

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2022 Syllabus

Version: 1/20/2022

CINE-GT.3402.S.001 Film Preservation

665 Broadway Preservation Lab & TBD

Alternating Fridays (more or less) 12:30 – 4:30, Jan 28, Feb 11, Feb 25 Mar 11, Apr 8, Sat. Apr 23, May 6

Lab Sessions – individual students by appointment mostly before Spring Recess Feb 4, Feb 18, Mar 4 + TBD

Instructor: Bill Brand

wb35@nyu.edu

212-966-6253

Office hours by appointment via Zoom or telephone

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* scheduled 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 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.

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CLASS 1 Jan 28

Location: 665 Broadway, Preservation Lab

Introduction (30 min)

Course outline

Course expectations

Demonstrate Bolex, Shoot a 16mm film (90 min)

Basic process of filmmaking – recognizing and understanding film elements: (45 min)

Pre-production, Production, Post-production

Conventional post-production process

Contemporary post-production process

Inspection, identification & repair

Inspection reports (30 min)

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.** Schedule Inspect lab times. **(30 min)**

NFPF proposal, inspection, preservation plan, film-to-film or film-out, digital master, preservation history:

1. *Astral (Moviedrome)* (1957) – by Stan VanDerBeek for MoMA. 16mm, color, sound, 2 minutes, digital master
2. *Panels for the Walls of the World (Moviedrome)* (1967) – by Stan VanDerBeek for MoMA. 16mm, b&w, sound, 8 minutes digital master
3. *Newsreel* (1958) - by Raphael Montañez Ortiz for UCLA (NFPF) 16mm, b&w, sound, 3 minutes film and digital
4. *Golf* (1957) - by Raphael Montañez Ortiz for UCLA (NFPF) 16mm, b&w, sound, 2 minutes film and digital
5. *Garden Roll Bounce Parking Lot* (2010) by Melissa Friedling for Flaherty Preservation Initiative, 16mm, color, sound, 5 minutes, film and digital
6. *Indian Summer* (1960) – by Jules Victor Schwerin for Delaware County Historical Association (Charles Cadkin) (NFPF) 35mm, b&w, sound, 28 minutes film and digital
7. *Fresh Kills* (1994) – by Shu Lea Cheang for NYU Libraries (NFPF) 35mm, color, sound, 80 minutes, film and digital
8. *Artificial Light* (1969) – by Hollis Frampton for Anthology – 16mm, color, silent, 25 minutes film-to-film
9. *First Look* (1988)- by Kavery Kaul for Motion Picture Academy Museum 16mm, color, sound, 60 minutes, digital master

Read: [Handout - Inspection forms](#)

Read: <http://www.nfsa.gov.au/preservation/handbook/> by Feb 11

Read: NFPF Grants – Preparing a Grant Application. Look at all sections including sample applications. <https://www.filmpreservation.org/nfpf-grants/preparing-a-grant-application> by Feb 11.

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Assignment: Begin researching individual film preservation project for class 2 (Feb 11). 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 11

Location: 665 Broadway, Preservation Lab

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

Film preservation plans and process for various film gauges

16mm, 35mm, 8mm, Super-8, 9.5mm (45 min)

Film preservation plans and flow-charts

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 (60 min)

Example forms:

Read: Handout – Outline for Example Preservation Project

Read: Handout – Sample Preservation flow-chart

Read: Handout – Sample Preservation to-do list

Writing Proposal for Funding (45 min)

Look at examples

Read: "The Gray Zone" by Ross Lipman by Feb 25

Read: "From Grain to Pixel" by Giovanna Fossati Part One, Chap. 2, pgs 103-145 by Feb 25

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 18th. Read two proposals for which you are the supporter and provide feedback on the Google doc prior to Class 3 (Feb 25).

Assignment: PROJECT DIARY: Start a diary of your preservation project and post it in the designated Google Drive folder. The diary should include an anticipatory step-by-step incremental "action-list," 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 at least a day prior to each class meeting date.

Assignment: PROJECT FLOW-CHART. Make a flow-chart that represents the source elements, intermediate elements, and deliverable elements of your preservation project. The flow chart

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should show the steps of the process. Update the flow-chart as your preservation plan changes during the semester.

CLASS 3 Feb 25

Location: 665 Broadway, Preservation Lab

Introduction to Dust-Buster+ 90 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 soundtracks

Preservation credits (45 min)

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

Film to film vs. digital intermediate processes

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

Discuss “The Gray Zone” by Ross Lipman

[Read: Restoration Film Sound.pdf by March 11](#)

[Assignment: Revise NFPF proposals with budgets – on Google Drive by March 4.](#)

CLASS 4 March 11

Location: Virtual field trip to Mercer Media, Glen Head, NY

Bill Seery - Mixing and Preparing Soundtracks for Film Preservations

Digitizing Mag tracks

Digitizing optical soundtracks via AEO-Light

Creating optical soundtracks.

March 14-18: Spring Recess

March 28-April 1: MIAP Thesis Presentation

CLASS 5 April 8

Virtual field trip to Colorlab, Rockville, MD

View and assess answer prints from class projects

CLASS 6 Saturday, April 23

Location: Field Trip to Goldcrest Post Production 799 Washington St. (enter on Hortio St.)
or Virtual field trip via Zoom

[Color Grading with Evan Anthony](#)

- Color correction with DaVinci Resolve

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- Deliverables

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 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: 665 Broadway Preservation Lab or Jackson Heights 33-16 81st Street (garden)

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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[Additional films available for student projects](#)

Raphael Ortiz

1. Golf
2. Cowboy / Indian
3. Henny Penny: Chicken Little the Sky is Falling
4. Newsreel
5. Boxer Punching Bag

Stan VanDerBeek - Moviedrome

1. Astral
2. Curious Phenomenon
3. Facescapes
4. Fluids
5. Image After Image
6. Panels for the Walls of the World
7. Poemfield (not yet received)
8. Spherical Space (1965)
9. Street Meat (Meet)
10. Super-imposition
11. Symmetricks
12. The History of Motion in Motion
13. The Human Face is a Monument
14. Spherical Space No.1 (1965)

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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.

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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: 22s_1800_Smith_a1_x.pdf. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

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Important Policies and Resources

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 Resources

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: contact 212-443-9999 or via their [website](#). Also, all students who may require academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center for Student Accessibility (CSA): contact 212-998-4980 or via their [website](#). 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 Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu) for help connecting to resources.

Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students

New York University (NYU) is committed to providing a safe environment for its Students. Sexual Misconduct, Relationship Violence, and Stalking are emotionally and physically traumatic, and are a violation of one's rights. There are many on-campus and community support services and resources available to help Students. 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 Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu).

NYU Title IX Policy

New York University (NYU) is committed to complying with Title IX and related laws and guidance, enforcing University policies prohibiting discrimination, and maintaining a safe learning, living, and working environment. To that end, the responsibilities of NYU's Office of Equal Opportunity (OEO) include managing the University's response to reports of discrimination, including alleged violations of [NYU's Sexual Misconduct, Relationship Violence, and Stalking Policy](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-policy) (Sexual Misconduct Policy). Detailed information regarding these laws and related NYU policies and the resources that are available to students through the Title IX office can be found by using [this link](https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html). <https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html>

Non-Discrimination and Anti-Harassment Policy & Reporting Procedures

New York University is committed to equal treatment and opportunity for its students; to maintaining an

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environment that is free of bias, prejudice, discrimination, harassment, and retaliation; and to establishing complaint procedures for allegations involving students. This policy demonstrates the University's strong commitment to prevent discrimination and harassment against students on the bases of several protected characteristics as set forth below. This policy applies regardless of whether the alleged wrongdoer is a student. This policy applies when the conduct occurs on NYU premises, in the context of an NYU program or activity (including but not limited to NYU-sponsored study abroad, research, or internship program), or the conduct occurs outside the context of an NYU program or activity but (i) has continuing adverse effects on NYU premises or in any NYU program or activity or (ii) occurs in close proximity to NYU premises and is connected to violative conduct on NYU premises.

NYU strongly encourages all members of the University community who have been victims of prohibited discrimination, prohibited harassment, or retaliation to report the conduct. In the case of incidents of prohibited discrimination and prohibited harassment alleged to have been committed against students, the student complainant or other reporting party may make a report to anyone listed on this website: [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) which also has detailed information about on-campus and community support services, resources, and reporting procedures.

MIAP students may make such reports to MIAP Director Juana Suárez (juana@nyu.edu) and/or Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu), or directly to the offices linked above.

NYU Guidelines for Compliance with the Family Educational Rights and Privacy Act (FERPA)

The Family Educational Rights and Privacy Act of 1974 (FERPA) was enacted to protect the privacy of students' education records, to establish the rights of students to inspect and review their education records, and to provide students with an opportunity to have inaccurate or misleading information in their education records corrected. In general, personally identifiable information from a student's education records, including grades, may not be shared without a student's written consent. However, such consent is not needed for disclosure of such information between school officials with legitimate educational interests, which includes any University employee acting within the scope of their University employment. See [here](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/FERPA.html) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/FERPA.html) for full policy guidelines.

NYU Student Religious Observance Policy

See [here](#) for the University Calendar Policy on Religious Holidays.

NYU Academic Support Services

NYU offers a wide range of academic support services to help students with research, writing, study skills, learning disability accommodation, and more. Here is a brief summary:

NYU Libraries

Main Site: library.nyu.edu; Ask A Librarian: library.nyu.edu/ask

70 Washington Square S, New York, NY 10012

Staff at NYU Libraries has prepared a guide (<http://guides.nyu.edu/c.php?g=276579&p=1844806>) covering services and resources of particular relevance to graduate students. These include research services and guides by topic area, subject specialists, library classes, individual consultations, data services, and more. There's also a range of study spaces, collaborative work spaces, and media rooms at Bobst, the library's main branch.

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The Writing Center

nyu.mywconline.com

411 Lafayette, 4th Floor, 212-998-8860, writingcenter@nyu.edu

The Writing Center is open to all NYU students. There, students can meet with a faculty writing consultant or a senior peer tutor at any stage of the writing process, about any piece of writing (except exams). Appointments can be scheduled online. Students for whom English is a second language can get additional help with their writing through a monthly workshop series scheduled by the Writing Center (cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html).

The University Learning Center (ULC)

nyu.edu/ulc; Academic Resource Center (18 Washington Pl, 212-998-8085) or University Hall (110 East 14th St, 212-998-9047)

Moses Center for Student Accessibility (CSA)

<https://www.nyu.edu/students/communities-and-groups/student-accessibility.html>

726 Broadway, 3rd Floor, 212-998-4980, mosescsd@nyu.edu

New York University is committed to providing equal educational opportunity and participation for all students. The Moses Center for Student Accessibility (CSA) works with NYU students to determine and implement appropriate and reasonable accommodations as well as connect to available programs and resources to support equal access to a world-class education. CSA provides services for undergraduate and graduate students (and other students enrolled in an NYU course) with hearing and visual, mobility, learning and attention, chronic illness, psychological and temporary needs. Learn more about CSA services at nyu.edu/csa.

MIAP Resources for Current Students

More resources for current MIAP students can be found here: <https://tisch.nyu.edu/cinema-studies/miap/current-students> including the Program Contacts, links to the NYU MIAP Student Handbook, Academic Policies, Important Dates, and additional information for current MIAP students.