Request for Proposal: NET.tropolitan Museum of Art
Proposal for the Ongoing Acquisition and Preservation of Net Art Collection

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1. Executive Summary

The NET.tropolitan Museum of Art was founded in 2014 by a small group of creatives and technologists in the emergent “vaporwave” scene, looking to establish a space for digital art that is reflective of contemporary social anthropology, with a playful nod to the tradition of encyclopedic museums.

Their early social connections to this field have allowed considerable growth, with investments from cryptocurrency financiers. In the past 10 years, the museum has built a collection of over 30,000 digital art pieces, including over 50 net artworks through commission, as well as purchases from other museum collections and artist collectives, spanning to the beginning of net artwork in the 1990’s.

A recent significant donation has allowed the museum to reassess specifically their net artwork collection, and create a new system for acquiring the works and related documentation with a focus on long-term digital preservation. The NET.tropolitan Museum of Art has established itself as a leader in the commission and exhibition of net art, with over fifty works created by international artists and collectives over the past decade. As the museum expands its digital holdings, it faces growing challenges in sustainably preserving, documenting, and managing this collection in the face of rapid technological change and the inherent instability of the live web.

Our team proposes a comprehensive plan to systematize the organization, preservation, and accessibility of the museum’s net art collection. The plan will introduce a unified numbering and cataloging system, a Lightweight Information Describing Objects (LIDO) adherent metadata application profile (MAP) tailored to the needs of net art–an XML schema compatible with the museum’s existing content management system, The Museum System (TMS), and our team’s proposed data access management system (DAM). Additionally, an internal vocabulary guide to ensure consistent description and contextual accuracy. By combining established metadata standards such as CDWA and PREMIS with custom vocabularies derived from both institutional sources and artist communities, we will ensure that each artwork is represented holistically; serving to preserve not only its digital assets but also its conceptual, social, and technical dimensions.

The outcome of this project will be an interoperable documentation framework that ensures the long-term accessibility and integrity of the museum’s digital collection. Our proposal ensures that instead of replacing the museum’s current systems, we instead will build upon its existing

foundations, all the while advancing its mission to support global, community-based cultural expression.

2. Background & Assessment

Since 2015, the NET.tropolitan Museum of Art has commissioned annual net artworks that reflect the evolution of online artistic practice globally with a special interest in cultural practice as it interacts with the web. These works encompass interactive web installations, data-driven projects, generative scripts, and participatory digital experiences. The collection includes a diverse range of file formats, coding environments, and documentation types including video files, images, and server-side applications.

Based on a current assessment of the status of the collection, areas for improvement include: inconsistent documentation and file-naming practices across commissions, scattered digital assets stored across local drives, web servers, and artist-hosted domains, and limited interoperability between descriptive, structural, and administrative metadata. Additional measures are needed to address the lack of a controlled vocabulary suited to the conceptual and material particularities of net art and the absence of standardized policies for version control, emulation, and migration strategies.

To generate a comprehensive unified system our team recommends upgrading the museum's current content management system–the Museum System–from its software-version to web-version for its user-friendly front-end and customizable back-end. For increased interoperability, our team recommends the adoption of ResourceSpace to act as the museum's archives information management system and will hold the information on all accompanying documentation and digital components. Archivematica is a digital preservation system that will serve as the host for digital files as it has the ability to handle the flux and range of digital files presented by the net art commissions, as well as ensure PREMIS preservation standards, including automatic fixity checks. Additionally, these systems support our team's proposed metadata application profile and are able to exchange information between systems–ensuring streamlined and linked information between the museum's images, files, and records, as opposed to a myriad of sites and locations hosting duplicate, disparate, or outdated information.

The stakeholders and constituents invested in the project are notably the commissioned artists and collections along with a variety of museum staff personnel spanning from curatorial, collections management, and information technology (IT). Other affected parties include partnering organizations as well as researchers, public and academic, who seek to access the works through the museum's online web platform.

Altogether, this assessment underscores the crucial need for the development of a structured and forward-looking documentation and preservation strategy.

3. Scope of Work

a. Project Overview

The proposed project aims to implement a cohesive system for cataloging, preserving, and managing the museum's net art collection. Core deliverables include: a comprehensive numbering and naming schema for all commissioned works; individual catalog records following a metadata application profile (MAP) informed by Lightweight Information Describing Object (LIDO) and PREMIS; a content management system upgrade, from TMS Desktop to TMS Web, with integration of ResourceSpace for archive management and Archivematica as a complementary preservation system; an internal vocabulary guide and authority list for describing net art concepts, technical components, and cultural context; recommendations for digital preservation workflows, including emulation, migration, and wrapper formats (e.g., WARC) employing Conifer, a free web archiving service hosted by Rhizome, a global leader in the "scholarship and digital preservation…[of]...contemporary art and technology"; and training documentation for staff to ensure consistent application of new systems and vocabularies.

b. Methodology of Work

Our methodology integrates archival, curatorial, and technological perspectives, structured in three interrelated phases.

Phase 1, Assessment and Inventory
Conduct a comprehensive audit of existing digital and analog documentation; identify redundant, obsolete, or unstable file formats and assess digital preservation needs; map current metadata and documentation practices to international standards.

Phase 2, Metadata Application Profile (MAP) and Vocabulary Development
Design a unified Metadata Application Profile that integrates LIDO, PREMIS, and CDWA; concurrently develop a controlled vocabulary and internal authority file that define consistent terminology for describing net art concepts, techniques, and materials; draw upon established sources such as Getty Art & Architecture Thesaurus (AAT), Tate's net art taxonomy, and artist-generated vocabularies from Rhizome, Electronic Arts Intermix, and Living Media Art. Incorporate multilingual and community-generated terms to ensure cultural sensitivity and inclusivity, balancing institutional authority with artist intent; pilot the combined MAP and vocabulary using a sample of five representative artworks to ensure functionality and interoperability across descriptive, structural, and administrative layers.

Phase 3, Implementation and Documentation
Apply the finalized MAP and vocabulary to all existing records; integrate these standards into the museum's collections/digital asset management system;

develop detailed workflow documentation and staff training materials to support consistent use; establish version control and update procedures to accommodate future acquisitions and evolving technologies.

c. Technologies

Our proposal utilizes Net.tropolitan Museum of Art's collection management software (TMS), The Museum System, to maintain artwork and artist records for the commissioned works. These records are linked to relevant digital assets via a shared object id, allowing for metadata from TMS to ingest into the DAM, and for media items such as representative screenshots to be visible with the object record as thumbnails in the museum's digital collection.

The net artworks, as they appear on the museum website when they were originally exhibited digitally, are captured, or crawled, using Conifer, a web archiving and emulation technology maintained by Rhizome, an organization devoted to net art acquisition and preservation. Conifer will be used for emulation and as a public access point for works to be viewed. This serves as both a separate location for storage of these works apart from local servers, as well as an essential piece for capturing the functionality and interactivity of net artworks that is essential for their preservation.

The museum also will acquire digital files and relevant technological components that can be used to recreate the work on the live web, especially important with regards to conservation of the works, where these works may have to be retrofitted to different browser systems, and other internet conditions.

In terms of storage of digital files associated with viewing or recreating the work, we propose utilizing Archivematica for PREMIS compliance and the ability to perform automated fixity checks, and ingestion requirements for aspects like file names, which are essential for organizing the components as they relate to each other. All other digital files related to the artwork, including digital-born and digitized acquisition files, correspondence, and artist interviews where relevant can be stored in the ResourceSpace. Digital files that are components of the artwork will, as well as their storage in Archivematica, also have a copy stored in ResourceSpace as reference for curators and other users across the institution who have an interest in the composition of the work.

The nature of net artwork requires a flexibility in terms of technology acquired, and on a case-by-case basis acquisitions of hard drives, cloud-based projects, code, computers or other hardware for exhibition or viewing will be required, under the purview of the Digital Archive Specialist. These components will be considered as parts of the work, and thus stored as records in both ResourceSpace and Archivematica. Essential to these specific technology acquisitions are documentation on their use in relation to the work. This documentation ranges from artist interviews, narrated screen recordings, technical documentation for set-up, or instructions for accessing password-protected technology.

4. Staff and Supplies

Staff

These roles are described in relation to the net art acquisition and archiving project. The additional role recommended beyond regular staff organization is the Digital Preservation Manager, hired contractually for the length of the project timeline, who brings in specialized expertise related to developing digital preservation workflows.

Curator (of Net Art)
The Curator (of Net Art) provides the artistic and conceptual framework for the museum's collection of commissioned net art, ensuring that each work is properly contextualized, described, and integrated into the museum's larger program of modern and contemporary digital practice. This role guides the development of internal vocabularies and descriptive standards, contributes to the structure of the new numbering scheme, and collaborates closely with the Registrar, Digital Archivist, IT staff, and Digital Preservation Manager to ensure that each artwork's conceptual and technological dimensions are accurately represented in the project's records.

Key Responsibilities

- Conduct research on each commissioned net art work and provide curatorial descriptions for the official records.
- Collaborate with project staff to develop internal vocabularies and descriptive fields tailored to net art.
- Advise on the logic and structure of the new numbering system for commissioned works.
- Review metadata, documentation, and technical descriptions to ensure conceptual accuracy.
- Coordinate with IT, archival, and preservation staff to ensure long-term interpretive and curatorial needs are met.

Collections Manager
The Collections Manager oversees the organization, documentation, and administrative control of all records and physical materials related to the museum's net art commissions, ensuring consistent recordkeeping standards, accurate inventory tracking, and proper handling of both artwork and digital assets. This role directs the creation of individual records for each artwork, helps design the new numbering scheme and metadata standards. Working closely with the Curator, Digital Archivist, and IT Systems Administrator, the Collections Manager ensures that all materials are properly documented, accessible, and prepared for long-term stewardship when incorporated into the museum's collections management structure.

Key Responsibilities

- Implement the new numbering system in collaboration with project staff and ensure all records follow consistent collections management standards.

- Lead the creation of standardized metadata structures and contribute to internal vocabularies for describing net art.
- Create and maintain individual records for each work, verifying that metadata, documentation, and file structures are complete and accurate.
- Coordinate with IT and Digital Preservation staff to ensure safe storage, transfer, and tracking of digital assets.
- Maintain internal documentation workflows, including version control, record updates, and cross-departmental communication.

IT Systems Administrator

The IT Systems Administrator supports the technological needs of the net art commission project by ensuring stable, secure, and well-documented digital environments for processing, storing, and accessing artwork files and related technical documentation. This role works closely with the Digital Archivist, Digital Preservation Manager, and Registrar to maintain proper system configuration, oversee digital transfers, and provide technical clarity on the environments in which commissioned net artworks were originally created and are currently maintained.

Key Responsibilities

- Manage and maintain the systems and servers used for storing, transferring, and accessing code, scripts, and related digital files.
- Document and communicate original and current technical environments (OS, dependencies, hosting platforms) relevant to each net art work.
- Support the Digital Archivist and Preservation Manager in implementing secure backup, storage, and transfer workflows.
- Assist in validating file integrity, generating checksums, and troubleshooting access or compatibility issues.
- Monitor system security, user permissions, and network reliability to support safe handling of digital assets throughout the project.

Archivist

Archivist conducts the systematic processing, organization, and description of all digital materials associated with the museum's net art commissions, ensuring that documentation workflows, metadata practices, and file management procedures meet professional standards for born-digital collections. This role directs the creation of individual records for each artwork, helps design the new numbering scheme, and works closely with the Curator, Registrar, IT Systems Administrator, and Digital Preservation Manager ensures that contracts, technical materials, and artwork files are systematically processed, aligned with the new numbering scheme.

Key Responsibilities

- Develop and implement project-wide workflows for processing, organizing, and describing digital files, code, scripts, and technical documents.
- Organize, inventory, and maintain all contracts, technical documents, and digital files associated with each net art commission.

- Oversee the creation of individual artwork records and ensure accuracy, completeness, and consistency across the collection.
- Coordinate with IT and Preservation staff to manage file transfers, verify file integrity, and establish secure storage environments.
- Document project progress and maintain clear, organized records to support internal tracking and long-term collection management.

Digital Preservation Manager (contract)
The Digital Preservation Manager ensures the long-term stability, accessibility, and technical viability of all digital assets associated with the museum's net art commissions. This role establishes preservation workflows, oversees the secure ingest and storage of files, and collaborates with the Digital Archivist, Registrar, and IT Systems Administrator to ensure that each work's code, dependencies, and related documentation are preserved according to established digital preservation standards.

Key Responsibilities
- Develop and implement preservation workflows for ingesting, monitoring, and maintaining all digital components of net art commissions.
- Assess file formats, dependencies, and technical risks to recommend appropriate preservation strategies and actions.
- Coordinate with IT to manage backup, storage, and integrity checks, including fixity verification.
- Support the Digital Archivist in documenting original environments and preparing files for long-term management.
- Maintain clear preservation documentation and contribute to internal guidelines for sustainable stewardship of born-digital artworks.

Supplies, Systems, and Technical Tools

Collections Management System (CMS) - The Museum System (TMS) Web Upgrade
Used to integrate the new numbering scheme and metadata fields for net art commissions within the museum's existing collections management infrastructure, ensuring long-term accessibility and standardization. Supports the internal housing of curatorial and descriptive records, allowing project staff to draft, revise, and manage interpretive and administrative materials associated with each artwork.

Digital Preservation System - Archivematica (open source)
Implements preservation workflows—ingest, normalization, fixity checks, and storage packaging—necessary for the long-term stewardship of code, scripts, and technical files associated with net art.

Digital Asset Management System (DAMS) - ResourceSpace (open source)
Provides controlled access to artwork files, documentation, and versions for project staff. Enables secure storage, password protections, and role-based permissions.

Net Art Capture and Library - Conifer
Used to capture web-based behavior of net artworks, preserving interactive states, dependencies, and network-based features for reference, analysis, and future exhibit planning.

5. Timeline for Completion

Phase 1: Assessment and Inventory (1-4 months)
Objectives: Establish full project scope, audit existing materials, and define baseline conditions.
Milestones:

- Compile a comprehensive inventory of all contracts, technical documents, code, scripts, and related digital assets.
- Identify missing documentation or incomplete records and flag items requiring follow-up with artists or departments.
- Assess current file structures, storage environments, and metadata quality.
- Produce an Assessment Report summarizing holdings, gaps, risks, and recommended priorities for processing.

Phase 2: MAP and Vocabulary Development (5-10 months)
Objectives: Build the information architecture that will support all records, numbering systems, and preservation actions.
Milestones:

- Develop a Metadata Application Profile (MAP) tailored specifically to net art commissions.
- Create internal controlled vocabularies for describing net art behaviors, dependencies, interaction types, and technical characteristics.
- Draft and test the new numbering scheme on a small subset of works.
- Finalize record templates for the Curator, Registrar, and Digital Archivist.
- Produce a Vocabulary & MAP Documentation Package for internal approval.

Phase 3: System Implementation (11-15 months)
Objectives: Configure and deploy the systems and tools necessary to apply the new framework.
Milestones:

- Configure designated storage environments, databases, or collections management systems to support new metadata fields and numbering structures.
- Implement file naming conventions and directory structures informed by Phase 1 assessments.
- Set up preservation workflows (fixity checks, backups, version control) in coordination with IT and Digital Preservation Manager.
- Complete a System Configuration Report outlining technical setup and workflow logic.

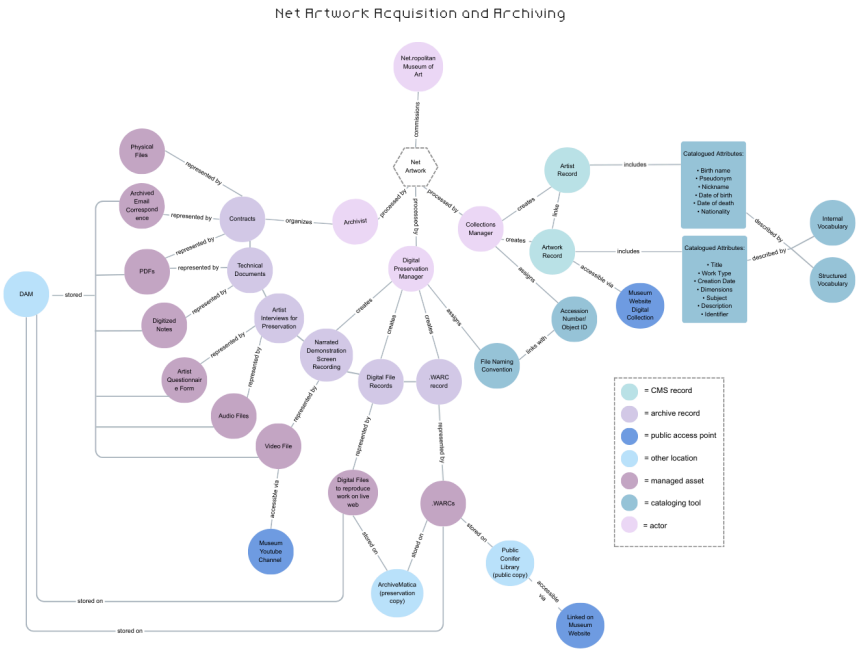
Phase 4: Data Migration and Quality Assurance (16-20 months)
Objectives: Process all materials into the new system and validate accuracy and completeness.
Milestones:

- Migrate all digital files into standardized folder structures and apply the new file naming convention.
- Complete processing of all contracts, technical documents, and artwork documentation into individual records.
- Apply the numbering scheme across all fifty-plus commissioned works.
- Conduct Quality Assurance Reviews to check metadata accuracy, fixity, dependencies, and completeness.
- Produce a Migration & QA Summary Report with resolved and outstanding issues.

Phase 5: Training and Final Documentation (21-24 months)
Objectives: Ensure long-term sustainability through training and full documentation.
Milestones:

- Deliver training sessions for museum staff on new workflows, vocabularies, numbering scheme, and preservation procedures.
- Complete a Final Project Manual including workflows, standards, system configurations, and preservation guidelines.
- Host a final handover meeting to transition project responsibilities to permanent museum staff.
- Submit a Project Completion Report summarizing deliverables, outcomes, and recommendations for future commissions.

Appendix A: Concept Map



Appendix B: Records

Work ID	NET_W.2025.1	NET_W.2022.4	NET_W.2019.3	NET_W.2015.4	NET_W.2016.3
Title	Bahay na Rosas	Korenevyi Protokol	net.flag	Dentimundo	Mexiconceptual
Alternative Title		Кореневий Протокол			
Work Type	net art [300419940]	net art [300419940]	net art [300419940]	net art [300419940]	net art [300419940]
Creation Date	2025	2022	2001	2005	2016
Earliest Creation Date	2025	2022	2001	2005	2016
Latest Creation Date	2025	2022	2001	2005	2016

Culture	Philippine [300018772]	Ukrainian [300380343]	American (North America) [300107956]	American (North America) [300107956]	Mexican [300107963]
Creator Display	Chia Amisola (Filipino internet artist, 2000–)	Perametr Collective; Kira Savchuk (Ukrainian artist, 1990–)	Mark Napier (American internet artist, 1961–)	Ricardo Miranda Zúñiga (American internet artist, 1971-)	Heriberto Yépez (Mexican writer and artist, 1979-);
Creator ID	NET_A.567	NET_A.468; NET_A.469	NET_A.111	NET_A.158	NET_A.373
Subject(s)	net art [300419940]; Third World [300379994]	net art [300419940]; mushrooms (fungi) [300417849]; folklore [300417626]	net art [300379994]; flags [300195678]; nationalism [300055530], globalism [300190210]	net art [300379994]; tourism [300132466]; health care [300404582]	net art [300379994]; museums [300312281]; theory [300055880]; conceptual art [300417460]
Description	A browser-based digital artwork that appears as a short film, despite no videos present in its composition. Chia Amisola programmed a sequence of iFrames, linked to cute images from various websites. It is intended as a depiction of an online third world, an expression of Filipino identity, and a reckoning with Japanese soft power following the Bahay na Pula in San Ildefonso, Bulacan.	A browser-based digital artwork that activates traditional Ukrainian foraging and herbal knowledge within contemporary online space. The extension overlays original illustrations, micro-animations, and short informational prompts onto the user's everyday web activity, introducing practices related to wild herbs, seasonal gathering, and ancestral plant medicine.	A collaborative browser-based digital artwork whose design changes constantly. The flag is manipulated by users who make selections from menus of familiar flag motifs: stars, fields of color, bold patterns, insignia, and stripes. net.flag permits viewers to customize and save personal flags for their own virtual domains. Since each element of a flag generally represents a symbol chosen by that country's founders, net.flag also includes a "browse history" feature that permits access to	A browser-based digital artwork that critiques mid-2000s dental tourism between the United States and Mexico through a retro, early-Web interface. Combining HTML frames, Flash animation, MP3 audio, and low-resolution graphics, the work stages a satirical "cybernetic tour of the Mexican border" led by the TV personality Don Francisco. Dentimundo blends folkloric music, migrant narratives, and parodies of	A browser based digital artwork that was active temporarily for one month featuring one post a day of text written by the author examining the legacy of conceptual art in Mexico and its relation with the museum sector. Each text would disappear after 24 hours and could only be seen after through any screenshots shared on social media, standing as not only a net art piece, but also an art

			the evolution of its net symbolic value.	online resources to examine Latinidad, globalization, and the American Dream while foregrounding the preservation challenges of early net art.	criticism project exploring new ways of making and preserving materials.
Materials/ Technique	net art [300419940]; Web sites [300265431]; Browsers [300421166]; HTML [300266021]	net art [300419940]; digital art [300386810]	net art [300419940]; HTML [300266021]	net art [300419940]; HTML [300266021]; animations (visual works) [300411663]; MP3 [300312047]	net art [300419940]; Web sites [300265431]; Browsers [300421166]; HTML [300266021]
Record Type	Conceptual-level record	Conceptual-level record	Conceptual-level record	Conceptual-level record	Conceptual-level record
Record Source	Net.tropolitan Museum of Art	Net.tropolitan Museum of Art	Net.tropolitan Museum of Art	Net.tropolitan Museum of Art	Net.tropolitan Museum of Art
Cataloguer	**Alex Nakahira**	**Alana Maisel**	**Jared Azud**	**Carli Neustadt**	**Marilyn Ray**

Work ID	NET_W.2025.1	NET_W.2022.4	NET_W.2002.3	NET_W.2005.4	NET_W.2016.3
Title	Bahay na Rosas	Korenevyi Protokol	net.flag	Dentimundo	Mexiconceptual
Alternative Title		Кореневий Протокол			
Work Type	net art [300419940]	net art [300419940]	net art [300419940]	net art [300419940]	net art [300419940]
Creation Date	2025	2022	2001	2005	2016
Earliest Creation Date	2025	2022	2001	2005	2016
Latest Creation Date	2025	2022	2019	2025	2016
Culture	Philippine [300018772]	Ukrainian [300380343]	American (North America) [300107956]	American (North America) [300107956]]	Mexican [300107963]
Creator Display	Chia Amisola (Filipino internet artist, 2000–)	Perametr Collective; Kira Savchuk (Ukrainian artist, 1990–)	Mark Napier (American internet artist, 1961–)	Ricardo Miranda Zúñiga (American internet artist, 1971-)	Heriberto Yépez (Mexican writer and artist, 1979-);
Creator ID	NET_A.567	NET_A.468; NET_A.469	NET_A.111	NET_A.158	NET_A.373
Subject(s)	net art [300419940]; Third World [300379994]	net art [300419940]; mushrooms (fungi) [300417849]; folklore [300417626]	net art [300379994]; flags [300195678]; nationalism [300055530], globlism [300190210]	net art [300379994]; tourism [300132466]; health care [300404582]	net art [300379994]; museums [300312281]; theory [300055880]; conceptual art [300417460]
Description	A browser-based digital artwork that appears as a short film, despite no videos present in its composition. Chia Amisola programmed a sequence of iFrames, linked to cute images from various websites. It is intended as a depiction of an online third world, an expression of Filipino identity, and a reckoning with Japanese soft power following the Bahay na Pula in San Ildefonso, Bulacan.	A browser-based digital artwork that activates traditional Ukrainian foraging and herbal knowledge within contemporary online space. The extension overlays original illustrations, micro-animations, and short informational prompts onto the user's everyday web activity, introducing practices related to wild herbs, seasonal gathering, and ancestral plant medicine.	A collaborative browser-based digital artwork whose design changes constantly. The flag is manipulated by users who make selections from menus of familiar flag motifs: stars, fields of color, bold patterns, insignia, and stripes. net.flag permits viewers to customize and save personal flags for their own virtual domains. Since each element of a flag generally represents a symbol chosen by that country's founders, net.flag also includes a "browse history" feature that permits access to the evolution of its net symbolic value.	A browser-based digital artwork that critiques mid-2000s dental tourism between the United States and Mexico through a retro, early-Web interface. Combining HTML frames, Flash animation, MP3 audio, and low-resolution graphics, the work stages a satirical "cybernetic tour of the Mexican border" led by the TV personality Don Francisco. Dentimundo blends folkloric music, migrant narratives, and parodies of online resources to examine Latinidad, globalization, and the American Dream while foregrounding the preservation challenges of early net art.	A browser based digital artwork that was active temporarily for one month featuring one post a day of text written by the author examining the legacy of conceptual art in Mexico and its relation with the museum sector. Each text would disappear after 24 hours and could only be seen after through any screenshots shared on social media, standing as not only a net art piece, but also an art critiscism project exploring new ways of making and preserving materials.
Materials/Technique	net art [300419940]; Web sites [300265431]; Browsers [300421166]; HTML [300266021]	net art [300419940]; digital art [300386810]	net art [300419940]; HTML [300266021]	net art [300419940]; HTML [300266021]; animations (visual works) [300411663]; MP3 [300312047]	net art [300419940]; Web sites [300265431]; Browsers [300421166]; HTML [300266021]
Record Type	Conceptual-level record	Conceptual-level record	Conceptual-level record	Conceptual-level record	Conceptual-level record
Record Source	Net.ropolitan Museum of Art	Net.ropolitan Museum of Art	Net.ropolitan Museum of Art	Net.ropolitan Museum of Art	Net.ropolitan Museum of Art
Cataloger	Alex Nakahira	Alana Maisel	Jared Azud	Carli Neustadt	Marilyn Ray

Figure A. Screenshot of example artwork records utilizing the proposed Metadata Application Profile.

Appendix C: Metadata Application Profile (MAP)

Field*	Schema Mapping*	Mandatory*	Repeatable*	Expected Value or Range*	Definition	Usage Notes	Source
This is the name of the field for ease of referring to it in documentation, communication, etc.	*This field should represent where the field is mapped to in the metadata records in the application, system, or service. It should also be the field mapped to a shared standard, namespace, or specification. This helps clarify the understanding of what the field means, as well as facilitates mapping that field to other metadata and MAPs.*	*Indicates if the field is required in the format. Use TRUE/FALSE values.*	*Indicates if the field is repeatable in the format. Use TRUE/FALSE values.*	*This is the expected metadata value for this field. Here you can specify data types (string, integer, datetime, etc.), specify value sources (controlled vocabularies, authorities, free-text entry, other), and any other specifications around the expected metadata (is identifier for an Agent resource; is a date following EDTF; is a Cornell email address; etc.)*	*This is the definition for the field. This is helpful if it doesn't map (or doesn't map entirely) to a Namespaced Mapping or a Standard.*	*Any notes on using this field in the metadata generated.*	*The source of the field - transformed from existing data in XYZ store or format, user-entered in the application, pulled from a shared database, etc.*
Artwork Record ("Object"/Creative Work)	<lido:descriptiveMetadata>						
Title	<lido:titleSet> Type = artist's title <lido:appellationValue>	TRUE	TRUE	string, free-text entry	Title of the artwork		Preference given to the creator given title
	<lido:titleSet> Type = alternate titles <lido:appellationValue>	FALSE	TRUE	string, free-text entry	Alternative title of the artwork		Any alternative versions of the title. Only fill if necessary, usually a translated title
Work Type	<lido:objectWorkType>	TRUE	TRUE	Controlled Terminology, Getty AAT	The type of object, in this case, net art.		In this set, for the Artwork Record, it should always be "net art" http://vocab.getty.edu/page/aat/300419940
Creation	<lido:eventSet><lido:eventType>	TRUE	FALSE	Controlled Terminology, LIDO Vocabularies	The type of event		In this set, for the Artwork Record, it should always be "Creation" (http://terminology.lido-schema.org/lido00012)
Creation Date	<lido:eventDate><displayDate>	TRUE	FALSE	string, free-text entry	Free text field for the display of the date created	Free text field allows for an input that properly portrays the date. If needed, reference CDWA Guidelines 17.1.3 https://www.getty.edu/publications/categories-description-works-art/categories/object-architecture-group/17/#date	
Earliest Creation Date	<lido:eventDate><earliestDate>	TRUE	FALSE	ISO 8601	Earliest date encompassing the creation date	YYYY; If specific date is known, or it only spans one year, same as latest date	
Latest Creation Date	<lido:eventDate><latestDate>	TRUE	FALSE	ISO 8601	Latest date encompassing the creation date	YYYY; If specific date is known, or it only spans one year, same as earliest date	
Culture	<lido:culture>	FALSE	TRUE	Controlled Terminology, Getty AAT	Cultural context for the work		Ex. name of a culture, a nation, or an ethnic group
Creator	<lido:displayActorInRole>	TRUE	TRUE	string, free-text entry	Display for the the creator(s) of this piece; ideally including name, nationality, role, and birth and death or founding dates	Follow guidelines for "Creation Description" in CDWA guidelines, https://www.getty.edu/publications/categories-description-works-art/categories/object-architecture-group/4/#s4-1	Should use preferred name, nationality, and dates as identified in the creator record
Creator ID	<lido:actorID>	TRUE	TRUE	string, actorID of the creator relating to the artwork	Unique identifier of the creator record	NET_A.xxxxx	The corresponding actorID entry exactly
Name	<lido:nameActorSet><appellationValue> Attribute=pref	TRUE	FALSE	string, free-text entry	Preferred name of a given entity, whether an individual or a collective	*This field is part of the creator record* (must be repeated for any creators attributed to the work)	For both individuals and collectives, name should be the preferred name of the creator.
Pseudonym	<lido:nameActorSet><appellationValue> Attribute=label "Pseudonym"	FALSE	TRUE	string, free-text entry	Ficticious name used by an individual for publication of their work rather than their own identifying name	*This field is part of the creator record*	
Nickname	<lido:nameActorSet><appellationValue> Attribute=label "Nickname"	FALSE	TRUE	string, free-text entry	Any alternative names given to an individual or a collective	*This field is part of the creator record*	
Date of Birth	<lido:vitalDatesActor> Type = birth date	FALSE	FALSE	ISO 8601	The birth date of an individual; for collectives see "Founding Date"	YYYY-MM-DD; *This field is part of the creator record*	
Date of Death	<lido:vitalDatesActor> Type = death date	FALSE	FALSE	ISO 8601	The death date of an individual; for collectives see "Founding Date"	YYYY-MM-DD; *This field is part of the creator record*	
Founding Date	<lido:vitalDatesActor> Type = founding date	FALSE	FALSE	ISO 8601	The founding date of a collective; for individuals see "Date of Birth" and "Date of Death"	YYYY; *This field is part of the creator record*	
Culture	<lido:nationalityActor> Type = Cultural affiliation	FALSE	TRUE	Controlled Terminology, Getty AAT	Association with a society or group of people that share common ideas, customs, or way of life	*This field is part of the creator record*	If unsure, leave it blank
Nationality	<lido:nationalityActor> Type = Country affiliation	FALSE	TRUE	Controlled Terminology, Getty TGN	Association of an individual or collective with a particular state or nation	*This field is part of the creator record*	If unsure, leave it blank
Actor ID	<lido:actorID> Type=Local Identifier	TRUE	FALSE	string	Unique identifier for the entity. Follows pattern set by institution	*This field is part of the creator record*	Auto-generated from TMS when a constituent record is created; NET_A.xxxxx; (A=Actor; xxxxx = unique number assigned)
Subject(s) (Display)	<lido:subject>	TRUE	TRUE	Controlled Terminology; Getty AAT, TGN, Tate's net art taxonomy, and artist-generated vocabularies from Rhizome, Electronic Arts Intermix, and Living Media Art	main subject/keywords that describe the creative content	Ideally 3-5, but more art allowed if a work justifies it	cover the main concepts, focusing on searchability
Subject(s) (Index)	<lido:subjectConcept>	FALSE	TRUE	Controlled Terminology; Getty AAT, TGN, Tate's net art taxonomy, and artist-generated vocabularies from Rhizome, Electronic Arts Intermix, and Living Media Art	index field for identifier numbers of each subject describing the work		
Description	<lido:objectDescriptionSet><descriptionNoteValue>	TRUE	FALSE	string, free-text entry	Free text description of the artwork		cataloger given, following an institutional standard
Materials/Technique (Display)	<lido:objectmaterialsTechSet><lido:displayMaterialsTech>	FALSE	FALSE	string, free-text entry	Any technologies (ex. code markups, software, JavaScript, HTML,) or techniques (ex. hyperlinking, glitching, code manipulation, browser manipulation) used to create the original work	Free text field allows for an input that comprehensively portraysthe materials used, especially if it is a technology or technique not present in the controlled vocabulary. If needed, reference CDWA Guidelines 7.1 https://www.getty.edu/publications/categories-description-works-art/categories/object-architecture-group/7/#RTFToC2	
Materials/Technique (Index)	<lido:materialsTech>	FALSE	TRUE	Controlled Terminology, Getty AAT, Tate's net art taxonomy, and artist-generated vocabularies from Rhizome, Electronic Arts Intermix, and Living Media Art	index field for identifier numbers of material/technique used to create the original work		
Work Identifier	<lido:objectID>	TRUE	FALSE	string	Unique identifier for the work. Follows pattern set by institution		Auto-generated from TMS when a constituent record is created; NET_W.xxxx.xxxxx; (W=work; xxxx = accession year; xxxxx = unique number assigned through year as items are accessioned)
Manifestation(s)	<lido:resourceType>	FALSE	TRUE	Controlled Vocab, Getty AAT	Type of manifestation	This field must be repeated in conjunction with "Identifier" for every format in the DAM related to the work	Should match the DAM record
Identifier	<lido:resourceID>	FALSE	TRUE	string, resourceID of the DAM resource relating to the artwork	Unique identifer of the DAM record of any manifestations/ formats		Should match the DAM record
Related Documentation	<lido:resourceType>	FALSE	TRUE	Controlled Terminology, Getty AAT	Type of documentation	This field must be repeated in conjunction with "Identifier" for every archival documentation in the DAM related to the work	Should match the DAM record
Identifier	<lido:resourceID>	FALSE	TRUE	string, resourceID of the DAM record relating to the artwork	Unique identifer of the DAM record of any related documentation		Should match the DAM record
Rights Information	<lido:recordRights><creditLine>	FALSE	TRUE	free-text string	Legal rights information relating to the artistic creative work itself	If needed, reference CDWA Guidelines 21.2.6 https://www.getty.edu/publications/categories-description-works-art/categories/object-architecture-group/21/#credit	The text in this element should be used verbatim as stated in documentation and will be displayed as such to support legal requirements for attribution
Rights Type	<lido:recordRights><rightsType>	FALSE	TRUE	Controlled Terminology, Getty AAT; intellectual property, copyright/licensing statement, or licensing	The type of legal rights information recorded		
Record Type	<lido:recordType>	TRUE	FALSE	Controlled Terminology, LIDO Vocabularies	Cataloging level for the record. (ex. item level v collection level?		In this case, always "Conceptual-level record"
Record Source	<lido:recordSource>	TRUE	FALSE	string	Source where object record was created.		In this case, always NET.ropolitan Museum of Art
LIDO Metadata Record Identifier	<lido:lidoRecID>	TRUE	FALSE	string			Auto-generated

Figure B. Metadata Application Profile for the Collection/Work records to be held in TMS

Field*	Schema Mapping*	Mandatory*	Repeatable*	Expected Value or Range*	Definition	Usage Notes	Source
This is the name of the field for ease of referring to it in documentation, communication, etc.	*This field should represent where the field is mapped to in the metadata records in the application, system, or service. It should also be the field mapped to a shared standard, namespace, or specification. This helps clarify the understanding of what the field means, as well as facilitates mapping that field to other metadata and MAPs.*	*Indicates if the field is required in the format. Use TRUE/FALSE values.*	*Indicates if the field is repeatable in the format. Use TRUE/FALSE values.*	*This is the expected metadata value for this field. Here you can specify data types (string, integer, datetime, etc.), specify value sources (controlled vocabularies, authorities, free-text entry, other), and any other specifications around the expected metadata (is identifier for an Agent resource; is a date following EDTF; is a Cornell email address; etc.)*	*This is the definition for the field. This is helpful if it doesn't map (or doesn't map entirely) to a Namespaced Mapping or a Standard.*	*Any notes on using this field in the metadata generated.*	*The source of the field - transformed from existing data in XYZ store or format, user-entered in the application, pulled from a shared database, etc.*
Manifestations/Digital Components/Documentation (resource)	<lido:administrativeMetadata><lido:resourceSet>						
File Name/Record ID	<lido:resourceID> Type=URI	TRUE	FALSE				
Related Artwork	<lido:resourceDescription> Type = work	FALSE	TRUE	String, free-text entry	The title and object identifier of the corresponding artwork	This field serves as a reference to the TMS collection and a quick guide to what artwork these suppliment	Should match the TMS record
Type	<lido:resourceType>	FALSE	TRUE	Controlled Terminology, Getty AAT; possibly information forms	The general type of resource being recorded		If digital manifestation, always "media (information storage)" (300311871)
Description	<lido:resourceDescription> Type = resource	FALSE	TRUE	string, free-text entry	Free text entry for an overall description of the resource	Should be succinct but also uniquely representative of the resource	
Target URI	<lido:resourceRepresentation><lido:linkResource>	FALSE	TRUE	URI or URL	The URI or URL linking directly to where the resource is stored		
Format	<lido:linkResource><formatResource>	FALSE	TRUE	Controlled Terminology, MIME Type (for digital files)	The specific type of format. Ex. WARC, HTML, JavaScript, PDF		
Archivematica Link	<lido:resourceRepresentation><lido:linkResource>	FALSE	TRUE	URI or URL	Link/information for the preservation package		
Location (physical files only)	<lido:resourceDescription> Type = location	FALSE	FALSE	String, free-text entry	Physical location of any tangible files, following heirarchal documentation similar to NARA Guidelines		Only use if there is a physical (non-digital) item to be cataloged
Creation Date	<lido:resourceDateTaken><displayDate>	TRUE	FALSE	string, free-text entry	Free text field for the display of the date created	Free text field allows for an input that properly portrays the date. If needed, reference CDWA Guidelines 26.2.6 https://www.getty.edu/publications/categories-description-works-art/categories/object-architecture-group/26/#s26-2-6	
Earliest Creation Date	<lido:resourceDateTaken><earliestDate>	TRUE	FALSE	ISO 8601	Earliest date encompassing the creation date	If specific date is known, same as latest date	
Latest Creation Date	<lido:resourceDateTaken><latestDate>	TRUE	FALSE	ISO 8601	Latest date encompassing the creation date	If specific date is known, same as earliest date	
Measurement Type	<lido:measurementType>	FALSE	TRUE	Controlled Terminology, Getty AAT	Type of measurement being recorded		If digital manifestation, always "size for computer files"
Measurement Unit	<lido:measurementUnit>	FALSE	TRUE	Controlled Terminology, Getty AAT	Unit of measurement for this resource		If digital file, usually "bytes"
Measurement Value	<lido:measurementValue>	FALSE	TRUE	string, numeric	The number entry corresponding to the type of measurement	Repeat all measurements fields if both a digital and physical form exist	
Rights Information	<lido:rightsResource><creditLine>	FALSE	TRUE	string, free-text entry	Legal rights information relating to the digital manifestation, documentation, or physical resources themselves		
Rights Type	<lido:rightsResource><rightsType>	FALSE	TRUE	Controlled Terminology, Getty AAT; intellectual property, copyright/licensing statement, or licensing	The type of legal rights information recorded		
Source	<lido:resourceSource>	FALSE	TRUE	string, free-text entry	Source where resource record was created.	In this case, always NET.ropolitan Museum of Art	
Record Type	<lido:recordType>	FALSE	Controlled Terminology, LIDO Vocabularies	Cataloging level for the record		In this case, always "Item-level record"	

Figure C. Metadata Application Profile for the Manifestation/Documentation resources to be held in ResourceSpace

Appendix D: Relevant Visuals

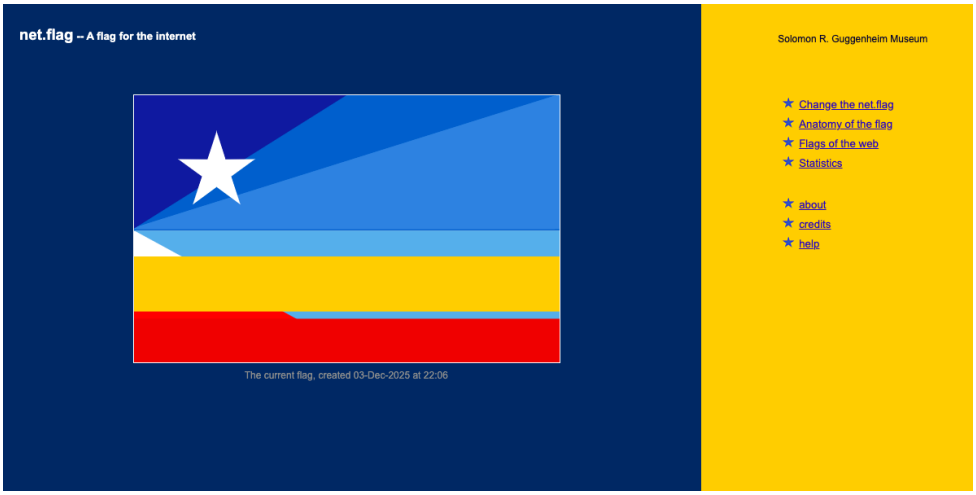


Figure D. Screenshot of the browser-based artwork *net.flag* by Mark Napier. Captured 12.07.26

Figure E. Screenshot of browser-based artwork *Bahay na Rosas* by Chia Amisola. Captured 12.07.26

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