

Bill Brand, semester 4, 2 points

Spring 2020

- Alternating Fridays (more or less), 12:30-4:30 PM, Bill Brand Studio, 33-16 81st Street Apt 21, Jackson Heights, NY 11372, or other locations (see below)
- Lab Sessions – individual students by appointment mostly before Spring Recess, 6th Floor 665 Broadway and BB Optics, 27 W. 20th Street Suite 307, NY, NY 10011

Film Preservation CINE-GT.3402.S.001

Version: 2/6/2020

Instructor: Bill Brand

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office hours: by appointment, location TBD

COURSE DESCRIPTION, LEARNING OBJECTIVES: 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 a 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%).

COURSE 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 31

Location: Bill Brand Studio – Jackson Heights

Introduction (30 min)

 Course outline

 Course expectations

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

Assign projects to individual students. (Each student will respond to two others' drafts of NFPF proposal and Preservation history.) Students may work on more than one project to get experience with different aspects of the process. **Students are expected to follow the process and progress of ALL the projects. (30 min)**

Possible projects include:

1. ***Aqua*** 16mm, color, sound, 12 minutes, 1989. by Samba Félix Ndiaye (Senegal with Institut Français)
2. ***Deplomate Tomate*** 16mm, color, sound, 12 minutes, 1989. by Samba Félix (Senegal with Institut Français)
3. ***Les Chutes de Ngalam*** 16mm, color, sound, 9 minutes, 1989. by Samba Félix (Senegal with Institut Français)
4. ***Teug ou Chaudronneire d'Art*** 16mm, color, sound, 16 minutes, 1989. by Samba Félix Ndiaye (Senegal with Institut Français)
5. ***Les Malles*** 16mm, color, sound, 14 minutes, 1989. by Samba Félix Ndiaye (Senegal with Institut Français)
6. ***Le Damier*** 16mm, b/w & color, sound 39 minutes, 1996. By Balufu Bakupa-Kanyinda (Democratic Republic of the Congo with Institut Français)
7. ***Notes of an Early Fall*** by Saul Levine, Super 8mm, sound, color, 33 min. (if funded by NFPF-AG Masters with The Flaherty)
8. ***Not the First Time*** by Hollis Frampton, 16mm, silent, color A,B,C rolls, 5 minutes, 1976 (with Anthology Film Archive)
9. ***Love*** by Beryl Sokoloff, 8mm, sound, color, 8 minutes, 1960 (funded by NFPF with Phoenix Arts)
10. ***Travers*** by Beryl Sokoloff, 8mm, sound, color, 6 minutes, 1961 (funded by NFPF with Phoenix Arts)
11. ***France III*** by Beryl Sokoloff, 8mm, sound, color, 16 minutes, 1960 (funded by NFPF with Phoenix Arts)
12. ***Still Life with Women & Four Objects*** by Lynne Sachs, 16mm, b&w, sound, 4 minutes, 1986
13. ***The House Of Science: A Museum Of False Facts*** by Lynne Sachs, 16mm, color, sound , 30 minutes, 1991
14. ***One Hand Don't Clap*** by Kavery Kaul, 16mm, color, sound, 90 minutes, 1988 (apply to Women's Preservation Fund – NY Women in Film & TV)
15. ***The Wapakoneta Story*** from the Auglaize County Historical Society (ACHS), 16mm, magnetic sound, (with Greg Helmstetter perhaps commissioned by a local businessman, last name Wintzer, and they appear to be an industrial-type film about local businesses in the town of Wapakoneta, which is the county seat of Auglaize County, Ohio and coincidentally the hometown of Neil Armstrong.

Read: <http://www.nfsa.gov.au/preservation/handbook/> by Feb 7

Read: NFPF Grants - How to Apply. Look at all sections including sample applications by Feb 7

Assignment: Begin researching individual film preservation project for class 2 (Feb 7). *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 7

Location: Bill Brand Studio – Jackson Heights

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

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 examples

Read: “The Gray Zone” by Ross Lipman by Feb 21

Read: "From Grain to Pixel" by Giovanna Fossati Part One, Chap. 2, pgs 103-145 by Feb 21

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 21st. Read two proposals for which you are the supporter and provide feedback on the Google doc prior to Class 3 (Feb 28).

Assignment: PROJECT DIARY: Make a flow-chart and 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 midnight the day prior to each class meeting date.

CLASS 3 Feb 21

Location: NYU Film Preservation Lab, 665 Broadway

Introduction to Dust-Buster+ 60 min

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

Print generations “a-wind, b-wind”, reversal to reversal, negative to positive, digital scan to film-out. Optical positive and negative sound tracks

Preservation credits (45)

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

Discuss “The Gray Zone” by Ross Lipman

The evolving role of digital in film preservation, restoration and access. (60 min.)

Film to film vs. digital intermediate processes

[Read: Restoration Film Sound.pdf by March 6](#)

[Assignment: Revise NFPF proposals with budgets – on Google Drive by March 6.](#)

CLASS 4 March 6

Location: Mercer Media, Glen Head, NY

Bill Seery - Mixing and Preparing Soundtracks for Film Preservations

Creating optical sound tracks.

March 16-22: Spring Recess

March 23-27: MIAP Thesis Presentation

CLASS 5 April 3

FIELD TRIP TO COLORLAB, Rockville, MD

From early morning to late evening – travel together in van.

View and assess answer prints from class projects

CLASS 6 Saturday April 18

Location: Goldcrest Post NY, 799 Washington St. & BB Optics, Inc. 27 W. 20th Street 3rd floor

[at Goldcrest Post](#)

[Color Grading with Evan Anthony](#)

- Color correction
- Registration stabilization
- Dust and Scratch removal
- Emulsion deterioration
- Deliverables

At BB Optics, Inc.

Writing preservation histories

Show example preservation histories

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

View and assess answer prints from class projects

Assignment: Write draft preservation history, Upload your draft to the designated Google Drive folder and notify your two supporters requesting feedback no later than Friday, April 24th. Read two preservation histories for which you are the supporter and provide feedback on the Google doc prior to Class 7 by May 1st.

CLASS 7 May 1

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

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Formatting

- When students submit digital files of their work, the file names should conform to MIAP's standard format, with f used to indicate fall semester and s used to indicate spring semester: YYsemester_course number_author's last name_a[assignment#].file extension. Here is an example of a student with the surname Smith, submitting the first assignment in the fall 2017 course CINE-GT 1800: 17f_1800_Smith_a1.pdf.

For multiple authors, the two initials of each author will be used, separated from each other by underscores. An underscore and the assignment number will follow this. Assignment numbers are determined by the order in which the assignments are given. They begin with an "a," followed by a number between one and ten. For assignments with multiple files, a letter can be added after the number. Thus, one could have "a1b," meaning that this is the second of multiple files from one student for one particular assignment. In the case of a restricted file that should not be made public, the student should add an "_x" to the end of the file name indicating the file's restricted status: 17f_1800_Smith_a1_x.pdf. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

Digital Archive of Student Work

- All student projects are to be collected and made accessible on the Student Work page of the MIAP website (<https://tisch.nyu.edu/cinema-studies/miap/student-work>). Certain types of assignments will be password-protected and made accessible only to MIAP students and faculty. Students are required to submit all of their work for each class to their professor in a digital format (.pdf is encouraged for cross-platform compatibility) via email or other available digital medium.

As a primary goal of NYU's MIAP Program is to be useful to the archival field, the default status of student works will be public (with the exception of internship reports and thesis proposals). Students, in consultation with their instructor, can make a case for why a particular assignment should be restricted to internal use. Proprietary information, confidential information, or copyright issues may lead to this decision, but not a general unwillingness to make work public.

Important Policies

- ***Tisch Policy on Academic Integrity***
The core of the educational experience at the Tisch School of the Arts is the creation of original work by students for the critical review of faculty members. Any attempt to evade that essential transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch's community standards. Plagiarism is presenting someone else's original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of Tisch's Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy--including academic integrity resources, investigation procedures, and penalties--please refer to the [Policies and Procedures Handbook](https://tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) (tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) on the website of the Tisch Office of Student Affairs.
- ***Health & Wellness Resource***
Your health and safety are a priority at NYU. If you experience any health or mental health issues

during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange 212-443-9999. Also, all students who may require an academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center 212-998-4980. Please let your instructor know if you need help connecting to these resources. Students may also contact MIAP Director Juana Suárez (juana@nyu.edu) and/or Program Manager Jess Cayer (jess.cayer@nyu.edu) for help connecting to resources

- ***Sexual Misconduct, Relationship Violence, and Stalking Policy & Reporting Procedures***
NYU seeks to maintain a safe learning, living, and working environment. To that end, sexual misconduct, including sexual or gender-based harassment, sexual assault, and sexual exploitation, are prohibited. Relationship violence, stalking, and retaliation against an individual for making a good faith report of sexual misconduct are also prohibited. These prohibited forms of conduct are emotionally and physically traumatic and a violation of one's rights. They are unlawful, undermine the character and purpose of NYU, and will not be tolerated. A student or employee determined by NYU to have committed an act of prohibited conduct is subject to disciplinary action, up to and including separation from NYU. Students are encouraged to consult the online [Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource.html) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource.html) for detailed information about on-campus and community support services, resources, and reporting procedures. Students are also welcome to report any concerns to MIAP Director Juana Suárez (juana@nyu.edu) and/or or Program Manager Jess Cayer (jess.cayer@nyu.edu)
- ***Non-Discrimination and Anti-Harassment Policy & Reporting Procedures***
NYU is committed to equal treatment and opportunity for its students and to maintaining an environment that is free of bias, prejudice, discrimination, and harassment. Prohibited discrimination includes adverse treatment of any student based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status, rather than on the basis of his/her individual merit. Prohibited harassment is unwelcome verbal or physical conduct based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status. Prohibited discrimination and harassment undermine the character and purpose of NYU and may violate the law. They will not be tolerated. NYU strongly encourages members of the University Community who have been victims of prohibited discrimination or prohibited harassment to report the conduct. MIAP students may make such reports to MIAP Director Juana Suárez (juana@nyu.edu) and/ or Program Manager Jess Cayer (jess.cayer@nyu.edu), or directly to Marc Wais, Senior Vice President for Student Affairs. Students should refer to the University's [Non-Discrimination and Anti-Harassment Policy and Complaint Procedures](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) for detailed information about on-campus and community support services, resources, and reporting procedures.