

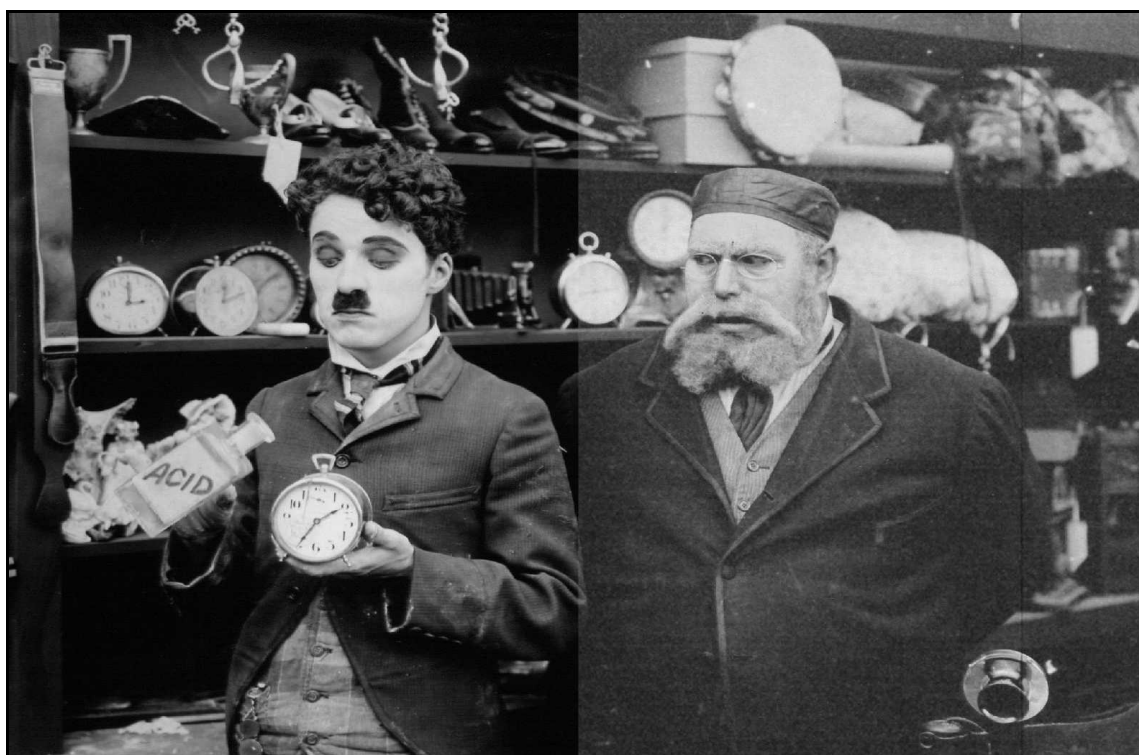
FILM RESTORATION / FIAF SUMMER SCHOOL 2014

Film restoration online theory course: distance learning, May 14th to June 18th (on Wednesdays)

Theory lectures and Il Cinema Ritrovato film festival: Bologna, June 28rd through July 5th

Restoration practice classes: Bologna, July 7nd through July 18th

2014 PROGRAMME



INDEX

1. Introduction	2
2. Programme	4
3. Where and when	7
4. Participants	7
5. Fees	8
6. Deadlines	9
Film Restoration / FIAF Summer School 2014 partners	10

1. INTRODUCTION

WORK IN PROGRESS

In 2014 the Film Restoration / FIAF Summer School is being held for the sixth time. Once again the Fédération Internationale des Archives du Film (FIAF) and the Association des Cinémathèques Européennes (ACE) have combined their efforts with Cineteca di Bologna and L'Immagine Ritrovata film restoration and conservation laboratory to organize the Film Restoration / FIAF Summer School 2014, held each year between 2007 and 2010, and every second year since 2012.

In 2013 for the first time the Summer School project moved from Bologna to Asia at the National Museum of Singapore to offer an alternative to film restoration training in another area of the world.

After the success of previous editions, FIAF, ACE, Cineteca di Bologna and L'Immagine Ritrovata are looking forward to running a new training course in the field of film restoration. Like previous Summer Schools, the 2014 course is aimed at specialists and film archive staff. During the participant selection process, priority will be given to those working in FIAF and ACE member institutions.

A total of 175 participants have taken part in previous years, representing 53 countries (Algeria, Austria, Belgium, Brazil, Canada, China, Chile, Colombia, Croatia, Cuba, Czech Republic, Egypt, Estonia, Finland, France, Georgia, Germany, Greece, Holland, Iceland, India, Indonesia, Iran, Ireland, Israel, Italy, Japan, Jordan, Kenya, Lebanon, Luxembourg, Macedonia, Mexico, Morocco, New Zealand, Nigeria, Norway, Philippines Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, South Africa, Spain, Sweden, Taiwan, Thailand, Tunisia, Turkey, United Kingdom, USA).

WHY DOES FIAF SUMMER SCHOOL FOCUS ON RESTORATION?

While there are many private and state film archives, specialized laboratories are quite few in number. Every year a considerable number of titles are restored by numerous film archives. Therefore, it appears necessary for today's curators and their staff to be trained in the use of the newest digital equipment for the preservation and restoration of film heritage, and to learn about digital strategies for access to material. Furthermore, all students who are interested in working in a film archive and/or film restoration laboratory in the near future should develop highly specialized digital and photochemical skills to enter this field.

IL CINEMA RITROVATO FILM FESTIVAL

Film restoration gives us the fantastic opportunity of bringing films back to the big screen and to the audience, as such presenting and exhibiting restored films is an active part of the restoration process. For

this reason the Film Restoration / FIAF Summer School project takes place mainly in Bologna, in conjunction with Il Cinema Ritrovato film festival, a true meeting place for researchers and experts (<http://www.cinetecadibologna.it/cinemaritrovato2014>). In 2013 Il Cinema Ritrovato film festival involved over 50 film archives from all over the world, and had an audience of over 70,000. The connection between learning about digital and photochemical restoration and an event such as Il Cinema Ritrovato film festival is a close one, as while it is crucial to put restoration into practice and to learn how to restore a film, it is equally as important to understand how films, restored by different archives, can be exhibited today.

TARGETS AND FINAL AIM

The project's main objective is to teach and update participants on how to restore and preserve a film through the use of photochemical and new digital technologies. Participants will have the chance to experience everyday work in a highly specialized laboratory; they will follow every step of the process through all departments, from beginning to end. Film Restoration / FIAF Summer School 2014 participants are expected to develop and practise a specific set of skills: operating all digital and photochemical equipment in an archive and/or laboratory; following a complete restoration workflow; performing all the primary necessary operations needed to restore a film; evaluating the state of conservation of a film and choosing the best practice to restore, reconstruct and preserve it.

After completing the Film Restoration Summer School participants will:

- know how a film can be restored using new digital and analog technologies in a modern, flexible work environment;
- be able to manage a complete restoration workflow;
- know how to choose the best format to restore a film and have it digitized from film support to 35mm, DCP, HD and SD broadcasting until DVD support;
- be able to discuss each step of a restoration project in detail with a restoration laboratory;
- know the various approaches to restoration of different FIAF archives;
- know how to manage a film restoration project budget.

Finally, past editions of the Film Restoration / FIAF Summer School have proved to be an excellent meeting ground for people working in the same field. It represents a great opportunity for participants to initiate collaborations on possible future restoration projects.

2. PROGRAMME

PHOTOCHEMICAL AND DIGITAL RESTORATION

The innovative Film Restoration / FIAF Summer School 2014 is dedicated to teaching digital and photochemical techniques for the restoration of film heritage. While digital technologies have a well-established role in the contemporary film industry, their importance in the restoration of films has been somewhat neglected as a teaching/learning experience.

At L'Immagine Ritrovata laboratory participants will follow the entire restoration process: photochemical, digital (4K, 2K and HD) and sound restoration, from repairing to printing preservation material, from film scanning to film recording, from sound digitization to final sound restoration.

TRAINING PROGRAMME

L'Immagine Ritrovata laboratory's highly specialized staff will be closely involved in the intensive 2-week training programme and internship. Participants will be divided into groups and will work in each of the laboratory's departments:

- Film identification
- Film repair and cleaning
- Film comparison
- Scanning
- Digital restoration and cleaning
- Digital colour correction
- Sound restoration
- Mastering and Digital Cinema
- Machine room, network management and back-up strategies
- Subtitles
- Film recording
- Photochemical preservation and restoration
- Analog grading
- Print and processing

A 3-STEP COURSE

The Film Restoration / FIAF Summer School 2014 is structured along three main course steps:

1. Film restoration online theory course: distance learning, May 14th to June 18th (each Wednesday)
2. Theory lectures and Il Cinema Ritrovato film festival: Bologna, June 28th to July 5th¹
3. Restoration practice classes: Bologna, July 7th to July 18th

1. Film restoration online theory course: distance learning

For one month before the beginning of classes in Bologna, participants will be provided with theory lessons, downloadable from the Internet on a weekly basis (each Wednesday). This distance learning will include lessons on new digital film restoration techniques, access to materials, and conservation. These online lessons will run from May 14th until June 18th, 2014.

2. Theory lectures and Il Cinema Ritrovato film festival: meetings with experts

The first week will be entirely devoted to the XXVIII edition of Il Cinema Ritrovato film festival, Cineteca di Bologna's main international event. Since 1986, the festival has investigated the most obscure territories of cinema history, screening the best in "Recovered and Restored Films" from archives around the world.

Some screenings will be part of programme.

Daily meetings of 2 hours or more with international specialists will be organized for all participants.

During the festival week meetings will tackle more general issues, such as film house and archive management, the conservation and preservation of film heritage, cataloguing and other non-film issues. Meetings will also focus on film restoration theory, in particular dealing with working in a film restoration laboratory and analysing specific pieces of restored works. These meetings will introduce the two-week long internship; daily topics will reflect laboratory stages.

3. Restoration practice classes:

During the internship participants will be supervised by international experts and laboratory staff as they put into practice what they have learned during their first week of theory.

A considerable amount of time will be devoted to restoration practices. For 2 weeks, participants will be offered hands-on experience, working in each of the laboratory's departments.

During the internship participants are expected to be in the premises of the L'Immagine Ritrovata laboratory 8 hours a day, for 10 days. Participants will have access to all of the laboratory's departments.

Each department will accommodate a maximum of 5 participants. This is considered the right ratio of students per piece of equipment to allow each student the possibility of interacting directly.

¹ The first meeting will take place on Sunday 29th.

INTERNSHIP SUBJECTS

Film Identification	This very first step involves the identification, study and analysis of film materials, different elements (negative, positive, intermediate), trademarks, edge codes and marks, shape and size perforation, etc.
Film Repair and Cleaning	Film handling and inspection: how to use clear film sprocket tape to fix tears and breaks; analysis of old splices; restoring splices by hand or with a cement splicer; repairing film to prepare it for cleaning and printing; analysis of intertitles; cleaning 35mm and 16mm film nitrate, triacetate and polyester with an ultrasonic cleaning machine.
Film Comparison	Film comparison and analysis to chose the best prints for restoration.
Scanning	Scanning of a motion picture image from 35mm and 16mm negative, positive and intermediate materials to a digital file (4K and 2K).
Digital Restoration	Digital treatment of images using dedicated software to eliminate physical damage to the film resulting from usage and the manual handling of film, as well as the restoration of visual clarity of images by working on problems like grain, instability and flicker without affecting the original material. Digital restoration has a wide range of tools and possibilities; therefore it is vital for archivists to know what can be done in order to establish their specific restoration workflow.
Digital Colour Correction	Film colour correction and colour fade restoration. 4K, 2K, HD, SD conforming, Mastering, Primary and Secondary Colour correction and Titling.
Sound Restoration	Optical and magnetic sound acquisition (35mm, 16mm, 17,5mm) to digital data. Sound Restoration, with dedicated plug-in for editing.
Mastering and Digital Cinema	DCP Encoding and video masters recording.
Machine Room and Network Management	How a machine room works and how all the machines are connected to workstations, and interconnected with each other. Data processing and data transfer, to make a copy of a film on digital support.
Subtitles	Use of software to edit and add subtitles to different supports.
Film Recording	How to set a film recorder to generate master negatives.

Analog Grading

Use of the Color master to set printing values to print from negative to interpositive for preservation, or a positive for screening.

Study of the Desmet Method and practical application to recreate tinting and toning.

Print and Processing

Principles of optical and contact printing and their differences; study of different printers, printer loading and usage. Basics of film processing and the analysis of the relationship between and parameters shared by printing and film processing.

Application of Lad, Strip, and other quality-control tools to check the correct operation of printing and development. Quality control.

3. WHERE AND WHEN

Training will take place at the Cineteca di Bologna's screening theatres and library, while the internship will be organized at the L'Immagine Ritrovata laboratory in Bologna. Training will last 2 weeks, from Monday July 7th until Friday July 18th, 2014, and will be preceded by Il Cinema Ritrovato film festival (June 28th to July 5th, 2014 – 1 week²), and a one-month (May 14th to June 18th, 2014 - each Wednesday) online distance learning experience on restoration techniques with weekly updates.

4. PARTICIPANTS

The training is conceived for an international target group, and will be taught by an international panel of the best experts from different countries. The Film Restoration / FIAF Summer School 2014 is aimed both at archivists and staff working at FIAF archives, as well as students in the field. The aim is to foster a shared knowledge in the field for current and future generations and world film archives. All classes will be in English.

Participants will be selected according to C.V., commitment and motivation.

The course will be divided into different levels and participants will be grouped according to their skills and expertise according personal C.V. and film archive experience.

All applications will be examined by a special commission composed of representatives from FIAF, ACE, and Cineteca di Bologna. The commission will officially release the names of the 30 selected participants via e-mail and the Cineteca di Bologna website at the beginning of April 2014.

² The first theory lecture will take place on Sunday 29th.

5. FEES

Participation fee: 2,700 Euros.

The participation fee includes: registration, festival pass, accommodation for 21 days (from Saturday June 28rd to Friday July 19th) and lunch for 16 days (every day from June 29th to July 5^h; from July 7th to July 18th lunch will be provided Mondays to Fridays only).

If applications exceed the maximum number of participants allowed, a selection will be made. Selected participants must confirm their attendance by paying their fee in advance and not later than April 24th. The list of selected participants will be announced on April 7th.

Selected participants who do not pay their fee by the due date will be excluded and replaced by the next eligible candidate in the waiting list.

Notes about Scholarships

We are currently processing all scholarships and we have not received yet all necessary confirmations. Candidates will be notified of all news in due time.

6. DEADLINES

2014 DATES	WHERE	ABOUT MATERIALS
February 18 ^h	FIAF, ACE, Cineteca di Bologna websites	Online presentation of Film Restoration / FIAF Summer School 2014 programme and application form, available online
March 28 th		Deadline for application form submission
March 31 th - 4 th		A special commission composed of FIAF, ACE and Cineteca di Bologna members will examine all application forms, select 30 participants and release their names.
April 7 th		Announcement of participants' names. All candidates will receive a communication via e-mail concerning the selection results. The list of selected participants will be published on Cineteca di Bologna and L'Immagine Ritrovata websites.
April 24 th		Deadline for payment of registration fee
May 19 th - 30 th		Definitive programme, names of international tutors
May 14 th		Beginning of Film Restoration / FIAF Summer School 2014 distance learning
June 29 th - July 5 th	Bologna	Il Cinema Ritrovato film festival. Film restoration theory course
July 7 th - 18 th	Bologna, L'Immagine Ritrovata film lab	Film restoration practice

Cineteca di Bologna
Fédération Internationale des Archives du Film
Association des Cinémathèques Européennes
L'Immagine Ritrovata – Film Restoration and Conservation

Film Restoration / FIAF Summer School 2014 partners

Cineteca di Bologna

Via Riva di Reno, 72 - 40122 Bologna – Italia

Director: Gian Luca Farinelli

cinetecadirezione@cineteca.bologna.it

www.cinetecadibologna.it

FIAF

Rue Defacqz, 1

B-1000 Bruxelles - Belgium

President: Eric Le Roy

FIAF Secretariat: Mr. Christophe Dupin

c.dupin@fiagnet.org

www.fiafnet.org

ACE

c/o Deutsches Filminstitut – DIF

Schaumainkai 41

D-60596 Frankfurt am Main - Germany

President: Nicola Mazzanti

ACE Secretariat: Kerstin Herlt

herlt@deutsches-filminstitut.de

www.deutsches-filminstitut.de

L'Immagine Ritrovata – Film Restoration and Conservation

via Riva di Reno, 72

40123 – Bologna - Italia

Director: Davide Pozzi

www.immagineritrovata.it

Film Restoration / FIAF Summer School

Coordinator: Elena Tammaccaro

elena.tammaccaro@immagineritrovata.it

Tel: +39 051 552541 - Fax: +39 051 521584

Contact: Valeria Bigongiali / Julia Mettenleiter

frss@immagineritrovata.it