

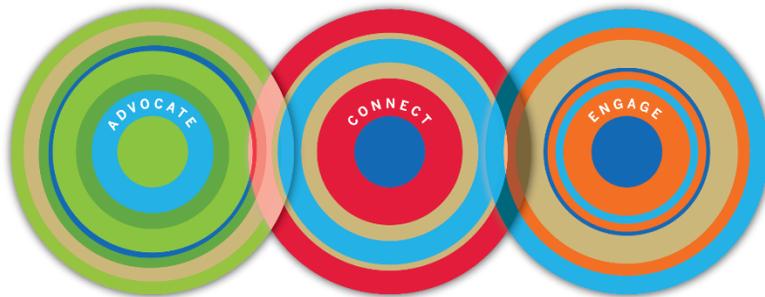
# RESTORATION ASIA 11

24 APRIL 2015, 9:30AM - 5:30PM @ THE NMS CINEMATHEQUE, SINGAPORE

in association with



an event under the framework of



**19<sup>th</sup> SEAPAVAA CONFERENCE**  
**22 – 28 APRIL 2015, SINGAPORE**

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# RESTORATION ASIA II

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## Programme

### **9:30 am | Introduction**

Adrian Wood & Karen Chan, AFA:

#### ***Why are we here?***

### **9:40 am | Reto Kromer, reto.ch, Ecublens, Switzerland**

#### ***On Audio-Visual File Formats***

The presentation will take us on a journey into some of the science behind digital. We start with some fundamentals on digital audio and digital video (container, codec, raw data). Then we will delve into examining different formats for different purposes. We will see how to choose the file formats that best fits a given concrete situation, and how to manage them over a long period of time in the real world.

### **10.15am | Mariko Goda, IMAGICA West, Osaka, Japan**

#### ***Works for archives by “film” laboratory: authentic film restoration, supporting film research and digitalization***

When we think about film preservation and restoration today, we cannot do so without mentioning “digital”. Digital screening, digital restoration and the utilisation of digital contents are essential for film companies and film archives. It is timely to adopt the approach of sharing the authentic “film” experience and to think about the inheritance of film as both a carrier and as a technology.

IMAGICA WEST Corp, part of IMAGICA ROBOT Holdings, undertakes many film restoration projects for Japan's National Film Center, local communities with archival collections and individual film collectors in the country. The company handles tinting and toning as faithful methods of the original film era; blow-up of small gauge film formats (8mm/9.5mm) to 35mm film; and the challenging restoration of badly deteriorated films. It also undertakes film-related research. This presentation will introduce examples of film restoration projects by IMAGICA WEST Corp.

### **10:45 am | Q&A I**

### **11:00 am | Tea Break**

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## Programme

**11:15 am** | **Daide Pozzi**, l'immagine ritrovata, Bologna, Italy & Hong Kong

### ***Restoring Singaporean films: two case studies***

With before and after examples, this presentation will focus on the restoration of SULTAN MAHOOD MANGKAT di-JULANG and GADO GADO recently completed for Asian Film Archive.

**12:00 pm** | **Björn Lantz**, Restoration Product Specialist, Digital Vision, Stockholm. Sweden

### ***The practicalities of restoration: a live demonstration***

This presentation will illustrate what digital tools can achieve and the dangers of using them incorrectly.

**12:40 pm** | **Q&A II**

**12:45 pm** | **Lunch**

**2:00 pm** | **Simon Lund**, Cineric Japan, Tokyo

### ***The Cineric Approach to scanning and restoration***

Cineric will present their scanning technology that they have been developing since the early 1990s. The presentation will cover technology involving 4K wet-gate scanning of archival materials with examples of Kodachrome, 2 colour and 3 colour Technicolor, B&W fine-grains and prints and infrared scanning of colour material.

**2:45 pm** | **Mike Yatham**, Tech. Director & **Taf Fatani**, SVP Business Dev. VFX (USA), Burbank & FILM RESTORE, Hyderabad & Chennai INDIA

### ***High Capacity and High Quality Restoration in India***

Having more than ten years of industry experience and a workforce of more than 350 professionals across our two facilities, we have worked on many Asian and international feature films. We always ensure delivery of high quality results on time, every time. We are capable of SD/HD/2K/4K/6K/8K and other formats with a capacity to deliver 8 to 10 - 4k projects and 12 to 15 HD or 2K titles per month.

**3:15 pm** | **Q&A III**

**3:30 pm** | **Tea Break**

## Programme

**3:45 pm** | **Sai Prasad**, Director, Prasad Group

### **Archival Film Scanning and Restoration**

The presentation will explore the latest technologies developed by Prasad Group for scanning archival film, the benefits of such technologies to film archives, success stories for archives and case studies of film restoration projects.

**4:15 pm** | **Adrian Wood**, Restoration Producer for the Olympic Museum, Lausanne, Switzerland

### **Restoring the Olympic Films and the dilemma of speed - the stop watch never lies or why the 100m was not run in the 1920s in 7.2 seconds**

With an introduction to Olympic film history, this presentation will look at the technical diversity of the Olympic films produced since 1912. More than 50 of these films have been restored for the IOC's Olympic Museum at their headquarters in Lausanne, Switzerland. A particular problem is that of speed adjustment for realistic projection.

**4.50 pm** | **Panel Discussion**

### **Where does long term preservation fit in the digital world and what will remain in the 22nd Century?**

**Mariko Goda** – IMAGICA West

**Reto Kromer** – reto.ch

**Simon Lund** - Cineric

**Bono Olgado** – University of the Philippines

**Davide Pozzi** – l'immagine ritrovata

**5.20 pm** | **Conclusion & Closing Event**

Adrian Wood & Karen Chan: *What did we learn?*

## Speaker's Biographies

**Karen Chan** is the Executive Director of the Asian Film Archive (AFA). As a pioneer on the staff of the AFA, Karen oversaw the growth, preservation and curation of the AFA's collection. Under her leadership, the AFA has expanded its staff levels and had its first collection of films inscribed into the UNESCO Memory of the World Asia-Pacific register. Apart from overseeing the operations of the AFA, Karen continues to teach film literacy and preservation courses. She is committed to generating greater awareness amongst educators, students and filmmakers on the importance and urgency of film preservation. She also serves as a councillor on the Executive Council of the South East Asia-Pacific Audio Visual Archive Association.

After a career begun with EFX and Deluxe Digital in Hollywood, **Taf Fattani** is now Senior Vice President and General Manager of VFX Hollywood & /Film Restore in Burbank. Here, as before, he has managed major motion picture studio contracts, while also overseeing post-production facilities. In this capacity, he has managed the studios' productions with his team in India, as well as other overseas locales, in delivering post-production solutions he has successfully established relationships with major overseas facilities, while also further cultivating relationships with such studios as Sony, Pictures, Paramount Pictures, Fox, NBC University, and Disney.

Throughout his twenty year career, Taf has established himself as an accomplished and proven industry executive, with a long and successful track record of success. He has piloted many high-profile companies, establishing countless key industry business relationships, and has launched major overseas post-production facilities. He possesses a wealth of key industry relationships, and is, above all, proven in taking all companies and entities to their maximum potential in a competitive, ever changing industry environment.

**Mariko Goda** is the Organiser of Home Movie Day held in Sagamihara (Kanagawa) and Shinsekai (Osaka), Japan. She conducts the workshop using the handmade praxinoscope and the magic lantern. From 2009 to 2014, she was a member of the technical staff of the National Film Center/National Museum of Modern Art, Tokyo, studying small gauge format films and amateur films.

## Speaker's Biographies

**Reto Kromer** graduated in mathematics and computer science and became involved in audio-visual conservation and restoration as early as 1986. From 1998 to 2003 he was Head of Preservation at the Cinematheque Suisse, the National film archive of Switzerland. Since 2004 he has been running his own preservation companies.

He is currently a lecturer at the University of Lausanne, the Academy of Fine Arts Vienna and the Bern University of Applied Sciences, and elected to the AMIA Board.

**Björn Lantz** is Restoration Product Specialist and the product manager for the Phoenix suite of restoration tools. He has been in the restoration and image enhancement industry for the past 20 years joining Digital Vision in 1994. He has also run training workshops and classes in restoration and mpeg premastering.

**Simon Lund** is the Director of Technical Operations at Cineric and has worked with the company since 1995. He has also worked for the Filmoteca Española and the Cinemateca Portuguesa with whom Cineric launched a digital scanning and restoration facility in Lisbon in 2014.

**Davide Pozzi** has been working at Cineteca di Bologna since 2001. In 2006 he became the director of L'Immagine Ritrovata film restoration laboratory. Under his management, the laboratory has established itself as one of the most highly specialized facilities in the field of film restoration worldwide. The laboratory is exclusively specialized in film restoration and it is equipped to cover every workflow, from 4K to photochemical. The equipment with which it is furnished is at the forefront of technological innovation and is designed for the restoration of films from all type periods.

In April 2015 L'Immagine Ritrovata opened a facility in Hong Kong focused on image and sound digitization.

L'Immagine Ritrovata is responsible for the organization of the FIAF Film Restoration Summer School. The School's 7<sup>th</sup> edition will be held in Bologna in 2016. In 2013, L'Immagine Ritrovata was one of the principal organisers of the first Film Restoration School Asia, which took place in Singapore in November 2013.

In 2014 L'immagine Ritrovata received the prestigious Focal Award for the Best Archive Restoration / Preservation Title for the restoration of *Manila in the Claws of Light* (Lino Brocka, Philippines, 1975). Previously in 2013 L'Immagine Ritrovata was honoured to receive the FOCAL Award for 'Preservation Film Laboratory of the Year'.

## Speaker's Biographies

**Sai Prasad** is a Director of the 59 year old Prasad Group, leaders in the post production of feature films with the largest integrated network of post facilities in India, with presence in all the major film making centers of the India and Overseas (USA, UK, Germany, Japan). An Electronics Engineer and Computer Imaging Technology professional he gained rich work experience from post houses in the USA before taking up responsibilities in his family business. He has been at the core of Prasad Group's digital initiatives for several decades now, ensuring the group is always abreast of global developments in technology.

Sai strategically planned the take over and merger of Digital Film Technology GmbH (DFT) into Prasad Group. DFT is one of the most reputed players in the world for film digitization with more than 30 installations in prestigious archives across the World. Combined with Prasad Group's reputation as a pioneer in providing Digitization Services and Digital Film Restoration, this acquisition consolidates its position and provides a cutting edge for its end to end managed services.

Prasad Group has delivered film restoration solutions for more than 350 Hollywood Classics which include 24 Academy Award Winners, 16 Golden Globe Awards and more than 30 films nominated for these awards.

**Adrian Wood** has worked with archive materials as a librarian, researcher, director and restoration producer for over forty years.

Whilst continuing to research documentary film materials on 20<sup>th</sup> century history the primary focus of his work for the past decade has been with the repatriation and restoration of the International Olympic Committees' Olympic Film collection, an involvement that began in 1996, and which has led to the restoration of over 50 films under his guidance.

A recipient of a Peabody Award, a British Academy (BAFTA) Award, a Grierson Award and, in 2004, BAFTA's Special Award for his contribution to British Television, he became a Fellow of the Royal Society of Arts (UK) in 2011.

Regularly speaking about his work with the IOC and his work in this field he has also co-authored three books on the film and photographic records of World War II. Having been born and worked for much of his life in the UK he currently resides in California.

## Speaker's Biographies

**Mike Yatham**, Technical Director of VFX HOLLYWOOD | FILM RESTORE has over 20 years experience in Visual Effects, Digital Intermediate and Digital Restoration. Having worked for Technicolor Hollywood, SONY Culver City and many other studios & post production facilities in USA, CANADA & ASIA he is now the driving force in FILM RESTORE.

FILMRESTORE, a division of VFX HOLLYWOOD has a team of experts providing service solutions in digital film restoration. Having more than ten years of industry experience and a strong workforce of more than 350 professionals across our two facilities, we have worked on Asian and many international feature films. We always ensure to deliver quality results on time, every time. We are capable of SD/HD/2K/4K/6K/8K and other formats with a capacity to deliver 8 to 10 - 4k projects and 12 to 15 HD or 2K titles per month.



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