

made them rich. If we do realize such a Federalist delegation of responsibilities, also private collectors could finally have access to a reference network of experts in media art whom they could consult and sponsor. Media art festivals and artists could return to focus on exploring beyond the technological horizon in the aspiration of realizing their artistic investigations and aesthetic intent. For Media Art Collection & Research a significant commitment has to be made: Let's recall the enormous and sustaining infrastructure that was developed for traditional artistic media, painting, sculpture, architecture, even film, photography and their corresponding archives over the course of the 20th century. What is needed is an appropriate structure to preserve at least the usual 1–6 per cent of present media art production, the best works. As our large Data sets show clearly: Artworks of famous artists showing on festivals and shows around the world do not make it to the collections, just a few and almost always those, which are technologically more trivial, and these limitations should not exist in our time! To achieve that, we need a concerted policy of collection and preservation on a much larger scale, appropriate to serve the culture of the 21st century. If we compare the world-wide available budget to preserve and explore traditional art forms, if we just compare the budget for traditional art forms, then we understand how inadequate the support for our present digital culture is; it is almost statistically immeasurable. The faster this essential modification to our cultural heritage record can be carried out, the smaller the gap in the cultural memory; shedding light on the dark years, which started about 1960 and lasts till now. Only when we develop systematic and concerted strategies of collecting, preservation and research we will be able to fulfill the task which digital culture demands in the 21st Century.

Oliver Grau was appointed first Chair Professor for Image Science in the German speaking countries at Danube University in 2005. More than 300 lectures and keynotes worldwide, including Olympic Games culture program and G-20 Summit. Grau's "Virtual Art. From Illusion to Immersion", MIT Press 2003 (Book of the Month Scientific American) is with more than 1000 citations internationally the most quoted art history monograph since 2000 (H-Index) and received 90+ reviews. Grau received several awards and is translated in 14 languages. He was founding director of the MediaArtHistories Conference Series and conceived new scientific tools for image science developing the first international archive for digital art (ADA). www.digitalartarchive.at Since 2005 Grau is also head of Goettweig's Graphic Print Collection with 30.000 works, from Duerer to Klimt. www.gssg.at 2014 he received a doctor h.c. 2015 he was elected into the Academia Europaea.
