

DAY 1		DAY 2			DAY 3		
PEOPLE		PRACTICE Main Room	Practice Break Out 2	Practice Breakout 3	PLANET		
1	<p><b>Welcome and Introduction</b> (Adam, Rebecca, Lorraine, Steph)</p> <p><b>Annet Dekker</b> University of Amsterdam <i>Networks of care</i></p>	1	<p>Introduction and housekeeping</p> <p><b>Ben Twist</b> Creative Carbon Scotland</p>			1	<p>Introduction and housekeeping</p> <p>Short film with Richard Demarco</p> <p>Social Sculpture panel discussion (TBC)</p>
			<p><b>Jose Luiz Pedersoli</b> ICCROM (remote)</p>				
2	<p><b>Dragan Espenschied</b> Preservation Manager Rhizome and 8-bit musician and media artist</p> <p><b>Cat Auburn and Tynan Kyle Lewis</b> Northumbria University <i>NFTs as a potential tool to safeguard tangible and intangible cultural heritage</i></p>	2	<p>WORKSHOP (ALL)</p> <p><b>Henry McGhie</b> (ICROM)</p>			2	<p><b>Maria Laura Petruzzelli</b> Netherlands Institute for Conservation Art Science (NICAS) <i>A Global Infrastructure for Heritage Science</i></p> <p><b>Clara von Waldthausen</b> University of Amsterdam <i>Bridging knowledge gaps</i></p> <p><b>Fabiola Rocco</b> M+ Museum for Visual Culture <i>Museum Ecology: the Members Lounge ecosystem at M+</i></p>
	<p><b>Jina Chang</b> Nasjonalt Museum of Norway <i>Reading Sustainability: Through the Looking Glass of Changing Roles of Contemporary Art Conservator</i></p>		3	<p><b>James Newman</b> Bath Spa University, Video Games Preservation</p>			
3	<p><b>Matěj Strnad</b> Národní filmový archiv, Prague <i>Sustainability Through Infrastructure, or There is No Preservation on Project Basis</i></p>	4	<p>WORKSHOPS round 1</p> <p><b>Gaby Wijers, Claudia, Olivia LIMA</b> <i>Collaborative care of digital art</i></p>	<p>WORKSHOPS round 1</p> <p><b>Beth Kennedy</b> <i>How to advocate for sustainable practice within organisations and to artists and stakeholders</i></p>	<p>WORKSHOPS round 1</p> <p><b>Kate V. Robertson &amp; Michelle Emery Barker</b> Sculpture Placement Group &amp; Circular Arts Network <i>Sustainable commissioning and supporting sustainable practices</i></p>	3	<p><b>Marta Palmeira</b> 20 21 Conservação e Restauro de Arte Contemporânea, Lda. <i>Sharing as a way to reduce waste - The importance of second-hand goods</i></p> <p><b>Libby Ireland et al</b> Tate <i>Going Green: Starting the Collection Care Sustainability Group at Tate</i></p>
	<p><b>Ariana Makau</b> Nzilani Glass Conservation TBC</p>						
	<p><b>Gavin Renwick</b> University of Alberta <i>Sustainability in Indigenous Art from Canada and New Zealand</i></p>						
4	<p><b>Rosario Llamas-Pacheco</b> Universitat Politècnica de València <i>Death of an artwork</i></p>	5	<p>WORKSHOPS round 2</p> <p><b>Technicians/Gallery Managers Discussion</b> TBC</p>	<p>WORKSHOPS round 2</p> <p><b>Sally Labern</b> Artist Director, the drawing shed <i>TBC - Creating spaces for community conversations and making</i></p>	<p>WORKSHOPS round 2</p> <p>Belgian NEON affiliated artists, Trans*Feminist Counter Cloud Action Plan (looking at carbon footprint of NEON digital arts)</p> <p><b>Naomi White &amp; Rebecca Gordon</b> <i>Sustaining those who sustain art</i></p>	3	<p><b>Charlotte Jones and Julie's Bicycle</b> V&amp;A and Julie's Bicycle TBC</p> <p><b>Maja and Reuben Fowkes</b> Curators of travelling exhibition of the European "Studiopia" programme</p> <p><b>James Clegg</b> Talbot Rice Gallery <i>The Normal</i></p> <p><b>Alice Rose Archer</b> National Galleries of Scotland <i>Sustainability and the Venice Biennale</i></p>
	<p><b>Gabriella Giannachi</b> University of Exeter <i>Documenting documentation</i></p>		6	<p>DISCUSSION</p>			
5	<p><b>Nina Quabeck</b> Kunstsammlung Nordrhein-Westfalen <i>Virtual walk-through and working with artists</i></p> <p><b>Sonia Milewska</b> <i>What can be thrown away? Reflections on sustainability in media art archives</i></p>	5				4	<p><b>Christine Barland</b> Professor of Art, Northumbria University <i>Performing knowledge in virtual and actual growers' communities</i></p> <p><b>Melissa Lewis</b> Modern British Conservation <i>Circular economy and green chemistry</i></p> <p><b>Ruth del Fresno-Gullem &amp; Alexandra Gelis</b> Conservator and artist <i>Symbiotic relationships migrated plants</i></p>
	<p><b>Brian Castríota &amp; Hella Marcal</b> National Galleries of Scotland, UCL <i>Retreat-ability: new perspectives on sustaining conservation practice</i></p> <p><b>Dr Lynn Wilson, FRSA</b> Independent <i>Artworks as Commodities. A Circular Economy Response to the Environmental Challenges of Art Conservation in a World of Depleting Resources.</i></p> <p><b>Flaminia Fortunato &amp; Simnikiwe Buhlungu</b> Time-based media conservator (Stedelijk Museum) &amp; Artist <i>Do you care?</i></p>						
<b>Evening</b> Drinks reception @ Dundee Contemporary Arts (DCA)		Conference dinner @ Hospitalfield			Exhibition drinks reception (TBC)		

KEY
Talk
Experience piece
Short film
INCCA
Conversation

SATURDAY
V&A tour of plastics exhibition
NeON artist commission tour