

Digital Preservation within a Fine Art Context: Convergence, Collaboration and Change

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ABSTRACT

This paper takes as its basis the disruption caused by the shift to file-based production, delivery, storage and preservation for digital video artworks. It describes Tate's response to this disruption and the different collaborations that have emerged. These include collaborations within the community of practice that exists around artists' video, the project partners within *Matters in Media Art* (<http://www.tate.org.uk/about/projects/matters-media-art>), and also with new partners from within the broader digital preservation community encountered through two European funded projects *Pericles* (<http://pericles-project.eu/>) and *Presto4U* (<https://prestocentre.org/4u>).

The paper will describe what has been achieved and reflect on how the digital has demanded new partnerships both within and external to organisations, and created significant moments of convergence, collaboration, learning and change.

AUTHOR BIOGRAPHY

Dr. Pip Laurenson is the Head of Collection Care Research at Tate. She started work at Tate in Sculpture Conservation in 1992 and went on to establish and lead Time-based Media Conservation from 1996 until 2010. In her current role she is focussed on developing, leading and supporting research related to the conservation and management of Tate's collections and has secured awards for research from a range of funders including private foundations, the European Union and the UK's Arts and Humanities Research Council. Recent projects include leading the UK and Dutch research network *Collecting the Performative* (2012–2014), acting as co-Investigator for the UK's AHRC/EPSRC Science and Heritage Programme project and *Mind the Gap: Rigor and Relevance in Heritage Science Research* (2013–2014). She is a founder member of the New Art Trust funded consortium *Matters in Media Art* and is currently the lead for Tate on two European funded projects related to digital preservation *Pericles* and *Presto4U*. Pip received her PhD from University College London, is an accredited member of the Institute for Conservation, a trustee of the UK's *National Science and Heritage Forum* and a member of the Steering Committee of the *International Network for the Conservation of Contemporary Art*.

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