THESES AND CONTRIBUTIONS:

1, Experiential Conservation

Media artworks exist only at the moment of exhibition display. Replacing devices, emulation, or reinstallation to other operation system can also alter the meaning of the work. The goal of conservation is not to maintain the original technical condition, but to preserve the meaning of the work which requires aspects of experiential conservation.

2, Collection Management System as Infrastructure

Collection Management Systems are not merely administrative tools but constitute the foundational infrastructure for museum research. Databases enable real-time access and institutional collaborations while online platforms and social media redefine the possibilities for public accessibility and public interpretation of collections.

3, The Approach of Digital Curation

Museum collections appearing in digital space require new curatorial practices, in which data, related context, and interactivity itself are just as important as the artwork. The role of the digital curator is crucial to structuring narratives, regulating and implementing access, and developing forms of interpretation.

4, Technological Obsolescence as a Perceived and Real Risk

Obsolescence is a strategic as well as a technical problem. The maintenance of media art collections depends on a collection preservation plan, budgetary priorities, and human resource optimization. The success of media art preservation depends on whether museums and public collections are able to manage the constant reassessment required by continuous technological change over the long term.

5, Participatory Collection Care

Participatory Collection Care engages visitors and researchers in the documentation and interpretation of artworks through community-based platforms. International experiences demonstrate that this approach strengthens the institution’s social integration.