

Preserving Digital Art: Directions and Perspectives

30.03.2011

Central Saint Martins College of Art and Design, London

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
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Where and when?

30th March 2011 (10:30-16:00), Innovation Centre, Central Saint Martins College of Art and Design, Entrance via Red Lion Square, Holborn London WC1.

Following the event on Twitter

Participants will be encouraged to tweet using the #preservedigitalart hashtag to create a live twitter feed from the event.

How do I register?

Places are **FREE** to paid up [DPC members](#) but are strictly limited and should be booked at the latest before WEDNESDAY 23rd March 2011. 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. For details on how to become a DPC member [see here](#).

Non-members are welcome at a cost of **£75:00** (VAT exempt) per person. **Please note payment terms:**

Full payment to be received in full **before**

the event (by the 30th March).

There will be a £50:00 no show/cancellation fee if you do not notify us within one full week of the event date

. Please make your payment via one of the following methods (please indicate which method when registering):

1.

Preferred method of payment is by BACS electronic transfer to; DPC Business Account, 13 Parliament Street, YORK, YO1 8XS Sort Code: 40-47-31 Account number: 13851613 **N.B. YOU MUST REFERENCE THE TRANSFER WITH "**

YOUR NAME Digital Art

" By referencing the payment in this way we will be able to trace and confirm your payment and place more quickly.

2.

A cheque written out to 'DPC'. Please post to DPC, Innovation Centre, York Science Park, YORK YO10 5DG.

3.

Payment in CASH on the day - please email written confirmation to carol@dpconline.org that you wish to pay on the day.

Registration Form

[redform]

Draft Programme Outline

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 and Kate Jennings, Tate

1150 Digital Art Online: perspectives on user needs, access, documentation and retrieval Leo Konstantelos, Glasgow University

1210 Commissioning, creating and commissioning: Digital Art in Practice Sarah Cook, CRUMB

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 Software-based art from delivery to display- Case Studies from the Tate Collection, Patricia Falcao, Tate
1440 Coffee
1500 Discussion: what is to be done, why and by whom?
1600 Close

[Download programme and introduction](#)

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