

DELIVERABLE

Project Acronym: DCA
Grant Agreement number: 270927
Project Title: Digitising Contemporary Art

Deliverable reference number and title

D7.2 Project website

Revision: 1.0

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Project co-funded by the European Commission within the ICT Policy Support Programme		
Dissemination Level		
P	Public	X
C	Confidential, only for members of the consortium and the Commission Services	

REVISION HISTORY AND STATEMENT OF ORIGINALITY

Revision History

Revision	Date	Author	Organisation	Description
0.1	10.1.11	KB	LCCA	concept
0.1	10.1.11	CS	PACKED	Comments on concept
0.2	20.1.11	RV	PACKED	Briefing to the designers
0.3	3.2.11	KB	LCCA	Detailed Concept
0.3	4.2.11	RV	PACKED	Comments
0.4	8.2.11	KB	LCCA	Amended structure
0.5	15.2.11	KB	LCCA	Texts submitted to web programmer
0.6	23.2.11	KB	LCCA	First website layout comments
0.6	24.2.11	RV + CS	PACKED	First website layout comments
0.7	10.3.11	KB	LCCA	Second website layout comments
0.7	11.3.11	RV + BD	PACKED	Second website layout comments
0.8	18.3.11	KB	LCCA	Third website layout comments
0.9	28.3.11	RV	PACKED	Corrections
0.9	30.3.11	KB	LCCA	Finalisation and implementation of proofread text parts
1.0	31.3.11	RV	PACKED	Approved final version published: URL: www.digitisingcontemporaryart.eu

Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

EXECUTIVE SUMMARY

A project website has been created in order to promote the project on-line and to inform international audiences and target groups about its goals, objectives and activities.

There are two website addresses so that it can be easily found. The user can access the website through:

- www.digitisingcontemporaryart.eu
- www.dca-project.eu

The DCA website is where results of the projects can be viewed, documents and deliverables can be published and downloaded, dissemination events and opportunities can be announced and general progress of the project can be followed.

Rationale behind the structure of the DCA website

We have chosen to go for a simple and practical website displaying the main and most important information that the general public and different target groups should know about the DCA project.

The project website offers both general information on the project and regular updates on activities, progress and achievements of the project. It is available in English. Through links to the websites of project partners, information about the project is also available in their different national languages.

The website meets the requirements of the Anysurfer label, a Belgian quality label for accessible websites.

The website also offers

- direct links to Europeana, as well as other Europeana-related projects;
- short descriptions of each partner and a link to their website;
- information on work packages;
- information on public activities;
- press releases and feedback from the press;
- links to deliverables;
- information that leads to the Project Management & Dissemination team;
- a digital contact form.

The website will be active during the lifetime of the DCA project, after which, PACKED vzw will keep the project's website online as a dissemination platform.

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The 'Digitising Contemporary Art' (DCA) project aims to digitise contemporary art objects from 12 European countries and make them accessible to the wider public through Europeana – a single access point for European cultural heritage. The project coordinator is PACKED vzw, a Brussels-based centre of expertise for digital cultural heritage. The project partners include 21 art institutions and museums and 4 technical institutions. The project started on January 1 2011 and will last for two and a half years, until July 2013. The project is supported financially by the European Commission.

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Upcoming

DCA Consortium meeting 2

The second consortium meeting with all the partners present will take place

DCA Consortium meeting 2

The second consortium meeting with all the partners present will take place in May in sunny Athens. The meeting will focus on workflow recommendations, discussion of individual digitisation plans, IPR issues, general project issues, next...

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Available deliverables & documents

- Press release launch DCA project (January 2011)
- D7.1 Dissemination plan (M3)

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Description of the project

"Digitising Contemporary Art" (DCA) is a 30-month digitisation project for contemporary art, i.e. art made after 1945 - a kind of cultural heritage still largely missing from [Europeana](#) which is a single access point for European culture.

DCA will create a digital body of high-quality reproductions of 26,921 artworks - paintings, photographs, sculptures, installations, videos and 1,857 contextual documents, which will become accessible and retrievable through *Europeana*; not only through the use of metadata and thumbnails, but also direct links to large-sized reproductions of each item. DCA will ensure that the rights to all available digital content will be cleared. The content provided, including masterpieces from key artists of most European countries, will fill a gap in *Europeana*'s content supply.

The main issues to be addressed within the project are the choice of specifications for digitisation and metadata, so that they may be inter-operational, and finding the appropriate aggregation solution for each institution. The exchange with *Europeana* will be the main outcome of the project. And DCA's digitisation process will also contribute to the preservation of the artworks.

The DCA project intends to enhance the online visibility of contemporary art as an essential expression and an invaluable part of European culture, and to stimulate the interest of the general public by introducing a stronger presence of contemporary art to the *Europeana* portal.

Target users and their needs

Considering the strong interest in contemporary art, DCA's content is of

Different user groups may use the DCA project in various ways, but their needs may often be the same: they will all want easy and fast access to trustworthy, high-quality digital reproductions of contemporary artworks - and if they have no commercial intentions, then they will also expect to obtain it free of charge. Anyone will be able to consult the newly created and integral digital content on the Web. In *Europeana* (and other portals) they will be pointed to the original context of the found items (e.g. the museum's website) by a link, in order to consult enhanced visual data and additional information on the actual work. Such links will enrich the *Europeana* experience, increasing the visibility of the contributing museum's website and also encouraging partners to develop (apart from DCA) new web applications, e.g. tools that will allow the user to create their own virtual exhibitions or collections. This will result in a more interesting experience of the institutions' contemporary art collections for the public.

Technology

Part of the technology for reproduction and display of high-quality digital content is already available in the contributing collecting institutions. For some digitisation, subcontractors will provide external digitisation facilities. The partners will provide databases for metadata and images. DCA will help the institutions to set up or adapt their database in order to comply with their own needs and the state-of-the-art of metadata schemes, vocabularies, data exchange, etc. For those institutions that cannot host large video files, DCA will provide for collaboration with the GAMA project. To maximize synergy, DCA will take into account *Europeana*'s technical specifications and will identify the most suitable paths for aggregating the new content into *Europeana*. In cases where content cannot be introduced through existing aggregators, an ingestion

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- o artists;
- users from the broader field of tourism, IT technology, marketing, creative design;
- collecting institutions (reproductions can be used for research, preservation, publicity, education);
- Europeana.

DCA will increase access to contemporary art in other environments than just its original settings of museums or galleries. Online display through Europeana and other aggregating portals will enable access to contemporary art for less mobile people, who will be able to enjoy the artworks without physically having to go to a museum.

Usage

The DCA consortium will provide new content for Europeana: metadata and images of 26,921 artworks and 1,857 contextual documents. It includes masterpieces created within different art disciplines by key artists of most European countries. Some of its best-known artists are: Marina Abramovic, Orla Barry, Christian Boltanski, Marie José Burki, Gusztáv Hámos, IRWIN, Sanja Iveković, Bjorn Melhus, Carsten Nicolai, Dan Perjovschi, Fiona Tan, Blast Theory, Luc Tuymans, Steina Vasulka, Franz West...The artworks and contextual documents belong to institutions that need support for their digitisation and contribution to Europeana. The 21 collections come from 12 European countries: 17 of which are from countries that are behind in making their heritage accessible through Europeana (10 from Tier 1 and 7 from Tier 2 countries which are lagging in their effort to make their cultural heritage accessible through the European cultural heritage portal.). DCA will contain texts and images, as well as video and sound material – which is underrepresented in Europeana.

Partners of DCA

- ▶ **Argos - Centre for art and media (Belgium)**
- ▶ **ARS Electronica (Austria)**
- ▼ **European Media Art Festival (Germany)**

The EMAF is one of the most influential forums for international Media Art. Each April the European Media Art Festival of Osnabrück puts on an annual screening of productions by internationally recognised media artists and innovative work by talented young artists from the academies. Around 250 of the most recent contributions in all sections are selected for the festival from more than 2,000 submissions each year. These works offer a comprehensive view of current trends in international media art. The EMAF's holdings consist of more than 4,000 films, videos, and documents.



■ <http://www.emaf.de>

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- ▶ [Staatliche Hochschule für Gestaltung \(HFG\) \(Germany\)](#)
- ▶ [Transmediale \(Germany\)](#)
- ▶ [Ubitech \(Greece\)](#)
- ▶ [WRO Art Center \(Poland\)](#)

Work packages

- ▶ [Work package 1: Project Management](#)
- ▶ [Work package 2: Partner coordination and technical specification of collections](#)
- ▶ [Work package 3: Metadata requirements for digitising and archiving contemporary art](#)
- ▶ [Work package 4: Digitisation \(supervision\)](#)
- ▶ [Work package 5: Preparation, aggregation and ingestion of content](#)
- ▶ [Work package 6: Long-term sustainability \(guidelines for long-term preservation of digital files\)](#)
- ▶ [Work package 7: Dissemination](#)

Europeana-related projects

- ▶ [APENet aggregates content from Europe's national archives.](#)
- ▶ [ASSETS aims to improve the usability of Europeana](#)
- ▶ [ATHENA aggregates museum content and promotes standards for museum digitisation and metadata.](#)
- ▶ [BHL-Europe brings biodiversity heritage into Europeana.](#)
- ▶ [CARARE aggregates content for the archaeology and architectural heritage.](#)
- ▶ [ECLAP will build a digital performing arts library.](#)
- ▶ [EURO-Photo digitises photographs from news agencies.](#)
- ▶ [European Film Gateway \(EFG\) aggregates cinema related material.](#)
- ▶ [Europeana Connect adds sound material to Europeana.](#)
- ▶ [Europeana Local brings content from regional and local content holders.](#)
- ▶ [Europeana Regia is digitising royal manuscripts from Medieval and Renaissance Europe.](#)
- ▶ [Europeana Travel will bring material associated with travel, trade, tourism and migration in Europeana](#)
- ▶ [EUscreen contributes television material to Europeana.](#)

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Work package 1: Project Management

Start month: 1

End month: 2

Objectives

- Co-ordination of the activities of the project
- Quality assurance of the project's deliverables and the processes leading to them
- Overall legal, contractual, ethical, financial and administrative management of the project
- Management of the project's decision-making processes
- Organisation of internal communication

Description of work

The project management will create and support the conditions necessary for a successful and effective collaboration and performance within the project, and coordinate all consortium meetings (plenary meetings, project management board meetings, steering group meetings and technical management group meetings). WP1 will liaise with partners and work package leaders to ensure an effective performance monitoring of internal management as well as warranting the best overall performance. Progress reports will include status updates on IPR clearing in order to ensure that rights are cleared by the end of the project, as well as updates (in collaboration with WP2) on the number of works that have been digitised and on the number of items that have been prepared for ingestion and ultimately also have been delivered to Europeana (D1.2.1-D1.2.7. Progress report).

This will be accomplished by creating well-defined management and decision-making structures. In order to work as efficiently as possible, the project

area, mechanisms for risk mitigation will be identified and, in the case of risks that are rated as highly likely to occur or as having a high impact on the successful delivery, contingency action is proposed. The risk management of the project will be elaborated on in the quality plan. (D1.1. Quality plan).

WP 1 will ensure that all milestones are reached as far as practicable and that the deliverables are supplied on time, are of the required quality and follow the formal guidelines. It will also ensure that a consortium agreement is signed by all project partners.

The project management will represent project DCA in official contexts and communicate directly with the Project Officer. It will supervise the compliance of the performance with the work plan and the resource employment as scheduled. WP1 will also be in charge of financial coordination within and across the work packages, reporting and administrative activities including quarterly project reports. The management will process the transfer of the respective shares of the financial support received from the Commission to the partners and prepare financial reports for the Commission. WP1 will also ensure the creation and delivery by the project of participant record efforts (D1.3.1-D1.3.2. Annual report including financial statement, D1.4.1. Final project report and D1.4.2. Final financial statement).

Together with the WP7 (for distribution), WP1 will ensure and create effective communication structures and tools. WP1 is horizontal and lies above all other work packages.

• WP-LEADER: PACKED

Deliverable

- D1.1. Quality plan (M04)





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24/03/2011

Visiting NIMk
(Netherlands media Art
Institute) archive
studio

A hands-on presentation, demonstration and Q&A at NIMk for audio-visual, especially regarding new media art digitisation workflow and NIMk's long-term preservation approach www.nimk.nl

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**22/03/2011 -
23/03/2011**

Digitisation Workshop
in Brussels

Workshop "Introduction of digitisation workflow: everything you have to take into account before you start digitising". The workshop introduces the content partners of the DCA project to the essential steps and decisions to be taken into consideration when creating the workflow for the digitisation of the items agreed upon

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Deliverables & documents

- Press release launch DCA project (January 2011) 
- D1.2.1 Progress report (M4)
- D1.2.2 Progress report (M8)
- D1.2.3 Progress report (M12)
- D1.2.4 Progress report (M16)
- D1.2.5 Progress report (M20)
- D1.2.6 Progress report (M24)
- D1.2.7 Progress report (M28)
- D2.2 Specification of proposed solutions for ingestion into Europeana (M20)
- D3.1 Metadata implementation guidelines for digitised contemporary artworks (M12)
- D3.2 Recommendation on contextualisation and interlinking digitised contemporary artworks (M24)
- D4.2 Guidelines for an A-Z digitisation workflow for contemporary art works (M28)
- D5.1 Assessment of the different aggregation platforms and their aggregation requirements (M12)
- D6.1 Guidelines for a long time preservation strategy for digital reproductions and metadata (M14)
- D6.2 Best practices for a digital storage infrastructure for long time preservation of digital files (M28)
- D7.1 Dissemination plan (M3)
- D7.3 Presentation software template and ready-to-use presentations (M3)
- D7.4 Final plan for the dissemination and use of project results (M30)



Contact us

Please send us a message if you have any queries and comments or if you wish to receive further information on the project.

NAME	FIRST NAME	
<input type="text"/>	<input type="text"/>	
COMPANY	E-MAIL	
<input type="text"/>	<input type="text"/>	
STREET	NUMBER	ZIP
<input type="text"/>	<input type="text"/>	<input type="text"/>
CITY	COUNTRY	
<input type="text"/>	<input type="text"/>	
YOUR QUESTION		
<input type="text"/>		

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