



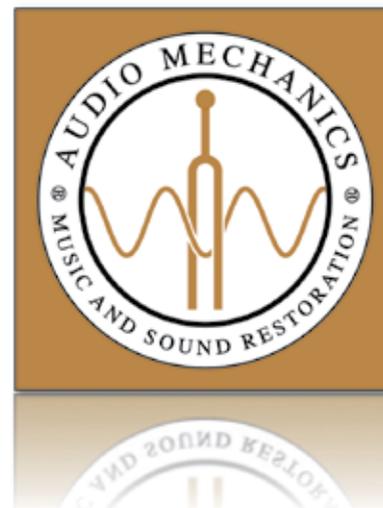
# RESTORATION asia



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May 31, 2013 at Technicolor (Thailand)

9:30am	Registration & Refreshments
10:00am	Chalida Uabumrungjit & Adrian Wood Opening Comments & Introduction
10:15am	<b>Adrian Wood</b> - Location of elements and textual sources for a restoration both locally and elsewhere Digital comparison of elements
10:30am	<b>Mick Newnham / Ray Edmondson</b> - Preservation versus presentation: the ethics of restoration- true to the original in all ways?
10:45am	<b>Davide Pozzi</b> - General technical principles to consider: The complications of 16mm Scanning materials- wet v dry, HD v 2K v 4K Speed adjustment of silent materials
11:30am	<b>Patrick Morgan/ Björn Lantz</b> - Workflows: when to clean, when to stabilise and when to colour correct Preservation versus presentation- DCPs, film outs, HD masters
12:15pm	Chair: Chalida - Q&A with the presenters
12:30pm	Lunch
1:30pm	<b>Tafiq Fattani</b> - Outsourcing of digital restoration to specialist vendors
2:15pm	<b>Davide Pozzi/Benedict Salazar Olgado</b> - Restoration of 'Nobody's Child'- a brief case study and other examples
3:15pm	<b>Adrian Wood/ Mick Newnham</b> - Sound restoration- common problems Identification of sound elements; mag versus optical neg versus pos tracks
3:30pm	<b>Chonlawit Sirikhunt</b> - Sound restoration by Technicolor
3:45pm	Coffee break
4:00pm	<b>Davide Pozzi</b> - Restoration School in Singapore
4:10pm	Chair: <b>Adrian</b> - Roundtable discussion with all presenters
5:00pm	Close



How it was meant to be heard...  
Audio Mechanics

Large-scale preservation and restoration.  
[www.audiomechanics.com](http://www.audiomechanics.com)

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Founded in 1991, Audio Mechanics is one of the most sought-after re-mastering studios in Southern California. They have a reputation for aesthetic integrity and extreme technical proficiency. Specializations include sound restoration, large-scale preservation, music mastering, sound editing, and forensic audio. Their facility in Burbank, CA features state-of-the-art adaptable 5.1 mastering rooms, a recording studio suitable for bands and ADR work, and a stereo mastering control room. Audio Mechanics has maintained, through word-of-mouth, an impressive list of corporate and independent clientele in the music, film, and television industries.

## ● Tafiq Fattani

He worked in the Motion Picture of films for the last 10 years and also worked in Deluxe Lab heading the Digital Restoration managing all their mastering titles for their clients. Prior to that worked for different post houses. Now he is the CMO & Co-Founder of VFX HOLLYWOOD LLC

## ● Davide Pozzi

Davide Pozzi has been working at Cineteca di Bologna since 2001, and in 2006 he became the director of L'Immagine Ritrovata film restoration laboratory. Under his management, the laboratory has increased its workflow and widened its scope. It also hosted 5 editions of the FIAF Film Restoration Summer School (the next one will be held in 2014), and is taking part in the organization of a shorter six-days school in Singapore for November 2013.

Over recent years, L'Immagine Ritrovata has established itself as one of the most highly specialized facilities in the field of film restoration worldwide. Its clientele now spans from USA, to Europe and Asia, and most films restored by the laboratory are premiered in major film festivals all around the world, from Cannes to Hong Kong, from Venice to Busan.

In 2013, the laboratory received the prestigious Preservation Film Laboratory of the Year award at the tenth annual Focal International Awards. This distinguished international recognition was awarded to the laboratory for its exceptional work in film restoration, in both qualitative and quantitative terms, in recent years.

## ● Benedict Salazar Olgado

Benedict Salazar Olgado is the inaugural and current Director of the National Film Archives of the Philippines. He has worked on cultural projects for various international organizations including UNESCO and ASEAN and for a number of cultural organizations including the Museum of Modern Art, Anthology Film Archives, Columbia University's C.V. Starr East Asian Library, and Applashop among others. He started his career in the heritage field as the Senior Administrator for the Southeast Asia Pacific Audiovisual Archive Association.

In 2012, he received his Master's degree in Moving Image Archiving and Preservation from New York University. He has been awarded several grants and scholarships from institutions such as the Academy of Motion Picture Arts and Sciences, the Institute of Museum and Library Services, and the Tisch School of the Arts. In 2011, as one of the leading young audiovisual archivists in the field, he has been named the KODAK Fellow in Film Preservation.

## ● Björn Lantz

Björn Lantz is Product Specialist in Restoration and Joint Product Manager for the Phoenix restoration system. He has been in the Restoration and image enhancement industry for 19 years and has held training and classes in Film Restoration and Mpeg premastering. He has been with Digital Vision since 1994.

## ● Patrick Morgan

Patrick Morgan is Phoenix and Nucoda specialist and Joint Product Manager for the Phoenix restoration system. He has worked as a colourist in London and has conducted training on various systems including Phoenix and Nucoda worldwide. He is a workflow specialist and has been with Digital Vision for full time since 2010.

Digital Vision is the supplier of the world's best colour grading, restoration and film scanning solutions for the broadcast, film, commercial and archive industries. Founded in 1988 in Stockholm, Sweden, Digital Vision has offices in London, Los Angeles, New Zealand, and Linköping in Sweden. Digital Vision's Emmy award winning technology and products include the Nucoda range, for grading and finishing and Phoenix, an automated and semi-automated restoration solution for film and video. The Golden Eye film scanner and the Vintage Cloud solution provide innovative tools to create the industry recognized highest quality in scanning, film digitization, preservation and archiving.

## ● Chonlawit Sirikhunt

Started career with Cinecolor Co Ltd. since 1993 as Chemist and moving around to different positions; Quality Control, Production, Customer Service. In 2004, Technicolor acquired Cinecolor – he was offered to continue and join Technicolor (Thailand) Ltd as Operation Technical Director taking care for Production and Quality. Year 2008, more responsibility extend to cover ISO 90001, ISO 14001 and OHSAS 18001 for Technicolor Thailand

On Film Restoration skill, he is main key player involve and supervise for various projects; King of White Elephant, Boat House, King Rama 7 film projects, Hanuman (Cambodia), Shanghai Film Archive support and etc

## Free Thai Classical Film Screenings

@ Paragon Cineplex, Siam BTS Station

You can take the ticket at front desk at the theater one hour before the screening time.

**Saturday 1st June, 2013**

**2pm King of the White Elephant (1941)**

(English dialogues with Thai subtitles)

This is the oldest still complete Thai feature film produced by the Stateman Pridi Banomyong during the rise of the World War II. The filmmaker wanted to promote the peace idea around the world, so the film used English dialogues to tell the story of the conflict between two cities; Ayothya and Hongsa.



**7 pm Uncle Boonmee who Can Recall His Past Lives (2010)**

(English subtitles)

This film became the first Thai film which won Palm O'dor from Cannes Film Festival. The film was made by Apichartpong Weerasethakul, the most prestigious Thai filmmaker. This experimental film tells the story of a seriously ill man who reminds his past guilty.



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**Sunday 2nd June, 2013**

**2 pm Son of Northeast (1982)**

(No English Subtitles)

The film was very well adapted from a SEA write awarded book. The film tells story of the lives of north-easterners after the world war II. This film is the masterpiece of Vichit Khunawuth, who made many classical Thai films.

DigitalVision



**7 pm The Boat House (1961)**

(No English Subtitles)

This classical film is still in the memory of Thai people for long decades because of the tragedy love that broke the friendship of three men accompanied by the wonderful song. Later, this popular story was remade to the film and TV drama for three times.



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## Speaker Bio

### ● Mick Newnham

Mick Newnham is currently the Manager of Conservation, Preparation and Research, at the National Film and Sound Archive (NFSA) based in Canberra, Australia. In his role as a researcher Mick engages in original research on issues surrounding the conservation and long-term preservation of audiovisual media such as film, magnetic tape and optical discs.

From 2000-2005 Mick was the Chair of the of the South East Asia Pacific Audio Visual Archives Association (SEAPAVAA) Technical Committee and from 2005-2008 Mick was on SEAPAVAA's Executive Council.

Since 1995 Mick has been providing consultancies and training in audiovisual preservation and collection management on behalf of organisations such as UNESCO, SEAPAVAA and ASEAN. These consultancies have been conducted throughout Australia, SE Asia, USA, Europe, the Caribbean, Mexico, West Africa and India.

Mick is a lecturer and tutor in audio visual preservation with the Charles Sturt University on-line course "Preservation of AV Materials".

### ● Ray Edmondson

Ray Edmondson is Director of Archive Associates, a consultancy company ([www.archival.com.au](http://www.archival.com.au)). He began his career in archiving in the Film Section of the National Library of Australia in 1968, ultimately becoming the Section's Director. Described as the 'moving spirit' behind the creation of the National Film and Sound Archive (NFSA) in 1984, he served as its Deputy Director until early 2001, then becoming its first honorary Curator Emeritus.

In 1987 he was awarded the Medal of the Order of Australia (OAM) for his professional work. In 2003 he received the Silver Light Award of the Association of Moving Image Archivists (AMIA) for career achievement. In 2010 he received the Life Achievement Award of the South East Asia Pacific AudioVisual Archive Association (SEAPAVAA) and the Distinguished Achievement Award of the Australian Society of Archivists.

In 2012 Ray was awarded a doctorate by the University of Canberra for his dissertation National Film and Sound Archive: the Quest for Identity.