MOVING IMAGE AND SOUND: BASIC ISSUES AND TRAINING

GT-2920

Fall 2017

Thursday 10-5pm, room 643, 665 Broadway
(many sessions will meet 1-5, but additional mandatory class sessions to be scheduled Thursdays at 10am; mandatory lab sessions will be scheduled Thursdays 10-12 or at alternate times)

Instructor: Ann Harris
212-998-1606
665 Broadway, room 636
office hours by appointment

Class requirements:

Attendance is required at all regularly scheduled class sessions. Any unexcused absence may result in an incomplete. All activities (practice sessions and field trips) not scheduled during the Thursday class time (i.e., 10-5) are strongly recommended, but failure to attend will not result in an incomplete.

Class participation is absolutely required in this class. The major part (70 percent) of your grade is based on class participation. This includes hands on projects, practice, and tests, as well as verbal class participation.

There is one written project in the class. This project includes an in-class presentation. The project represents 30 percent of your grade. Your ability to deliver the paper and presentation on time will be a significant part of that grade.

Required Readings:

- Moving Image Technology: From Zoetrope to Digital, Leo Enticknap, 2005, Wallflower Press
- How Video Works: From Analog to High Definition (3rd edition), Marcus Weise and Diana Weynand, 2016, Focal Press (page numbers from this edition. If you have the 2nd edition, I will give you alternate page numbers)
- Other readings are taken from a variety of sources, many of them available online, through links provided on the web version of this syllabus. Some readings and resources will be available through NYU Classes.
- To access NYU Classes, log in to NYUHome (https://login.nyu.edu), click the Academics tab, and then click the course link in the list provided. If this class does not appear in the list, try clicking the "Update Classes Information" link at the bottom of the channel. If you still have trouble accessing an NYU Classes site, contact the IT Service Desk at 1-212-998-3333.
- Many of the texts not available online will also be on reserve at the Cinema Studies/MIAP Film Study Center, located on the sixth floor of 721 Broadway

Class Goals:

After completing this course, you should:

- Understand the history of moving image formats and the conditions for their development
- Be able to identify a wide variety of moving image formats
• Understand the basics of film, video and audio systems
• Understand the physical properties of moving image media
• Be familiar with physical storage standards for various kinds of media
• Have mastered basic moving image media handling techniques and skills
• Have achieved basic moving image inspection and condition assessment skills
• Be familiar with a range of documentation/metadata schemes and tools
• Have demonstrated basic film repair skills

Class Sessions

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Sept 7 -- Introduction

Topics covered:

What is this class about?

Class participants’ backgrounds, skills and goals

Screening: Captain Celluloid Versus the Film Pirates, 1966, excerpt

Core Concepts

Audio Visual Systems
Analog versus Digital, Take One

Practice: Take a look at some examples of audio visual media

Important:

Sign up for one Bobst Library Research/Resources Session.

Sept 14 -- Film Formats

Assignments due before class:

Visit websites:
• History of sub-35 mm Film Formats & Cameras on Welcome to Ani-matol, Jan-Eric Nyström, 2003-5.
• Descriptions of the 4 film gauges on the homepage of http://www.littlefilm.org/
• Chronology of MP Films, Eastman Kodak.
• More than one hundred years of Film Sizes by Michael Rogge, 1996.
• The Ultimate Table of Formats-- Aspect Ratios by Mark Baldock.
• Section 2 (Film Specifics: Stocks and Soundtracks) of the Home Film Preservation Guide
• Leo Enticknap, "Film" and "Cinematography and Film Formats", Moving Image Technology, pp 4-73.

Optional:
• National Film and Sound Archive: Film Preservation Handbook (first 5 sections: Film Construction, Base Polymers and Decomposition, Gelatin, Image Forming Materials, Damage to Film)
• Ken Marsh, "The Big Works", Independent Video, pages 1-48. (Find this on NYU Classes or read reserve copy in Cinema Studies/MIAP Film Study Center)

Topics covered:
• Introduction to the physical and chemical structure of film
• History and variety of film formats
• What artifacts exist as a result of media production? What should be saved? How can Knowledge of production process aid identification?

Practice:
• Film Handling Techniques and Tools
• Use of rewinds and split reels

Important:
Choose written project topics in class.

Sept 21 -- Video and Audio Formats / Audio For Film

Assignments due before class:

Read:
• Leo Enticknap, Moving Image Technology, pp. 98-131 and 159-186
• Video Preservation Handbook, pp 1-6 section II. (on AMIA page, scroll down to find the link)

Visit websites:
• Sarah Stauderman and Paul Messier, 2007, Video Format Identification Guide
• Timothy Vitale and Paul Messier, 2013, videopreservation.
• California Preservation Audiovisual format identification guide
• Texas Commission on the Arts Videotape Identification and Assessment Guide

Review:
• Pictorial History of Media Technology
• LabGuy’s World: Extinct Video Tape Recorder Related Links
• Video Chronology

Optional--Watch and Listen:
• Sound Waves and Their Sources http://www.archive.org/details/SoundWavesAn
• Electromagnetism http://www.archive.org/details/electromagnetism
• Sound Recording and Reproduction (Sound on Film) http://www.archive.org/details/SoundRec1943

Optional--Read:
• VideoFreex, "Hardware," Spaghetti City Video Manual, pp. 3-27

Topics covered:
• Introduction to the physical and chemical structure of audio and video media
• The technologies behind audio and video signals and formats
• History of audio and video formats
• Relationship between media and signal

**Screening:** *Discovering Cinema: Movies Learn to Talk*, 2004, Eric Lange and Serge Bromberg

**Practice:**

• Re-housing media  
• Practice loading and transporting media

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Sept 28 -- Film Identification/Inspection and Documentation / Color Systems

**Assignments due before class:**

**Read:**

• [Guide to Identifying Color Movie Film Stocks](#) by Paul Ivester.
• Paul Read and Mark-Paul Meyer, "Identification of Archive Film and Interpretation of Historical Data," *Restoration of Motion Picture Film*, pp. 53-68.
• Barbara Flueckiger, *Timeline of Historical Film Colors*.
• Annette Melville, ed., *The Film Preservation Guide*:  
  o [Film Handling and Inspection](#)  
  o [Film Condition Report](#), National Screen and Sound Archive, Australia,  
• National Film and Sound Archive (Australia), *Film Identification and Handling*, Film Preservation Handbook  
• Kodak, *Handling Processed Film*  
• [Shrinkage Measured](#), AMIA, 2003. (on AMIA page, scroll down to find the link, under Guidelines)  

**Topics covered:**

• Film Color  
  o *Screening: Discovering Cinema: Movies Dream in Color*, 2004, Eric Lange/ Serge Bromberg  
• Film Identification  
  o Film Formats  
  o Recognizing Film Element Type (release print, A/B rolls, negatives, etc.)  
  o Recognizing basic film types (reversal vs. print from negative; kinds of sound tracks, etc.)  
  o Film Edge Codes  
• Film Inspection  
  o Recognizing mechanical damage to film  
  o Recognizing chemical/biological damage to film  
• What is vinegar syndrome?  
  o Using and reading AD strips

**Practice:**

• edge code reading exercise  
• reading and setting up AD strip tests  
• rewind practice

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Oct 5 -- Media Storage / Film Repair Techniques and Tools

**Assignments due before class:**

**Read:**

• Screensound Australia, *Technical Preservation Handbook*:  
  o Condition Reporting  
  o Photo Duplication: Image Quality
Cold Storage of Film

Long Term Storage
Work Health and Safety

IPI Climate Notebook, Image Permanence Institute.
James M. Reilly, IPI Storage Guide for Acetate Film, Image Permanence Institute
Peter Z. Adelstein, IPI Media Storage Quick Reference Guide, Image Permanence Institute
Kodak, Splicing For the Professional, Film Notes Issue #H-50-01. On the Film-Tech page, in the upper left corner, click on "warehouse home", the manuals. Scroll down to "Eastman Kodak Film Notes". It is the first listed
National Film and Sound Archive (Australia), Film Repair, Film Preservation Handbook.

Topics covered:

• Film Inspection
• Film shrinkage
  • Use of Shrinkage gauge
• Film Quality Assessment
  • Color Quality, contrast, Grain, resolution, Sharpness
• Film Storage Issues
  • Using 16mm Film viewers
    • Table Top Viewers
    • Cinescan
    • Steenbeck
  • Film Repair Techniques and Tools
    • hot splicers
    • tape splicers
    • sprocket repair

Important:
Sign up for first film splicing practice time appointments.

Assignments due before class:

Class Meets at 10:00am to noon - Bobst Lobby.


Assignments due before class (approximately 2 pages)

Small Angie film projection practice
inside a 16mm Projector

Topics covered:

IPI Climate Notebook, Image Permanence Institute, Flim Preservation Handbook
Task Force to establish selection criteria of analogue and digital audio contents for transfer to digital formats for

Important:
Formal History Outline due next week (10/19) before class begins (approximately 2 pages)

Assignments due before class:


Important:
Sign up for first film splicing practice time appointments.

Assignments due before class:

Class Meets at 10:00am to noon - Bobst Lobby.

Oct 12 -- Film Handling and Presentation: Projection and Optics

Assignments due before class

Read:
• Handling and Projecting 35mm Archive and Studio Prints: Voluntary Guidelines, National Preservation Board.
• inside a 16mm Projector
• small Angie film projection practice

Topics covered:

IPI Climate Notebook, Image Permanence Institute, Flim Preservation Handbook
Task Force to establish selection criteria of analogue and digital audio contents for transfer to digital formats for
• AMIA Videotape Preservation Fact Sheets, Tape Inspection (Fact Sheet 9, begins page 20), Video Preservation Fact Sheets, 2003. (on AMIA page, scroll down and find the link)
• John W.C. Van Bogart, Magnetic Tape Storage and Handling.
• Fred R. Byers, Care and Handling of CDs and DVDs.
• PrestoSpace Magnetic Media Assessment Report, pp 9–42.
• Video Preservation Handbook, pp 7, section II.
• Moving Theory into Practice: Digital Imaging Tutorial, Cornell University

Visit website:
• Experimental TV Center

Screenings:
• How TV Works, Dan Sandin, 1977, 27 min. 28 sec.

Topics covered:
• The state of assessment and prioritization
• Available tools and guides
• Database versus Spreadsheet
• Degradation mechanisms and risks of loss
• Care and handling of AV media for preservation
• Equipment and tools needed for identification and inspection

Practice:
• Practice using identification and inspection tools

Important:
Format History Outline due before class (approximately 2 pages)

Oct 26 -- Analog Signal Errors / Audio History and Preservation

Assignments due before class:
Read:
• Sound Directions Publication, Read Chapter 4. “Metadata”.
• Weynard, Piccin and Weise, "Audio For Video", pp. 203-219
• Bobst Library Preservation-ViPIRS project: ¼” Audio Tape

Review:
• AES Audio Metadata Standards

Topics Covered:
• Audio Tape history and tape structure
• Analog Signal Error
• Audio Preservation Workflow

Practice:
Practice loading and transporting various audio media
Practice collecting metadata for analog audio material

Nov 2 -- Video Preservation Issues

Assignments due before class
Read:
7

Film Preservation Issues:

Topics covered:

Video Cleaning techniques

Practices:

Presentation Formats: What are the issues?
Characteristics of digital video formats
Analog video signal errors
Analog video history: Where are we preserving

Assignments due before class

Nov 9 -- Film Preservation Issues

Class meets at 10:00am in the MIAP lab
Assignments due before class

Read:

- Read, Paul and Mark-Paul Meyer. “Introduction to the Restoration of Motion Picture Film”, Restoration of Motion Picture Film, Oxford: Butterworth-Heinemann, 2000, pp 1-5.
- Frye, Brian, “The Accidental Preservationist: An Interview with Bill Brand”, The Moving Image 2:2 (Fall 2002), pp 142-152
- Read, Paul and Mark-Paul Meyer, “Introduction to the Restoration of Motion Picture Film”, Restoration of Motion Picture Film, Oxford: Butterworth-Heinemann, 2000, pp 1-5.

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What are some of the major issues with film preservation?

What is the role of the film laboratory?

Film Preservation—using digital means

Important:
Tour of Cineric Film Lab, Today, 2pm., 630 Ninth Avenue, Suite 508, between 44th and 45th Streets.

Format History papers must be delivered by the start of class; class meets at noon.

Dec 7 -- Student Presentations of Format / Process History Project

Nov 30 -- No Class -- AMIA Conference

Topics covered:

Digital cinema
The role of metadata generated in inspection, assessment and preparation for long term storage and reformatting
Focus on technical and structural metadata


Preserving Early Motion Picture History with the Kinema Artistic Scanner

Read:
Department MWA Flashscan Handbook on NYU Classes
Preserving Early Motion Picture History with the Kinema Artistic Scanner

Assignments due before class:

Nov 16 -- Film Scanning / Film Access Copies

Including bibliography and presentation before class begins. Class meets at 10am on November 16.

Tour of Cinetic Film Lab. Today, 2pm. 630 Ninth Avenue, Suite 508, between 44th and 45th Streets.

Important:
Film Preservation—using digital means
What is the role of the film laboratory?
What are some of the major issues with film preservation?
2:00pm – The MIAP Lab

Assignments due before class:

Read:
- Cinema Studies Department 35mm Projection Manual
- AMIA Venue Assessment for 35mm Projection

Topics Covered:
- 10am Session – 35mm Projection
- 2pm Session – wrap up

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.

Research Assignment

Examples of student work from 2003-2016

All projects must be submitted in electronic format. The final versions of these projects will be made part of the MIAP digital archive, available online.

Research Project—Historical Paper and Presentation: In this project, each student will choose one film, video or audio format or one film, video or audio process to research. Students must create an annotated bibliography and a detailed description/history that must include:

- time period for the format / process
- physical/chemical makeup and properties
  - (oxide used, track configuration, physical dimensions, housing, sprocket size and configuration, varieties of emulsion composition and characteristics, etc., as appropriate to the format/media)
  - If you are researching a process, provide a detailed description of how the process worked.
- associated playback devices or equipment
- competing formats / processes
- main user groups and use environments
- well known content associated with the format / process
- formats/processes that preceded and followed
- what, if any, technological capabilities were introduced on entry of the format / process into the market?
- what, if any, technological capabilities lead to the demise of the format / process in the market?
- known preservation issues/concerns

The bibliography should cover the whole format / process, but the paper, beyond the elements above, can focus on one aspect or variation of the format or process.

FORMATS / PROCESSES (you must choose a topic from this list or propose an alternative, with a written justification that must be accepted by your instructor. Alternative topics must fit the basic structure of the project as described above):

- audio cassette
- Audioskopics
- early optical film printers
- film grading process and equipment
- film recorder
- Flexplay
- homemade film emulsions
- Laser Juke Box
Resource Suggestions:

- The Pal Site (http://www.palsite.com/)
- The American Widescreen Museum, (http://www.widescreenmuseum.com/index.htm) information on color processes, sound, as well as widescreen processes.
- Manufacturer Websites
- Equipment Manuals
- Patents
- Journal of the SMPE/SMPTE (digitized versions of some issues, post 1930: http://www.archive.org/search.php?query=motion%20picture%20engineers%20AND%20mediatype%3Atexts). Hard copies of many issues available through the department Film Study Center
- Brown, FIAF Technical Manual
- Coe, History of Movie Photography
- Ryan, A History of Motion Picture Color Technology

Due dates---Two page outline, October 19. The outline should be as specific as possible. It should show how you will address the topics listed above and should contain the beginnings of your bibliography. It does not, however, have to be in the form of an outline. It must include one or two paragraphs that clearly describe what you propose to do.

Final written report, December 7, at the beginning of class; In class presentation, December 7.

*Annotated Bibliography http://owl.english.purdue.edu/owl/resource/614/01/

Contributors: Dana Bisignani, Allen Brizee

A bibliography is a list of sources (books, journals, websites, periodicals, etc.) one has used for researching a topic. Bibliographies are sometimes called "references" or "works cited" depending on the style format you are using. A bibliography usually just includes the bibliographic information (i.e., the author, title, publisher, etc.).

An annotation is a summary and/or evaluation.

Therefore, an annotated bibliography includes a summary and/or evaluation of each of the sources. Depending on your project or the assignment, your annotations may do one or more of the following:

- **Summarize:** Some annotations merely summarize the source. What are the main arguments? What is the point of this book or article? What topics are covered? If someone asked what this article/book is about, what would you say? The length of your annotations will determine how detailed your summary is.
- **Assess:** After summarizing a source, it may be helpful to evaluate it. Is it a useful source? How does it compare with other sources in your bibliography? Is the information reliable? Is this source biased or objective? What is the goal of this source?
Reflect: Once you’ve summarized and assessed a source, you need to ask how it fits into your research. Was this source helpful to you? How does it help you shape your argument? How can you use this source in your research project? Has it changed how you think about your topic?

Your annotated bibliography may include some of these or all of these.

Plagiarism Advisory:
Plagiarism and other violations of the University’s published policies are serious offenses and will be punished severely. Plagiarism includes presenting or paraphrasing a phrase, sentence, or passage of a published work (including material from the World-Wide Web) in a paper or exam answer without quotation marks and attribution of the source, submitting your own original work toward requirements in more than one class without the prior permission of the instructors, submitting a paper written by someone else, submitting as your own work any portion of a paper or research that you purchased from another person or commercial firm, and presenting in any other way the work, ideas, data, or words of someone else without attribution. These are punishable offenses whether intended or unintended (e.g., occurs through poor citations or confusion about how to reference properly).

You are encouraged to read additional texts and to discuss the issues of this course and your papers with others; but if you use ideas that come from others, you must acknowledge their help. It is always better to err on the side of acknowledging other people than to fail to do so. Other offenses against academic integrity include: collaborating with others on assignments without the express permission of the instructor, giving your work to another student to submit as his/her own, copying answers from another student or source materials during examinations, secreting or destroying library or reference materials. If you have any questions about how to cite sources, what constitutes appropriate use of a text, or other matters of academic integrity, please discuss them with your course instructor.

Anyone caught plagiarizing will fail the course. In addition, violations of academic integrity, including plagiarism, call for disciplinary action through the University.