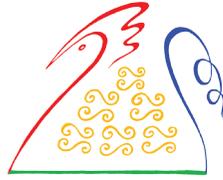


SUMMARY OF SYMPOSIUM SESSIONS



SESSION 1A: Restoration Asia

5 April 2017 | 1:30pm – 3:00pm | Dream Theater

Moderator: Adrian Wood

With both advancements in technology and rising interest and demand, numerous film restoration initiatives across the region have been and are currently being pursued. This session presents experiences and innovations of archives, laboratories, and technology companies as they seek to address this growing need within the particular context of the tropics and through novel collaborative endeavors.

SPEAKERS

Tropical Malady

Simond Lund, Cineric

A Presentation of the Digital Restoration of Philippine Cinema

Manet A. Dayrit, Central Digital Lab, Inc.

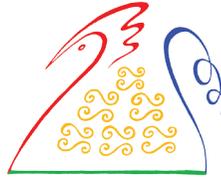
Change of Film Preservation and Restoration Practice of Hongkong Film Archive (HKFA)

Lo Yu Ching, Hong Kong Film Archive

AVEROS – Automatic Media Restoration

Franz Hoeller and Walter Plaschzug, HS-Art Digital Service GmbH

SUMMARY OF SYMPOSIUM SESSIONS



SESSION 2B: SPLINT - Service Providers Led Initiatives and Technologies

5 April 2017 | 3:30pm – 5:00pm | Studio Theater

Moderator: Adrian Wood

Service providers and vendors are key stakeholders of the archives not only for the services they offer but also for the research and initiatives they embark on that consequently shape the possibilities of the profession. The future of the archives is shaped by the groundbreaking technologies that they bring forward and the incessant support they give to the community. This session includes some key case studies highlighting current and future possibilities in inspection, migration, digitization, and storage of audiovisual content.

SPEAKERS

Comprehensive Research of Film Collection of Kobe Planet Film Archive
Mariko Goda, IMAGICA West Corp

How to Perform a Large-scale Videotape Migration Project – the Decision Points
Tom Lorenz, Cube Tech

Saving our audio-visual heritage for the future
Tevarit Dolorfino, Piql AS

Digitizing Audiovisual Content for a Digital Future
Punam Sharma, Media Guru

Title: Tropical Malady
Name: Simon Lund
Institution: Cineric Inc

Abstract

The tropics are less than an ideal storage environment for motion picture film creating some challenging material for a restoration laboratory. Cineric will discuss some of the recent work they have done to address the typical problems produced by heat and humidity on celluloid.

Name: Simon Lund
Institution: Cineric Inc

Bio

Simon Lund is the director of technical operations at Cineric where he has worked on and off since 1995 as well as working at the Filmoteca Espanola for five years and as a editor and cameraman on a variety of films.



Title: Change of film preservation and restoration practice of Hong Kong Film Archive (HKFA)

Name: Lo Yu Ching

Institution: Hong Kong Film Archive

Abstract

AV technology has been constantly advancing, lots of various carriers, formats and equipment appeared and obsoleted through intense competition. With the rapid development of AV technology and the change of mode of work in film industry, the AV archives throughout the world, including the HKFA, have faced challenge in coping with the changes. Changes become unavoidable and are necessary as the work of AV archives is profoundly associated with technology. By utilizing the available technology, we preserve Hong Kong's film heritage, which is one of the missions of the HKFA.

From the analogue era, the HKFA started to preserve and restore her film collections. Since her establishment, the HKFA has been collaborating with various film restoration labs in preserving and restoring some of her archival gems.

Due to technological changes, many AV formats and equipment in use in the HKFA have been becoming obsolete and there is a risk that those AV materials in her collections will become inaccessible in the coming future. In light of that, the HKFA has changed her workflow in preservation and restoration. The HKFA is digitizing her sole obsolete AV materials into updated and stable formats for preservation and access.

In addition, as a film digital restoration system became affordable, the HKFA has started to set up its own system in early 2016 so as to strengthen her film conservation work. The HKFA operates her in-house film digitization and film restoration on various types of film including 35mm nitrate films, acetate films and 16mm acetate films.

In this presentation, we will share the challenges we are facing, the efforts made by the HKFA, our workflows before and after the changes as well as the experience in using our own film restoration system.

Name: LO Yu Ching (羅宇青)
Institution: Hongkong Film Archive

Bio

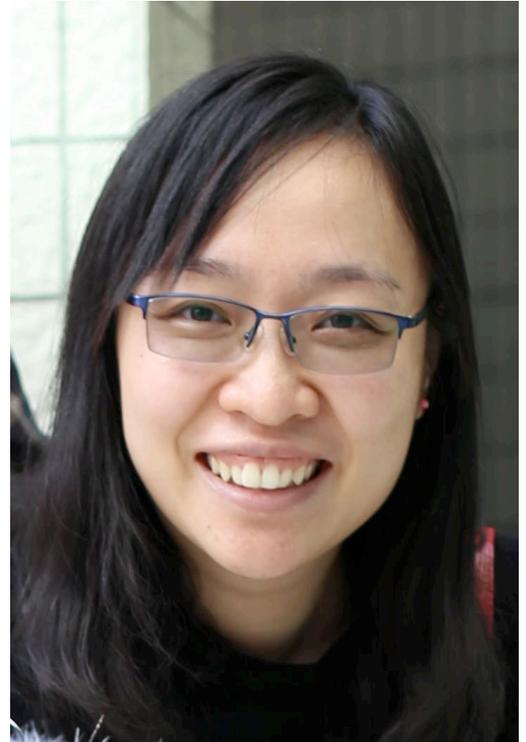
Educational Background

2005 to 2006 School of Continuing and Professional Studies,
The Chinese University of Hong Kong

Diploma in Multimedia Applications

2001 to 2003 The Chinese University of Hong Kong
Master of Philosophy, Chemistry

1998 to 2001 The Chinese University of Hong Kong
Bachelor Degree, Major: Chemistry
Honors, Second Class Upper Division



Working Experience

Leisure and Cultural Services Department, HKSAR

Worked at different Government museums and archive in Hong Kong since 2008 in conservation and preservation of museum and archive collections

2008 to 2010	Assistant Conservator II (Conservation) Ceramic
2010 to 2013	Assistant Conservator II (Conservation) Public Art
2013 to 2016	Assistant Conservator II (Conservation) Print
2016 to Present	Assistant Conservator II (Film Archive) Conservation

Duties and Responsibilities

- ♦ To supervise, manage the work progresses and evaluate the performance of 1 Laboratory Technician II, 1 Audio-Visual Technician and 5 Film Inspection Technicians on conditions inspection, conservation treatments, conservation support and format transfer service on films, film related materials and audio-visual materials collections
- ♦ To procure goods and services to facilitate the conservation works on films and film related materials, monitor the progresses and evaluate the deliverables provided
- ♦ To provide conservation support on film related materials collections for thematic exhibitions and objects for loan out exercises including environmental monitoring, condition inspection, conservation treatment, documentation, installation, dismantling, packing and transportation
- ♦ To assist in the organisation and implementation of the education and extension activities of the HKFA
- ♦ To arrange for digitisation of obsolete or near obsolete audio-visual materials
- ♦ To accession newly acquired films
- ♦ To advise on conservation and technical factors

Title: A Presentation of the Digital Restoration of Philippine Cinema
Name: Manet A. Dayrit
Institution: Central Digital Lab, Inc.

A hundred years of filmmaking in the Philippines has produced thousands of films. Unfortunately, due to the state of film handling and archiving in the country, many of these have already deteriorated or even disintegrated. Thus, there is an imminent need for these films to be restored.

Central Digital Lab addresses this need of film archives. Composed of key technical experts from various fields of the film industry, our focal objective is to race against time and prevent further damage to these materials via digital restoration.

With the advancements in technology, film preservation is no longer limited to the physical attributes of film. Restoration brings the film back to its original state by digitally addressing the damages frame by frame. Scanning and digitizing the materials are essential in preservation as it prevents the further loss of information and allows easy access to archivists through its different formats. Through this, restoration defies the inevitable disintegration of these cultural gems.

Our first project, *Himala* (1982), had the most common damages such as black & white specks and scratches. Over the course of 5 years, we have restored more than 100 titles and encountered more complex impairments. Each film had unique challenges that required our technical experts to find innovative solutions with the available resources that we have. The development of the skills of our technical team contributed to the success of our advocacy. We will present different types of damages that we are challenged with such as molds, warps, weaving, film tears and discoloration, to demonstrate that we are able to restore the films as close as possible to its original state.

Although film restoration is a continuous learning process, we are optimistic that our Philippine Film Heritage will be preserved.

Title: “AVEROS – automatic media restoration”

Name: Franz Hoeller, Walter Plaschzug

Institution: (HS-Art Digital Service GmbH, Austria)

Abstract

AVEROS is an international research project driven by JOANNEUM RESEARCH, Netherlands Institute for Sound & Vision, CubeTec-International and HS-ART Digital Service, running from 2016-2018.

The project is addressing service providers, archives and content holders and invites them for an early, non-binding collaboration. The main direction of AVEROS is to utilize the possibilities of the growing internet based cloud services for audio-visual content improvement and to offer a solution for a sustainable usage and access of archival contents.

The objectives of AVEROS shall be reached by a scalable automated film enhancement and restoration service in the cloud. So far, media enhancement and restoration is still a human resource-intensive specialised process that will be “democratised” by the availability of an open affordable “white-label” service.

The service will have an intuitive web-based user interface allowing users to upload AV-contents and use presets to apply restoration and enhancement filters. The service offers high-end audiovisual filtering technologies on the media stream.

The intended automatic video restoration and enhancement functions go far beyond the standard filters available in today's video editing programs. The service is aimed at the large number of (semi-)professional users who currently do not have access to costly expert restoration solutions.

Public and in-house media cloud based services around the globe could then brand the AVEROS offering and combine it with existing media services to ensure the fastest market take-up and to create a high value offering for specific end-user groups.

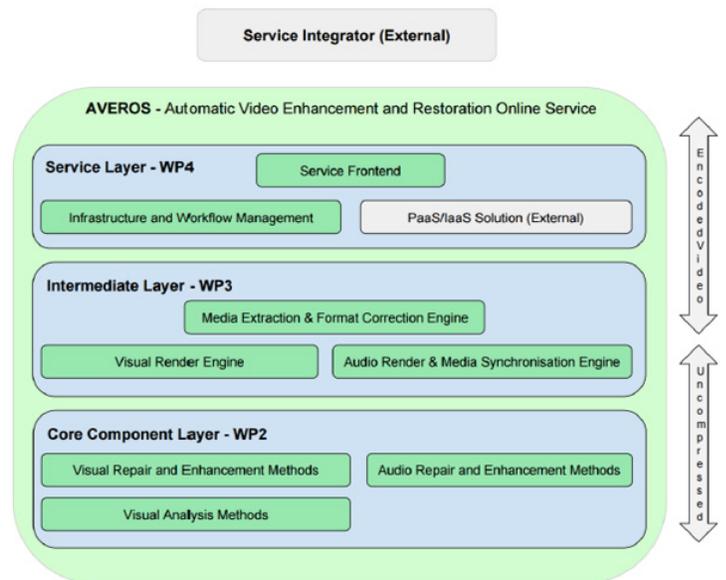


Figure 1: AVEROS System Layers and Modules (Technology Stack)

Motivation

There is a rapidly growing demand for a high-quality automatic video restoration and enhancement service in the cloud. The AVEROS project brings together many years of experience in the different fields required to overcome the technical challenges that up until now have remained unsolved. This team is able to create the highest-quality film, video and audio restoration service, building upon its market-leading toolsets. It aims to become the new market standard to exploit this fast growing demand.

About HS-ART Digital Service GmbH:

*HS-ART is a technology company based in Graz, Austria. HS-ART provides software solutions in the fields of digital media focusing on film restoration. Visit www.hs-art.com for more information or email us to office@hs-art.com or call us at **+43 316 915 998***

About the Presenters

Name: Franz Höller

Institution: HS-Art Digital Service GmbH

Born in 1972, studied Telematics at the Technical University in Graz; He was working as a software engineer for JOANNEUM RESEARCH from 1999-2001 & 2003-2005 as project manager; 2001-2003 as senior engineer at Pandora International UK in London. From 2005-2009 Mr. Höller was working for HS-Art Digital Service GmbH as product manager. Since 2010 he is managing director of HS-Art Digital Service GmbH where he has been responsible for the strong growth of the DIAMANT-Film Restoration Suite, specifically for archival restoration.

Name: Walter Plaschzug

Institution: HS-Art Digital Service GmbH

Born in 1966, studied Telematics at the Technical University in Graz; worked at Digital Equipment and Hewlett&Packard in Vienna in the product management from 1990-1994. After one year as a process optimiser in the logistics domain at Salomon Automation (1995), he joined JOANNEUM RESEARCH in Graz as project manager. He was responsible for international & European research projects, before he founded in 1998 his own company HS-Art Digital. His close connections to the archival community helped to establish business solutions for archives. He acted as managing director until 2010, since then he is shareholder-owner and developing new business strategies and concepts.

Title: Comprehensive research of film collection of Kobe Planet Film Archive
Name: Mariko Goda
Institution: IMAGICA WEST

Abstract

Kobe Planet Film Archive is the biggest private film archive in Kobe City of West Japan. They have about 16,000 title films and many non-film materials (ex; poster, books and cinematic equipment). Mr. Yoshio Yasui, the director of this archive, has collected for many years. He had screened mainly in Osaka, and he had brought up many creators and researchers related film. This collection is gathered because of their trust for him. Kobe Planet Film Archive has many important films that National Film Center, The National Museum Modern Art of Tokyo (NFC) doesn't own. There are good cases that NFC restore these films to collect a duplicate negative and new print for NFC's collection. More study on the collection of Kobe is expected in film researchers.

However, their budget and staff are limited and there are a lot of problems. Under the difficult situation, they started to research all films by using the subsidy from the Agency for Cultural Affairs. IMAGICA West undertook the inspection on site for a year and a half and the presenter was in charge of amateur films and nitrate films. The inspection of all films brings the possibility to discover rare films and at the same time revealed problems in environment to preserve and tasks to advance access. We, the film laboratory also have to take on the problems with archive for inheriting our film techniques in future. This presentation introduces the finding of the comprehensive inspection and the role of the film laboratory to collaborate with archives to keep preservation.

Name: Mariko Goda

Institution: IMAGICA WEST Corp.

Bio

Mariko Goda is a technical staff from IMAGICA West Corp, Film Production Division specializing in film grading and film inspection. She conducts workshops, using the handmade praxinoscope, the magic lantern, and the workshop on self-developing 8mm film.

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 on amateur films. Before joining NFC, she was a technician at Retro Enterprise (8mm film laboratory) and was involved in the 'Adopt-a-film project' organised by Japan's Film Preservation Society. Mariko participated the FIAF Summer School in 2008. She is the organiser of Home Movie Day held in Sagamihara (Kanagawa) and Shinsekai (Osaka), Japan.

Title: How to perform a large-scale Videotape Migration project – the decision points

Name: Tom Lorenz

Institution: Cube-Tec

Abstract

Designing the complete workflow for an archival workgroup is a challenging task. The presentation will give an overview of important aspects in a mass digitization process designed for an archival workgroup.

An optimal quality-controlled transfer from the Video tape to the digital storage system rises a lot of how-to-do questions that will be brought to the table.

The topics are tape cleaning, calibration, multi machine setup, user interface, audiovisual control, file formats, database integration, quality supervision, reporting.

The audience will gain an understanding for how multiple aspects work in the chain to get the best possible result in the migration process.

Name: Tom Lorenz
Institution: Cube-Tec

Bio

Tom Lorenz was born in Berlin, Germany. He studied sound engineering in Berlin from 1987 to 1993. After receiving his degree as Diplom-Tonmeister he worked as support engineer for an audio restoration system. From 1995 to 2002 he was employed as a project engineer for sound and radio studio installations.

In 2002 he joined HDA/Cube-Tec as a sales engineer. Since 2005 he gained a leading position in the company as Sales Director and Managing Partner. As a member of IASA he is working since more than 10 years closely together with archivists all over the world to provide new technologies for the safeguarding of the audiovisual heritage and software solutions for the management of digitization workflows.



About Cube-Tec

Cube-Tec International develops integrated solutions for large media archives. As a pioneer in quality control of media workflows, the company focuses on open standards and agile process automation. Cube-Tec benefits from a great deal of experience with large-scale media digitization projects. Furthermore, Cube-Tec offers state-of-the-art products for content verification and media automation service platforms for modern file-based workflows using reference and non-reference based quality assessment methods.

Title: Digitizing Audiovisual Content for a Digital Future

Name: Punam Sharrma

Institution: MediaGuru

Abstract

Broadcasters and media organizations have been forced to relook their content strategy and they are now increasingly tapping the content lying in their archives. Legacy content if not digitized will not only result in loss of content but it also takes away the opportunity to monetize it. Similarly, if born-digital content is not managed, it will lead to inefficiencies and loss of revenue.

The Challenge of Managing Content: This presentation will cover a major challenge faced by broadcasters and media organizations i.e. efficient management of content both – old and born-digital. Broadcasters need to concentrate on their core: i.e. content programming, strategy and business development and leave the content management part for a specialist. The presentation through some case studies will highlight how media enterprises are leveraging the managed digitization services model for maximizing the value of their content.

Preserving National Heritage for Future Generations: The session will describe key features, best practices, challenges and experiences from setting-up and managing one of the world's largest, award-winning digitization facilities in the Middle East. The presentation will discuss how digitized content is being broadcast to promote culture and heritage within the region.

From Digitization to Monetization: A leading India based media conglomerate wanted to utilize its legacy and freshly produced audiovisual content to be managed centrally for efficient sharing and distribution on new media platforms. While discussion, this presentation will also cover a variety of aspects like digitization, metadata management, content optimization and models that enable monetization of content.

Name: Punam Sharrma
Institution: MediaGuru

Bio

Punam Sharrma is a known face in the Asian media and broadcast fraternity and has more than 20 years of industry experience. As Director South Asia, Punam leads new business initiatives and market development for MediaGuru in the region.

Prior to joining MediaGuru, Punam was heading a national news channel at TV Today, India's leading news network. She also worked with ESPNSTAR Sports for seven years as their lead Presenter/Producer for the sub-continent.

She is one of the first few media professionals in India to receive the prestigious Chevening Scholarship to study Media Communication at the Cardiff University (U.K.), an achievement she followed-up with a Management program from the London School of Economics.

