



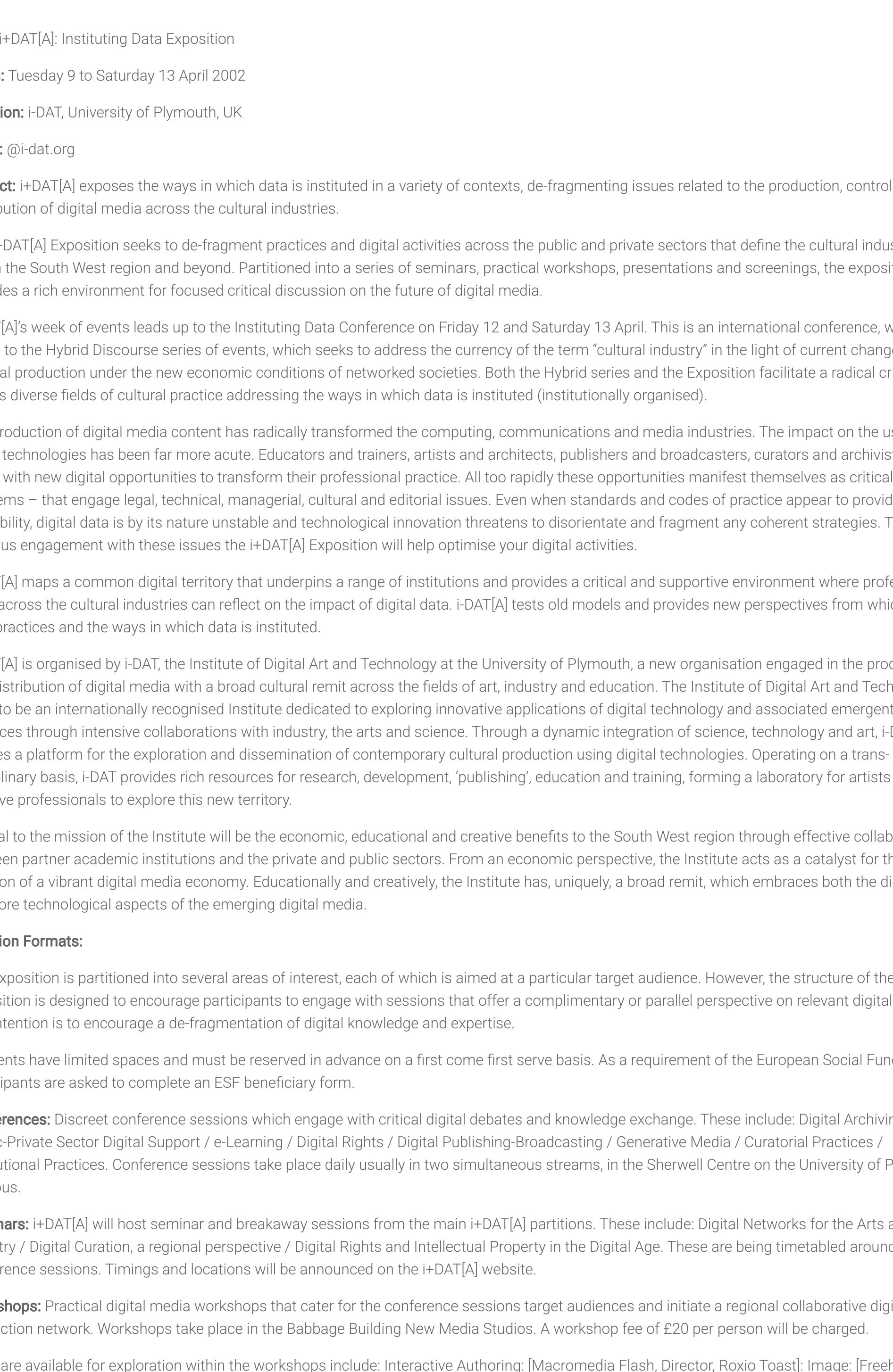
## # Research:

- \* Making 'data' palpable, tangible and accessible – creating new experiences through the design and construction of networked, sensing and intelligent 'things' and software.
- > Cultural Computation /
- > Small-Faraway /
- > Behavioural & Future /
- > Interactive & Immersive Environments /
- > Ludic Systems /

## i+DATA – Instituting Data Exposition

[adelmoortanto](#) [Projects](#)

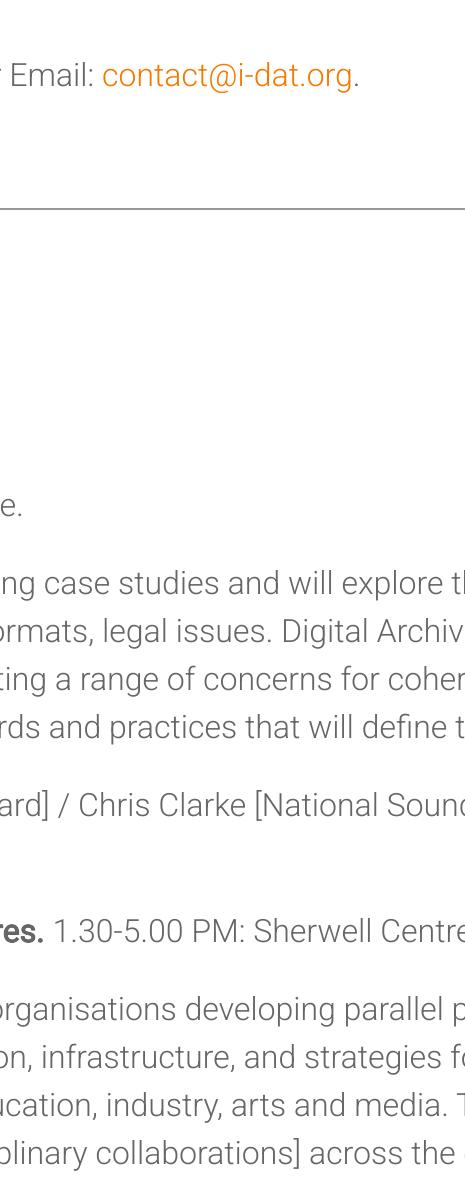
21/04/2002 Data, Digital, Exposition, production, workshop



**[i+DAT[A]: Instituting Data Exposition]**

[Tuesday 9 to Saturday 13 April 2002]

**[i-DAT, University of Plymouth, UK]**



Original html website can be found here: <https://i-dat.org/wp-content/blogs.dir/oldi-DATprojects/idata/index.html>

**i+DAT[A]: Instituting Data Exposition PDF**

**Title:** i+DAT[A]: Instituting Data Exposition

**Dates:** Tuesday 9 to Saturday 13 April 2002

**Location:** i-DAT, University of Plymouth, UK

**Email:** [contact@i-dat.org](mailto:contact@i-dat.org)

**Subject:** i+DAT[A] exposes the ways in which data is instituted in a variety of contexts, de-fragmenting issues related to the production, control and distribution of digital media across the cultural industries.

The i+DAT[A] Exposition seeks to de-fragment practices and digital activities across the public and private sectors that define the cultural industries within the South West region and beyond. Partitioned into a series of seminars, practical workshops, presentations and screenings, the exposition provides a rich environment for focused critical discussion on the future of digital media.

i+DAT[A]'s week of events leads up to the Instituting Data Conference on Friday 12 and Saturday 13 April. This is an international conference, which is linked to the Hybrid Discourse series of events, which seeks to address the currency of the term "cultural industry" in the light of current changes in cultural production under the new economic conditions of networked societies. Both the Hybrid series and the Exposition facilitate a radical critique across diverse fields of cultural practice addressing the ways in which data is instituted (institutionally organised).

The production of digital media content has radically transformed the computing, communications and media industries. The impact on the users of these technologies has been far more acute. Educators and trainers, artists and architects, publishers and broadcasters, curators and archivists, are all faced with new digital opportunities to transform their professional practice. All too rapidly these opportunities manifest themselves as critical problems – that engage legal, technical, managerial, cultural and editorial issues. Even when standards and codes of practice appear to provide a sense of stability, digital data is by its nature unstable and technological innovation threatens to disorientate and fragment any coherent strategies. Through a rigorous engagement with these issues the i+DAT[A] Exposition will help optimise your digital activities.

i+DAT[A] maps a common digital territory that underpins a range of institutions and provides a critical and supportive environment where professionals from across the cultural industries can reflect on the impact of digital data. i+DAT[A] tests old models and provides new perspectives from which to view your practices and the ways in which data is instituted.

i+DAT[A] is organised by i-DAT, the Institute of Digital Art and Technology at the University of Plymouth, a new organisation engaged in the production and distribution of digital media with a broad cultural remit across the fields of art, industry and education. The Institute of Digital Art and Technology aims to be an internationally recognised Institute dedicated to exploring innovative applications of digital technology and associated emergent practices through intensive collaborations with industry, the arts and science. Through a dynamic integration of science, technology and art, i-DAT creates a platform for the exploration and dissemination of contemporary cultural production using digital technologies. Operating on a trans-disciplinary basis, i-DAT provides rich resources for research, development, 'publishing', education and training, forming a laboratory for artists and creative professionals to explore this new territory.

Central to the mission of the Institute will be the economic, educational and creative benefits to the South West region through effective collaboration between partner academic institutions and the private and public sectors. From an economic perspective, the Institute acts as a catalyst for the creation of a vibrant digital media economy. Educationally and creatively, the Institute has, uniquely, a broad remit, which embraces both the digital arts and core technological aspects of the emerging digital media.

**Partition Formats:**

The Exposition is partitioned into several areas of interest, each of which is aimed at a particular target audience. However, the structure of the Exposition is designed to encourage participants to engage with sessions that offer a complimentary or parallel perspective on relevant digital issues. The intention is to encourage a de-fragmentation of digital knowledge and expertise.

All events have limited spaces and must be reserved in advance on a first come first serve basis. As a requirement of the European Social Fund all participants are asked to complete an ESF beneficiary form.

**Conferences:** Discreet conference sessions which engage with critical digital debates and knowledge exchange. These include: Digital Archiving / Public-Private Sector Digital Support / e-Learning / Digital Rights / Digital Publishing-Broadcasting / Generative Media / Curatorial Practices / Institutional Practices. Conference sessions take place daily usually in two simultaneous streams, in the Sherwell Centre on the University of Plymouth Campus.

**Seminars:** i+DAT[A] will host seminar and breakaway sessions from the main i+DAT[A] partitions. These include: Digital Networks for the Arts and Industry / Digital Curation, a regional perspective / Digital Rights and Intellectual Property in the Digital Age. These are being timetabled around the main conference sessions. Timings and locations will be announced on the i+DAT[A] website.

**Workshops:** Practical digital media workshops that cater for the conference sessions target audiences and initiate a regional collaborative digital production network. Workshops take place in the Babbage Building New Media Studios. A workshop fee of £20 per person will be charged.

Software available for exploration within the workshops include: Interactive Authoring: [Macromedia Flash, Director, Roxio Toast]; Image: [Freehand, Adobe Photoshop]; Web: [Dreamweaver, Java, CGI, Perl, BBEdit]; Audio: [SoundEdit, Emagic Logic Audio, Sonic Foundry Sound Forge, Acid]; Video: [Sorenson Broadcaster, Adobe Premiere, After Effects, Apple QuickTime Pro, Apple QuickTime VR Authoring Studio, Terran Cleaner]; 3D: [Kinect 3D Studio Max, Cosmo Worlds VRML Builder].

**Screenings:** Evening sessions will be used for the screening and performance of digital works. A performance will follow the Generative Media conference (Thursday evening) and screenings follow the Curatorial Practices conference (Friday evening).

**Exhibition:** The foyer of the Sherwell Hall Conference Centre will host a number of digital events and commercial stands. Exhibitors include Submerge and M&A2. Companies and organisations wishing to use the venue to tie into specific conference sessions should contact the Exposition organisers [contact@i-dat.org](mailto:contact@i-dat.org) or through the Exposition booking form.

**Casts:** The conference and evening sessions will be webcast and incorporate a number of online access points. For further details see the i+DAT[A] website:

[www.i-dat.org/projects/idata](http://www.i-dat.org/projects/idata)

The i+DAT[A] Exposition programme may be subject to change without further notice. For up to date details on i+DAT[A] speakers, timetable and booking forms please see:

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**i+DAT[A] Exposition:**

**Tuesday: 09/04/02**

**Stream1: Digital Archive:** 1.30-5.00 PM: Sherwell Centre.

This conference will present a number of digital archiving case studies and will explore the critical issues related to digital archiving practices and institutions, maintenance and future proofing, media formats, legal issues. Digital Archiving is revolutionising the activities of libraries and museums, offering new potential for greater access but also creating a range of concerns for coherent standards. This session draws on the expertise of organisations currently involved in establishing standards and practices that will define the future of our digital past.

Digital Archive Speakers: ARKive Project [Hewlett Packard] / Chris Clarke [National Sound Archive] / MODEL – [i-DAT+REALL+inIVA/V&A Museum-Artfact Project] / Patrick Russell [BFJ].

**Stream 2: Digital Interface: Public-Private Sector Futures.** 1.30-5.00 PM: Sherwell Centre.

The Interface conference presents an opportunity for organisations developing parallel policies and practices in digital media across the South West region to present, discuss and reflect on policy, provision, infrastructure, and strategies for a shared digital future. Presenters are drawn from across the public and private sector, support organisations for education, industry, arts and media. This is a unique occasion to map out opportunities for funding, regional and national policies and potential cross disciplinary collaborations across the emerging digital landscape.

Digital Interface speakers include: South West Arts / Smart South West / Higher Education Regional Development Association – South West / South West Speakers include: Julian Barnes [SRU, UoP].

**Workshop:** Babbage New Media Studios.

**Stream1: Digital Knowledge: e-learning.** 1.30-5.00 PM: Sherwell Centre.

Digital Knowledge explores current and future developments in digital learning environments from educational, technical and experimental perspectives. Speakers are drawn from a diverse range of backgrounds, each presenting a specific educational, technological or audience perspective on the fragmented field of digital learning. Knowledge era where there is too often a substitute for wisdom to process e-learning session, examine where the aspirations of educators and learners are converging digital content and delivery systems. e-Learning Speakers include: Dr. Victoria de Rijke, Principal Lecturer, Rebecca Sinker, Senior Research Fellow [i-DAT] / Quadt [Middlesex University] / Neil McFadden [Orange Group Ltd] / Sybille Mansfeld-Schiffmann [e-Learning, University of Plymouth] / Mike Phillips [i-DAT] / Julian Barnes [SRU, UoP].

**Stream2: Remote Access Workshop #1:** Babbage New Media Studios. Running from Tuesday to Thursday the Digital Media Production Workshops initiate the Remote Access Network. These workshops will generate a network of practitioners wishing to share their particular skills and work collaboratively on new media projects. The intention is to develop a programme which will generate and strengthen a network that will become an organisation/network in its own right.

**Workshop:** Babbage New Media Studios.

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**Workshop:** Babbage New Media Studios.

**Stream1: Digital Publishing/Broadcasting:** 10.00 AM - 5.00 PM: Sherwell Centre.

This session will present a number of digital publishing case studies and will explore the critical issues related to digital publishing practices and institutions, maintenance and future proofing, media formats, legal issues. Digital Publishing is revolutionising the activities of libraries and museums, offering new potential for greater access but also creating a range of concerns for coherent standards. This session draws on the expertise of organisations currently involved in establishing standards and practices that will define the future of our digital past.

Digital Publishing/Broadcasting Speakers: ARKive Project [Hewlett Packard] / Chris Clarke [National Sound Archive] / MODEL – [i-DAT+REALL+inIVA/V&A Museum-Artfact Project] / Patrick Russell [BFJ].

**Stream 2: Generative Media:** 2.00 - 5.00 PM: Sherwell Centre.

Generative media is a term given to work usually (although not exclusively) automated by the use of a machine or computer, or by using instructions unsupervised, self-organising and 'alive'. Work literally 'grows' autonomously, according to the innate properties of the chosen technology or the particular circumstances in which the instructions are carried out.

The Exposition is partitioned into several areas of interest, each of which is aimed at a particular target audience. However, the structure of the Exposition is designed to encourage participants to engage with sessions that offer a complimentary or parallel perspective on relevant digital issues. The intention is to encourage a de-fragmentation of digital knowledge and expertise.

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