

## FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL 2010

**Theory lessons on Film Restoration:** distance learning, May 18<sup>th</sup> to June 22<sup>nd</sup> (each Tuesday)

**Introduction and attendance to Il Cinema Ritrovato film festival:** Bologna, June 26<sup>h</sup> to July 3<sup>rd</sup>

**Restoration practice:** Bologna, July 5<sup>th</sup> to July 16<sup>th</sup>

### 2010 PROGRAMME

#### INDEX

<b>1. Introduction</b> .....	2
1.1. Film Restoration Summer School / FIAF Summer School 2010 work in progress .....	2
1.2. Why FIAF Summer School focuses on Restoration? .....	2
1.3. Film Restoration Summer School / FIAF Summer School 2010 and Il Cinema Ritrovato ..	2
1.4. Film Restoration Summer School / FIAF Summer School 2010 Targets .....	3
1.5. Analog and Digital Restoration .....	3
1.6. Final Aim .....	4
<b>2. Programme</b> .....	4
2.1. Participants .....	4
2.2. Where and When .....	4
2.3. Training programme .....	5
2.4. A 3-step course .....	5
2.4.1. Theory Lessons on Film Restoration .....	5
2.4.1.1. Distance learning.....	5
2.4.2. Introduction and attendance to Il Cinema Ritrovato film festival .....	6
2.4.2.1. Il Cinema Ritrovato Film Festival .....	6
2.4.2.2. Meetings with Specialists .....	6
2.4.3. Internship (2 weeks) .....	6
2.4.3.1. Putting theory into Practice .....	6
2.4.3.2. Laboratory Experience .....	7
2.4.3.3. Internship Subjects .....	7
<b>3. About Participants</b> .....	9
3.1. Selection .....	9
3.2. Commission .....	9
3.3. Levels of Experience .....	9
3.4. Fee .....	9
<b>4. Deadlines</b> .....	10
<b>Partners of the Film Restoration Summer School / FIAF Summer School 2010</b> .....	11

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### **1. INTRODUCTION**

#### **1.1. FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL 2010 WORK IN PROGRESS**

The Film Restoration Summer School / FIAF Summer School 2010 is starting again, for the fourth time, in May 2010. For three years in a row, Fédération Internationale des Archives du Film (FIAF), the Association des Cinémathèques Européennes (ACE), and the MEDIA Plus Programme of the European Union will combine their efforts with Cineteca di Bologna and L'Immagine Ritrovata film restoration and conservation laboratory, and organize the Film Restoration Summer School / FIAF Summer School 2010.

After the successful previous editions, FIAF, ACE, Cineteca di Bologna and L'Immagine Ritrovata are ready to start a new training course in the field of film restoration. As well as 2007 and 2009 Summer Schools, 2010 course is aimed at specialists and people who work in the film industry. Priority will be given to people working for FIAF and ACE members.

#### **1.2. WHY FIAF SUMMER SCHOOL FOCUSES ON RESTORATION?**

While the whole film community numbers many film archives, specialized laboratories are by contrast very few. Every year, many film archives restore a considerable number of prints. Hence, it appears necessary for today's curators and their staff to be trained to use new digital equipment to preserve and restore old films, and to learn about digital strategies for access. Furthermore, all students who are interested in working in a film archive and/or restoration laboratory in the near future should be provided with highly specialized digital and analog tools to enter this field.

### **1.3. FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL 2010 AND IL CINEMA RITROVATO**

Film restoration should not be confined within the walls of a specialized laboratory. Presenting and exhibiting restored films is an active part of the restoration process. For this reason we have decided to open the Film Restoration Summer School / FIAF Summer School 2010 in Bologna, in conjunction with the festival Il Cinema Ritrovato (26 June-3 July 2010), a true meeting place for researchers and experts. The connection between learning about digital and analog restoration and Il Cinema Ritrovato is therefore a close one. It is important to put restoration into practice and to learn how to restore a film, while it is equally crucial to understand how films, restored by different archives, can be exhibited today.

### **1.4. FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL 2010 TARGETS**

The project's main objective is to teach and update participants on how to restore, reconstruct, and preserve a film using analog and new digital technology, and how analog systems and new digital technologies can actually coexist. Participants will have the chance to experience everyday work in a highly specialized laboratory, including all departments and every step of the process, from beginning to end. Film Restoration Summer School / FIAF Summer School 2010 participants are expected to acquire specific skills: operating all digital and analog equipment in an archive and a restoration laboratory; following a complete restoration process; performing all the main necessary operations needed to restore a film; evaluating the state of conservation of a film, and deciding the best practice to restore, reconstruct, and preserve it.

### **1.5. ANALOG AND DIGITAL RESTORATION**

The innovative Film Restoration Summer School / FIAF Summer School 2010 is a film school programme dedicated to teaching digital and analog techniques to restore archival prints. While digital technologies have a well-established role in the contemporary film industry, the importance that they play in film restoration has been somewhat neglected as a teaching/learning experience.

At L'Immagine Ritrovata laboratory participants will follow the entire restoration process: analog, digital and sound restoration, from repairing to printing preservation material and

projection positive, from film scan to film recording, from sound acquisition to optical sound film recording.

### **1.6. FINAL AIM**

After completing the Film Restoration Summer School / FIAF Summer School 2010, the target group will possess the following skills:

- knowing how a film can be restored following new digital and analog technologies in a modern, flexible work environment;
- how to choose the best format to restore a film and have it transferred from film support to HD and SD broadcasting until DVD support;
- discussing with a restoration laboratory about how to carry on a restoration project;
- knowing the diverse approaches to restoration of different FIAF archives;
- how to manage a budget for a film restoration project.

Finally, past editions of Film Restoration Summer School / FIAF Summer School have proved to be an excellent meeting ground for people working in the same field who might work on the same restoration projects in the future. This is a great chance for the beginning of new collaborations.

## **2. PROGRAMME**

### **2.1. 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 Summer School / FIAF Summer School 2010 is conceived both for archivists and staff working at FIAF archives, and students. The aim is to foster a shared knowledge in the field for current and future generations and world film archives. Classes will be in English.

### **2.2. 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 laboratory L'Immagine Ritrovata in Bologna. Training will last 2 weeks, from Monday 5 July through Friday 16 July 2010, and will be preceded by Il Cinema Ritrovato film festival (26 June to 3 July 2010 – 1 week), and a one-month

(18 May to 22 June 2010 - each Tuesday) online distance learning experience on restoration technologies with weekly updates.

### **2.3. 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 different groups, and will work in each department of the laboratory:

- |                             |   |
|-----------------------------|---|
| 1. Film repair and cleaning | 8. Telecine                             |
| 2. Grading                  | 9. Digital Restoration                  |
| 3. Optical Printing         | 10. Digital Color Correction1           |
| 4. Contact Printing         | 11. Digital Color Correction 2          |
| 5. Processing               | 12. Machine Room and Network Management |
| 6. Film Recording           | 13. Sound Restoration                   |
| 7. Scanner                  | 14. Subtitles                           |

### **2.4. A 3-STEP COURSE**

The Film Restoration Summer School / FIAF Summer School 2010 is structured along three main course steps:

- 1. Theory lessons on Film Restoration:** distance learning, May 18<sup>th</sup> to June 22<sup>nd</sup> (each Tuesday)
- 2. Introduction and attendance to Il Cinema Ritrovato film festival:** Bologna, June 26<sup>th</sup> to July 3<sup>rd</sup>
- 3. Restoration practice:** Bologna, July 5<sup>th</sup> to July 16<sup>th</sup>

#### **2.4.1. Theory Lessons on Film Restoration**

##### **2.4.1.1. DISTANCE LEARNING – 1 MONTH**

For one month before the beginning of classes in Bologna, participants will be provided with theory lessons, downloadable weekly (each Tuesday) online. This distance learning

will include lessons on new digital film restoration, access, and conservation. These online lessons will run from 18 May until 22 June 2010.

## **2.4.2. Introduction and attendance to Il Cinema Ritrovato film festival (1 week)**

### **2.4.2.1. IL CINEMA RITROVATO FILM FESTIVAL**

The first week will be entirely devoted to the XXIV edition of the Il Cinema Ritrovato film festival, which is Cineteca di Bologna's main international event. Since 1987, the festival has investigated the most obscure territories of cinema history, screening the best of "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.

### **2.4.2.2. MEETINGS WITH SPECIALISTS**

During the festival week, meetings will tackle more general issues, as film houses and archives management, conservation and preservation of film heritage, cataloguing and non-film issues. Meetings will focus also on film restoration theory, dealing in particular 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.

## **2.4.3. Internship (2 weeks)**

### **2.4.3.1. PUTTING THEORY INTO PRACTICE**

During the internship participants will be supervised by international experts and laboratory staff to 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, students will be offered hands-on experience, working in each department of the laboratory. On top of it, participants will have the chance to participate to contemporary film post-production. This will be an opportunity to show that restoration machines and tools

are actually originally tailored for post-production and then adapted for restoration purposes.

#### **2.4.3.2. LABORATORY EXPERIENCE**

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

Each department will accommodate a maximum of 5 participants. This is considered the right ratio of students per piece of equipment, so that each student will be able to interact directly.

#### **2.4.3.3. INTERNSHIP SUBJECTS:**

<b>Film Repair, comparing and cleaning:</b>	Film handling and inspection: how to use film clear 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; film comparing and analysis to chose the best prints for restoration; analysis of intertitles; cleaning film nitrate, triacetate, polyester 35mm and 16mm, with Ultrasonic Cleaning Machine.
<b>Grading</b>	Use of new Color master 2300 P to set printing values to print from negative to interpositive for preservation or a positive for screening.
<b>Desmet Color</b>	Study of Desmet method and practical application to recreate tinting and toning.
<b>Optical and Contact Print:</b>	Principles of optical and contact printing and their differences; study of different printers, printer loading and use. Rudiments of development and parameters analysis of mutual relations between printing and development.

<b>Processing:</b>	Application of Lad, Strip, and other quality-control tools to check the correct operation of printing and development. Quality control.
<b>Digital Scanning:</b>	Scanning of a motion picture image from negative, positive and intermediates materials 35mm and 16mm to a digital file (2K and 4K).
<b>Telecine:</b>	Film transfer from negative, positive and intermediates materials 35mm and 16mm film to tape and use of Da Vinci Renaissance control panel.
<b>Digital Restoration:</b>	Digital treatment of image by dedicated software to eliminate some physical damage of the film due to time usury and manual film handling and also to restore a visual clarity of the specific image itself working on problems like grain, instability and flicker without affecting the original materials. Digital restoration has a wide range of tools and potentials, therefore it is vital for archivists to know what can be done in order to establish their specific restoration code.
<b>Digital Colour Correction:</b>	Film colour correction and colour fade restoration. 2K, HD, SD conforming, Mastering, Primary and Secondary Color correction and Titling.
<b>Machine Room and Network Management:</b>	How a machine room works and how all machines are connected to workstations and between them. Data processing and data transfer to make a copy of a film on digital support.
<b>Sound Restoration:</b>	Optical and magnetic sound acquisition (35mm, 16mm, 17,5mm) to digital data. Sound Restoration, with dedicated plug-in for editing.
<b>Subtitles</b>	Use of a software to add subtitles on different supports.



### **3. ABOUT PARTICIPANTS**

#### **3.1. SELECTION**

Participants will be selected according to their CV, commitment and motivation.

#### **3.2. COMMISSION**

All applications will be examined by a special commission composed of representatives of FIAF, ACE, and Cineteca di Bologna. The commission will officially release the names of the 30 selected participants via e-mail and via the Film Restoration Summer School / FIAF Summer School 2010 website on April 2010.

#### **3.3. LEVELS OF EXPERIENCE**

The course will be divided into different levels. Skill evaluation will determine a separation into different groups on the basis of personal CV and film archive experience.

Unlike last year's course, 2010 Summer School's level will be advance, as well as 2007 and 2009 courses, lessons will be tailored for people who work in the field and as a follow up of 2008's course.

#### **3.4. FEE**

Participation fee: 2.000 Euros. Participation fee includes: registration, festival pass, room for 21 days (from Saturday 26 to Saturday 17) and lunch for 16 days (from Sunday 27 to Friday 16 – all days except Saturday and Sunday out of the festival week).

If there are too many applicants, a selection will be made. If your application will be accepted you should pay the course fee in advance, not later than May 17<sup>th</sup>.

Applicants who do not pay by the due date will be excluded and replaced by the following eligible candidates on the list.

#### 4. DEADLINES

<b>DATES</b>	<b>WHERE</b>	<b>ABOUT MATERIALS</b>
February 2010	FIAF, ACE, Cineteca di Bologna and L'Immagine Ritrovata websites	Official presentation of Film Restoration Summer School / FIAF Summer School 2010 programme and announcement - Application Form available online - Temporary schedule available online
April 9 <sup>th</sup> 2010		Deadline for application form submission
12 <sup>th</sup> - 19 <sup>th</sup> April 2010		A special commission made up of FIAF, ACE and Cineteca di Bologna members will examine all application forms, select the 30 participants and release their names.
22 <sup>nd</sup> March 2010		Announcement of participants' names. All candidates will receive a communication by email about the selection results. The list of selected participants will be published on Cineteca di Bologna and L'Immagine Ritrovata websites.
17 <sup>th</sup> May 2010		Deadline to settle registration fee payment
2 <sup>nd</sup> - 8 <sup>th</sup> May 2010	FIAF Congress in Oslo	Formal presentation of Film Restoration Summer School / FIAF Summer School 2010
May 2010		Definitive programme, names of international tutors
May 18 <sup>th</sup> 2010		Beginning of Film Restoration Summer School / FIAF Summer School 2010 distance learning
26 <sup>th</sup> June – 3 <sup>rd</sup> July 2010	Bologna	Il Cinema Ritrovato film festival. Theory Summer School lessons
5 <sup>th</sup> – 16 <sup>th</sup> July 2010	Bologna, L'Immagine Ritrovata film lab	Training in lab

Cineteca del Comune di Bologna  
Fédération Internationale des Archives du Film  
Association des Cinémathèques Européennes  
L'Immagine Ritrovata – Film Restoration and Conservation  
MEDIA Plus Programme of the European Union

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