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**MOWCAP**  
**UNESCO Memory of the World**  
**Regional Committee for Asia/Pacific**

# Nomination form

## *Asia/Pacific Memory of the World*

### Register (revised October 2016)

(Nominations must be received by 31 August 2017 for consideration for inscription in 2018)

ID code:	Item or collection short title:
Institution / Owner:	Country or countries

### Introduction

Information on the Asia Pacific Memory of the World Programme can be found at [www.mowcapunesco.org](http://www.mowcapunesco.org)

This form should be used to nominate items to the *Asia/Pacific Memory of the World* Register. It sets out the range of information needed. Nominations should be expressed in clear concise language and lengthy submissions are not required.

Supplementary data may be attached. Please clearly label and number every page in the boxes provided.

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You should read the *Guidelines* for nominating items and collections to the Asia/Pacific Memory of the World Register. These are available at <http://www.mowcapunesco.org/core-activities/register/nominations/>

Nominees can also look at the current International Memory of the World Register <http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/> to see examples of completed nomination forms. Note that the MOWCAP form is not a copy of the international form.

Completed nomination forms should be sent by email to [MOWCAPinfo@gmail.com](mailto:MOWCAPinfo@gmail.com). The secretary-general will confirm receipt of nominations by email.

If you need to provide large files such as those for moving images then send to the following address:

MOWCAP Secretary General,  
G.P.O Box 8374  
Hong Kong

No material will be returned and will become the property of MOWCAP.

There is a contact form on the website which should be used if you have any questions. Please keep a copy of your submission for your records and in case we need to contact you.

**Please note:** nomination forms will be put on the website prior to a decision being made about whether or not they will be inscribed on the register.

Mr Li Minghua  
Chair, MOWCAP

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# Nomination form

## Part A: Essential information

Give a brief description of the documentary heritage being nominated, and the reasons for proposing it. Highlight the nature, uniqueness and significance of the nominated documentary heritage.

### Brief description (96 words)

**MYA GA NAING is a silent film produced by A1 Film Production in 1934 in Myanmar. It is the most ancient Myanmar film still in existence with film element that enabled a complete restoration in 2016.**

**Considering the glorious past of Myanmar Cinema and its critical situation of conservation today, 1934, MYA GA NAING is indeed a national treasure. It was restored in 2016, hence becoming an encouraging sign for the ongoing and future preservation efforts of Myanmar dispersed heritage. It is an emblematic film for Myanmar history of cinema at the colonial and a milestone restoration project.**

### Detailed presentation:

MYA GA NAING is a silent film produced by A1 Film Production in 1934 in Myanmar. It is one of the long preserved earliest films and 104minutes (9,350ft) long.

The NGO MEMORY! Cinema, Paris and Yangon-based, acting in Myanmar since 2014, was authorized by the Ministry of Information of Myanmar to access the State Archive in February 2015. This visit revealed a critical situation as less than 20 titles were still available with film elements, hence enabling a restoration or simply a digitization for the preservation and promotion of heritage.

Among the films kept at the State Archives of Yangon, MYA GA NAING was the most ancient feature film still in existence. It was directed by one of the fathers of Myanmar Cinema. This is why the NGO MEMORY Cinema chose this title, approved by the Union Ministry of Information of Myanmar, and decided to launch a restoration program.

Considering the glorious past of Myanmar Cinema and its critical situation of conservation today, 1934 MYA GA NAING is indeed a national treasure. It was restored at last, hence becoming an encouraging sign for the ongoing and future preservation efforts of Myanmar dispersed heritage

It is an emblematic restoration project of a classic from a country for which the cinema heritage is largely unknown abroad today and not accessible domestically.

The release of this national treasure in Myanmar on Nov 3 at the Opening of the MEMORY International Film Heritage Festival in Yangon had a strong emotional impact on large audience and national/international press. But it also raised awareness in the country about the necessity of preserving urgently Myanmar Film Heritage. This is why MYA GA NAING is milestone restoration in Myanmar. International releases (International film festival of Locarno in Switzerland followed by Singapore, Thailand) highlighted the richness of Myanmar culture abroad.

This is why MYA GA NAING is milestone restoration in Myanmar's current cultural rebirth within young democracy and after several decades of isolation. This milestone project should hopefully encourage some other similar operations.

The film elements were shipped to the laboratory L'Immagine Ritrovata, part of the film archive Cineteca di Bologna (Italy).

Beginning in 2015, a complete restoration was made made from two dupe negatives and a positive print held at the Myanmar State archives in Yangon.

An additional mute positive print was found at the Arsenal-Institut für Film und Videokunst in Berlin, which kindly lent this film element for the restoration project.

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## 2.2 Relationship to the nominated documentary heritage

**A - Film Development Department** has kept Myanmar films and old reels at its Film Archive.

In 1999, Production Company of MYA GA NAING requested the government to preserve the film.

**B - MEMORY! Cinema** is non-profit organization acting in the field of Film Preservation in Myanmar since 2014. MEMORY Cinema (MC) conducted the restoration program of MYA GA NAING. It also acts for the promotion of the film in international festival.

MEMORY Cinema took care of all the steps from A to Z : from film inspection to the release of the restored version of the film (technical and artistic supervision of the restoration works, researches, documentation, fundraising, release and promotion) .

Artistic advisors to the restoration were U Kyi Soe Tun, Director and Film Historian and Daw Swe Zin Htaik, actress, producer and director of International relations Department at Myanmar Motion Picture Organization. .

Descendants of the Director Maung Tin Maung and of the producer A1 were informed and contributed with information necessary for the completion of the works.

MEMORY Cinema funded directly half of the restoration cost and raised additional funds from European public institutions: Switzerland (SDC), Germany (Goethe Institut) and France (French Embassy).

The project took place under the supervision of the Ministry of Information of Myanmar.

**C - Save Myanmar Film** is a non-profit organization created in 2017 with young Myanmar filmmakers and film lovers. Save Myanmar Film was founded by Okkar, the youngest son of late celebrated Director Maung Wunna and the grandson of late famous director Thar Du. At first he tried to save his family films from his family's production house and found out that Myanmar films are in danger. With the support of other team members who are the new wave of Myanmar film industry, he is leading a project called "Save Myanmar Film" with the aim of preserving Myanmar film heritage.

In 2016, MEMORY Cinema organized and funded a specific training for Okkar at the FIAF summer school in Bologna. Thanks to this education program and in the frame of the MEMORY! Cinema program for the restoration of MYA GA NAING, Okkar could witness some of the restoration of MYA GA NAING. He attended Memory of the World workshop organized by UNESCO in Yangon and so he attempted to register MYA GA NAING

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(1934) in Asia-Pacific Regional Register. Save Myanmar Film contributed to the preparation of the application UNESCO Memory of the World for MYA GA NAING.

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### 2.3 Contact person(s)

#### Save Myanmar Film

Okkar Maung, Director  
[savemyanmarfilm@gmail.com](mailto:savemyanmarfilm@gmail.com)

#### MEMORY! Cinema Association

Severine Wemaere, Chairman  
[Severine.wemaere@memorycinema.org](mailto:Severine.wemaere@memorycinema.org)

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### 2.4 Contact details

Name	Address
<b>Save Myanmar Film Okkar</b>	No (33), 4th floor, 164th street, Yangon, Myanmar
<b>MEMORY! Cinema Severine Wemaere</b>	15A Golden Valley Avenue Stree, Bahan Township 11201 Yangon, Myanmar 29 rue Germain Pilon 75018 Paris - France

Telephone	Facsimile	Email
Okkar +959421141508		<a href="mailto:savemyanmarfilm@gmail.com">savemyanmarfilm@gmail.com</a>
Severine Wemaere: +33607333125		<a href="mailto:contact@memorycinema.org">contact@memorycinema.org</a>

### 3.1 Title of documentary heritage item or collection

MYA GA NAING (1934), by Maung Tin Maung

English title: THE EMERALD JUNGLE

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### 3.2 Catalogue or registration details

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**3.3 Photographs or a video of the documentary heritage. At least three digital photographs of the documentary heritage should be provided. By providing the photos you are agreeing that they can be used by MOWCAP for the purposes of promoting Memory of the World e.g. newsletters, website etc. Please note on the form if you do not wish MOWCAP to use the photos for publicity or promotional purposes.**

**Stills and 1 video (extract from MYA GA NAING - hyperlink)**

**MYA GA NAING (1934) by Maung Tin Maung - A1 Film Company / Ministry of Information of Myanmar / Restoration 2016 by MEMORY! Cinema**



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**Video :**

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<http://2016e.memoryfilmfestival.org/mya-ganaing-1934/>

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### 3.4 History/Origin/Background/Provenance

#### Film information: MYA GA NAING

First feature film of Director Maung Tin Maung (who is the youngest brother of the Myanmar First filmmakers) U Tin Maung co directed with Japanese film (Burmese Harp) . A1 Film company can produce most influential film in Myanmar film Industry. Leading Actor making a stunt with air balloon/ acting with snake.

- Original title: MYA GA NAING aka MYA GA NAING
- English title: THE EMERALD JUNGLE
- Country: Burma (Myanmar)
- Date of release: 1934
- Duration: 93 to 97 mn
- Director: A1 Maung Tin Maung
- Production: Aye Wan Film-Production
- Cinematographer: U Myat Kyaw, U Ba Thaug
- Cast: Daw Myint Myint, U Chit Shwe, U Ba Saw Gyi
- Format: 35 mm
- Black and White
- Music : A1 Khin Maung

Shot in 1934 in a format for silent film (1.33), Mya Ganaing was then changed into the 1.19 format, which enables sound, in order to add the music (likely in 1954).

Then in 1970, on the occasion of the 50<sup>th</sup> anniversary of Myanmar Cinema,

A1 Production added the dialogue with actors of the time, under the supervision of Maung Tin Maung, and re-released the film. The restored version of Mya Ganaing is based on this 1970 version.

All the elements available (in Myanmar and Germany) include heterogeneous and very damaged material due to scratches, tears, dust, dirt, white marks and poor definition as no original negatives were still in existence.

The laboratory had to deal with those substantial challenges in order to produce a restored version of the film in the best condition, albeit far from the original quality of image and sound.

Synopsis: like an early James Bond...

#### **Showing the society of yagon in the 1930s and the way of filming...**

Deep in the jungle, where tigers, snakes and elephants are at home, U Pho Thwa owns a sawmill. With his delightful granddaughter Myint Myint he lives a little further off in a comfortable villa. One day, Myint Myint takes her horse for a ride, accompanied by a houseboy. She has a riding accident and is saved from drowning in the river by a good-looking young man from Rangoon. All too soon, Myint Myint and Chit Shwe have to part again: he is on his way back to the city. But the situation at home isn't good: his rich father has lost his heart to a woman who is two-timing him. Chit Shwe is full of despair about his family's loose morals. Furthermore, he is in a financial crisis. Since, in the circumstances, he doesn't want to ask his father for a loan, he cooks up a plan with a shady friend, an alcoholic. There has just been a murder in town, the search warrant for the murderer promises 5000 Kyat as a reward. Chit Shwe decides to pretend that he is the murderer, in order to get the reward later. Momentarily, a wild group of determined policemen are chasing the innocent man. Chit Shwe flees from his pursuers - like an early James Bond - using every available mode of transportation. He finally escapes - in a hot air balloon. The winds play God and, after having withstood a few thunderstorms, he finally lands close to the sawmill. Except that he has ended up in the encampment of the teakwood thieves. Even though they receive him graciously, the well-born young

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man is not keen to join the group whose members are clad in tigerskin jackets. They let him go and show him the road back to the city which, as it happens, leads past the sawmill. Chit Shwe and Myint Myint are happy to see each other again, because they have loved each other since their first meeting in the river. And yet, she doesn't trust him, fearing that he belongs to the group of thieves who want to liquidate her and her grandfather. Very soon, he has the opportunity to prove his loyalty. The teakwood thieves invade the sawmill on elephants, trampling down buildings in a spectacular attack. There is much fighting and shooting; even fearless Myint Myint (wearing a small, white flower in her hair) takes up arms. In the end they defeat the robbers, but grandpa has lost his life in the struggle. No, she isn't all alone in the world, says Chit Shwe consolingly, he is there for her, after all. And so finally, nothing stands in the way of a happy end. A jungle patrol, who had arrived at the sawmill shortly after the attack, tells Chit Shwe about his father's search for him after his bad stepmother has finally run away with her lover. There's more: his father has promised a reward to anyone who has information about his son's whereabouts. And so Myint Myint and Chit Shwe make their way to the city and, after a hundred adventures in the jungle arrive in a very urban Rangoon. The father and a writer friend are already expecting the couple for tea in a beautifully appointed garden, a pinscher, decorated with a bow, provides the entertainment. Chit Shwe's father is very proud of his self-willed son, on whom the hero in the novel 'Mya Ga Naing' will be based.

About the Director : A1 Maung Tin Maung



Director Maung Tin Maung

### **Maung Tin Maung A1 (1908-2000) BIOGRAPHY**

Filmmaker, producer, actor, producer (Burma / Myanmar)

Maung Tin Maung aka Tin Maung was born in 1908, in Pyay, a small town in Lower Burma during the British colonial rule. He comes from a famous Burmese

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film family : his brother Nyi Pu (1900-1996) was been the first film actor in Burmese cinema. Tin Maung began his film career in 1923, appearing in « Taw Myaing Zon Ga Lwan Aung Phan ».

In 1934, while enrolled in Rangoon University, Tin Maung founded his own production company, A1-Film, the preeminent film studio in Burma. He quickly became known as « A1 Tin Maung », as his stars and technicians who put with pride the prefix A1 in front of their name.

The same year, he directed his first film « Mya Ganaing » (« The Emerald Jungle ») and in 1937, « Aung Thabyay » (“The Triumph of Thapyay”) about the final days of King Thibaw, Burma's last monarch, who died an embittered man in exile in India. However, few Burmese got to see it initially, as the colonial government did not allow to the movie to play at theaters. During this year, he worked also as a singer and actor. In 1940, he directed « Chit yay sin ». In 1942, during World War II, Tin Maung enlisted in the Burma Independence Army to fight against the British.

After the war, Tin Maung returned to a film career at A1, increasingly focused on directing. He visited several Asian countries (Indonesia in 1950, India in 1954 and Japan in 1955) to learn directing and film production techniques. He won the Burmese Academy Award for best actor with the 1953 film « Yadanarpon ». He also won another academy award for best director with « Ko Ye, Toe Ye, Soe Soe Ye » in 1967. In his life, he made more than forty films.

Tin Maung was chairman of the Film Council (today, Myanmar Motion Picture Organization, MMPO) from 1964 to 1966. Tin Maung died in Yangon on 4 October 2000.

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### 3.5 Bibliography

Golden Jubilee Myanmar Film History

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**3.6 Names, qualifications and contact details of up to three independent people or organisations with expert knowledge about the values and provenance of the documentary heritage.**

Name	Qualifications	Address
Chalida Uamburugit	Film preservation expert - Head of Thai Film Archive, FIAF Member	<a href="mailto:chalidau@gmail.com">chalidau@gmail.com</a>

Name	Qualifications	Address
Davide Pozzi	Film preservation expert - Director of L'immagine Ritrovata – Cineteca di Bologna	<a href="mailto:davide.pozzi@immagineritrovata.it">davide.pozzi@immagineritrovata.it</a>

Name	Qualifications	Address
Gian Luca Farinelli	Film preservation expert - Managing Director of Cineteca di Bologna, Italy FIAF Member.	<a href="mailto:GianLuca.Farinelli@cineteca.bologna.it">GianLuca.Farinelli@cineteca.bologna.it</a>

I assert that the above named referees have given their written permission for their names and contact details to be used in connection with this nomination for the Asia/Pacific *Memory of the World* Register, and their names to appear on the website. (Contact details will not appear on the website or be disclosed by the MOWCAP to any third party).

Signature



Full name (Please PRINT)

OKKAR and Séverine WEMAERE

Date

August 31, 2017

**4.1 Owner of the documentary heritage (name and contact details)**

Name	Address
MMPDD	No. (35/A) Sasana Villa, Bahan, Yangon

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Telephone

Facsimile

Email: mmpe.myanmar@gmail.com

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#### 4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

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Name

Address

MMPDD

No. (35/A) Sasana Villa, Bahan, Yangon

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Telephone

Facsimile

Email: mmpe.myanmar@gmail.com

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#### 4.3 Legal status

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Details of legal and administrative powers for the preservation of the documentary heritage

In 1999, A1 Production Company orally requested Myanmar Film Development Department to maintain their film. The Department made a copy from the original film which was nearly a total damage.

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#### 4.4 Accessibility

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Describe how the item(s) / collection may be accessed

One digital print (DCP) is preserved at the State Archive and the other print is preserved at MEMORY! Cinema Main Office (29 rue Germain Pilon – 75018 Paris – France). Restoration elements are preserved at Cineteca di Bologna (Italy).

There is no restriction for culture or by law to watch MYA GA NAING film. The film is allowed to screen to the general public.

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All access restrictions should be explicitly stated below:

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#### 4.5 Copyright status

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Describe the copyright status of the item(s) / collection

A1 film production 1934 – Ministry of Information of Myanmar

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#### 5.1 First criterion: authenticity. Is the documentary heritage what it appears to be? Has its identity and origin been reliably established?

The identity and origin of MYA GA NAING was reliably established by Film Historian U Kyi Soe Tun and Myanmar Motion Picture Organization. A positive print was also found in Germany which enabled to compare film elements from various origins : Myanmar State Archive, German Film Archive.

Documentation researches contributed to identify and confirm authenticity of the heritage.

Laboratory L'Immagine Ritrovata inspection and works enabled to confirm the authenticity of the heritage.

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#### 5.2 Second criterion: world significance. Is the documentary heritage unique and irreplaceable, something whose disappearance or deterioration would constitute a harmful impoverishment of the heritage of humanity? Has it created a great impact over a span of time and/or within a particular supra-national cultural area of the region? Is it

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**representative of a type, but it has no direct equal? Has it had great influence – whether positive or negative – on the course of history?**

Mya Ganaing was made as a silent film in 1934 when talkie films were being popular in other countries. But when it was screened in South East Asian Countries, it gained success. Myanmar (was once called Burma) was being under British colony in 1930s, when the British had taken a lot of foreign films into the country to be in cinemas. At that time, A1 Film Production Company produced Myanmar films as a Myanmar film production company. Some films produced by A1 Film Production Company were screened in neighbouring countries. “Mya GaNaing” was one of them and the only one which is still surviving until today as a film reel.

More largely speaking, Myanmar had in the past one of the most prolific and vibrant movie industries in Southeast Asia in particular during the first half of the 20th century, where Myanmar movies rivaled international imports in local popularity for years. The result was a film-oriented culture that supported over three hundred theaters throughout the country, of which only a fraction remains today.

Cinema is a key part of Memory and Culture and is clearly part of the Myanmar DNA. The 100th anniversary of Myanmar cinema will be celebrated in 2020: the objective is that the Myanmar Cinema heritage is re-constituted as much as possible.

Due to the importance of cinema, an art both noble and popular, the Access and Preservation program of Myanmar Film Heritage could clearly have a unifying impact on the various communities in the country and also represent a crucial source of inspiration for the emerging filmmakers in the country.

In Myanmar, Film and Audiovisual Archives are to be collected and preserved urgently considering to the critical situation of those Archives (Time damage and dispersion).

The restoration of MYA GA NAING is a milestone. It is a symbol that will indeed illustrate the glorious past of cinema in Myanmar and raise awareness about the richness of this heritage in Myanmar but also abroad.

This film is now considered as the most ancient Myanmar film still in existence, hence a national treasure key for Myanmar and international audiences.

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**5.3 Third, world significance must be demonstrated in meeting one or more of the following criteria. Because significance is comparative, these criteria are best illustrated by checking them against items of documentary heritage already inscribed (for example) on the International *Memory of the World Register*:**

**Time: Is it especially evocative of its time (which may have been one of crisis, or significant social or cultural change; it may represent a new discovery or be the “first of its kind”)**

Myanmar started its film history from 1920 but MYA GA NAING from 1934 is the most ancient Myanmar film still in existence. Some film elements were kept miraculously for such a early age film.

It has now the earliest film in Myanmar film history to analyze the filmmaking of that time.

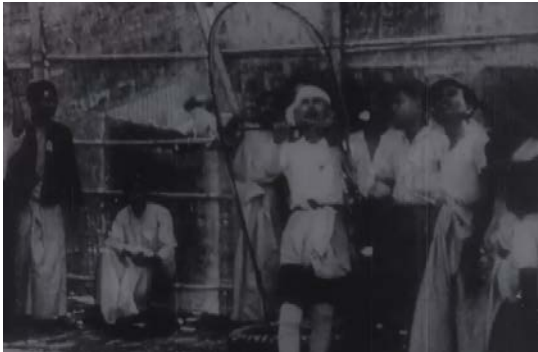
**Place: Does it contain crucial information about a locality important in the history of the region and its cultures? Or did the location have an important influence on the events or phenomena represented by the documentary heritage? Or is it descriptive of physical environments, cities or institutions since vanished?**

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In the film, old fashion dress of early Myanmar / Downtown landscape of Yangon. Early Teak Timber production. Myanmar first hot-air balloon (first balloonist is in film )

#### Hot air Balloonist U Kyaw Yin In Film



#### Downtown Sule Pagoda in Film



#### Today



**People:** Is it related to people in a social and cultural context that reflects significant aspects of human behaviour, or social, industrial, artistic or political development. It may reflect the important roles and impact of key or certain individuals or groups.

MYA GA NAING film is one of the film heritage to study Myanmar film history.

For historians it is a great study to explore the lifestyle, characteristics and cultural standards of Myanmar. For filmmakers it is a film to know about the technics in filmmaking of that time and their creativities.

**Subject and theme:** The subject matter may represent particular historical or intellectual developments in natural, social and human sciences, politics, ideology, sports and the arts.

**Form and style:** The item(s) may have outstanding aesthetic, stylistic or linguistic value, be a typical or key exemplar of a type or presentation, custom or medium, or of a disappeared or disappearing carrier or format.

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**Rarity** Does the content or physical nature of the documentary heritage make it a rare surviving example of its type or time?

- 1/ MYA GA NAING is the oldest silent film Myanmar that is now preserved
- 2/ Oldest film maintained by the most pioneer film Production of Myanmar

**Integrity** Within the natural physical limitations of carrier survival, is the documentary heritage complete or partial? Has it been altered or damaged?

- 1/ Restoration was made using various elements that conducted to the conclusions that the film is complete. Positive Film and Duplicated Negative Film

**Threat** Is its survival in danger? If it is secure, must vigilance be applied to maintain that security? Detail the nature and scope of threats.

The survival of MYA GA NAING is not anymore in danger as it was fully restored in a best-in-class laboratory that provided preservation elements.

Attach a separate statement if space is insufficient!

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**Is there a management plan in existence for this documentary heritage? Are there strategies to preserve and provide access to it?**

YES: X      NO

If yes, describe or attach a summary of the plan. If no, please provide details about current method of storage and custody of the materials.

YES

The film MYA GA NAING was fully restored thanks to the remaining film elements that were miraculously in existence. The poor conditions of those elements did not enable to reach the original aspects of the film at the time it was first released but the preservation of this Myanmar treasure is done and digital restored elements are available as well as prints for its circulation to the audience.

The restored elements are kept partly abroad (France and Italy) and partly in Myanmar



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The issue is that the current state film archive in Myanmar isn't efficient enough to store this documentary heritage as well as other film heritage. The film vault where this documentary heritage is being stored doesn't meet the standard norms of a good archive. To extend the life of this documentary preservation in its home country, some actions should be launched urgently.

- to upgrade the archive vault to be an efficient one (Temperature 4' to 10' C & Humidity 48 to 55)
- to repair the films by cleansing and washing them
- to change the film cases from iron cans to plastic ones
- to make the dirty films into clean films by removing the molds, washing the dirt away
- to digitize the audio-visual related materials
- to catalogue the existing films and to identify them

Both non-profit organizations Saving Myanmar Film and MEMORY Cinema Association intend to work closely together and advocate for further restorations and film archive upgrade.

Then Myanmar State Archive will then be able to store properly the film MYA GA NAING and the other classics of Myanmar History of Cinema, once digitized or fully restored, as well as the remaining film elements. .

**Please provide any other information that supports the inclusion of this item(s) / collection on the Asia/Pacific *Memory of the World* Register.**

Attach a separate statement if space insufficient.

**Nominees may find completing the following checklist useful before sending the nomination form to MOWCAP.**

- MOWCAP website reviewed
- Introduction read
- summary completed (maximum 100 word) (section 1)
- Nomination and contact details completed (section 2)
- If this is a joint nomination, section 2 appropriately modified
- Documentary heritage identified (sections 3.1 – 3.3)
- History/Origin/Background/Provenance completed (section 3.4)

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- Bibliography completed (section 3.5)
- 
- Names, qualifications and contact details of up to three independent people or organizations recorded (section 3.6)
- 
- Declaration signed and dated that all referees have given their written permission for their names to appear on the MOWCAP website (section 3.6)
- 
- Details of owner completed (section 4.1)
- 
- Details of custodian – if different from owner - completed (section 4.2)
- 
- Details of legal status completed (section 4.3)
- 
- Details of accessibility completed (section 4.4)
- 
- Details of copyright status completed (section 4.5)
- 
- Evidence presented of authenticity (section 5.1)
- 
- Evidence presented of world significance (section 5.2)
- 
- Evidence presented against one or more additional criteria (section 5.3)
- 
- Information presented on rarity, integrity and threat (section 6)
- 
- Summary of Preservation and Access Management Plan completed. If there is no formal Plan provide details about current and/or planned access, storage and custody arrangements (section 7)
- 
- Any other information provided - if applicable (section 8)
- 
- Sample photographs or VDO prepared for MOWCAP use (if required)
- 
- Printed copy of Nomination Form made for organisation's records
- 
- Electronic copy of Nomination Form made for MOWCAP use (if required)