

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

NYU-MIAP

Spring 2017

Bill Brand

Bill Brand, semester 4, 2 points

Spring 2017

- 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: 1/16/2016

Instructor: 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 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%). Students should bring laptops or pads 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.

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CLASS 1 Jan 27

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

 Read: handouts - production & post-production flow charts

Assign projects to individual students (One main project per person, each person 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:

- 1) *Laser Image* by Ivan Dryer - color, 16mm, sound, 11 min.
- 2) *Hanafuda/Jasper Johns* by Katy Martin – color, Super 8mm, sound, 33 min. (1978-81)
- 3) *Pas de Trios* by Hollis Frampton – color, 16mm, silent, 4 min. (1975) A,B,C (maybe D,E) rolls
- 4) *Azul* by Roland Legiardi-Laura –16mm, color, sound, 104 min. (1989)
- 5) *Dialogue with Che* by Jose Rodriguez Soltero - b/w, 16mm, sound, 53 min. (1968)
- 6) *Troublemakers* by Norman Fruchter and Robert Machover – b/w, 16mm, sound 54 min. (1966)
- 7) *Bee Hive* by Frank Moore and Jim Self – 16mm, color, sound, 16 min (1985)
- 8) *Helen Hill home movies* – Super 8mm, color, silent
- 9) *1964 World's Fair* 16mm home movies
- 10) *Chumlum* by Ron Rice – 16mm, color, sound, 23 min. (1964)
- 11) *Poemfield No. 7* by Stan VanDerBeek, 16mm, color, sound. 4 min. (1967-68)
 Realized with Ken Knowlton, Soundtrack: John Cage
- 12) *Poemfield No. 3* by Stan VanDerBeek, 16mm, color, silent. 10 min. (1967)
 Realized with Ken Knowlton
- 13) *Poemfield No. 2* by Stan VanDerBeek, 16mm, color, sound. 6 min. (1971)
 Realized with Ken Knowlton, Soundtrack: Paul Motian
- 14) *Casa de Agamenon* by Eduardo Solá Franco - 8mm (HD digital), color, silent, 14 min
- 15) *El ritual* by Eduardo Solá Franco - 8mm (HD digital), color, silent, 16 min (1974)
- 16) *Encuentros imposibles* by Eduardo Solá Franco - 8mm (HD digital), color, silent, 10 min (1959)
- 17) *Just a little argument* by Eduardo Solá Franco - 8mm (HD digital), color, silent, 9 min (1962)
- 18) *Medea* by Eduardo Solá Franco - 8mm (HD digital), color, silent, 20 min (1965)
- 19) *Campaign for Full Citizenship* - 1991 by Laura Kissel, color & b&w, 16mm, sound, 18 min.

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Read: NFPF Grants - How to Apply. Look at all sections including sample applications by Feb 10

Assignment: Begin researching individual film preservation project for class 2 (Feb 10). 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 10

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

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 24

Read: "Film Preservation" by Karen F. Gracey Chapters 6 & 7 by Feb 24

Read: "From Grain to Pixel" by Giovanna Fossati Part One, Chap. 2, pgs 103-145 by Feb 24

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 17th. Read two proposals for which you are the supporter and provide feedback on the Google doc prior to Class 3 (Feb 24).

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,

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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 24

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

[Read: Restoration Film Sound.pdf by March 24](#)

[Assignment: Revise NFPF proposals with budgets – on Google Drive by March 10.](#)

CLASS 4 March 24

Location: NYU – Preservation Lab

[Digital Restoration using Diamant software with Ethan Gates](#)

[\(Bill Seery – Mercer Media\)](#)

[Mixing and Preparing Soundtracks for Film Preservations](#)

[Creating optical sound tracks.](#)

CLASS 5 April 7

Location: BB Optics, Inc. 27 W. 20th Street 3rd floor

[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

CLASS 6 April 21

Location: Bill Brand Studio – Jackson Heights

View and assess answer prints from class projects

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Writing preservation histories

Show example preservation histories

Special problems

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

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 28th. Read two preservation histories for which you are the supporter and provide feedback on the Google doc prior to Class 7 by May 5th.

CLASS 7 May 5

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