

CONFERENCES PROGRAM

Preserve, restore and promote film heritage

I – Introduction and guidelines

Beyond the screenings, MEMORY is also the occasion of reuniting cinema and film archive professionals, including students and public officials to discuss the means available for heritage preservation share experiences in this field, create new strategies and encourage joint efforts to save a common heritage; but most of all, make this heritage accessible to all.

Films are endangered everywhere in the world if they are not well preserved (notably by respecting humidity and heat control). Over 90% of films around the world made before 1929 are lost forever, as well as half of all American films made before 1950.

As films are part of the memory of a nation and humanity, they need to be taken care of. This is the mission of film and audiovisual archives, cinemathèques. Depending on climate conditions, cinema history of the country, political situation past and present, the heritage will be more or less accessible, more or less preserved. But the mission of such entities, whatever the latitude they are based, is to collect films, search for them when they are considered to be lost, preserve them in safe locations and enable access to them. At the digital era, the question is also to migrate from photochemical to digital media. This is costly and require a heavy organization. Some

films may benefit from a digitization and –for the few lucky ones– from a full restoration, but this is a long and expensive process. However all films should be looked after, no matter if they are minor or major works, fictions or documentaries, newsreel footage or rushes. This memory is our heritage and future generations should be able to have access to it. Forums, open to large audience, will comprise several modules related to film heritage with international film heritage speakers.

Who is taking care of film heritage ? What is a film archive ? What for ? How ? For who ?

Various projects in Asia will be presented to illustrate the diversity of such entities, public or private, and also original initiatives such as the recent project of Film preservation Summer School in Singapore...

A special attention will be paid to lost film search: some films are considered as lost, but can be found as the cinema travelled a lot.

And the digital revolution will be at the heart of discussions : what are the consequences of the profound changes arising from the spread of digital technology, both in preservation/ restoration methods and in the emergence of new forms of distribution.

Restoring damaged films : a long and heavy process, for happy fews, but necessary

- Priorities : The question of which film to restore first is a real dilemma: should priority be given to a film in danger, a film that has remained unscreened or a work that now resonates with the world and is ready for general distribution?
- Respecting the original: while digital technology offers almost limitless possibilities, research is necessary to ensure we remain attentive to the original conditions of a work's creation and to the director's intentions.
- Enabling a large release of the film once restored is a key aspect of such projects : the international network of festivals is more and more open today to displaying film heritage

Each archive may prepare and present a restoration project that will be presented. The idea is to enable the project to go forward in the best possible conditions.

Programming Heritage films to reach the largest audience possible

- Programming, spotlighting, promoting and distributing film heritage
- Basic rules and golden rules for programming and reaching the widest possible audience, in particular the young generations.
- The role of festivals and cinemathèques, as well as distributors and theaters.

II – Conferences' Details and Speakers

Unit 1 – Film Heritage: Risks and Stakes

Date: June 2 - 10:00 am - duration: 2 hours

Venue: Bophana Center

Films at risk – Why? Where? Who takes care of them and how?

Preservation and restoration basics

The paradox of an over-100-year-old media at the digital era

1 - General introduction

2 - The main enemies of film

3 - The do's and don'ts of film preservation

4 - Why and how restore a film? Restoration basics

The question of which film to restore first is a real dilemma: should priority be given to a film in danger, a film that has remained unscreened or a work that now resonates with the world and is ready for general distribution?

Respecting the original: While digital technology offers almost limitless possibilities, research is necessary to ensure we remain attentive to the original conditions of a work's creation and to the director's intentions.

5 - Film at the digital era: The paradox of a 100-year-old media at the digital era

The digital revolution: What are the consequences of the profound changes arising from the spread of digital technology, both in restoration methods and in the emergence of new forms of distribution? Upsides and downsides (circulation/restoration, constant evolution of standards/compression/conservation)

6 - About lost films! Collecting lost films : for restoration projects... and for the enrichment of film archive collections (methodology)

7 - Presentation of Asia Europe Foundation (ASEF- European Union organization), an international organisation involved in cinema, and notably in film heritage.

Speakers: Davide Pozzi (Cineteca di Bologna – Italy), Benedict Olgado (Film Development Council – Philippines), Wenjie Zhang (National Museum – Singapore), Douglas Laible (World Cinema Foundation - USA), Rithy Panh (Filmmaker, Cambodia), Valentina Riccardi (ASEF, Singapore), Séverine Wemaere (Technicolor Foundation – France), Adrian Wood (SEAPAAVA), Wenjie Zhang (National Film Museum of Singapore)

Moderator : Gilles Duval (Film restoration – France)

Unit 2 – Programming! / Heritage Films are not Films for Museums! And a special project : Early age of Cinema in Cambodia: Gaston Méliès' films in 1913

Date: June 3 - 10:00 am - duration: 1h30min

Venue: French Institute

The various ways of promoting film heritage and enabling access to the largest possible audience

- **Programming, spotlighting, promoting and distributing film heritage.**
- **Basic rules and golden rules for programming and reaching the widest possible audience.**
- **The role of festivals and cinemathèques, as well as distributors and theaters.**

Speakers:

- 1 - General introduction (Cannes Classics, Bologna, Busan, several festivals open to classics etc.): Gilles Duval
- 2 - Busan Film Festival in Korea (Park Sungho)
- 3 - Il Cinema Ritrovato festival (Davide Pozzi)
- 4 - Vietnam Film Institute (Thi Mai Hoang, Hoang Anh Ta)
- 5 - Venice Film Festival (Paolo Bertolin)
- 6 - National Film Center of Japan (Masaki Daibo)
- 7 - Other delegations according to travel plans.

Early age of cinema in Cambodia: Gaston Méliès' films in 1913

Speaker: Raphaël Millet (Filmmaker, France)

Moderator: Séverine Wemaere

Unit 3 – Film Restoration: Case Studies and Pitch Session for Future Restoration Projects

Date: June 4 - 10:00 am - duration: 1h30min

Venue: French Institute

Presentation of various restoration projects; highlighting the reasons for launching such a restoration, the main difficulties and the objectives/ results in term of preservation and circulation

Speakers:

- 1 - Generic presentation (Davide Pozzi and Séverine Wemaere)
- 2 - Wenjie Zhang and Douglas Laible : After the Curfew
- 3 - Benedict Olgado (Philippines) : Lino Brocka's films (and a presentation of Philippines Film Archive Project)
- 4 - Thailand Film Archive (Chalida Uabumrungjit)
- 5 - Others according to delegations attendance on that date.

Each archive may also prepare and present a restoration project that will be presented.

Moderators: Séverine Wemaere and Gilles Duval

Unit 4 – Presentation of various film archive projects in Asia

Date: June 5 - 10:00 am - duration: 1h30min

Venue: French Institute

Well-established film archive structures or emerging projects: the different approaches for taking care of films (public, private...)

Speakers:

- 1 - Bophana Center (Sopheap Chea)
- 2 - Vietnam Film Institute (Thi Mai Hoang, Hoang Anh Ta)
- 3 - Singapore National Museum (Wenjie Zhang)
- 4 - National Film Center of Japan (Masaki Daibo)
- 5 - Shanghai Film Museum (Jueren Woo)
- 6 - Others according to delegations attendance on that date.

Moderators: Séverine Wemaere and Gilles Duval