



FILM HERITAGE
FOUNDATION



FILM PRESERVATION & RESTORATION WORKSHOP INDIA 2017

Saving India's Cinematic Heritage

Cover Image:
Ulagam Sutrum Valiban, 1973
Tamil (M. G. Ramachandran)
Courtesy: Gnanam



FILM PRESERVATION & RESTORATION WORKSHOP INDIA 2017

OCT 7TH - 14TH

Prasad Film Laboratories
58, Arunachalam Road
Saligramam
Chennai 600 093

Vedhala Ulagam, 1948, Tamil

The Film Preservation & Restoration Workshop India 2017 (FPRWI 2017) is an initiative of Film Heritage Foundation (FHF) and The International Federation of Film Archives (FIAF) in association with The Film Foundation's World Cinema Project, L'Immagine Ritrovata, The Academy of Motion Picture Arts & Sciences, Prasad Corp., La Cinémathèque française, Imperial War Museums, Fondazione Cineteca di Bologna, The National Audiovisual Institute of Finland (KAVI), Národní Filmový Archiv (NFA), Czech Republic and The Criterion Collection to provide training in the specialized skills required to safeguard India's cinematic heritage.

The seven-day course designed by David Walsh, Head of the FIAF Training and Outreach Program will cover both theory and practical classes in the best practices of the preservation and restoration of both filmic and non-filmic material and daily screenings of restored classics from around the world. Lectures and practical sessions will be conducted by leading archivists and restorers from preeminent institutions from around the world. Preparatory reading material will be shared with selected candidates in seven modules beginning two weeks prior to the commencement of the workshop.

The goal of the programme is to continue our commitment for the third successive year to train an indigenous pool of film archivists and restorers as well as to build on the movement we have created all over India and in our neighbouring countries to preserve the moving image legacy. The decision to hold the workshop in Chennai was to awaken the South Indian film industry that has lost so much of its incredible history to this urgent issue and show them the best way to preserve their films for posterity.

MARTIN SCORSESE'S STATEMENT

The Film Foundation's World Cinema Project is pleased to continue our support of the Film Heritage Foundation's film preservation and restoration workshop in India for its third successive year.

We are proud of our partnership and have been following their progress. They have been unrelenting champions for the cause of film preservation in India with the government, the film industry, and the public; and have worked tirelessly to create a movement to save India's cinematic heritage in just a few years with limited resources.

We support their continued commitment to educate future film archivists to save India's cinematic heritage. Building on the success of the two earlier workshops, this year's initiative in Chennai will help create awareness in the South Indian film industry of the urgent need to save their incredible film history for posterity.





INTRODUCTION

SHIVENDRA SINGH DUNGARPUR

Sakuntalai, 1940, Tamil

When we started Film Heritage Foundation in 2014, saving India's film heritage was an obscure cause with most people asking us "what is film heritage?" and "do films really need to be preserved?" Three years later, after conducting two film preservation and restoration workshops in Mumbai and Pune with over a hundred participants, releasing India's first book on the subject and professionally managing our growing film and non-filmic collection, we are proud to say that we have put film preservation on the map in India.

But while we have made an excellent beginning, it is vital to understand the monumental scale of the problem. A constantly vanishing film history coupled with the largest film industry in the world currently producing close to 2000 films a year in about 36 languages, makes the preservation of both celluloid and digital film heritage a real challenge that must be looked upon as an urgent cultural emergency. The first step in saving our cinematic heritage is training a cadre of knowledgeable film archivists.

The third edition of the Film Preservation & Restoration Workshop India 2017 (FPRWI 2017) in Chennai represents our continued commitment to training an Indian workforce to save India's cinematic heritage with an international faculty from Los Angeles, New York, Paris, London, Canberra, Zurich, Stockholm, Helsinki and Bologna. Given the colossal loss of our film heritage, we wish we

had started earlier.

This year we decided to conduct the workshop in Chennai, which has historically been the hub of the four South Indian film industries – Tamil, Telugu, Kannada and Malayalam. Chennai has been the crucible of a rich and varied film heritage, built on the shoulders of South Indian film pioneers – a heritage whose firmament has been dotted with countless stars for close to a century.

However, we have the same tragic story – very little is left of this incredible cinematic legacy. The Madras film industry made 124 silent films and 38 documentaries of which nothing remains except the Malayalam film *Marthanda Verma* (1938) which survived by an accident of fate. The four film industries in South India currently produce over 60% of India's annual film output, but sadly even films released as recently as the year 2000 and later have been lost, numbering amongst them both critically acclaimed films and blockbusters. We hope FPRWI 2017 will convey our message of the urgency of film preservation and restoration to the South Indian film industry.

Our vision has included creating an environment for the conservation of film patrimonies in our neighbouring countries too. Here we can report some welcome progress. We have already seen a sea change in the case of Sri Lanka. We have received a record number of applications from Sri Lanka this year. Thanks to Sri Lanka's

participation in our earlier two workshops, the Sinhalese government and the film industry have taken up the preservation of the remnants of their moving image legacy on a priority basis and have been actively seeking our advice on how to get the International Federation of Film Archives (FIAF) to assist them in tackling this challenge. As a member of the Executive Committee of FIAF, my goal is to speak for the neglected film heritage not just of India, but for the other countries in the region. After all, cinema is a universal language that is not limited by geography, parochialism and culture alone.

With every year that FHF holds the workshop, we try to better it based on our learnings from the previous year. The scope of the topics covered as well as the number and diversity of partner institutions and faculty has enabled us to make the Film Preservation & Restoration Workshop India the largest and most comprehensive training initiative of its kind in the world. Our aim is to cover every aspect of film preservation and restoration from storage practices and film curation to digital restoration and the conservation of paper and photographic material with a focus on hands-on training. This year we have participants from Sri Lanka, Bangladesh and Nepal.

None of this would have been possible without the support of The International Federation of Film Archives (FIAF). From the time of the first workshop in 2015 they gave our fledgling foundation the stamp of credibility by certifying the course, giving scholarships and opening the door on a world of resources. We owe a great deal to our superbly efficient friend Christophe Dupin, Senior Administrator at FIAF, who has been a pillar of support to us. We would like to thank FIAF for offering financial assistance besides three scholarships this year and for certifying FPRWI 2017.

The Film Foundation's World Cinema Project too has endorsed and backed our workshops from the first year. They are an inspiration to us and we are proud to have them as partners for the third successive year. We would like to thank Martin Scorsese, Margaret Bodde, Jennifer Ahn and Kristen Merola for their support.

The reason we are able to bring FPRWI 2017 to Chennai is thanks to Sai and Kavita Prasad of Prasad Corp. who so generously agreed to provide their premises and facilities for us to conduct the classes. Our heartfelt thanks to them, Mohan Krishnan, Jaya Vasant, Mr. Sivaraman and the entire team of Prasad who have been a tremendous help and have gone out of their way to make this workshop a success.

David Walsh, Head of FIAF's Training and Outreach Program, has been integral to developing our workshops into a truly comprehensive short training course. This is the third year running that he has meticulously curated the curriculum and faculty besides taking the time out to come and share his extensive knowledge and experience with the participants. He has been the mainstay in terms of creating the superb content of our workshops and mustering the best trainers for the course.

Camille Blot-Wellens is one of the leading experts in the field of film identification and has been an essential part of our faculty from the first workshop in Mumbai. Participants will have the privilege of getting hands-on practical training in the subject from her during the workshop. She has also designed the online course that participants study prior to the start of the workshop. We are very pleased that we were able to convince her to find the time in her packed schedule to come to India once again.

The idea for conducting these workshops in India germinated four years ago from the FIAF Summer Schools conducted by L'Immagine Ritrovata, Bologna, Italy — one of the best film restoration labs in the world. We are fortunate to have Davide Pozzi and his team of restoration artists including Marianna de Sanctis, Emanuele Vissani, Gilles Barberis, Giandomenico Zeppa, Silvia Spadotto and Chelu Deiana with us in Chennai this year.

Reto Kromer brings the wealth of thirty years' experience in the preservation and digitization of audiovisual material to the workshop. We would like to welcome him as a new member of our faculty and hope that we will have the privilege

of continuing our association with him going forward.

We are delighted that Mick Newnham is a part of our faculty this year. Participants will have the opportunity to learn from a leading world expert on the handling and conservation of films in serious condition.

The wide-ranging curriculum covers archive strategies, film access and promotion and we are so pleased that we have Corinna Reicher, former Curator and Head of Film at the Imperial War Museums and Emilie Cauquy of La Cinémathèque française to share their knowledge on these topics.

This year the workshop has a new addition to the curriculum — practical sessions in the preservative scanning on 4K of archival film prints. We would like to thank Samuli Kytö of the National Audiovisual Institute of Finland (KAVI) for agreeing to be a part of our faculty and making this possible.

Another unique addition to FPRWI 2017 is the practical session at the AVI Film Lab, the last surviving black and white film processing lab in the country. We thank Karthik Meiyappan for enabling our participants to observe and be a part of this rare experience.

Last year we expanded the curriculum to include training in the conservation of non-filmic material. This year we are taking this module to the next level thanks to Tina Kelly of the Imperial War Museums and Dawn Jaros of the Academy of Motion Picture Arts & Sciences who will be lecturing and conducting practical sessions in the preservation of photographic and paper material.

We are so happy that Thelma Ross, Head of the FIAF Cataloguing and Documentation Commission, could join us once again this year and share her valuable expertise on moving image cataloguing and metadata standards, a subject that is crucial to archiving but has been sadly neglected in our country.

We have a fabulous line-up of restored classics that we will be screening every evening this year as part of the workshop. We would like to thank Gianluca Farinelli and Cecilia Cenciarelli

of Fondazione Cineteca di Bologna for sharing the wonderful restorations of the iconic Buster Keaton films *One Week* (1920) and *Sherlock Jr.* (1924) and The World Cinema Project's restored version of Tomás Gutiérrez Alea's *Memories of Underdevelopment* (1968) with us. The participants will have the opportunity to see the world-class Criterion Collection restorations of Michael Curtiz's Joan Crawford-starrer *Mildred Pierce* (1945) and the Coen Brothers' *Blood Simple* (1984). We are delighted that Lee Kline and Ryan Hullings could make it to Chennai to talk about these restorations and make a presentation about some of their most challenging restorations. We would also like to thank Michal Bregant of the Národní Filmový Archiv (NFA) of the Czech Republic who will be presenting the restored version of Miloš Forman's outstanding film *The Firemen's Ball* (1967). Our first evening screening is Karan Bali's acclaimed documentary *An American in Madras* (2013) about the American-born filmmaker Ellis R. Dungan who became a leading director in the Tamil film industry from the mid-'30s to the late '40s.

Our workshops have taken the form of traveling schools in India in response to the vastness of the geography and the diversity of languages and cultures that our film industry represents. However, our plan is to set up a permanent training programme for film preservation by creating a diploma course in collaboration with a university or institute that will bring film preservation into the mainstream and lead to the opening up of employment opportunities.

Mounting these annual workshops is an expensive proposition and the fact that we have managed to hold workshops for three consecutive years is thanks to Sudhanshu Vats, Group CEO of Viacom 18, who has supported us right from the start. Film Heritage Foundation owes him a deep debt of gratitude. Indeed, Sudhanshu should be counted amongst the pioneering saviours of our film heritage for being one of the few people in India's film industry to recognize the importance of endowing resources for training future archivists.

Film Heritage Foundation is proud to announce that the Tata Trusts have come on board with a three-year grant to support our workshops starting with FPRWI 2017. This is a real boost to our training programmes enabling us to conduct a workshop in Kolkata in 2018 and another location in India in 2019 resulting in spreading awareness about our cause around the country in five years.

One of the biggest hurdles we have had to face is the mindset that film preservation cannot be considered a serious career opportunity with the potential for growth and advancement. Hence, we are delighted that the Tata Trusts has offered a one-year paid fellowship at Film Heritage Foundation, kickstarting our campaign to make people aware that a career in film preservation represents viable employment opportunities. We would like to thank Deepika Sorabjee and Paroma Sadhana for advocating our cause and making this grant possible.

We are delighted that Wave Cinemas has come on board for the first time as a donor this year and we hope to continue this association going forward.

We are so pleased that GAIL India Ltd. has continued its support for the workshop for the third successive year. We extend our sincere gratitude to Mr. Ravindran who recommended our project to his successor Mr. P.K. Gupta who, in turn, confirmed GAIL's sponsorship for FPRWI 2017.

Our heartfelt thanks to Mrs. Manju Sawhney Mahindra of Tower Insurance and Reinsurance Brokers (I) Pvt. Ltd. whose donation towards our initiative is deeply appreciated.

We cannot forget the generosity of our friends. We have Manish and Madhu Tibrewal of RASA to thank once again for sponsoring the beautiful workshop bags for the FPRWI 2017 faculty and participants for the third year in a row, Abhimanyu Singh of Contiloe Pictures Pvt. Ltd. for offering four scholarships for the participants and Nitin Pereira for his invaluable help with fundraising.

The decision to hold FPRWI 2017 in Chennai was due in large part to the request of the legendary actor-director Kamal Haasan who was

the Chief Guest at the closing ceremony of FPRWI 2016. He has been an incredible support and a true evangelist for the cause of saving our country's film heritage. We would like to thank him and acclaimed filmmaker Mani Ratnam for speaking for our cause. We are very grateful to the superstar Rajinikanth who came forward in support of our cause, understanding that his endorsement would go a long way in reaching out to the public.

A special thank you to Mohan Raman, film historian, actor and cinephile, who opened so many doors for us to the film industry in Chennai and who has spoken so eloquently on behalf of Film Heritage Foundation. We are fortunate that he has agreed to share his encyclopaedic knowledge about the history of the erstwhile renowned film studios of Madras.

Several of the rare images and film stills from the South Indian film heritage that we have used in our publicity and promotional material have been drawn from the trove of Gnanam's superb collection of photographs and negatives.

We would also like to thank M. Balasubramanian of AVM Productions for providing us with the filmic material for our practical classes.

We extend our sincere gratitude to our brand ambassador Amitabh Bachchan and our advisor Jaya Bachchan for their unstinting support. We express our deep appreciation to Shyam Benegal, Anurag Kashyap, Vishal Bhardwaj, Nana Patekar, Rajiv Menon and Hansal Mehta for helping us with the promotion of FPRWI 2017.

We believe that without the support and active participation of the film industry, the story of India's film heritage will continue to be a tragedy. If our producers, directors, actors, technicians and film families do not realize the urgency of preserving their work for future generations, not only will we continue to lose our early cinematic heritage, but even today's films will not live to see tomorrow.

Shivendra Singh Dungarpur is the Founder-Director of the Film Heritage Foundation.



FIAF PRESIDENT'S ADDRESS

FRÉDÉRIC MAIRE

Galatta Kalyanam, 1968, Tamil

It is a huge honour for FIAF to be associated with the Film Preservation and Restoration Workshop India for the third year running, as well as a great pleasure to be working in close collaboration with the Film Heritage Foundation on this amazing initiative once again.

Over the last couple of years, FIAF has developed an ambitious training and outreach programme aimed at meeting worldwide needs for training and assistance in film and moving image archiving, management, preservation, digitization, programming, exhibition, cataloguing, and documentation, wherever they are identified. If our Federation has been so eager to get involved in the first three workshops organized by the Film Heritage Foundation, it is because it recognizes both the importance of India's incredibly rich and uniquely diverse film heritage, and the severe lack of a coherent strategy to save it – until now. We strongly think that the annual workshop set up by the Film Heritage Foundation is a key step in the right direction, especially by training indigenous film archivists in each of India's regional film industries, and by raising awareness about the urgent need to save film heritage in India and beyond. I'm very glad FIAF can help design the workshop's curriculum, support financially some of the trainers, and offer a few scholarships. And if our Federation's own resources are limited, as a global network of solidarity it can always count

on the dedication and expertise of many of its 164 affiliated archives and their staffs to get involved – for this year's Chennai workshop, we salute the Imperial War Museums, the Cinémathèque française, Finland's National Audiovisual Institute, the Czech National Film Archive, the Academy Film Archive, and the Cineteca di Bologna. I am also particularly pleased to note the key contributions of several FIAF Supporters: the Film Foundation, L'Immagine Ritrovata, and Prasad.

Finally, I would like to express my warm congratulations to the Film Heritage Foundation's director Shivendra Singh Dungarpur, now also an eminent member of FIAF's Executive Committee. His sheer dedication to the cause of film preservation in India and its neighbouring countries, not only via his most efficient organization of the Film Preservation and Restoration Workshop India (which, I'm happy to say, will welcome students from Sri Lanka, Nepal, Bhutan, and Bangladesh), but also through his ambassadorship for FIAF in the region, makes him a model which I hope others will follow in other parts of the world. Long may our collaboration last.

Frédéric Maire is the President of the International Federation of Film Archives (FIAF).

AMITABH BACHCHAN'S STATEMENT

I was very pleased to hear that Film Heritage Foundation was conducting the next Film Preservation and Restoration Workshop in Chennai. The South Indian film industry has an incredible film history and has produced some of the most legendary actors and filmmakers of Indian cinema many of whom I have had the honour and privilege to work with and be close to.

It is important that we train archivist and restorers who can preserve this valuable heritage for future generations before it is too late. I am happy that the world's best experts will be coming to Chennai to provide hands-on practical training in film preservation and restoration to the participants. I hope that everyone who cares about our cinematic heritage will apply. This is a cause that I am deeply committed to and I humbly urge all members of the film industry to come forward and support this worthy cause.



SCHEDULE



Alibabavum 40 Thirudargalum, 1955, Tamil



All classes will be held at the Prasad Film Lab, 58, Arunachalam Road, Saligramam, Chennai 600 093 except for the film scanning practical sessions which will be held at the Prasad Studios, 28, Arunachalam Road, Saligramam, Chennai - 600 093 and the black and white film processing practical sessions that will be held at the AVM Cine Lab, 38, Arcot Road, Vadapalani, Chennai - 600 093.

Anarkali, 1955, Telugu

SATURDAY, 7TH OCTOBER 2017

02.00 PM - 04.00 PM
PRASAD FILM LAB,
58, ARUNACHALAM
ROAD, SALIGRAMAM,
CHENNAI 600 093.

REGISTRATION AND COLLECTION OF ID CARDS

ORIENTATION

SPEAKERS

04.00 PM - 05.00 PM
PREVIEW THEATRE
PRASAD FILM LAB

David Walsh (FIAF), Camille Blot-Wellens (FIAF), Reto Kromer, Mick Newnham, Davide Pozzi (L'Immagine Ritrovata), Marianna de Sanctis (L'Immagine Ritrovata), Chelu Deiana (L'Immagine Ritrovata), Silvia Spadotto (L'Immagine Ritrovata), Giandomenico Zeppa (L'Immagine Ritrovata), Samuli Kytö (KAVI), Michal Bregant (NFA), Tina Kelly (Imperial War Museums), Dawn Jaros (Academy of Motion Picture Arts and Sciences), Shivendra Singh Dungarpur (Film Heritage Foundation)

6.00 PM - 07.00 PM
PREVIEW THEATRE
PRASAD FILM LAB

OPENING CEREMONY

SUNDAY, 8TH OCTOBER 2017

9:00 AM - 10:30 AM
70 MM THEATRE
PRASAD FILM LAB

HISTORY OF FILM TECHNOLOGY
SPEAKER: David Walsh (FIAF)

10.30 AM - 11.00 AM

Coffee / Tea Break

11.00 AM - 01.00 PM

PHOTOGRAPH AND PAPER CONSERVATION
SPEAKERS: Tina Kelly (Imperial War Museums), Dawn Jaros (Academy of Motion Picture Arts & Sciences)

01.00 PM - 02.00 PM

Lunch Break

02.00 PM - 03.30 PM

RESTORATION ETHICS AND PRACTICE
SPEAKER: Davide Pozzi (L'Immagine Ritrovata)

3.30 PM - 4.00 PM

Coffee / Tea Break

04.00 PM - 06.00 PM

PRACTICAL CLASS

06.30 PM ONWARD
PREVIEW THEATRE
PRASAD FILM LAB

FILM SCREENING: AN AMERICAN IN MADRAS
Director: Karan Bali
India, 2013 | DCP, B/W & Colour, 80 minutes | English/Tamil/Hindi with English subtitles | Introduction: Karan Bali

MONDAY, 9TH OCTOBER 2017

09.00 AM - 10.30 AM
70 MM THEATRE
PRASAD FILM LAB

FILM AND AV OBJECT CONSERVATION
SPEAKER: Mick Newnham

10.30 AM - 11.00 AM

Coffee / Tea Break

11.00 AM - 01.00 PM

PRACTICAL CLASS

01.00 PM - 02.00 PM

Lunch Break

02.00 PM - 03.30 PM

SEARCHING AUTHENTICITY -
FILM AS A PART OF THE NATIONAL CULTURAL HERITAGE
SPEAKER: Michal Bregant (Director - Národní Filmový Archiv)

03.30 PM - 04.00 PM

Coffee / Tea Break

4.00 PM - 6.00 PM

PRACTICAL CLASS

06.30 PM ONWARD
PREVIEW THEATRE
PRASAD FILM LAB

FILM SCREENING: THE FIREMEN'S BALL ('HORÍ, MÁ PANENKO')
Director: Miloš Forman
Czech Republic, 1967, DCP, Colour, 75 minutes | Czech with English subtitles | Introduction: Michal Bregant, Národní Filmový Archiv

TUESDAY, 10TH OCTOBER 2017

09.00 AM - 10.30 AM
70 MM THEATRE
PRASAD FILM LAB

DIGITAL TECHNOLOGY FUNDAMENTALS
SPEAKER: Reto Kromer

10.30 AM - 11.00 AM Coffee / Tea Break

11.30 AM - 01.00 PM PRACTICAL CLASS

01.00 PM - 02.00 PM Lunch Break

02.00 PM - 03.30 PM
SPEAKER: Corinna Reicher

ARCHIVE STRATEGIES

03.30 PM - 04.00 PM Coffee / Tea Break

04.00 PM - 06.00 PM PRACTICAL CLASS

06.30 PM ONWARD
PREVIEW THEATRE
PRASAD FILM LAB

FILM SCREENING: ONE WEEK
Director: Buster Keaton, Eddie Cline
USA, 1920, DCP, B&W, 25 minutes | English intertitles

FILM SCREENING: SHERLOCK JR.
Director: Buster Keaton
USA, 1924, DCP, B&W, 45 minutes | English intertitles

WEDNESDAY, 11TH OCTOBER 2017

09.00 AM - 10.30 AM
70 MM THEATRE
PRASAD FILM LAB

SOUND TECHNOLOGY AND CAPTURE
SPEAKER: Gilles Barberis (L'Imagine Ritrovata)

10.30 AM - 11.00 AM Coffee / Tea Break

11.00 AM - 01.00 PM PRACTICAL CLASS

01.00 PM - 02.00 PM Lunch Break

02.00 PM - 03.30 PM
SPEAKER: Emanuele Vissani (L'Imagine Ritrovata)

INTRODUCTION TO DIGITAL VIDEO TECHNOLOGY
DIGITAL INFRASTRUCTURE, MASTERING AND WORKFLOW

03.30 PM - 04.00 PM Coffee / Tea Break

04.00 PM - 06.00 PM PRACTICAL CLASS

06.30 PM ONWARD
PREVIEW THEATRE
PRASAD FILM LAB

FILM SCREENING: MEMORIES OF UNDERDEVELOPMENT ('MEMORIAS DEL SUBDESARROLLO')
Director: Tomás Gutiérrez Alea
Cuba, 1968, DCP, B&W, 97 minutes | Castilian with English subtitles

THURSDAY, 12TH OCTOBER 2017

09.00 AM - 10.30 AM
70 MM THEATRE
PRASAD FILM LAB

TV AND VIDEO TECHNOLOGY AND DIGITISATION
SPEAKER: Reto Kromer

10.30 AM - 11.00 AM Coffee / Tea Break

11.00 AM - 01.00 PM PRACTICAL CLASS

01.00 PM - 02.00 PM Lunch Break

02.00 PM - 03.30 PM
SPEAKER: Emilie Cauquy (La Cinémathèque française)

FILM ACCESS AND PROMOTION: MANUFACTURED SERENDIPITY

03.30 PM - 04.00 PM Coffee / Tea Break

04.00 PM - 06.00 PM PRACTICAL CLASS

06.30 PM ONWARD
PREVIEW THEATRE
PRASAD FILM LAB

FILM SCREENING: MILDRED PIERCE
Director: Michael Curtiz
USA, 1945, DCP, B&W, 111 minutes | English
Introduction: Lee Kline & Ryan Hullings (The Criterion Collection)

Chuvanna Vithukal, 1978, Malayalam



FRIDAY, 13TH OCTOBER 2017

09.00 AM - 10.30 AM
70 MM THEATRE
PRASAD FILM LAB
FILM SCANNERS/ DIGITAL PRESERVATION
SPEAKER: David Walsh (FIAF)

10.30 AM - 11.00 AM
Coffee / Tea Break

11.00 AM - 01.00 PM
PRACTICAL CLASS

01.00 PM - 02.00 PM
Lunch Break

02.00 PM - 03.30 PM
INTRODUCTION TO MOVING IMAGE CATALOGUING AND METADATA
SPEAKER: Thelma Ross (FIAF)

03.30 PM - 04.00 PM
Coffee / Tea Break

04.00 PM - 06.00 PM
PRACTICAL CLASS

06.30 PM ONWARD
PREVIEW THEATRE
PRASAD FILM LAB
FILM SCREENING: BLOOD SIMPLE
Director: Joel Coen
USA, 1984, DCP, Colour, 95 minutes | English
Introduction: Lee Kline & Ryan Hullings (The Criterion Collection)

SATURDAY, 14TH OCTOBER 2017

09.00 AM - 10.30 AM
70 MM THEATRE
PRASAD FILM LAB
FILM PRESERVATION
SPEAKER: Reto Kromer

10.30 AM - 11.00 AM
Coffee / Tea Break

11.00 AM - 01.00 PM
CATALOGUING AND METADATA STANDARDS, TOOLS, MODELS AND RESOURCES
SPEAKER: Thelma Ross (FIAF)

01.00 PM - 02.00 PM
Lunch Break

02.00 PM - 04.00 PM
TALES FROM A DARK ROOM: CHALLENGING PICTURE AND SOUND RESTORATIONS FROM THE CRITERION COLLECTION
SPEAKERS: Ryan Hullings and Lee Kline (The Criterion Collection)

04.00 PM - 04.30 PM
Coffee / Tea Break

04.30 PM - 05.30 PM
FEEDBACK AND DISCUSSION

06.00 PM ONWARD
PREVIEW THEATRE
PRASAD FILM LAB
CLOSING CEREMONY AND FIAF CERTIFICATION



Kalyana Parisu, 1959, Tamil

PRACTICAL SCHEDULE

MORNING (M) - 11.00-13.00 AFTERNOON (A) - 16.00-18.00		SUN 08	MON 09		TUE 10		WED 11		THU 12		FRI 13	
		A	M	A	M	A	M	A	M	A	M	A
Film Identification	CAMILLE BLOT-WELLENS	1	2	4		3	5	6	7		8	
Film handling, repair and preparation	MARIANNA DE SANCTIS	2	3	5	4		6		8	7		1
Film in serious condition	MICK NEWNHAM	3		6	5	4		7		8	1	2
Practical digital technology	RETO KROMER		4		6	5	7	8	1		2	3
Photograph conservation	DAWN JAROS	5	6	7			8		2	1	3	4
Film comparison	SILVIA SPADOTTO	4	5	8	7	6		1	3	2		
Film Scanning	SAMULI KYTÖ	6			8	7	1	2		3	4	5
Digital Restoration	CHELU DEIANA		7	1		8	2	3	4		5	6
Colour correction	GIANDOMENICO ZEPPA	7	8	2	1		3		5	4	6	
Paper conservation	TINA KELLY	8		3	2	1		4	6	5		7
AVM Cine Lab/ Black and white film processing	N.RAMESH R. PARAMESWARAN		1		3	2	4	5		6	7	8

AVM Cine Lab: 38 Arcot Road, AVM Studio Vadapalani, Chennai 600 026

Scanning Classes: Prasad Film Studios, 28, Arunachalam Road, Saligramam, Chennai 600 093.

Please note that there will be 8 groups and 11 practical sessions.

KAMAL HAASAN'S STATEMENT

As one of the champions of bringing in digital cinema, people mistook that my fight was against film. My battle was to take technology forward, but that doesn't mean we lose everything that we have. I understand that now that I have a duty towards where I come from. Preservation is not just saving something for historic references. It is something more than that. And we, as one of the largest filmmaking nations in the world perhaps, have done very little towards that.

I am very happy and proud to know that Film Heritage Foundation has decided to come to Chennai to run a workshop on film archiving. I've seen them do it once in Pune. There were about 50 students and I was moved really. It's a very important workshop for those interested in cinema—cinema not only of today, but also of yesterday.



SCREENINGS



Anbe Vaa, 1966, Tamil (A. C. Thirulogachander)

01 AN AMERICAN IN MADRAS

India, 2013, Documentary, B&W and Colour, DCP, 80 minutes, English, Tamil and Hindi with English subtitles

Director Karan Bali Producer Alex Anthony Cinematography RV Ramani Editor Irene Dhar Malik Sound Mohandas VP



Image Courtesy: West Virginia State Archives, USA.

The film traces American-born filmmaker Ellis R. Dungan's years in India. Born in 1909 and hailing from Barton, Ohio, Dungan reached the shores of India on February 25th, 1935 intending to stay for six months. He stayed for 15 years during which he made his mark as a leading director in the Madras film industry. He brought many technical innovations to the developing Tamil film industry of the 1930s and '40s, and infused a sense of professionalism into its filmmaking — all this without

understanding the language. Dungan directed the great Tamil superstar MGR's first film, *Sathi Leelavathi* (1936) as well as famed Carnatic vocalist MS Subbulakshmi's most famous films, *Sakuntalai* (1940) and *Meera* (1945). *An American in Madras* traces Dungan's Indian connection right up to 1994, when on a trip to India, the Tamil film industry felicitated him in Chennai for his contribution to its development, 43 years after he bid farewell to India.

02 THE FIREMEN'S BALL (HORÍ, MÁ PANENKO)

Czech Republic, 1967, Czech with English subtitles, Colour, DCP, 75 minutes

Director Miloš Forman Producer Filmové Studio Barrandov Cinematography Miroslav Ondříček Story Václav Šašek Screenplay Miloš Forman, Jaroslav Papoušek, Ivan Passer Editor Miroslav Hájek Sound Adolf Böhm Music Karel Mares Cast Jan Vostřil, Josef Šebánek, Josef Valnoha, Frantisek Debelka, Josef Kolb, Jan Stöckl, Vratislav Cermák, Josef Rehorek



The legendary *Firemen's Ball* (*Horí, má panenka*), was the film with which the then 35-year-old Miloš Forman brought the Czech part of his career to a close in 1967. Forman's first colour film is both a dazzling comedy and a provocative political satire. The film tells the story of a firemen's ball in a provincial town where nothing goes right from a beauty pageant whose reluctant participants embarrass the organizers to a lottery from which nearly all the prizes are stolen. The ball gradually becomes more and more ridiculous and runs into total chaos when one of the houses in the village catches fire.

The film, regarded as a masterpiece of the Czechoslovak New Wave, was rejected both by the state film industry and, unexpectedly, Italian co-producer Carlo Ponti. It was only screened for a few weeks after its December 1967 premiere before, accused of gross distortion and denigration of socialist reality, being pulled from distribution. The media at the time repressed the fact that the film received an Oscar nomination in the Best Foreign Language Film category. The film finally got a proper release in its home country in 1988 during the perestroika period.

The National Film Archive in Prague was in

charge of the digital restoration, which took place at Prague-based private companies Universal Production Partners (UPP) and Soundsquare. The restoration was carried out in close cooperation with the cinematographer of the film Miroslav Ondříček. The project's aim was to achieve the appearance of the film as it was screened during its first run in the Czechoslovak distribution in 1967 and 1968.

The original source materials for the restoration were from the NFA and from the film laboratory services of Barrandov Studios. The data for the images was generally taken from the original negative, with few exceptions: when the technical state of the negative was too poor, the intermediate positive was used. Both elements were scanned in 4K and 10bit color depth. The resulting digital intermediate went through simulation of the original laboratory procedure for the setting of colours in distribution copies. The original 1967 Orwocolor copy served as a reference. Digitization of the sound started from the optical soundtrack on a copy from 2009 held by the film laboratories in Zlín and from the preserved magnetic tapes at Barrandov laboratories.

03 ONE WEEK

USA, 1920, Silent with English intertitles, B & W, DCP, 25 minutes

Director Buster Keaton, Eddie Cline **Producer** Joseph M. Schenck for Comique Film Corporation **Story** Buster Keaton, Eddie Cline **Cinematography** Elgin Lessley **Cast** Buster Keaton, Sybil Seely, Joe Roberts



Image Courtesy: Margaret Herrick Library, AMPAS

The film tells the story of a newly married couple, played by Keaton and Sybil Seely, who attempt to build a prefabricated house that can supposedly be built in 'one week'. Unknown to them a rival secretly sabotages the project by renumbering the packing crates. The film is a hilarious portrayal of Keaton's struggles to assemble the house.

One Week is arguably Buster Keaton's first masterpiece and one of the finest short films ever made. After a mere fifteen comedies made in tandem with Roscoe 'Fatty' Arbuckle between 1917 and 1920, Keaton's visual style, refined sense of comedy as well as his extraordinary inventiveness and acting instinct, seem to have burgeoned to perfection. "To sit through dozens and dozens of short comedies of the period and then to come upon *One Week*", wrote a critic, "is to see the one thing no man ever sees: a garden at the moment of blooming."

Keaton's understanding of the film medium and innovative talent must have been apparent at that point. The release of the film was advertised in leading trade journals and Keaton was advertised as 'the serious fun maker'. To quote a few of the advertisements—"here is the comedy sensation of the year"; "introducing a new stellar comedian who is going to reach the peaks of filmmaking"; "he has packed his first two-reel subject with a bundle of brand new 'gags' that will set your patrons laughing until (if they wear 'em) their false teeth will drop out and their waist-bands will 'shimmy'." – *Cecilia Cenciarelli*

Restored in 2015 by Cineteca di Bologna and Cohen Film Collection at L'Immagine Ritrovata Laboratory. The restoration used the best available material, selected for completeness and photographic quality following the study and comparison of 13 elements.

04 SHERLOCK JR.

USA, 1924, Silent with English intertitles, B & W, DCP, 45 minutes

Director Buster Keaton **Producer** Joseph M. Schenck for Buster Keaton Production **Story** Jean Havez, Joseph Mitchell, Clyde Bruckman **Cinematography** Bryon Houck, Elgin Lessley **Art Direction** Fred Gabourie **Cast** Buster Keaton, Kathryn McGuire, Joe Keaton, Erwin Connelly, Ward Crane



Images Courtesy: Margaret Herrick Library, AMPAS

Keaton plays a hapless movie projectionist, framed by a romantic rival for a theft he didn't commit. He fantasizes about becoming a detective and clearing his name. The film is filled with Keaton's signature acrobatic stunts and delightful visual wit, but things really get interesting when the projectionist falls asleep while screening a drawing-room mystery. Dreaming that the movie characters are his sweetheart and the rival, his dream-self rises, walks up the aisle, and climbs into the screen to confront them.

Sherlock Jr. marked the beginning of a heated debate about a pervasive surrealism in Buster Keaton's works, which engages filmmakers, philosophers and playwrights to this day. In 1924, when the film was released, René Clair suggested that the film could be a model for "surrealist spectators". Keaton's use of dream as well as graphic-match montage – something he was very proud of to the end of his days – was hailed as revolutionary by the likes of Antonin Artaud and Robert Aron, who, in his 1929 essay "Films de révolte" stressed how Keaton's surrealism was "superior" than Man Ray's or Luis Buñuel's, in that Keaton had been able to achieve expressive freedom while observing the rules of narrative filmmaking. Buñuel was himself a devotee of

Keaton's lack of sentimentality, of his transformative work with objects and use of dreams and programmed his films at the Cineclub Español in Madrid starting from the beginning of 1930.

Greek filmmaker Ado Kyrou described *Sherlock Jr.* as "one of the most beautiful dreams in the history of cinema." When interviewed, Keaton of course protested that he was "just trying to get laughs", but as Walter Kerr argues, this does not make him a less brilliant analyst of film, especially when it comes to *Sherlock Jr.*: "in his dazzling film-within-a-film he illustrates basic theories of continuity and cutting more vividly and with greater precision than theorists themselves have ever been able to do. But the analyst is not in Keaton's head. It is in the film, he worked only with the thing itself, creating what amounts to theory out of his body, his camera, his fingers, a pair of scissors." – *Cecilia Cenciarelli*

Restored in 2015 by Cineteca di Bologna and Cohen Film Collection at L'Immagine Ritrovata Laboratory. The restoration used a first generation safety interpositive belonging to the Cohen Collection. This element was identified as the most complete and the one that presented the best photographic quality after inspecting and comparing 14 different elements.



05 MEMORIES OF UNDERDEVELOPMENT (MEMORIAS DEL SUBDESARROLLO)

Cuba, 1968, Castilian with English subtitles, B & W, DCP, 97 minutes

Director Tomás Gutiérrez Alea **Producer** Instituto Cubano del Arte e Industria Cinematográficos (ICAIC) **Story** Tomás Gutiérrez Alea based on a novel by Edmundo Desnoes **Cinematography** Ramón F. Suárez **Editing** Nelson Rodríguez **Set Design** Julio Matilla **Music** Leo Brouwer **Production** Miguel Mendoza **Cast** Sergio Corrieri, Daisy Granados, Eszlinda Nuñez, Omar Vaidés, René de la Cruz

The film is set in Cuba in the year 1961 between the exodus after the disastrous Bay of Pigs invasion and the missile crisis of the following year. The protagonist is Sergio, a wealthy bourgeois, who decides to stay back when his family leaves for the US. The film centres on Sergio's thoughts and experiences as he is confronted by the new reality. He is fundamentally an alienated outsider, scornful of his bourgeois family and friends but also of the naivety of those who believe that everything can suddenly be changed.

"I remember it as if it were yesterday. The film begins. A dizzying sound of drumbeats invades the movie theatre. Pulsating bodies take the screen. Dozens, hundreds of people, mostly blacks and *mestizos*, are dancing. Everything is movement and ecstasy. All of a sudden, gunshots ring out. A man lies on the ground – a lifeless body. Surrounding him, the deafening music and the rhythm continue. The camera travels from face to face in the crowd until it stops at a young black woman. The frame freezes on her trance-lit face.

Thus begins *Memorias del Subdesarrollo* and watching it was like a shock to me. The film navigated between different states – fiction and documentary, past and present, Africa and Europe. The dialectic narrative took the form of a collage, crafted with an uncommon conceptual and cinematographic rigour. Scenes from newsreels, historical fragments and magazine headlines mixed and collided. In *Memorias del Subdesarrollo*, Alea proved that filmic precision and radical experimentation could go hand in hand. Nothing was random. Each image echoing in the following image, the whole greater than the sum of its parts.

Until then, having spent part of my childhood

in Europe, I had a better knowledge of Italian neorealism and the French New Wave than I did of the cinematic currents in Latin America. I admired Rossellini and Visconti and the early films of Godard and Truffaut – and with good reason. On taking the camera to the streets and showing the faces and lives of ordinary people, the neorealists and the directors of the *nouvelle vague* had fomented a true ethical and aesthetic revolution in films.

But *Memorias del Subdesarrollo* carried with it something more. A point of view that was vigorous, original and more importantly, pertained directly to us, Latin Americans. It was like a reverse angle – one that seemed more resonant to me than that which was prevalent in other latitudes." - Walter Salles

The restoration of *Memorias del Subdesarrollo* was made possible through the use of the original camera and sound negative and a vintage duplicate positive provided and preserved by ICAIC.

The camera negative was affected overall by advanced vinegar syndrome – in particular where the duplicate negatives of archival footage are edited into the film – causing a consistent 'halo' on the image. Most of reel 3 was irreversibly crystallized and half of reel 4 was badly compromised by decay. The duplicate element was used to replace the image in those portions. The camera negative was scanned at 4K, using wet-gate only for the most problematic sections.

The dual bilateral variable area sound negative showed a poor photographic definition, resulting in a harsh and raspy sound, with noticeable image spread distortion. Scratches, dirt and dust on the emulsion caused heavy crackles and clicks during reproduction. Sound restoration was able to reduce these issues considerably.

06 MILDRED PIERCE

USA, 1945, English, B & W, DCP, 111 minutes

Director Michael Curtiz **Producer** Jerry Wald **Screenplay** Ranald MacDougall based on a novel by James M. Cain **Cinematography** Ernest Haller A.S.C. **Editing** David Weisbart **Art Director** Anton Grot **Music** Max Steiner **Cast** Joan Crawford, Jack Carson, Zachary Scott, Eve Arden, Ann Blyth, Bruce Bennett, Lee Patrick, Moroni Olsen, Veda Ann Borg, Jo Ann Marlowe, Butterfly McQueen (uncredited)



Images Courtesy: The Criterion Collection

Melodrama casts noirish shadows in this portrait of maternal sacrifice from Hollywood master Michael Curtiz. Its iconic performance by Joan Crawford as Mildred, a single mother hell-bent on freeing her children from the stigma of economic hardship, solidified Crawford's career comeback and gave the actor her only Oscar. But as Mildred pulls herself up by the bootstraps, first as an unflappable waitress and eventually as the well-heeled owner of a successful restaurant chain, the ingratitude of her materialistic firstborn (a diabolical Ann Blyth) becomes a venomous serpent's tooth, setting in

motion an endless cycle of desperate overtures and heartless recriminations. Recasting James M. Cain's rich psychological novel as a murder mystery, this bitter cocktail of blind parental love and all-American ambition is both unremittently hard-boiled and sumptuously emotional.

New 4k restoration from the original nitrate camera negative. Challenges for this restoration included the final 10 minute reel that was missing from the negative. Lee Kline and Ryan Hullings will discuss the options for replacement and what that means to the quality of the restoration. A short video piece will accompany the movie.

07 BLOOD SIMPLE

USA, 1984, English, Colour, DCP, 95 minutes

Director Joel Coen **Producer** Ethan Coen **Screenplay** Joel Coen and Ethan Coen **Cinematography** Barry Sonnenfeld **Editing** Roderick Jaynes and Don Wiegmann **Production Design** Jane Musky **Music** Carter Burwell **Cast** John Getz, Frances McDormand, Dan Hedaya, M. Emmet Walsh, Samm-Art Williams, Deborah Neumann, Raquel Gavia, Van Brooks, Señor Marco, William Creamer, Loren Bivens, Bob McAdams, Shannon Sedwick, Nancy Finger, Rev. William Preston Robertson

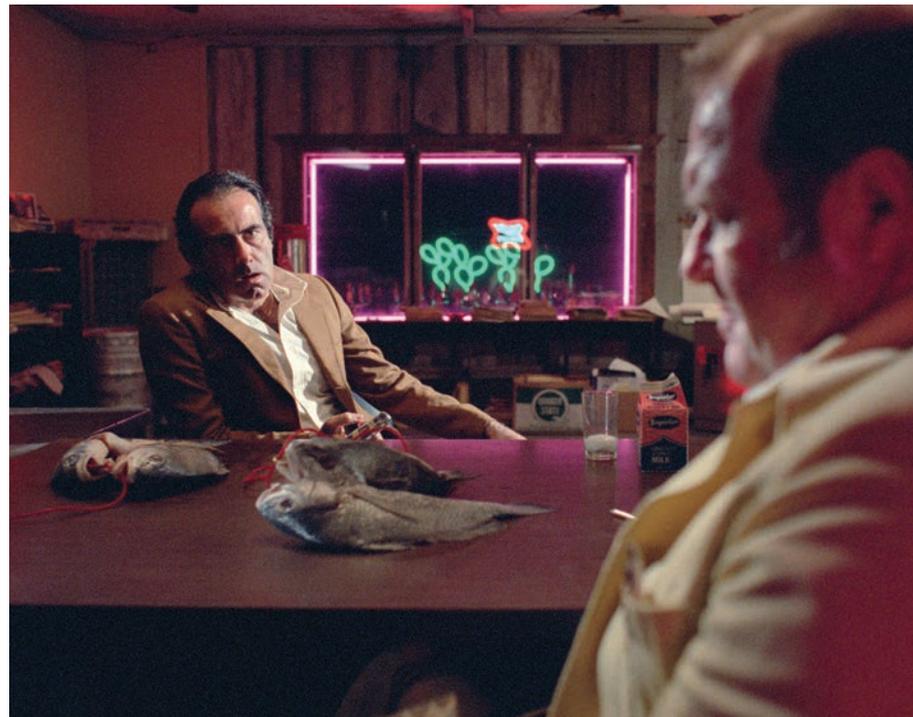


Image Courtesy The Criterion Collection

Joel and Ethan Coen's career-long darkly comic road trip through misfit America began with this razor-sharp, hard-boiled neon noir set somewhere in Texas, where a sleazy bar owner releases a torrent of violence with one murderous thought. Actor M. Emmet Walsh looms over the proceedings as a slippery private eye with a yellow suit, a cowboy hat, and no moral compass, and Frances McDormand's cunning debut performance set her on the road to stardom. The tight scripting and inventive style that have marked the Coens' work for decades are all here in their first film, in which cinematographer Barry Sonnenfeld abandons black-and-white chiaroscuro for neon signs and jukebox colors that

combine with Carter Burwell's haunting score to lurid and thrilling effect. Blending elements from pulp fiction and low-budget horror flicks, *Blood Simple* reinvented the film noir for a new generation, marking the arrival of a filmmaking ensemble that would transform the American independent cinema scene.

New 4k restoration from the original camera negative. An excellent example of a straight forward restoration that was only challenging because of two living directors and a living cinematographer, who each went on to make million dollar blockbusters and have been working in Hollywood for 25 years.

SHYAM BENEAL'S STATEMENT

Film preservation is a very specialized field and neither do we have enough trained personnel to work on the preservation of our film history, nor do we have teachers in India to train people in this area. Film Heritage Foundation, apart from building a superb collection of film memorabilia and films, started a pioneering initiative of conducting film preservation and restoration workshops to train people in how to preserve our film heritage. These workshops are unique and much-needed in our country.

With our rich and vast repository of film history, India needs museums of cinema all over the country and skilled and passionate individuals who can be employed by these institutions to archive our cinematic legacy for posterity.





COURSE CONTENT AND FACULTY



Sri Krishnarjuna Yudham, 1962, Telugu. (Kadiri Venkata Reddy)



INTRODUCTION

DAVID WALSH

Bedara Kannappa, 1954, Kannada

Even to film industry insiders it comes as a surprise when to discover that a favourite film of only a few years ago is now not only unavailable but somehow in desperate need of rescue. How can this have happened? Surely someone was looking after it? What was the reason for such exceptional negligence?

Sadly, there is nothing exceptional about cases of this sort, because from the moment a production is finished, circumstances conspire to ensure that a film's survival is at best uncertain. Granting a film a future existence is much more than just remembering to label the masters and put them in a film store. In years to come, those masters will have become puzzling remnants of a long-defunct technology whose secrets can only be unlocked if the right keys are to hand – or if there is an expert locksmith to unpick them. Our aim is to train those locksmiths, the film archivists whose applied knowledge will give those films new life and a secure future.

But being able to recognise the items in the store and use them appropriately is only a part of the armoury of knowledge that the film archivist needs, because so many films do not even get

as far as a proper label and decent storage, and it is here that the real danger lies: films left to fend for themselves in the natural environment are condemned by their own chemistry to fade away, decompose, and get devoured by fungus. In temperate parts of the world the danger may be less, but as the temperature and humidity rise in the tropics, the effect on films can be catastrophic. So another part of the archivist's essential expertise is to understand how to minimise the threats facing film, and to know how to go about rescuing the unfortunate victims that have succumbed to those threats.

This workshop, the third in the series of major training events organised by the Film Heritage Foundation after the extraordinarily successful previous occasions in Mumbai in 2015 and Pune in 2016, continues the mission to raise awareness of the fragility of film and to train those in the front line in the battle against the needless loss of so much of the world's cultural heritage. These archivists of today and tomorrow may have a daunting task in the face of limited funding, public lack of knowledge and institutional indifference, but we aim to give them the tools not only to do their vital

work, but to become advocates for the cause of film preservation.

FIAF (the International Federation of Film Archives) is once again delighted to be working with the Film Heritage Foundation and its partners in creating a curriculum which we hope will cover all the key aspects of creating and managing a film archive, from the basic mechanics of identifying film elements to the creation of a business plan and strategy for an archive. The participants will be given a solid grounding in the underlying technologies of film, video and digital, and guidance on how these all fit together. Tools of all sorts will be considered, ranging from high-end film scanners to open-source software applications. Participants will learn how to deal with film materials in good and bad condition, and importantly learn how to prevent the good turning into the bad.

As with previous courses, we will not be neglecting cataloguing, an essential element of archival practice, and there will be a substantial amount of time devoted to looking after the photographs, posters and documents which are an important part of most archives.

Practical exercises and working groups will

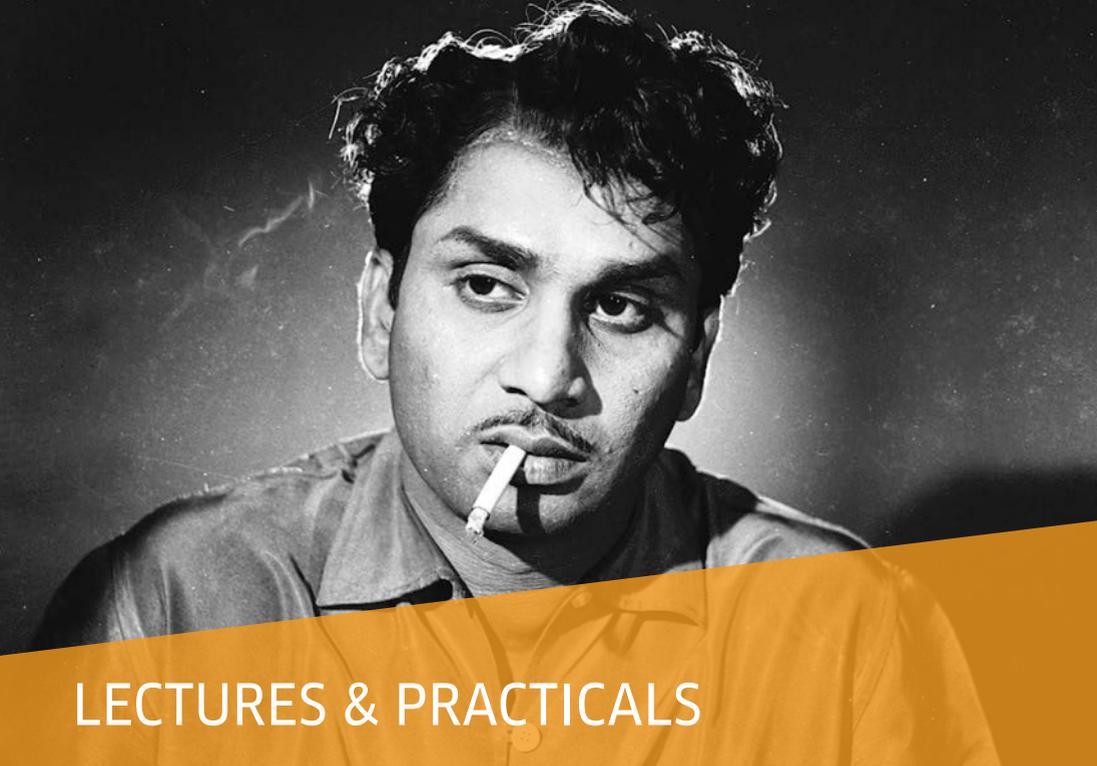
naturally form a major part of this intensive week. We believe that this is one of the great strengths of this series of workshops in a world where there are fewer and fewer people who have even touched a piece of motion-picture film. There can be nothing better than hands-on experience of the materials and equipment in order to anchor the theoretical teaching to the practical reality.

With the Film Heritage Foundation's fantastic organisational ability, we have brought together a remarkable group of experts from all around the world to guide and, we hope, inspire the participants to go on to great things. In a single week it would be impossible to turn out fully formed experts, but we will provide a solid foundation upon which the participants can build their knowledge in their chosen direction. Time is running out for too many films, their fate unrecognised by all but a handful of enthusiasts. Let us turn that handful into a mass movement.

David Walsh is FIAF's Training and Outreach Coordinator and the Head of Digital Collections at the Imperial War Museums, London.

Rickshawkaran, 1971, Tamil





LECTURES & PRACTICALS

Devadasu, 1953, Telugu

THEORY CLASSES

HISTORY OF FILM TECHNOLOGY

David Walsh

In this presentation, the origins of film will be examined, from the earliest experimentation onwards. We will look at the development of colour and sound cinematography, and at the different film formats that have existed. Film production routes will be discussed, leading to an understanding of how the materials found in a film archive are related to each other and to the finished work.

PHOTOGRAPH CONSERVATION

Dawn Jaros

This session will focus on basic treatment techniques used to conserve and preserve traditional silver gelatin photographs and 20th century color photographs. The workshop will include lectures, demonstrations, identification exercises, and hands-on treatments practicum designed to help participants understand and gain familiarity

with various treatment techniques. During the lecture component of the session, we will discuss materials and identification of different photographic processes.

PAPER CONSERVATION

Tina Kelly

The theory presentation will start with an introduction to the typical types of repairs that can be carried out on posters and documentation etc., including an overview of what will be covered in the practical sessions. It will also show participants tasks that there will be insufficient time to cover during those sessions, e.g. how to flatten creased and folded objects and how to line particularly fragile paper. In addition, the process of choosing which tissue or paper, and which adhesive to use, will be discussed, because knowing when not to use linings and certain adhesives is just as important as knowing how to use them.

RESTORATION ETHICS AND PRACTICE

Davide Pozzi

This lecture will give an overview of a film restoration process going through the main steps of its workflow, including both the digital and analog practices. The focus of the talk will be not only on the technical aspects and on the technologies involved, but also on the ethical and philological choices that archivists, restorers, researchers and curators have to face during their restoration and preservation activities. The speech will be enriched with the presentation of some case studies.

FILM AND AV OBJECT CONSERVATION

Mick Newnham

The theory session will begin with an overview of conservation of audiovisual objects and a discussion on issues of health and safety as a background to carrying out conservation treatments. The health and safety topic will look at specific risks that may be presented by chemicals and biological factors as well as the general handling risks of the physical objects and why this is important in conservation.

The session will also examine the mechanisms of motion picture film deterioration in all its forms:

- physical damage, such as tearing and the effects of shrinkage,
- chemical decomposition of the film base and image forming materials (silver and colour dyes), and
- biological attack from moulds, bacteria and larger species.

This will be followed by a short discussion on the deterioration of magnetic media such as audio tapes that may be part of a film production. We will then move on to the theory of the conservation treatment options available for aiding preservation of film and magnetic tape. The treatment options will cover basic cleaning and simple repairs to more complex treatments including how to deal with the effects of chemical decomposition such as film "blocking" and magnetic binder hydrolysis.

SOUND TECHNOLOGY AND CAPTURE

Gilles Barberis

This lecture connects the dots of various subjects, such as film history, acoustics, psychoacoustics, and the history of technology, in order to shape the puzzle of the heterogeneous topic of sound on film, laying the theoretical foundations for a scientific approach to sound restoration. The students will be taken through an extensive analysis of the history of technologies of sound for film. From the end of the 19th century till today, the students will go through a virtual timeline that will link discoveries, patents, materials with method of reproduction and restoration workflows.

DIGITAL TECHNOLOGY FUNDAMENTALS

Reto Kromer

This class will take the students on a journey into some of the science behind digital. We will start with the fundamentals on digital audio and how digitisation of sound works, then we will switch to the digital video and the additional complexity of the image. We will examine different formats for different purposes (preservation master, mezzanine and dissemination formats). We will see how to choose the file formats that best fits a given concrete situation, and how to manage them over a long period of time in the real world.

ARCHIVE STRATEGIES

Corinna Reicher

The constant dilemma archives and archive professionals are facing, is how to function and to carry out meaningful work, when faced with insufficient resources. There is an increased public and commercial interest in historical footage and organisations are put under pressure to make archive materials widely available, yet they often struggle to even find the means to carry out basic preservation and documentation work.

This talk will investigate various strategies organisations have devised to bridge this gap. Illustrated with concrete examples of successful funding schemes and inter-organisational collaborations, practical advice will be given on which skills archive professionals need to acquire



Penn, 1954, Tamil

to produce persuasive business cases, and to improve awareness of their important work.

INTRODUCTION TO DIGITAL VIDEO TECHNOLOGY

Emanuele Vissani

The lecture will cover basic film digitization concepts: resolution, bit depth, data format, colour space and how we represent moving images in the digital domain.

Working with digital images requires a deep understanding of how those images are represented in the binary world. Analyzing the process of film scanning, this session will give a technical overview of the first fundamental step of digital film restoration, the creation of the picture data. The analysis will cover all the technical aspects of the scanning process, its operating principles, its parameters and the kind of data it produces.

DIGITAL INFRASTRUCTURE, MASTERING AND WORKFLOW

Emanuele Vissani

This part of the lecture will deal with the analysis of a film restoration laboratory digital infrastructure and its relation with the restoration workflow and how to design storage and networks to fulfill the projects requirements.

This session will cover the technologies required to setup a film restoration laboratory. Computers, servers, storage units, networks: every choice must be based on today's technology standards and also on the full comprehension of the restoration workflow. Starting from the actual hardware configuration of L'Immagine Ritrovata, we will discuss all choices that have to be made when building or expanding a restoration laboratory's machine room.

TV AND VIDEO TECHNOLOGY AND DIGITISATION

Reto Kromer

This class will describe the technology behind television and videotape recording, and then look at the principles and practice of preserving the content of videotape through digitisation, with a particular emphasis on solutions that employ low cost hardware and open source software.

FILM ACCESS AND PROMOTION: MANUFACTURED SERENDIPITY

Emilie Cauquy

This session aims to highlight film promotion as an essential element of film preservation.

A cinémathèque's duties remain to preserve collections in the most optimal conditions possible and to make these collections accessible to the public. A non-accessible archive is an archive that does not exist, in the sense that it is not able to contribute to any knowledge. To keep everything, to show everything was the motto of cinémathèques from their origins. This is the main gesture of the cinémathèques, to consider the screen as a museum. Preserving, acquiring, programming combine a single artistic act.

The lecture offers a practical view of programming and access from different recent projects of La Cinémathèque française including online data, broadcasting, VoD partnerships, DVD editions, or a quick scan of regular offsite live programs exercises such as cartes blanches, touring programs or tailor-made projects.

DIGITAL TECHNOLOGY FUNDAMENTALS

Reto Kromer

What is needed before the restoration can even begin? A little about ethics, the main part about preparation of the "originals" and the digitisation of the source elements. The aim of this class is to present, discuss and debate how to optimise in a harmonious way the part of the workflow before the restoration: from the preparation to the digitisation. The module will end with the further conservation of the source elements that have been digitised.

FILM SCANNERS AND SCANNING

David Walsh

This lecture will deal with the various types of film scanners available and how they work, including the types of optical system and sensors used, in order to examine how good a film scan is likely to be. The presentation will largely be from the users' perspective, and will look at how the final result is influenced by the type of scanner and condition of the film. There will be advice on how to choose the right scanner for the job within the budget available.

DIGITAL PRESERVATION

David Walsh

An overview of the main requirements of setting up a digital preservation system, using the Open Archival Information System as an occasional guide, along with some advice on how to gain support and get started.

DOCUMENTATION AND CATALOGUING PART 1 & 2

Thelma Ross

Two sessions designed to introduce the major concepts of moving image cataloguing through the use of lecture, information-sharing, examples, discussion, and/or short exercises, including:

- its purpose and principles
- factors impacting or informing practices
- strategies, resources, tools, and standards for effective cataloguing
- the major steps involved in cataloguing
- how to create cataloguing policy and best practices for your collections

FILM PRESERVATION

Reto Kromer

The lecture deals with how to manage the preservation of film in an archive. This session will look at ways of prioritising preservation, at how to develop a preservation strategy attuned to the archive's circumstances, and some of the practical aspects of carrying out that strategy while keeping costs to the minimum.

TALES FROM A DARK ROOM: CHALLENGING PICTURE AND SOUND RESTORATIONS FROM THE CRITERION COLLECTION

Lee Kline & Ryan Hullings

Film restorations can range from extremely simple to amazingly complicated. Sometimes the easiest restorations can start to become difficult before you know it. When you start to restore a film and check the list of picture and sound elements, all appears in order. But once you physically check the material, everything changes. There are missing reels, the film listed is actually something else, the negative is covered with mold, the sound is incomplete... And when the restoration work finally begins, there's just never enough time or money to get it perfect. With a cumulative 30+ years of experience, Ryan Hullings and Lee Kline from USA's The Criterion Collection have probably seen it all.

From fires damaging Satyajit Ray's films to an original negative that sat in John Water's overly hot attic for 30 years to the remixing of sound for seminal American rock music films, Lee and Ryan have had to handle problems, surprises and perfectionist filmmakers. Using real life examples, they'll discuss the most interesting picture and sound restorations they've recently been involved with, touching on all aspects of the process, from sourcing the film elements and the scanning of the picture and sound all the way through digital restoration techniques and distribution of the final product. It'll be an expansive two-hour presentation, certain to provoke many questions from the class and promise debate of styles from fellow restorers.

Ryan and Lee have also brought over two 4k restorations to present: Joan Crawford in her most highly praised role in the film noir *Mildred Pierce* and the Coen Brothers first film *Blood Simple*. Both will be highlighted in the discussion.

SEARCHING AUTHENTICITY - FILM AS A PART OF THE NATIONAL CULTURAL HERITAGE

Michal Bregant

There are a few perspectives from which we can look at the national film heritage. Archivists

usually try to achieve what they might call authentic quality – meaning that today's audiences would be offered a cinematic experience as similar to the "old" one as possible. What does "old" mean in this context? The presentation will focus on film as an object of an archivist's desire: how to create the new context for old films in order to make them attractive for the new viewers. The presentation will also touch upon the topic of audience development in connection with classical films, mainly those which have been recently restored by the National Film Archive in Prague, Czech Republic.

A WALK DOWN MEMORY LANE – THE MADRAS FILM STUDIOS

Mohan Raman

Mohan Raman will take the faculty on a heritage walk through some of the great cinema studios of Madras including Star Combines, Vijayvahini and AVM that once dotted the landscape of Kodambakkam and Vadapalani. Mohan Raman will tell the history of Tamil Cinema through these studios, most of which are sadly defunct now or just a memory.

PRACTICAL SESSIONS

FILM IDENTIFICATION

Camille Blot-Wellens

This very first step involves the identification, study and analysis of film materials. Since its creation until the use of digital technologies, cinema has been developed on film stock and many different film elements have been produced by the industry as well as by the archives. These archives store many different elements (negatives, positives, intermediates) made at different periods on different film stocks. During the practical class, the students will learn the basis of film identification: recognise the materials, identify the edge printings, situate the element in the duplication chain, etc. This part of the process is essential for a good knowledge of the collections and for diffusion or restoration.



Kaavalkaaran, 1967, Tamil

FILM HANDLING, REPAIR AND PREPARATION

Marianna de Sanctis

Film repair is the important preliminary step of film restoration. Participants will learn how to take care of film materials, how to prepare them for a correct and safe passage through the film scanning and sound transfer machines minding also the respect of original materials and long-term preservation.

FILM IN SERIOUS CONDITION

Mick Newnham

This session will begin with participants learning how to set up a suitable film conservation workspace that meets the requirements for safely handling deteriorated film and magnetic tape. Once the laboratory is set up, the participants will practice handling and winding film so that further damage is prevented and inspection and repair work can be carried out as necessary. The

use of the small items of equipment used in film preservation such as scalpels and adhesive tape will be practiced by carrying out repair techniques on damaged film to a standard suitable for further active preservation work. Where possible the emphasis will be on a simple approach working without expensive or hard to find equipment.

The session will also cover the preparation of films for the advanced conservation treatments that are to be discussed during the theory session, for example rewashing, and the necessary follow-up after conservation treatments have been completed.

PRACTICAL DIGITAL TECHNOLOGY

Reto Kromer

This session deals with mastering audio-visual files with FFmpeg. The goal is to practice "FFmpeg" (and other open-source tools as well) on the participants' laptops. Topics covered

include:

- transform container (wrapper): muxing, de-muxing;
- transcode image and/or sound codec: encoding, decoding
- modify "raw" data: filtering

PHOTOGRAPH CONSERVATION

Dawn Jaros

In the practical small group sessions, participants will have the opportunity to watch treatment demonstrations as well as practice their hand skills on study collection materials. Some of the skills that will be demonstrated and practiced are: tear repair, humidification and flattening, filling of losses, tape and adhesive removal and consolidation of the emulsion. In addition to learning basic conservation treatments of photographs, we will discuss appropriate storage enclosures and long-term housing parameters for photographic collections.

PAPER CONSERVATION

Tina Kelly

Participants in the workshop sessions will learn how to choose which type of adhesives, repair tissue and papers to use, carry out basic tear repairs and learn how to fill in missing areas. They will also learn how to create their own wet-release tissue for use on papers where other adhesive methods would cause staining.

DIGITAL RESTORATION

Chelu Deiana

Digital restoration is the step, within the film restoration workflow, in which all of the punctual problems in the image, that cannot be eliminated in the photochemical phase, are resolved. Generally, the problems treated at this stage are defects caused by time or by an inappropriate conservation of the film.

After an overview of the digital restoration workflow, and its placement within the overall film restoration workflow, it will be illustrated how to use the software "Phoenix" (Digital Vision): one of the major digital cleaning and digital retouch

softwares.

During the practical class, participants will focus on the application of the main restoration filters to solve the most common problems encountered in the image:

- Image stabilization
- Correction of flickering
- Correction of colour breathing due to colour decay
- Eliminating scratches
- Reconstruction for interpolation and cloning of partial image gaps or lack of emulsion
- Eliminating scotch marks and glue on spliced frames
- Eliminating dirt and dust
- Attenuation of halos and molds
- Reduction or addition of grain
- Eliminating video noise
- Re-focusing intervention

SCANNING

Samuli Kytö

This practical session will deal with how to do preservative 4K scanning for old 35 mm and 16 mm archival prints and negatives, introducing the most important Scanity features in practice. The participants will learn how to manually prepare film for scanning, the basics of how to use the workstation and include a detailed presentation about various scanner features to understand how to achieve the best outcome for a 4K preservation copy.

FILM COMPARISON

Silvia Spadotto

This practical lesson involves the analysis and comparing of different elements and non-filmic sources which are crucial for determining the most appropriate restoration workflow in consideration of the materials at hand.

COLOUR CORRECTION

Giandomenico Zeppa

Participants will have the opportunity to examine most of the different colour systems used in moving picture. Introduction to color correction



Chemmeen, 1965, Malayalam

software which enables interventions on the photography of the film with the purpose of retrieving, as closely as possible, the look and tone of the film as it was originally meant to be presented.

AVM CINE LAB - BLACK & WHITE FILM PROCESSING

N. Ramesh & R. Parameswaran

These sessions will take place at the historic AVM Cine Lab, which is also the last surviving black and white film processing lab in India. It is at

this lab that landmark AVI films like *Naam Iruvar*, *Andha Naal* and *Parasakthi* were processed.

The sessions will be a mix of theory and practicals. Participants will get an overview of how a black and white film is processed and printed. Participants will be introduced to black and white film right from the silent era, types of emulsion, different types of black and white stock, different gauges ranging from 16mm to 35mm, camera exposure, film speed rating, and the printing process on ORWO film stock.



SPEAKERS

Vedhala Ulagam, 1948, Tamil



DAVID WALSH

Digital Preservation Consultant, IWM
Training and Outreach Coordinator, FIAF

David Walsh has worked at the Imperial War Museums (IWM) since 1975, having studied Chemistry at Oxford University. From an initial project to study the decomposition of cellulose nitrate film, he has established himself as an expert in the preservation and digitisation of film and video. He is responsible for IWM's strategy for digitisation and for long-term preservation of digital media. He has long been an active member of the International Federation of Film Archives (FIAF), serving as Head of the Technical Commission for five years before becoming FIAF's Training and Outreach Coordinator, in which role he takes a lead in defining and implementing FIAF's training initiatives around the world.



RETO KROMER

Lecturer at the Bern University of Applied Sciences

With a degree in mathematics and computer science, Reto Kromer has worked in the field of audio-visual conservation and restoration for more than thirty years. He was head of preservation at the Swiss National Film Archive and has lectured at the University of Lausanne and the Academy of Fine Arts Vienna. Currently he runs his own preservation company and lectures at the Bern University of Applied Sciences. His current research includes colour spaces, look-up tables and codec programming and emulation.



MICK NEWNHAM

Former Manager of Conservation Services at the National Film and Sound Archive of Australia (NFSA)
Former President of the South East Asia Pacific Audio Visual Archive Association (SEAPAVAA).

Mick Newnham recently retired from his position as the Manager of Conservation Services at the National Film and Sound Archive of Australia (NFSA) based in Canberra, Australia after a tenure of 29 years. At the NFSA he managed the conservation laboratories, a paper and objects laboratory and a specialist audiovisual objects laboratory. Additionally, he engaged in original research on issues surrounding the conservation and long-term preservation of audiovisual media such as film, magnetic tape and optical discs. This research has been widely published and has been incorporated into preservation practices and commercial products across the world. Since 1995 Mick has been providing consultancies and training in audiovisual collection management and preservation on behalf of the NFSA and organisations such as UNESCO, SEAPAVAA, ASEAN and ICCROM. These consultancies have been conducted throughout Australia, SE Asia, the Pacific, USA, Europe, the Caribbean, Mexico, Africa and India. Mick has wide experience, and a special understanding, of the problems that beset audiovisual archives in harsh climates. Mick has developed many information resources including the NFSA's "Film Preservation Handbook" and companion volumes "Magnetic Media Conservation Handbook" and "Acoustic Objects Conservation Handbook". From 2014 to 2017 Mick was President of the South East Asia Pacific Audio Visual Archive Association (SEAPAVAA).



DAVIDE POZZI

Director, L'Immagine Ritrovata

Davide Pozzi has been working at Cineteca di Bologna since 2001. In 2006 he became the Director of L'Immagine Ritrovata film restoration laboratory. Under his management, the laboratory has established itself as one of the most highly specialized facilities in the field of film restoration worldwide. L'Immagine Ritrovata is exclusively specialized in film restoration and is equipped to cover every workflow, from 4K to photochemical. L'Immagine Ritrovata has two branches abroad, in Hong Kong (L'Immagine Ritrovata Asia) and Paris (L'Image Retrouvée). L'Immagine Ritrovata is one of the main organizers of the FIAF Film Restoration Summer School, which has been taking place in Bologna since 2007 and will be held again in 2018. The school has been also hosted in Singapore (November 2013), Mumbai (February 2015) and Buenos Aires (March 2017).



CORINNA REICHER

Former Curator and Head of Film at the Imperial War Museums Film Archive

A graduate from the MA programme in Film Archiving at the University of East Anglia/ East Anglian Film Archive, Corinna Reicher has worked in the film heritage sector for many years. She was employed as an Acquisitions Officer at the British Film Institute, as Film Archivist at the Austrian Filmmuseum, and as Curator and Head of Film at the Imperial War Museums Film Archive. Her responsibilities at IWM included managing a team of film curators and film technicians and overseeing the development and documentation of the film collection. She was also in charge of the archive's access operations, including commercial film licencing. She has substantial experience in curatorial work, strategic planning and staff development. Since leaving IWM last year, she has been working as a freelance film researcher with special focus on rights research.



MICHAL BREGANT

CEO, NÁRODNÍ FILMOVÝ ARCHIV (NFA)

Film historian, critic, and curator, Michal Bregant has been the CEO of the National Film Archive in Prague since 2012. He started his career in 1987 as a curator and researcher at the National Film Archive in Prague becoming the editor-in-chief of the quarterly *Illuminace* (Journal for film theory, history, and aesthetics) in 1995. From 1997 to 2002, he was a Board member of the State Fund for Support and Development of Czech Cinema. He began lecturing at FAMU (Prague Film Academy) from 1991 and became the Dean of FAMU in 2002 for a tenure of six years. In 2014, he became a member of the Executive Committee of the Association des Cinémathèques Européennes (ACE) and in 2017, he was elected as a member of the Executive Committee of The International Federation of Film Archives (FIAF). His main area of professional interest is the modernist movement in Czech and European cinemas of the mid-20th Century.



MARIANNA DE SANCTIS

Head of Film Repair, L'Immagine Ritrovata

Marianna De Sanctis has been working in Film Restoration at L'Immagine Ritrovata laboratory in Bologna, Italy, since 2004. Currently she is the Head of the Film Repair department. Her department manages film identification, repair of physical damage,

chemical treatments for decayed reels, film washing, inspection reports and final restoration reports. She works with film materials coming from very different ages and countries and she is able to address different problems of physical and chemical decay in film. She has been teaching Film Repair since 2007 at the FIAF Film Restoration School in Italy and abroad including the Film Preservation and Restoration School India, Mumbai 2015 and the Film Preservation Workshop India, Pune 2016.



THELMA ROSS

Head of the FIAF Cataloguing and Documentation Commission

Thelma Ross has a master's degree in Library and Information Science from Kent State University. She has been employed as a moving image cataloguer for over a decade, including for the Academy Film Archive in Los Angeles and, currently, for the Department of Film at The Museum of Modern Art in New York City. She gives talks and presentations on moving image cataloguing and metadata standards, and teaches workshops and university classes. She serves as the Head of the FIAF Cataloguing and Documentation Commission, and is co-author of *The FIAF Moving Image Cataloguing Manual* (2016).



CAMILLE BLOT-WELLENS

Member of the FIAF Technical Commission

Working in the field of film archives since 2000, Camille Blot-Wellens has been collaborating with numerous institutions for Research, Identification, Training, Programming and Restoration Projects. She has been a member of the Technical Commission of FIAF since 2011 where she has been developing a project on Film Identification. She is currently based in Stockholm, Sweden where she collaborates with European and non-European public and private institutions in the field of film archiving on a freelance basis. Since 2016, she has been the Project Manager of the European project I-Media-Cities at the Swedish Film Institute in Stockholm. She is also a part-time associate senior lecturer at University Paris 8 Paris and part-time visiting lecturer at the University of Lausanne in Switzerland. For several years, she has been collaborating with several universities and technical trainings for film archivists including: Institut National du Patrimoine, France; FIAF Summer School, Italy; FIAF School on Wheels, Chile and Cuba; and the Film Restoration and Preservation School, India. She has also published two books and several articles in specialised publications.



TINA KELLY

Paper Conservator for Imperial War Museums

Tina Kelly is the Paper Conservator for Imperial War Museums (IWM) and is based at their London branch. She covers all five of their sites: IWM, London, Churchill War Rooms, HMS Belfast, IWM, Duxford and IWM North. She began her career working in public libraries and then went on to gain her degree in Conservation at Camberwell College of Art, University of the Arts, London in 2009. Tina has been employed at IWM ever since. During her training she undertook a series of varied work placements that included repairing architectural plans at Windsor Castle, inputting a Preservation Assessment survey at St. Paul's Cathedral and volunteering in the Special and Rare Book Collection at University College London (UCL), cleaning and re-housing their early printed books collection, with works dating from 1450.



EMILIE CAUQUY

With a degree in History of Art and Film Studies, Émilie Cauquy has been involved in promotion and access of the film collection at La Cinémathèque française since 2001. She is responsible for issues related to the enhancement of the film collection: programming in theaters or on small screen; virtual or real exhibitions; editorial projects; and web publishing. In addition, she directs the online catalogue of restored films and contributes to the history of the Cinémathèque's collections.



DAWN JAROS

Senior Conservator, Academy of Motion Picture Arts & Sciences

Dawn Jaros is the senior conservator at the Academy of Motion Picture Arts and Sciences, Margaret Herrick Library where she executes all preservation and conservation activities for the Library's collection departments. She was previously at the Art Institute of Chicago (AIC) in the Prints and Drawings department where she prepared and conserved over 600 works of art for six exhibitions during her tenure. She has been a member of the American Institute for Conservation of Historic and Artistic Works (AIC) organization since 2004 and became a Professional Associate within the AIC organization in 2013. She received her B.A. in Art History from Colorado State University with additional studies in Chemistry, Anthropology, Religion and Studio Art. She completed her graduate studies at Buffalo State College with an M.A. in Art Conservation and Certificate of Advanced Study in Paper Conservation in 2008.



SILVIA SPADOTTO

Head of the Film Comparison Department, L'Immagine Ritrovata

Silvia Spadotto has been working at L'Immagine Ritrovata laboratory since 2009 where she is Head of the Film Comparison department since 2013. She supervises the research on filmic and non-filmic material and the comparison of the different sources available in order to provide reconstruction projects to the different departments in the lab. She has been teaching Film Comparison since 2012 at the FIAF Film Restoration School in Italy and abroad.



EMANUELE VISSANI

Supervisor of the Mastering and Quality Control Department, L'Immagine Ritrovata

Since 2007 Emanuele Vissani has worked at L'Immagine Ritrovata in diverse departments as a sound restoration operator, telecine operator, colorist, and system administrator. Currently, he is the supervisor of the Mastering and Quality Control department. He has been teaching Film Mastering since 2007 at the FIAF Film Restoration Summer School held in Bologna, Italy and abroad.



GILLES BARBERIS

Sound Restoration Department, L'Immagine Ritrovata

Gilles Barberis focused his early studies in music and cinema. After a few years' experience in sound post-production, he began working at L'Immagine Ritrovata in 2007. He oversees every link of the sound restoration chain, from digitization to optical recording. The wide range of materials he ran into in his career, gave him the expertise to develop a personal, rigorous, scientific approach to film sound restoration, based on a broad and detailed knowledge of the history of sound technologies. He has been teaching Sound Restoration since 2007 at the FIAF Film Restoration School in Bologna, Italy and abroad.



GIANDOMENICO ZEPPA

Senior Colorist, L'Immagine Ritrovata

Giandomenico Zeppa graduated from the University DAMS of Bologna in 1998 addressing his research on film technologies and submitting a thesis named "Intertitles in Italian Silent Cinema". After graduating, he started working at the Cineteca di Bologna Film Archive where he specialized in the identification and cataloguing of materials. Currently, he is the Senior Colorist at L'Immagine

Ritrovata where, for the past ten years, he has been working on film restoration. Since 2007 he has been holding theoretical and practical lessons on "Techniques and Methods of Restoration of Moving Picture Images" at the FIAF Film Restoration School held in Bologna, Italy and abroad.



FRANCESCA CHELU DEIANA

Digital Restoration Department, L'Immagine Ritrovata

Chelu Deiana has been involved in the film restoration field since 2000. She began her career with two years of photochemical restoration work, but moved on to specialize in digital film restoration. In addition, she has conducted research on restoration software technology during her PhD program and at important Italian laboratories such as Cinecittà Digital in Rome. She has been working at L'Immagine Ritrovata lab in Bologna in the Digital Restoration Department since 2007. Her responsibilities include the training of digital restoration operators and interns, supervising and coordinating work groups in her department and handling digital restoration Quality Checks with a team. She is also part of an inter-departmental team that works on restoration strategies development. The team analyses workflow's new solutions and also focuses on technological improvements in collaboration with software vendors like Digital Vision and Diamant HS-Art.



SAMULI KYTÖ

Film Scanning Department, National Audiovisual Institute of Finland (KAVI)

Samuli Kytö is a Film Technician specializing in film scanning at the National Audiovisual Institute of Finland (KAVI) since 2011. He is also an experienced projectionist and cinema technician having worked at various cinemas in Helsinki and Espoo including the Kino Tulio and the Cinema Orion, the movie theatres at KAVI in Helsinki since 2010.



LEE KLINE

Head of the Technical Group, The Criterion Collection

For almost 20 years Lee Kline has presided over the technical group at The Criterion Collection, based in New York City. Moving from analogue to digital, Lee has remastered hundreds of world cinema classics and oversees a full restoration staff in the Criterion New York post facility. Although Criterion has licensed films from all over the world for distribution on DVD and Blu-Ray and sister company Janus's Films theatrical releases, Lee has approached each project

both as preservation and a restoration for future generations to enjoy.

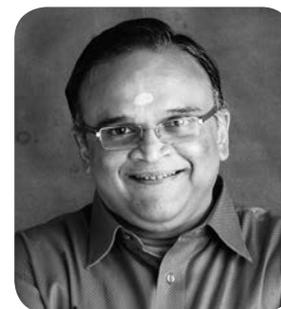
Travelling the globe to locate the best available film elements, and closely working with filmmakers, Lee ensures the smooth transition from the cinema to the various home video screens in existence today - speaking out for the need to preserve film grain or to be careful about removing dirt, debris and other abnormalities if it's non-destructive to the end result of the picture or soundtrack. When a filmmaker is not alive to represent their work, Lee and the other members of his team at Criterion are always trying stay true to the original release of the film. Color, framing, editing, and major film components are hopefully presented in the same way these filmmakers would present their work today using digital technology to enhance the film.



RYAN HULLINGS

Supervisor of the Audio Department, The Criterion Collection

A passion for fidelity and years of experience in audio postproduction for film, television, and music led Ryan Hullings to the Criterion Collection, where he began as an audio restoration engineer in 2007 and is now supervisor of the audio department. His work involves not just conducting digital film audio restoration but also keeping pace with cutting-edge restoration technology and evaluating the sound quality of film elements, all with the mission of upholding the company's lofty technical standards for film sound and allowing viewers to faithfully experience soundtracks as their makers intended them to be heard. In the past year, Ryan has spearheaded the audio restorations of such landmark films as *Stalker*, *Chimes at Midnight*, *Straw Dogs*, and *Barry Lyndon*.



MOHAN RAMAN

Film historian and actor

Hailing from one of the most respected families in Chennai, Mohan Raman is a film historian actor and cinephile. Armed with a Masters in Business Administration from one of India's premiere management schools, Mohan did a stint as a manager and an entrepreneur before foraying into the world of entertainment. He is today one of film and television's most popular character actors. He has done over 100 films and 5000 TV serial episodes ranging from comic to villainous roles. He is a member of the South Indian Artistes Association and other professional bodies of the Film and TV industry. In addition, he uses film as the medium for his management training activity to highlight management concepts and behavioural patterns to teach communication skills, enhance personal effectiveness, inculcate

team spirit and improve leadership skills. He is much in demand as a speaker and has given talks on topics like Management in Movies, The History of the Tamil Film Industry, Law in Cinema, Chennai City in Cinema and the Contribution of Cinema to the Freedom Struggle.



R. PARAMESWARAN

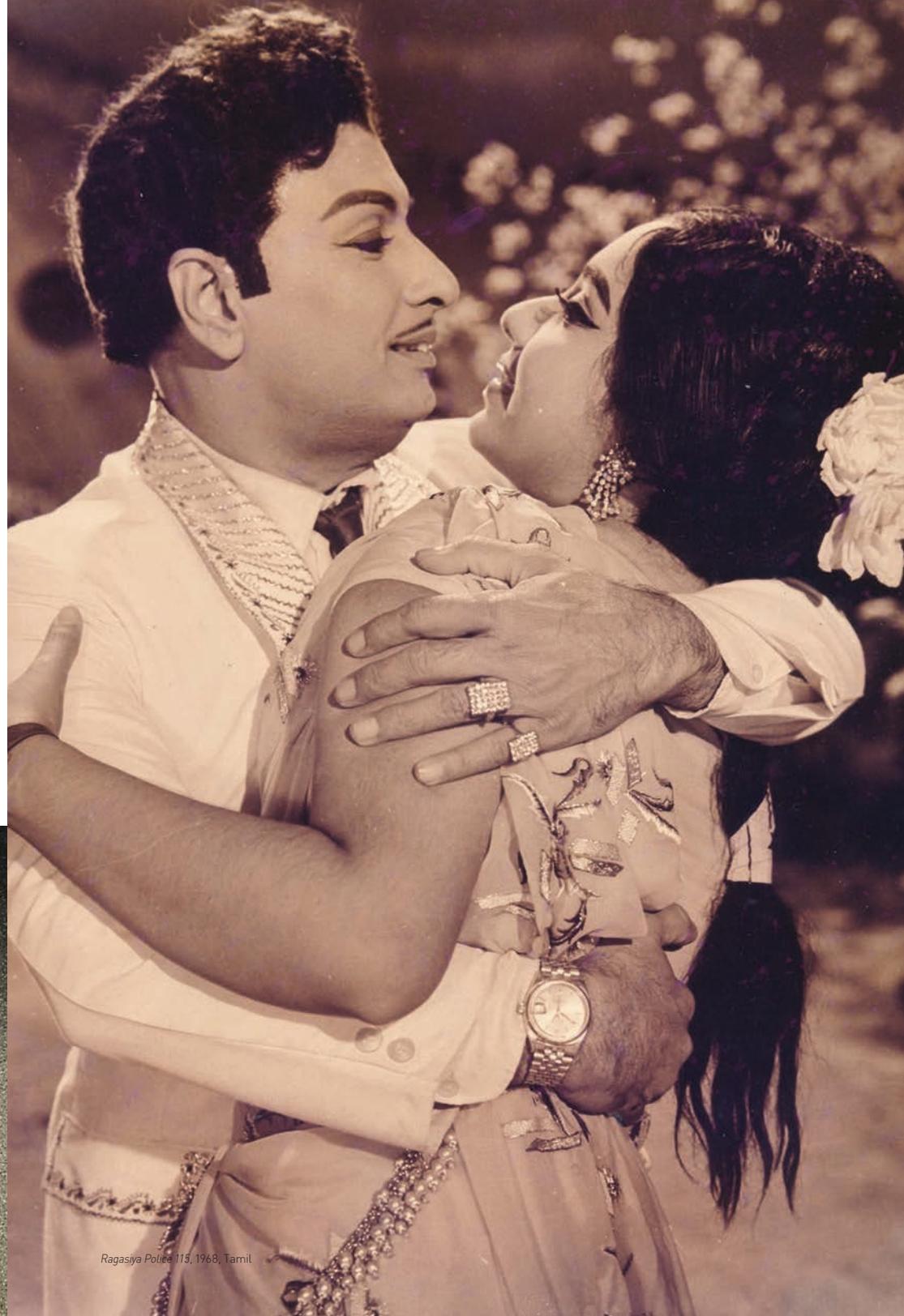
At the age of 83, R. Parameswaran has been working at the AVM Laboratory Service (Black and White) from 1947. He has worked in various departments in the lab from printing to positive checking to grading. In his 70-year-long career, he has graded more than 1000 black and white films in several Indian languages. He continues to work at the lab even today.



N. RAMESH

N. Ramesh has a wealth of experience in film processing and printing in a career spanning close to three decades. He graduated with a Diploma in Film Processing from M.G.R. Government Film and Television Institute in 1976. He went on to do a Certificate Course in Motion Picture Laboratory Practices designed by Eastman Kodak. He joined AVM Laboratory Service in Chennai in June 1976 as shift in charge where his responsibilities included supervising the printing, developing, negative checking, chemical control, etc. to ensure quality film print production for theatre release. He worked at AVM till 1980 and continued to work in several different film processing labs in Chennai.

Andha Naal, 1954, Tamil



Ragasiya Police 113, 1968, Tamil

MANI RATNAM'S STATEMENT

We were floundering in the dark. Our films were just disappearing. Films made in 2000 — we could not get a correct copy of it. We didn't know what to do about it then and we still don't know what to do about it. Almost all of Balu Mahendra's films are gone. Most of my films have gone and we have just not been able to get it back. And then we met Shivendra and there was new hope — a light at the end of the tunnel.

For a country which is making so many films, we are just starting to think about preserving and restoring them. Cinema is an art that has been produced with passion from the early 20th century. It is only right that we see the essence of it retained for years to come. The written word gets preserved in so many forms, but cinema has both image and sound that has to be preserved with greater care and a finer eye for details. And therefore, these workshops are so important if we are to preserve what we create for future generations.



ORGANISERS,
COLLABORATORS
AND TECHNICAL
PARTNERS



Vaazhkai, 1949, Tamil

ORGANISERS

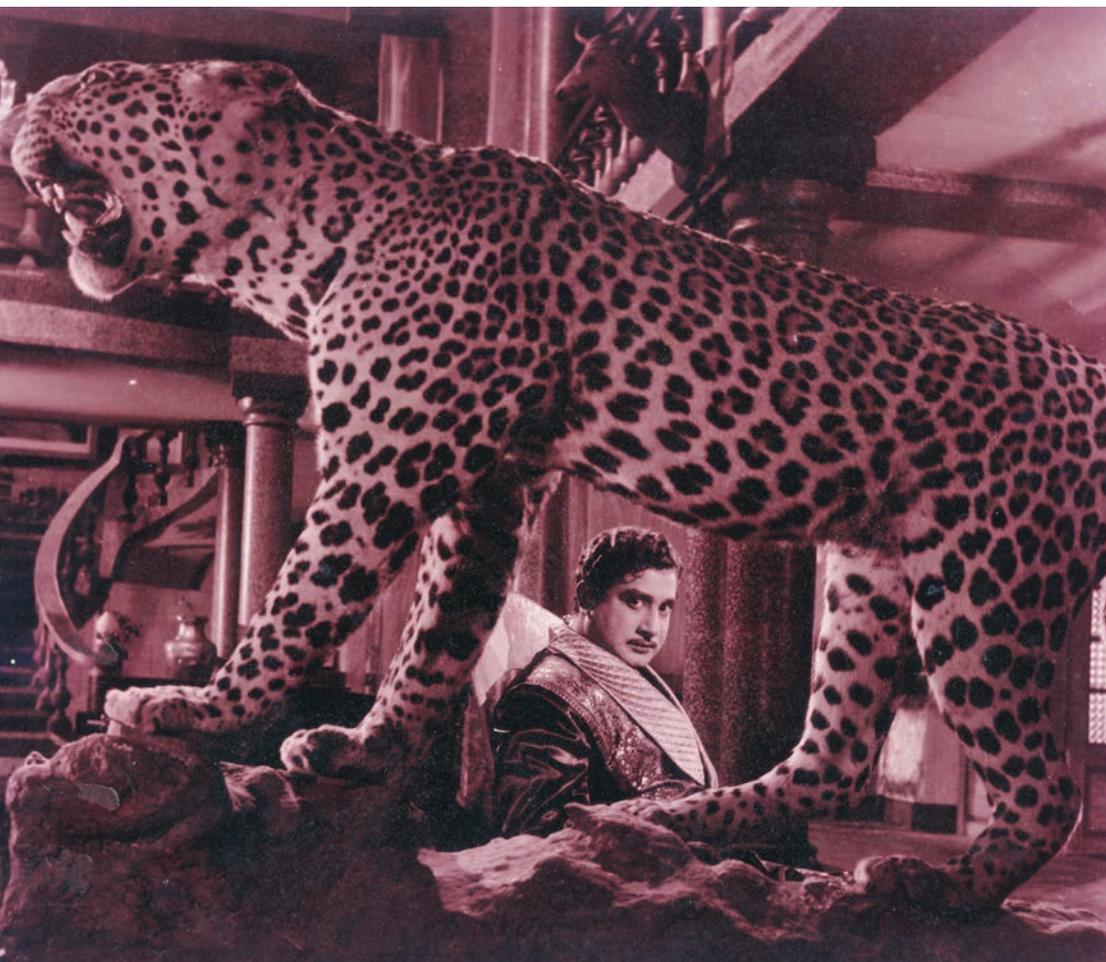
FILM HERITAGE FOUNDATION

Film Heritage Foundation is a not for profit organization set up by Shivendra Singh Dungarpur in 2014. Recognizing the urgent need to preserve India's cinematic heritage, the foundation is dedicated to supporting the conservation, preservation and restoration of the moving image and to develop interdisciplinary educational programs that will use film as an educational tool and create awareness about the language of cinema.

FIAF

The International Federation of Film Archives (also known as FIAF, its French acronym), has been dedicated to the preservation of, and access to, the world's film heritage since 1938. It brings together the world's leading non-profit institutions in this field. Its 164 affiliated film archives in 75 countries are committed to the rescue, collection, preservation, screening, and promotion of films, which are valued both as works of art and culture and as historical documents.

Aalayamani, 1962, Tamil



COLLABORATORS

THE FILM FOUNDATION'S WORLD CINEMA PROJECT

Created in 1990 by Martin Scorsese, The Film Foundation (TFF) is dedicated to protecting and preserving motion picture history. By working in partnership with archives and studios, the foundation has helped to restore over 750 films, which are made accessible to the public through programming at festivals, museums, and educational institutions around the world. TFF's World Cinema Project has restored 28 films from 20 different countries, representing the rich diversity of world cinema. The foundation's free educational curriculum, The Story of Movies, teaches young people about film language and history.

L'IMMAGINE RITROVATA

L'Immagine Ritrovata is a highly specialized film restoration laboratory, born and developed thanks to Cineteca di Bologna. Thanks to its innovative methodologies, it is a leading laboratory in the field and it is designed for the restoration of film from every cinematic age. They have restored films of Charles Chaplin, Jean Renoir, Federico Fellini, Jacques Tati, Luchino Visconti, Sergei Leone and Ritwik Ghatak. L'Immagine Ritrovata has two branches abroad, in Hong Kong (L'Immagine Ritrovata Asia) and Paris (L'Image Retrouvée). The two branches enable L'Immagine Ritrovata to respond more effectively to the ever-growing demand from foreign archives, film libraries and researchers.

THE ACADEMY OF MOTION PICTURE ARTS & SCIENCES

The Academy of Motion Picture Arts and Sciences is a global community of more than 7,000 of the most accomplished artists, filmmakers and executives working in film. In addition to celebrating and recognizing excellence in filmmaking through the Oscars®, the Academy supports a wide range

of initiatives to promote the art and science of the movies, including public programming, educational outreach and the upcoming Academy Museum of Motion Pictures, which is under construction in Los Angeles. Dedicated to the preservation, restoration, documentation, exhibition and study of motion pictures, the Academy of Motion Picture Arts and Sciences was founded in 1927 and began acquiring film material in 1929. The Academy Film Archive, established in 1991, holds over 190,000 items, including all of the Academy Award®-winning films in the Best Picture category, all the Oscar®-winning documentaries and many Oscar-nominated films in all categories.

PRASAD CORP.

Prasad Corp's technology and service expertise in Digitization and Restoration span more than eight decades. Film archives around the world rely on Prasad's high-end technologies, Scanity, Scanity HDR and Sandor to digitize images and sound from celluloid film. More than 400 Hollywood Classics including Academy Award winners have been restored by Prasad to their pristine glory. Pioneers in providing services for film and digital content, Prasad has consistently introduced new technologies, processes and services which have been benchmarks for the industry. With manufacturing and service facilities worldwide, Prasad is at the forefront of the global film restoration movement.

LA CINÉMATHEQUE FRANÇAISE

In 1936, Henri Langlois, cinephile and visionary, created La Cinémathèque française in order to save films, costumes, sets, posters and other treasures of the cinema from their destruction. He was one of the first to consider cinema as an art to preserve, restore and show. Eight decades later, La Cinémathèque française unveils the cinema in a unique way thanks to exhibitions in the

COLLABORATORS

screening room and the museum, and one of the most important collections of cinema in the world. By its originality, its singularity and its size, this collection constitutes an inexhaustible resource for the study of art and film industry. Almost all countries are represented, from French, Italian, Soviet silent art, to Hollywood classics, to experimental and contemporary cinema. It is a unique collection, fragile, with extremely varied supports and delicate preservation, which is regularly enriched with exceptional pieces.

IMPERIAL WAR MUSEUMS

IWM is the leading authority on conflict and its impact on people's lives from 1914 to the present day. Founded during the First World War to ensure that future generations would never forget what it is like to live in a world torn apart by conflict, IWM has spent almost a century collecting objects and recording stories that give an insight into why we go to war and how conflict has shaped the world we live in today.

FONDAZIONE CINETECA DL BOLOGNA

Fondazione Cineteca Di Bologna with a mission that embraces the past and is open to the future, is a multifaceted place for archival conservation and restoration, film and audiovisual promotion and dissemination, training, research, and publishing.

THE NATIONAL AUDIOVISUAL INSTITUTE OF FINLAND (KAVI):

The National Audiovisual Institute (KAVI) is subordinate to the Ministry of Education and Culture. KAVI preserves films and film-related materials as well as radio and television programming. KAVI also restores and digitizes Finnish film heritage, and disseminates knowledge about audiovisual culture.

KAVI promotes media education, children's media skills and the development of safe media environment for children in cooperation with other organizations in the sector. KAVI supervises compliance with the Act on Audiovisual Programmes: defines the film, TV and digital games classification criteria, trains the classifiers and supervises providers of audiovisual media.

NÁRODNÍ FILMOVÝ ARCHIV (NFA), CZECH REPUBLIC

The mission of the National Film Archive is to preserve cinema heritage, to further its public understanding, and to facilitate the development of the Czech audio-visual industry and film culture.

The NFA is one of the ten oldest and largest film archives in the world. It was set up in 1943 and in 1946 it became a member of the International Federation of Film Archives – FIAF. In 1997 it became a founding member of the Association of European Film Archives and Cinematheques, ACE (Association des Cinémathèques Européennes).

In the Czech Republic, the NFA is one of the major memory institutions; in addition to performing the archival role it manages Czech films and is engaged in scientific and publishing activities, exhibition and promotion of film heritage and support of contemporary Czech cinema. Since 2011, the NFA has been involved in major digitisation projects (*Markéta Lazarová*, *The Firemen's Ball*, *All Good Compatriots*, *Closely Watched Trains*). The NFA coordinates the Creative Europe Desk and the Media Sub-programme. Currently, the NFA takes care of more than 150 million metres of film, more than 500,000 photos, over 30,000 posters, and 100,000 promotional materials. Archival collections and a film library serve professionals engaged in scientific research and are a source of information and materials for contemporary audio-visual production. In the years 1965-2008

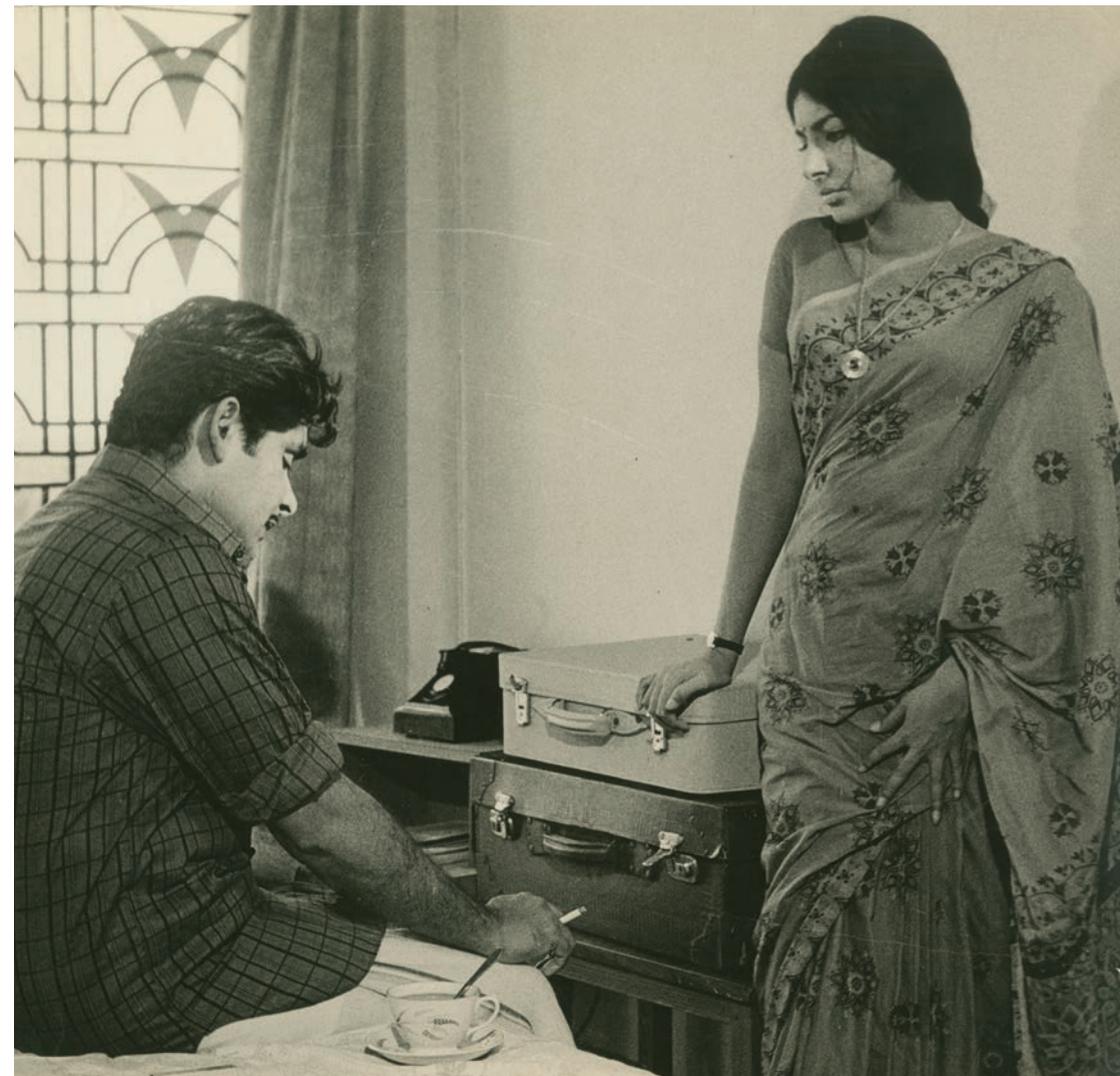
the NFA preserved nearly 24 million metres of film copied from highly flammable stock.

THE CRITERION COLLECTION

Since 1984, The Criterion Collection, an important series of classic and contemporary films, has been dedicated to gathering the greatest films

from around the world and publishing them in editions that offer the highest technical quality and award-winning, original supplements. Criterion's library of director-approved DVDs, Blu-Ray Discs and Laser Discs are the most significant archive of contemporary film-making available to the home viewer.

Swayamvaram, 1972, Malayalam



TECHNICAL PARTNERS

AVM PRODUCTIONS

A name synonymous with the world of motion picture, AVM is the oldest active film production house in India. Founded by AV Meiyappan in 1946, this is one of the few active studios in Asia, with over 180 films in several Indian languages. AVM has launched numerous prominent actors such as Sivaji Ganesan, Vyjanthimala, Kamal Haasan, Rajkumar, T.R Mahalingam, Sivakumar, and S.S Rajendran. First set up in 1946 at Karaikudi, a small town in interior Tamil Nadu, the well-known AVM Studios has since then grown by leaps and bounds. The studios moved to Chennai in 1948. In addition to the shooting floors, AVM Studios has recording, dubbing and a preview theatre with state of the art equipment. The complex also houses the latest facilities for production and post production processing. M. Balasubramanian, the son of the late AV Meiyappan, a doyen of the Indian film industry, is the custodian of the AVM film heritage.

AVM CINE LAB

AVM Lab, started in 1951 for the processing and printing of black and white films, was one of the first few labs to open in South India and the only lab that is currently operational in the country. AVM Lab was started by AV Meiyappan of AVM studios. All the AVM films of the black and white era have been processed at the AVM Lab apart from hundreds of other films in Tamil, Telugu, Malayalam, Kannada and Hindi. Presently the lab is being run by Karthik Meiyappan, the grandson of AV Meiyappan.

REAL IMAGE/QUBE

The Technology Marketing division of Real Image was set up in 1992 and introduced in the country several revolutionary technologies that made it possible to discover a whole new range of exciting possibilities in picture and sound. The Company

is the unrivalled leader in the broadcast arena and is the Indian representative of several global entertainment technology players such as Avid, Digital Vision, Root6 Technologies, Oracle, MOG Technologies, Telestream, DellEMC and BorisFX.

DIGITAL VISION

Digital Vision is one of the foremost developers and suppliers of colour grading, restoration and film scanning solutions for the broadcast, film, commercial and archive industries. Digital Vision's Emmy award winning technology and products include the Nucoda range of colour grading and finishing products, the Phoenix range of film and video restoration tools, and the industry's favourite DVO Tools.

MAPLE

Maple's guiding principle has been to associate with, and give, nothing but the best. Which is why they have focused completely, and solely, on Apple products. The Maple seed was planted in 2010 with their flagship store at Bandra, Mumbai. From small beginnings, they have grown, steadily, yet spectacularly. With a workforce of over 200, they currently serve at over 20 locations in India including Mumbai, Delhi, Kolkata, Bangalore, Mangalore, Hyderabad, Pune, Kolhapur, Raigarh, Sangli, Miraj, Nagpur, Indore, Rajkot, Ahmedabad, Goa, and Kerala. They also have a very clear vision. Anybody, an individual or an enterprise, an institution or an organisation, wanting an Apple, must think of Maple.

HARPER COLLINS

HarperCollins India celebrates its twenty-fifth anniversary in 2017. Through the years, they have published writers from the Indian subcontinent, and across the globe, including Aravind Adiga, Kiran Nagarkar, Amitav Ghosh, Jhumpa Lahiri, Manu Joseph, Anuja Chauhan, Upamanyu

Chatterjee, A.P.J. Abdul Kalam, Shekhar Gupta, M.J. Akbar, Tavleen Singh, Satyajit Ray, Gulzar, Surender Mohan Pathak and Anita Nair, amongst others, with approximately 200 new books every year and an active print and digital catalogue of

more than 1,000 titles, across ten imprints. They have won every major literary award including the Man Booker Prize, the Sahitya Akademi Award, the DSC Prize, and the National Award for Best Book on Cinema.



SPONSORS



Puthu Vazhu, 1957, Tamil

VIACOM 18 MEDIA PVT. LTD.

Viacom 18 Media Pvt. Ltd. is one of India's fastest growing entertainment networks and a house of iconic brands that offers multi-platform, multi-generational and multicultural brand experience. A joint venture of Viacom Inc. and the Network18 Group, Viacom 18 defines entertainment in India by touching people on air, online, on ground, in shops and through its cinema.

THE TATA TRUSTS

Tata Trusts is amongst India's oldest, non-sectarian philanthropic organisations. Since its inception, Tata Trusts has played a pioneering role in transforming traditional ideas of charity and introducing the concept of philanthropy to make a real difference to communities. Through grant-making, direct implementation and co-partnership strategies, the Trusts support and drive innovation in the areas of natural resources management; education; healthcare and nutrition; rural livelihoods; enhancing civil society and governance; media, arts, crafts and culture; and diversified employment. The Trusts engage with

competent individuals and government bodies, international agencies and like-minded private sector organisations to nurture a self-sustaining eco-system that collectively works across all these areas.

Working in conservation - preservation, restoration, training and documentation - is a significant mandate for the Arts & Culture portfolio, bringing innovation to inherited traditions, in both our tangible and intangible heritage.

FIAF

The International Federation of Film Archives (also known as FIAF, its French acronym), has been dedicated to the preservation of, and access to, the world's film heritage since 1938. It brings together the world's leading non-profit institutions in this field. Its 164 affiliated film archives in 75 countries are committed to the rescue, collection, preservation, screening, and promotion of films, which are valued both as works of art and culture and as historical documents.

Kanchana Sita, 1977, Malayalam



THE FILM FOUNDATION'S WORLD CINEMA PROJECT:

Created in 1990 by Martin Scorsese, The Film Foundation (TFF) is dedicated to protecting and preserving motion picture history. By working in partnership with archives and studios, the foundation has helped to restore over 750 films, which are made accessible to the public through programming at festivals, museums, and educational institutions around the world. TFF's World Cinema Project has restored 28 films from 20 different countries, representing the rich diversity of world cinema. The foundation's free educational curriculum, The Story of Movies, teaches young people about film language and history. Joining Scorsese on the board of directors are Woody Allen, Paul Thomas Anderson, Wes Anderson, Francis Ford Coppola, Clint Eastwood, Curtis Hanson, Peter Jackson, Ang Lee, George Lucas, Alexander Payne, Robert Redford, and Steven Spielberg.

WAVE CINEMAS

As the pioneers in creating a unique entertainment experience, Wave Cinemas has become a household name in the industry. Wave Group ventured into the film production and distribution business in 1999. Till date, it has produced and distributed over 150 Bollywood blockbusters, with its latest films being Amitabh Bachchan-starrer *Sarkar 3* and Sanjay Dutt-starrer *Torbaz*. Wave Cinemas is seen as one of the leaders in the film industry with interests in all three areas of the film business - production, distribution and exhibition.

GAIL (INDIA) LTD.

GAIL (India) Limited is India's largest Natural Gas company and ranked among the top gas utilities in Asia. Their business activities range from Gas Transmission and Marketing to Processing (for fractionating LPG, Propane, SBP Solvent and Pentane); transmission of Liquefied Petroleum Gas (LPG); production and marketing of Petrochemicals like HDPE and LLDPE.

They are presently expanding their petrochemicals production and marketing volumes from 430

KTA to 1,110 KTA. The production capacity of their petrochemicals plant at Pata (Uttar Pradesh) has nearly doubled from 430 KTA to 830 KTA with the commissioning of Pata-II unit. GAIL also has 100 % marketing rights for the products of its subsidiary Brahmaputra Cracker & Polymer Limited which has set up a 280 KTA petrochemical plant in Assam.

They have extended their presence in Liquefied Natural Gas (LNG) re-gasification, City Gas Distribution and Exploration & Production through equity and joint venture participations. Of late, they have also diversified into solar and wind power regeneration.

RASA

RASA, the brainchild of Madhulika and Manish Tibrewal was established in Jaipur in 1998. They started off in the realm of fashion with a single block printer and a single pattern master. They soon expanded their operations to designing home textiles. Today, RASA fashion and home textiles are available at select stores in the US, Canada, Europe, Australia, Japan and South East Asia. Beautiful block prints on silks, linens and specially woven fabrics are a hallmark at RASA. Simplicity of design with the sustenance of the crafts and the environment forms an integral part of its activities. RASA influences the lives of several hundred craftsmen and artisans, a majority of them being women. While the quest for design refinement, craft conservation, social responsibility and environment sustenance is never ending, every small step in this direction is a celebration at RASA.

TOWER INSURANCE & REINSURANCE BROKERS (I) PVT. LTD.

Tower Insurance & Reinsurance Brokers (I) Pvt Ltd was founded by late Mr. B. B. Sawhney in 1979. Mr. Sawhney was the first Indian Insurance Officer with Motor Union in 1935 and went on to become the second Chairman-cum-Managing Director of United India Insurance Co Ltd, Chennai. Following the Broking Regulations introduced in 2002, the

Company was among the first few brokers to receive a licence from the Insurance Regulatory Development Authority (IRDA).

In 2002, Mrs. Manju Sawhney Mahindra took over as Chairperson of the Company. Under her able guidance and leadership, the Company has grown and won major accounts over the years. The Company has also obtained a Composite Broking licence from IRDAI which enables them to carry out both Direct and Reinsurance Broking. The Company's main clients are the Public Sector Insurance Companies of India and the National Reinsurer – GIC Re.

The Company has been serving the Insurance industry with integrity and transparency for over 38 years from its Mumbai Office.

CONTILOE PICTURES PVT. LTD.

Contiloe Pictures Private Ltd. is one of India's leading producers of factual and non-factual Programming. With offices based in Mumbai and New Delhi, Contiloe Pictures Private Ltd. has a reputation for providing high quality and diversified content. Contiloe was founded in 1995 by Abhimanyu Singh to provide quality video production services to television stations, non-profit organizations and government agencies.

Contiloe Pictures has since grown into a fully integrated and diversified film and television software company, with productions that span across all genres; drama, comedy, thriller, horror, anchor-driven film and event based shows, documentaries, music videos, feature films and much more. Over the years, Contiloe has received numerous awards for its top-quality productions.

Mannu, 1978, Malayalam



Kummaty, 1979, Malayalam



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Chandralekha, 1948, Tamil

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Sri Krishnarjuna Yudham, 1962, Telugu



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LA CINEMATHEQUE
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Puthiya Parava, 1964
Tamil (Dada Mirasee)
Courtesy: Gnanam