

## **Preserving Digital Art: Directions and Perspectives**

**30<sup>th</sup> March 2011, Innovation Centre, Central St Martin's College, Holborn, London**

### **Introduction**

Emerging tools and services for digital preservation are typically built around the long-term needs of archives, libraries and research centres. The needs of art museums and galleries are surprisingly absent from much of the debate in digital preservation even though these institutions have considerable skills and statutory requirements to safeguard large collections for private and public good. Innovations in contemporary art means that the traditional skills of the conservator need to be supplemented, and in some cases radically changed, to take account of new and sophisticated forms of digital creativity. Moreover its subtle and complex demands means that preservation of digital art offers a practical basis for innovation and assessment of the sorts of tools and services which will be required to ensure our digital memory is accessible tomorrow.

This DPC briefing day will provide a forum for members to review and debate the latest development in the preservation of digital art. Based on commentary and case studies from leaders in the field, participants will be presented with emerging tools and technologies and will be encouraged to propose and debate new directions for research. The day will include a discussion of key

- Preservation of software and software-based art
- Access documentation and retrieval of online art
- Emerging tools and policies for preservation

### **Who should come?**

This day will be of interest to:

- Collections manager, curators and conservators with interests in contemporary art
- Tools developers and policy makers in digital preservation
- Innovators and researchers in contemporary art and conservation
- Innovators and researchers in computing science
- Vendors and providers of collections management services in cultural heritage

Places are strictly limited and should be booked in advance. Priority will be given to DPC members: full members are invited to send up to five delegates and associates are invited to send one each. Non-members are welcome at a cost of 75 pounds per person.

Register online at: <http://www.dpconline.org/events>

## Preserving Digital Art – Directions and Perspectives

Provisional programme – to be confirmed on the day

**30<sup>th</sup> March, Innovation Centre, Central St Martin's College, Red Lion Square, Holborn  
London, WC1**

- 1030 Registration and Coffee
  
- 1100 Welcome and introductions (William Kilbride, DPC)
- 1110 The nature of the problem,  
Prof David Duce, Oxford Brookes University
- 1130 Collecting, conserving and managing digital art – an institutional perspective  
Pip Laurenson, Tate
- 1150 Digital Art Online: perspectives on user needs, access, documentation and retrieval  
Leo Konstantelos, Glasgow University
- 1210 Curating, Commissioning, and Conserving: Digital Art in Practice  
Sarah Cook, CRUMB, and Jon Thomson, UCL
- 1230 Discussion and questions
  
- 1300 Lunch
  
- 1340 Preserving digital art: Art Theory, Methods and Experimental Applications  
Perla Innocenti, Glasgow University
- 1400 Preserving the software in software based art  
Brian Matthews, STFC
- 1420 TBC  
Patricia Falcao, Tate
  
- 1440 Coffee
  
- 1500 Discussion: what is to be done, why and by whom?

By 1600 Close

The Innovation Centre of Central St Martin's College is entered via Red Lion Square. Nearest tube station is Holborn and buses 159,68,91,168,171,188,243,521,X68