



Screening the Future 2012

Play, Pause and Press Forward

Organized by the PrestoCentre Foundation

In collaboration with the University of Southern California
Shoah Foundation Institute and Digital Repository

Monday, May 21 – Wednesday, May 23, 2012
USC, Los Angeles, USA

Timing and Venue

May 21 - May 23, 2012 daily from 9:00 am – 5:00 pm.
Venue: University of Southern California, Ronald Tutor
Campus Center, Los Angeles, USA.

Conference Rate

Early bird 325 USD (until April 1); standard 400 USD; discounted 240 USD. Conference rate covers: three-days admission including all plenary sessions and one master class; lunch and beverages; and Lost Landscapes screening night at the Bovard Auditorium. A surcharge applies to conference tours.

Screening the Future serves the global community of stakeholders who keep audiovisual content alive. This annual international conference brings together more than 250 leading archivists, production companies, filmmakers, TV producers, CTOs, scientists, vendors, strategists, funders and policy makers, developing solutions to the most urgent questions facing audiovisual repostories: What should we preserve? How can we fund our future? Where do archives meet IT?

Register at <http://2012.screeningthefuture.com>

Screening the Future 2012 addresses three main themes ...

For the record: Should we talk about data or media?

Traditionally, AV archives have been built around particular media and their operations have been built around physical carriers. Digital archives are different: they can incorporate every type of media, and consolidate all the various carriers in a single system. But most institutions haven't yet fully thought through the implications for the data they have for the carriers in their vaults. Re-orienting operations around data requires changes not just in technology, but in management and culture.

Meeting the demand: How can we match users' expectations with institutional capabilities?

If only we could simply save everything, make it searchable and available forever, for free, few user needs would go unmet. As things are, the public will always demand more than institutions and technology can deliver, which means we must set priorities

in an ever-changing media environment. Ultimately, the imagined future uses and users are what drive our choices today, whether focused on social good, research and education, nostalgia and personal use, cultural production and re-use, or other applications.

"I am big, it's the pictures that got small!": What we can learn from each other

Processes for the digitization and digital preservation of video content have been worked out, often at great expense, by large institutions and other early adopters of new technology. Small-scale and specialized video collection content requires essentially the same type of care and services in preservation as large-scale productions. How can digital preservation competence be scaled? What are the options for smaller archives and specialized collections looking to preserve their video collections? And to what expense?

... and offers five master classes designed to meet your agenda:

- **Archiving in Production** — the position of archives in the rapidly changing AV production climate.
- **Archiving Future Data** — the attributes and requirements of future generated AV data.
- **Managing the Cost of Archiving** — budgeting, forever cost and endowment pricing.
- **Trusting the Future Archive** — trusted auditing and certification of audiovisual archives and repositories.
- **Infrastructure, Repositories and Services** — the options and limits of archival systems in a variety of institutions.

More information about the program, participants and speakers, registration details, hotels, and transportation can be found on the registration website <http://2012.screeningthefuture.com>, or send an email for more information to events@prestocentre.org

