



RESTORATION ASIA V

Bangkok, April 6th, 2018

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Photo: Pichan Sujaritsattit

It is our great pleasure to welcome you all to “Restoration Asia V”. In cooperation with Film Archive (Public Organisation) Thailand and OWL Studio, we are very happy to have this event back in Bangkok for the first time since 2013.

Last year, the Japan Foundation Asia Center proudly supported “Restoration Asia IV” which introduced special features of Thai films as part of the Focus on Asia International Film Festival in Fukuoka. This year the Japan Foundation, Bangkok is honoured to support “Restoration Asia V” by inviting 3 Japanese speakers to share their experience and knowledge on preserving audio-visual heritage with delegates.

The Japan Foundation has conducted a comprehensive and worldwide programme of activities with the aim of promoting international understanding through cultural exchange. Among the diverse fields of cultural and artistic endeavours, we are aware that film is one of the essential art forms which in itself, records culture and the history of the world. We believe that it is an important mission for all of us to restore, archive, and preserve this unique heritage.

I would like to express my gratitude to Film Archive (Public Organisation), OWL Studio and all related partners who make this event possible. I wish for the success of “Restoration Asia V”.

Norihiko Yoshioka
Director-General
The Japan Foundation, Bangkok



As President of a global association which counts many Asian film archives among its affiliates, I would like to convey to all the organisers, speakers and participants of the important technical Symposium that is Restoration Asia V, the most sincere message of friendship and solidarity from FIAF. Our Federation commends the symposium's mission to showcase the work of archives and technical service providers and distributors, and highlight the current measures being taken to preserve and restore the very rich moving image heritage of Asia.

FIAF is well aware of the particular challenges of collecting, archiving and preserving this unique heritage often in difficult climatic and economic conditions, and of the remarkable efforts made by film archives in that part of the world today. I have no doubt that the presentations and discussions of Restoration Asia V will be of a very high quality and that they will directly benefit the institutions, archivists and students in attendance.

Once again, please accept my very best wishes for the success of this fifth "Restoration Asia" symposium.

Frédéric Maire

A handwritten signature in black ink, consisting of a stylized, cursive script that begins with a large, sweeping 'F' and ends with a long, horizontal stroke.

President of FIAF



Dear Delegate,

The SouthEast Asia-Pacific AudioVisual Archive Association (SEAPAVAA) sends warm greetings on the occasion of the 5th edition of Restoration Asia in Bangkok, Thailand, 6 April 2018, presented by OWL Studio and Film Archive (Public Organisation) of Thailand. SEAPAVAA is proud to once again endorse the symposium which was inaugurated during the SEAPAVAA Conference in 2012 in Ho Chi Minh City.

As the region's premier technical symposium, Restoration Asia seeks to showcase the work of archives, technical service providers and distributors, both from within and outside Asia, to highlight the preservation efforts for Asia's audio-visual heritage. As with previous editions of Restoration Asia, the 5th edition is a continuing reminder of the tasks that we need to focus on to protect and preserve our cinematographic history. We trust that you will benefit from the speakers and the expertise of colleagues from various parts of the world who will share their ideas, experiences and challenges in undertaking these tasks.

We hope that you will take the opportunity to explore beautiful Bangkok while you are in the city, and we wish you a rewarding symposium.

Irene Lim

President

SouthEast Asia-Pacific AudioVisual Archive Association

ACKNOWLEDGEMENTS

The Japan Foundation, Bangkok:

Hikaru Kuwahara
Benyatip Tiraviriyapol
Yui Sawano

OWL Studio:

Coordinators-

Miho Okuma
Adrian Wood

Logo Design-

Steve Cook

Website Design-

Jean Quiambao

Focus on Asia International Film Festival (FIFF):

Keiko Igaue
Kenji Kusumoto
Tomoko Takamizawa

International Federation of Film Archives (FIAF):

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SouthEast Asia-Pacific Audiovisual Archive Association (SEAPAVAA):

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RETO KROMER

The bright side of data migrations!

This presentation discusses how data migrations can be used efficiently for modifying, where necessary, the archive's containers, codecs and meta-data. During the two dozen data migrations we have actually undertaken, we could correct errors in the structure and metadata of the archive, and we transcoded obsolete or endangered formats into current ones. Therefore we actually have updated the data and maintained the archive.

Apple has already terminated the support of QuickTime (.mov) for Windows, and most probably they will end its support for the macOS soon too. QuickTime is the "natural" container for the ProRes video codec, which is extremely popular for capture and for post-production. Therefore this is an important issue for all archives holding "ProRes-born" videos. The good news is that the bitstream syntax and decoding process of ProRes have been disclosed, and that ProRes can also be wrapped into the Matroska container. This presentation will include a live demonstration on how to achieve this transformation.



Having graduated in mathematics and computer science, **Reto Kromer** became involved in audio-visual conservation and restoration more than thirty years ago. He was head of preservation at the Swiss National Film Archive and lecturer at the University of Lausanne and the Academy of Fine Arts Vienna. He has been running his own preservation companies, and lecturing at the Bern University of Applied Sciences. His current research includes colour spaces, look-up tables and codec programming and emulation.

JANICE ALLEN

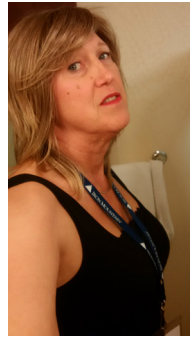
“A Digital Dilemma: presumptions of long term existence for very high value media”

Institutions that hold audiovisual collections are faced with the often daunting and confusing task of making these records both easily accessible, and more importantly insuring the continued existence of image and sound content far into the future. These moving and still records can exist in any form... film, paper, digital. Material deterioration, format obsolescence, rapidly changing technology and space all are important factors when considering audiovisual preservation.

What is the best route for very long term preservation of content which is considered to be of exceptionally high value? A proven, stable, easily readable, durable / long lasting carrier must be employed that will safeguard records through extended times of an often unstable and volatile economic / political world climate. The presentation will confirm the continued belief that analog film is still the safest long term storage solution.

Digital data continues to be far too fragile to be relied upon. The reasons why will be explored in detail.

35mm film samples will be shown as part of the presentation.



Janice Allen operates the oldest existing film preservation Laboratory in the USA which was founded in the mid 1950s.

She has been a presenter, over the span of many decades, at the Association of Moving Image Archivists (AMIA) as well as at “The Reel Thing”.

JIM LINDNER



FILMIC Virtualization Model for Digital Motion Picture Film Preservation: Harvesting more that is FILMIC in Digital Film Preservation

Presentation by Jim Lindner – Chief Investigator

The FILMIC project is an international, multi-disciplinary, and open research project. The goal of the project is to create preservation quality virtual data representations of motion picture film as digital objects.

The virtual representation of motion picture film as data includes condition and physical metadata in addition to scanned image information that is based on spectral curves instead of only RGB.

Jim Lindner is an internationally respected authority on the preservation and migration of electronic media. Jim pioneered many of the techniques now commonly used for videotape restoration and migration to file workflows. He has lectured widely on and written about media preservation for the past twenty-five years and has served on a variety of international media-associated boards and organizations for many years. While Jim's first awards were as a film maker, he went on to receive many awards, first for his pioneering work in computer animation and later for his work in media preservation

TOBIAS GOLODNOFF

Digitization revolutionized – on the new paradigm of film digitization

FASTFORWARD has developed a new approach to film digitization that enables film collections to be digitized fast, easy and at a much lower cost than ever seen before! The presentation will include:

- Key insights that lead us to develop a new mindset and the needed approach and technology that now enables the digitization of the world heritage on film
- Lessons learned, new best practices, and results created together with our international collaborators
- The future of film digitization – which trends and findings do we see being the key areas regarding film digitization and fast value creation for all!

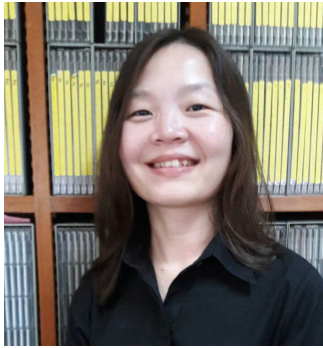
The presentation will be focused on knowledge sharing and aim to motivate film archives to challenges pre-suppositions and find new ways to save and digitize their AV-archives. We will share knowledge from our collaborations with BBC, UK, DR, Denmark, RTÉ, Ireland, Beeld en Geluid, Holland, and SVT, Sweden.



TOBIAS GOLODNOFF is the CEO & Partner at FASTFORWARD.

He is known internationally as a disruptor of the field of digitization. Responsible for coining the term USE=VALUE, and using it as a strategy to accelerate digitization and value creation. Former Head of Digitization at DR, responsible for digitizing more than 420.000 hours of broadcast archive on various formats. Secretary-General, FIAT/IFTA 2012-2014. Board member of several national research projects including the LARM Audio Research Project (LARM.fm) which was a national technology and research project funded by a national grant of € 3.35 million. The project created a national infrastructure where more than 2 million hours of AV-content are now available online as a research resource for all university students and researchers in Denmark. Winner of the FIAT/IFTA innovation award 2009 in Beijing for the Bonanza project.

PAWARISA NIPAWATTANAPONG



Pawarisa Nipawattanapong is currently an audiovisual archivist and Acting Director of the Public Relations Department (PRD) Museum and Archive in Thailand. She is managing several preservation projects of the audiovisual collections at PRD. She is also a current executive council member of SEAPAVAA and the Association of Thai Archives.

Prior to that, she won the Royal Thai Government Scholarship to pursue her education in the United States. In 2013, she received a Master of Arts in Moving Image Archiving and Preservation (MIAP) from the Tisch School of the Arts, New York University.

During her time at NYU, she participated in several archiving projects.

Pawarisa holds a Bachelor of Arts in Radio and Television Broadcasting from Thammasat University, Thailand. Recently she is also an invited lecturer in Archives and Cultural Heritage Information Management Program at Silpa-

korn University and an invited speaker on “Collection Management for Non Archives” at the World Day for Audiovisual Heritage in 2015.

Presentation of the PRD’s 2” Quad videotape migration project:

For 17 years, the Museum and Archive of the PRD collects and preserves numerous audiovisual materials which are not only the significant history of PRD, but also the national cultural heritage.

In 2015, 2” videotapes of television drama (produced in the early days of Thailand colour TV broadcasting) were found to be in poor condition. These tapes are the valuable information of Thai television and should be digitized as soon as possible. However, it is a difficult task due to budget constraints, high expertise, and specific equipment. Fortunately, with the assistance from DAMsmart to migrate the first episode of this drama free of charge in celebration of the 60th year of Thai television broadcasting.

In this presentation, we will provide an overview of audiovisual preservation projects of PRD, the 2-inch quad collection and the migration process, the awareness raising strategies for Thai television history and moving image archiving, and a plan for 2-inch tape collection in the future.

DAISUKE MIYOSHI

How regional documentaries are re-born from home movies:

“Regional film” introduced here is an activity aimed at citizens themselves to “participate, enjoy, and sometimes be moved”.

It is a way in which to make a whole new film “local production for local consumption”, where citizens collaborate to produce their own films for themselves.

By collecting home movies that existed as fragments of memory, editing the accumulated footage and tailoring it into a movie,

We can shine light on the seemingly trivial and mundane activities of daily life that have been overlooked, leaving cultural customs and traditions of the area for future generations.

Interviews with the public, the creation of explanatory titles are necessary for the process of film production and also the vocal chorus of school students and the local choir support movies.

Through film making, I recall past memories, learned, to not only nurture but create local love, Public participation creates inter-generational interaction which will also help to revitalize the region. In addition to utilizing the completed movie as regional education and local materials, it can be used in a reminiscence method in medical welfare.

What we must prioritize now is to raise the awareness of value of home movies through the creation of ‘regional films’.

Not only can regional films draw out the power of communities they can be handed over to the future; I am convinced that people will be connected gently through which a better society will be born.



Daisuke Miyoshi is filmmaker and producer born in Gifu, Japan in 1972.

After working with a video production company, he became an independent producer in 2005. Mainly working on documentary films, recording preservation by images of traditional culture, CM, music video and other genres are produced.

He established Alps Pictures Ltd., www.alps-pictures.jp a video production company in 2015.

He is also a Lecturer in the Department of Design, Faculty of Fine Arts, Tokyo University of the Arts. He lives with his wife and children in Azumino City, Nagano prefecture.

ADRIAN WOOD



©CW Green

In 2011, as much more of Adrian Wood's work focussed on the supervision of film restorations in Asia, Europe and N. America, he recognised the growing divide in film restoration and preservation between these three major regions of the world.

In an effort to address that he launched Restoration Asia in a session at the 2012 SEAPAVAA Conference held in Ho Chi Minh City, Vietnam.

Having supervised the restoration of over 50 feature-length films he has gained international praise and recognition for those, as well as his past work in documentary production and the use of archival content.

Since 2017 he has lived in Fukuoka and has formed OWL Studio with Miho Okuma. He continues to develop documentary projects, events related to cinema and write about his work.

The 13th Sultan-

Lost and Found?

In 2017 less than six minutes from reel 8 of an unidentified Filipino feature from the 1940s was found within elements of another Filipino film in the collection of UCLA Film and Television Archive in California.



This presentation will explain its identification by colleagues at ABS-CBN in Manila, show the film sequence and contextualise it in the continuing need for international collaboration.



NICK DEOCAMPO



Historiography of Asia's Lost Films:

"Absence" and a sense of "loss" are what we face when dealing with Asia's disappear(ed)ing film heritage. Historians and scholars face an almost impossible task of writing about a cinema in a region whose early films are lost, its pioneer filmmakers are gone, and archives are hard put in producing documents regarding films made during the beginnings of motion pictures.

This paper will discuss key issues to think about when writing a historiography of Asia's "lost" films.

This presentation is made more significant as Asia commemorates one hundred twenty years of the arrival of motion pictures in many of the region's former colonial territories that are now independent nations having their own national cinemas.

Nick Deocampo is Associate Professor at the U.P. Film Institute in the College of Mass Communication, University of the Philippines. He is a prizewinning documentary filmmaker and film historian. Deocampo's academic credentials include a Master of Arts degree in Cinema Studies at New York University under a Fulbright Scholarship Grant. He received his Certificate in Film in Paris, France and graduated with a degree in A.B. Theater Arts at the University of the Philippines.

Known for his gritty documentaries and personal films, he won several awards in international film festivals for his various documentaries. As a prizewinning author, he garnered the National Book Award four times for his books on the history of Philippine cinema. Deocampo received international academic honours as Scholar-in Residence in New York University, Chancellor's Most Distinguished Lecturer at the University of California, Irvine; International Fellow at the University of Iowa; etc.

In 2001, he was among the first to be awarded the Asian Public Intellectuals (API) Fellowships by the Nippon Foundation. He is chair of the UNESCO Philippines Memory of the World National Committee and the President of NET-PAC (or the Network for the Promotion of Asia Pacific Cinema).

MAUNG OKKAR



Neglected Heritage

Save Myanmar Film is a group of independent filmmakers and researchers who have the aim of preserving Myanmar's film heritage.

It is a project in collaboration with Ministry of Information, Myanmar. Its main aims are to run and organize more audio-visual archiving trainings, projects, digital restoration programmes and activities and to raise funds and in order to co-operate with organizations from outside Myanmar.

The team has put an urgent focus on saving 12 black and white films and news reels, other surviving Myanmar Heritage Films from 1930s-1990s being stored in poor condition in the National Film Archive.

Maung Okkar's film career began at the age of 14 when he starred in *Dat-khe*, a feature film directed by his father – the celebrated Burmese filmmaker U Wunna. In 2009, he joined Yangon Film School. Then, he tried his hand at directing. A philosophy graduate, his first documentary: *Charcoal Boy* screened and competed at 16 international film festivals such as Munich International Festival of Films schools around the world.

In May 2015, he worked as a film archive researcher to collect data for Myanmar Cinema Heritage Project. Recently, he has completed a film restoration summer course conducted by International Federation of Film Archives (FIAF) in Bologna, Italy. He is the project director for Save Myanmar Film Project with the aim of saving Myanmar films which are being neglected and has been conducting research on Myanmar films as a part of that project.

SIMON LUND



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. He has been a frequent speaker at both *Reel Thing* and *Restoration Asia*.

Re-recording archival negatives and positives and the elimination of cross modulation distortion.

Motion picture track negatives were never meant to be directly recorded from, instead they were meant to be printed to a positive and attempting to record off the negative with an optical reader results in a distorted recording. Simon Lund will present programming work he has done to remove this distortion from the recordings of track negatives made on standard equipment as well as methods for re-recording archival tracks.

FRANZ HOELLER

Stains – still a nightmare?

Repairing film defects caused by damage to film stored in high temperature and humidity environment is a very challenging task. We will discuss some recent advances in digital film restoration methods which addresses such typical defects like color stains. New approaches to reduce green/blue color stains significantly by using the DIAMANT-Film restoration software will be shown.



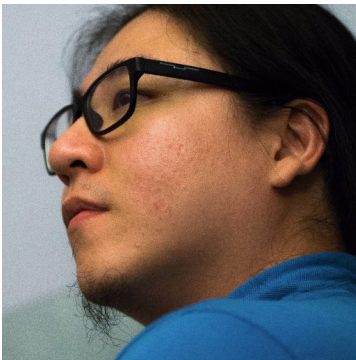
Franz Höller is the managing director of **HS-ART Digital Service GmbH** and the product manager for the **DIAMANT-Film Restoration Software**.

He works as trainer and consultant in the fields of digital film restoration.

As project manager he was involved in several international research projects in the digital media area. He has a master degree in Telematics from the technical university in Graz and has worked as R&D software engineer in the fields of image restoration and processing at Joanneum Research in Austria and Pandora-International in the UK and HS-ART Digital.

JOSHUA NG

Joshua Ng is the Information Technology (IT) & Technical Executive at the Asian Film Archive (AFA). As a member of the film restoration team in the AFA, he oversees the IT and technical aspects of film restoration projects. In addition, Joshua plans and oversees AFA's IT systems. His research interests include social media data analytics, audio-visual archiving and film restoration workflows, and digital preservation technologies.



The Restoration of *Batch 81* is an exciting one because of the availability of full sets of original picture and sound negatives to work with, elements that the Asian Film Archive (AFA) have been preserving for the last 10 years.

Various conditions had set in for both the picture and sound negatives, including vinegar syndrome, mould, warping, shrinkage, halos, etc. The picture negatives presented a dominant green hue across every reel.

Other unique circumstances for this film added interest points to the restoration. For instance, the issues surrounding the rights to the film, the availability of the director, DOP, and key audio crew to consult with, and the rights to the restored film.

Every restoration presents learning opportunities. The *Batch 81* restoration similarly enabled the AFA to learn some vital lessons in balancing owner, director, and the restoring party's expectations and requests.

MUHAMMAD TAUFIQ MARHABAN & RIZKA F. AKBAR

Presentation on the **restoration of Asrul Sani's 1961 film *Pagar Kawat Berduri*** [Barbed-Wire Fence]



Muhammad Taufiq Marhaban

is an AV Restoration Director and Managing Director at Render Digital Indonesia.

He graduated from Indonesia Institute of Technology, with Bachelor degrees in Mechanical Engineering in 1994.

He started in Broadcast and Films Post Production Industry in 1994 doing various Digital VFX and 3D Animations.

Using his experience involving Celuloid Digital Intermediate and VFX techniques provided him a starting position to further study and expand his knowledge on Film Digitization and Restorations. Since 2011 he has involved in numerous Celluloid and Magnetic Digital Restoration projects.

His first project to do is to save the endangered movie archive by digitizing 29 Indonesian film titles funded by the Indonesian government followed by the restoration of two Indonesian film titles, one of the titles of the restored film is "Three Maiden(1956)" funded by SA Films is the first Asian film to be scanned into 4K resolution in 2015.



Rizka F. Akbar

Graduated from Trisakti University with bachelor degrees in Architecture in 2001 started his career as an architect and interior designer.

Since 2010 until now become a project director at Render Digital Indonesia , a company engaged in the field of post production for advertising agency then later in 2011 develops and moves toward to film Digitalization and Restoration

His first project to do is to save the endangered movie archive by digitizing 29 Indonesian film titles funded by the Indonesian government followed by the restoration of two Indonesian film titles, one of the titles of the restored film is Tiga Dara [Three Maiden] (1956)" funded by SA Films is the first Asian film to be scanned into 4K resolution in 2015.

KENSUKE NAKAMURA & YOKO ARAI

Presentation on digital restoration featuring *Jigokumon* [Gate of Hell]

What kind of work must be done between “before” and “after” in digital restoration process? Featuring *Jigokumon*, our restoration supervisors, who are engaged in digital restoration for over 10 years will outline how the first screening could be realised with demonstration. Introducing the actual topics such as HDR or video restoration, this presentation will help the person who would like to learn more about the basis of digital restoration.



© Kadokawa 1953

Jigokumon won the Grand Prix at Cannes in 1954 and the Academy Awards for Best Foreign Language Film and for Costume Design in 1955.



Kensuke Nakamura is the digital restoration supervisor in the Archiving and Restoration Group of IMAGICA Corp.

More than 5,000 movies, animations and documentaries have been restored by him. The designing of digital restoration systems and proposing workflow are also in his field.



Yoko Arai is also a digital restoration supervisor in the Archiving and Restoration Group of IMAGICA Corp. Over 10 years she has engaged herself in restoring a wide range of films.

Training activities such as a seminar in the 2017 Tokyo International Film Festival or proposing restoration workflows for video materials are current themes.

ภาพยนตร์ บูรณะ แห้วเอเชีย

Asian Restored Cinema

วันที่ 6 - 11 เมษายน 2561 ณ โรงภาพยนตร์ลิโด

6 - 11 April 2018 at Lido Theater

PROGRAM

Friday 6 April at 6.00 p.m.
Gate of Hell (1953)

Saturday 7 April at 8.00 p.m.
Batch '81 (1982)

Sunday 8 April at 8.00 p.m.
ทรชนคนสวดย Operation Revenge (1967)

Monday 9 April at 8.00 p.m.
โปรแกรมหัศจรรย์ Archival Gems Screening

Tuesday 10 April at 8.00 p.m.
Barb Wired Fence (1961)

Wednesday 11 April at 8.00 p.m.
Insiang (1976)



Batch '81



Barb Wired Fence



Insiang



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OPENING OF THE ASIAN RESTORED CINEMA SEASON:

GATE OF HELL Introduced by

NORIAHIKO YOSHIOKA
Director-General,
The Japan Foundation,
Bangkok

was formerly the Assistant Director of **The Japan Foundation Bangkok** from 1999-2004 before moving to serve with The Japan Foundation in Hanoi, Vietnam. He returned to Bangkok in 2016 as **Director-General** to promote Japanese arts and ideas and to work with respected fellow Thai partners and organisations.



Photo by Pichan Sujaritsatit

and

SANCHAI CHOTIROSSERANEE

He is currently the **Deputy Director** of the **Film Archive (Public Organization), Thailand**. He takes charge of supervising administration department, strategy and planning department, and the Thai Film Institute.

He is also one of the programmers of the Thai Short Film and Video Festival, Salaya International Documentary Film Festival and Silent Film Festival in Thailand as well as serving as an elected SEAPAVAA Executive Council member.



RESTORATION ASIA V PROGRAMME SCHEDULE

- 9.00 **Registration desk opens**
(All sessions in Lido Theatre 1 until 18.00)
- 9.15 **Reto Kromer, (AV Preservation by reto.ch,
Ecublens, Switzerland)**
On the Bright Side of Data Migrations
- 9.45 **Janice Allen (Cinema Arts Inc., Newfoundland, PA, USA)**
A Digital Dilemma: presumptions of long term existence
for very high value media
- 10.15 **Jim Lindner, (Media Matters LLC, New York, USA)**
FILMIC project
- 10.45 **Break (refreshments provided)**
- 11.00 **Tobias Golodnoff, (FASTFORWARD, Copenhagen, Denmark)**
Digitization revolutionized – the new paradigm of film
digitization
- 11.30 **Pawarisa Nipawattanapong, (Government Public Relations
Department of Thailand, Bangkok, Thailand)**
Presentation of the PRD 2" Quad migration project

- 11.55 **Daisuke Miyoshi , (Alps Pictures Inc., Nagano, Japan)**
How regional documentaries are reborn from home movies
- 12.15 **Q&A**
- 12.30 **Lunch**
- 14.00 **Adrian Wood, (OWL Studio, Fukuoka, Japan)**
The 13th Sultan, Lost & Found?
- 14.10 **Nick Deocampo (Associate Professor, University of the Philippines, Quezon City, Philippines)**
Historiography of Asia's Lost Films
- 14.30 **Maung Okkar, (Project Director- Save Myanmar Film, Yangon, Myanmar)**
Presentation and progress update on the Save Myanmar Film project
- 14.50 **Simon Lund, (Cineric Inc, New York, USA & Cineric Portugal, Lisbon, Portugal)**
Re-recording archival negatives and positives and the elimination of cross modulation distortion.
- 15.20 **Franz Hoeller (HS-Art Digital Service GmbH, Graz, Austria)**
STAINS – still a nightmare?

- 15.40 **Q&A**
- 15.50 **Break (refreshments provided)**
- 16.00 **Joshua Ng (Asian Film Archive, Singapore)**
The restoration of Mike de Leon's *Batch 81*
- 16.20 **Muhammad Taufiq Marhaban & Rizka F. Akbar, (Render Digital Indonesia, Jakarta, Indonesia)**
Presentation on the restoration of Asrul Sani's 1961 film *Pagar Kawat Berduri* [Barbed-Wire Fence]
- 16.45 **Yoko Arai & Kensuke Nakamura (IMAGICA Corp., Tokyo, Japan)**
Presentation on digital restoration featuring *Jigokumon*
- 17.50 **Q&A**
- 18.00 **Lido Theatre 2: Screening of *Jigokumon* [Gate of Hell] dir. Teinosuke Kinugasa, 1953 Daiei Motion Picture Company (Kadokawa)**
Introduced by Norihiko Yoshioka, Director-General, The Japan Foundation, Bangkok & Sanchai Chotirosseranee, Film Archive (Public Organisation) Thailand
- 20.00 **RA V Buffet Dinner @ the See Fah Restaurant**

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NOTES

