

ACE Digital Agenda

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In November 2002, TDC, the largest Danish communications firm, irretrievably deleted 60 customers' e-mail accounts. Asked how this could be, marketing director Martin Lippert answered that it was:

**'THE RISK OF BEING A
COMPUTER USER'**

CURATORSHIP

With digital media it becomes even more important to ensure compulsory deposits of films to ensure that they are properly catalogued, documented and stored in sustainable repositories.

PRESERVATION

Current cost for trusted long term digital repository storage is estimated to be of the same, or higher, magnitude than the equivalent analogue preservation.

SCREENING

Maintaining an authentic “cinematographic” screening experience is already proving a challenge, as digital transfers of heritage films often have a re-mastered look.

DISTRIBUTION & PROGRAMMING

Cinematheques will have to master the use of DCPs.

Despite the general thinking that everything will remain available, there is really no knowing which films will remain available, and under which conditions.

CONCLUSIONS

Traditional film archiving will have to be continued.

Digital film archiving is a fundamentally different operation from traditional film archiving, and needs new skills, technology and funding.

Film archives must work to create forums in which archives can acquire the skills and intellectual and practical requirements of current and future access, archive technology and strategic planning.