

# *materiamedia*

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Following on the idea of *materia medica* for medical healing, the phrase *materia media* recognizes the need for a rich body of knowledge as a foundation for safe-guarding collections of analog and digital video, audio, and multimedia. These collections demand continuous inquiry into the best strategies, and deep, cross-disciplinary connections with communities of caretakers, creators, users, allies, and like-minded problem-solvers.

Please contact Mona Jimenez at [mona \[at\] materiamedia \[dot\] com](mailto:mona@materiamedia.com) for more information.

## SERVICES

Led by Mona Jimenez, Materia Media consults with libraries, archives, museums, collectors, and other entities with endangered audiovisual collections, with a special commitment to public and community-based media, independently produced moving image/sound works, and time-based media artworks.

### *collection surveys*

Materia Media helps caretakers understand their collections, their condition and risks as well as the organizational systems that affect their care; this data is critical for conservation/preservation actions and priority-setting. Survey projects can be high level and short-term, or deep dives item by item, and can be consultant or staff led.

### *conservation reports*

Individual conservation reports summarize an individual work's structure, inner workings and condition, detailing the inherent processes and interdependencies that determine behaviors, 'look and feel,' and other significant properties. Complex, challenging time-based media works are especially welcome, given Mona's experience and research projects.

### *workshops & mentoring*

Mona has long expertise in professional development, mentoring, university-based teaching, and community-based models covering numerous aspects of media conservation and preservation. Materia Media also designs and delivers custom training.

### *interim collection management*

Collecting organizations can find themselves in transition periods, where essential collection management tasks are falling to the wayside while hiring is underway. Materia Media can carry out key tasks and manage outside contractors who deliver services such as quality assurance or digitization.

## COLLABORATIONS

Projects close to Mona's heart that reflect her practice of promoting knowledge-sharing, the meaningful exchange of skills, and direct actions toward preservation and accessibility to obsolete and deteriorating audiovisual content – before it's too late.



The community archiving methodology grew out a desire to partner in an active way with community-based collections and caretakers as part of my video preservation course in the Moving Image Archiving and Preservation Program (MIAP) at New York University.... continue reading in [COLLABORATIONS](#)

### **AUDIOVISUAL PRESERVATION EXCHANGE (APEX)**

APEX brings together collection caretakers from different geographic regions to learn from each other through shared work on endangered audiovisual collections. Begun through initial conversations by Kara Van Malssen and myself with our Ghanaian colleagues in Accra, [APEX](#) is now an annual program... continue reading in [COLLABORATIONS](#)

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## ABOUT

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Mona Jimenez is the founder and lead consultant of *materiamedia*. From 2003-2017, Mona Jimenez was a co-Associate Director and Associate Arts Professor at the [Moving Image Archiving and Preservation Program](#) at New York University (NYU-MIAP), serving as an expert on the preservation of video, digital media and multimedia. She has worked extensively with museums, libraries and archives holding media collections including the Museum of Modern Art, the National Gallery of Canada, the Solomon R. Guggenheim Museum of Art, the Corporation of Public Broadcasting, WNET/Thirteen, Public Affairs Television (Bill Moyers), the Fales Library and Special Collections at New York University, and Loyola Marymount University, among others.

She began her advocacy for video preservation over 30 years ago and in the late 1990s was the founding director of Independent Media Arts Preservation. In 2004, she established the film and media section of the Barbara Goldsmith Conservation/Preservation Department in the NYU's Elmer Holmes Bobst Library. She has been a researcher in residence at the Daniel Langlois Foundation for Art, Science and Technology, and was a participating researcher in DOCAM (Documentation and Conservation of the Media Arts Heritage), a Canadian initiative, from 2005-10.

She began 'activist archiving' in 2008, bringing together students, moving image experts and volunteers together to help organizations inventory and describe endangered AV collections; the project became the model for Community Archiving Workshops organized annually by the Independent Media Committee of the Association of Moving Image Archivists. In 2008 she founded Audiovisual Preservation Exchange (APEX) at NYU-MIAP and with Kara Van Malssen and AV Preserve collaborated with colleagues at the University of Ghana in 2014 to establish an audio digitization lab focused on saving ethnographic audio. APEX has become a yearly event where students and professionals exchange knowledge and practices with colleagues in another country; APEX Santiago is the 2016 exchange.

Jimenez was on the core planning for "TechFocus III: Caring for Computer-based Art" (2015) and co-edited *The Emergence of Video Processing Tools: Television Becoming Unglued* (Intellect Books, 2013) with Kathy High and Sherry Miller Hocking.

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## COLLABORATIONS

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### COMMUNITY ARCHIVING WORKSHOPS

The community archiving methodology grew out a desire to partner with community-based collections and caretakers as part of my video preservation curriculum in the Moving Image Archiving and Preservation Program (MIAP) at New York University. CAWs bring experts and those new to media/film care together to inspect and inventory a collection as a way to jump-start selection and preservation.

Two early partners were **Visual Studies Workshop** (Portable Channel Collection) in 2009 and the **Scribe Video Center** (the series *Community Visions*) in 2010. In 2011 CAWs became an annual project of the Independent Media Committee of the **Association of Moving Image Archivists**, partnering with AMIA's Diversity Task Force. Since then CAW developed numerous exciting initiatives including a CAW **Trainings of Trainers** and a **Digital Readiness Project**.

Amy Sloper, Yvonne Ng and I recollect here:



Browse videos made by partners and students:

2017 – **University of the Philippines School of Library and Information Studies (UPSLIS)**, IBON and AsiaVisions Collection, Manila

2016 – **Señal Tres La Victoria, Santiago, Chile** & Audiovisual Preservation Exchange (NYU- MIAP)

2016 – **Collaborative Cataloging Japan**, Nihon University College of Art & the Japan Society of Image Arts and Sciences (JASIAS), Tokyo

2016 – **National Black Programming Consortium**, New York & NYU-MIAP

2015 – **Downtown Community Television Center** & NYU Moving Image Archiving and Preservation Program (NYU-MIAP)

2014 – **Oaxaca Cine & Ojo de Agua Comunicación** (see 00:04:49)

### AUDIOVISUAL PRESERVATION EXCHANGE

APEX brings together collection caretakers from different geographic regions to learn from each other through shared work on endangered audiovisual collections. Begun through initial conversations by Kara Van Malssen and myself with our Ghanaian colleagues in Accra, **APEX** is now an annual program led by Juana Suárez, director of NYU-MIAP.

Each APEX creates a website for that visit.



## EDUCATIONAL EXPERTISE

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### *recent workshops – media art*

[“Documentation and Risk Assessment of Complex Time-Based Media Artworks,”](#) Annual Meeting workshop, American Institute of Conservation, 2019.

See also MacDonough, Kristin (2019). [“\(Workshops\) Documentation and Risk Assessment of Complex Time-Based Media Artworks, led by Mona Jimenez and Jeff Martin,”](#) in Online Community: News, American Institute for Conservation.

“Acquisition Workflows for Time-based Media Artwork,” Museum of Fine Arts Boston, co-taught with Jeff Martin. (Upcoming March 2020).

[“Surveying Time-based Media Art Collections,”](#) Getting Started: A Shared Responsibility Caring for Time-based Media Art, Museum of Modern Art, 2018.

### *recent workshops – community archiving*

[Community Archiving Workshop \(CAW\) Training of Trainers](#) to train collecting institutions to carry out CAWs, with Pamela Vadakan of California Revealed and as a project of the CAW Committee of the Association of Moving Image Archivists, 2019

Visiting professor and consultant, School of Library and Information Studies, University of the Philippines, mentoring university and local archivists/activists in the community archiving workshop model. The CAW has since become a core activity at the annual conference of the Southeast Asian Pacific Audiovisual Archives Association, 2017.

“Community Archiving: Media Collections,” a graduate course combining media history, archival theory, and the organization of a community archiving workshop when a professor in the Moving Image Archiving and Preservation Program, New York University (see below), 2015-2016

### *university teaching*

Associate Arts Professor and Co-Associate Director, [Moving Image Archiving and Preservation Program, New York University](#). 2006-2017. Formerly Assistant Arts Professor, 2003-06.

Graduate course development and teaching in areas of collection management, video and media art preservation, digital preservation, and community-based archiving. Substantial contributions to overall program design, curriculum, international networks, fundraising, web development, and evaluation. Oversight and development of the MIAP internship program and MIAP Digital Archive. MIAP Interim Director, 2012.

Courses: Introduction to Moving Image Archiving and Preservation, Collection Management, Video Preservation I, Handling Complex Media, Community Archiving: Media Collections, Digital Preservation, Advanced Topics in Preservation Studies, Internship Workshop.

For concepts in the digital curriculum, see [“Adapting University Education in a Digital and Globally Networked World”](#) in *Unlocking Sound and Image Heritage: Selected Readings from the 2015 SOIMA Conference*. Danielle Abbazia, Judith Opoku-Boateng, Agnieszka Slomska and Aparna Tandon (eds.). Rome and Brussels: International Centre for the Study of the Preservation and Restoration of Cultural Property and the Royal Institute for Cultural Heritage.

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### *independent media/video art history*

[The Emergence of Video Processing Tools: Television Becoming Unglued](#). Co-edited with Kathy High and Sherry Miller Hocking. London: Intellect Books. 2014.

My contributions include the essay "Preserving Machines," which discusses the significant properties of custom-made artist instruments and how theories/practices of machine, instrument and time-based media conservation can be useful.

See the [panel discussion for the book launch](#) at the New Museum of Contemporary Art with co-editor Kathy High, tool designer Dave Jones, artists/cultural workers Hank Rudolph, LoVid (Tali Hinkis and Kyle Lapidus, and conservator Dragan Espenschied, 2014.

["Tele Techno Revisited: Envisioning the Conservation of Electronic Tools,"](#) A Collection of Misfits: Time-Based Media and the Museum, Carnegie Museum of the Arts, 2013.

### *history of US media art conservation*

"Art in an Ecosystem: Media Art Communities & Conservation," Topics in Time-based Media Art Conservation, Conservation Center of the Institute of Fine Arts, New York University, 2016.

### *conservation strategies/tools*

["Surveying Time-based Media Art Collections,"](#) Getting Started: A Shared Responsibility Caring for Time-based Media Art, Museum of Modern Art, 2018.

Jimenez, M. (2018). [Community Archiving Independent Media](#). KULA: Knowledge Creation, Dissemination, and Preservation Studies, 2(1), 15.

["The Artist Instrumentation Database Project,"](#) The Daniel Langlois Foundation Collection, 2005.

[Videotape Assessment and Assessment Guide](#). Co-produced with Liss Platt for the Texas Commission on the Arts. 2006.

["The Anatomy of the Artwork: Dissecting Software-based Art,"](#) TechFocus III: Caring for Software-based Art, Solomon M. Guggenheim Museum of Art, 2015.