Ideas Digital Forum 2018

A Toolkit for Navigating the Intersection of Art and Digital Technologies

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The Robert McLaughlin Gallery

The Robert McLaughlin Gallery is situated on the ancestral lands and treaty lands of the Mississaugas of Scugog Island First Nation and the traditional territory of the Mississauga Nation.

The Robert McLaughlin Gallery is a vibrant and engaging art gallery dedicated to sharing and protecting the stories of our communities through art, shared authority, education, and engagement. The Gallery is a meeting place for exploration and experimentation, a place where art, artists, and the community come together in conversation.

Mission
We work together with our communities to create conversations through the arts that encourage people to experience the world differently.

Ontario Association of Art Galleries (OAAG)

The Ontario Association of Art Galleries is a registered charitable organization that serves as a voice for public art galleries and art museums in the province of Ontario. OAAG's membership spans across 60 communities in Ontario with 270 member art galleries, museums, and institutions. OAAG runs numerous professional development workshops, mentorship programs, and events including OAAG's most signature Annual Awards Program.

Mission
Through advocacy, professional development, and network-building, OAAG advances and empowers Ontario public art galleries.

Introduction

The Ideas Digital Forum 2018 Toolkit is intended to assist public art galleries, museums, institutions, and professionals from the visual arts sector to navigate the intersections of art and digital technologies, and how to integrate this meaningfully into art gallery and museum spaces. This toolkit will provide you with the necessary resources to effectively curate, collect, and conserve new media works, and use them for education and audience engagement purposes.

Toolkit Overview

This toolkit is an extension of the discussions that took place during the Ideas Digital Forum 2018 Symposium. Topics included in this toolkit will help answer how art galleries can prepare to use the right digital technologies for their spaces; how to understand the central role of digital technologies in art making, art exhibiting, art archiving, art experiencing, and art writing; what is the future of artmaking and how can it be used for immersive, interactive, and epic experiences; and how to sort through the multiple opportunities and challenges that come with this new digital ecosystem.

Top: Rozemin Keshvani. Middle: Listening In: Participant Break-up. Bottom: Scott Benesiinaabandan.

Ideas Digital Forum: Overview

Digital Technology & the Art Gallery: Exhibition, Collection, Audience

Listening In: Participant Break-up

What was the Ideas Digital Forum Symposium?

The Ideas Digital Forum 2018 was a two-day symposium held in partnership with the Ontario Association of Art Galleries and The Robert McLaughlin Gallery in response to the ever evolving digital ecosystem of contemporary Canadian Art. Senior leadership of these art galleries, funding agencies, artists, and curators are focused on learning how to effectively use this digital technology to help create, engage, and deliver on the core business of public art galleries. This symposium provided an opportunity to pause, pivot, and reimagine how artists and galleries respond more effectively to the challenges, issues, and opportunities of the digital era.

Digital Novices and digital natives alike gathered to collaboratively find answers for some of the medium's more precarious questions:
• how it affects artists' practices
• how it is curated, collected, archived, and written about
• and how it can be used to engage with public art galleries' audiences.

Directors, curators, visitor experience/services, artists, scholars, and anyone else working at the convergence point of digital technology, public art galleries, and organizations had the opportunity to prepare for an exciting and new digital arts landscape, and equip themselves with practical tools and the confidence to integrate digital technology into their institution's planning and your artistic practice.

Zainub Verjee

Mohammed Salemy

Ideas Digital Forum 2018 Speakers

Speakers for the Ideas Digital Forum included nationally and internationally acclaimed artists, curators, directors, scholars, critics, writers, and technologists all working in the field of/related to digital technologies.

The speakers of the Ideas Digital Forum 2018 Symposium were:
• Faisal Anwar (contemporary interactive Artist)
• Scott Benesiinaabandan (Anishinaabe intermedia Artist)
• David Bobier (VibraFusionLab founder and media Artist)
• Steve Daniels (Associate Professor and Director of New Media, RTA School of Media, Ryerson University)
• Liane Davison (Director, Surrey Art Gallery)
• Gordon Duggan (Director / Curator, New Media Gallery, New Westminster)
• Jean Gagnon (Independent curator, critic, and arts administrator)
• Alison Humphrey (Theatre and Digital Artist)
• Sarah Joyce (Director / Curator, New Media Gallery, New Westminster)
• Rozemin Keshvani (Independent curator and art critic)
• Srinivas Krishna (Founder & CEO AWE Company Ltd.)
• Caroline Langill (Associate Professor and Interim Vice-President Academic and Provost, OCAD University)
• Zach Pearl (Curator, and post-secondary educator)
• Niranjan Rajah (Faculty at the School of Interactive Art and Technology, Simon Fraser University)
• Mohammad Salemy (Co-organizer of online art & theory platform The New Centre for Research & Practice; Berlin and New York-based Canadian artist, critic, and curator)
• Nell Tenhaaf (Electronic media artist and writer; Professor in the Visual Arts Department of York University)
• Jessica Thompson (Media artist working in sound performance, and mobile technologies; Assistant Professor in Hybrid Practice at the University of Waterloo)
• Zainub Verjee (Executive Director of the Ontario Association of Art Galleries)

Ideas Digital Forum: Videos
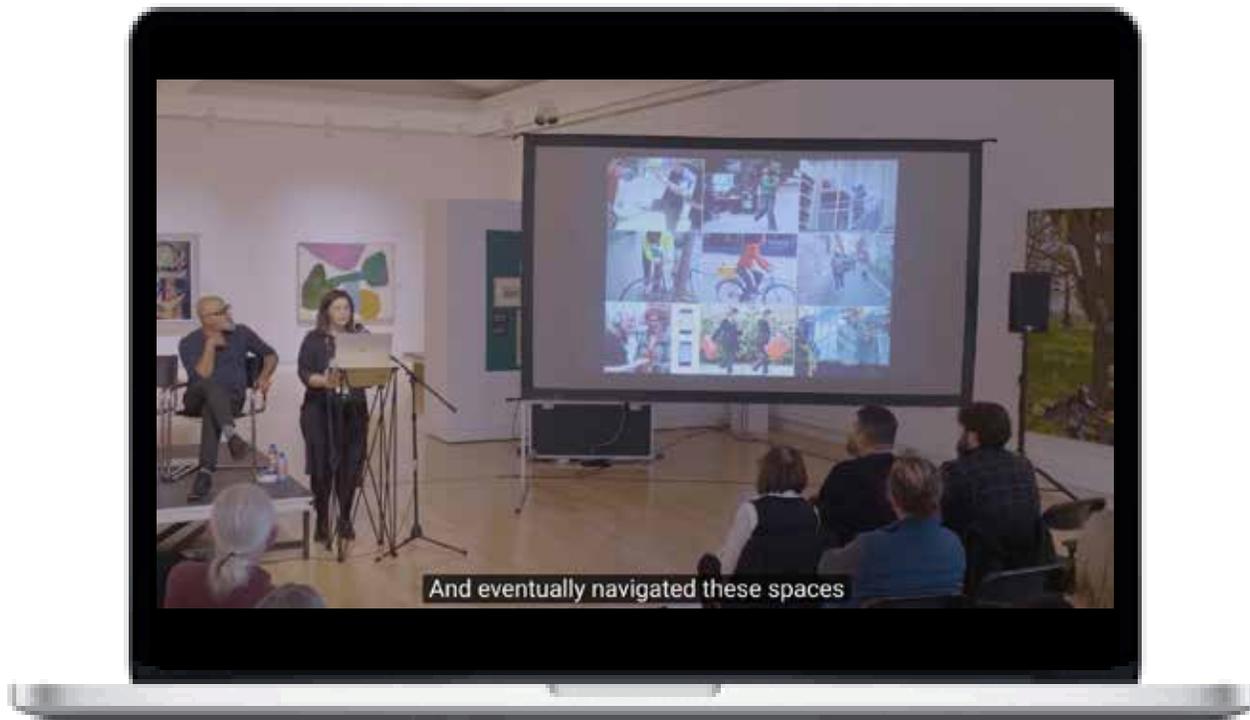
Jessica Thompson

For those who were unable to attend the Ideas Digital Forum held at the RMG in October 2018, captioned videos of each session are available to watch online at:

https://ideasdigitalforum.com/videos/

http://rmg.on.ca/media-room/

https://www.youtube.com/watch?v=SjOf7MV1Idw&list=PLLVBChnMQPdyQ9WhINfxHUW5dzraRzmuB

Curating New Media Art

10 - 12 May 2001, St. Mary's Church, BALTIC International Centre for Contemporary Art (Gateshead).

The proceedings of a conference at BALTIC, "Curating New Media" contains transcripts of the presentations of nine curators, artists, and artist-curators.

See book information under Bibliography.

Alison Humphrey, *Shadowpox: The Antibody Politic*, 2017, 8'3" x 144 x 144 cm. Collaborators: Caitlin Fisher, Steven J. Hoffman and LaLaine Ulit-Destajo, motion-tracked interactive projections, science fiction. Collection of the artist. Exhibition documentation from *Public Notice* at The Robert McLaughlin Gallery courtesy of Toni Hafkensheid.

Jenn E Norton, Slipstream, multimedia installation, 2018. Exhibition documentation at The Robert McLaughlin Gallery courtesy of Toni Hafkensheid.

Resources for Artists

Trinity Square Video AMD VR Media Lab
Trinity Square strives to create supportive environments, encouraging artistic and curatorial experimentation that challenge medium specificity through education, production and presentation supports.
https://www.trinitysquarevideo.com/virtual-reality/

Inter / Access
Inter / Access is a non-profit gallery, educational facility, production studio, and festival dedicated to emerging practices in art and technology.
https://interaccess.org/

Ed Video
Ed Video exists to instigate the creation and exhibition of independent media art.
https://www.edvideo.org/

New Media Lab, Oboro
Active in Montreal since 1995, OBORO's New Media Lab is a stimulating and creative environment that promotes innovative practices. Its objective in the community at large is to advance research in the arts and new technologies:
http://www.oboro.net/en/lab

Artist in Residence Program, Tech Lab, Surrey Art Gallery
https://www.surrey.ca/culture-recreation/1560.aspx

Emerging Digital Artists Award
The Emerging Digital Artists Award (EDAA) is Canada's first digital art award designed to foster experimentation in the work of emerging artists and create opportunities for those working in digital media.
https://edaa.eqbank.ca/

Canada Council Digital Strategy Fund

The Digital Strategy Fund encourages an overall approach that helps support Canadian artists, groups and arts organizations in understanding the digital world, engaging with it, and responding to the cultural and social changes it produces (available until 2021).
https://canadacouncil.ca/funding/strategic-funds/digital-strategy-fund

Western Front Society

https://front.bc.ca/program=media-arts

The Satellite Video Exchange Society (VIVO)

VIVO's mandate is to directly support artists and independent community-based producers to develop, exchange, and disseminate their skills in a supportive environment through accessible services and programs
http://www.vivomediaarts.com/

The New Centre for Research & Practice

The New Centre for Research & Practice is an international, non-profit, higher education institute in the Arts, Humanities, and Sciences, offering graduate & professional-development level certificate programs, workshops, seminars, exhibitions, residencies, and conferences in Art & Curatorial Practice, Critical Philosophy, Media & Technology, Social & Political Thought, and Transdisciplinary Research & Practice.
https://thenewcentre.org/

Concordia University

Digital Arts, Research-creation at the intersection of fine arts, digital culture and technology.
https://www.concordia.ca/about/strategic-directions/hubs/digital-arts.html

Bard College

Center for Curatorial Studies and Art in Contemporary Culture.
https://ccs.bard.edu/

Curating New Media Art

Process, Interaction, Virtuality with Pau Waelder, NODE Centre for Curatorial Studies, Berlin, studies on line.
https://nodecenter.net/course/curating-new-media

University of Sunderland

Visual Arts: Digital Art Practice and Theory
Resources include CRUMB (Curatorial Resource for Upstart Media Bliss)
http://www.crumbweb.org/
https://www.sunderland.ac.uk/more/research/institutes/institute-arts-creative-industries/centre-research-art-design/ahrc-funded-phd-studentships-arts-design/digital-art-curation/

Collecting and Conservation

Documentation and Conservation of the Media Arts Heritage
http://www.docam.ca/en.html

Things Change: Conservation and Display of Time-based Media Art
https://www.tate.org.uk/about-us/projects/pericles/things-change-conservation-and-display-time-based-media-art

Canadian Heritage Information Network (CHIN)
Following the DOCAM project, the Canadian Heritage Information Network (CHIN) had guidelines and case studies developed and published online for museums
https://www.canada.ca/en/heritage-information-network/services/collections-documentation-standards/media-art-museums/introduction.html#pream

From the Canadian Conservation Institute (CCI)
Electronic media hold information that can last a lifetime. However, proper care must be taken so this information can be retrieved and read time and time again. These resources provide information and advice on how to transfer audio and video recordings and information stored onto disks or CDs and how to ensure that this media is stored properly.
https://www.canada.ca/en/conservation-institute/services/care-objects/electronic-media.html

Interuniversity Research Center for Digital Humanities (CRIHN), located at Université de Montréal
Based at the University of Montreal, the Interuniversity Research Center for Digital Humanities (CRIHN) has 43 regular members, 20 collaborators and 5 postdoctoral fellows from eight universities, CEGEP and Quebec research institutions. In the last few years, we have witnessed a concentration of expertise and skills in the field of digital humanities, a concentration unique in the French-speaking world and one of the most promising in the world. On the one hand, a large part of the world's leading experts in this field is located in Quebec (and these are the members of the CRIHN) and on the other, a very large number of institutional projects in the digital humanities (digital publishing, creation etc.) are emerging around these skills. The creation of the center is now a very urgent need, felt not only by the Quebec community but also by the entire international scientific community.

Collecting and Conservation (continued)

The CRIHN brings together researchers, including 6 Canada Research Chairs and 4 Institutional Chairs, distinguished by their thought, original practice and numerous achievements in digital humanities. Since it was created in the fall of 2013, the CRIHN has been designed inter-institutionally to reflect the maturity of digital humanities in Quebec.

The researchers involved in our center have a very high activity rate in the sector, the CRIHN being composed of professors at different stages of their careers (new assistant professors as tenured professors with more than thirty years of career) who were also involved in multiple collaborations around mainly dissemination activities, such as workshops, seminars and symposiums.
https://www.crihn.org/

PhD thesis (art.internet Musées, entreprises et œuvres en ligne dans le passage vers le nouveau millénaire (1996-2002)) / Art.internet: museums, businesses and online works in the transition to the new millennium (1996-2002)

by Karine Léonard Brouillet, Université de Montréal: Thesis abstract with link to the downloadable thesis:
https://papyrus.bib.umontreal.ca/xmlui/handle/1866/19042

Bibliography

Giannini, Tula, Bowen, Jonathan (eds.) (2019) *Museums and Digital Culture New Perspectives and Research* (New York: Springer International Publishing).
· Offering a corpus of new evidence, the authors trace the digital evolution of the museum and that of their audiences, now fully immersed in digital life, from the Internet to home and work.

Crawford, Dr. Brett Ashley, and Elizabeth Kane (2018). *The Augmented Museum: Essays on Opportunities and Uses of Augmented Reality in Museums*, (Pittsburgh, PA: Carnegie Mellon University: ETC Press).
· This collection from contributors to the Arts Management and Technology Laboratory offers perspectives on how museums are adapting to AR and similar digital disruptions.

Crossman, Adrienne, "#IdeasDigitalForum2018" (2018) KAPSULA online magazine. Crossman's critical response to the Ideas Digital Forum
https://kapsula.ca/ideas/tag/digital-art/

The Arts in a Digital World - Literature Review, prepared for the Canada Council for the Arts, 2017
https://canadacouncil.ca/research/research-library/2017/02/the-arts-in-a-digital-world-literature-review
· The Canada Council for the Arts has developed a digital strategy that addresses a simple but essential question: How can the arts sector in Canada stay relevant by responding more effectively to the changes and upheavals caused by digital technologies?

Graham, Beryl (2016). *New Collecting: Exhibiting and Audiences after New Media Art* (Abingdon and New York: Routledge).

(2015) *No Internet, No Art* (Lunch Byte Anthologies).
· By opening up the often narrowly-defined discursive field of "post-internet," artistic practices are examined thematically within the larger context of digital culture.

Kidd, Jenny (2014). *Museums in the New Mediascape: Transmedia, Participation, Ethics*. Surrey (England: Ashgate Publishing Limited).
· This insightful book unpacks a number of contradictions that help to frame and articulate digital media work in the museum and questions what constitutes authentic participation.

Vince Dziekan (2012). *Virtuality and the Art of Exhibition, Curatorial Design for the Multimedial museum* (Chicago: University of Chicago Press).
• Designed around contextual studies of virtuality and the art of exhibition, this interdisciplinary volume applies practice-based research to a broad range of topics, including digital mediation, spatial practice, the multimedia museum, and curatorial design.

Cameron, Fiona, and Sarah Kenderdine (2010). *Theorizing Digital Cultural Heritage: A Critical Discourse.* (Cambridge: The MIT Press).
• The essays in this volume ground theory in practice, considering how digital technology might be used to transform institutional cultures, methods, and relationships with audiences.

Graham, Beryl and Cook, Sarah, foreword by Steve Dietz (2010). *Rethinking Curating: Art After New Media* (Cambridge: MIT Press).
• The authors, both of whom have extensive experience as curators, offer numerous examples of artworks and exhibitions to illustrate how the roles of curators and audiences can be redefined in light of new media art's characteristics.

Cook, Sarah, Graham, Beryl, Gfader, Verina, Lapp, Axel (eds) (2010). *A Brief History of Curating New Media Art Conversations with Curators.* The Green Box, Berlin.
• This book of interviews tracks the work of curators in the field of new media art in order to consider the massive changes and developments over a relatively short period of time.

Parry, Ross (ed.) Museums in a Digital Age. (2010). *Leicester Readers in Museum Studies* (Abingdon and New York: Routledge).
• Divided into seven parts (on information, space, access, interpretation, objects, production and futures), the book presents a series of cross-sections through the body of digital heritage literature, each revealing how a different aspect of curatorship and museum provision has been informed, shaped or challenged by computing.

Paul, Christiane (ed.) (2008) *New Media in the White Cube and Beyond.* Berkeley: University of California Press.
• Edited compilation including case studies.

Parry, Ross, (2007). *Recoding the Museum Digital Heritage and the Technologies of Change*, New York: Routledge.
• Drawing upon an impressive range of professional and theoretical sources, this book offers one of the first substantial histories of museum computing. Its ambitious narrative attempts to explain a series of essential tensions between curatorship and the digital realm.

Acknowledgments

The RMG
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Sam Powless, Manager of Community & Volunteer Development
Dayne Jespersen, Community Development Assistant
Elsy Gould, Visitor Services & Membership Co-ordinator
Cheryl-Ann Zamulinski, Event Co-ordinator & Venue Rentals
Roanna Green, Manager of Finance & Administration
Stephen Dick, Manager of Protection Services
Saira Knowles, Manager of Learning and Engagement
Melanie Brooks, Development Manager
Jennifer Welch, Family and Learning Lead
Jessica Gouldthorp, Learning and Engagement Assistant

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Eileen Firth, Communications & Special Events Assistant
Parker O'Connor, Project Coordinator

Design: Sam Mogelonsky
Event Photography and Video: Empty Cup Media

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