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 through both film to film and digital intermediate processes, 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 including preservation flow chart. 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 essential and expected unless excused. Lab time may be scheduled for weeks when classes are not held and students should keep these times available. Grades will be based on a combination of class preparedness and participation (50%), maintenance of project diary (20%) and written assignments including draft grant proposal, preservation flow-chart, preservation plan and to-do list, and draft preservation history (30%). Students should bring laptops or iPads to class.

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 on the class Google drive or as URL references on the World Wide Web.

Note: This syllabus is subject to change throughout the semester.
CLASS 1 Jan 29
Location: Bill Brand Studio – Jackson Heights

Introduction (30 min)
- Course outline
- Course expectations

Shoot a 16mm film class portraits (90 min)

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Kim Tarr: Introduce *Oscar Falnes Collection* project funded by NFPF (30 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

Read: handouts - production & post-production flow charts

Assign projects to individual students (One project per person, each person will respond to two other drafts of NFPF proposal and Preservation history): (30 min)

1) *Campaign for Full Citizenship* - 1991 by Laura Kissel, color & b&w, 16mm, sound, 18 min.
2) *Casa de Agamennon, El ritual, Encuentros imposibles, Just a little argument, Medea* by Eduardo Solá Franco, 16mm (HD digital)
3) *Snowblind* – 1968 by Hollis Frampton – 1968 b&w, 16mm, silent, 5 ½ min.
4) *Cinderella* – 1986 by Ericka Beckman, 16mm, color, sound, 30 min.
5) *Oscar Falnes Collection* NYU-Fales, 16mm, color, silent, 20 min.
6) *Mirror Eye* 1992 – by Berly Sokoloff, 16mm, color, sound, 5 min.
7) *P.A.* 1983 – by Berly Sokoloff, 16mm, color, sound, 7 min.


Read: NFPF Grants - How to Apply. Look at all sections including sample applications by Feb 12

Assignment: Begin researching individual film preservation project for class 2 (Feb 12). Be prepared to answer the following questions to the best of your ability by next class:

1) Have you viewed the film or have you found a source to view it in some manner?
2) What extant film elements exist for this work? Where are they located and what are their conditions? Are there different versions of the film?
3) What reviews, notes and logs, and production/distribution histories exist?
4) Have you interviewed the filmmaker or appropriate point of contact (client, estate, project manager, archivist, scholar, etc.) and/or made arrangements to do so?

CLASS 2 Feb 12
Location: Bill Brand Studio – Jackson Heights

Look at class portrait film and example timing report, negative & print (15 min)

Film preservation plans (60 min)

Preservation process for various film gauges
- 16mm, 35mm, 8mm, Super-8, 9.5mm (other small gauge) (30 min)

Inspection, identification & repair
Inspection reports (15 min)
Example forms: Screensound, NFPF, Goldbergs, Wojnarowicz, Shutter Interface, Schneemann example
Read: Handout - Inspection forms

Begin class project inspection (Campaign for Full Citizenship - 1991 by Laura Kissel (60 min)
Film preservation plans and flow-charts (60 min)
Report on class projects research findings
Begin preservation planning 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
Read: Handout – Outline for Example Preservation Project
Read: Handout – Sample Preservation flow-chart
Read: Handout – Sample Preservation to-do list

Writing Proposal for Funding
Look at "Shades & Drumbeats" example

Read: “The Gray Zone” by Ross Lipman by Feb 26
Read: "Film Preservation" by Karen F. Gracey Chapters 6 & 7 by Feb 26
Read: "From Grain to Pixel" by Giovanna Fossati Part One, Chap. 2, pgs 103-145 by Feb 26

Assignment: Write a rough draft NFPF proposal for your individual project. Upload your draft to the designated Google Drive folder and send an email to your two supporters requesting feedback no later than Friday, February 19th. Read two proposals for which you are the supporter and provide feedback on the Google doc prior to Class 3 (Feb 26).

Assignment: PROJECT DIARY - Make a step-by-step incremental “do-list” of your preservation project and post it in the designated Google Drive folder. Update the list throughout the semester on a weekly basis as a diary noting items that have been accomplished, questions that are raised in the process and new steps that emerge. Update or add the latest entry to your diary no later than one hour prior to the beginning of each class every time we meet.

CLASS 3 Feb 26
Location: Bill Brand Studio – Jackson Heights

Discuss inspection results, preservation diaries, NFPF draft proposal, flow-charts and progress for Class project films (45 min)
Make budget (work order) and Letter to lab (45 min)
Print generations “a-wind, b-wind”, reversal to reversal, negative to positive, digital scan to film-out. Optical positive and negative sound tracks (15 min.)
Preservation credits (15)

Discuss "Film Preservation" by Karen F. Gracey Chapters 6 & 7 (15 min)
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.)
Film to film vs. digital intermediate processes
Class visit with Ross Lipman on digital intermediate in preservation/restoration. (90 min)

Read: Restoration Film Sound.pdf by March 4
Assignment: Revise NFPF proposals with budgets – on Google Drive by March 4.

CLASS 4 March 4
Location: NYU – Preservation Lab
Scanning film on Flashscan/MWA scanner with Ethan Gates

(Bill Seery – Mercer Media)
Mixing and Preparing Soundtracks for Film Preservations
Creating optical sound tracks.

CLASS 5 April 6
Field trip to Colorlab, Rockville, MD (on way to Orphan Film Symposium)
Assignment: Revise your preservation history flow-chart to reflect the actual history or current expectation for the history. Bring to Class 6 by April 22nd.

CLASS 6 April 22
Location: BB Optics, Inc. 27 W. 20th Street 3rd floor

Special problems
Vinegar syndrome, Mold, Rust, Shrinkage, Cyan dye fading (red shift), Crazing, Ferrotyping, Scratches, Rewashing, Wet gate printing.
Cleaning film
   Hand cleaning: Cleaners & solvents, Safety
   Machine cleaning: Ultrasonic cleaners, PTR rollers, Inspection & cleaning machines

Digital Restoration & Color Grading with Evan Anthony
Work on films by Eduardo Solá Franco
   • Color correction
   • Registration stabilization
   • Dust and Scratch removal
   • Emulsion deterioration
   • Deliverables

View and assess answer prints from class projects
Writing preservation histories
   Show example preservation histories
Assignment: Write draft preservation history, Upload your draft to the designated Google Drive folder and send an email to your two supporters requesting feedback no later than Friday, April 29th. Read two preservation histories for which you are the supporter and provide feedback on the Google doc prior to Class 7 by May 6th.
CLASS 7  May 6  
Location: Bill Brand Studio – Jackson Heights  

View *Class project* prints  
Review & critique draft preservation histories  
View and assess answer prints from class projects  
Discuss issues of exhibition, storage, distribution and scholarship  
Recanning and labeling *Class project films* original and preservation materials.  
Course Summary and celebration