

Film Preservation CINE-GT.3402.S.001 -- **Film Preservation**  
NYU-MIAP

Spring 2013

Bill Brand

Bill Brand, semester 4, 2 points

Spring 2011 – Alternating Fridays (more or less), 12:30-4:30 PM, BB Optics, 108 Franklin Street #4W

Film Preservation CINE-GT.3402.S.001

Version: 1/08/13

Instructors: Bill Brand

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**GOALS:** This class will give students practical experience with film preservation including understanding and recognizing film elements, making inspection reports, repairing film, making preservation plans, understanding laboratory processes and procedures for making new film preservation elements, and writing preservation histories. The course will teach students how to work with vendors, increase knowledge of archival standards, introduce problems of decision-making, technical requirements, preparation and workflow, and overall project management. The class will undertake and complete actual film preservation projects and follow the steps from start to finish.

**EXPECTATIONS:** Each student will do several assignments involving writing a preservation grant proposal, preservation plan, inspection report and preservation history. Students will be expected to acquire practical knowledge of film handling and will be evaluated on basic theoretical and practical skills. A large portion of class time will be dedicated to completing the class projects and students will be expected to participate in every stage. Attendance at all classes is expected unless excused. Lab time may be scheduled for weeks when classes are not and students should keep these times available. Grades will be based on a combination of class preparedness and participation (70%) and written assignments (30%).

**TEXTS:** There is no required text for this class but students are highly encouraged to obtain Read, Paul & Mark-Paul Meyer, Restoration of Motion Picture Film, Butterworth Heinemann, 2000, ISMB: 0 7506 2793 X. For information on the filmmaking process, a good resource is Ascher, Steven and Edward Pincus, The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age Plume. 1999, ISBN 0452279577. Other readings will be provided as handouts or as URL references on the World Wide Web or the course website.

**Note: This syllabus is subject to change throughout the semester. Check the course web site for updates and announcements.**

**CLASS 1    Feb 1**

Location: BB Optics

Introduction (30 min)

    Course outline

    Course expectations

Basics of film material and image structure (60 min)

Shoot a 16mm film class portraits (90 min)

Basic process of filmmaking – recognizing and understanding film elements: (60 min)

    Pre-production, Production, Post-production

    Conventional post-production process

    Contemporary post-production process

Begin discussion and inspection of class project film(s) – outline first problems for research

Possible projects to assign to individual students:

- 1     Anthology - Peggy Ahwesh - Pittsburgh Trilogy 1 – Super 8mm color sound
- 2     Anthology - Peggy Ahwesh - Pittsburgh Trilogy 2 – Super 8mm color sound
- 3     Anthology - Peggy Ahwesh - Pittsburgh Trilogy 3 – Super 8mm color sound
- 4     Anthology - Bradley Eros – Pyrotechnics – Super 8mm color sound
- 5     Anthology - Bradley Eros – Mutable Fire – Super 8mm color sound
- 6     Anthony McCall – Long Film for Four Projectors – b/w silent
- 7     Anthony McCall – Four Projected Movements – b/w silent
- 8     Beryl Sokoloff - LES GIRLS -16mm color reversal sound
- 9     Beryl Sokoloff - DRUM CITY - 16mm color reversal sound
- 10    Beryl Sokoloff - MAZE - 16mm color reversal sound
- 11    Henry Francia - On My way to India Consciousness I Reached China - Benny Olgado  
b&w sound
- 12    Albanian Film Archive - KF 16, Dances from the region of ShenKoll, Lezhe, 6 min 30 sec.
- 13    Saul Levine - Note One 4 min, Note To Erik 6.5 min, Lost Notes 10 min – Super 8mm  
color silent

Watch prints of class project?

Read: <http://www.nfsa.gov.au/preservation/handbook/> by Feb 15

Read: handouts - production & post-production flow charts

Read: NFPF Grants – How to Apply. Look at all sections including sample applications by Feb 15

Read: "Film Preservation" by Karen F. Gracey Chapters 6 & 7 by Mar 1

**Assignment: Write draft NFPF proposal. Due via email on Feb 24.**

**CLASS 2    Feb 15**

Location: BB Optics

Look at class portrait film and example timing report, negative & print

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Report on class projects research findings

Technical issues for preservation (30 min)

16mm, 35mm, 8mm, Super-8, 9.5mm (other small gauge)

Inspection reports (30 min.)

Example forms: Screensound, NFPF, Goldbergs, Wojnarowicz, Shutter Interface,  
Schneemann example

[Read: Handout - Inspection forms](#)

Inspection, identification & repair

Film preservation plans (60 min)

Begin class project inspections inspection (90 min.)

Begin preservation planning for class projects

Look at original picture and sound elements

[Read: handout – Outline for Example Preservation Project](#)

Preservation plan for *Class project films*

Funding Proposal, Research, Elements, What gets preserved, Where does it live,  
Ownership & legal issues, Exhibition & distribution, Estimate, Process & time estimate,  
Writing preservation history

Writing Proposal for Funding

National Film Preservation Fund Masters of the Avant Garde example

Look at sample NFPF Avant Garde Masters proposals

**CLASS 3** **Mar 1**

Location: BB Optics

Discuss "Film Preservation" by Karen F. Gracey Chapters 6 & 7 (30 min)

Discuss inspection results, preservation plans and progress for class projects (30 min)

Review *Class project* NFPF draft proposals, discuss (30 min)

Make budget (work order) (30 min)

Letter to Lab

Preservation credits

break (15 min)

Studio layout (15 min.)

Equipment

Demonstrate 16mm Projector

Splicers, Synchronizers, Rewinds, Tightwind, Split reels, Spacers, Clamps, Loupes,  
Viewer, Cleaning, Ventilation, Gloves, Optical Printer

Practice splicing (15 min.)

[Read: "From Grain to Pixel" by Giovanna Fossati Part One, Chap. 2, pgs 103-145](#)

**CLASS 4** **March 15**

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Class visit or field trip

Erik Piil – Digital Preservationist , Anthology Film Archives

Location: Anthology Film Archives, DuArt Film and Video or BB Optics TBD

Discuss "From Grain to Pixel" by Giovanna Fossati Part One, Chap. 2, pgs 103-145 (60 min.)

The Evolving Role of Digital in Film Preservation, Restoration and Access (60 min.)

Scanning & coloring in film transfer options (60 min.)

Digital formats for film scanning for preservation, restoration and distribution. (60 min.)

**Assignment: Revise NFPF proposals with budgets - Due via email by March 14.**

**CLASS 5      April 5**

Field trip

Bill Seery – Mercer Media,

Location: Mercer Media, 245 West 55th Street Suite 1014

Lecture/demonstration: Mixing and Preparing Soundtracks for Film Preservations

Inspection and preparation for *Class project films*. Creating optical sound tracks.

**CLASS 6      April 19**

Location: BB Optics

View and assess answer prints from class projects

Writing preservation histories

Show example preservation histories

    Cleaning film

        Hand cleaning, Cleaners & solvents, Safety

        Machine cleaning: Ultrasonic cleaners, PTR rollers, Inspection & cleaning machines

    Restoration in case of fire, flood & disasters

    Special problems

    Vinegar syndrome, Mold, Rust, Shrinkage, Cyan dye fading (red shift), Crazying,

    Ferrotyping, Scratches, Rewashing, Wet gate printing

**Assignment: Write draft preservation history due email May 3**

**CLASS 7      May 3**

Location: BB Optics

View *Class project* prints

Review & critique draft preservation histories

Discuss issues of exhibition, storage, distribution and scholarship

Recanning and labeling *Class project films* original and preservation materials.

Course Summary and celebration