

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2024 Syllabus

Version: 1/2/2024

CINE-GT.3402.S.001 Film Preservation

665 Broadway Preservation Lab & TBD

Alternating Fridays (more or less) 12:30 – 4:30, Jan 26, Feb 9, Feb 23 Mar 8, Apr 5, Apr 19,
May 3

Lab Sessions – individual students by appointment mostly before Spring Recess Feb 2, Feb 16,
Mar 1 + 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.

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.

ATTENDANCE AND EXPECTATIONS: Each student will do written assignments including a preservation grant proposal, preservation plan, inspection report, preservation flowchart and preservation history. 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 working on and following 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.

Note: This syllabus is subject to change throughout the semester.

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2024 Syllabus

Version: 1/2/2024

CLASS 1 Jan 26

Location: 665 Broadway, Preservation Lab

Introduction (30 min)

Course outline

Course expectations

Google Drive for readings and assignments

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:

Possible current projects for assignment:

1. A BIOGRAPHY OF LILITH (1997) by Lynne Sachs 16mm, A&B rolls, color, sound, 35 minutes – Lynne Sachs
2. MISSISSIPPI TRIANGLE (1984) by Christine Choy, Worth Long and Allan Siegel 16mm, A&B rolls, color, sound, 110 minutes – J.T. Takagi, Third World Newsreel, NFPF & NYWIFT-WFPF
3. HOTHOUSE FLOWER (1978) by Susan Brockman 16mm, color, sound, 13 minutes – Chelsea Spengemann, NYWIFT-WFPF
4. MURMUR by Ellen Gallagher Digitize for Whitney Museum
5. THE REAL THING (1964) by Raymond Saroff, 16mm, b/w, sound on separate reels, 45 minutes - digitize for Whitney Museum
6. HOLE (1967) by Claes Oldenburg Super 8mm, color, silent, 9:45 min - digitize for Whitney Museum
7. SCARFACE AND APRODITE (1963) by Vernon Zimmerman b/w, sound, 15 minutes - digitize for Whitney Museum
8. 1-WHERE HERE, 2-WATCHING TIME, 3-RIO LEWISTON, 4-WINDOWS, 5-CENAS/ RIO-S. PAULO/ ESTRADA/ ETC., 6-VELA TRECHOS RUA, 7-OXUM, 8-PEDRAS, 9-SALVADOR by Regina Vater Super 8 films – for the Brazilian Film & Video Preservation Project.
9. LETTERS NOT ABOUT LOVE (1998) by Jacki Ochs, 16mm, color, sound, 58 minutes - Jacki Ochs, XFR Collective, not yet funded
SUSIE'S GHOST (2011) by Bill Brand 16mm, color, sound, 7 minutes

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2024 Syllabus

Version: 1/2/2024

10. SOUND STRIP / FILM STRIP (1972) by Paul Sharits in collaboration with Bill Brand, 4-screen Super 8mm film installation (Locational Film)
11. FINDING NORTH (1998) by Tanya Wexler, 16mm released on 35mm, color, sound, 95 minutes - for Tanya Wexler
12. ECHO, MACHINE GUN FIRE, VISUAL EXHAUSTION and WHIRLPOOL by Dennis Oppenheim. Digitize for Whitney Museum
13. PROBLEM'S YOU by Stom Sogo Digitize for Whitney Museum
14. TRANSLUCENT APPEARANCES, LUMINOUS ZONE and CELLULOID ILLUMINATION by Barry Gerson Digitize for Whitney Museum
15. BIM BAM by Dara Friedman Digitize for Whitney Museum
16. JUMP by T. Kelly Mason Digitize for Whitney Museum
17. UNTITLED (LIGHT) by Julie Murray Digitize for Whitney Museum
18. SITOROS by Robert Beavers 35mm Digitize for Whitney Museum

Read: Handout - Inspection forms

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 9.

Assignment: Begin researching individual film preservation project for Class 2 (Feb 9). *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) Could you interview the filmmaker or appropriate point of contact (client, estate, project manager, archivist, scholar, etc.) if you chose to do so?

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2024 Syllabus

Version: 1/2/2024

[Sign up on Google sheet for Inspection, Scanning and Dust-busting labs](#)

Film Inspection Lab Session Wednesday Feb 14

BB Optics, Inc. 27 W. 20th Street Suite 307

Individual 2-hour overlapping session. 12:30 pm – 4:30 pm

OR

Film Inspection Lab Session Friday Feb 16

Location: 665 Broadway, Preservation Lab

Individual 2-hour overlapping session. 10:30 am – 4:30 pm

OR

Film Inspection Lab Session Wednesday Feb 21

BB Optics, Inc. 27 W. 20th Street Suite 307

Individual 2-hour overlapping session. 12:30 pm – 4:30 pm

Scanning Lab Friday Mar 1

Location: 665 Broadway

Two students at a time for 1 hour session

OR

Scanning Lab Friday Mar 15

Location: 665 Broadway

Two students at a time for 1 hour session

Dust-busting Lab Friday Mar 1

Location: 665 Broadway

Two students at a time for 1 hour session

OR

Dust-busting Lab Friday Mar 15

Location: 665 Broadway

Two students at a time for 1 hour session

CLASS 2 Feb 9

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: Film-to-film & Digital Intermediate

16mm, 35mm, 8mm, Super-8, 9.5mm,

PowerPoint: Film-to-Film & DI Preservation - e.g. Coalfields (45 min)

Film preservation plans and flow-charts

Report on *class projects* research findings

Begin preservation planning for *Class project films*:

“Outline for Example Preservation Project”

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)

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2024 Syllabus

Version: 1/2/2024

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.

Assignment: Write a rough draft NFPF proposal for your individual project. Upload your draft to the designated Google Drive folder prior to Class 3 (*Feb 23*).

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

CLASS 3 Feb 23

Location: 665 Broadway, Preservation Lab

- Introduction to Color Grading, Scanning & Dust Busting 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)
-
- Role of digital in film preservation, restoration and access. (60 min.)
 - Film to film vs. digital intermediate process

CLASS 4 March 8

- Color correction with DaVinci Resolve
- Deliverables

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

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2024 Syllabus

Version: 1/2/2024

Read: [Restoration Film Sound.pdf](#) by April 5

Assignment: [Revise NFPP proposals with budgets](#) – on Google Drive by March 1.

March 18-33: Spring Recess

March 25-29: MIAP Thesis Presentation

CLASS 5 April 5

Location: Field trip to Mercer Media, Glen Head, NY or Virtual Field Trip to Audio Mechanics
Mixing and Preparing Soundtracks for Film Preservations

- Digitizing Mag tracks
- Digitizing optical soundtracks via AEO-Light
- Creating optical soundtracks.

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 notify your two supporters requesting feedback no later than Friday, April 26th. Read two preservation histories for which you are the supporter and provide feedback on the Google doc prior to Class 7 by May 3rd.

CLASS 6 April 19

Location: 665 Broadway, Preservation Lab

Field trip to Colorlab, Rockville, MD

CLASS 7 May 3

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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Digital Archive of Student Work

All student projects are to be collected and projects selected by the instructor will be 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.

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2024 Syllabus

Version: 1/2/2024

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). For the digital archive, instructors will select representative projects that best illustrate completion of the course learning goals outlined in the syllabus. 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.

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 2022 course CINE-GT 1800:

22f_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:

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

Grading

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%).

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](#) on the website of the Tisch Office of Student Affairs.

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2024 Syllabus

Version: 1/2/2024

Artificial Intelligence

For MIAP purposes: we are aware that AI is rendering multiple services in our field. Any use of artificial intelligence apps for class projects must be discussed with the instructor; guidelines and boundaries will be set on an individual basis. The use of artificial intelligence apps such as ChatGPT or similar to produce research papers, reports, and similar assignments would be considered plagiarism. Please refer to the assignments section of this document.

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, Niki Korth (nk3900@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](#) for detailed information about on-campus and community support services, resources, and reporting procedures. Questions about if this policy applies to your case should be directed to the Assistant Vice President of the Office of Equal Opportunity & Title IX Coordinator at 212-998-2370. Students are also welcome to report any concerns to MIAP Director Juana Suárez (juana@nyu.edu) and/or Academic Program Manager, Niki Korth (nk3900@nyu.edu).

University Student Conduct Policy

NYU, like other communities and organizations in our society, has a right to require the cooperation of its members in the performance of its educational functions, and to oversee and regulate the conduct and behavior of such members which, actually or has potential to, impede, obstruct, or threaten the maintenance of order and achievement of the University's educational goals.

The authority to establish academic standards and address allegations of student academic misconduct is lodged with the faculty of each college or school at NYU. In addition to the academic standards and other policies established by each school, the University Senate has also defined certain areas of non-academic misconduct that are applicable to all students. The standards of non-academic misconduct set forth in this policy are applicable to all undergraduate and graduate students and Student Organizations at NYU, in all schools and locations, including Study Away Sites, and Portal Campuses. See here for the full policy.

Individuals can report an incident of misconduct in the following ways:

- Student Conduct Public Reporting Form
- Phone: (212) 998-4311
- Email: student.conduct@nyu.edu

NYU Title IX Policy

New York University (NYU) is committed to complying with Title IX and related laws and guidance,

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2024 Syllabus

Version: 1/2/2024

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 (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. Questions about if this policy applies to your case should be directed to the Title IX Coordinators: Shakeria Turi, Executive Director and Title IX Coordinator, (shakeria.turi@nyu.edu, 212-998-2377) or Lauren Stabile, Title IX Coordinator & Senior Director of Programs (lauren.stabile@nyu.edu, 212-998-2210).

Individuals can report an incident to the Title IX Office (OEO) in various ways:

- Email: title9@nyu.edu
- Secure Online Form: nyu.edu/sexual-misconduct
- Phone: (212) 998-2352
- In-person (by appointment): 665 Broadway, 12th Floor, New York, New York.

Non-Discrimination and Anti-Harassment Policy & Reporting Procedures

New York University is committed to equal treatment and opportunity for its students; to maintaining an 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 preventing 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](#) 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, Niki Korth (nk3900@nyu.edu). Questions about if this policy applies to your case should be directed to Mary Signor, Assistant Vice President of the [Office of Equal Opportunity & Title IX Coordinator](#) at 212-998-2370 or mary.signor@nyu.edu.

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 student's 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](#) for full policy guidelines.

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2024 Syllabus

Version: 1/2/2024

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](#) 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 workspaces, and media rooms at Bobst, the library's main branch.

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 in person and online. Most appointments will be in-person in the fall, although some online appointments will also be available.

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

The University Learning Center (ULC) aims to help students meet the challenge of the College's rigorous academic standards, to guide students in their adjustment to the college learning environment, and to prepare them for a lifetime of self-sufficient learning. On the website, you can find sign-ups for free one on one peer tutoring, group review workshops, academic skills workshops, and more.

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 access available programs and resources to support equal access to a world-class education.

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.