworks
- Locative media
- Installation / sculpture / performance
- Participatory artworks
- Specific software or filetypes (please describe below)

The respondent's selections here appear again to be ranked later in the questionnaire.

- Other (please describe below)

Use this space to elaborate on any of your responses from the previous question, if desired.

[Empty text box for elaboration]

Which of the following research frameworks do you emphasize in your media art research? (Check any that apply.)

- Cultural or art-historical contexts (includes exhibition and reception histories, artists' writings, and other work)
- Social contexts and histories
- Technological contexts and histories
- Production histories
- Media theory
- Aesthetic theory
- Other (please elaborate below)

The respondent's selections here appear again to be ranked later in the questionnaire.

[Text box for elaboration under 'Other']

Use this space to elaborate on any of your responses from the previous question, if desired.

[Empty text box for elaboration]

Please rank your selected genres or content types in order of importance. (1 = most important)

- » Interactive artist portfolios or compendia of works
- » Installation / performance / media sculpture
- » Video / cinema
- » Code
- » Hypertext
- » Games
- » Interactive narrative
- » Expanded cinema
- » Virtual reality / augmented reality
- » Other (please describe below)

A respondent would see only those genres he or she had selected as relevant earlier in the questionnaire.

	1	2	3	4	5	6	7	8	9	10
» Interactive artist portfolios or compendia of works	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Installation / performance / media sculpture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Video / cinema	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Code	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Hypertext	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Games	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Interactive narrative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Expanded cinema	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Virtual reality / augmented reality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Other (please describe below)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

[Text box for elaboration under 'Other']

Please rank your selected platforms, forms, formats, or physical media in order of importance. (1 = most important)

- » CD-ROM or DVD-ROM
- » Floppy discs
- » Hardware / peripherals
- » Personal computers or devices
- » Web-based artworks
- » Locative media
- » Installation / sculpture / performance
- » Participatory artworks
- » Specific software or filetypes (please describe below)

A respondent would see only those platforms he or she had selected as relevant earlier in the questionnaire.

	1	2	3	4	5	6	7	8	9	10
» CD-ROM or DVD-ROM	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Floppy discs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Hardware / peripherals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Personal computers or devices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Web-based artworks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Locative media	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Installation / sculpture / performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Participatory artworks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
» Specific software or filetypes (please describe below)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

[Text box for elaboration under 'Specific software or filetypes']

[Text box for elaboration under 'Other']

Please rank your selected research frameworks in order of importance. (1 = most important)

- » Cultural or art-historical contexts (includes exhibition and reception histories, artists' writings, and other work)
- » Social contexts and histories
- » Technological contexts and histories
- » Production histories
- » Media theory
- » Aesthetic theory
- » Other (please elaborate below)

A respondent would see only those frameworks he or she had selected as relevant earlier in the questionnaire.

	1	2	3	4	5	6	7
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In cases where full interactive access to a complex digital art object is not possible, what documentation strategies work the best for your research purposes? Please cite specific examples if possible.

You indicate that you are an educator. In what contexts and subject areas does your teaching involve interactive digital media artworks and artifacts? (Select any that apply.)

- Post-secondary education (colleges, universities, post-secondary art or technical schools); please describe subject areas
- Primary or secondary educational institutions (ages 5-18); please describe subject areas
- Museum, gallery, or archival settings; please describe below
- Short-duration workshops, seminars, or lectures; please describe below
- Other; please describe below

Questions marked in blue appeared only to respondents who described themselves as educators earlier in the questionnaire.

What kinds of interactive digital artworks or artifacts do you emphasize in your teaching?

How do you use, assign, or reference such materials in your teaching?

What impediments have you found to teaching interactive digital media materials?

What aspects of these works are most important for your students to understand?

What kinds of technical and archival support would most enhance your teaching with digital media materials?

As an artist, do you create interactive digital media artworks? Please elaborate on your response as desired.

Yes

No

Questions marked in purple appeared only to respondents who identified themselves as artists earlier in the questionnaire.

What preservation measures have you taken with your own digital work?

Note that these questions target preservation concerns in general. The project team is creating a follow-up interview questionnaire for artists in the Goldsen collections, to address more specific technical and aesthetic concerns.

What are your biggest concerns about preserving your own media artwork?

How do practices of archiving and accessing complex digital media artworks affect you most, with regard to your own creative and professional work?

As a curator, are you responsible for interactive born-digital artworks and artifacts? If yes, what kinds of works are in your collections?

Yes

No

Questions marked in pink appeared to respondents who identified themselves as curators earlier in the questionnaire. This section is very short, as most of our curator-focused questions appear in the second part of the questionnaire ("Museums/ Archives/Libraries").

As a curator, what are your biggest concerns about preserving access to older digital artworks?

Please use the space below to share any additional comments about this survey or its subject matter.

Would you be willing for members of this preservation and access initiative to contact you in the future?

Yes--use this contact information:

I would rather not be contacted.

Thank you for your responses. You may stop here, or retake the questionnaire on behalf of a library, archive, museum, or other cultural heritage institution with which you are affiliated.

Finish questionnaire.

Retake questionnaire as a representative of a library, archive, museum, or other cultural heritage institution.

MUSEUMS / ARCHIVES / LIBRARIES

The following series of questions appeared to respondents who selected "respond on behalf of an archive..." in the introductory question.

What is your name?

What institution do you represent?

What is your role there?

Does your institution include born-digital interactive media artworks and artifacts in its holdings?

Yes

No

Respondents' selection here determined which questions they would see next.

You indicate that your institution does not include born-digital interactive media artworks in its holdings. What are the main reasons why not? (Check any that apply.)

- Such materials fall outside collecting scope
- Intellectual property questions too complex
- Procedures for providing access too complex or unsustainable
- Procedures for preservation or conservation too unclear or technologically challenging
- Lack of technological infrastructure
- Lack of specialized staff support
- Lack of audience interest
- Other (please describe below)

These selections marked in blue appeared only to respondents who answered 'no' to the previous question

Other (please describe below)

Use this space to elaborate on your responses from the previous question, if desired.

What kinds of interactive born-digital materials do you have, and approximately how many items fall into these categories?

These questions marked in pink appeared only to respondents who answered 'yes' to the earlier question.

How do you currently provide access to these materials?

What preservation strategies do you currently employ for these materials?

What conservation measures do you take, and when?

What measures do you take to secure access, preservation, and migration rights to digital materials in your holdings? (This questionnaire aims to learn more about your interactive born-digital media art preservation practices, but other kinds of collections may be relevant here as well.)

These questions marked in green appeared to all respondents, regardless of whether their institutions hold collections of born-digital interactive media art.

What kinds of patrons or audiences seek out your media collections?

Do you support online access to such materials? If so, how?

Do you support on-site access to such materials? If so, how?

What are the most serious institutional challenges you face, with regard to providing continued access to born-digital interactive artifacts in your holdings?

These questions marked in pink appeared only to respondents whose institutions hold collections of born-digital interactive media art

When you have questions about preservation, conservation, or providing access to interactive born-digital media objects, where do you look for answers?

Please use the space below to share any additional comments about this survey or its subject matter.

Would you be willing for members of this preservation and access initiative to contact you in the future?

Yes--use this contact information:

I would rather not be contacted.

Thank you for your responses. You may stop here, or retake the questionnaire from your perspective as an individual researcher rather than a representative of an archival institution.

Finish questionnaire.

Retake the questionnaire, responding as an individual researcher.

Thank you for your responses. The information you have shared will be enormously helpful for our project of developing Preservation and Access Frameworks for Digital Art Objects in the collections of Cornell University's Rose Goldsen Archive of New Media Art.

Error

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OK