

## FILM RESTORATION / FIAF SUMMER SCHOOL 2012

**Film restoration online theory course:** distance learning, May 9<sup>th</sup> to June 20<sup>th</sup>  
(on Wednesdays)

**Theory lectures and Il Cinema Ritrovato film festival:** Bologna, June 23<sup>rd</sup> through June 30<sup>th</sup>

**Restoration practice classes:** Bologna, July 2<sup>nd</sup> through July 13<sup>th</sup>

### 2012 PROGRAMME



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## 1. INTRODUCTION

### WORK IN PROGRESS

In 2012 the Film Restoration / FIAF Summer School is being held for the fifth 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 2012, held annually since 2007.

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 2012 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 143 participants have taken part in previous years, representing 47 countries (Algeria, Austria, Belgium, Brazil, Canada, China, Colombia, Croatia, Cuba, Egypt, Estonia, Finland, France, Georgia, Germany, Greece, Holland, Iceland, India, Iran, Ireland, Israel, Italy, Japan, Jordan, Kenya, Lebanon, Luxembourg, Macedonia, Mexico, Morocco, New Zealand, Nigeria, Norway, Poland, Romania, Serbia, Slovakia, Slovenia, South Africa, Spain, Sweden, 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/cinemaritrovato2012>). In 2011 Il Cinema Ritrovato film festival involved over 50 film archives from all over the world, and had an audience of over 67,000. 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 important 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 2012 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 2012 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 repair, comparison and cleaning
- Scanning
- Telecine
- 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
- Researching non-film material for film restoration

### **A 3-STEP COURSE**

The Film Restoration / FIAF Summer School 2012 is structured along three main course steps:

1. Film restoration online theory course: distance learning, May 9<sup>th</sup> to June 20<sup>th</sup> (each Wednesday)
2. Theory lectures and Il Cinema Ritrovato film festival: Bologna, June 23<sup>rd</sup> to June 30<sup>th</sup>
3. Restoration practice classes: Bologna, July 2<sup>nd</sup> to July 13<sup>th</sup>

#### **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 9<sup>th</sup> until June 20<sup>th</sup>, 2012.

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

The first week will be entirely devoted to the XXVI edition of Il Cinema Ritrovato film festival, Cineteca di Bologna's main international event. Since 1987, 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 (<http://www.cinetecadibologna.it/restaurare/fiafsummer>).

### 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.

#### INTERNSHIP SUBJECTS

<b>Film Repair, comparison and cleaning</b>	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; film comparison and analysis to chose the best prints for restoration; analysis of intertitles; cleaning 35mm and 16mm film nitrate, triacetate and polyester with an ultrasonic cleaning machine.
<b>Scanning</b>	Scanning of a motion picture image from 35mm and 16mm negative, positive and intermediate materials to a digital file (4K and 2K).
<b>Telecine</b>	Film transfer from 35mm and 16mm negative, positive and intermediate materials to tape, and use of Da Vinci Renaissance control panel.
<b>Digital Restoration</b>	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.
<b>Digital Colour Correction</b>	Film colour correction and colour fade restoration.  4K, 2K, HD, SD conforming, Mastering, Primary and Secondary Colour correction and Titling.
<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>Mastering and Digital Cinema</b>	DCP Encoding and video masters recording.

<b>Machine Room and Network Management</b>	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.
<b>Subtitles</b>	Use of software to edit and add subtitles to different supports.
<b>Film Recording</b>	How to set a film recorder to generate master negatives.
<b>Analog Grading</b>	Use of the new Color master 2300 P 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.
<b>Print and Processing</b>	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.
<b>Research</b>	Research non-film material at the Cineteca library

### 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 2<sup>nd</sup> until Friday July 13<sup>th</sup>, 2012, and will be preceded by Il Cinema Ritrovato film festival (June 23<sup>rd</sup> to 30<sup>th</sup>, 2012 – 1 week), and a one-month (May 9<sup>th</sup> to June 20<sup>th</sup>, 2012 - 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 2012 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 their C.V., commitment and motivation.

The course will be divided into different levels. Skill evaluation will determine a separation into different groups on the basis of 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 2012.

## 5. FEES

Participation fee: 2,000 Euros.

Participation fee includes: registration, festival pass, accommodation for 21 days (from Saturday June 23<sup>rd</sup> to Saturday July 14<sup>th</sup>) and lunch for 16 days (from Sunday June 24<sup>th</sup> to Friday July 13<sup>th</sup> inclusive, except for Saturdays and Sundays of the festival week).

If the commission receives a larger number of applications than the number of participants the Summer School arrangements allow for, a selection will be made. Selected participants must confirm their attendance by paying the course fee in advance and not later than April 20<sup>th</sup>.

Any selected participant who does not pay by the due date will lose their place in this course and be replaced by the next eligible candidate on the waiting list.

## 6. DEADLINES

<b>2012 DATES</b>	<b>WHERE</b>	<b>ABOUT MATERIALS</b>
February	FIAF, ACE, Cineteca di Bologna websites	Official presentation of Film Restoration / FIAF Summer School 2012 programme and application form, available online
March 23 <sup>rd</sup>		Deadline for application form submission
March 26 <sup>th</sup> - 30 <sup>th</sup>		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 2 <sup>nd</sup>		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 20 <sup>th</sup>		Deadline for payment of registration fee
May 23 <sup>rd</sup> - 28 <sup>th</sup>	FIAF Congress in Beijing	Formal presentation of Film Restoration / FIAF Summer School 2012
May		Definitive programme, names of international tutors
May 9 <sup>th</sup>		Beginning of Film Restoration / FIAF Summer School 2012 distance learning
June 23 <sup>rd</sup> - 30 <sup>th</sup>	Bologna	Il Cinema Ritrovato film festival. Film restoration theory course
July 2 <sup>nd</sup> - 13 <sup>th</sup>	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 2012 partners

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